

Betwixt the Hof- and the Volksoper

A portrait of Zemlinsky in Gmunden, 1908

Whilst the biography of Alexander Zemlinsky has benefited from the existence of much detailed information, as beautifully brought together in Antony Beaumont's excellent book,¹ almost nothing is known of the key period in Zemlinsky's life, stretching from when he was forced to leave the Hofoper in February 1908 to his official return to the Volksoper in 1909. Even Beaumont, when asked whether he knew anything of Zemlinsky's activities during this time, replied 'I have little idea about this. Later in autumn 1908, he probably travelled to Mannheim for a few days. Other than that, there seems little to go on.'² However, what is certain is that Zemlinsky was witness to one of the most sensational and influential love affairs of fin de siècle Vienna, that between Zemlinsky's sister, Mathilde, wife of Zemlinsky's great friend and student, Arnold Schönberg, and the young expressionist artist, Richard Gerstl. Now, however, as research into the affair reveals newly discovered documents, it is possible to fill in a few sketchy gaps about Zemlinsky activities during 1908 and in the process, give an insight into both the world inhabited by the Schönberg and Zemlinsky families during that period, and the creative works that came out of it. And central to all this were a series of dramatic portraits of Schönberg and his circle which Gerstl painted in Gmunden in July 1908, just weeks before the affair was exposed, one of which is Gerstl's *Portrait of Alexander Zemlinsky* (Fig. 1), which now resides in the Kunsthaus Zug as part of the 'Stiftung Sammlung Kamm'.



Fig. 1 *Portrait of Alexander Zemlinsky*
Oil on Canvas 170 x 74 cm
Stiftung Sammlung Kamm, Kunsthaus Zug



Fig. 2 Arnold and Mathilde Schönberg, with Trude and Georg, in their apartment,
68/70 Liechtensteinstrasse, ca. 1907, ASC



Fig. 3 Mathilde and Alexander Zemlinsky ca. 1886,
Arnold Schönberg Center, Vienna (ASC)

Zemlinsky, born in 1871, and Mathilde, born six years later, were so close that Zemlinsky had said that 'should the need arise, one of us would willingly make any sacrifice for the other.'³ Having become Schönberg's only teacher and possibly his closest friend,⁴ it was hardly surprising that it was perhaps through her brother's matchmaking that Mathilde met Schönberg in 1899, marrying him in October 1901. Indeed, on their return from Berlin in 1903, the Schönbergs, together with their two year-old daughter, Trude, were to become neighbours to Zemlinsky, moving into an adjoining apartment in 68/70 Liechtensteinstrasse, a recently built block in Vienna's upcoming 9th district (Fig. 2).

Mathilde was pregnant with her second child, Georg, when, three years later, in spring 1906, Gerstl introduced himself to Schönberg. He must have made an impression, for Schönberg was quick to accede to the young man's offer to paint a large-scale portrait of the composer,⁵ followed by one of Mathilde with her daughter.⁶ Schönberg was evidently satisfied with Gerstl's efforts, for, having identified portraiture as a useful means of income to relieve the financial pressures that blighted his life, he now invited Gerstl to teach him, and possibly Mathilde too, painting techniques.

Perhaps Schönberg's lack of income had created disaffection within the marriage, but in any case, Mathilde was to reward Schönberg by having a passionate affair with the 24 year-old Gerstl in the Upper Austrian spa of Gmunden, which culminated in a sensational denouement towards the end of the traditional summer break of 1908. Moreover, no sooner were the two lovers discovered that Mathilde chose to flee back to Vienna with Gerstl, eventually to be persuaded by Anton Webern to return to her family, a turn of events which was to be partially responsible for Gerstl committing suicide in his studio in November of that year. His method was to put a noose around his neck and stab himself in the heart. He was just 25.

This tragic, adulterous triangle must have been just one more disaster in 1908, Zemlinsky's 37th year, and a true annus horribilis. The year had started ominously badly. In the first place, Mahler's exit from the Hofoper, and his subsequent departure to New York in December 1907, had proved to be emotional and dispiriting moments, especially for Schönberg and his students, and, incidentally, for Gerstl too. For Zemlinsky it bordered on disaster, as Zemlinsky, having finally made the leap from the Volksoper to the Hofoper in spring 1907, had not only received a new contract from Mahler, but had also had the premiere of his opera, *Der Traumgöрге*, scheduled by the Director for 4 October 1907. It was Zemlinsky's misfortune that Mahler's own contract was officially terminated two days before *Traumgöрге's* first night, with the result that Mahler's successor, Weingartner, promptly cancelled the performance. Zemlinsky must have been devastated, for Weingartner had promised Mahler that the work would be staged. Worse, Zemlinsky received no further conducting duties, and, unwelcome and unwanted, and his position untenable, Zemlinsky took three months leave, eventually having his contract annulled on 15 February 1908. Mahler was sympathetic but powerless,

Returning with his tail between his legs, the Volksoper did provide Zemlinsky with temporary sanctuary, but only as a guest conductor, overseeing perhaps ten works in the back end of the spring 1908 season. However, by the end of May, Zemlinsky, a workaholic and inveterate wage-earner, found himself unemployed, and whilst he sporadically conducted at the Volksoper in the following season, he was not invited back full time until the Autumn of 1909. To compound his problems, on 8 May 1908, Zemlinsky became a father to a daughter Hansi, whose first weeks were a struggle against illness, which, to Zemlinsky's certain despair, was soon to manifest itself in deafness, and an inability to hear even her father's most lullaby-like music.

By now, Schönberg had become suspicious of his wife's relationship with Gerstl, not least, perhaps, on account of Gerstl taking a studio above the Schönberg's apartment, which, despite Schönberg's ban, Mathilde had apparently continued to visit. Thus, at the beginning of June 1908, Schönberg removed Mathilde and their two children from Vienna and scuttled them off to Gmunden, ahead of his arrival at the end of the month. From here, Mathilde and Arnold conducted an almost daily correspondence,⁷ which, whilst hinting at Schönberg's suspicions of Gerstl and Mathilde, also provides some clues as to Zemlinsky state of mind at the time.

Schönberg and Zemlinsky had taken a liking to Gmunden (Fig. 4), and in the previous year, 1907, had rented farmhouses along the eastern side of the Traunsee, Schönberg in No. 22, and Zemlinsky and his new wife Ida in No. 20. As neighbours, it was natural for the Schönberg and Zemlinsky families to take their summer breaks together, which, typical of Viennese culture, could last from June until September and often involved the shipment of crates of chattels and furniture out of the metropolis to country accommodation.



Fig. 4, Postcard of Gmunden, 1907, private collection

In 1907, Schönberg had begun his habit of inviting his students to join him. Gerstl was asked to join, too, and found himself living 400 metres along the lakeside, under the Traunstein, at the *Feramühle* (Fig. 5). Gerstl, having viewed van Gogh's first solo Vienna show in January 1906, had evidently been impressed with the Dutchman's impressionism, for, in summer 1907, Gerstl painted a series of extraordinary landscapes around the grounds of the *Feramühle* (see, for example, Fig. 6), which clearly display van Gogh's influence. Several of these paintings were to depict, perhaps deliberately, the very path, through the steep hillside orchards above the lake, that Mathilde would eventually take to her lover, thus avoiding being spotted on the more commonly used lakeside embankment.



Fig. 5, Postcard from *Feramühle*,
ca 1900
Collection of Elfriede Prillinger, Gmunden



Fig. 6, Richard Gerstl, *Meadow with trees*, Summer 1907
Oil on Canvas and Board, 36 x 38 cm
Stiftung Sammlung Kamm, Kunsthaus Zug

With Zemlinsky able to look forward to the forthcoming season at the Hofoper, the early portion of that 1907 holiday was particularly satisfying for the Zemlinskys. They had married on 21 June, and, according to a postcard sent by Ida and Alex shortly after, had honeymooned in the Berchtesgaden area, enjoying the underground salt lakes.⁸ More importantly, Ida's sister, Melanie, a close friend of the Schönbergs and Zemlinsky's girlfriend before Alma, also arrived on honeymoon from New York with her new American husband William Clark Rice, who, in Gmunden in July 1907, was to paint the only known portrait of Gerstl,⁹ other than Gerstl's own self-portraits.

Gerstl, still a student of the Academy at the time, appears to have been content on his first visit to Gmunden, writing to his brother in Vienna at the end of July 1907 that he had spent his time diligently producing sketches, probably the landscapes mentioned earlier, adding that he was getting along with his new friends from Vienna, presumably Messrs. Schönberg and Zemlinsky, very well indeed.¹⁰ It has been suggested that Zemlinsky's portrait, together with others that were stylistically from the same period, including one said to portray Melanie and William Clark Rice,¹¹ were in fact painted in 1907. However, this is highly unlikely, for not only was Gerstl apparently concentrating on landscapes at the time and makes no mention of any portraits to his brother, but Rice had left Gmunden for Rome on July 27,¹² the same day as Gerstl's letter, and was therefore simply not around. Moreover, Zemlinsky left a few days later to rehearse Tannhauser and Carmen at the Hofoper,¹³ which he then conducted on the 20 and 21 August. It is thus highly unlikely that Gerstl painted Zemlinsky's portrait in 1907, but almost certain that he did so, together with others in the series, in 1908.

For summer 1908, Schönberg upgraded his Gmunden accommodation, staying just one farmhouse south along the lake, number 24, *Prestgütl*. This was rather nicer than the previous year. It had its own rowing boat, the Pepscherl, and cows, which were milked each morning by the farmer so that fresh supplies were available for the guests. It was here that Schönberg, who was forced to spend the rest of the year making a living teaching and correcting, would be able to calmly dedicate his time to composing. However, on this occasion, it was his intention to set aside July 1908 for the completion of the final three movements of his seminal Second String Quartet, op. 10, which, in the fourth movement, crosses the bridge to atonality for the first time.



Fig. 7, *Prestgütl*, Traunstein 24, ca. 1920. Private collection

Zemlinsky on the other hand, either because of a lack of funds or the pressing needs of his newborn daughter, was clearly not himself, his mood in stark contrast to a year earlier. He had not even settled his summer accommodation, as Mathilde, acting as her brother's travel agent reported to Schönberg on 14 June, writing: 'We have not found anything for the Zemlinskys yet. I think there is hardly any chance. Alex should look for a flat.'¹⁴ Whilst Mathilde eventually managed to secure the same house that the Schönbergs stayed in the previous year, *Engelgut*, number 22, the fact that Schönberg appears to have taken care of his own accommodation without any concern as to his brother-in-law's is an indication that Zemlinsky's relationship with Schönberg was not in its healthiest state. Mathilde's worried letter to her husband of 17 June tends to suggest as much: 'Are you pleased that the Zemlinskys are coming? How are you getting on with Alex now? . . . They have suffered somewhat with the child.'¹⁵

The deterioration in relations between Zemlinsky and Schönberg may have had its roots in December 1907, when Zemlinsky's adaptation of three Dehmel poems of love, betrayal and death, was to be followed within a day or so by Schönberg, who promptly wrote two lieder based on Stefan George's poems on much the same subject. Whether these competitive compositions were already connected in some way to tensions regarding Mathilde's relationship with Gerstl, can only be surmised, but, nonetheless, the rift seems to have continued into their joint summer vacation.

Zemlinsky now managed to fall out with his sister too, Mathilde complaining a few days later that she found Alex 'a bit much',¹⁶ although, in organising Zemlinsky's accommodation, Mathilde may have eased things between them, as Mathilde's relieved letter infers: 'Alex wrote at last today. If the child is better, they would like to come on Thursday.'¹⁷ However, she was soon upset again, Zemlinsky deliberately ignoring her and perhaps Schönberg too, as Mathilde angrily reported on 24 June: 'The Zemlinskys are coming tomorrow. I don't think that I want to have much to do with them. I got very upset with Alex. He has written to Mother: "I send you and the children regards" [note: no mention of his sister] I find that this is really not necessary.'¹⁸

A letter to Alma dated 26 June, the day after he arrived in Gmunden gives some idea of Zemlinsky's black mood, and suggests that he found himself somewhat reluctantly with the Schönbergs in Gmunden:

This is not yet the letter I owe you, and which I would have liked to write. In the last few weeks I have suffered quite a bit. Our child was seriously ill - It improved somewhat during the last few days, so we packed up and came here. So since yesterday, I am again on the Traunsee - but still not in the mood to write that letter. But I want to thank you sincerely for your invitation. I don't think I will forgo it. If I can get away from here, I will come in August.¹⁹

Unsurprisingly then, Schönberg travelled alone to Gmunden the next day, arriving, perhaps as a pointed gesture to his wife, a day after Zemlinsky and a day ahead of Gerstl. Schönberg and Zemlinsky, as good citizens, registered their arrival in the Gmundner Kurliste on the 8 July.²⁰ Gerstl did not, but, arriving on 28th June, took up residence in the same accommodation, the *Feramühle*, that he had stayed in the previous year, and the die for the summer's drama was cast.

Although it would appear from Mathilde's letters to her husband that Schönberg suspected Mathilde and Gerstl, he nonetheless behaved in a manner that belies his doubts. Indeed, Gerstl appears to have been so welcome within Schönberg's circle, that he soon went about executing portraits of Schönberg's family and friends at their lakeside residences, amongst which was Gerstl's *Zemlinsky*.

As can be seen from the absence of his spectacles, Zemlinsky displays a certain vanity in his portrait. However, he may not have yet overcome the misery of his daughter's plight and his unemployed state, for Gerstl portrays him with a serious, even downcast look.

The painting, measuring 1.7 metres, is life-size in the true sense (Fig. 8), comparing closely with Zemlinsky's own height of 1.55 metres or about 5' 1" (Fig. 9). Despite the size, Gerstl painted Zemlinsky quickly, much as van Gogh had created his own plein-air works. Highlighting his subject with a ghostly halo, Gerstl reveals Zemlinsky as a sepulchral,

spiritual Figure, the waters of the Traunsee merging with his legs, and the left side of his body dissolving into the background, whilst his left hand is barely a shadow against his pristine white suit jacket.



Fig. 8, Gerstl's *Zemlinsky* 1.7m
Stiftung Sammlung Kamm, Kunsthaus Zug



Fig. 9. *Zemlinsky*, 1.55m (5'1")
ASC

Gerstl, perhaps for reasons of economy, perhaps for reasons of self-loathing, had used a previously painted canvas, choosing to reverse a self-portrait from around 1904 (Fig. 10), which he had defiled, possibly at a time when, having spent some time in a sanatorium, he may have been suffering certain psychological problems of self-esteem. Having cut the original in two, Gerstl used the other half of this canvas to produce a full-length portrait of Mathilde,²¹ presumably at around the same time as the *Zemlinsky*, and executed perhaps, as the blades of grass found in the paint at the bottom of the picture might infer, in the gardens of the Schönbergs' farmhouse.

Zemlinsky's portrait, however, was most probably located on the small bank outside Zemlinsky's summerhouse, number 22, where, the previous year, Schönberg and Mathilde had been photographed in a series of shots, possibly taken by Zemlinsky himself (Fig. 11). Indeed Gerstl's painting itself has something of the spontaneity of a photograph, which may give some clue as to the circumstances. For example, the map in Fig. 12 shows where the farmhouses, whilst separated by about 400 metres, were situated in relation to each other. It illustrates how Gerstl and the others may have conducted daily life, when it might just be imagined that Gerstl simply bumped into Zemlinsky one morning on the way from the *Feramühle* to Schönberg's farmhouse, and suggesting a quick portrait, quickly painted his evocative representation.



Fig. 10, Richard Gerstl
Fragment of a laughing Self-portrait,
verso of *Alexander Zemlinsky*
Stiftung Sammlung Kamm, Kunsthaus Zug



Fig. 11, Arnold & Mathilde Schönberg on
the eastern bank of the Traunsee outside
Engelgut, Traunstein 22, Gmunden,
July 1907, ASC

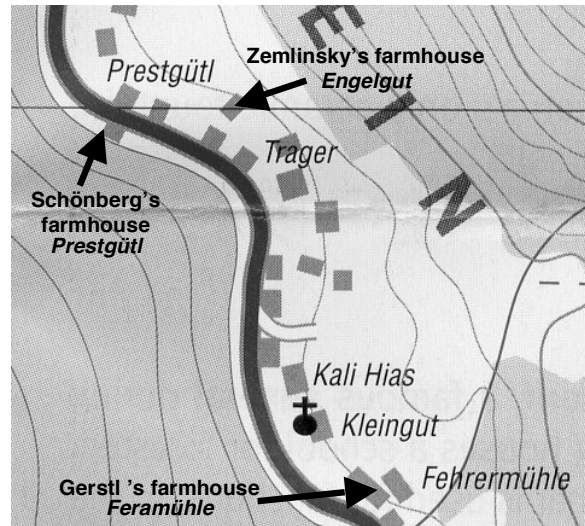


Fig. 12, Map of the eastern bank of the Traunsee, showing the farmhouses
inhabited by Schönberg, Zemlinsky and Gerstl in summer 1908

Certainly Gerstl appears to catch Zemlinsky in the glow of morning, since, from the angle of the light, Zemlinsky appears to be facing east, possibly as the sun rose above the Traunstein, to which the glistening waves and Zemlinsky's insistence on a sun hat bear some witness. The walking stick, a legacy from his childhood photo, betrays the adherence to long treks that Schönberg, and presumably Zemlinsky too, were reputed to have enjoyed and which are described in postcards from Gmunden from the previous year.²²

There is also a possibility that Zemlinsky may not have had the patience to stay in this possibly impromptu pose for too long, and this may have been one of the reasons for Gerstl's rapid brushwork, although his swirling strokes are typical of others that he completed in 1908. Above all, with its lack of definition in the boundaries between Zemlinsky's human form, the moving water, the solid earth and perhaps even sky, this picture can be seen as painted during a time when Gerstl's expressionist works were at their most potent. Indeed it may simply have been the precursor, or perhaps the successor to another Gerstl painting, which may even have been painted later that same day, for in a depiction of six members of Schönberg's circle (Fig. 13), again reminiscent of a photographic pose, Zemlinsky is to be seen in the same suit and hat that he wore for his individual portrait. In addition to Zemlinsky and Schönberg, the group includes Ida and Mathilde, plus an unidentified couple who may have been one of Schönberg's students, possibly Karl Horwitz and his new wife.



Fig. 13, *Schönberg group*
Oil on Canvas, 169 x 110 cm
Stiftung Sammlung Kamm, Kunsthaus Zug

Gerstl was known to use a one-metre brush and a spatula in creating his works from Gmunden in 1908, and the extraordinary effect that he attained there can be especially evidenced by his devastation of form, which, whilst avoiding a complete descent into abstraction, brilliantly retains recognition of his subjects. Moreover, although he was almost certainly unacquainted with his contemporaries, Gerstl, in satisfying his subjective vision by deliberately distorting images with thick swirling textured brushstrokes, suggests that he should be considered amongst the very first Austrian, even German, expressionists, and surely before the likes of Kokoschka and Schiele.

As regards their chronology, it is almost certain that these paintings were executed sometime during July 1908, and well before the Gerstl/Mathilde affair was close to its denouement, thus providing some pointers to Zemlinsky's activities during his unemployed break between the two opera houses and his involvement in his sister's affair. One clue can perhaps be found in Zemlinsky's letter to Alma, wherein he appears to have been determined to accept her invitation, probably to visit Toblach in August. It must be said that there is no proof of Zemlinsky's attendance there, although

Mahler was certainly entertaining guests, as evidenced by Mahler's invitation to the baritone Anton van Rooy, who, in a letter dated 23 August 1908, apologised for his failure to turn up.

It is somewhat intriguing that this dating firmly indicates that Gerstl was painting these sociable paintings, not only whilst he may have been having a liaison with Mathilde, but also at the same time that Schönberg was writing his seminal second string quartet. Here, for the work's innovative 'atonal' fourth movement, Schönberg adapted George's poem *Entrueckung*, with its famous first line 'I feel air from another planet'. When the sentiment of this poem, together with that of *Litanei*, which Schönberg used in the third movement, are coupled with the inferences gained from Schönberg's emancipation of atonality, it is unsurprising that much controversy has evolved over whether Schönberg was representing the Mathilde/Gerstl affair in this work. Indeed, it has been suggested that, in the second movement, Schönberg even incorporated musical anagrams equating to the names Mathilde, Gerstl and Schönberg himself.²³ Flames have been added by Schönberg's use in the second movement of a musical reference to the Vienna folk song, *Ach du lieber Augustine*, which contains the line 'Alles ist hin,' or 'everything has gone, it's all over,' to which several interpretations have been applied. For example, was Schönberg, in his use of texts and musical references simply alluding to the end of tonality? Or to the departure of Mahler? Or to the end of his marriage? Or a mixture of all? And could Schönberg have inspired Gerstl to disintegrate form in his 1908 Gmunden portraits, or was the reverse true?

It also has to be wondered precisely what role Zemlinsky played in his sister's affair, especially in view of his avowed loyalty to her, which may have prevailed over any that he felt for Schönberg. Zemlinsky's 'voracious appetite for the opposite sex,'²⁴ and his permissive approach to infidelity might suggest that he would not have stood in Mathilde's way as regards Gerstl. Indeed, suggestions exist that Zemlinsky visited his sister whilst she stayed with Gerstl in his studio after their Fight from Gmunden, although this involvement may have indirectly led Webern, who was also close to Zemlinsky, to find her and eventually persuade her to return to Schönberg. If Zemlinsky had been complicit in Mathilde's affair, this seems to have cast a further pall over his relationship with Schönberg, even though Schönberg generally spoke of his first teacher with esteem and affection. Within eighteen months or so, Schönberg could no longer remain neighbours with Zemlinsky and found new accommodation in Hietzing. Zemlinsky moved a few months later. They continued to holiday together, but a breach occurred in 1912, after which they hardly spoke for a year. The two were never the same again, and the relationship virtually broke down after Mathilde's death in 1923, with Zemlinsky actually choosing to miss his sister's funeral, apparently as a result of his disapproval of an undefined element of Schönberg's behaviour at the time. There was a brief moment of reconciliation before Zemlinsky's death in 1942, but by then Schönberg's competitive nature had caused Zemlinsky to pointedly write that, whilst their friendship was once intimate, Schönberg had emerged the victor.²⁵

But out of all this, the most intriguing question is how did a tiny, meek woman such as Mathilde Zemlinsky/Schönberg have such an impact on the artists around her. In addition to Gerstl, who painted her several times, there is evidence that she was represented in several of the most significant compositions of the 20th century. Whilst there are several published and sometimes controversial musicological arguments concerning the representation of Mathilde in various works, it does seem that Mathilde has a case to answer here. For example, not only has it been suggested that, as indicated earlier, Schönberg utilised motifs for Mathilde and Gerstl in his Second String Quartet, but that he also did so in op. 15, the *Book of the Hanging Gardens*.²⁶ Moreover, there is persuasive evidence that *Erwartung* and several subsequent Schönberg's works can also be seen as representations of the Gerstl affair. Alternatively, Zemlinsky himself quotes variations of the Mathilde motif, *AHDE*, in his Second String Quartet,²⁷ amongst other works, whilst his *Eine Florentine Tragödie* can be said to bear relevance to the Gerstl affair, especially since this depicts a fatal outcome to an adulterous affair, although this may also have reference to Alma's liaison with Walter Gropius in 1910.²⁸ Finally, as is conclusively proven by Berg's notes from the time, Berg placed a secret palindromic programme at the heart of the second movement of his Chamber Concerto, written at the time of Mathilde's death, which centres on the use of Mathilde's *AHDE* motto, and which, it has been suggested, alludes to the Gerstl affair.²⁹ However, here there is some reason to suggest that Berg may have actually been alluding to a later affair that Mathilde may have had in 1920, this time with a young student of Schönberg, especially as Berg and his wife Helene appear to have been complicit in Mathilde's possible infidelity on this occasion.³⁰

Thus, despite the lack of information about Zemlinsky at the time, his portrait helps inform the events of an extraordinary two months in the summer of 1908, when, as a result of his sister's elevation from *frau* to *femme fatale*, 20th century art and music may have been transformed forever.

-
- ¹ Beaumont, Antony, 2000, *Zemlinsky*, London, Faber and Faber, (Beaumont), which which has provided essential background information to this article.
- ² E-mail, 21 May 2002.
- ³ Beaumont, p. 165.
- ⁴ For example, see: Schönberg, Arnold, 1921, *Gedanken über Zemlinsky*, Arnold Schönberg Center, Vienna
- ⁵ See: <http://www.museumonline.at/1997/schulen/weiz/index1.htm>
- ⁶ See: <http://bilddatenbank.belvedere.at/sammlung.php?obid=4601>
- ⁷ See Arnold Schoenberg Collection, Library of Congress, Washington, DC (ASC/LOC)
- ⁸ Postcard from Ida and Alexander Zemlinsky, ca. 25 June 1907, private collection.
- ⁹ Kallir, Otto, 1974, *Richard Gerstl (1883-1908), Beiträge zur Dokumentation seines Lebens und Werkes*, in *Mitteilungen der Österreichischen Galerie*, 18., 1974, p. 117.
- ¹⁰ Breicha, Otto, 1993, *Gerstl und Schönberg – Eine Beziehung*, Salzburg, Verlag Galerie Welz, p. 22.
- ¹¹ See: *Paar im Grünen* at http://www.leopoldmuseum.com/index_en.html.
- ¹² As per postcard from August Guttman, Melanie Clark Rice's father, dated 4 August 1907, private collection.
- ¹³ *ibid.*
- ¹⁴ Mathilde Schönberg to Arnold Schönberg (MS-AS), 14 June 1908, ASC/LOC.
- ¹⁵ MS-AS, 17 June 1908, ASC/LOC
- ¹⁶ MS-AS, 21 June 1908, ASC/LOC
- ¹⁷ MS-AS, 24 June 1908, ASC/LOC
- ¹⁸ MS-AS, 2nd letter, 24 June 1908, ASC/LOC
- ¹⁹ Zemlinsky to Alma Mahler, 26 June 1908, Mahler-Werfel Papers Rare Book & Manuscript Library, University of Pennsylvania.
- ²⁰ Gmundner Kurliste, 1908, Kammerhofmuseum, Gmunden.
- ²¹ See: *Mathilde Schönberg im Garten* at http://www.leopoldmuseum.com/index_en.html
- ²² Postcard from Zemlinsky, Schönberg, and others, 30 July 1907, private collection.
- ²³ Dale, Catherine, 1993, *Tonality and Structure in Schoenberg's Second String Quartet, Op. 10*, New York & London, Garland Publishing, , p.157.
- ²⁴ Beaumont, p. 27.
- ²⁵ *ibid.*, pp. 407/8
- ²⁶ Forte, Allen, 1978, *Schoenberg's Creative Evolution: The Path to Atonality*, *The Musical Quarterly* 64/2, p. 133 – 176.
- ²⁷ Beaumont, p. 234.
- ²⁸ Beaumont, p. 245.
- ²⁹ Dalen, Brenda, 1989, 'Freundschaft, Liebe, und Welt': *The Secret Programme of the Chamber Concerto* in *The Berg Companion*, ed. Douglas Jarman, Boston, Northeastern University Press, pp 141-180.
- ³⁰ Coffey, Raymond, 2005, *Soap Opera and Genius in the Second Viennese School, The affairs of Mathilde Schönberg in Alban Berg's Chamber Concerto*, http://igrs.sas.ac.uk/postgraduate/students_pages/raymond_coffey1.htm (cited version), or in *Peabody News*, Johns Hopkins University, March/April, 2005 pp. 22/24.