

*E: Novack's correspondence with  
George Perle, etc.*

GEORGE PERLE

8/22/86

Dear Saul,

Your letter reached us here in Tanglewood, together with the sad news about Felix. I've just written to Hedi. I know it must be a great loss to you too, not to have this very close colleague and friend with whom and with whose work you have been so intimately associated for so many years, around any longer.

Thank you for your congratulations. Yes, they have been more or less "countless," but some of them mean more to me than others, and yours especially.

You suggest that my recent awards bring "great honor" to Queens College and the School of Music. You can have a much more meaningful satisfaction--the knowledge that what you represented there as a musician and teacher has significantly shaped the institution in ways that will persist in spite of your retirement. As far as what I represented as a writer and teacher whose specialty has been the analysis of 20th-century music, it is as though I never spent a day of my life at Queens College. Forte's "set-theoretic" concept, which has as much relevance to the analysis of music as it has to growing potatoes, has taken over with his disciple Strauss replacing me in this area immediately upon my retirement. If you're not acquainted with Forte's theories and analytical methods, I suggest you look at his discussion of the opening bars of Liszt's Faust Symphony in a recent issue of 19th Century Music.

Since my retirement I have had very nice congratulatory messages from both Hamovitch and the new president of the college, but I thought a couple of letters that came from the Chancellor's office showed a certain lack of sensitivity. They wanted my opinion as to whether or not John Corigliano and David Del Tredici should be made "distinguished" professors.

Looking back upon my more than 20 years at Queens, as far as my growth as a musician is concerned the really important collegial relationship has been with you. Some

of the analytical points and musical illustrations that I'm most pleased with in my book on LULU are surely due to your influence, to the kind of thinking about music that I picked up from you in our many conversations, which are among my pleasantest recollections of all the years I spent at Queens.

I've just learned that I will be composer-in-residence at Tanglewood again next summer, with at least two and maybe three major performances of my music here. I was rather gratified to learn that all this was set up before the Pulitzer and MacArthur prizes came along, as is also true of concerts entirely devoted to my music that are coming up in Boston, Washington, Sacramento, and elsewhere, and a number of commissions.

All the best to you and Phyllis, as ever, and many thanks again for you note.

Levi

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## *Harmonic Structure in Mozart's Sonata-form Developments*

BY DAVID BUSHLER (NEW YORK)

Sonata form occupies a central position in Mozart's instrumental writing throughout his life. In this paper, I would like to show how, in Mozart's maturity, two basic progressions, either alone or in combination, often provided the harmonic framework for the development sections of these movements. Inasmuch as the overwhelming majority of Mozart's instrumental works are in major keys, the latter will be the main focus of this paper. I will try to show some of the many ways in which Mozart elaborated, varied, and combined these progressions, and how these progressions are reflected in the melodic and motivic content.

Most of the literature on Mozart's instrumental works does not focus on the harmonic structure of the development section. Development is often viewed as a primarily thematic event, and emphasis is given to enumerating the themes or motives being worked out, with little attention devoted to the harmonic picture.<sup>1</sup> Many studies are

<sup>1</sup> Among the many examples of this approach, see the contributions of Jens Peter Larson (*The Symphonies*) and H. C. Robbins Landon (*The Concertos*) in: *The Mozart Companion*, ed.



limited to a particular genre or group of works, so that the composer's overall treatment of sonata form does not receive consideration.<sup>2</sup>

Rita Kurzmann's essay remains the principal study on this topic despite the half-century which has elapsed since its writing.<sup>3</sup> The present work is in some respects a continuation and amplification of her findings. Kurzmann's orientation is historical throughout; she divides Mozart's life into three periods, the first ending in 1773, the second ending in 1781, and the last extending to the composer's death (p. 66). The development sections of the first period she characterizes as consisting of two main sections, as containing little "true" modulation, with sequences based on the diatonic circle of fifths (pp. 67-68). In the second period, Kurzmann notes the tendency towards three-section developments, with longer chains of fifths and the intermixture of modes as a means of further extending the available vocabulary (pp. 69-74). In the final period, she points out the progress to more distant keys, sometimes through enharmonic shifts, and the use of multiple progressions of fifths (pp. 79, 81, 83-84). Kurzmann differentiates among the various genres in which Mozart wrote, suggesting that fifths progressions appear in primitive fashion in the divertimenti, in melodic roles in the violin concerti, as chains of seventh chords in the piano music, and in contrapuntal elaborations in the quartets and symphonies (pp. 69ff.). Kurzmann also notes that the late rondo forms often contain developmental passages based on progressions by fifths (p. 86). I follow Kurzmann in omitting slow movements from this study, endorsing her reasons that some slow movements have developments which are only transitional in nature, and that others are primarily melodic, with less emphasis on harmonic structure (pp. 66, 75).

Friedrich Neumann has written more recently on the harmonic structure of Mozart's development sections.<sup>4</sup> Neumann aims for comprehensiveness, trying to schematize the modulatory patterns of the developments, and producing several worthwhile insights. He notes the frequency of circle-of-fifths motion, together with its variants.<sup>5</sup> He also emphasizes the circle of ascending fifths, giving examples of its appearance.<sup>6</sup> Neumann's

Landon and Mitchell, New York 1969, pp. 234-282, 156-199; Denis Forman, *Mozart's Concerto Form*, New York 1971; Cuthbert Girdlestone, *Mozart and his Piano Concertos*, New York 1964; and Wilhelm Merian, *Mozarts Klaviersonaten und die Sonatenform*, in: *Festschrift Karl Nef*, Zürich 1933. The emphasis on thematic development is perhaps most acute in Arthur Hutchings, *A Companion to Mozart's Piano Concertos*, London 1948, where we read in reference to the first movement of K. 450, "Nothing is developed but the pianist's technique" (p. 92).

<sup>2</sup> Among examples of works with this limitation are: Georges de Saint-Foix, *Les Symphonies de Mozart*, New York 1949, who in discussing the last movement of the "Jupiter" Symphony uses the expression "modulating fifth on fifth" (p. 173) without drawing further conclusions; Rudolf Gerber, *Harmonische Probleme in Mozarts Streichquartetten*, in: *Mozart-Jahrbuch 2* (1924), who speaks of successive dominant sevenths which seem like new tonics (p. 75); Ronald Tenschert, *Die Overtüren Mozarts*, also in: *Mozart-Jahrbuch 2*, who notes progressions by fifths in the overtures to "Don Giovanni" and "Zauberflöte" (pp. 143, 145); Gerd Sievers, *Analyse des Finale aus Mozarts Jupiter-Symphonie*, in: *Die Musikforschung 7* (1954), who points out the series of dominants without further generalization (p. 324). I discuss this finale as Example 10 below.

<sup>3</sup> Rita Kurzmann, *Über die Modulation und Harmonik in den Instrumentalwerken Mozarts*, in: *Studien zur Musikwissenschaft 12* (1925), pp. 65-107.

<sup>4</sup> Friedrich Neumann, *Der Typus des Stufenganges der Mozart'schen Sonatendurchführung*, in: *Mozart-Jahrbuch 1959*, Salzburg 1960, pp. 247-261, and *Zur harmonischen Typik des Durchführungsteiles bei Mozart und Beethoven*, in: *Beethoven-Almanach 1970*, Vienna 1970, pp. 151-155.

<sup>5</sup> See *Der Typus des Stufenganges*, particularly pp. 254-255.

<sup>6</sup> See *Der Typus des Stufenganges*, p. 251, and *Zur harmonischen Typik*, pp. 151-152.

work, however, has several drawbacks which make it less valuable than Kurzmann's despite its wide scope. First, he totally omits motivic factors and chronological considerations; the reader is presented with strings of Roman numerals having no connection with the music or its evolution. Secondly, the Roman numerals themselves sometimes seem capriciously assigned, and sometimes falsify the aural structure of the music itself.<sup>7</sup> Thirdly, Neumann presents the Roman numerals as if they were all equal in importance, whereas in fact some have a far more crucial role in the structure than others, as underlined by motivic and cadential activity.

Although Hans Theodor David has not made as comprehensive a study of Mozart's development sections as Kurzmann or Neumann, he has contributed some important insights concerning Mozart's harmonic style.<sup>8</sup> David claims that Heinichen played an important role in originating the concept of motion through the circle of fifths.<sup>9</sup> He also notes the prevalence of cycles which descend by fifths, finding that they "form the most frequent feature of his development sections. Ascending modulations in fifths are somewhat rarer and less extended than the descending ones."<sup>10</sup> David's term "modulation" does not distinguish keys that are fully established and tonicized from those that merely function in passing.<sup>11</sup> Furthermore, David's emphasis on harmonic matters leads to neglect of motivic factors and the vital relationship between these two dimensions of the music.

With the exception of a brief article by Willi Reich,<sup>12</sup> the rest of the Mozart literature, to my knowledge, contains no comprehensive assessment of the composer's sonata-form developments.

<sup>7</sup> Neumann often treats seventh chords, for example, as simple triads, thus distorting their usage and aural effect. See his analysis of the first movement of "Eine kleine Nachtmusik", m. 58, denoted as III# in the key of G despite the rhythmic, metric, and agogic stress of the seventh (Typus, p. 248). Other such examples occur in his analyses of the first movements of the quartets K. 464 and 590 (Typus, p. 252), where dominant-seventh chords based on the first degree of the scale are considered as I chords despite their function. Neumann also arbitrarily omits substantial portions of development sections without explanation; see his analysis of the quartet, K. 421, first movement (Typus, p. 250), the last movement of the "Jupiter" Symphony (Typus, p. 251), or the opening movement of the quartet, K. 458 (Typus, p. 251).

<sup>8</sup> Hans Theodor David, *Mozartean Modulations*, in: *Musical Quarterly 42* (April, 1956), pp. 193-212; also in Paul Henry Lang (ed.), *Creative World of Mozart*, New York 1963, pp. 56-75.

<sup>9</sup> See David, *Mozartean Modulations*, in: *Creative World of Mozart*, p. 59.

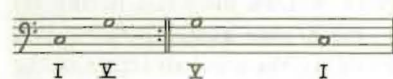
<sup>10</sup> Ibid.

<sup>11</sup> For example, see David's discussion of the G minor Symphony, K. 550, fourth movement: "Each of these keys is established only by a leading-tone and the third of the tonic" (*Creative World of Mozart*, p. 66). Actually, Mozart only touches on or passes through the keys under discussion, rather than establishing any of them. This movement is discussed below as Example 12.

<sup>12</sup> Willi Reich, *Mozarts Durchführungsharmonik*, in: *Die Musik 34* (1931-32), Heft 1, pp. 26-30. Reich's brief article attempts to give a general harmonic summary of the developments of the outer movements of the last three symphonies, and does mention the "circular ordering" of keys (p. 28). Reich's statements are not always reliable. In his analysis of the first movement of the Symphony in E-flat major, K. 543, he cites the key centers as A-flat major, B-flat minor, and C minor; in fact the second of these keys appears only in a two-measure sequence connecting A-flat major and C minor, and hardly deserves mention alongside those two main key centers in that development section.



Example 1



Example 2



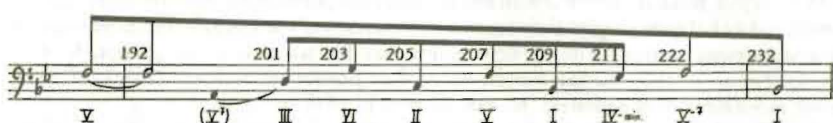
Example 1 shows the typical overall harmonic structure of a classical sonata-form movement. Example 2 shows how the development section may contain a progression based on descending fifths; this "descending progressions" usually begins—perhaps after a short transition—in the region of the relative minor, and reaches the subdominant as its goal. The latter can be heard as the beginning of a large-scale cadence that concludes with the tonic and the recapitulation. The descending progression usually moves in a slow harmonic rhythm (a measure or more at a time), occupies a central position within the development section, and is usually the single most important event within the development.

Example 3: Quintet in B-flat major, K. 174/I (1773)



The development section shown in Example 3, although taken from an early work, is more typical of Mozart's mature style. The descending progression, after a short preparation, begins in m. 94 on the relative minor, proceeding in four-measure blocks to the subdominant in m. 110; the change in sequential pattern in m. 112 underlines the arrival at the subdominant. The latter then moves to the dominant and the preparation for the recapitulation.

Example 4: Concerto in B-flat major, K. 456/I (1784)



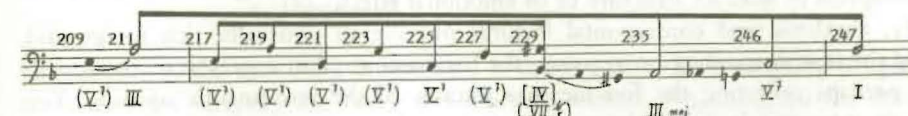
The development section shown in Example 4, though basically similar to the preceding example, has a number of differences. The "introduction" has its own little theme.<sup>13</sup> The descending progression, which begins in m. 201, starts on the mediant, which is one step further back along the circle of fifths, and the most distant diatonic starting point possible in a major key. The descending progression has its own motivic content, proceeding in two-measure units until it reaches the subdominant in m. 211. At that point, all aspects of the music change to underline the point of harmonic arrival. In contrast to the previous

<sup>13</sup> Hans Keller, among others, has noted the presence of such themes at the beginning of the development; see his *Chamber Music*, in: *The Mozart Companion*, ed. Landon and Mitchell, London 1956, pp. 90–137. As Example 4 in the present paper shows, this practice is not limited to the chamber music.

example, the subdominant in Example 4 is expanded through subsidiary motion and change of mode before proceeding to the dominant in m. 222.

The two preceding examples demonstrate the two main types of foreground generally supported by the basic progressions we are studying. The first type entails contrapuntal activity, as in Example 3, with varying degrees of strictness. The second type entails passagework, as in Example 4, and is found principally in sonata or concerto first movements.

Example 5: Concerto in F major, K. 459/I (1784)



Example 5 shows a development section which, though clearly built around the descending progression, incorporates several features providing greater subtlety and intensity. The descending progression itself, for example (mm. 217–229), consists of dominant-seventh chords rather than simple triads; the neighboring half-steps in the bass imply minor ninths as well.

Although the descending progression plays the central role in this development section, Mozart sets up a second field of force. The mediant chord is fully established at the outset of the development, and this chord returns with emphasis near the end of the development, the final motion to the dominant seeming almost casual by comparison. Two instances of double meaning exemplify Mozart's subtle treatment of phrase structure and harmonic forces. When the descending progression begins in mm. 217–218, one is likely to hear these measures as the conclusion of a parallel phrase; only afterwards does one realize that these bars are also the first of the series of two-bar units which make up the descending progression. When the descending progression reaches its goal of the subdominant chord in m. 229, the added tone, G-sharp, gives the chord a second meaning, as an augmented-sixth chord of the mediant, A, whose importance in this development has already been mentioned. All of the preceding points are confirmed and underlined by the melodic and motivic content.

Example 6: Quintet in C major, K. 515/I (1787)



In Example 6, the descending progression appears once more as the basic ground plan of the development; a different set of features gives rise to levels of complexity different from those we have encountered thus far.

First of all, this development section incorporates two statements of the descending progression. The first begins in m. 171 and extends to m. 185, where the minor subdominant chord of arrival also begins the next progression. The second progression moves in a faster harmonic rhythm than the first; this relationship is true in almost all the movements I have examined which contain more than one such cycle. Mozart differentiates the two progressions also by changing the motivic foreground when the second series begins. Inasmuch as the second progression begins on and returns to the minor subdominant, one might hear this second progression as basically a prolongation of that chord.



Secondly, Mozart introduces the harmonic vocabulary of the parallel minor into this major-key development. After an introduction which hints at several key centers (including D minor, B-flat major, G minor, and the tonic, C major) as possible implications of its rising bass line, the descending progression begins in m. 171 on the relative minor. Although the last three chords in this progression (the dominant, tonic, and subdominant) would normally be major triads, Mozart darkens them to minor. Furthermore, when the second descending progression ensues, the chords are drawn entirely from the parallel minor. The modal expansion is significant whether heard from the standpoint of abstract structure or of emotional effect.

Thirdly, rhythmic and contrapuntal features provide an unusually rich foreground. During the first descending progression, the harmonic rhythm moves in three-measure units, perhaps reflecting the five-measure phrases of the movement's opening. This rhythmic structure is itself obscured because each instrument begins its phase of leadership with a kind of dominant upbeat one measure *before* the three-measure harmonic unit begins. The five instruments enter in ascending order, one for each member of the progression. The harmonic outline seems still further hidden behind the highly contrapuntal web, which includes many non-harmonic tones, particularly suspensions. When the second progression begins, the motivic surface becomes much simpler, consisting of embellished dialogue between pairs of voices; the contrast helps to delineate the boundaries of the two segments.

#### Example 7



A second principal progression, shown in Example 7, consists of chords whose roots move by ascending fifths; I call this series the "ascending progression". This progression usually begins on the dominant minor and continues by ascending fifths which support minor triads, reaching the goal of the mediant or mediant major. This last chord can be heard as a dominant substitute insofar as it harmonizes the leading tone.

The ascending progression has several distinctive features. Each chord is the subdominant of the chord to follow, not its dominant; thus the progression goes "against gravity", so to speak, and auxiliary dominants and other harmonic elaboration may assist the flow. Furthermore, the ascending progression tends to move away from the three primary triads, in contrast to the descending progression, which tends to move towards them.

#### Example 8: Sonata in F major, K. 300k (332)/I (1778)



In Example 8, after a new subsidiary melody on the dominant, a two-bar postlude (mm. 109–110) begins a bridge leading to the ascending progression. The latter begins in m. 113 and proceeds in four-measure phrases, each of which ends with a diminished chord leading to the next member of the series. The A major chords which conclude the progression in m. 123 can be heard either as the dominant of the relative minor (looking

backwards towards D minor) or as the mediant major. The leading tone, E, is reharmonized twice, becoming part of the dominant-seventh chord which leads to the recapitulation.

#### Example 9: Sonata in F major, K. 533/I (1786)



In Example 9, the ascending progression is followed by the descending progression, accounting for virtually the entire development section. Beginning on the dominant minor, the ascending progression wends its way slowly in two six-measure blocks to the relative minor. Here a long arpeggiated figure on A major appears, marking the midpoint of the development as it had previously marked the end of the exposition. The A major chord functions both as goal of the ascending progression and as the dominant of the relative minor to begin the descending progression. The latter begins in m. 125, moves in two-measure units, and marks the arrival on the subdominant by compressing the voice entries in mm. 133–134. The arpeggio figure returns on the dominant-seventh chord to mark the end of the development as it had marked its midpoint.

#### Example 10: Symphony in C major, K. 551/IV (1788)



The last movement of the "Jupiter" Symphony has a masterful development section based almost entirely on the two progressions we have examined (see Example 10). After a brief introduction, the first half of the development begins, built around the descending progression. The latter begins in m. 172, and traces a familiar path from the relative minor to the subdominant. As in the quintet in the same key (see Example 6), the harmonic scheme underlies a complex surface, with contrapuntal activity and rhythmic asymmetry. In the present example, the rhythmic units, as marked off by the bass and brass, are three and one-half measures each in length.

The second half of the development begins in m. 186 with the arrival of the subdominant chord, which has a dual role of concluding the descending progression and beginning the ascending progression. The inversion of the eighth-note motive and the return of the whole-note theme from the beginning of the movement underline the new direction. The ascending progression moves in relatively conservative five-bar units, passing through only minor chords until it reaches the relative minor (mm. 206–207). Mozart then telescopes the next two possible chords in the ascending series, the mediant and its dominant, both of which contain B, the leading tone. As if by sleight-of-hand, B is reharmonized within four measures by the home dominant-seventh chord, leading to the recapitulation. Heard as a whole, then, the development section contains two main segments, the first built on the descending progression, the second on the ascending progression. The subdominant chord forms the boundary between them, and motivic and rhythmic factors clearly distinguish the two segments.

Although the types of progressions that we have been considering appear also in works in



Example 11: Sonata in A minor, K. 300d (310)/I (1778)



Example 12: Symphony in G minor, K. 550/IV (1788)



A far more complex example of the role of the ascending and descending progressions in minor can be found in the last movement of the Symphony in G minor, whose development section is outlined in Example 12. Because of the length and chromaticism of the progressions, I have analyzed many of the chords by their function (S for subdominant, D for dominant) rather than attempting to notate them all within G minor.

The harmonic structure of this development, in sum, consists of an introduction based on the ascending progression in disguised form, followed by three main sections. The first of these sections reaches the subdominant by means of the descending progression, the second almost reaches the key of C-sharp minor by means of the ascending progression, and the third returns to the home dominant by means of the descending progression. The entire development, then, consists harmonically of an alternation between ascending and descending progressions. Every point of articulation among the various progressions is marked by a clear change of motivic treatment.

Examination of a number of Mozart's sonata-form developments has shown that two progressions derived from the circle of fifths recur often, sometimes in combination, to



play central harmonic roles in these developments. The descending progression, beginning in the area of the relative minor, reaches the subdominant as its eventual goal. The ascending progression, beginning on the dominant minor, usually reaches the mediant area as its goal. In minor keys, the roles of these progressions are less clearly defined, but the subdominant remains an important goal. In all cases, the beginnings and endings of such progressions are marked off by clear changes in the melodic and motivic foreground. Mozart achieves variety in these progressions through mixture of modes, chromatic alterations, subtlety of phrase structure and harmonic rhythm, and contrapuntal elaboration. In a sense, these two progressions can be heard as "themes", with Mozart's individual works as variations.

Reliance on these progressions is a distinctive stylistic characteristic of Mozart's as opposed to his principal contemporaries. In C. P. E. Bach's works, for example, development sections (one uses the term warily, with due regard for the historical evolution of such concepts and terminology) usually center around one or two keys, particularly the relative minor. Bach prefers simple transpositions of previously heard thematic material to the kind of polyphonic elaboration found in Mozart. In the works of Haydn and Beethoven, the descending and ascending progressions hardly ever appear in the structural roles they assume in Mozart's works, although there are of course many passages constructed on motion by fifths. Instead, Haydn and Beethoven rely on other schemes and devices, such as modal shifts, deceptive cadences, and harmonic motion by thirds, with a far less predictable and unified result.

From the perspective of sonata form's evolution into a longer and more dramatically powerful form, Mozart's use of these progressions has significance. By means of such schemes, motion to distant keys, with their increase in harmonic tension, was combined with a clear and logical coherence with the overall tonal center. Seldom have the centrifugal and centripetal forces of harmony been more convincingly balanced.



# MEMO

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180 VARICK STREET, NEW YORK, N. Y. 10014  
PHONE: (212) 255-3755

TO: Mr. Cirker, Clarence, John G.,  
Everett, Stanley, Saul Novack  
FROM: Tom Baker

DATE: 22 November 1977

RE: Meeting on music program  
for second half of 1978,  
11/21/77

It was decided to prepare two music mailings of five titles each for the second half of 1978. Ten titles were accepted.

1. TCHAIKOVSKY: SYMPHONIES NO. 4,5,6. Acceptable editions of these three works are on hand, with new editions of 5 and 6 on the way.

2. STRAUSS: TONE POEMS. Editions of a number of these are on the way, except for Don Juan, which John Grafton will order. A selection of several will have to be made, since what we have could easily make two volumes.

3. FRENCH SONG ANTHOLOGY. Saul Novack has made a one-volume selection from this two-volume Ditson anthology.

4. SCHUBERT: SONGS ON TEXTS BY GOETHE. These are to be taken from the Schubert set on hand.

5. BACH: MUSIC FOR SOLO VIOLIN. Saul Novack has already made a selection. The music is on hand.

6. SCHUBERT: SYMPHONIES. Saul Novack will decide whether to use Nos. 5, 8 and 9 or Nos. 5, 6, 8 and 9. The music is, of course, on hand.

7. BACH: SECULAR CANTATAS. Saul Novack will select, and will specify edition.

8. MENDELSSOHN: STRING CHAMBER MUSIC. Saul Novack will select; the music is on hand.

9. MOZART: DIVERTIMENTI. Saul Novack will select.

10. BRAHMS: CONCERTOS (the two piano concertos, the violin concerto, and the double concerto). Music is on hand.

Discussed as definite possibilities for the future were:

- a. A one- or two-volume set of Romantic piano concertos
- b. A volume of Romantic violin concertos
- c. A volume of pre-1906 Satie piano music
- d. A volume of the three Schumann song cycles
- e. A multi-volume series of the Haydn string quartets
- f. A Berlioz orchestral volume (music is on the way)

The Berlioz-Liszt piano transcription volume was put aside for the time being.

It was remarked that the above list contains no solo-piano titles, and that some effort should be made to uncover a few.



Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals (sharps, flats, naturals). There are some annotations above the staff, including a left-pointing arrow and a sequence of notes with accidentals:  $b_2 + b_2$ .

Handwritten musical notation on two staves. The notation includes various notes, rests, and accidentals. There are some annotations above the staff, including a sequence of notes with accidentals:  $b + b_2$ . The number 16 is written at the end of the second staff.

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# JOSEPH HAYDN

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Salzer, Felix, \* 13. Juni 1904 in Wien. Salzer stud. Mg. bei G. Adler an der Univ. Wien (1926 Dr. phil. mit der Diss. *Die Sonatenform bei Franz Schubert*, mschr.), MTh. und -analyse bei Hans Weisse und H. Schenker, außerdem an der Wiener Musikakad. (1935 Examen in Dirigieren). 1935–1938 unterrichtete er Schenkers Theorien am Neuen Wiener Kons. und gab 1937/38 gemeinsam mit O. Jonas die Musikzs. *Der Dreiklang* heraus, die sich mit Schenkers Theorien auseinandersetzte. 1940 emigrierte Salzer nach USA und lehrte 1940–1956 (1948–1956 als *Executive Director*) und wieder 1962–1964 am Mannes College of Music in New York. 1956/57 und von 1963 bis zu seiner Emeritierung 1974 gehörte er dem Lehrkörper des Queens College der City University of New York an (seit 1965 *Prof. of Music*). Außerdem lehrte er als *Visiting Prof.* je ein Semester an der University of California in Los Angeles (1960), am Peabody Institute of Music in Baltimore (1961) und an der University of Oregon in Eugene (1965). Gemeinsam mit W. J. Mitchell gründete er 1967 die Reihe *The Music Forum* (New York, Columbia University Press, bisher 4 Bde.); sie befaßt sich wiederum vorrangig mit Studien, die auf Schenkers Theorien basieren, besonders in der Anwendung auf hist. und stilistische Probleme.

Schriften (Ausw.): *Die Son.-Form bei Franz Schubert*, Phil. Diss. Wien 1926, Auszug in StMw 15, 1928, 86–125; *Über die Bedeutung der Ornamente in Philipp Emanuel Bachs Kl.-Werken* in ZfMw 12, 1929/30, 398–418; *Sinn u. Wesen der abendländ. Mehrstimmigkeit*, Wien 1935; *Die hist. Sendung Heinrich Schenker's* in *Der Dreiklang* I, Apr. 1937; *Structural Hearing – Tonal Coherence in Music*, 2 Bde., New York 1952, Charles Boni, New York 2/1962, Dover Publications, deutsch als *Strukturelles Hören. Der tonale Zusammenhang in der Musik*, 2 Bde., Wilhelmshaven 1960, Heinrichshofen, Taschenbuchausg. ebda. 1977 (Taschenbücher zur Mw. 10 u. 11); *Tonality in Early Medieval Polyphony* in *The Music Forum* I, New York 1967, 35–98; engl. Übs. v. Schenkers *Fünf Urfurte-Taf.* m. neuer Einl. u. Erläuterungen, New York 1969, Dover Publications; (gemeinsam m. C. Schachter) *Counterpoint in Composition*, New York 1969, McGraw-Hill; *Chopin's Nocturne in C# Minor, op. 27, no. 1* in *The Music Forum* II, 1970, 283–297; *Chopin's Etude in F Major, op. 25, no. 3 – The Scope of Tonality*, ebda. III, 1973, 281–290; *Haydn's Fantasia from the String Quartet op. 76, no. 6*, ebda. IV, 1976, 161–194.

In den Vereinigten Staaten übte Salzer durch seine Schriften und seine Lehrtätigkeit einen bedeutenden Einfluß auf das Studium von MTh. und -analyse aus und spielte eine führende Rolle bei der Verbreitung der Theorien von H. Schenker. Auf der Basis von dessen Auffassung von mus. Struktur („Vordergrund“, „Mittelgrund“, „Hintergrund“) und des analytischen Entwurfs der „Stimmführungsschichten“ verarbeitete Salzer in seiner weitverbreiteten Arbeit *Structural Hearing* Schenkers Theorien zu einer systematischen Einführung. In diesem Buch beschrieb er im einzelnen die Unterschiede zwischen kp. und harmonischen Funktionen der Akkorde und entwickelte die Begriffe der tonalen Struktur und die verschiedenen Techniken der tonalen „Prolongation“. Diese Prinzipien wandte er auch für das Verständnis der mus. Form an. In dem gemeinsam mit Carl Schachter verf. Buch *Counterpoint in Composition* behandelt er das Studium der Beziehung zwischen Kp. (wie ihn J. J. Fux entwickelte) und tonaler Musik aller Stile. In beiden Schriften ging er

über die Theorie Schenkers hinaus, um die tonale Musik vom MA. bis zu Werken des 20. Jh. einzuschließen. Salzer widmete sich besonders der Systematisierung der Techniken des „Vordergrunds“. Auch hat er allmählich die Methode der Darstellung der Stimmführung, wie sie zuerst von Schenker gebracht wurde, in den verschiedenen Schichten der mus. Struktur weiterentwickelt.

Übs.: Ingeborg Robert

Saul Novack