Repeated Borrowing: The Case of "Es ist genug"

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Borrowing is often presented as a one-time affair. Scholars identify the material being borrowed and how it is made to fit the surroundings of a new work. There may be much to say about that process, but the conversation usually stops there: the meeting of preexisting and new works. Such is the case with Alban Berg's Violin Concerto (1935), which has long fascinated scholars and listeners on account of the unexpected meeting of Berg's composition and the chorale "Es ist genug." Studies of the concerto, however, have rarely pointed out that a number of later works also quote this same chorale melody.[1] This article will consider Berg's concerto and three such later pieces: Bernd Alois Zimmermann's *"Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne": Ekklesiastische Aktion* (1970), David Del Tredici's *Pop-Pourri* (1968), and Christopher Rouse's *Iscariot* (1989).[2]

These four works offer a compelling case study of repeated borrowing—that is, the incorporation of material from a preexisting composition in

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1. In a study of Bach chorale quotations in twentieth-century German works, Klaus Winkler mentions the appearance of "Es ist genug" in both Berg's concerto and Zimmermann's *Ekklesiastische Aktion*: Winkler, "Bach-Choralzitate." Guillermo Scarabino discusses the use of the "Es ist genug" melody in Berg's concerto and references to it in Britten's *War Requiem*. As he acknowledges, the references in the latter work are not as direct as those in the concerto, emerging from the emphasis in the *War Requiem* on the F♯-C tritone: Scarabino, "Bach, Berg, Britten."

2. To this list could be added Eve Beglarian's *The Marriage of Heaven and Hell* (1994). Like the works discussed in this article, the movement that sets the William Blake proverb "You never know what is enough unless you know what is more than enough" concludes with a quotation of "Es ist genug." Consistent with the referentiality of repeated borrowing, there are parallels between Beglarian's work and the four covered here, but the connections are not tight enough to place it in this discussion. Beglarian also incorporates melodic strands of the chorale in her *The Continuous Life* (2000). Another notable work is Magnus Lindberg's *Chorale* (2002), which, unlike the works studied here, does not quote the chorale melody but is rather a setting of "Es ist genug."

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numerous subsequent ones. They not only draw upon the same melody but also incorporate that tonal melody into nondiatonic idioms. The group is made tighter in that the later three works, exemplifying the referentiality of repeated borrowing, all point to and expand upon ways in which Berg's concerto handles "Es ist genug." Like the concerto, they amplify the declamatory power of borrowing, the ability of a quotation to proclaim an idea or image, such as that of death in "Es ist genug." The three works also explore a structural duality that the concerto builds around the chorale melody—the contrast of having a borrowing as both an external or foreign element and part of a work's internal structure.

Before we consider repeated borrowing, however, it is necessary to discuss borrowing itself. In particular, why is it a pertinent way of viewing the numerous references to existing works in new compositions? Music scholars have pursued other critical approaches to such references, such as allusion and intertextuality. To answer the above question, we should begin by identifying the type of reference employed in these four compositions. All present excerpts from the setting of "Es ist genug" in Bach's cantata *O Ewigkeit, du Donnerwort* (BWV 60). The melody and harmony are stated directly with little or no alteration, the chorale standing out against the atonal surroundings in which it has been placed. This interruption of a work with a direct reference to another piece constitutes a specific type of borrowing: a quotation.

Such a definition is a key part of what J. Peter Burkholder has called the field of musical borrowing.[3] To establish borrowing as an area of research, he zooms both in and out on the practice. A close examination of a range of works leads to a taxonomy of different kinds of borrowings, including quotation. The categories reveal how broad and diverse borrowing is. Burkholder pulls back from individual compositions and proposes that borrowing is a practice that stretches across periods and genres. Parody masses, Charles Ives's works, and hip-hop all fall into the field of borrowing. With that perspective, we can discern the similarities and differences in the ways various repertories employ borrowing while at the same time appreciating the approaches that are distinct to each.

Both the detailed classification of types of reference and the larger picture of a field of study make Burkholder's conception of borrowing an apposite approach for the discussion of the numerous uses of a preexisting composition in new works. To make sense of these recurring references, works engaged in repeated borrowing must be placed in larger contexts. How exactly is material incorporated into a new work? The references to that material can take different forms. In hip-hop, for example, a classic drum break from an older dance tune can emerge out of nowhere for a few seconds in a mix, a blast from the past that amounts to a quotation. The same

3. Burkholder, "Uses of Existing Music."

break can also become a cog in the underlying groove of a new song, where it is not so clearly identifiable and serves rather as rhythmic underpinning.

Repeated borrowings reveal how particular borrowings—and not just the practice of borrowing—appear across periods and genres. Perhaps not surprisingly given its popularity, the motive from Beethoven's Fifth Symphony has traveled far and wide, emerging in classical compositions (Brahms's First Symphony and Ives's "Concord" Sonata) and dance music (the disco of Walter Murphy's "A Fifth of Beethoven" and the techno of Tecknophonia Ltd.'s "Raving to the Fifth"). There is no such time or genre hopping in the works discussed here. They all fall within a particular period—the twentieth century—and a particular genre—classical music—although both are obviously broad headings. Even within this small, tightly integrated group of four works, the use of borrowing as a critical approach sharpens our focus, revealing that all of the works in question use quotations and prompting us to ask why they feature this kind of borrowing and not another kind.

The idea of borrowing laid out by Burkholder provides a foundation for this study. As rich as that approach is, it does not bring out certain facets of borrowing, particularly some that are pertinent to repeated borrowing. One such facet is the meanings held by the borrowed material. Christopher Reynolds takes up that subject in his study of allusion in nineteenth-century music.[4] Allusion, as he describes it, is an exchange between composer and listener through meaning. The composer draws upon meanings held by a preexisting work and shapes them by referring to that work in a new composition. Picking up on those references, the listener interprets those meanings in his or her own way.

In an example appropriate for the present article, Reynolds examines how various composers, including Beethoven, Felix Mendelssohn, Fanny Mendelssohn Hensel, and Robert Schumann, referred to the opening viola da gamba solo from the aria "Es ist vollbracht" in Bach's *St. John Passion*.[5] Each elaborates upon the themes of sorrow and resignation expressed in that aria. Felix Mendelssohn evokes the gamba melody in the aria "Es ist genug" in his *Elijah*, which, it should be noted, does not use the chorale melody and features only fragments of the text. That many composers referred to the *St. John Passion* gamba melody amounts to what I would call a case of repeated borrowing; Reynolds, however, does not use the term "borrowing," seeing it as burdened with "ideological freight."[6] Despite the differences of opinion over what to call such references, we both consider meaning to be crucial to the repeated references to an existing work. "Es ist genug," as we will see, carries associations of death. Through repetition, references to an existing work reinforce the meanings of that work and also add to them. The compositions

4. Reynolds, *Motives for Allusion*.
5. Ibid., 147–61.
6. Ibid., 4

linked by such references come to serve as a colloquy on the meanings held by the preexisting work.[7]

Theories of intertextuality also offer ideas upon which to build. Intertextuality resists being folded into a neat definition, in part because of the breadth of the concept and the way scholars have pulled it in all sorts of directions. Rather than hazarding a definition, I will turn back to key ideas in the initial conceptions put forth by Julia Kristeva and Roland Barthes, and note how they both fit and do not fit the notion of repeated borrowing proposed here. Like other critics of the time, both writers leave the idea of the closed, autonomous work well behind them, proposing rather a network of interconnected texts. In this realm, texts "absorb" and "transform" other texts.[8] The act of interpretation involves recognizing the links and overlap with other texts. In the French of Kristeva and Barthes, the word "citation" (translated as "quotation") stands out.[9] Kristeva describes the text as a "mosaic of quotations" and Barthes as a "tissue of quotations."[10] Neither writer takes up the notion of quotation employed here. On the contrary, they show little interest in the one-to-one relationships that are central to the idea of quotation pursued in studies of musical borrowing. Barthes argues that the quotations are "anonymous, untraceable, and yet *already read*."[11] He sees not one work quoting another, but the quotation of codes drawn from "innumerable centres of culture."[12]

The fundamental differences in the nature of the connections between works (or texts) may seem to rule out a role for intertextuality in the present study, but this is not the case. This article steps into an intertext, the four works that draw upon "Es ist genug"—what would amount to a miniature mosaic, to use Kristeva's phrase. Moreover, it focuses on the way in which the works, as Barthes describes, converge around larger concepts, which for him are cultural codes and discourses. The idea of links with such broad concepts drives Michael Klein's study of intertextuality in nineteenth- and twentieth-century music, in which he traces the engagement with tropes and formal strategies, such as notions of strangeness and implications of narrative through intertexts.[13] The subjects broached by the "Es ist genug" compositions include cultural ones, particularly notions of death, and structural ones. In terms of the latter, the four works converge around borrowing. In a self-reflexive turn, they use borrowing to explore the workings of borrowing, particularly the way it operates on structural and semantic levels.

7. For another study that emphasizes the cultural associations of borrowing, see Metzer, *Quotation and Cultural Meaning*.

8. Kristeva, *Desire in Language*, 66

9. Kristeva, *Sēmeiōtikē*, 146; Barthes, *Le bruissement de la langue*, 65.

10. Kristeva, *Desire in Language*, 66; Barthes, *Image, Music, Text*, 146.

11. Barthes, *Image, Music, Text*, 160 (Barthes's emphasis).

12. Ibid., 146.

13. Klein, *Intertextuality in Western Art Music*.

In order to examine repeated borrowing, this study thus weaves together ideas drawn from different approaches to analyzing the uses of musical material from one work in another.[14] From Burkholder's field of borrowing it derives a name for such uses, a taxonomy, and a historical and stylistic purview. Theories of allusion throw light on the way the four compositions under consideration evoke and transform the meanings of "Es ist genug." And as in conceptions of intertextuality, the crossing of the four works forms a site for engagement with broad cultural and structural subjects.

Finally, the quotation of "Es ist genug" overlaps with another form of musical reference, that of the topic. Quotations and topics, to be clear, are distinct, a point emphasized by Raymond Monelle. The former derive from a particular work, whereas the latter evoke the style or conventions of a type of work. Moreover, quotations, according to Monelle, disrupt a "semantic" created through topics by introducing the semantic of the quoted work.[15] But what if a listener cannot identify "Es ist genug" and instead broadly hears it as a chorale? This could be the case for three of the works that quote "Es ist genug." Only in Del Tredici's *Pop-Pourri* is the text sung. Berg presents it as a silent underlay to the complete statement of the chorale. Rouse mentions the chorale in the preface to the score, whereas Zimmermann simply labels the melody "Choral." And that is how some listeners may hear it, and if they do, they will be hearing it as a topic—in this case, as a kind of sacred music.[16] The works by Berg and Zimmermann support that role, as they set "Es ist genug" against laments, a well-established topic.[17] They thus build dramas of faith and despair around the interaction of these two topics. Yet, as we will see, "Es ist genug" responds in particular ways to the woe of laments. It has its own musical, historical, and spiritual identity, all of which account in part for its quotation in the four works in question.

14. Harold Bloom's theory of the anxiety of influence has offered music scholars another way of studying references between works. His approach will not be pursued here, as it does not fit well with the types of reference made between the four works that draw upon "Es ist genug." In particular, Bloom shows little interest in the direct, obvious links created through quotation, dwelling instead on deeper, more shadowy connections. Moreover, the antagonism that he describes between poets and the past poets they evoke does not emerge between the four works discussed here. For uses of Bloom's theories in the musical field, see Korsyn, "Towards a New Poetics"; Straus, *Remaking the Past*; and Klein, *Intertextuality in Western Art Music*. For a strong response to Korsyn's and Straus's adoptions of Bloom's work, see Taruskin, "Revising Revision."

15. Monelle, *Musical Topic*, 163–66, here 166. Given that quotations such as "Es ist genug" can be heard as general topics, Monelle eventually admits that they could be viewed as "quasi-topics" (166).

16. On the role of the chorale as a topic of the learned style, see Chapin, "Learned Style and Learned Styles," 311–12.

17. On the lament as a topic in eighteenth- and nineteenth-century music, see Caplin, "Topics and Formal Functions." I have discussed the recurring role of the lament in modernist composition in Metzer, *Musical Modernism*, 144–74.

Repeated Borrowing

Having established a framework for borrowing, we can move on to discuss repeated borrowing, or, more to the point, move back and forth between borrowing and repeated borrowing. Borrowing tells us about what is going on in repeated borrowing, and repeated borrowing throws light on aspects of borrowing. When something is repeated, patterns and tendencies emerge. Such is the case with borrowing, especially with recurring references to the same composition. In particular, repeated borrowings provide a consistent element, one that allows us to make connections between diverse works that we might not normally make, on account of that diversity. The more disparate the works, the more apparent the borrowings and specifically the approaches to borrowing, since they stand out as a consistent feature.

Before we examine the cluster of works around "Es ist genug," it will be useful to explore aspects of borrowing and repeated borrowing. As in Burkholder's conception of borrowing as a field of study, the examples will be drawn from across eras and genres, with the understanding that such broad historical connections may not emphasize practices characteristic of those individual areas. A large chronological leap needs to be made in order to discuss two of the best-known cases of repeated borrowing, the "L'homme armé" tune and the song "Apache." The former provided a cantus firmus for approximately forty mass cycles composed between the end of the fifteenth century and the late sixteenth.[18] The 1973 recording of "Apache" by the Incredible Bongo Band became what is possibly the most sampled track in the history of hip-hop and has also been taken up in pop and electronic dance music.[19]

A starting point for a study of repeated borrowing is the observation that borrowing proliferates. Composers rarely stop at a single borrowing. Berg's Violin Concerto, for example, quotes a folksong before it reaches the chorale. Then there are collage works, such as the third movement of Luciano Berio's *Sinfonia*, in which one quotation sparks another.[20] The trail of a particular preexisting work across new compositions further reveals how prolific borrowing can be. Aware of previous uses of a work, one musician after

18. See Rodin, "*L'homme armé* Tradition," 69. Rodin, it should be mentioned, questions the relevance of both the term and the concept of borrowing in discussing the "L'homme armé" masses, suggesting alternatives such as the term "echo" (81). Two other studies that provide an overview of the "L'homme armé" masses are Wright, *The Maze and the Warrior*, and Lockwood, "Aspects of the 'L'Homme armé' Tradition."

19. On the samples of "Apache," see Matos, "All Roads Lead to 'Apache.'" Two other frequently sampled recordings in the field of hip-hop are the "Amen Break," a drum break from the 1969 recording of "Amen, Brother" by the Winstons, and the 1985 recording of "La Di Da Di" by Doug E. Fresh and Slick Rick.

20. For a discussion of the intricate web of quotations in the movement, see Osmond-Smith, *Playing on Words*.

another takes on that work and shows what he or she can make of it. Through such displays, repeated borrowing reveals both the potential of a work for further elaboration and the collective musical imagination of the artists behind the diverse borrowings.

The more prolific borrowing becomes, the more referential it becomes, especially in repeated borrowing. New works not only borrow a piece that has been used by other musicians; they also borrow from the other works that have already borrowed that piece. This type of second-hand borrowing rarely involves the use of actual material from a work incorporating the borrowed piece but rather refers to the way a work employs that piece, such as taking up a similar or markedly different approach to handling the borrowing, or commenting on the way another work draws upon it. Several of the "L'homme armé" masses, for example, employ retrograde statements of the melody. The use of that technique in Dufay's mass may have established a model for later composers. A game of "one-upmanship" developed, as seen in a passage of retrograde inversion in Obrecht's mass.[21]

In the case of "Apache," musicians have focused on groove, particularly the idea of building a smooth, continuous groove out of repeated samples. That is what DJ Kool Herc did with the Incredible Bongo Band recording. In what has become part of the oft-told origins story of hip-hop, he kept dancers going at parties in the Bronx during the 1970s by isolating drum breaks from recordings and repeating them by playing the passage on one turntable while spinning back to the beginning of the passage on another. It could all seem like one long funky groove, rather than an imbrication of repeated fragments. Some later artists built upon this idea of perpetuating a fragment into a groove, as in the Sugarhill Gang's "Apache" (1981) and Angel Demar and Nicki Minaj's "Who Runs This?" (2004). Other artists have created fractured grooves, but grooves nonetheless, from brief, disconnected fragments of "Apache." In Grandmaster Flash's "Freelance" (1986) the groove seems unable to get started, as there is always a slight pause before the sample begins again. For the memory spell of his "Hip Hop Flashback" (2011), Meek Mill incises gaps into the "Apache" sample.

As an example of repeated borrowing, the collection of works that draws upon"Es ist genug" is not as voluminous as those for "L'homme armé" or "Apache." Few such collections are. The smaller number of borrowings, however, makes it an appropriate choice for an initial study of the topic, as it provides a tighter focus and avoids the difficulties of fanning out over the many borrowings of those two songs. Even this group of four works has multiple rings of references. All, of course, refer to "Es ist genug," and then the works of Zimmermann, Del Tredici, and Rouse can be heard as referring to the ways in which Berg's concerto incorporates the chorale, particularly in approaches to tonal materials and structure.

21. See Rodin, *Josquin's Rome*, 258.

One of the challenges that may have inspired Berg was the question of how to present a tonal melody in a twelve-tone work.[22] "Es ist genug," however, is not just any tonal melody. As we will see, it abounds with features that would attract a twelve-tone composer, particularly the yawning tritone that opens the chorale, which Berg uses to link the chorale and row together. Zimmermann and Del Tredici also link the chorale and tone rows in their works. Although not a twelve-tone composition, Rouse's *Iscariot* creates intervallic connections between the chorale and the work's melodic and harmonic materials. Structurally, Berg's Violin Concerto hints at "Es ist genug" through motives but then unveils a full statement at the end of the work. Zimmermann's and Rouse's compositions pursue a similar design, but skewed so that there are fewer hints and shorter concluding appearances of the chorale. In a reversal of the Berg plan, Del Tredici's *Pop-Pourri* begins with the chorale.

Repeated borrowings underscore the importance of the cultural meanings of a work for the practice of borrowing. A borrowed work carries particular associations deriving from the scene from which it emerged and its original uses. The numerous appearances of "L'homme armé" have led scholars to believe that the song had many associations, but these have been difficult to track down centuries later. The obscure historical trails have not deterred conjecture, however: the "armed man" could refer to Christ battling Satan, or the song could have been enlisted in a crusade against the Turks strategized but never realized by Philip the Good and the Burgundian Order of the Golden Fleece.[23] The 1970s may constitute the distant past in popular culture, but it is not remote enough to obscure the meanings of "Apache." Tied to the Bronx parties from which hip-hop emerged, it has become a symbol of the origins of the genre.

As captivating as the melodies and rhythms of "L'homme armé" and "Apache" may be, musical material alone is not enough to sustain repeated borrowing. The cultural meanings of a frequently borrowed work also draw in musicians, who can build upon these associations just as they do melodies and rhythms. Indeed, it is hard to avoid such associations when a work has been taken up so many times, and the original associations are compounded by new ones spawned through repeated borrowing.

In the case of "Apache," hip-hop artists have used the origins story that has developed around the song to situate themselves within the history of hip-hop and comment on the contemporary state of the genre. In 1987 Kool Moe Dee sampled licks of "Apache" to take us "Way Way Back" to the

22. Douglas Jarman writes that "there can be little doubt that [Berg] was fascinated and stimulated by the technical and intellectual problems which his attempt to reconcile the twelve-note method and the tonal system raised": Jarman, *Music of Alban Berg*, 142–43.

23. On these possible meanings and the difficulty of tracking down meanings in general for the "L'homme armé" masses, see Rodin, "*L'homme armé* Tradition," 69–70.

Bronx in the 1970s, which must have seemed long ago to him given all the stylistic changes in hip-hop since that time, especially the turn to more political songs such as those by Public Enemy. He wanted to return to a simpler time when it was all about "party, party, party." Then in 2006 Nas punctuated "Hip Hop Is Dead" with brief samples of "Apache," using them to make the point that hip-hop had lost the artistic energy that created it, the inspiration that built a whole new genre from fragments of "Apache" and other dance tunes. Cut off from that energy and distracted by commercial success, hip-hop had died.[24]

Death has always been the theme of "Es ist genug." It is a funeral song, which is partly why Berg chose it. Just as the melody of the chorale has been used in various ways by Berg and other composers, the death associations of the song have also taken new forms. Across the works discussed here, death emerges as anything from a devastating loss with the promise of consolation to a touch of nonsense in an upside-down world. As the "Apache" and "Es ist genug" examples show, not only do borrowings engage the cultural meanings of a song, but repeated borrowings also accumulate meanings, as each use of the song adds new meanings to the original ones. The result is a compendium of reflections on such enduring subjects as origins and death.

It is not just the fact that "Est ist genug" evokes death but how it does so in the four works discussed here that stands out in a study of borrowing. The chorale quotations reveal the declamatory power of borrowing. They demand attention in announcing death. The quotations interrupt the individual works, sometimes jarringly, with music that clashes with the atonal idioms of those works. The chorale appears and then disappears; in some works, it lasts only a few seconds. It is a brief and powerful disruption, intended, it strikes us, to mean something. Quotations are well suited to this declamatory role, but only a few perform it. Those that do are, like the "Es ist genug" quotations, especially disruptive, stating the borrowed melody clearly and bluntly.

These herald-type quotations are often of melodies from familiar works. That said, "Es ist genug" is known to a small group of classical music listeners who have most likely heard it either in Bach's cantata or in Berg's concerto. Moreover, there are more recognizable works that could have been used to evoke death. A few measures of Chopin's Funeral March could do so, although that work has perhaps lost the solemn weight it once had.[25] Almost a cliché, it has been used in comic situations, as in scenes of mice leading an old house cat and Porky Pig to execution in Looney Tunes' 1948 short *Scaredy Cat*. That "Es ist genug" has become a symbol of death is largely due

24. On the Nas recording and associations of "Apache" with origins and authenticity, see Williams, *Rhymin' and Stealin'*, 34, 43–44.

25. On the use of the Funeral March to evoke death in the nineteenth and twentieth centuries, see Kramer, "Chopin at the Funeral."

to the declamatory power of borrowing. Berg's concerto gave it that role and other composers have picked up on it. Like the death associations of the chorale, the declamatory power of borrowing is handled in different ways by Zimmermann, Del Tredici, and Rouse. Finally, the four works reveal once again how repeated borrowing enhances aspects of borrowing. A quotation becomes all the more oratorical when it bursts out in many works. We have heard it before, and as a consequence of all those previous announcements we know that it is saying something to us.

The "Es ist genug" quotations have another quality that makes them an illuminating subject for the study of both borrowing and repeated borrowing: they point to a distinction between the internal and external dimensions of borrowing. As a new conception of borrowing, this requires explanation. Some borrowings operate at a deep, structural level within a work, whereas others seem not to have become embedded within the work but remain outside it. Perotin's "Viderunt omnes" offers an example of the former. Placed in the tenor and sustained in long rhythmic values, the chant is not immediately perceived as a venerable Gradual. It has a primarily structural function rather than standing out as a prominent new melodic strand, as a quotation would.[26] When traveling across centuries within the field of borrowing, we should be aware of our present-day biases. We may hear the cantus firmus as having a deep structural role, but we will never know how medieval listeners would have perceived the borrowing. They may have been able to recognize the elongated chant melody and focused on its spiritual significance. Or they may not have detected the melody at all. As for the external dimension of borrowing, quotations once again offer a good example. As in the examples of a hymn melody in an Ives composition or the samples of 1970s disco tunes such as Chic's "Good Times" in a hip-hop track, they pop out from their new surroundings. Although they have been incorporated into a work, quotations stand apart from it and point back to their origins in another composition.

As a diverse practice, borrowing can muddy the internal/external distinction. A borrowing is often not clearly one or the other, or it can be both. Such is the case with parody masses. In Josquin's *Missa Malheur me bat* the chanson is used as a cantus firmus in individual voices in the Kyrie and Gloria, but in the Agnus Dei III the chanson superius and tenor are brought together, giving a clearer presentation of the piece, even within the six-voice texture.[27] And Palestrina's *Missa Tu es Petrus* moves from using blocks of music from the composer's own motet, such as the opening tags in the Kyrie, Gloria,

26. Richard Beaudoin cites Perotin's "Alleluia Nativitas" as an example of "structural borrowing," a category in which compositions "use a preexisting work as a structural foundation for new writing." For him, Berg's Violin Concerto represents a case of "local borrowing," an approach in which "the percentage of quoted material is low, and the quotations are subsumed into a larger original statement." Beaudoin, "You're There and You're Not There," 92.

27. See Sparks, *Cantus Firmus in Mass and Motet*, 346.

Credo, Sanctus, and Agnus Dei I, to single lines that play largely structural roles.[28]

There is no such middle ground in the four works that quote "Es ist genug." They take the internal and external dimensions of borrowing to extremes. The chorale becomes part of the structural stratum of a twelve-tone row and/or the private autobiographical theater of a secret program. It also surprises listeners by seemingly arising out of nowhere, like an outside voice. Berg's work establishes that stark duality, and this, together with the death associations and the declamatory power of borrowing, becomes a feature of the concerto that the later compositions by Zimmermann, Del Tredici, and Rouse would all explore, contributing to the sprawl of reference and transformation that is created through repeated borrowing.

"Es ist genug"

The chorale "Es ist genug" first appeared in a 1662 collection of sacred vocal music entitled *Neue Geistliche Arien*.[29] The text is by poet Franz Joachim Burmeister, and is inspired by the story of Elijah, who, having fled for his life after Jezebel swore vengeance for his part in the slaughter of false prophets, is weary and pleads with God, "It is enough; now, O Lord, take away my life" (1 Kings 19:4). The chorale text consists of five stanzas, the last of which appears in Berg's concerto and other works discussed here:

Es ist genung;	It is enough;
Herr, wenn es dir gefällt,	Lord, if it pleases you,
So spanne mich doch aus!	then release me!
Mein Jesus kömmt;	My Jesus comes;
Nun gute Nacht, o Welt!	now good night, O world!
Ich fahr ins Himmelshaus,	I am going to heaven's home;
Ich fahre sicher hin mit Frieden,	I go confidently from here at peace;
Mein großer Jammer bleibt danieden.	my great misery remains below.
Es ist genung.[30]	It is enough.

The chorale melody was composed by Johann Rudolph Ahle, who also arranged it for an ensemble of six voices, with antiphonal exchanges between the upper and lower parts.[31] The melody does not follow the conventional bar form; rather, it breaks down into three separate sections, each of which

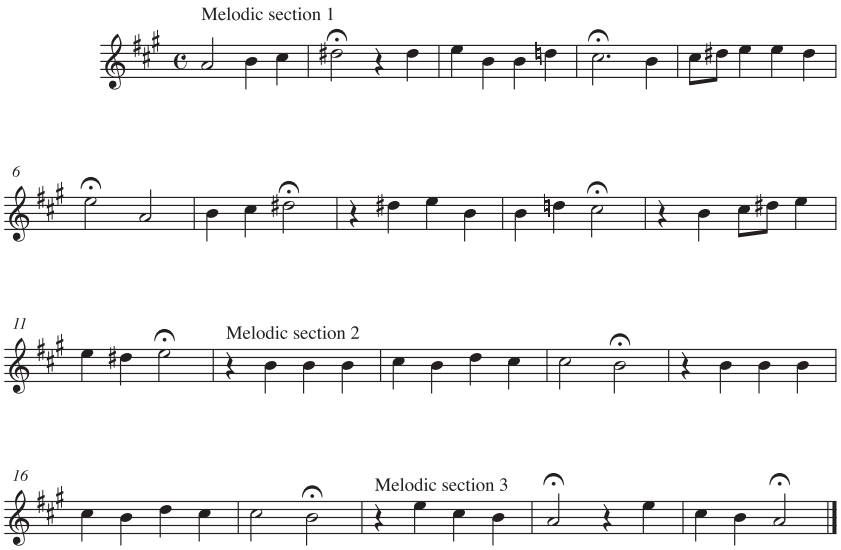
28. See Franke, *Palestrina's Imitation Masses*, 84–90.

29. For a history of this chorale, see Geiringer, "*Es ist genug*."

30. Dürr, *Cantatas of J. S. Bach*, 631. Unless otherwise noted, translations in this article are mine.

31. For this six-voice setting, see Ahle, *Ausgewählte Gesangswerke*, 47.

Example 1 The melody of the chorale "Es ist genug"



consists of a repeated phrase or group of phrases (see Example 1).[32] The opening four-note phrase vividly captures an acute pain that seeks release in death. Ascending by whole steps, the melody unfolds a tritone that is left unresolved. The following phrase picks up the D♯ but then lowers it to a diatonic D♮ on the way to a cadence in the A major tonic. The unsettling tritone returns, however, when the first melodic section is repeated. The concluding melodic section provides a more final resolution of the tritone. It consists of a four-note phrase that undoes the four-note tritone in a descent over a perfect fifth, beginning on E instead of D♯ and moving to a cadence in A major. The opening and concluding phrases underscore the spiritual message of the text, that of pushing past anxious uncertainty and accepting the peacefulness of death, a state emphasized by the simple and harmonically certain descent in the concluding phrase.

Bach incorporated the chorale into his cantata *O Ewigkeit, du Donnerwort*. Composed in 1723, the work presents a dialogue between Fear and Hope. The former despairs over death and the possibility of suffering for sin in the afterlife, whereas the latter offers reassurances about the mercy of God. In the fourth movement, Fear is finally calmed by Christ's arioso line "Selig sind die Toten, die in dem Herren sterben, von nun an" (Blessed are the dead, those who in the Lord have died, from now on). The final movement is a setting of the fifth stanza of the chorale. The details of Ahle's melody mirror the passage from fear to a calm acceptance of death in the cantata

32. Example 1 is derived from Bach, *Kantaten*, 28.

as whole, and Bach adds to the drama with dark, chromatic harmonies. Within each of the three melodic sections, he harmonizes the phrases and their repetitions differently. Through these contrasting statements the harmonic path of the chorale winds and grows darker, before reaching the clear, comforting conclusion created by the dominant and tonic chords in the final phrase.[33]

Berg

How "Es ist genug" found its way into Berg's Violin Concerto is just one aspect of the unusual compositional history of the work. The concerto was commissioned by American violinist Louis Krasner, a rare opportunity and welcome surprise for the financially troubled composer. Absorbed in finishing *Lulu*, Berg was slow to start work on the concerto. It was the death from polio of Manon Gropius, daughter of his friend Alma Mahler, at the age of eighteen that spurred him to work on the piece in earnest, dedicating it to her with the words "To the memory of an angel."[34]

Manon Gropius's death may have been the inspiration for the use of a chorale, although it has been suggested that Krasner may have asked Berg to incorporate one.[35] Berg may also have been pursuing a technique previously explored in *Lulu*, which includes a twelve-tone chorale. Early sketches of the concerto include a chorale-like melody based on the row of the work, but that idea was never taken any further.[36] Still intent on using a chorale, however, Berg turned to Bach. He wrote to Willi Reich, "Please send me (on loan) the St Matthew Passion (full or vocal score) and, if you own one, a collection of chorales (I need a chorale melody for my work—discretion!)."[37]

From the chorale collection that Reich sent him Berg chose "Es ist genug." As a funeral song, the chorale is a fitting memorial for Manon. It also took him back to his original idea of a twelve-tone chorale. Now, however, instead of creating the chorale melody out of the row, the melody would form part of the row. In a letter to Schoenberg, Berg wrote out the row and remarked that the last four notes were "coincidentally" the first four of Bach's chorale—that is, of Ahle's melody (see Example 2).[38]

33. On the use of the chorale in the cantata, especially its melodic and harmonic links to other movements of the work, see Chafe, *Tonal Allegory*, 194–95.

34. For an extensive discussion and questioning of this established narrative, see Walton, *Lies and Epiphanies*, 55–93.

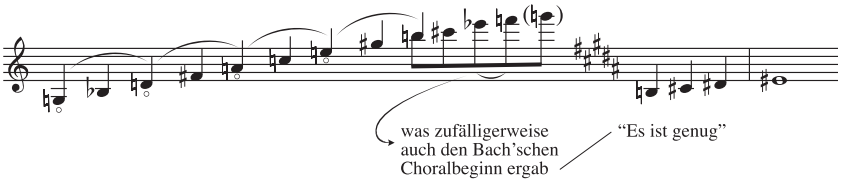
35. See Pople, *Berg: Violin Concerto*, 30–31.

36. See ibid., 31.

37. Reich, *Life and Work of Alban Berg*, 101.

38. Letter of August 28, 1935, in Brand, Hailey, and Harris, *Berg-Schoenberg Correspondence*, 466–67, here 466. A facsimile of the letter can be found in Rufer, "Dokumente einer

Example 2 Transcription of Berg's drawing of the row of the Violin Concerto in a letter to Schoenberg of August 28, 1935



The overlap between the chorale and the row may very well have been a coincidence, one that struck Berg as he was leafing through the chorale collection. On the basis of a sketch study, some scholars have suggested that the chorale melody was in fact there from the earliest stages of the work, whereas others have argued that it appears at a later point.[39] When precisely it entered the compositional process is not of primary importance for this study. The key thing is that the chorale melody forms part of the row. As has been frequently discussed, the row has many interesting features, particularly tonal ones.[40] The underlying idea is a series of major/minor triads built upon the pitches of the violin's open strings. (The first seven notes of the row also make up a melodic minor scale in G minor, analogous to the opening G minor triad.) That idea generates the initial nine notes of the row, but it cannot continue beyond that point. Even if there were a B string, however, a B triad would not be possible without F♯, which has been used previously. So instead of continuing to ascend by thirds, Berg now moves by whole steps, which creates the "Es ist genug" incipit, not in the original Ahle and Bach key of A major but rather in B major.[41] The transposition dictated by the row, which Berg accepts, reveals the extent to which the chorale phrase is part of the row. At the same time, it is outside the row, a point made by the drawing in Berg's letter to Schoenberg, which presents the chorale as part of a separate work (complete with a redundant key signature, given his use of accidentals). It is as if he is showing Schoenberg which work he is referring to, or quoting.

Freundschaft," 42–44. See also Brand, Hailey, and Meyer, *Briefwechsel Arnold Schönberg–Alban Berg*, 2:570–72; Example 2 is derived from the transcription on page 571.

39. The idea that the chorale appears in the early stages of the work is taken up in Pople, *Berg: Violin Concerto*, 31, and Floros, "Die Skizzen zum *Violinkonzert*," 121–26. Douglas Jarman argues that the chorale comes later in its compositional history: Jarman, "Secret Programmes," 172.

40. For a discussion of the tonal implications of the row, see Pople, *Berg: Violin Concerto*, 76–79. On the mixture of tonal and serial elements, see Perle, *Serial Composition and Atonality*, 89–91. A detailed discussion of the structure of the row can be found in Knaus, "Studien zu Alban Bergs Violinkonzert," 257–68.

41. There is another overlap between the chorale and row, in that the last four notes of the chorale are pitches 8–11 in the inversion of the row; see Reich, *Life and Work of Alban Berg*, 182.

Berg, of course, does quote the chorale—in both the concerto and the row. In the concerto the chorale quotation plays an external role, whereas in the row it becomes part of the internal structure of the work. Let us begin by discussing the borrowing in the concerto, which will help us to understand a borrowing in a row. The concerto consists of two movements, each of which divides into two sections (see section A of the Appendix).[42] The chorale appears in the Adagio of the second movement, where it serves as the subject of a theme and variations. The soloist states the melody in B-flat major, a half step lower than the B major segment in the original form of the row. After each melodic section has been presented by the soloist, it is repeated by a clarinet quartet, recalling the antiphonal exchanges in Ahle's six-voice arrangement. (This passage may be heard in Audio Example 1 in the online version of the **Journal**.) The harmonization of these clarinet passages is Bach's (as Berg acknowledges in the score),[43] and their dulcet sound and homophonic textures are reminiscent of an organ. Berg also underlays these passages with the text of the fifth stanza of the chorale. The result is a borrowing that is intended to pop out from its context and clearly announce where it comes from. It has a stronger external presence than a quotation typically would, especially when set against the twelve-tone counterpoint in the strings and bassoons.

In the two variations Berg does away with the organ-like sound, Bach's harmonization, and the text. The complete chorale melody is stated, but now divided between instruments. It also moves between different keys, settling into an alternation between B-flat major and E major, the tritone of the opening chorale phrase in the theme statement. During the first variation, the soloist begins a melody that, in an account of the work written under Berg's guidance, Reich calls a *Klagegesang*, or lament (discussed below).[44] In the second variation the *Klagegesang* assumes a stronger presence, as members of the violin and viola sections take it up together with the soloist. The chorale appears in the brass and low strings, stated in inversion, creating another link between chorale and row, the former now being being handled like the latter. The chorale is presented again in B-flat major and E major as well as A major (the key used by Ahle and Bach).

The variation is broken off by the return of a folksong borrowing that had closed off the first-movement Allegretto (also discussed below). The Coda presents a final variation, in which the solo violin again takes up the *Klagegesang*, while the woodwinds, evoking the earlier organ imitation, play the chorale, now harmonized with pitches from the row rather than Bach's

42. For a discussion of the form of the Violin Concerto, see Pople, *Berg: Violin Concerto*, 47–60.

43. Berg makes some small alterations to Bach's harmonization; see Schneider, "Alban Bergs Violinkonzert," 230.

44. Reich, *Life and Work of Alban Berg*, 178–79 (where Reich's "Klagegesang" is translated rather as "plaint"). For Reich's German, see Reich, *Alban Berg: Leben und Werk*, 170.

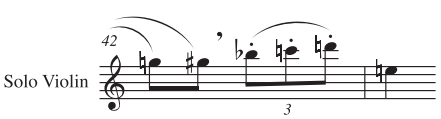
chords. The first two sections of the chorale are presented, but not repeated. The focus is on the descending fifth phrase of the final section. Berg draws a B-flat major triad from that phrase and adds a G to create the radiant chord that closes the concerto.

The "Es ist genug" borrowing also has an internal role, one created by its placement within the row. A row has a deeper, more structural, and less conspicuous function than a chant cantus firmus, our previous example of an internal structural borrowing. After all, a row is not a melody but rather a fixed sequence of intervals from which the melodies in a work are derived. Yet in the row of Berg's concerto a four-note segment, fortuitously or not, is in fact a preexisting melody, and a very identifiable one at that. So how should we hear the borrowing in the row? Fittingly, it can be heard as having both an internal and an external presence.

An internal presence means that the four notes form part of the interval sequence of the row. In twelve-tone works, a pitch sequence with a distinct profile can assume motivic status. So it is in Berg's concerto, which at an early stage features the last four notes of the row as a whole-tone motive.[45] The motive appears, for example, throughout the first-movement Andante, with the chorale pitches tellingly in B-flat at one of its first occurrences, the key in which the chorale will appear in the second-movement Adagio (see Example 3).[46] The whole-tone segment is treated as a motive and put through various permutations—including inversion and octave displacement—that retain the intervallic pattern but obscure the linkage with the chorale (mm. 48, 50, 53–54).

The concluding four pitches of the row also point to the chorale, however. That external role emerges when Berg uses those pitches to anticipate the appearance of the chorale in the second-movement Adagio. The preceding Allegro opens with the motive (or is that a chorale fragment?) played *fortissimo* and in long rhythmic values by the low strings (see Example 4), a marked contrast to the darting character of the motive in the first movement. Presented in such a weighty way, the phrase signals a melody that is to come, although it does so in C-sharp major (P(A)) rather than the B-flat major tonic of the later

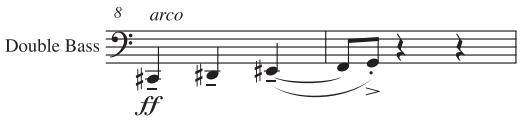
Example 3 Whole-tone scale motive in Berg's Violin Concerto, mvt. 1, mm. 42–43



45. A number of scholars have pointed to the use of the whole-tone motive; see Pople, *Berg: Violin Concerto*, 58; Stephan, *Alban Berg: Violinkonzert (1935)*, 28; and Lorković, *Das Violinkonzert von Alban Berg*, 21–22. Pople and Stephan concentrate on the use of the motive in the second movement.

46. The first appearance is in the solo violin part at measure 38. Examples from Berg's Violin Concerto are derived from Berg, *Violinkonzert.*

Example 4 Whole-tone scale motive in Berg's Violin Concerto, mvt. 2, mm. 8–9. A sound recording of this example is included in the online version of the **Journal**.



full statement of the chorale.[47] The last four pitches of the row continue to herald the chorale right up to its full appearance. For example, they are stated in E-flat major (P(B)) by the violas in rhythmic diminution before the soloist presents the chorale for the first time (mm. 134–35).[48]

The internal and external dimensions of the chorale borrowing take on greater expressive significance in the concerto. As affirmed in the dedication to Manon Gropius, the work dwells on loss, on mourning it, and on seeking consolation. It approaches the pain of loss by turning to two kinds of song that treat such anguish, a chorale and a lament. One song, "Es ist genug," is taken from outside the work, while the other, the *Klagegesang*, emerges from within. The latter is built from the row, but presents the row in new ways. Instead of the thirds and fifths that form the chain of triads, the *Klagegesang* moves largely by step, emphasizing the traditional lament interval of the descending second. The whole steps of "Es ist genug" are still there, and Berg brings them out at certain moments, as in the first four notes of the melody (mm. 164–65). Yet he also breaks them up at times by interlocking different forms of the row to create longer, more chromatic phrases, as in the combination of P(C♯) and P(D♯) in measures 170–72 (see Example 5).[49]

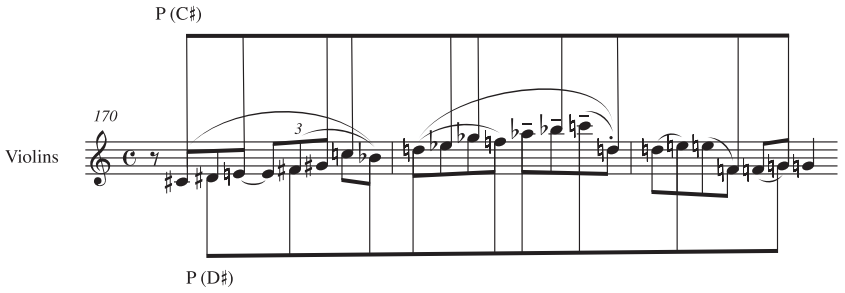
The *Klagegesang* and chorale push against each other during the two variations, creating an expressive tension. As mentioned above, while presenting "Es ist genug" as an individual piece, the concerto also places it in a

47. Rows are identified by the pitches on which they start in order to avoid confusion between the initial form of a row in the genesis of a work and its placement on different scale degrees, such as that between calling P(G) either P0 (as the original form of the row) or P7 (beginning on G).

48. The formal strategy by which anticipations of a borrowing lead to an extended statement of the borrowing at the end of a movement or work is not uncommon. In the first movement of Schumann's *Fantasie* for piano, op. 17, thematic materials set up a surprise borrowing of the song "Nimm sie hin denn, diese Lieder" from Beethoven's *An die ferne Geliebte*. Burkholder describes a similar strategy in Ives's music, which he calls "cumulative form." What is noteworthy about Berg's concerto is that it presents an intact statement of the complete chorale. The quotation from Beethoven in Schumann's *Fantasie* is brief (two measures), and the culminating statements of hymns and marches in Ives's works are usually unstable and incomplete, eventually dissolving like the memories they represent. On Schumann's *Fantasie*, see Rosen, *Romantic Generation*, 100–12. On Ives's works, see Burkholder, *All Made of Tunes*, 137–215.

49. Berg does not complete either row in the melody before moving on to the next phrase of the *Klagegesang*; see Lorković, *Das Violinkonzert von Alban Berg*, 128.

Example 5 Part of the *Klagegesang* in Berg's Violin Concerto, mvt. 2, mm. 170–72. A sound recording of this example is included in the online version of the **Journal**.



dramatic opposition between the topics of chorale and lament. The *Klagegesang* has the rawness and elemental quality of a lament, a melody that ceaselessly pushes higher and higher (over three octaves) through a chromatic line and grows heavier and heavier as the soloist is joined by individual string players.[50] The chorale, on the other hand, emphasizes simplicity in short, singable phrases, and if it is intended for a large number of performers, the impression is of a congregation, not the growing weight of the *Klagegesang*. The lament stirs the anguish of loss; the chorale preaches the humility of accepting it. It is rare for these two contrasting types of music to be set against each other. The listener is caught between them, pulled in two different emotional directions. Moreover, both songs grow steadily more intense. The *Klagegesang* restlessly ascends, and phrases of the chorale in the brass and low strings become louder. The music becomes so impassioned that the boundary between the two begins to waver. As noted above, the chorale is treated as a row when it is presented in inversion. With the emotional tug-of-war and mounting intensity, the concerto reaches what Berg calls the "Höhepunkt (des Adagio)" (m. 186).

Behind the borrowings, the buildup, and the *Höhepunkt* is the need for a way of dealing with loss. First, there is the search for a means of expressing it, of finding some way of conveying sorrow. That need is so strong that it demands two songs, and two very different types of song at that. To find them the concerto reaches far outside its stylistic and chronological borders for the chorale and then delves inward for the *Klagegesang*. As the need for expression grows stronger, more and more is sought from those songs. The lament becomes increasingly anguished, and the chorale rings out imposingly.

Ultimately, the concerto seeks a way of accepting loss, not just of expressing it, and turns to the chorale. The lament stirs feelings of loss, whereas the

50. For a discussion of the lament-like qualities of the *Klagegesang*, see Bauer, *Ligeti's Laments*, 192–95. Bauer argues that Berg's concerto "bears an almost palimpsest-like relation" to the Passacaglia movement of Ligeti's Violin Concerto (192).

chorale offers consolation. Comfort is found where it lies in the chorale—in the last four notes. Just as the final phrase of the chorale eases the unrest of the gaping opening tritone both musically and emotionally, so it brings rest to the frenetic *Klagegesang*. At the end of the first variation, the lament melody nears a melodic peak and then suddenly slips into the descending fifth of the chorale phrase (mm. 176–77), which quickly returns the *Klagegesang* to a *piano* dynamic and a low register, the starting point for one more escalation.

In the Coda, the concluding chorale phrase brings another statement of the *Klagegesang*, and the work as a whole, to a point of rest. The soloist and horns play that phrase "espressivo e amoroso," and in doing so help to set up the concluding B-flat major triad (mm. 222–23 and 225–27). They also introduce the G that will be added to that chord. Both instrumental parts conclude on that note, but they reach it through a surprising melodic path. No longer stating the chorale, the solo violin takes up the P(A) form of the row, which concludes with the whole-tone ascent C♯–E♭–F–G (mm. 226–28). The horns answer by moving in the opposite direction down the whole-tone scale C♯–B–A–G (mm. 228–29). Both produce a tritone segment that recalls the opening chorale phrase, a melodic turn unimaginable at the close of the works by Ahle and Bach. Those composers had used the descending fifth phrase to vanquish the initial tritone and the burst of fear it had created. In the concerto, however, fear lingers. Consolation has been found, but there are still ripples of anxiety and pain. (These final measures of the work may be heard in Audio Example 2 in the online version of the **Journal**.)

In borrowing "Es ist genug," the concerto, like the other works discussed here, offers a depiction of death. In Berg's work, death causes sorrow, but there is consolation for that pain.[51] It can be quieted. That is a large claim to make in a century during which, with the increased savagery of two world wars and other conflicts, death grew increasingly dark and remorseless. Berg bolsters the promise of comfort through the way he handles the "Es ist genug" borrowing, particularly his use of it both externally and internally. As a quotation, "Es ist genug" announces death, both the misery of it and the hope for a final peace. If Berg had used it largely as a symbol of death, by, for example, briefly quoting it, that would not have been enough to instill feelings of consolation. Instead he bases the concluding Adagio on the chorale, which here becomes the subject of a theme and variations. The brief flash of a quotation would also not have been enough to vie with the *Klagegesang*, let alone quiet it. Moreover, Berg incorporates the chorale melody into the internal structure of the work, as deeply as the level of the row. Through both its prominence in the concerto's melodic argument and its deep structural role,

51. Frank Schneider also discusses the representation of death offered by the concerto through the quotation of the chorale and motivic development. He argues that the work captures both the entanglement of growth and decay and the omnipresence of death in life. Schneider, "Alban Bergs Violinkonzert," 227.

the chorale becomes a foundation for the work, one on which belief in consolation can build.

By comparison with that of "Es ist genug," the other borrowing in the work, that of a folksong, is fleeting. It appears twice, at the end of the first-movement Allegretto and the end of the second-movement Adagio, and the second time is marked "wie aus die Ferne" (as from a distance). There are no connections between the melody and the row, although Berg creates one by harmonizing the melody in a key a tritone apart, the tritone being, of course, the interval covered by both the whole-tone segment of the row and the opening phrase of the chorale. Perhaps in order to link the two borrowings, Berg accompanies the introduction of the folksong with an inversion of the tritone chorale phrase (mvt. 1, mm. 214–17, and mvt. 2, mm. 200–203). Ultimately, however, these connections underscore the differences in the ways the borrowings are handled.

Despite those differences, there is a general parallel between the two, in that the folksong also moves between external and internal realms. Like the chorale, it comes from outside the work and sounds removed from its new atonal surroundings. The internal realm in which the folksong operates is an autobiographical rather than musical one, giving rise to what has become known in Berg's music more generally as a secret program. The best-known example of such private meanings is the *Lyric Suite*, in which Berg uses musical initials and numerological schemes to convey his passion for Hanna Fuchs-Robettin.[52] It may come as a surprise that the Violin Concerto could have a secret program, given that it already has a well-known one, that of the death and mourning of Manon Gropius, this latter interpretation appearing in Reich's description of the work, which drew upon discussions with Berg.[53]

Douglas Jarman argues that a secret program unfolds behind this familiar conception of the work, a program in which the folksong plays a prominent role. Reich refers to "a vision of the lovely girl [Manon] in a graceful dance," which includes a "Kärnten folk tune."[54] The melody has been identified as the Carinthian folksong "Ein Vogel auf'm Zwetschgenbaum."[55] The lusty lyrics, notably not written into the score like those of "Es ist genug," tell of a young man who wakes up in Mizzi's bed. As a common nickname for "Marie," "Mizzi," it has been argued, could be intended as a reference to Marie Scheuchl, a servant in the Berg household in Carinthia with whom the

52. See Perle, "Secret Program."

53. Reich, *Life and Work of Alban Berg*, 178–79. Reich acknowledges that the description might tempt some "to relegate the Concerto to the category of 'programme music,'" but he dismisses that view, arguing that "Berg based his 'tone poem' freshly and firmly on absolute music" (179).

54. Ibid., 178–79.

55. See Knaus, "Berg's Carinthian Folk Tune."

then seventeen-year-old composer had a child.[56] According to Jarman, the concerto is a personal "requiem," one in which Berg recalls romances with Scheuchl and Fuchs-Robettin. The former is evoked through the folksong, and the latter through a numerological scheme that emphasizes the numbers ten, associated with Hannah Fuchs-Robettin, and twenty-three, which had strong associations for Berg.[57]

The internal and external aspects of the chorale borrowing play out in the literature on the concerto, although the opposition has never been identified as such. Nor have scholars pointed to the way Berg moves back and forth between the two realms or to the larger meanings built from that exchange, one side usually being emphasized over the other. Hans F. Redlich portrays the chorale as an inner force, a "structural determinant" within the concerto both "thematically and psychologically."[58] Frank Schneider charts a transition from the external to the internal, the chorale phrase beginning as a quotation but becoming so immersed in the emotional and musical world of the work that it can no longer be considered as such.[59] Pierre Boulez, in contrast, views the chorale as an outside particle, almost a contamination. The introduction of the chorale into the work represents a "grave . . . error," because tonal materials and the twelve-tone system should not be mixed, even if a composer incorporates tonal strands of a borrowing into a row, as Berg did. Moreover, the move from the tonal to the serial harmonization of the chorale creates an unacceptable break, as becomes "cruelly clear" when listening to the piece.[60]

As a Berg student, Theodor Adorno would never have mentioned, or even conceived of, a "grave . . . error" in his teacher's work. Yet the Bach borrowing makes him uneasy and has to be explained in ways that uphold the challenging modernity he heard in Berg's music. For Adorno, far from being a nostalgic look back to the past, as Boulez claimed,[61] the borrowing clearly operates in the external realm. It is a "foreign element." Although he

56. See Jarman, "Alban Berg, Wilhelm Fliess," 9.

57. Jarman proposes that there are two secret programs in the concerto. The first is that of a personal "requiem," while the second emerges from the labels Berg gave to the four larger sections of the work in a marginal diary entry: "Frisch, Fromm, Fröhlich, Frei" (Fresh, Pious, Joyful, Free). The four words evoke the "motto" used by the Deutscher Turnverein, a nationalist group formed in the early nineteenth century that was based on physical exercise and vigor. Jarman argues that the phrase would have been familiar to most Germans and Austrians and points out that the ideals of physical strength and German identity became associated with the National Socialists. The scrambling of the four headings in the revised formal sequence of the work suggests a "rejection" of such ideals. The personal "requiem" program was first proposed in Jarman, "Alban Berg, Wilhelm Fliess," while both programs are discussed in Jarman, "Secret Programmes." On the second program, see Jarman, "'Frisch, Fromm, Fröhlich, Frei.'"

58. Redlich, *Alban Berg*, 205–6.

59. Schneider, "Alban Bergs Violinkonzert," 229.

60. Boulez, *Notes of an Apprenticeship*, 239–40.

61. Boulez, *Conversations with Célestin Deliège*, 25.

praised Berg as the "master of the smallest link," he finds no such connections here, if anything noting the avoidance of them. Berg, according to Adorno, does not carefully integrate the borrowing but rather leaves it "conspicuous," so that it is "more shocking than almost any dissonance."[62] Adorno regarded dissonance as a central part of the modernist opposition to the conformity and empty pleasantness enforced by modern life.

Adorno claims that "it would be foolish to interpret" the "Es ist genug" borrowing as "mere poetic design"—that is, as a literary rather than musical gesture.[63] The quick dismissal of such a "foolish" view betrays unease over the quotation. An affirmation of the modernist credentials of the borrowing is one way to allay those qualms. But what stirs them in the first place? The declamatory power of the quotation unsettles Adorno, both the power of the declamation and also what it means. In his *Philosophy of New Music*, he describes the borrowing as being so disruptive that it creates a "stylistic fissure" in the concerto.[64] Such a cleft did not disturb him in his discussion of the work in *Alban Berg: Master of the Smallest Link*, where he argues that the composer refused to use the smallest or largest of links to connect "Es ist genug" to his composition, in order to create a shocking formal dissonance. Adorno offers a different view of that schism in *Philosophy of New Music*, where there is no talk of links. He now observes that there is no "counter voice" ("Gegenstimme") strong enough to close the rift between the chorale and the concerto.[65] It is a telling remark because it depicts the chorale as a voice that emerges in the work, one that proclaims something and does so with such force that it rends it. No other voice arises to contest the chorale and push back against the rift it has opened. Adorno does not mention the *Klagegesang*, suggesting that he does not regard it as being up to the task. Something more than a voice is needed, and Adorno finds it in Berg's "extramusical force," apparently the highest power in the concerto and something strong enough to deal with the imposing musical and historical weight of a Bach chorale.[66]

What the "Es ist genug" quotation proclaims is just as troubling for Adorno as the might with which it does it. The chorale introduces the subject of death, especially the promise of consolation and acceptance. That promise, however, jars with Adorno's conception of the stark uncertainties of modern life. He acknowledges the "hope" of a peaceful afterlife that is offered by chorales in Bach's works, the role played by "Es ist genug" in *O Ewigkeit, du Donnerwort*. In the concerto we find only a "trace of that hope." Berg, Adorno argues, avoids clear endings in his compositions. He was fascinated

62. Adorno, *Alban Berg: Master of the Smallest Link*, 1–2.
63. Ibid., 1.
64. Adorno, *Philosophy of New Music*, 84.
65. For Adorno's German, see Adorno, *Philosophie der neuen Musik*, 104.
66. Adorno, *Philosophy of New Music*, 84.

by the conclusions of his works and often made them ambiguous or open-ended, as exemplified by the repeated *ad libitum* third figure in the viola at the end of the *Lyric Suite*. By calling attention to the "vanishing of music," Berg stirs thoughts on the uncertainties surrounding death.[67] The incomplete integration of the chorale into the concerto undermines a clear ending, musical or spiritual. In making this claim, however, Adorno fails to appreciate, or even to acknowledge, the internal role of the chorale borrowing in the work, whether in the row or as a motive.[68] He does not hear the work closing around the final phrase of the chorale or the consolation that comes with that closure. As mentioned above, the consolation is shaded by the appearances of the whole-tone motive (or opening chorale tritone phrase) in the solo violin and horns before the final chord, but even then an aura of peace and comfort surrounds the concerto. For Adorno, however, the chorale, be it the opening or closing phrase, is an outside element that creates bleak clashes.

Zimmermann

That "Es ist genug" should appear in Berg's concerto, in one of his own works, and in those by other composers would probably not have surprised Zimmermann. He built his views of style and time around borrowings, particularly the unexpected, independent paths that they can take.[69] He upheld stylistic pluralism as a central feature of his music, so much so that he defined the concept in a biographical entry for *Musik in Geschichte und Gegenwart* that he wrote himself: "Through Zimmermann's conception of pluralism, in which non-mutually-derivable layers of the compositional as well as the conscious mind come together, he arrives at the combination of seemingly extreme facts, which he occasionally likes to make particularly clear by quotations."[70] Pluralism, Zimmermann argued, was also a reality of contemporary life, as so many different types of music could be heard on the radio, anything from Gregorian chant to serial music.[71]

67. Adorno, *Alban Berg: Master of the Smallest Link*, 1.

68. Although in a later essay on the concerto Adorno concentrates on performance matters, he does work in a number of analytical observations, including one that mentions an anticipation of the chorale by the whole-tone motive: Adorno, "Alban Berg: Violinkonzert," 362. As Pople argues, in this later essay Adorno downplays the idea of a stylistic rift and tension between tonal and twelve-tone materials: Pople, *Berg: Violin Concerto*, 99.

69. For a discussion of the role of borrowing in Zimmermann's music, see Viens, "La citation dans la pensée créatrice," and Korte, *Die "Ekklesiastische Aktion,"* 153–57.

70. Quoted in Korte, *Die "Ekklesiastische Aktion,"* 154: "[D]urch seine [Zimmermanns] Auffassung des Pluralismus, in der nicht voneinander ableitbare Schichten des Kompositorischen wie des Bewusstseins miteinander zur Verknüpfung kommen, gelangt er zur Verbindung scheinbar extremer Fakten, die er gelegentlich durch Zitate besonders deutlich zu machen liebt."

71. Zimmermann, *Intervall und Zeit*, 52.

Finally, quotations were not remnants of a distant past for Zimmermann but rather part of the present, which, in turn, was part of the past, both being part of the future as well. He developed the concept of the sphericality of time (in German, "Kugelgestalt der Zeit"), in which past, present, and future do not fall into a linear sequence but are rather rolled up together in a ball with no clear demarcation between them.[72] Music could flow freely between the three periods, as seen in quotations from a Bach chorale.

The multidimensional roles of borrowing shaped Zimmermann's *"Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne": Ekklesiastische Aktion* (I turned and saw all the injustices occurring under the sun: Ecclesiastical action). The work was commissioned for the 1972 Summer Olympics in West Germany, though, as the title makes clear, it is not standard Olympics fare. Instead of paeans to world unity and athletic glory, Olympics audiences were confronted with the injustices of the world. The manifold despair in Zimmermann's work must have given Olympics officials pause. To their credit, they staged the piece, not at the central site in Munich but rather at the venue for sailing events in Kiel. It was premiered on September 2, three days before the hostage taking at the Olympic Village in Munich.

The work is scored for bass solo, two speakers, electric guitar, and orchestra, which includes a large percussion section. The text comes from the book of Ecclesiastes (4:1), the source of the title, and the "Grand Inquisitor" section of Dostoyevsky's *The Brothers Karamazov*.[73] The former bewails the injustices of the world and envies the dead, who do not have to endure the ordeals of the living. In Zimmermann's work, Ecclesiastes comes across as a prophecy of the world depicted in the "Grand Inquisitor" scene, in which Jesus appears on Earth during the Spanish Inquisition, only to be imprisoned by the clergy. As the priest leading the Inquisition tells him, mortals are not capable of using the free will bestowed upon them by Jesus's death. Realizing this, the church has ruled them with sacred discipline, the tight bonds of which are disguised by mystery, miracle, and authority. The bleakness shared by the two texts is part of the "ecclesiastical" message proclaimed by the work's title, while the "action" comes through in a series of dramatic, ritual-like scenes. Perhaps in a nod to the Olympics, the speakers engage in physical activities, including star jumps and meditation poses.

And then there is the quotation of "Es ist genug." The borrowing invites us to connect *Ekklesiastische Aktion* and Berg's concerto, which Klaus Winkler did in referring to Zimmermann's use of the chorale melody as a quotation of a quotation.[74] There are indeed strong connections between

72. For a discussion of this concept, see Dahlhaus, "'Kugelgestalt der Zeit.'"

73. Zimmermann had used both texts in earlier works: excerpts from Ecclesiastes appear in the Cello Sonata and the cantata *Omnia tempus habent*, and phrases from the "Grand Inquisitor" scene are used in *Antiphonen*.

74. Winkler, "Bach-Choralzitate," 540.

the two works. Zimmermann had earlier evoked the concerto in his Viola Sonata (1955). Written for his daughter Barbara, who had died soon after birth, he dedicated it ". . . to the song of an angel," which recalls Berg's tribute to Manon Gropius.[75] Like Berg, Zimmermann draws upon a Bach chorale, "Gelobet seist du, Jesu Christe," which he uses as the subject for a type of chorale prelude. Chorales appear in other works too, notably in the opera *Die Soldaten* (1965).[76] Not only does *Ekklesiastische Aktion* share a borrowing of "Es ist genug" with the concerto, but, like Berg, Zimmermann explores the internal and external roles of the quotation, including links between the chorale and the row of the piece. Tightening the bond between the two works, Zimmermann binds the chorale to a lament, a pairing that creates a depiction of death unknown to the concerto.

In another parallel, the two composers follow a similar general plan. They present the quotation of "Es ist genug" at the end of the work and prefigure it through two means: intervallic links between the chorale and the row, particularly the tritone of the opening phrase of the chorale, and motivic/intervallic anticipations. Zimmermann, however, adheres to that scheme in a way that skews the relationship between the internal and external roles of the borrowing toward the external. "Es ist genug" leaps out in the final minute of a roughly thirty-minute work, and even then it is fleeting, as Zimmermann quotes only its first section. The borrowing also constitutes the first stretch of tonal music in the piece. As an ephemeral, last-minute tonal surprise, the chorale comes across as an outside element, a melody that breaks into the twelve-tone work.

Scholars of *Ekklesiastische Aktion* have viewed the chorale as foreign to the composition and have argued that it is not structurally integrated into it.[77] There are, however, connections between the row and the chorale, enough to give the chorale an internal presence.[78] The row, it should be mentioned, is also a borrowing: Zimmermann adopted it from Luigi Nono's *Il canto sospeso* (1956).[79] It is an all-interval row, which includes two tritones, one between the outer pitches A and E♭, and one between the two central pitches C and F♯ (see Example 6). Given Zimmermann's presentation of the chorale in the original A major of Ahle and Bach, the A-E♭ tritone of

75. Zimmermann, *Sonate für Viola solo*: ". . . an den Gesang eines Engels."

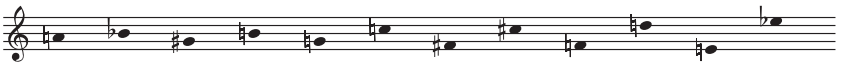
76. For a list of chorales used in Zimmermann's works, see Viens, "La citation dans la pensée créatrice," 54. A discussion of the use of borrowing in *Die Soldaten* can be found in Viens, "Stratégies citationnelles dans *Die Soldaten*."

77. See Korte, *Die "Ekklesiastische Aktion,"* 143, and Schmidt, "'Es ist genug . . . ,'" 145.

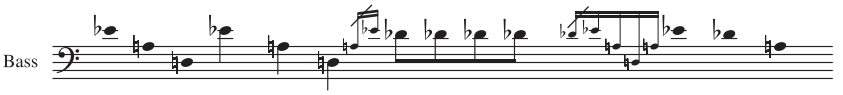
78. Martin Zenck discusses the importance of tritone motives in the work and connects the emphasis on that interval to the opening phrase of the chorale. He also discusses the way some of the cluster chords in the work are built upon whole-tone scales, creating another link to the chorale. Zenck, "Oratorien nach Auschwitz," 572.

79. On Zimmermman's use of the row in *Ekklesiastische Aktion* and other works, see Korte, "Zu Bernd Alois Zimmermanns später Reihentechnik," 31–32.

Example 6 All-interval row of Zimmermann's *"Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne": Ekklesiastische Aktion*



Example 7 *Weheklage*, excerpt, from Zimmermann's *"Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne": Ekklesiastische Aktion*. A sound recording of this example is included in the online version of the **Journal**.



the opening phrase of the chorale corresponds to the framing tritone in the P(A) form of Nono's row. It may seem somewhat forced to align the melodic phrase with the row, but both begin on A and conclude on E♭.

Zimmermann emphasizes the intervallic links between the chorale and the row in a section for the bass soloist that precedes the appearance of the chorale (part of the *Weheklage* discussed below; the section in question begins at rehearsal 89). That section is built upon the P(F♯) form of the row, which retains the tritones from P(A), but now with the F♯-C dyad as the framing tritone and A-E♭ as the internal one.[80] The A-E♭ dyad can be more easily brought out in melodic lines based on the P(F♯) row since those two pitches are adjacent to each other in the row, rather than being at the outer edges as they are in the P(A) row.[81] Several phrases build upon that pair, either repeating it or featuring it prominently (see Example 7).[82] In this way, the bass solo anticipates the chorale melody. That said, "Es ist genug" does not have as strong an internal presence as it does in Berg's concerto. The row for that work, of course, features a four-note phrase from the chorale, not just the emphasis on a tritone. The concerto also introduces an anticipatory whole-tone motive early in the first movement, whereas *Ekklesiastische Aktion* gives its strongest hints of the chorale just before it emerges. No matter how tight the connection between the chorale and the row, the appearance of the former in the two works surprises listeners, an unexpected voice coming from elsewhere.

In both Berg's and Zimmermann's compositions, the chorale responds to a lament. Berg states the chorale first and then intertwines the two, whereas

80. Korte discusses the way the section builds upon the inversion, retrograde, and retrograde inversion forms of P(F♯). He also mentions that the A-E♭ dyad becomes a motive, but he does not connect it to the forthcoming statement of the chorale. Korte, *Die "Ekklesiastische Aktion,"* 136–37.

81. The two pitches will be stated in succession if the P(A) form of the row is repeated, such that the E♭ is followed by the A, but if another row follows the P(A) form the tritone pair will not occur.

82. Example 7 is derived from Zimmermann, *"Ich wandte mich und sah."*

Zimmermann separates them. The lament in *Ekklesiastische Aktion* divides into two parts, the first of which is labeled "Lamentoso" (rehearsal 79). This "Lamentoso" section begins with a textless melody sung by the bass in a free tempo and answered by the electric guitar. The melodic lines for bass and guitar consist of repeated notes with grace-note descending half steps, creating a sort of sigh-motive chant. In a following section with a set meter, the bass, accompanied by winds and strings, delivers a text from Ecclesiastes about the misery of loneliness that concludes with this cruel maxim: "So ist's ja besser zwei als ein" (So it is better to be two than one, 4:9). The "Lamentoso" section is abruptly cut off by an improvisatory "action" moment for the two speakers (rehearsal 89), who, beginning in a meditation position, select phrases from Ecclesiastes (Chapters 2–4) and Dostoyevsky's "Grand Inquisitor" scene, speaking them at first and then shouting. While the two speakers dialogue with phrases from the two sources, a percussion player plays a slow "blues rhythm," a touch of pluralism from Zimmermann.

As the speakers' cries and the blues rhythm die out, the solo bass reemerges for the second part of the lament.[83] This passage recalls the free-tempo opening of the "Lamentoso" section, but something has changed, as indicated by Zimmermann's title "Weheklage." While conveying acute emotion, "Lamentoso" suggests a piece from an outside tradition, almost a formal number. "Weheklage," on the other hand, is not only a German word for lament, but, as a compound noun, doubles the sorrow, combining the words for "woe" and "lament." *Ekklesiastische Aktion* has thus moved on to a more intense form of lament.[84] A *Weheklage*, according to the composer, whips up the "sounds of lament" and "the forced, tormented, strained sounds of terror, abandonment, and human wretchedness."[85] Within those sounds, the text "Weh dem, der allein ist" (Woe to them who are alone) disintegrates from a sentence, to individual words, to stray syllables. Where to go from here? Perhaps no further with a lament, but rather to the opposite of the lament, a chorale.

The two are opposites in a number of ways. As noted in relation to Berg's concerto, the simplicity and humility of a chorale counters the agitating sorrow of a lament. The chorale is also an external voice, taken from outside a work, whereas the lament, in both Berg's and Zimmermann's compositions, builds upon the workings of a row. Given that the row in *Ekklesiastische Aktion* shares a prominent tritone interval with "Es ist genug," we can hear the *Weheklage* as setting up the chorale through an emphasis on the A-E♭ dyad. Yet the chorale still catches listeners off guard. It is played *forte* and

83. The abovementioned "action" moment, the *Weheklage*, and the following chorale quotation all occur in the final four pages of the score, beginning at rehearsal 89.

84. Zenck sees the *Weheklage* as a mockery of the lament: Zenck, "Oratorien nach Auschwitz," 575.

85. Zimmermann, *"Ich wandte mich und sah,"* 57: "Laute der Klage"; "gestoßene, gequälte, gepreßte Laute des Schreckens, der Verlassenheit und der menschlichen Erbärmlichkeit."

fortissimo by brass and gives us the only stretch of tonal music in the work so far. It is not much of a stretch either, as the chorale is cut off after six measures (the first melodic section): after the cadence in A major in the chorale, the strings, brass, and timpani play a C minor triad. (This passage may be heard in Audio Example 3 in the online version of the **Journal**.) The conclusion calls to mind the close of the fourth movement of Berlioz's *Symphonie fantastique*: a distant melody appears suddenly and is as suddenly severed.[86]

The C minor triad also undoes the chorale. The *fortissimo* E♭ of the triad evokes the D♯ of the tritone in the initial chorale phrase, thereby erasing the E that had righted the unsettling D♯ and that could be heard in the soprano voice of the A major cadence that closes the chorale quotation. Moreover, the C minor triad has no pitches in common with the key of A major. In its final moment, *Ekklesiastische Aktion* thus throws us into a remote tonal area and leaves us in musical, spiritual, and emotional disarray. Zimmermann heightens the confusion through the declamatory power of the chorale quotation, which is identified only as "Choral," not specifically as "Es ist genug." Appearing abruptly and *forte*, the chorale comes across as an announcement, a melody that means something. But what? Those unfamiliar with "Es ist genug" will most likely perceive it as no more than a blast of sacred music that is part of the tumult of disparate ideas that concludes the work.

For those who recognize the melody, however, it signals death and offers consolation. Yet they will find no such comfort in *Ekklesiastische Aktion*. Fractured and annulled, the chorale provides no consolation.[87] It can barely stand on its own, let alone ease the anguish of the lament. Zimmermann never quotes the reassuring four-note descent that closes "Es ist genug," the phrase that Berg had used to bring peace to the lament. While the appearance of the chorale promises consolation, Zimmermann reveals that promise to be empty. We all stand alone and frightened before death, and nothing will change that. No hallowed hymn will soothe us. Zimmermann neither identifies "Es ist genug" in the score nor provides a text underlay to the chorale melody as Berg does. The last piece of text we hear before the appearance of the chorale is the phrase from Ecclesiastes in the *Wehklage*: "Weh dem, der allein ist"—"Woe to them who are alone" (4:10). Zimmermann himself was overtaken by such despair while working on *Ekklesiastische Aktion*. He completed the work on August 5, 1970, and committed suicide five days later.

Del Tredici

In *Ekklesiastische Aktion* "Es ist genug" startles listeners when it appears suddenly in the final minute of the work. In David del Tredici's *Pop-Pourri*, it

86. I would like to thank one of my anonymous reviewers for this observation.

87. Korte hears the treatment of the chorale as a rejection ("Absage") of both life and the work itself: Korte, *Die "Ekklesiastische Aktion,"* 143.

surprises by beginning the piece, and its return appearances are similarly unexpected. The first music we hear is the chorale, not a note by Del Tredici. And there are not many notes of the chorale, only the opening tritone phrase. Zimmermann, at least, gives us the three phrases of the first melodic section of the chorale. The opening flourish of a truncated chorale is the most obvious way in which Del Tredici reverses the model of borrowing that had been established in Berg's concerto and followed in *Ekklesiastische Aktion*. He not only states the borrowing at the outset of the work but also changes both the relationship between the chorale and the row and the internal and external roles of the borrowing. Even with these alterations, Berg's concerto still has a presence in *Pop-Pourri*, but, as is fitting for Del Tredici's composition, it is as if the concerto model has been placed in a strange world where everything is topsy-turvy.

Although Del Tredici himself has never connected *Pop-Pourri* to Berg's Violin Concerto, he has long been familiar with Berg's music.[88] As a young composer and pianist he pored over the music of both Berg and Schoenberg,[89] whose works undoubtedly influenced his own turn to twelve-tone composition. Though he pursued that approach with focus and invention, he soon began to look for a way out of it and to experiment with a more diverse musical language, particularly the use of tonality. *Pop-Pourri* (1968) is an important landmark in that shift, because it was the first composition in which Del Tredici drew upon the writings of Lewis Carroll, whose oeuvre would play a central part in his music for the next twenty-five years or so.[90] Entering the fantastic world of Alice inspired him to broaden his musical language beyond the rigor of the tone row. Rows have a prominent role in *Pop-Pourri* and other Alice works, but they share that space with a range of idioms, including a seventeenth-century chorale, "Es ist genug."

Pop-Pourri is scored for soprano soloist, chorus, orchestra, and—to play up the "pop" element of the title—a "rock group," Del Tredici's term for an ensemble of two soprano saxophones, electric guitar, and electric bass.[91] It comprises four large sections, framed and divided by phrases of the chorale (see section B of the Appendix). The first, third, and fourth sections draw on passages from *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, while the third is a "Litany of the Blessed Virgin Mary." Del Tredici builds up the chorale over the course of the four statements. The first, as mentioned above, presents the opening tritone phrase, and the next

88. As a composer with a good knowledge of Berg's works, it is difficult to imagine that Del Tredici was not aware of the quotation of "Es ist genug" in the Violin Concerto or that his own use of that melody would create a connection between his composition and Berg's. While he may not have mentioned such a link, it is there and open to interpretation. The same argument can be made for Rouse, who has a strong grasp of the twentieth-century repertory and must have known of the use of "Es ist genug" in the Violin Concerto when writing *Iscariot*.

89. See Chute, "Reemergence of Tonality," 35.

90. For a discussion of that shift and the role of *Pop-Pourri* within it, see ibid., 34–72.

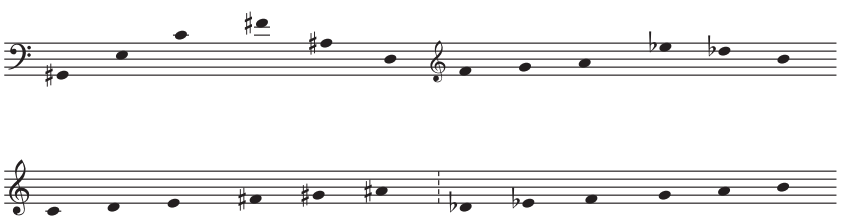
91. The term appears in the full title of the published work.

two add the second and third phrases of the first melodic section. The closing statement offers a near-complete presentation of the chorale, consisting of the repetition of the first melodic section and the second and third sections.[92] Like Berg and Zimmermann, Del Tredici uses Bach's harmonization.

The "Es ist genug" borrowing has a significant formal role in *Pop-Pourri*, in that it both opens and closes the work and articulates the divisions between sections. Its formal function thus extends throughout the piece, in a departure from its use in the works by Berg and Zimmermann. Like those works, however, it makes use of both the internal and the external dimensions of borrowing. Del Tredici links the chorale to the internal structure of the row, though even here there is a reversal: whereas Berg and Zimmermann build upon connections that are already present, either in the overlap between the end of the row and the beginning of the chorale in the Violin Concerto, or in links between the chorale and a preexisting row, as in *Ekklesiastische Aktion*, Del Tredici creates rows that are inspired by the chorale, in that they are constructed from whole-tone scales and tritones. For example, the row that follows the initial statement of the chorale and runs through the "Turtle Soup" sections consists of two hexachords, each of which is based on one of the two whole-tone scales and includes three tritone pairs (see Example 8).[93]

By preceding each section of the work with a chorale statement, Del Tredici stresses the intervallic connections between chorale and row. The link is clearly made at the beginning of the work, where the chorus, brass, and strings perform the opening phrase of the chorale in the unusual key of D-flat major. We hear a whole-tone scale ascend the interval of a tritone, with the tritone left unresolved. Picking up on that cue, the "Turtle Soup"

Example 8 Opening row of Del Tredici's *Pop-Pourri* and underlying hexachords



92. Although the presentation of the chorale gradually builds to a near-complete statement, the process does not fit Burkholder's conception of cumulative form. Simply put, the process is too methodical. Instead of the slow buildup of fragments and motivic hints typical of that form, Del Tredici gives us one clear phrase after another. The concluding statement does not create the epiphany that such passages do in Ives's works; rather, it comes across as the result of melodic bricklaying.

93. For a discussion of the rows in the work, see Chute, "Reemergence of Tonality," 52–58.

section begins with the first hexachord of the row played by the bass guitar as a *basso ostinato*. The two soprano saxophones in the rock group then present the second hexachord as descending and ascending whole-tone scales. When the soprano enters she joins the saxophones in what comes across as a twisted whole-tone scale exercise. She eventually breaks free from these melodic drills, and the section concludes with a G approached from a D♭ in the saxophones, a leap that echoes the tritone in the chorale.

In providing the intervallic master plan for the rows, "Es ist genug" thus has a significant inner role to play in *Pop-Pourri*. It also has an important external role, as it points the listener back to Bach. The boundary between the internal and external dimensions of the borrowing, however, is unclear. Not so in Berg's concerto and *Ekklesiastische Aktion*, where we become aware of that boundary when the chorale interloper crosses it and enters into the works themselves. In *Pop-Pourri* the first thing we hear is the chorale. So do we begin on the outside of the work or are we already inside it? "Es ist genug" is, of course, an outside piece, but it becomes increasingly part of *Pop-Pourri*. Not only does it give rise to the row but we also come to expect it between the major sections. As the bearer of such structural functions, the chorale is unlikely to be perceived as the "foreign element" described by Adorno in relation to the Violin Concerto.

There may be no such thing as a foreign element in *Pop-Pourri*, given that both the work itself and the novels by Lewis Carroll upon which it draws operate through parody. Parody is commonly understood as the ridiculing of a familiar work. *Pop-Pourri* and the Alice novels include plenty of that, but they also entail the play of references that scholars have defined as characteristic of parody.[94] In parody, a work takes on not only a well-known phrase or image from a preexisting piece but also the conventions, forms, and processes of that piece, which become part of the conventions, forms, and processes of the new work. Parody therefore involves borrowing, and through particular kinds of borrowing it exposes and plays around the internal-external boundary of a work.

That play abounds in quotations in the service of parody, such as the "Es ist genug" borrowing in *Pop-Pourri*. Parody is usually aimed at an obvious target, a well-known piece that is clearly evoked. Not only can quotation make a preexisting piece stand out in a new work, but it also keeps us looking outside that work to the piece that we know so well. At the same time, the quoted piece settles deep into the new work as it becomes part of the display and rhetoric of parody. Borrowings are usually exaggerated through parody, and this is true of "Es ist genug" in *Pop-Pourri*, which is sung (in its first three statements) "sempre *ff* possibile" by the chorus and reinforced by *fortissimo* brass and loud snap pizzicatos in the strings. Thus instead of a

94. On the use of references in parody, see Genette, *Architext*, 10–39, and Hutcheon, *Theory of Parody*.

pious chorale we are presented with bombast. Through exaggeration, parody distorts or upends the meanings and associations of the borrowed source.[95] In *Pop-Pourri* the pompous chorale has little to do with the fear of death, let alone consolation. It has instead become part of the riot of parody.

Alice's Adventures in Wonderland and *Through the Looking-Glass* treat the line between the outer and inner dimensions of borrowing as the boundary between the everyday world and a fantasy realm reached by falling down a rabbit hole or passing through a mirror. Parody emerges from our being made to see how strange works and genres familiar to us from the real world become in these new surroundings. A good example is the "Jabberwocky" poem that is taken up in the long central section of *Pop-Pourri*.[96] Here Carroll evokes quest narratives in which a hero sets out on a perilous undertaking, such as killing a monster like the Jabberwock.[97] In this case, however, the conventions of the quest story have gone awry. The hero is a young boy, not a man, and instead of a poem written in the archaic style characteristic of such narratives, Carroll creates a celebrated patchwork of nonsense words, some of which have the ring of old language while others just sound comical.[98] Elements of a quest story are thus combined with the mockery of such a tale. The monster, for example, is frightening ("eyes of flame"), but then Carroll describes it with made-up words that render its movements less frightening ("burbled"). The boy's mission seems to be an attempt to please his father rather than a heroic quest, and instead of an epic battle the killing is quick, and the boy described in terms that are far from heroic-sounding (his "uffish thoughts" and the "snicker-snack" cut of his sword). With the intertwined evocation and mockery of a quest story, we simultaneously hear the story as we would hear it on our side of the mirror and as Alice hears it on the other side. In an interesting twist, the parody material in that realm has crossed back over into our world, as some of Carroll's nonsense words, such as "chortle" and "galumphing," have entered the English language.

Each of the major sections in *Pop-Pourri* has a target for parody. In the opening "Turtle Soup" the target is not turtles, soup, or the song "Star of

95. Genette describes parody as involving "minimal transformation": Genette, *Palimpsests*, 25. I should add that my focus on ridicule in parody also departs from Genette and Hutcheon, both of whom see parody as not exclusively defined by humor, particularly Hutcheon, who views it as a broader artistic practice in the twentieth century. I have emphasized ridicule because it is central to the works by Carroll and Del Tredici.

96. The poem may be found in Carroll, *Annotated Alice*, 148–50.

97. It has been suggested that "Jabberwocky" was inspired by the old German poem "The Shepherd of the Giant Mountains," which features the killing of a monster: ibid., 154. That point of contact aside, however, there are no strong similarities between the two.

98. The poem grew out of an exercise by the young Carroll in parodying Anglo-Saxon, which he published in a family magazine; see "Lewis Carroll Juvenilia: 'Stanza of Anglo-Saxon Poetry,'" British Library website, Collection Items, accessed June 26, 2018, http://www.bl.uk/collection-items/lewis-carroll-juvenilia-stanza-of-anglo-saxon-poetry. For more on the Anglo-Saxon connections, see Lucas, "From *Jabberwocky* back to Old English."

the Evening" ridiculed by Carroll.[99] Instead Del Tredici sets his sights on twelve-tone music. The Mock Turtle's weepy ode to "beautiful . . . green" soup may seem to be the last text to call out for a twelve-tone setting, but Del Tredici gives it one. He asks the soprano to sing it as though "through a great emotional burden" and with "grotesque sobs."[100] In the operas of Berg and Schoenberg, twelve-tone music was considered to be apposite for the dark emotional intensity of expressionism. Del Tredici lampoons those associations and the intellectual rigor of twelve-tone music by making it part of a thick, sloppy soup of exaggerated expression. In the extended "Jabberwocky" section, twelve-tone music provides an accompaniment reminiscent of that used in melodramas or silent films but now in a manic fashion. "The Litany of the Blessed Virgin Mary," the one section not taken from one of Carroll's novels, also abounds in musical parody. As Del Tredici tells us, the text comes from the *Liber usualis.* But the music? We hear demented chanting, as a reciting tone becomes the drill-bit repetitions of a single pitch, G, which recalls the "Es ist genug" tritone, as G is the concluding note of the opening phrase.

Nothing is sacred in this work, not even sacred music. The "Litany" is parodied, as is "Es ist genug," particularly its associations of death. At the end of the "Jabberwocky" section, the soprano recites the following excerpt from *Through the Looking-Glass*: "'It seems very pretty,' [Alice] said when she had finished it, 'but it's *rather* hard to understand! . . . Somehow it seems to fill my head with ideas—only I don't exactly know what they are! However, *somebody* killed *something*; that's clear, at any rate.'"[101] The boy's slaughter of the Jabberwock amounts to nothing more than "pretty" words and strange "ideas" for Alice. She is not sure who killed what, only that there was a death, and that does not seem to mean much either. With her casual postmortem, "Es ist genug" appears. It provides no consolation, just as the "Litany" fails to offer contemplative prayer. But do we expect consolation after Alice has so casually memorialized the death of "something?" Instead we are presented with more of the bombast that characterizes the previous two statements of the chorale.

The next time we hear "Es ist genug" is at the end of the work, which is not surprising, given the emphasis on symmetry in *Pop-Pourri.* The chorale opens and closes the work, but the symmetrical design, fitting for a piece inspired by a novel built around a mirror, goes further than that. The rows have symmetrical intervallic relationships, as do many of the formal sections, particularly "Jabberwocky," which even features music that is played both forward and backward. The return of "Es ist genug" at the end of the work is not exact, however, as would be expected in a strict symmetrical design,

99. See Carroll, *Annotated Alice*, 108.
100. Del Tredici, *Pop-Pourri*, 3.
101. Carroll, *Annotated Alice*, 150.

but has been significantly changed. Instead of the earlier grandiosity, the chorale is sung *pianissimo* with muted brass and strings, while the fading strains of the preceding second "Turtle Soup" section are performed by the soprano and rock group. The chorale and the music containing the row that it inspired are thus heard simultaneously rather than being stated back to back as previously. Through the mix of tonal and atonal, Del Tredici undoes the D-flat major tonic of the chorale. The soprano sings a G, a pitch that keeps the tritone of the opening phrase of the chorale suspended in midair. The interval and the unease it creates have not been erased by the perfect-fifth descent of the third melodic section of the chorale. A group of tubular bells reinforce the G in a rhythmic mensuration canon in which the duration values of the individual lines gradually diminish. The bell parts amount to a signature, as they are marked with the counting of one to thirteen ("tredici") in Italian.[102]

In the Alice novels, death becomes part of the nonsense of an upside-down world. Characters sometimes confront death, as when the Queen of Hearts issues her murderous edicts, but no one ever dies save the Jabberwock, and that death occurs in a bizarre legend poem and leaves little impression on Alice. The parody of "Es ist genug" similarly renders death as nonsense in *Pop-Pourri*. In the versions of Ahle and Bach, the chorale captures both the fear of death and the easing of that fear. We find neither in *Pop-Pourri*, as there is no death to dread and no comfort offered through resolution of the opening tritone. In addition, the chorale becomes part of the exaggerated sorrow of the "Turtle Soup" music. Even tears, a deeply felt response to death, are mocked. Through the "Es ist genug" borrowing, Berg's concerto closes with an acceptance of death and peace, while Zimmermann's *Ekklesiastische Aktion* concludes by ratcheting up the loneliness and anxiety felt in facing death. In *Pop-Pourri* the chorale and death come across as playful nonsense.

Rouse

In Christopher Rouse's *Iscariot*, "Es ist genug" is not nonsense. Far from it: it quite clearly means something, but we are not exactly sure what. The borrowing is an enigma, one with which the composer taunts us. The taunting begins with the work's title. Rouse tells us that it does not refer to the biblical figure; rather, it may relate to a personal story of betrayal. He calls *Iscariot* "one of [his] more autobiographical pieces"—a "tantalizing" comment, he admits, but that is as far as he will go.[103] Compounding the enigma, or

102. Del Tredici also uses this gesture at the end of *Final Alice* (1976).

103. "Christopher Rouse on *Iscariot*," New York Philharmonic website, Watch & Listen, accessed July 6, 2018, http://nyphil.org/watch-listen/video/1415/christopher-rouse-on-his-flute-concerto-iscariot-and-thunderstuck, 1:04–1:10.

perhaps clarifying it somewhat, are the references not only to "Es ist genug" but also to Berg's concerto and the way it handles the borrowing.

Iscariot is a one-movement piece for orchestra of around twelve minutes' duration. Its form is based on the alternation of strophes and antistrophes in the sections for chorus in ancient Greek tragedies. The work consists of five strophes and four antistrophes differentiated by instrumentation, the strophes being generally for strings and the antistrophes for winds, brass, percussion, and celesta. As if the title were not sufficiently foreboding, these formal references to Greek tragedy add to the impression that the personal story conveyed by the work must have been one of great anguish for the composer.

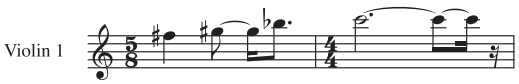
A number of musical allusions further darken that story. *Iscariot* begins with a hammer blow, which Rouse specifies should be played on the box and hammer used in performances of Mahler's Sixth Symphony. The hammer blows in that work have often been interpreted as the blows of fate, and Rouse's musical story could be heard as beginning with a similarly calamitous portent. The passage for strings in the third strophe (rehearsal 7) suggests the hymn-like string music in Ives's *The Unanswered Question*: in both works, the strings play *ppp* with mutes, and both obscure the movement between triads with suspensions and the interweaving of inner voices. The succession of triads in *Iscariot*, however, is far from conventional.[104] For example, the third strophe begins with movement from a B-flat major to an E minor chord, one of many tritones in the work, as we will see. (This passage may be heard in Audio Example 4 in the online version of the **Journal**.) The allusion to Ives adds personal and spiritual uncertainties to the tragic gloom created by those to the Bible, ancient Greek drama, and Mahler.

In this case "Es ist genug" appears at the end of the work—the very end. Where in *Ekklesiastische Aktion* the first melodic section of the chorale bursts out in the closing minute, *Iscariot* takes the idea further, throwing in an even smaller segment of the melody, the opening four-note tritone phrase, in the final seconds. As in *Ekklesiastische Aktion*, the sudden eruption of tonality created by the use of Bach's harmonization (now in the key of F major) adds to the disruption. (The concluding seconds of the work may be heard in Audio Example 5 in the online version of the **Journal**.) In both works the surprise intrusion accentuates the external role of the borrowing, making listeners ask, Where did that come from? The borrowing, of course, comes from the Baroque period, but it also comes from an earlier section of each of the two pieces. Like *Ekklesiastische Aktion*, *Iscariot* anticipates the chorale with an emphasis on whole-tone scales and tritones. Rouse even acknowledges such links, stating that "reference is also made from time to time to the chorale 'Es ist genug.'"[105] The references can be very close, as in a violin phrase in the second

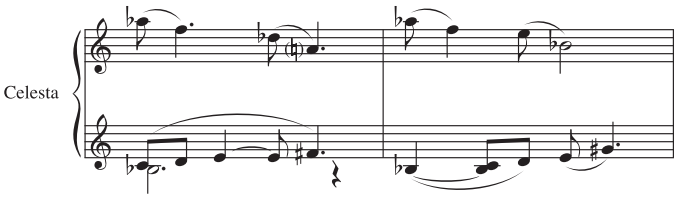
104. This is not to imply that the harmonic progressions in Ives's works are always conventional.

105. Rouse, *Iscariot*, preface.

Example 9 Chorale anticipation in Rouse's *Iscariot*, two measures before rehearsal 5. A sound recording of this example is included in the online version of the **Journal**.



Example 10 Chorale anticipation in Rouse's *Iscariot*, from two measures after rehearsal 8. A sound recording of this example is included in the online version of the **Journal**.



strophe, or they can involve the embroidery of whole-tone scales, as in the celesta part in the second antistrophe (see Examples 9 and 10).[106]

Such motivic anticipations give the "Es ist genug" borrowing an internal role in *Iscariot*. The chorale, however, is never linked to a row as in the other three works discussed here. While the absence of a row may weaken the connections with Berg's concerto, Rouse links the borrowing to another internal sphere in Berg's music—a secret program. As mentioned above, Jarman describes a program in the concerto that, through the use of the folksong borrowing, reflects upon a past romance in Berg's life and draws upon numerological designs and musical initials to convey Berg's love for Hanna Fuchs-Robettin.

Berg's secret programs were kept secret, with the exception of the intimate sharing of an annotated score of the *Lyric Suite* with Fuchs-Robettin. He never told the public about them, and musicologists have had to uncover them through manuscript evidence, as George Perle did in the case of the *Lyric Suite*, or argue that they are there on the basis of clues, as Jarman does in the case of the Violin Concerto. Rouse, by contrast, tells us that *Iscariot* has something to do with his life—although he does not say what—and that, as in Berg's works, that something is "encoded," in his case being "derived from a symbolic psychonumerological system."[107] He never explains what that system is, however; rather, it becomes one more of his "tantalizing" remarks about the piece.

It is unclear if the "Es ist genug" borrowing is part of that system, but it is too suggestive not to be part of the work's autobiographical program. But what part? Given the original function of the chorale and its uses by other composers, the borrowing may convey death. But whose? And how does death fit into this story of betrayal? In the absence of more information from

106. Examples 9 and 10 are derived from Rouse, *Iscariot*.
107. "Christopher Rouse on *Iscariot*," 0:45; Rouse, *Iscariot*, preface.

Rouse, we are unlikely to find out. The sudden *fortissimo* full-orchestra statement of the chorale depicts death—if that is what it conveys—as a jarring incident. There is no hint of consolation, only the unease proclaimed by the open-ended tritone. Death here is tortured and brutal. Perhaps in a nod to Ahle's melody, Rouse concludes the work with a perfect fifth, or rather with perfect fifths: the closing chord consists of four pairs of perfect fifths, C-G, D-A, E♭-B♭, and E-B, although the dense voicing prevents their being clearly heard as such. Nor does Rouse give us the F-C fifth that would resolve the F-B tritone in the quoted chorale fragment. And the playing of the chord as an *fff* cluster renders it anything but consoling.

The web created by the four quotations of "Es ist genug" reveals how aspects of borrowing may be enhanced by repeated borrowing. If borrowing tends to be prolific, then four quotations of a chorale, not to mention hundreds of "Apache," make it much more so. The referential range of borrowing also expands, moving beyond a link between a preexisting work and a new composition to links between the preexisting work and several new compositions, as well as links between those new compositions, which comment on the way others have incorporated the preexisting work. Multiple uses of a borrowing bring out the cultural associations of the borrowed work. The richness of links associations is one reason why musicians have drawn upon it, as in the case of "Es ist genug" and its associations of death. The borrowings in turn add to the richness of the associations of the original work, as the later compositions give them new meanings through different interpretations. Finally, repeated borrowing widens the scope of borrowing beyond the musical materials and cultural associations of the borrowed work. When a single work draws upon a preexisting work it can, of course, explore other subjects, but when several do so the referential inquiries build. Individual works and groups of works push further out into different areas. A single point of inquiry is not enough to sustain the curiosity of several musicians intent on exploring the connections created through a particular borrowing. These collective inquiries offer a range of reflections on an idea, as indeed the four works that quote "Es ist genug" do in exploring the internal/external dimensions and declamatory power of borrowing.

To close, we will turn to another subject taken up by the three works by Zimmermann, Del Tredici, and Rouse, one that hung over new music in the decades after World War II. A pressing question at that time was how to respond to the growing tradition of modernism. As used here, "modernism" refers to the far-reaching developments in musical language that arose at the beginning of the twentieth century. Rather than being confined to that time, modernism has continued to unfold to the present day through a series of compositional and aesthetic inquiries.[108] By the 1950s and 1960s, modernist

108. This conception of modernism is further developed in Metzer, *Musical Modernism.*

developments had become so established and influential that they took on the weight of a tradition, a body of ideas and styles that claim a historical position of precedence and authority.[109] Such is the case with twelve-tone music, which attained prominence through the Second Viennese School and was further explored through the integral serial idioms that appeared in the 1950s. Composers explored various aspects of modernism during the postwar decades, but twelve-tone music, given the prestige it had won, demanded a response.

Some composers, such as those at the Darmstadt Summer Courses, pursued twelve-tone idioms in bold, innovative ways. There were also rejections of that music, both by individual composers (such as George Rochberg) and by larger movements (such as Fluxus and minimalism). In many cases, however, ambivalences arose, as composers, some of whom were schooled in twelve-tone music, held on to either its compositional techniques or its general ideas. Berio, for example, claimed that *Sinfonia* would not have been written without the example set by serialism. Its third movement flouted the contemporary modernist quest for new sounds and techniques by gathering together quotations of older works, yet the links between the quotations, spoken and sung texts, and newly composed music were, as Berio argued, inspired by serial ideals of integration.[110]

As a group, the works by Zimmermann, Del Tredici, and Rouse constitute a unique case of this ambivalence. Their responses to the modernist tradition of twelve-tone composition are formed in part around a particular composition, Berg's Violin Concerto, and they evoke it not by drawing upon it directly but rather by sharing a borrowing of another piece with it. Through the mutual borrowings of "Es ist genug," the concerto enters into the responses of the three works to the twelve-tone tradition and becomes in part a representative of that tradition. The ambivalence toward twelve-tone music emerges in the ways the works pull closer to the concerto through shared ideas and pull away from it at the same time. The three works take on two ideas central to the concerto: *Ekklesiastische Aktion* and *Pop-Pourri* build upon the interlocking of the row and the chorale, while *Iscariot* links its melodic and harmonic materials to the chorale. All three works, like Berg's concerto, emphasize the declamatory power of borrowing.

The chorale quotations are also of significance for the way the three compositions veer away from the lineage of twelve-tone music. As a young, innovative German composer, Zimmermann was notably not part of the development of new approaches to serial composition at the Darmstadt Summer Courses, exploring instead his own pluralistic mix of styles and periods. As illustrated by *Ekklesiastische Aktion*, he did compose twelve-tone

109. Fredric Jameson describes how early modernist artists and works served as precedents and models for late modernist artists: Jameson, *Singular Modernity*, 197–200.

110. See Philippot, "Entretien: Luciano Berio," 88.

music, but often as only one element in a pluralist field. In that work, however, twelve-tone music is found lacking and ultimately rejected. The years preceding *Ekklesiastische Aktion* were a time of personal turmoil, the mental illness leading to his suicide, and artistic crisis, as Zimmermann looked for ways to respond to the cultural upheaval of the time. *Ekklesiastische Aktion* is a bleak response to that despair, one built around the gloom of the texts from Ecclesiastes and *The Brothers Karamazov*. Twelve-tone music offers a foundation for the work, and it also provides a medium for the expression of sorrow in the "Lamentoso" and *Weheklage* sections. That the work has two laments is striking, for it suggests that the first, the "Lamentoso," is not enough; thus the *Weheklage* appears, but it too is cut off. Perhaps twelve-tone music does not have the musical and emotional mettle for a lament. Something else is needed in the darkening final moments of the work, and Zimmermann abandons twelve-tone music and turns to the quotation of "Es ist genug," though this too is truncated. This and the blows of a C minor triad are nevertheless the last things we hear, and we are left with the crushed hope of consolation offered by the chorale and scraps of tonality.

The very title of Del Tredici's *Pop-Pourri* swerves away from modernist ideals. It allies the composer with the Pop Art movement, which laughed at Abstract Expressionism, especially the rhetoric of genius surrounding it and views of it as the apogee of modernist painting.[111] Instead of creating one-of-a-kind skeins of paint, Pop Art artists rolled out banal images of commercial goods and celebrities. In truth, Del Tredici's title has more to do with Pop Art than the music does: his "rock group" does not sound very rock, especially when playing twelve-tone music. Like Pop Art works, however, *Pop-Pourri* abounds in mockery. Andy Warhol indulged in camp exaggerations of popular culture, as when he glorified Marilyn Monroe in his *Gold Marilyn Monroe* by presenting her in the manner of the Virgin Mary in a church icon.[112] Del Tredici takes inspiration from Carroll's parody, such that "Es ist genug" becomes a flamboyant death edict and twelve-tone music the accompaniment for maudlin tears. For Del Tredici there would be no going back after *Pop-Pourri* to the more austere approaches to twelve-tone music found in such earlier works as *Scherzo* (1960) and *Syzgy* (1966). "Es ist genug" has become a comic funeral ode for visions of twelve-tone music as historically inevitable and rigorously abstract.

Del Tredici's Pop Art alliance was short-lived. He would soon, however, be connected to another antimodernist movement, neo-Romanticism. Disparate types of music have been placed under that heading, including the Straussian moments in Del Tredici's oeuvre, the visceral agony of Wolfgang Rihm's compositions, and Rouse's works. *Iscariot* adheres to some of the

111. On Abstract Expressionism's attaining the ideals of modernism, see Greenberg, "Modernist Painting, 1960."

112. On the role of exaggeration in camp, see Sontag, "Notes on 'Camp,'" 283.

general characteristics of neo-Romanticism: it is an impassioned work full of striking contrasts and gestures, such as the brief "Es ist genug" quotation, that set the stage for a dramatic emotional scene, one of betrayal. Unlike most music labeled as neo-Romantic, however, it is not tonal, and although sections of the work feature triads, they do not follow conventional progressions. Twelve-tone clusters appear, but no rows. From our present-day perspective, the ambivalent responses to twelve-tone music of Zimmermann and Del Tredici seem a long way from this composition of the late 1980s. Yet together with that of other neo-Romantic composers, Rouse's music was still reacting against twelve-tone and other systematic approaches to composition, and did so not just by rejecting such approaches but by reclaiming the types of direct, grand emotional statements and the traditional genres suited to them, such as the symphony, that had been cast aside by serial composers.

One of the fascinating aspects of borrowing is that each case tells a story, one arising from the interaction between a preexisting work and a new composition. Berg's use of "Es ist genug" to memorialize the death of Manon Gropius is one such story. These stories often emerge when studying one-to-one cases of borrowing, as there are only two works, or characters, in the story, allowing time to explore the links between them. In cases of repeated borrowing, there are many more stories and the scope of the stories usually widens beyond those of compositional history. Such is true of the three later works that quote "Es ist genug." Each is surrounded by an intriguing personal narrative in which the quotation plays a central role: as a portent of Zimmermann's suicide, as part of Del Tredici's turn to the works of Carroll, and as a tantalizing hint in Rouse's cryptic tale of betrayal. The works also employ the quotations to push out into larger subjects, such as representations of death and the workings of borrowing. Finally, the quotations reveal the three compositions to be involved in another story, that of the responses to twelve-tone music after World War II. In drawing upon "Es ist genug," these compositions and Berg's concerto show how far the study of repeated borrowing extends that of borrowing. When a work is referred to so frequently, borrowing, as we have seen, comes to be about the practice of borrowing. Through repeated borrowing, we can also follow borrowing into the realms of works, cultural associations, and the larger stylistic and historical developments in which it unfolds.

Appendix

A. Formal outline of Berg's Violin Concerto

Movement 1

Andante (mm. 1–103)
Allegretto (mm. 104–257)
  Scherzo (mm. 104–75)
  Waltz (mm. 176–213)
  Folksong (mm. 214–27)
  Coda (mm. 228–57)

Movement 2

Allegro (mm. 1–135)
Adagio (mm. 136–230)
  Chorale (mm. 136–57)
  Variation 1 (mm. 158–77)
  Variation 2 (mm. 178–99)
  Folksong (mm. 200–213)
  Coda (mm. 214–30)

B. Formal outline of Del Tredici's *Pop-Pourri*

Chorale (phrase 1 of melodic section 1)
Turtle Soup I
Litany of the Blessed Virgin Mary
Chorale (phrases 1 and 2 of melodic section 1)
Jabberwocky
Chorale (phrases 1, 2, and 3 of melodic section 1)
Turtle Soup II
Chorale (repetition of melodic section 1 and the remainder of the chorale)
  Material from Turtle Soup II

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Abstract

"Repeated borrowing" refers to the incorporation of elements of a preexisting work in several new compositions. While various studies have focused on songs that have been frequently borrowed, such as "L'homme armé" and "Apache," they have not considered what the numerous uses of those songs say about the practice of borrowing. This article discusses quotations of the chorale "Es ist genug" in Alban Berg's Violin Concerto (1935), Bernd Alois Zimmermann's *"Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne": Ekklesiastische Aktion* (1970), David Del Tredici's *Pop-Pourri* (1968), and Christopher Rouse's *Iscariot* (1989). As these works illustrate, repeated borrowing enhances aspects of borrowing. In repeated borrowing, borrowing becomes prolific and increasingly referential. Works not only borrow the same melody but also borrow from the ways in which other works use that melody. The works by Zimmermann, Del Tredici, and Rouse, for example, refer to the way Berg's concerto connects a chorale to a twelve-tone row or a secret program. They also expand upon various aspects of borrowing that are emphasized by the concerto: the importance of the cultural meanings of a borrowed work (in the case of "Es ist genug," associations of death); the internal and external dimensions of borrowing (whether it operates at a deep structural level or appears as an outside element); and the declamatory power of borrowing, which emerges when a borrowing disrupts a work with such force that it seems to be announcing a particular image or idea.

Keywords: musical borrowing, modernism, Alban Berg, Bernd Alois Zimmermann, David Del Tredici, Christopher Rouse