# Introduction

In October 1965, the wealthy music collector Hans Moldenhauer had once again travelled to Vienna with his wife Rosaleen, this time in order to meet with Anton Webern's daughter-in-law Hermine, widow of his only son Peter. Four years earlier he had acquired a number of previously unknown early works by Webern after meeting with the composer's eldest daughter Amalie Waller, including the symphonic poem *Im Sommerwind* and several songs and movements for string quartet, along with sketches, notes, and some other biographical documents. Even *The New York Times* reported this exciting discovery, as Hans and Rosaleen Moldenhauer themselves were later pleased to point out in their biography of the composer.[1] Now, some four years after this first sensational find and in addition to some further scattered acquisitions made in the years thereafter, they found themselves in a loft in the annexe of Hermine's parents' house in Perchtoldsdorf, a village not far from Vienna. The couple had taken up her invitation to make the journey as they were keen to see a bust of Anton which Hermine assured the couple still resided there – the proverbial icing-on-the-cake to a friendship which had already led the Moldenhauers to recover several hitherto unknown treasures, among them the composer's cello, and for which they delayed their return to the United States several times. Yet this particular visit was to prove memorable for the couple not only because of the bust. Having arrived at the house, as Hans Moldenhauer reminisced in an anecdotal account which palpably captures the magic of the moment, the couple would make one of the most exciting finds of their careers. 'Clamber[ing] up a wooden ladder which led steeply to a trap door', they were given access to a 'long and dark attic' housing 'old trunks, baskets and boxes', 'books . . . stacked in piles', as well as 'heaps of printed music'. While Hans Moldenhauer began excitedly

[1] Hans Moldenhauer and Rosaleen Moldenhauer, *Anton von Webern: A Chronicle of His Life and Work* (London: Victor Gollancz, 1978), p. 14. In the original English publication of the book, Rosaleen Moldenhauer is credited as 'collaborator', whereas in Ken W. Bartlett's German translation she is credited as 'co-author'. I have chosen throughout this study to refer to the 1978 publication of *Anton von Webern* as a monograph authored by both Hans and Rosaleen Moldenhauer.



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leafing through what would later turn out to be the remaining parts of Webern's private library, 'Hermine had turned to a wooden case equipped with a metal handle and a padlock clasp'. He later recalled:

> Suddenly my wife exclaimed with surprise and disbelief: Hermine had drawn out of the box a large package, one of three. Opening the wrapper, she handed the bundle to my wife: there were quantities of music manuscripts, unmistakably in Webern's own writing. … Enshrined in the crude wooden crate, untouched for two decades …, these manuscripts had waited for their resurrection. They might well have been lost forever, for soon the old house, together with the obsolete rummage in the attic, was to be razed to the ground.[2]

Serendipitously, Hans and Rosaleen Moldenhauer had found yet another substantial collection of previously unknown manuscripts and sketches, miraculously preserved despite the devastation of Vienna and its adjacent regions during the Second World War, a large part of which harks back to Webern's pre-opus period. In their biography of the composer, they would later identify manuscripts and sketches for more than 130 works and arrangements dating to the years between *c.* 1899 and 1908.[3]

But in a way, these findings came too late to leave their mark in the music history books. By the time the Moldenhauers began to shine a light on this repertoire by initiating the first international conferences, premieres and editions, the owl of Minerva, to speak metaphorically after Hegel, had already flown out into the falling dusk. Hailed for 'his extreme orthodoxy [… in pushing] the application of the 12 tone system [sic] to the very limit of its possibilities', with 'his eyes turn[ed] toward the future', as Edgard Varèse proffered as early as 1948,[4] Webern had already been written, with indelible ink, into the annals of music history as a pivotal figure of atonality and a precursor to post-war serialism.[5] As a corollary, music scholarship

[2] Hans Moldenhauer, 'A Webern Pilgrimage', *The Musical Times* 109/1500 (1968), 122–5 and 127, all quotations at pp. 124–5. See also Hans Moldenhauer, 'In Quest of Webern', *Saturday Review*, 27 August (1966), 47–9; and Hans Moldenhauer, 'Excelsior! Die Genese des Webern-Archivs', in *Komponisten des 20. Jahrhunderts in der Paul Sacher Stiftung*, ed. Hans Jörg Jans, Felix Meyer, and Ingrid Westen (Basle: Paul Sacher Stiftung, 1986), 131–5, esp. p. 133.

[3] See the list of works provided in Moldenhauer and Moldenhauer, *Anton von Webern* [1980], pp. 639–66. The only pre-opus work publicly known prior to the Moldenhauers' discoveries was the Piano Quintet M. 118, premiered on 7 November 1907 in Vienna and posthumously published by Bomart in 1953.

[4] Edgard Varèse, 'Anton von Webern'; the typescript for this lecture, delivered on 9 August 1948 as part of his lecture series 'Twentieth-Century Tendencies in Music', held at Columbia University, is archived at the Edgard Varèse Collection, Paul Sacher Foundation.

[5] Notably in the lead-up to the first Webern Festival in 1962, the Moldenhauers advertised the event in line with the 'futuristic' vision of the World Fair, also held in Seattle the same year, as David

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has ever since struggled to find a productive perspective on Webern's pre-opus compositions, to the extent that this body of works remains to this day shrouded in misconceptions and clichés.

This monograph grew out of a concern to subject Webern's early – 'tonal'[6] – work to a critical reappraisal. In distance from those influential strands of scholarship that gauged the compositions of his early years merely against pre-conceived categories and extolled credos habitually associated with the 'high modernism' of his post-tonal music, this study takes seriously Webern's well-documented early ambitions to establish himself as a composer of his time.[7] In particular, it explores the ways in which his early works can be understood as a vital contribution to what Carl Dahlhaus described, basing himself upon the influential Viennese critic Hermann Bahr, among others, as the 'dawning of "musical modernism" [*Aufbruch zur "musikalischen Moderne"*]'.[8] Although Dahlhaus's historiography is not uncontested, the category of early musical modernism (to which, somewhat confusingly, his term *musikalische Moderne* has been readapted in Anglo-American scholarship) carves out a potent conceptual space for reclaiming the rich period at the turn of the century as an era that exists in its own right, rather than 'in transition'.[9] As such, and with many

H. Miller has shown, in 'Forgotten Pasts and Imagined Futures: The First International Webern Festival and the 1962 Seattle World's Fair', *Twentieth-Century Music* 21/2 (2024), 144–63.

[6] The George songs opp. 3–4, composed in 1909, are widely considered as marking the inception of Webern's 'atonal period', critically detached from his ill-reputed 'tonal juvenilia'. As I hope will become apparent in the chapters to follow, my choice to limit the historical scope of this study to the period between 1899 and 1908 is not intended to reinforce this historiographical caesura or old definitions of 'tonality' and 'atonality'. Nor is it guided by an underlying aim to retreat to a relativist position. On the contrary, if anything, my hope is that an enhanced understanding of Webern's early compositions may also enhance understanding of his later, post-tonal works. In choosing to focus on the first nine years of Webern's compositional life – a choice that is essentially pragmatic in nature – I acknowledge both that the end of his studies with Schoenberg signified a crucial moment in his musical life, and that his 'tonal' compositions have remained largely in the shadows of the historiographical success enjoyed by his 'atonal' works.

[7] For a recent discussion of Webern's aspirations as an artist and their relation to the contemporaneous cultural trends in Klagenfurt and Vienna, see Monika Kröpfl and Simon Obert, '"Nur der Kunst": Eine Standortbestimmung des jungen Webern', in *Der junge Webern: Künstlerische Orientierungen in Wien nach 1900*, ed. Monika Kröpf and Simon Obert (Webern-Studien: Beihefte der Anton Webern Gesamtausgabe, 2a; Vienna: Lafite, 2015), 9–20.

[8] Carl Dahlhaus, *Die Musik des 19. Jahrhunderts* (Laaber: Laaber-Verlag, 1980), republished in *Gesammelte Schriften in 10 Bänden*, vol. 5, ed. Hermann Danuser (Laaber: Laaber-Verlag, 2003), p. 318; cit. after Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), p. 330.

[9] See, for example, Jim Samson's 'note on Webern's tonal music' from his meritorious yet not unproblematically entitled study *Music in Transition: A Study of Tonal Expansion and Atonality, 1900–1920* (New York: W. W. Norton, 1977), pp. 126–8.

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of the troubling methodological premises built into Dahlhaus's historiographical lens having been productively recalibrated over the last three decades,[10] the notion of a 'dawning mood [*Aufbruchsstimmung*]'[11] marking the *fin-de-siècle* as a historical event – one that provoked highly diversified responses across Europe – provides a pertinent vantage point from which to recognise Webern's pre-atonal works as 'thoughts *sui generis*'.[12]

If such a reappraisal is to resist merely taking an apologetic stance, it is essential to bring the unique topographies within Webern's early-modernist imagination into sharp focus. The method of this study is to construct through close readings of selected works and sketches distinctive yet interrelated aesthetic categories – 'hermeneutic windows'[13] – and to present them as individual chapters: moving moods, Zarathustrian transfigurations, lyrical temporality, impulsive agitations, and envoicing absence. While I develop

[10] The formation of this post-Dahlhausian discourse was critically shaped by James Hepokoski, 'The Dahlhaus Project and Its Extra-Musicological Sources', *19th-Century Music* 14/3 (1991), 221–46, and James Hepokoski, *Sibelius: Symphony No. 5* (Cambridge: Cambridge University Press, 1993). The literature on early musical modernism is vast and wide-ranging. Particularly notable contributions to this field of scholarship include Hermann Danuser, *Weltanschauungsmusik* (Schliengen: Edition Argus, 2009); Stephen Downes, *Music and Decadence in European Modernism: The Case of Central and Eastern Europe* (Cambridge: Cambridge University Press, 2010); Annika Forkert, 'British Musical Modernism Defended against Its Devotees' (PhD diss., University of London, 2014); Peter Franklin, *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds* (Berkeley: University of California Press, 2014); Walter Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005); Daniel M. Grimley, *Carl Nielsen and the Idea of Modernism* (Woodbridge: Boydell Press, 2010); Daniel M. Grimley, *Delius and the Sound of Place* (Cambridge: Cambridge University Press, 2018); J. P. E. Harper-Scott, *Edward Elgar, Modernist* (Cambridge: Cambridge University Press, 2006); Siegfried Mauser and Matthias Schmidt (eds.), *Geschichte der Musik im 20. Jahrhundert: 1900–1925* (Laaber: Laaber-Verlag, 2005); Seth Monahan, *Mahler's Symphonic Sonatas* (New York: Oxford University Press, 2015); Laurenz Lütteken, *Richard Strauss* (New York: Oxford University Press, 2019); Matthew Riley, 'Musikalische Moderne: Dahlhaus and After', unpublished paper presented at the conference 'Elgar and Modernism', held at Gresham College, London, on 14 December 2007; and Matthew Riley (ed.), *British Music and Modernism, 1895–1960* (Farnham: Ashgate, 2010). I discuss this discourse more extensively in Sebastian Wedler, 'The End(s) of Musical Romanticism', in *The Cambridge Companion to Music and Romanticism*, ed. Benedict Taylor (Cambridge: Cambridge University Press, 2021), 343–57, especially at pp. 347–51.

[11] Dahlhaus, *Gesammelte Schriften in 10 Bänden*, vol. 5, p. 322; in Robinson's translation this term is infelicitously rendered as 'breakaway mood', Dahlhaus, *Nineteenth-Century Music*, p. 334.

[12] This pointed intervention has been raised by Matthias Schmidt in his essay 'Geschichtsstunde: Zur Historiographie Weberns und der Schönberg-Schule', in *Der junge Webern: Texte und Kontexte*, ed. Thomas Ahrend and Matthias Schmidt (Webern-Studien: Beihefte der Anton Webern Gesamtausgabe, 2b; Vienna: Lafite, 2015), 51–70, at p. 69.

[13] This term, which has seen different iterations over the last three decades, was initially coined by Lawrence Kramer, *Music as Cultural Practice, 1800–1900* (Berkeley: University of California Press, 1990), ch. 1.

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these categories through selections of the repertoire that progress along roughly chronological lines, they are not meant to suggest a linear development. Instead, conceived of in the spirit of a critical-hermeneutic archaeology – as an attempt to bring out those modernist 'voices' that sing *through* Webern's early work yet have lapsed into silence or were drowned out by later historiographical accounts[14] – they are, inevitably the products of my own interpretative sensibilities, devised to explicate how, in his hands, the cultural and philosophical ideas that proliferated around 1900 crystallised into ever-new highly articulate forms of musical expressivity. To this end, rather than placing the young Webern merely within the broader context of his time, such as in relation to the rise of the New Symbolism, *Jugendstil*, or *Sprachkrise* – indeed, the artistic and political landscapes of turn-of-the-century Vienna so ingeniously mapped out by Carl E. Schorske half a century ago have become well-trodden and, in many cases, no more than uncritical commonplaces of stylistic categorisation[15] – this study acknowledges the 'technical autonomy'[16] of his compositions and subjects them to methods of 'immanent analysis',[17] not in order to reverse the maxim by undialectically detaching them from their context, be this in pursuit of positivistic insights into structural features or 'gnostic' meanings somehow assumed to be deciphered,[18] but as a way of, speaking impassionately with Scott Burnham, 'enter[ing] into a kind of knowing enchantment'.[19] As such, I bring, in a rather pragmatic-eclectic fashion, as interpretative points of entry, analytical insights informed by recent developments in music theory into dialogue with new biographical and philological perspectives. Thus,

[14] See on this notion of the voice, Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (Oxford: Oxford University Press, 2009), esp. ch. 1.

[15] The research Carl E. Schorske conducted on Viennese modernism during the 1960s and 1970s culminated in the seminal publication of his *Fin-de-Siècle Vienna: Politics and Culture* (New York: Alfred A. Knopf, 1980; republished by Weidenfeld and Nicolson, 1980; Vintage Books Edition, 1981; and Cambridge University Press, 1981).

[16] Julian Horton, 'On the Musicological Necessity of Musical Analysis', *The Musical Quarterly* 103/1–2 (2020), 62–104, at pp. 79ff.

[17] The term 'immanent analysis' was developed by Max Paddison in dialogue with Adorno's writings, in his *Adorno's Aesthetics of Music* (Cambridge: Cambridge University Press, 1993), p. 60.

[18] These modalities of musical hermeneutics have been criticised by Carolyn Abbate, 'Music – Drastic or Gnostic?', *Critical Inquiry* 30/3 (2004), 505–36.

[19] Scott Burnham, *Mozart's Grace* (Princeton: Princeton University Press, 2013), p. 5. I think of Burnham's approach as an inherently Adornian undertaking in musical analysis. For an invigorating defence of music analysis against the criticism that Joseph Kerman in 1980 quite convincingly levelled at its practices in Anglo-American music theory, through the lens of Adornian hermeneutics, see V. Kofi Agawu, 'How We Got Out of Analysis and How to Get Back In Again', *Music Analysis* 23/2–3 (2004), 267–86; and V. Kofi Agawu, 'What Adorno Makes Possible for Music Analysis', *19th-Century Music* 29/1 (2005), 49–55.

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guided by the hope that in this way this study points beyond the trivial caveat that early Webern has been marginalised in established accounts of *fin-de-siècle* modernism, I seek to highlight how a granular understanding of his compositions may offer renewed and enhanced insight into this period, not merely as passive reflections of but enthralling contributions to its artistic and intellectual discourses.

The historical moment for such an endeavour seems to be more providential than ever. Many of the relevant primary musical and biographical sources, for decades largely known only through the Moldenhauers' and Kathryn Bailey Puffett's important biographies on Webern,[20] have recently become the subject of considerable scholarly efforts. Most importantly, the editorial staff of the Anton Webern Gesamtausgabe, initiated in 2006 at the University of Basel in conjunction with the Paul Sacher Foundation, is currently in the process of publishing the first critical-historical edition of Webern's complete œuvre. As part of this mammoth project, they made publicly accessible a database set up with the aim of providing the first comprehensive catalogue of all primary and secondary sources relating to Webern's musical life, organised conferences on the young Webern,[21] launched a book series (the 'Webern-Studien') which presents a new forum for scholarly exchange on such matters as hitherto underappreciated or unknown primary-source materials, and, in connection with that series, published a complete transcription of Webern's early diaries, edited by Barbara Schingnitz.[22] Moreover, in 2020, Schingnitz co-authored, with Bailey Puffett, a study of the letters between the members of the Schoenberg circle,[23] which among others offers fresh glimpses into Webern's correspondences with Arnold Schoenberg and Alban Berg (which are currently being prepared for publication as part of the series *Briefwechsel der Zweiten Wiener*

[20] Moldenhauer and Moldenhauer, *Anton von Webern* [1978]; and Kathryn Bailey, *The Life of Webern* (Cambridge: Cambridge University Press, 1998).

[21] The proceedings of these conferences were published in *Der junge Webern: Künstlerische Orientierungen in Wien nach 1900*, ed. Monika Kröpf and Simon Obert (Webern-Studien: Beihefte der Anton Webern Gesamtausgabe, 2a; Vienna: Lafite, 2015); *Der junge Webern: Texte und Kontexte*, ed. Thomas Ahrend and Matthias Schmidt (Webern-Studien: Beihefte der Anton Webern Gesamtausgabe, 2b; Vienna: Lafite, 2015); and in a themed issue of *Musiktheorie: Zeitschrift für Musikwissenschaft* 30/4 ('Anton Webern and Giovanni Segantini'; 2015), ed. Thomas Ahrend and Matthias Schmidt.

[22] Anton Webern, 'Drei frühe Tagebücher: Transkribiert und kommentiert von Barbara Schingnitz', in *Der junge Webern: Texte und Kontexte*, ed. Thomas Ahrend and Matthias Schmidt (Webern-Studien: Beihefte der Anton Webern Gesamtausgabe, 2b; Vienna: Lafite, 2015), 217–324.

[23] Kathryn [Bailey] Puffett and Barbara Schingnitz, *Three Men of Letters: Arnold Schönberg, Alban Berg and Anton Webern, 1906–1921* (Vienna: Hollitzer, 2020).

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*Schule*). Even though Webern's diaries and letters from this period reveal surprisingly little about his own compositions, the courses he attended as a student at the University of Vienna from 1902 until 1906, or his formative studies with Schoenberg from 1904 until 1908,[24] they nonetheless provide some unique insights into his intellectual and musical socialisation, including his journeys he undertook, the concerts and exhibitions he attended, and the local reviews and poems he apparently chose to preserve as sources of inspiration. Furthermore, Matthew Shaftel published new editions of Webern's early songs and the piano movements M. 112 and M. 114 that effectively replace the performance editions for these works published in the 1960s.[25] Coeval to these developments, over the last decades the discipline of music theory has seen the rise of a number of novel approaches to musical form and harmony – including the New *Formenlehre*, neo-Riemannian transformations, and post-Schenkerian voice-leading analysis – that are ideally suited to grapple with the quirks and idiosyncrasies of Webern's 'late-romantic'[26] musical idiom, analytical methods that have garnered surprisingly little attention in Webern scholarship yet, if not without a tinge of historical irony, promise to deepen understanding of his early compositions.[27]

Concomitant with such an endeavour is a unique opportunity to rethink the notion of earliness. An uncritical shibboleth in Webern scholarship, and neglected in musicological discourse at large, this notion poses, upon close scrutiny, formidable challenges. How can 'earliness' in Webern be defined?

[24] For a reconstruction of the contexts of Webern's musicological studies at the University of Vienna, including the courses he attended, see Theophil Antonicek, 'Anton Webern und die Musikwissenschaft', in *Anton Webern: Persönlichkeit zwischen Kunst und Politik*, ed. Hartmut Krones (Vienna: Böhlau, 1999), 17–23. The most comprehensive single-handed account of Webern's studies under Schoenberg remains, to this day, Cox, *Anton Weberns Studienzeit*.

[25] Matthew R. Shaftel (ed.), *The Anton Webern Collection: Early Vocal Music 1899–1909* (New York: Carl Fischer, 2004); and Matthew R. Shaftel (ed.), *Anton von Webern: Three Piano Works (Op. posthumous)* (New York: Carl Fischer, 2014).

[26] In this study I adopt Hepokoski's stance that the common juxtaposition between musical late-romanticism and modernism poses a false dichotomy; see, e.g., James Hepokoski, 'Beethoven Reception: The Symphonic Tradition', in *The Cambridge History of Nineteenth-Century Music*, ed. Jim Samson (Cambridge: Cambridge University Press, 2001), 424–59, at pp. 456–8. While Dahlhaus may have had good reason in his own time to reject the term musical late-romanticism (see, e.g., Dahlhaus, *Gesammelte Schriften in 10 Bänden*, vol. 5, p. 322; *Nineteenth-Century Music*, p. 334), today it is hard to resist the impression that his manoeuvre marks a case of shadow-boxing.

[27] To what extent insights into Webern's early compositions may feed (back) into the theory-building process and the performance of this repertoire remains yet to be explored. The interpretative accounts provided in this book were written up with the intent to at least highlight how my analyses relate to current debates in music-theoretical discourse.

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To what extent emerges from Webern's heterogeneous 'early work' (*Frühwerk*) something of a distinct 'early style' (*Frühstil*), if at all? Based on which criteria and threshold moments in Webern's development would it seem admissible to ascertain 'earliness'? And what epistemological potential does the concept hold for an understanding of Webern's late(r) work? Taking the view that these challenges can be reframed as heuristic opportunities, this study, rather than attempting to force 'earliness' in Webern into a straitjacket of anaemic definitions, asks more broadly, in an Aristotelian manner, in what ways this category can be understood – and, ultimately, what it affords. Undergirding this aim to revitalise 'earliness' is a hope to claim it as a viable paradigm for understanding Webern's development, but under different signs from those commonly posited. In the same way that recent discussions of lateness have moved beyond the idea that late works offer the quintessential pinnacle of an entire œuvre – however fractured, introverted, and austere[28] – so too, I propose, is it time to move beyond conceptions of earliness as providing merely an embryonic form of what is to come later. In particular, once earliness is not thought of in terms of 'style' but rather, in a post-Adornian philosophical-contemplative sense, conceived of as a discursive operation geared at explicating the essence of a body of so-called juvenilia and its constitutive tensions, the question concerning earliness may turn, arguably most vitally for Webern, into a compelling site of critical inquiry.

For the purpose of rethinking the notion of earliness in Webern, I delineate three different planes in this book: the historiographical, aesthetic, and biographical. The Prelude examines the methodological criteria and discursive strategies based on which Webern's early work has been made the subject of scholarly interest, as a way of situating this study in relation to the multiplicity of interpretations offered by generations of Webern scholarship as well as advocating the necessity of fostering a healthy scepticism towards established assumptions and misconceptions. In contrast, the Interlude, concerned with earliness as an aesthetic category, elicits a productive tension between Webern's fascination for the 'purely phenomenological' dimensions of new-symbolist poetry and *Jugendstil* architecture on the one hand, and the impact Schoenberg's 'dialectic-material' musical thought had on him as a student on the other, a tension that had, in *fin-de-siècle* philosophical discourse, crystallised as essentially

[28] For a meta-discursive analysis of the category of late style in musical scholarship and criticism, see Joseph N. Straus, 'Disability and "Late Style" in Music', *The Journal of Musicology* 25/1 (2008), 3–45, esp. pp. 3–13.

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irreconcilable, yet in many ways formed the matrix through which much of Webern's compositional imagination was shaped. Finally, the Postlude attends to Webern's biographical documents, with the intent to uncover how Webern, in the years after formally completing his studies with Schoenberg, began to forge a narrative of earliness in relation to his own compositional development, catalysed by his increasing psychological dependency on his former teacher.

The perspective that develops from these findings is far-reaching in scope and consequences. If defining the 'end' of Webern's early period is essentially akin to asking historians when the Roman Empire fell, then surely earliness in Webern cannot be approached as a simple question of fact, but only as a critical-heuristic category, one which ultimately erodes well-established binaries – between 'pre-opus work' and 'opus work', 'romanticism' and 'modernism', 'tonality' and 'atonality' – and, above all, the grand narrative according to which the talented young man had matured into a fully fledged composer only during his studies with Schoenberg. Indeed, although Schoenberg's influence on the young composer is undeniable and a lateral concern throughout this study,[29] as Julian Johnson has persuasively argued, Webern was, notwithstanding the radical changes that his compositional language underwent over the course of time, working within the ambit of a fairly stable set of aesthetic ideas, pivoting on notions of landscape, presence, and memory.[30] Thus conceived, Webern's early compositions in fact emerge as more than simply responses to the artistic developments in Vienna and Klagenfurt at the turn of the century: they drill down to the bedrock of musical modernity and its innate philosophical aporias – those of nature, temporality, subjectivity, as so perspicaciously explored in the writings on music and aesthetics post-Enlightenment by Karol Berger, Andrew Bowie, Daniel Chua, Julian Johnson, and Benedict Taylor[31] – aporias of which the young Webern

[29] I attend in more detail to the didactic ideas and premises that inform some of the compositional exercises Webern produced under Schoenberg's tutelage in my essay 'Variations of an Apprentice: Webern's Contrapuntal Studies with Schoenberg', forthcoming in a volume edited by Kelvin H. F. Lee.

[30] Julian Johnson, 'The Nature of Abstraction: Analysis and the Webern Myth', *Music Analysis* 17/3 (1998), 267–80; and Julian Johnson, *Webern and the Transformation of Nature* (Cambridge: Cambridge University Press, 1999).

[31] I have in mind especially Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley: University of California Press, 2007); Andrew Bowie, *Music, Philosophy, and Modernity* (Cambridge: Cambridge University Press, 2007); Daniel K. L. Chua, *Absolute Music and the Construction of Meaning* (Cambridge: Cambridge University Press, 1999); Julian Johnson, *Out of Time: Music and the Making of Modernity* (Oxford: Oxford

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himself may not have had any profound understanding yet, arguably, come to full articulation in his compositions, as immanently negotiated contents.

It is in tracing out and explicating some of these dimensions in Webern's musical thinking that this book seeks to contribute to ongoing scholarly efforts to discover, more than a half-century after the Moldenhauers' sensational finds, his early work for a *second* time.

University Press, 2015); Benedict Taylor, *The Melody of Time: Music and Temporality in the Romantic Era* (New York: Oxford University Press, 2016); and Benedict Taylor, *Music, Subjectivity, and Schumann* (Cambridge: Cambridge University Press, 2022).

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