

The Role of Adele T. Katz in the Early Expansion of the New York “Schenker School”

By David Carson Berry

In 1927, Heinrich Schenker named New York as the first North American city in which his ideas were spreading, though he was not specific as to the means of transmission.¹ Four years later, however, the chief point of contact would be clear, as Schenkerism found an institutional home at the David Mannes Music School (now Mannes College of Music). It was there that Schenker's student Hans Weisse began teaching in 1931; starting the next year, he concurrently conducted graduate seminars at Columbia University. After Weisse's untimely death in 1940, Schenker's student Felix Salzer assumed similar duties at Mannes; he later became a professor of music at Queens College of the City University of New York. Through their efforts, and those of other early adherents, Schenkerian analysis gradually propagated elsewhere, first in outposts at Princeton and Yale Universities,² and then throughout other parts of the country. Still, the New York “Schenker School” has remained of enormous significance. Numerous Schenkerians currently active in teaching and publishing were trained in New York by such esteemed individuals as Carl Schachter, who (like his own teacher, Salzer) taught at both Mannes and Queens College. Mannes in particular has continued to be an epicenter for Schenkerian research through various events held there, such as three International Schenker Symposia (in 1985, 1992, and 1999) and an “Institute on Schenkerian Theory and Analysis” convened in 2002 as part of the Mannes Institute for Advanced Studies in Music Theory.

In short, New York has flourished as something of a “capitol city” for the American Schenker enterprise, in ways that are probably well known to most present-day Schenkerians.³ However, the precise role of one important participant in the emergence and development of New York's “Schenker School” has remained largely unknown, and without an understanding of her diverse activities, one has an incomplete picture of the true nature and extent of that School. This person is Adele T. Katz. Her name is recognized by those who know early Schenkerian literature, due to two landmark works. In 1935, she issued the first substantive English-language distillation of Schenkerian concepts in a *Musical Quarterly* article entitled “Heinrich Schenker's Method of Analysis.” In 1945, she published the first English-language book devoted to a Schenkerian analytical approach, *Challenge to Musical Tradition*. Despite her frequent citation in bib-

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liographies, however, almost nothing has been known about Katz's life or professional endeavors apart from these writings.⁴ This neglect is unfortunate, as from the early 1930s through the 1960s she was very active in teaching music and analysis in New York City, where she had contact with other early supporters and instructors of Schenkerian analysis. Investigating the extent of her activities and associations allows us to paint a much fuller and richer picture of the initial dissemination of Schenkerian ideas in the U.S., just as it permits those familiar with Katz's writings to probe the personality and philosophies behind the words and graphs.

Although there is no Katz estate—whatever personal materials remained upon her death were not preserved⁵—through institutional archive research and consultations with those who knew or worked with her, I have documented her endeavors in an effort to rescue them from their present obscurity. Following a biographical overview, the largest component of this article will be devoted to Katz's teaching activities; a consideration of her publications will follow. In a brief conclusion I will then summarize the primary focus of her work as a Schenkerian, and address a more general topic that will have emerged through this narrative: the roles of women in the transmission of Schenker's ideas.

I. Biographical Sketch

Adele Terese Katz was the youngest of the four children of Emmanuel and Hannah Gunst Katz.⁶ She was born in San Francisco in 1887, a much earlier date than has probably been suspected by those familiar with other Schenkerians working around the same time. Thus, she was older than even most first-generation Schenker students, such as Felix Salzer (b. 1904), Oswald Jonas (b. 1897), and her own teacher, Hans Weisse (b. 1892). She moved with her family to the East Coast at a young age, and from 1896 to 1907 she attended the Packer Collegiate Institute, a preeminent school in Brooklyn Heights (then only for girls but now coeducational). While there, she studied harmony with Raymond Huntington Woodman and violin with Henry Schradieck.

I am not aware of further institutional studies in music on her part until some twenty years later, although she did study theory and composition at some point (perhaps privately) with Gena Branscombe, Alfredo Casella,⁷ and Mortimer Wilson. After leaving Packer, it is known only that for some period she wrote the music and staged the plays for the School Settlement Association in Brooklyn.⁸ Like other settlement houses, it sought to improve the lives of primarily the working poor. Such establishments offered a wide range of services, and provided rooms for clubs, classes, concerts, debates on important issues, recreation, dramatic presentations, and so forth.⁹ Music was often an important part of settlement houses, and

in fact David and Clara Mannes, founders in 1916 of what was then called the David Mannes Music School, were active around the same time at the Music School Settlement on the Lower East Side, and at the Music School Settlement for Colored People, which they established in Harlem in 1911.¹⁰ The settlement at which Katz worked may not have been as known for its musical activities,¹¹ but she probably selected it for reasons of newness and proximity; it was organized in 1906, around the time she left Packer, and was located roughly three miles from her family's home.¹²

Katz seems to have first enrolled in the Mannes Music School in 1928, although from October 1928 until January 1929 she was briefly a student at the Curtis Institute in Philadelphia, where she studied composition under Rosario Scalero (perhaps having followed him from his prior appointment at Mannes).¹³ Otherwise, from 1928 to 1935 she studied at Mannes, which was then located at 157 East 74th Street, approximately two miles on the other side of Central Park from the apartment Katz inhabited for at least half a century, at 277 West End Avenue. At Mannes, she studied composition with Leopold Mannes (son of the school's founders) and the "Schenker approach" with Hans Weisse, who arrived there in Fall 1931.¹⁴

Beginning in the 1930s, Katz became active as a teacher of theory and analysis; she held various positions over the years, at different institutions in New York City, as I will detail. Apart from courses that she gave at Columbia University Teachers College, however, none of her appointments was at a degree-granting institution—a condition perhaps due to her own lack of even a bachelor's degree, although she also could have faced discrimination due to being a woman and Jewish. Many of the jobs she held were probably also low-paying. For example, for services at the Rand School of Social Science, she was paid as little as \$5.00 per weekly class session;¹⁵ and when working at the teacher-cooperative called the Studios of Music Education, she might have been paid nothing for a given week.¹⁶ Fortunately, money seems not to have been a principal concern for her. Her father had worked in advertising for publishing tycoon William Randolph Hearst and later started his own advertising company; through family money and/or her own investments, she seems to have remained financially independent. This allowed her to teach music and Schenkerian analysis wherever there was mutual interest, without recompense being a primary motivator; in this sense, Katz was both a practitioner and a patron of Schenker's ideas in the U.S. It is known that Schenker relied on many faithful patrons to support his work and publications in Austria;¹⁷ but it seems equally true that his ideas would not have reached such a great diversity of people in and around New York, were it not for Katz's self-supporting resources.

Figure 1: Principal institutions at which Katz taught.

Rand School of Social Science (1931–40)
New School for Social Research (1932–34)
Young Men's Hebrew Association (YMHA) (1932/33–34/35; 1938/39)
Mannes School of Music (Westchester Branch) (ca. 1936)
Columbia University Teachers College (1946–51)
Studios of Music Education (ca. mid1940s–69)

II. Teaching Activities

In this section, I will survey the places at which Katz taught and what is known of her activities (see figure 1 for these institutions and her dates of service). Before proceeding, however, a certain irony must be commented upon. Katz was politically liberal, as was reflected by some of the institutions at which she taught—e.g., the New School for Social Research and especially the Socialist Party-sponsored Rand School—and as has been confirmed by her great-niece, Barbara Eisold. Accordingly, among the first places where Schenker's ideas were proselytized in the U.S. were institutions of which Schenker himself would surely have disapproved. Schenker believed in the "aristocratic nature of art," and argued that it is "totally impervious to the principle of the electoral majority, which is the be-all and end-all of the democratic way of life" (1997b:72). In the period between the World Wars, he lamented the fact that Germany had adopted "from the hostile nations of the West their lie of 'liberty.'" Thus, he sighed, "the last stronghold of aristocracy has fallen and culture is sold out to democracy, which, fundamentally and organically, is hostile to it—for culture is selection, the most profound synthesis based on miraculous achievements of the genius" (1987, 2:xiii). Marxism was likewise opprobrious to Schenker: Karl Marx and Richard Wagner were his twin "executioners" (*Henker*) of German culture, the former destroying its humanity and the latter its music. In Schenker's eyes, the two were "equally guilty of grave—the gravest—mistakes and crimes against German humanity" (1921b:26).¹⁸

That Schenker's ideas might be communicated in democratic America, at a socialist school such as Rand, in a course that coexisted on a schedule with one entitled "The Social Philosophy of Karl Marx," would likely have struck him as ludicrous.¹⁹ Yet, despite his probable sentiments, through Katz his ideas reached people that otherwise might never have encountered his approach to musical understanding.

Rand School (1931–40)

By far, Katz's primary teaching involvement in the 1930s was at the Rand School of Social Science. Established by the Socialist Party in 1906, it was the nation's first major workers' school. Located from 1917 until its closing in 1956 at 7 East 15th Street, near Union Square, it evolved into an adult education institute that in the 1920s expanded its course offerings to include many areas outside of socialist instruction, such as music, art, public speaking, psychology, and home economics.²⁰ Today, all that remains of the Rand School are the contents of its library, housed at New York University. The archive includes course records and other materials related to the school. Several items relate specifically to Katz's activities there—not only catalogs and brochures listing her courses and lectures, but also handwritten and typed course outlines, and even school-related handwritten letters. Given the lack of materials elsewhere, the Rand archive provides the closest thing we have to a Katz *Nachlass*.

Music does not seem to have been of great emphasis at Rand prior to the 1930s, except during one brief period. In the late 1910s and early 1920s, Herman Epstein offered lecture-courses on various musical topics. During this time, composer Carl Ruggles was also associated with the school, first (in 1918) as the founding director of its orchestra, and later as director of its chorus and newly-established music department.²¹ Ruggles left c. 1921, and in the last half of the decade Epstein seems not to have been involved either, although he lectured again in 1930 and early 1931. It was with Katz's arrival in October 1931 that music courses began being offered more frequently. During the 1930s (in the midst of the Great Depression), the Rand School attained one of its two peaks of public interest,²² and so it was a promising time for Katz to participate and help expand the curriculum as a one-person music department.

Figure 2 summarizes the courses planned by Katz during her nine-and-a-half years there. Some of the course titles changed between her submitted outlines and the published catalogs, and so there could be some redundancies (as the annotations indicate). Also, some courses might have been cancelled due to low pre-registration or initial enrollment. Still, the list suggests how busy Katz was at Rand during these years; and indeed, her activities extended beyond the cited courses. For example, the catalog for

Figure 2: Katz's courses and lectures at the Rand School.

1931	
October	"Music in a Changing World"
1932	
January	"New Forms of Old Music"
September	"Challenges to Tradition"
1933	
January	"Beginnings of Tomorrow's Music"
September	"Sight Singing and Musical Theory" "The Sonata and the Symphony"
1934	
January	"National Tendencies in Modern Music" "Origins of Modern Music" [<i>same as above?</i>] "Sight Singing and Musical Theory"
September	"Adventures in Music" "Historic High Lights in Music" "Sight Singing and Chorus"
1935	
January	"An Elementary Course in Music" [or "Elementary Music"] "Further Adventures in Music" [or "Further Adventures in 19th and 20th Century Music"]
Spring	"The Nibelungen Ring"
Fall	"Fundamentals of Music" "Music and Society"
October	"Current Changes in American Culture," a symposium with Katz's "Present Tendencies in Music"
1936	
January	"The Fundamentals of Music" "The Music of the Masters"
Fall	"Lecture Courses for Our Time," a series with Katz's "A course in the development of music (as yet unnamed)" [<i>perhaps the below course?</i>]
September	"From the Folksong to the Symphony" "The Music Workshop"
1937	
January	"How to Listen to a Symphony: A Beethoven-Brahms Cycle"
January/March	"Music Workshop"
March	"How to Listen to Modern Music"
September	"Bach, Beethoven and Brahms" "Music for Amateurs"

Figure 2 (cont.)

1937 (cont.)

November Women's Committee Program (Nov. 9): Katz on "Music: It's [sic] Place in Education and Life"

1938

January

"Music for Amateurs"

"Understanding Contemporary Music"

[Fall]

Women's Committee Program: Katz on "Beethoven and the Revolution"

September

"Chamber Music of Yesterday and Today"

"Music in a Changing World"

October

"Music and the Listener"

"Social Forces in the Development of Music"

1939

January

"The Masterworks of Opera"

"The Symphony from Haydn to Stravinsky"

October

"Social Backgrounds of Music" [or "Social Forces in the Development of Music"]*

"Music and the Listener"***

1940

February/Sept.

"Backgrounds of Contemporary Music" [or "Backgrounds of Today's Music"]

Fall

"The Symphonies of Beethoven and Brahms"

* An October 1939 course entitled "Backgrounds of Today's Music" also bears the same description.

** An October 1939 course entitled "How to Understand and Appreciate Music" also bears the same description.

1932–33 indicates that she was attempting to organize a students' chorus, and notes that: "[w]ith her technical ability and her inspiring personality, there can be little doubt that the long wished-for chorus will become a reality this year." Whatever may have come of plans at that time, Katz remained committed to the idea. In the 1934–35 year she offered a course entitled "Sight Singing and Chorus," which focused on "elementary sight-singing and choral work for those who wish to participate in a Rand School Choral Club." A concert was planned for the end of the year.²³ Also, in 1935–36, Katz is listed among "visiting faculty" on the brochure for the

Figure 3a: Katz's handwritten course outline (Rand School, Fall 1932).

Fall
Course

Challenger's of Musical Tradition

- I The Beginnings of Music
- II Monteverdi and the Opera
- III Bach and the German Reformation
- IV Haydn and Classicism the Sonata
- V Gluck and Opera Reform
- VI Beethoven and Romanticism
- VII Wagner and the Music-drama
- VIII Brahms and Classicism
- IX Franck and Nationalism
- X Moussorgsky and Realism
- XI Debussy and Impressionism
- XII Schoenberg and Anti-Romanticism
- XIII Stravinsky and Neo-classicism
- XIV Summary.

~~Each lecture will be illustrated by examples~~
The salient points of ^{each} discussion are fully analyzed by Miss Katz and illustrated by examples interpreted at the piano by Kurtz Weil.

(See folder for explanation of course as a whole)

Figure 3b: Katz, chapter outline for *Challenge to Musical Traditions* (1945).

- Introduction
- Ch. 1: The Concept of Tonality
- Ch. 2: Johann Sebastian Bach
- Ch. 3: Philipp Emmanuel Bach
- Ch. 4: Josef Haydn
- Ch. 5: Beethoven
- Ch. 6: Wagner
- Ch. 7: Debussy
- Ch. 8: Stravinsky
- Ch. 9: Schönberg

Rand High School, a four-year institution that aimed “to send forth students firmly grounded in history and economics, [and] well acquainted with the main currents of literature, music and art.”²⁴

From Katz’s large catalog of courses, I will draw special attention to two. It is notable that one of her first, from Fall 1932, was called “Challengers of Music Tradition”—a title clearly evocative of her 1945 book, *Challenge to Musical Tradition*. It was listed as a “series of lecture-recitals” by Katz, with Kurz Weil at the piano;²⁵ it met weekly (Fridays at 8:30 p.m.) for fourteen sessions, for which a student was charged either \$4.00 for the term or 50¢ per single admission. It is not known to what extent the course and the book overlapped in content. Katz’s handwritten course outline (fig. 3a) consists of general composer headings only; and while some of these match the composer headings of the later book (fig. 3b), nothing much can be inferred. It certainly cannot be known whether or not the course included Schenkerian aspects of some degree. She would have been just one year into her studies with Weisse, so certain capabilities might have been lacking even if an enthusiasm was aroused. Still, it is interesting to find that the seeds for her later book were planted so many years in advance.

Given the range of musical topics she covered at Rand, and given also her proclivity to include Schenkerian ideas at even elementary levels of

Figure 4a: Analytic graph included among materials for course, "The Music of the Masters" (Rand School, Spring 1936).

Music - Master
3/10/36

The image displays a handwritten musical score on a page titled "Music - Master" dated "3/10/36". The score is written on six systems of staves, each consisting of a treble and bass clef staff. The music is heavily annotated with a complex analytic graph. This graph includes various symbols such as Roman numerals (I, IV, V, I, V, I, I, IV, I, III, II, V, I), numbers (6, 7, 8, 9, 10, 11, 12, 13, 14, 15), and other markings (e.g., 3/7, 5-7, 3, 7/5, 7/3, 7/5). Dashed lines connect these symbols across the staves, indicating harmonic relationships and structural divisions. Some notes are circled or grouped with brackets, and there are numerous arrows and other graphical elements overlaid on the musical notation.

Figure 4b: Schenker: Graphs of J. S. Bach, Little Prelude no. 1, in C Major (BWV 924). From *Der Tonwille* 4 (1923).

Figure 4c: From *Der freie Satz* (1935), Figure 43.

instruction (as will be demonstrated below in the discussion of her activities at the Studios of Music Education), it seems likely that Schenker would have been introduced in at least some of her later work there. In one instance there is evidence to support this supposition, which brings us to the second item of interest. In January 1936 she began a course entitled "The Music of the Masters." Two different outlines exist, one handwritten and one typed, and the former describes the class as "[a] series of discussions on the various forms of music which composers from Bach to Stravinsky have used . . . to express their musical ideas." Along with materials for the course, the Rand archive also (unusually) contains some musical examples, apparently handwritten by Katz. Mostly these consist of quotations of themes and melodies from various works, but there are two exceptions. The first is a schematic indicating the entries of subjects, answers, and countersubjects in Bach's C-Minor Fugue from the *Well-Tempered Clavier*, Book I.²⁶ The second is the multi-stage analytic reduction reproduced as figure 4a. Although unlabeled, it is of Bach's Little Prelude no. 1, in C Major (BWV 924); its presence is consistent with both versions of the course outline, which include a section on the "prelude" with references to Bach and Debussy (one version additionally cites Chopin). Interestingly—and also disappointingly, given the lack of extant unpublished analyses by Katz—these graphs were mostly taken from Schenker's own work. The foreground reduction labeled "A" (the two-staff component that begins at the top) is identical to the one Schenker published in the supplement to *Der Tonwille* 4 (1923),²⁷ reproduced here as figure 4b; and the final reductions, labeled "C" and "D" (at the bottom of Katz's page), are identical to the ones Schenker published in *Der freie Satz* (1979), reproduced here as figure 4c.²⁸ Only the somewhat unrefined level "B" seems to be original to Katz.²⁹

After Katz left Rand, music instruction there seems to have suffered from declining interest or support. Composer Gail T. Kubik took Katz's place and stayed there for a year; but in the mid-1940s there seems to have been no activity along these lines. From the late 1940s until the school's close in 1956, music courses were offered sporadically, if occasionally by those who have since become familiar names, such as musicologist Paul Henry Lang, and composers Nicolas Nabokov and Morton Feldman.

There is another, tangential relation between the Rand School and Schenker that should be mentioned in passing. Rand was affiliated with, and furnished the staff for, an adult-education campus in New Jersey called the Newark School of Social Science.³⁰ In January 1939, Herta Schweiger taught a course there on "Music for Modern Times." Shortly beforehand, on October 31, 1938, Schweiger had given a paper at a Greater New York chapter meeting of the American Musicological Society.³¹ Titled "Chang-

ing Trends in Musicology," it considered the work of musicians such as Schenker, Schoenberg, and Hindemith, who "attempted to free theory from its previous restrictions, showing a new approach and developing new methods." Schweiger had received her Ph.D. from the University of Vienna, and thus she may have known the work of Schenker from her time in his home city. Nonetheless, by the occasion of Schweiger's paper, Katz's article on Schenker in *Musical Quarterly* was over three years old, and it is likely that, given her paper topic, Schweiger was aware of both the article and the fact that its author was the sole music teacher at Rand's principal campus. Accordingly, the two might have met personally and discussed Schenker's ideas, although such a possibility must remain conjectural.

New School (1932–34)

For three springs beginning in 1932, concurrent with her own studies at Mannes and her initial years teaching at Rand, Katz also lectured at the New School for Social Research, which had recently relocated from the Chelsea neighborhood of London Terrace to West 12th Street, in Greenwich Village. Although the New School had originally focused on social sciences, in the 1920s the curriculum was broadened (much like at Rand) to include cultural subjects such as literature, music, and art, as well as philosophy and psychology; there was also a move away from a highly research-oriented faculty toward adult education. There were many notable musicians affiliated with the school from the late 1920s onward. Aaron Copland began teaching there in 1927, and his lectures formed the basis for his 1939 book, *What to Listen for in Music*. Henry Cowell came to the New School in 1930, and the next year was joined by Charles Seeger, whereupon they taught the first courses in ethnomusicology given in the U.S. (Pescatello 2001). The 1930s also saw the arrivals of composers such as Hans Eisler, Joseph Schillinger, Elie Siegmeister, and Ernst Toch.

In some general ways, Katz, as a Jewish woman, matched the profile of many at the school during her time there. The majority of students were women,³² and from 1923 to 1933, the school depended almost exclusively on non-faculty lecturers for instruction, fully half of whom were Jewish. After 1933, the school became a sanctuary for Jewish and socialist scholars persecuted by Hitler. In another way, however, Katz may not have been an ideal match, because, despite her liberal political leanings, her writings reveal her to be rather conservative in her musical tastes (much like her teacher, Weisse, and his teacher, Schenker). Yet, in its cultural classes, the New School was primarily interested in "modern" developments; thus, art critic Leo Stein lectured on modern art, dancer Doris Humphrey on modern dance, Copland and music critic Paul Rosenfeld on modern music, and so forth. The changing description of Katz's course, related below,

could be interpreted as a way of accommodating the modernist and socio-cultural interests of the New School curriculum.

In Spring 1932, she offered a course entitled "Wagner's Nibelungen Ring: A Study in Conflicts." In the New School course catalog it was billed as a series of six lecture-recitals in which Katz would "interpret the universal conflicts that underlie the ancient mythology of the Nibelungen Ring." Katz was to "explain and analyze the music," thereby accounting for the lecture, while pianist Kurz Weil (her Rand accompanist) would provide the recital, accompanying a reading of an abbreviated version of the opera's text. The course was apparently successful enough to have been expanded the next spring (1933). Now, during a course of ten lecture-recitals, Katz was to discuss not only the Ring, but *Die Meistersinger*, *Tristan und Isolde*, and *Parsifal*, "emphasizing the influence of Wagner's life upon his work and the significance of his changing philosophy as a direct factor in his musical development." The course was offered again in the spring of 1934 (now with Martha Thompson at the piano³³), and its description in the catalog was once more altered. It now emphasized the connection between Wagner's music dramas and "present social theories," as well as their "influence upon contemporary and later composers." (Katz would continue her course on the Nibelungen Ring in 1935, but at Rand.)

It is not known whether or not her Wagner courses included Schenkerian aspects to some degree. *Challenge to Musical Tradition* would address these very operas in Schenkerian terms; but that was a decade hence, and at this point she was still a Schenker student herself, under Weisse. Nonetheless, by the time of her last New School lectures, she was only a year away from publication of her *Musical Quarterly* article on Schenker's ideas, and so including some of these same concepts within her analyses would surely have been possible.

There is at least one later connection between the New School and Schenkerism that should be mentioned before leaving the institution. In 1946, Schenker's student Victor Zuckerkandl became a music theory teacher there. His Schenker-influenced book, *The Sense of Music* (1959), originated in his course materials from the New School, as well as those from his time at St. John's College (Maryland).

Other Activities (1930s)

Throughout the 1930s, Katz was active on several other fronts. Most prominent among these was the Young Men's Hebrew Association (YMHA, today known as the 92nd Street Y), at which Katz lectured.³⁴ The institution, which established its School of Music in 1917, has had a long history of offering courses, lectures, and workshops on music. During the 1932–33 season, Katz conducted a series of lectures there, entitled "National Ten-

dencies in Modern Music.” During the following two seasons she gave courses on “Music and Society” and “The Symphonies of Beethoven,” respectively. Two additional courses were planned for 1935–36, but were cancelled due to lack of pre-registration.³⁵ She returned once more however, in 1938–39, for a course on “Chamber Music of Yesterday and Today.”

It is not known to what extent (if any) a Schenkerian approach was taken in Katz’s lectures, although the YMHA was apparently amenable to it. The institution featured Schenkerian tutelage some years later, under Weisse’s and Schenker’s former student Felix Salzer. He first taught there in Spring 1944, when he assumed courses that composer and conductor Paul Dessau had taught the previous fall.³⁶ For three semesters, from Spring 1944 until Spring 1945, Salzer taught intermediate and advanced harmony, counterpoint, and composition. In Fall 1945, however, he conducted a class expressly devoted to “Schenker Analysis.” It was offered as “a scholarship course for those qualified,” and was described as having been

established by a group of friends in memory of Dora Fineberg, piano and literary pedagogue, in 1943. Scholarships for this course will be awarded annually in the theory of Schenker analysis, which was so close to the heart of Mrs. Fineberg. The course will be given under the direction of Dr. Salzer, and the class will be limited to 10 students.

Because of the reference to 1943, along with the notice that “[a] new class will be formed” for Fall 1945, it may be assumed that prior installments of the course were also held. There is no mention of them among materials in the YMHA archive, although it is possible that they were held elsewhere.

Around 1936, Katz was also on staff at the short-lived Westchester Branch of the Mannes Music School, in New Rochelle,³⁷ and she gave lectures for the Institute of Advanced Education at the Nicholas Roerich Museum in New York City.³⁸ Other activities during the decade included lecturing before various groups, such as the Woman’s Club of Brooklyn, the Women’s Club of The Oranges (N.J.), the Woodmere (N.Y.) Music Club, and the Drama Study Club. She gave presentations at the Briarcliff Manor School and the Unity House.³⁹ And she was involved in performances through directing the Woodmere (N.Y.) Choral Club from 1936 to 1941.⁴⁰ Throughout these years she also continued to teach privately; figure 5 is a 1936 advertisement for a course on Schenkerian approaches to teaching Bach’s music, to be held in her apartment.

The Early 1940s

I have found no direct references to Katz’s activities in the early 1940s.

Figure 5: Advertisement from *Music Teacher's Review* (Oct. 1936, p. 60).

ADELE T. KATZ, Lecturer
 Announces
 A Special Course for Teachers
 THE
SCHENKER METHOD OF ANALYSIS
 as applied to the teaching of J. S. Bach
 Course begins October 19th, 10 o'clock
 277 West End Ave., New York City
 EN - 2-1017

Evidently, she had planned to continue at Rand in Spring 1940, but withdrew after her name had already appeared on some promotional materials. Her teacher, Hans Weisse, died after a brief illness in February 1940, and that event could have had some effect on her decision not to teach that semester; still, one can only speculate. Whatever the reason, she seems to have retreated from institutional teaching during these years.

Given that her book, *Challenge to Musical Tradition*, was published in 1945, she must have devoted much of the early 1940s to its preparation. In its acknowledgements, Katz thanks Felix Salzer for “the warm and unflagging interest he has shown *from the inception of this book* through its final phases” (vii, emphasis mine), suggesting that formal work on the volume was begun only after Salzer arrived in the U.S. and assumed Weisse’s duties at Mannes, in 1940.⁴¹ Katz also recognizes Salzer for the “many stimulating discussions of problems dealt with in this book.” The informal sessions she evidently had with him surely enhanced her Schenkerian thinking during this time.⁴² Over the next several years, Katz apparently repaid her debt to Salzer in kind, through interest in his own evolving book. In the acknowledgements for *Structural Hearing*, Salzer wrote that, along with Leopold Mannes,

Above all, my thanks go to Miss Adele T. Katz . . . [whose] intimate acquaintance with the problems discussed in this book has been of great assistance. Her constant encouragement has been most inspiring, and in all these years of preparation and research she has generously given from the rich fund of her knowledge and experience (1952, 1:xviii).⁴³

Columbia University Teachers College (1946–51)

After publication of her book, Katz resumed teaching, serving for five years (1946–51) as Instructor of Music and Music Education at Columbia Uni-

versity Teachers College. While there, she taught an evening course each term entitled "Analysis in Relation to Hearing and Performance." It was expressly described in the Teachers College bulletins as a course on "The Schenker approach to the problems of musical structure," which would offer "A new conception of tonality affecting the hearing, teaching, and performance of music." Musical examples were to be drawn from "the 17th to the 20th centuries." The course likely exploited materials presented in *Challenge*, whose dust-jacket subtitle ("A new approach to the analysis and understanding of musical structure") resonated with the above description. Katz's book was likewise promoted on its dust jacket as offering "the musician and music student" a new method for "the hearing and understanding of music," and it covered music of nearly the same time span, from J. S. Bach to Stravinsky and Schoenberg.⁴⁴

The offer for Katz to teach a course on Schenker at Teachers College may have been extended by Howard A. Murphy, who taught there 1927–61 and was a supporter of the Schenkerian method, if not a Schenkerian per se.⁴⁵ As Murphy wrote in an endorsement that appeared on the dust jacket of the first edition of Salzer's *Structural Hearing*, he had "long been acquainted with the Schenker approach, and believe[d] in it strongly, since it offers one of the most logical and comprehensive explanations of music structures." Murphy's initial introduction to Schenkerian ideas could have been by any of various people other than Katz herself; for example, he would have had earlier contacts at Columbia. In the 1930s, Hans Weisse offered seminars at Columbia that included some Schenkerian tutelage.⁴⁶ Murphy also would have had at least a collegial association with William J. Mitchell, a student of Weisse's who taught at Columbia beginning in 1932 (eventually becoming chair of the music department). There is even the possibility that he learned of Schenker from George Wedge, a music theorist at the Institute of Musical Art (now Juilliard), to whom Murphy had been an assistant when he was an Instructor there (1920–36). In a column that featured an interview with Weisse, music critic Irving Kolodin (1932) cited Wedge as "a pioneer in this [i.e., Schenker's] work in America." Whatever the source of Murphy's introduction to—and extent of familiarity with—Schenkerian analysis, he apparently supported its dissemination at a time when many others in New York's music institutions probably did not. He endorsed research into the theory, and it may also have influenced his own teachings, at least to a small degree.⁴⁷

Studios of Music Education (c. mid 1940s–1969)

Katz's longest tenure as a Schenker advocate began by the mid 1940s and lasted for over two decades, as she taught at the Studios of Music Education (SME).⁴⁸ The SME seems to have been largely ignored even by histo-

rians of New York City's musical life, based on the fact that no citations of it are found in major musical or cultural reference works, but it had a lengthy and interesting history. It was founded in 1934 by Anne Holden and Lyn Egli. "Their purpose was to devise a long range program of music education for the part time student, a program that would include all the minimum essentials for competence in musical activity, and that would equip and stimulate students to continue enjoying and cultivating their musical skills throughout life" (Holden 1986:189).⁴⁹ It began as a teacher-cooperative, with teaching salaries coming out of whatever remained after all other expenses were paid. Its classes were initially divided among four centers, two in the West Side of New York City and two in New Jersey (hence the plural "Studios"). Courses were eventually consolidated into one building; from 1944 until the dissolution of the school, at the end of the 1979–80 year, it was located at 57 West 94th Street.

Holden (1901–1992) was a 1922 graduate of Barnard College, with a major in psychology and a minor in English. From 1924 to 1931 she performed as a charter member of Margarete Dessoff's first choir in New York, the Adesdi Chorus of women's voices, and from 1926 to 1930 she studied flute and composition at the Institute of Musical Art. From 1931 to 1934 she and friend Egli (1905–1985), a professional pianist and violinist, studied music in Vienna.⁵⁰ It was there that the idea for the SME was developed, and it was put into place upon their return to New York City. One might well imagine that their contact with Katz and, through her, Schenker's theories occurred upon their return, as they sought like-minded activist teachers. But in fact, they learned of the Mannes School's Schenker program while a continent away. In a letter of April 12, 1933, Holden wrote to her mother from Austria:

We have such a wonderful and enlightening time playing chamber music with Manfred Willfort. He's a pupil of Heinrich Schenker, whose theories about traditional harmonic structure are creating a big stir over here and make much more musical sense than what one finds in the usual textbook. Maybe I mentioned Willi (which is what everybody calls him) when I told you about ou[r] birthday party. If I didn't I should have. He's the young man whom we invited but he never got there because he was trying to finish a composition for flute and viola to bring us as a present. He brought it the next morning, after having been at it all night. (Holden 1986:55–56)⁵¹

Willfort, a former pupil of Weisse's, was at the time of Holden's letter committed to a weekly seminar at Schenker's apartment (along with Salzer

and two others), a recent result of which had been the analyses of *Fünf Urlinie-Tafeln* (Schenker 1932). Following Willfort's advice, upon their return to New York, Egli took a course with Weisse, and concurrently met Katz. In turn, Katz was later "instrumental in getting [Holden] into a two-year fellowship course with . . . Salzer," which "was given for the purpose of guiding music teachers in methods of applying" Schenker's theories (Holden 1986:56).⁵²

Beginning in 1947, Katz taught the two highest grades of music study classes at the SME; she continued for twenty-three years, until 1969 (at which time she was 82 years old). These classes were described by Holden as follows:

Music Study VII and VIII are a two-year course that introduces thematic form and takes some excursions into musical history and modern directions, but is mainly concerned with the analysis of how harmony and counterpoint interrelate to create musical coherence. It is a course influenced by the findings of Heinrich Schenker whose discoveries about musical structure the founders of SME first encountered when they played chamber music with a student of his in Vienna . . . It has been so consistently stimulating to its SME students that whenever two former members of Music Study VII–VIII get together they are likely to begin an excited babbling about it. (Holden 1986:203)

An example of one of Katz's SME handouts is reproduced in figure 6a; a transcription follows in figure 6b.⁵³ She illustrates how a sixteen-bar melody in F major (seemingly adapted from that of the first scene of Humperdinck's opera *Hänsel und Gretel*)⁵⁴ "horizontalizes" first the tonic chord in descent and the dominant chord in ascent, both supporting a structural top-voice C₅; and then the tonic chord again in its final "structural" descent to F₄. The various constituents of the chordal unfoldings are labeled "top," "middle," and "lower" voices, in accordance with the voices shown in her final reduction;⁵⁵ other tones are labeled as to their neighboring or passing functions. Katz's commitment to ensuring that students recognized the function of each note, as well as the melodic goal of each line, is demonstrated not only here but also in her 1959 pedagogical tract, *Hearing—Gateway to Music*.

Although the role of Katz and the SME in instructing generations of pre-collegiate musicians in the insights of Schenker has heretofore managed to slip under the radar of the mainstream music-theory community, it was a role of which the SME itself was both aware and gratified. As it proclaimed in its newsletter of June 1953: "For the past twenty years

Figure 6a: Katz: Class handout from Studios of Music Education (early 1950s).

space filling space outlining space filling

This shows a motion from C, a top voice to A, middle voice and onto F, a lower voice, a direct descent of a 5th, embellished by N.N. Motion achieved through the horizontalized tones of 3 voice chords. It is thus an expansion of the 3 major chords still in T.V.

ascend from M.V. to T.V. structural descent to F

Just as there is a descent from C to F, a M.V. in meas. 1-8. No there is a return motion, of an ascent from F, a m.v. to C, a T.V. meas 9-12 and just as meas. 1-8 show a horizontalized F chord, meas 9-12 indicate a horizontalized C.

Note also that the C is common to both chords and is the climax of the descent and the climax of the ascent. Thus this C is retained as a T.V. since with the tones in a vertical position, it moved to the T.V. of each chord.

It is evident that meas. 9-8 and 13-16 are identical but that the latter are shown in half notes in the sketch to indicate that C no longer is retained but makes a final descent to F in the conclusion of this melodic line. The fundamental distinction between these two similar motions is that the ascent from F to C forces that the motion (meas 1-8) is not conclusive since C again is the focal tone. In the final meas the half notes indicate that to F. its goal. There is no further motion and that the melody descends

Figure 6b: Katz: Class handout (transcription).

This shows motion from C, a top voice [T.V.], to A, [a] middle voice [M.V.] and onto F, a lower voice [L.V.], a direct descent of a 5th, embellished by N.N. [neighbor notes]. Motion [is] achieved through the horizontalized tones of [the] F[-]major chord. It is thus an expansion of the F[-]major chord, with C still a T.V.

Just as there is a descent from C to F, a M.V. in meas. 1–8, so there is a return motion of an ascent from G, a M.V. to C, a T.V. [in] meas. 9–12[. A]nd just as meas. 1–8 show a horizontalized F chord, meas[.] 9–12 indicate a horizontalized C7[.] Note also that the C is common to both chords and is the start of the descent and the climax of the ascent. Thus this C is retained as a T.V. since with the tones in a vertical position, it would be the T.V. of each chord.

It is evident that meas. 5–8 and 13–16 are identical but that the latter are shown in half-notes in the sketch to indicate that C no longer is retained but makes a final descent to F in the conclusion of this melodic line. The fundamental distinction between these two similar motions is that the ascent from G to C proves that the motion (meas. 1–8) is not conclusive since C again is the focal tone. In the final meas[.] the half-notes indicate that there is no further motion and that the melody descends to F—its goal.

Schenker's discoveries and outlook . . . have been a ferment slowly and scatteredly working to revivify American musical pedagogy, and the SME is extremely proud to be one of the instruments in that process."⁵⁶

The Late 1950s and Afterward

Apart from her continued work at the SME, Katz's activities as a teacher once again seem to have subsided in the 1950s. By the end of the decade, she was devoting time to music therapy at the Manhattan State Hospital (later the Manhattan Psychiatric Center), located on Wards Island at the northern end of the East River. According to her great-niece, Barbara Eisold (who would at times accompany Katz and later became a psychologist herself), Katz gave lessons and got the patients involved in performances; she became very interested in mental illness and even remarked that, if she were able to begin her life's work again, she might become a psychologist.⁵⁷

At the end of the next decade, in 1969, she stopped teaching at the SME. I assume that, for the remaining ten years of her life, she was no longer publicly active in musical pursuits. She died in 1979, at age 92. She left no direct descendants but was remembered fondly not only by her nieces and nephew and their families, but also by the many with whom she had had contact as a teacher, as evidenced by the brief tribute submitted to the *New York Times* by the SME:

[A] dedicated scholar and teacher, [she] will be remembered with enduring love and gratitude for the inspiration and support and warm friendship she gave to her students and colleagues at the [SME].⁵⁸

III. Publications

Although known mainly for the article and book cited at the beginning of this essay, Katz in fact published two articles and two books. In the following, I will summarize the objectives and principal components of her publications, drawing attention to Katz's indebtedness to other individuals and writings where appropriate.

"Heinrich Schenker's Method of Analysis" (1935)

Her first article, "Heinrich Schenker's Method of Analysis," is familiar to Schenkerians due to its chronological priority in summarizing, in English, key aspects of Schenker's approach to musical interpretation. Victor Vaughn Lytle, also a student of Weisse's and a music professor at the Oberlin (Ohio) Conservatory, had published an English-language, anti-modernist polemic in November 1931, in which several Schenkerian terms were named and

very generally defined (including “tonicalization,” “auskomponierung,” “prolongation,” “Urlinie,” and “Ursatz”).⁵⁹ But it is only with Katz’s *Musical Quarterly* article that Anglophones were given a proper summation of the *Ursatz* as a combination of *Urlinie* and *Grundbrechung*—with notated illustrations of the now-familiar models of 3-, 5-, and 8-progressions—as well as an exposition of Schenker’s graphing apparatus and analytic observations.⁶⁰

Katz would have had only about three-and-a-half years of Schenkerian tutelage, under Weisse, at the time the article was completed. Perhaps because of her relative newness to the method, most of her examples as well as portions of her commentary are directly traceable to Schenker’s own work, although, given the expository nature of her essay, perhaps such a basis was inevitable. Nonetheless, Katz’s summation is remarkable in that she apparently had no access to *Der freie Satz*, in which Schenker’s final formulations were presented. Her lack of access is suggested, in part, by the close dates of the two publications: *Der freie Satz* was issued in Vienna after Schenker’s death in January 1935, sometime around or before May of that year,⁶¹ and Katz’s article must have been written well in advance of the July 1935 publication date of the journal in which it appeared. More significantly, while Katz cites or quotes from *Der Tonwille*, *Das Meisterwerk*, *Fünf Urlinie-Tafeln*, and other Schenker tracts, no mention is made of *Der freie Satz*.⁶²

Katz’s article may be divided into three components. The first, proceeding from the assertion that, “[f]or some of us, . . . Schenker’s work has revolutionized the whole conception of music as an art” (311), defines the difference between Schenker’s approach and that of other theorists in terms of the disparity between “synthesis” and “analysis.” The former term represents a significant borrowing from Schenker’s lexicon; his comments on *Synthese* are scattered throughout the *Tonwille* and *Meisterwerk* volumes. At times he waxes poetic about it, as when he declares that “Synthesis is love. Love creates, love unifies the whole; and love courses through the veins” (Schenker 1994:118). At other times, he asserts its importance by arguing against “the kind of analysis that remains firmly on the surface” of the music, in favor of an understanding that extrapolates “foreground relationships from the background and middleground.” Only those who possess the latter “have the gift of appreciating the synthesis of a genius” (Schenker 1997a:68). As Katz distinguishes the terms in her 1935 article, “[a]nalysis is the dissection of a work into its various parts,” as when a “theorist is concerned with examining each chord as a specific harmony” or “with differentiating between the parts of a musical form by indicating the various themes and labelling them.” But “[s]ynthesis is the re-assembling of a work whose various parts grow out of one principle.” It “searches beyond the outward appearance . . . for a principle of Coherence” (312).

Having asserted synthesis to be a defining characteristic of Schenker's approach, Katz then progresses to the second component of the article, in which she demonstrates how it infuses Schenker's view of tonality. Her exegesis continues by eventually considering also his conceptions of harmony and counterpoint. Here, Katz draws commentary as well as examples from Schenker's own work, especially from the "Erläuterungen" that appeared in *Tonwille* and *Meisterwerk*.⁶³ Analyses are also taken (implicitly or explicitly) from Schenker (summarized in figure 7); while some levels of the article's graphs are more or less original to Katz, they are mostly Schenker's own.

In the third and final component of the article, Katz addresses the implications of Schenker's ideas for the interpretation and performance of music. Her case study is J. S. Bach's C-Major Prelude (from the *Well-Tempered Clavier*, Book I), as analyzed in Schenker's Mannes-supported compendium of less than three years earlier, *Fünf Urlinie-Tafeln* or *Five Analyses in Sketchform*.⁶⁴ Here, Katz also returns obliquely to her initial theme—the differences between Schenker's approach and that of other theorists—by comparing his analysis with that of Hugo Riemann (1914), who had offered a reduction of the prelude melody to whole and half notes, representing its "melodic summits." Although Schenker had not directly compared his and Riemann's analyses of this particular piece, Katz clearly took her cue from a 1921 *Tonwille* essay in which Schenker quoted from Riemann's analysis of Bach's E♭-Major Prelude (also from the *Well-Tempered Clavier*, Book I), in order to distinguish the latter's reduction to *Grundzüge* or *Melodiespitzen* from his own (eminently superior) *Urlinie* analysis, and thereby to demonstrate what a "non-ear" (*Un-Ohr*) Riemann really was.⁶⁵

Katz's article also implicitly demonstrates the influence of her teacher, Weisse. For example, when Katz writes that Schenker's approach allows one to understand "what was in the mind of the composer himself" (311), it recalls a component of Weisse's teaching demonstrated later that same year, when he delivered a paper at the annual meeting of the Music Teachers National Association (MTNA) (published as Weisse 1936). In it, a hypothetical student was "given the privilege of a happy dream" in which Mozart appeared and explained, in his "own" voice, a difficult passage from the second movement of his Piano Sonata in F, K. 533. Weisse's Mozart, of course, carried in his mind an interpretation entirely consistent with Schenker's views. It also seems likely that Katz had at her disposal an unpublished lecture by Weisse, entitled "Was ist Kontrapunkt?" ("What is Counterpoint?"), which was apparently written in the early 1930s.⁶⁶ In it, he analyzed Mozart's "Dissonance" String Quartet in C, K. 465, and the canon from the central section in the second movement of Beethoven's Piano Sonata, op. 101. These are the very two works cited in passing by Katz, at

Figure 7: Analytic graphs in Katz, "Heinrich Schenker's Method of Analysis."

Beethoven, Piano Sonata op. 2/1: I (first 8 mm.)

Article page(s): 316

Citation given: Doesn't cite Schenker

Source of Schenker's analysis: "Beethoven: Sonate opus 2 Nr. 1," *Tonwille* 2 (1922): 25–47 + Beilage.

Description of graph levels:

A = from score

B = based on that in Schenker's Beilage

C = presumably Katz's own

J. S. Bach, C-Minor Fugue from *WTC I*: subject (first 2 mm.)

Article page(s): 320–21

Citation given: Schenker's essay "Das Organische der Fuge"

Source of Schenker's analysis: "Das Organische der Fuge," *Meisterwerk II* (1926): 57–95

Description of graph levels:

A = from score

B = realignment of score's displacements; based on Schenker's foreground graph

C = presumably Katz's own (infl. by Schenker's)

D = presumably Katz's own (infl. by Schenker's)

J. S. Bach, Sonata [*sic*-Partita no. 3] in E for Violin Solo (first 29 mm.)

Article page(s): 322

Citation given: cites levels A and B as Schenker's, but source not named

Source of Schenker's analysis: "Joh. S. Bach: Sechs Sonaten für Violine. Partita III (E-Dur), Präludio," *Meisterwerk I* (1925): 77–98

Description of graph levels:

A = excerpted from Schenker's foreground (with slight notational changes)

B = infl. by Schenker's foreground, but it does not appear as such in his work

C = referred to as "Urlinie," but actually an excerpt from Schenker's graph of mm. 1–29 (from his fig. 1c)

J. S. Bach, C-Major Prelude, *WTC I*

Article page(s): 324ff.

Citation given: Schenker's *Fünf Urlinie-Tafeln*

Source of Schenker's analysis: *Fünf Urlinie-Tafeln* (1932)

Description of graph levels:

Ex. 14c = melodic/bass outline based on Schenker's "Urlinie Tafel"

Ex. 14d = from Schenker's "Urlinie Tafel" (some annotations omitted)

Ex. 14e = from Schenker's "Ursatz"

Ex. 14f = based on Schenker's "1. Schicht"

Ex. 14g = reproduces excerpts from above (ex. 14d)

the end of her article, as she criticizes theorists who have spoken of “radical” tendencies in such compositions without “hear[ing] and understand[ing] what lies behind these so-called dissonances” (328)—i.e., the middlegrounds elucidated in Weisse’s lecture.⁶⁷

“Analysis or Synthesis?” (1936)

The year after the previous article, Katz published a second one entitled “Analysis or Synthesis?,” with its title (and main focus) obviously derived from the initial component of the first article. It appeared in the *Musical Review*, which was billed as “a journal for thinking music teachers” and aimed primarily at (perhaps female) readers in Brooklyn and Long Island.⁶⁸ Just three pages in length, it often reads like a précis of the *Musical Quarterly* article (even its few musical illustrations come from there⁶⁹); but now Katz’s commentary is directed expressly toward other music teachers, in an effort to evangelize the interpretive benefits of a Schenkerian approach. As she writes in her concluding paragraph, the “Schenker method . . . challenges the teacher as well as the student,” offering them a “direct, clear-cut means of reaching the heart of a work, in order to understand and interpret it from the composer’s point of view” (5).

Again one can perceive the influence of Weisse, even in subtle ways. For example, just a few months earlier, in the paper delivered before the MTNA, Weisse had affirmed that the beauty of Schenker’s approach was that it gave interpreters and teachers of music a manner of “talk[ing] about music like musicians and no longer like scientists.”⁷⁰ Now, in a comment not found in her 1935 article, Katz criticizes the customary analytical method (one “based upon the theories of law-makers and pedants, rather than the music itself”), characterizing it as “a system of analysis that is concerned primarily with music as a science, rather than music as an art” (3).

Finally, this article, along with a portion of the earlier one, may provide insight into what Katz might have communicated in the “course for teachers” of Bach’s music, which she advertised a few months later (see fig. 5). Near the end of the article, she summarized some of the pedagogical applications of Schenker’s approach:

Can the synthetic method be used by the teacher in her work with small children as well as adults? The answer is yes! It should be used as a means of developing the child’s ability to hear within a space and to retain the original tonality, regardless of the extensions of that space. It will make for a new understanding of those works which form the background of a student’s education. It will make teaching simpler in establishing the importance of a single tonality rather than the various harmonies and modulations emphasized

in the older system. It offers a clear and simple way of presenting a new work to a pupil, and indicates the manner of performance, in its differentiation between functional and non-functional harmonies. (5)⁷¹

In conjunction with her commentary on three Bach compositions in the 1935 article (especially that on the C-Major Prelude), we can glean something of what Katz wished to communicate to other teachers about this composer's music.

Challenge to Musical Tradition (1945)

Like her first article, her book *Challenge to Musical Tradition* is well known to Schenkerians for its own chronological distinction. Published in 1945, when Katz was 58 years old, it was the first English-language book devoted to a Schenkerian analytical approach. (Figure 8 reproduces the interesting monogram that was embossed on the front board of the first edition: a treble-clef sign efflorescing at the bottom into the author's conjoined initials, "ATK.") Promoting Schenker's ideas was a principal objective for Katz, as she indicated in the introduction:

None of Heinrich Schenker's books, now under the Nazi ban, has been translated into English. His distinguished colleague, the late Hans Weisse, who introduced his teachings in this country and carried them to a further development, aroused a tremendous response through the inspiration of his creative approach. The rapidly increasing number of students and musicians who recognize the advantages of this way of hearing makes it essential that the far-reaching implications and consequences of Schenker's conception of structural coherence on the understanding and interpretation of music be revealed to a wider public. It is hoped that this book will fill this need, which is its *raison d'être*. (xxiv-xxv)

Along these lines, one of the two meanings of the titular "challenge" refers to Katz's opposition to the methodology proffered by many harmony textbooks. That is, she intended to challenge the analytic tradition that merely labeled chords locally without regard to their function within the whole. (In this regard, she was again likely inspired by her teacher, Weisse, to whom *Challenge* was dedicated. He had disputed the same practice in the paper he delivered to the MTNA.⁷²) The "traditional" approach does not clarify tonality, Katz argued, but instead "complicates it by converting the basic impression of a single organic phrase into a series of fragmentary modulations that both the music and our ears belie" (5). Following

Schenker, she wished instead “[t]o clarify the concept of tonality as organic oneness,” as “the expression of a single key through the prolongation of a primordial framework” (38). To provide the appropriate foundation for her readers, she outlined the principal tenets of Schenker’s view of tonality in the initial chapter, mainly using excerpts from J. S. Bach’s chorales to illustrate various concepts. Her approach here was strikingly different from that of her 1935 article, which had drawn heavily on Schenker’s own analyses and explanations. The expository material in the book seems to be entirely in her own voice, and demonstrates the growth she had experienced as a musical thinker in the foregoing decade.

Ultimately, however, *Challenge* was not designed as a tutorial for Schenkerian analysis, as Salzer’s *Structural Hearing* was seven years later (albeit with alterations to Schenker’s theory). Katz’s main agenda involved a second sense of the word “challenge”: that to compositional traditions. The remaining chapters of the book are devoted to members of a small group of composers that embodied different characters and styles of music, and spanned roughly a quarter-millennium; they were J. S. Bach, C. P. E. Bach, Haydn, Beethoven, Wagner, Debussy, Stravinsky, and Schoenberg. These were her “challengers to tradition,” so called

not only because they rejected in their artistic maturity certain restrictions and limitations in technique and style that had been accepted by their predecessors, but because they either evolved new forms or introduced such dynamic innovations in forms already established that they contributed an entirely fresh impulse to musical expression. (xxii)

Katz’s compositional “challengers” were of two types: “those who defied tradition within the framework of tonality”—that is, those who rejected traditions but, in doing so, “acknowledged the musical principles on which they were based and . . . molded them to their own needs”—and “those who attacked tonality in order to defy tradition” (ibid.). The dividing line falls upon Wagner, with Debussy, Stravinsky, and Schoenberg belonging clearly on the side of those who “inva[ded] . . . the tonal citadel” (xxvii). For a book predicated upon Schenker’s ideas, it may seem ironic that the preceding four composers—fully half of those surveyed by Katz—were among those that Schenker held in low esteem (three of whom dared to write music after the death of Brahms, Schenker’s “last master of German composition”).⁷³ And indeed, it should be emphasized that it was in *Challenge*, not Salzer’s *Structural Hearing*, that analytic graphs of twentieth-century works were first published—excepting two of Schenker’s own in *Meisterwerk II* (1926), which were intended to show the deficiencies of the

composers.⁷⁴

Nonetheless, despite claims of objective evaluation, Katz was hardly more prone to accept the artistic validity of modern music than Schenker had been. "Good" works are defined as those that exhibit structural unity, coherence, and organicism (forms of these words abound in the text), and using Schenker's methods, Katz was able to show that the music of the four tonal composers exhibited these traits. For the non-tonal music under consideration, however, she had no *a priori* analytic technique that would adequately demonstrate the same. She aspired to evaluate such works without prejudice; "to investigate these systems . . . [and] find the new concept of unity they express" (xxviii). Ultimately, however, she was unable to do so. In this respect, her remarks at the end of the chapter on Stravinsky are illustrative:

In evaluating Stravinsky's works, it matters little whether we like or dislike his innovations. The sole consideration is the effect of these innovations on the clarity and coherence of the music.

Their effect has been obvious. They were vital factors in the breakdown of a basic principle—the concept of tonality; they changed the functions of the essential elements of music; and they engendered new vertical and horizontal techniques. What new structural principle they provide to supplant the older concept, and what functions, both individual and combined, these new techniques fulfill, neither Stravinsky nor any of his interpreters has revealed . . .

The question . . . to which his music gives rise . . . is of a fundamental nature, since it underlies a concept that is common to every form of expression—the law of unity and coherence. Can a system, however new and inventive it may be in reflecting the thought and life of its period, be an adequate substitute for tonality, unless it replaces the older principle of coherence with a structural principle of its own? This is a question the reader must decide for himself. (348–49)

In phrasing the question of the penultimate sentence, Katz implicitly advances the view that Stravinsky's music does not have a coherent structural principle of its own; thus, while readers are encouraged to answer the question for themselves, a decidedly negative interpretation has been given to color their opinions.⁷⁵

Her pessimistic view of modern music aside, Katz's book was laudable for its demonstrations of how an underlying coherence persisted in tonal works despite (as the first-edition dust jacket claimed) "the numerous and

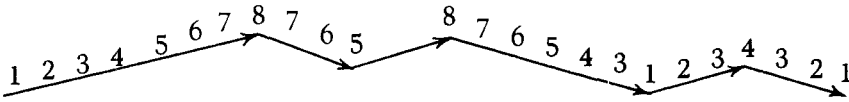
Figure 8: Monograph embossed on the front board of *Challenge to Musical Tradition*.



Figure 9a: “Direction line” of English folk song, “O, Give Thanks.”



Figure 9b: “Motion sketch” of Spanish melody (set to the words “Let’s Go Fishing”).



varied changes in technique, style, and form that [took] place” over the years, and for the fact that her case studies featured original analytic graphs, not those borrowed from Schenker, as in her 1935 article.⁷⁶ Still, her arguments were predicated upon an analytical methodology that would have been largely unfamiliar to most readers, which perhaps explains why contemporary reviewers tended to be unkind to Katz’s efforts. Percy M. Young (1947) chastised the author’s “formidable combination of pedantry and stylistic infelicity” and asserted that “[t]he reader who survives” the book “with faculties unimpaired” should be congratulated. Hugo Leichtentritt (1945–46) echoed these remarks, and called reading the book “so laborious an effort that I doubt whether in all America more than six persons will actually make so heroic an effort.” Herman Reichenbach (1945–46) acknowledged that “the Schenker method” contains “much that is vital and true,” and thus warrants a book that will make his approach accessible, but added that “there is considerable reason for suspecting that Miss Katz does not possess sufficient motility of mind for presenting the method

in its best light.” Most damning was the criticism of Paul Henry Lang, who took the opportunity to offer a general harangue about the work of Schenker and his followers. Lang proclaimed that their “musical theory and philosophy is not art, its whole outlook . . . lacks feeling . . . [They] play with music as others play chess . . . They see lines only, no colors, and their ideas are cold and orderly” (1946:301–2).

With the passage of time, as more and more readers have come to Katz’s book with a (frequently favorable) foreknowledge of Schenker’s theories, a former barrier to an appreciation of her positive contributions has been removed and assessments have been kinder. As an example, consider the more recent evaluation by Jonathan Dunsby and Arnold Whittall: Katz’s “[p]enetrating technical analysis is tempered continuously by critical response—and responsibility. It is the preserve of few to be able to mould analysis into such comprehensive musical discourse . . .” (1988:55–56).

Hearing—Gateway to Music (1959)

Katz’s final book (indeed, her final publication of any kind), entitled *Hearing—Gateway to Music*, was published in 1959 with co-author Ruth Halle Rowen. Later a professor of historical musicology at the City University of New York, Rowen had been a member of a graduate seminar Weisse conducted at Columbia shortly before his untimely death, in which Schenkerian analysis had been introduced.⁷⁷ In the 1940s, Rowen happened to discover that she was living in the same building as Katz, and prompted by the coincidence of having had the same teacher, as well as having a mutual interest in Schenker’s ideas, the two eventually began working together on *Hearing*, designed to introduce implicitly Schenkerian concepts on a more elementary level to younger, incipient musicians.⁷⁸ The pedagogical impetus for writing the book surely stemmed from Katz’s work at the SME, where she had instructional contact with such musicians on a weekly basis.

Schenker’s name is nowhere to be found in the main text; it appears only within brief remarks “about the authors,” in which mention is made of Katz’s prior “articles on the Schenker method” (3). Still, the book’s Schenkerian foundations are manifest. Although no actual graphing is included, the authors introduce various surrogates. In chapter 2, there are “direction lines,” which signify “the approximate path of the tones of a melody as they move upward or downward” (13); an example representing the beginning of the English folk song “O, Give Thanks” is reproduced in figure 9a. In chapter 3, these yield to “motion sketches,” which provide a “more accurate way of picturing a melody” by showing “both the direction and the numbers [i.e., scale degrees] of the tones” (19); an example representing a Spanish melody (set to the words “Let’s Go Fishing”) is reproduced in figure 9b.⁷⁹ Later, students are asked to design a “skeleton”

motion sketch" and compare it with the "actual melody" (46).

Furthering the interpretation of melody, in chapter 6 ("Melodic Motion") the authors consider its "starting" and "target" tones (45), and their discussion of neighboring motion (48) is definitely of a Schenkerian bent. Here and elsewhere it is emphasized that the same pitch may serve different functions in different contexts (see, e.g., p. 48). In chapter 9 ("Power Tones and Melodic Goals"), the authors present the tonic-triad scale degrees as "power tones" that "have the strength to attract other tones" (68). Students are, however, cautioned that within a local context these notes may serve a more decorative role; as the authors advise, "It is possible for $\hat{3}$ to appear as a power tone, a passing tone, and a neighbor tone in the same melody" (71).⁸⁰ Chapter 14 ("The Horizontal Chord") is devoted to ways in which the tones of a chord may be presented melodically (i.e., successively), but with the interpolation of various embellishing (e.g., passing and neighboring) tones. In one example (120), using an excerpt from Mozart's Piano Sonata in F, K. 547a (first movement, mm. 1–4), the authors illustrate "neighbor tones around a horizontal chord" and ask the student "what chord is prolonged throughout the . . . passage?" Elsewhere, the concept of "interruption" is presented and defined in a manner consistent with Schenker's usage (see, e.g., pp. 73–74, 78, and 104); and the authors also make reference to "transfer of register" (42) and voice exchanges (94).⁸¹

As the focus is gradually shifted from purely melodic to harmonic materials, the various roles of chords are considered. In an earlier example (119), Katz and Rowen had shown a melody that passed from $\hat{5}$ to $\hat{3}$ above a tonic chord, with the gap filled by a dissonant passing tone ($\hat{4}$); the same melodic motion had then been altered so that the passing $\hat{4}$ was "supported by a V chord." Other chords are likewise shown in their passing, neighboring, and truly "harmonic" functions, and the nature of the "cadential $\frac{6}{4}$ " is also considered (147–48). The authors' summary reveals an interpretive sophistication rarely encountered in elementary musicianship books even today:

[T]he terms "harmony" and "chord" sometimes are regarded as synonymous, [but] there is a real distinction between a chord that serves as a neighbor or passing chord and a chord that shows a fifth association either with I or with V. Since the strongest connection between any two chords is the fifth association, all such chords will be called "harmonic chords." On the other hand, those chords which arise as a result of voice-leading, such as a passing chord or neighbor chord, will be indicated according to the specific

functions they demonstrate. All harmonies are chords, yet not all chords express harmonic relationships . . . (152)

To know the name of a chord and its position in each key is a necessary aid to hearing and reading music. Yet true musicianship and interpretation require more of the ear. To understand the meaning of motion demands that we not only know the chord we hear, but also the purpose it serves, that is, the specific kind of chord it is in the phrase, the part, or the entire composition. Such ability to differentiate between the use of a chord in a passing or in a neighbor capacity and its place in a harmonic progression is the difference between active and passive listening. (161)

According to Rowen, Katz considered writing a sequel to *Hearing* that would have continued on a more advanced level. Unfortunately, the co-authors' different obligations prohibited another collaboration, and the book never came about.⁸²

IV. Summary

"Analysis or Synthesis?" and *Hearing* are Katz's most obscure publications—the former because the journal in which the article appeared is not widely held, and the latter because it circulated in numbers perhaps only a third of those of her 1945 book.⁸³ Their unfamiliarity is most unfortunate because, in many ways, they reflect the primary focus of Katz's work: music pedagogy via Schenker. Recall that the 1936 private course she advertised (fig. 5) was billed as a "course for teachers." Likewise, her courses at Columbia Teachers College demonstrated how the Schenkerian approach could affect "the hearing, teaching, and performance of music." Her interest in proselytizing other teachers and in developing a Schenker pedagogy was likely due, in part, to the influence of her own teacher Hans Weisse, who, as I have argued in Berry (2003), was also primarily interested in teaching. Even Weisse's one English-language article, "The Music Teacher's Dilemma," was intended for an audience of other teachers, having been delivered originally at a meeting of the MTNA. Like Weisse, Katz seems to have been more interested in directly communicating Schenker's ideas to others than in publishing articles or analyses. However, due to the places at which Katz taught—which were mostly separate from mainstream conservatories and colleges or universities—she was able to reach students of much more diverse backgrounds (and ages) than those with whom most of the other early Schenkerians in this country would have had contact. From middle-aged workers at the Rand School to teenage instrumentalists at the SME, she introduced Schenker to countless people in and around New York, for nearly four decades.

In contemplating Katz's many activities as a music teacher, analyst, and author, a remaining focus comes to mind. Because it seems atypical, we must explicitly acknowledge that the person involved in all of these activities was a woman. Music theory was then and remains today a male-dominated field in the U.S.⁸⁴ This may be especially true of Schenkerian analysis,⁸⁵ which, moreover, has even been labeled by some as a "masculine" theoretical system—one that emphasizes (heterosexual) male discourse and corresponds to a male sexual metaphor.⁸⁶ It may be surprising, then, that in the course of the preceding study the names and roles of several women (in addition to Katz herself), have emerged, all of whom who were invested in the early promotion of Schenker's ideas in this country. Anne Holden and Lyn Egli, co-founders of the SME, learned of Schenker in the early 1930s while in Vienna, and subsequently studied the approach in New York (Egli with Weisse and, later, Holden with Salzer); through employing Katz at the SME, they certainly facilitated the spread of Schenkerian analysis. Herta Schweiger gave a 1938 paper on Schenker and other theorists. Felix Salzer's scholarship course at the YMHA was established in 1943 in Dora Fineberg's memory, due to the fact that Schenkerian analysis was "so close to [her] heart." And Ruth Halle Rowen learned of Schenker from Weisse in 1939–40, and in 1959 co-authored with Katz a book that introduced implicitly Schenkerian concepts to young musicians.⁸⁷

Within this context, it should also be noted that Schenker himself taught many female students, including Agnes Becker, Toni Colbert, Sophie Deutsch, Angelika (Angi) Elias, Anna Fried, Marianne Kahn, Maria Komorn, Trude Kral, Grete Kraus, and Evelina Paimall.⁸⁸ At least two of these—Deutsch and Elias—helped support Schenker's work financially.⁸⁹ In terms of their analytic work and other types of assistance, some of these also ranked among Schenker's most important pupils of either sex. For example, the legendary analysis seminar that met weekly in Schenker's apartment in the early 1930s, from which *Fünf Urlinie-Tafeln* resulted, was comprised of equal numbers of women (Kraus and Kral) and men (Salzer and Willfort). An especially significant student was Elias. She began studying with Schenker by 1912–13⁹⁰ and later, apparently as his assistant, "she prepared the final copies of his completed analyses, perhaps for publication" (Cadwallader and Pastille 1999:31). Moreover, according to Schenker's student Felix-Eberhard von Cube, Elias was responsible for first conceiving of an important convention:

Schenker was evidently having difficulty devising a notation [that] would show hierarchical relationships among notes in a single analytical graph: attempts to use a variety of note-head shapes and

sizes proved far too cumbersome. It was . . . [Elias] who suggested to her teacher that the fundamental notes of a graph could be hollow, and beamed together. Thus the visual representation of Schenker's most celebrated theoretical concept, the *Ursatz* . . . must be partly credited to . . . [her]. (Drabkin 1984–85:185–86)

In both Schenker's Vienna and Katz's New York, women were active in studying and promoting the theory. Most of them have remained largely unknown, perhaps because, due to unfortunate societal forces, they were not encouraged to publish the results of their work; accordingly, their contributions were not transmitted in written form, but instead subsisted less tangibly in the memories of their colleagues or students.⁹¹ Even Katz, who achieved more within music theory than the other women named above, has not been fully recognized for her many activities. Through this essay, I hope to have corrected that oversight—to have greatly amplified our knowledge about an important early Schenkerian who has previously been little more than a name in bibliographies. Along the way, I hope to have also raised awareness of the several women who had roles in the early Schenker community, especially in its American incarnation. Without recognizing all of these contributions, one has an incomplete picture of the true nature and extent of its development.

Notes

1. In a letter dated June 1, 1927, from Schenker to his student Felix-Eberhard von Cube, the former affirms that his ideas continue “to be felt more widely: Edinburgh (also New York), Leipzig, Stuttgart, Vienna . . . , [Otto] Vrieslander in Munich . . . , you [von Cube] in Duisburg, and [August] Halm etc. . . .” (quoted and translated in Drabkin 1984–85:182). All references are to Austro-German cities except two. John Petrie Dunn, a Scottish pianist who had studied with Schenker before the First World War, was a professor at the University of Edinburgh when these words were written. The reference to New York is not so easily explained, although I address possible connections in Berry (2004).

2. These two schools, in Princeton, New Jersey, and New Haven, Connecticut, are within a roughly eighty-mile radius of New York City. However, it was due not to proximity *per se* but to New York-trained Schenker disciples—Milton Babbitt and Allen Forte, respectively—through whom these universities came to embrace Schenkerian ideas. Babbitt learned of Schenker during private lessons with Roger Sessions, and Forte from studies with Alvin Bauman (a student of Hans Weisse's) at Columbia University.

3. For more on the development of Schenkerian concepts in the U.S., see Austin (1974), Berry (Forthcoming-a, 2003), Hinton 1998, Rothstein (1986, 1990), and Willner (1985).

4. There are no entries on Katz in any musical reference work of which I am aware, including any edition of *Baker's Biographical Dictionary* or the *New Grove Dic-*

tionary of Music and Musicians.

5. Katz had no direct descendants. The executor of her estate was her nephew, Eugene Katz, whose daughter, Barbara Eisold, has told me that she knows of no personal papers or music-related materials that might have been kept.

6. She had two brothers and a sister.

7. Katz would later make references to Casella (1833–1947) in two of her publications. She referred (in disagreement) to Casella (1924) in Katz (1945:39), and in the chapter on rhythm in *Hearing—Gateway to Music* she included an eight-bar excerpt from his composition *Pupazzetti* (Katz and Rowen 1959:63). Incidentally, given the connection between Katz and Casella, and later between Katz and Schenker's theories, it is interesting to note that Schenker had disparaged Casella upon hearing a work of the latter on a radio concert of October 18, 1929, conducted by Joseph Szigeti. In a diary entry of that date, Schenker eschewed description of the Casella composition (unidentified by Schenker), writing "whatever [words] one uses, they would have more coherence than this music" (*welche [Worte] man auch gebraucht, sie hätten mehr Zusammenhang als diese Musik*) (Federhofer 1985:228).

8. She also did the same for the Packer Alumnae Dramatic Association.

9. The Alumnae Association of Packer contributed to the formation of what became the School Settlement, and over the years many alumnae volunteered their time to this community service. It was perhaps due to this connection that Katz became involved.

10. The former school was located on East 3rd Street, the latter on West 121st Street. For more on the role of music in settlements, see McFarland (1935). Reflections on and details of David Mannes's involvement in the settlement houses are offered in Mannes (1949).

11. Music is not indicated as among the activities of the School Settlement Association in Kennedy et al. (1935: table 1, inserted between pp. 6 and 7). However, that survey was taken in the late 1920s; the Settlement may have been more active musically during Katz's time there.

12. According to Packer records, her family address was 308 MacDonough (Brooklyn); the settlement was located at 120 Jackson. The latter was roughly four miles from Packer's address, 170 Joralemon.

13. Scalero had taught for six years at Mannes before accepting an offer at Curtis in 1928, "at four times the [Mannes] salary." When he left, Mannes agreed that students who wished to continue under him should follow him to Philadelphia (Mannes 1949:258–59).

14. Leopold Mannes temporarily left the school and the music profession (to become the co-developer of Kodak's Kodachrome process of color photography) immediately before the arrival of Weisse, who was hired to fill the position. Weisse taught both composition and analysis, but it is unknown whether Katz continued studies in composition under him, or abandoned compositional studies after Leopold Mannes's departure in order to concentrate on the "Schenker approach."

15. An undated "teacher's agreement" (perhaps from 1935) in the Rand School archive reads: "Financial arrangement: Minimum of \$5.00 a session for each class. Income above \$5.00 per session is to be divided 50-50."

16. This supposition is based on a description of the school given later, in the

main text of this article.

17. For example, subventions were given for both volumes of *Kontrapunkt* by Baron Alphons von Rothschild, for *Meisterwerk II* and *Der freie Satz* by Anthony van Hoboken (both of whom had studied with Schenker), and for *Meisterwerk III* by conductor-colleague Wilhelm Furtwängler. Schenker also received support from such students as Sophie Deutsch and Angelika (Angi) Elias. (See various commentary in Federhofer 1985.)

18. "Schwere, schwerste Irrtümer und Verbrechen sind es somit, deren sich gleichermaßen Wagner wie Marx an der deutschen Menschheit schuldig gemacht haben." Ever proud of what the German mind could produce, Schenker went on to add that "even as mistakes they are, in their German-ness, still more magnificent than any other people can boast" (*elbst als Irrtümer noch so deutsch-erhaben, wie sie ähnlich kein Volk aufzuweisen hat*). In a somewhat more humorous vein, Schenker suggested that a composer like Jacques Offenbach should be called in to "drive away today's delusions by putting all the false gods of the West and their German imitators, including Marx and comrades, onto the operetta stage for the purpose of general ridicule" (1987, 2:xvi).

19. The cited Marxist course was offered at Rand in the same Spring 1936 term as a course by Katz entitled "Music of the Masters," about which evidence suggests that a Schenkerian approach may have been partly taken (as will be addressed later).

20. For more on the school, see Cornell (1976). This monograph, however, ignores musical instruction at the school; my comments on that topic have been derived from studies of the Rand archive itself.

21. The story of Ruggles's involvement with the Rand School is reported in Ziffirin (1979:13–17).

22. The other peak of interest in the school came during the first World War.

23. From Katz's handwritten outline (in the Rand archive); also duplicated in a published course bulletin for 1934–35. In the latter, the course is described as continuing for twenty-seven sessions, from September 25, 1934, through April 23, 1935, with a fee of \$6.00 for the whole season or \$4.00 for the half season.

For part of 1936 through 1938, the Rand School Chorus was under the direction of Ada Rifkin. By January 1939 it was under William Parson (perhaps the same [?] William Parson who did the musical direction and vocal arrangements for Cole Porter's 1943 Broadway musical, *Something for the Boys*). The post-Katz form of the Rand School Chorus was not listed as a "course" and did not charge a fee for participants.

24. The brochure went on to indicate that "It is planned to have our High School graduates continue their studies in the Rand School for two additional years in the 'Workers Training Course.' There is every reason then, to believe that these students with six years' study at the Rand School behind them, will be able to serve the Socialist Movement intelligently and well."

25. Weil's name underwent some changes in the Rand listings: in Fall 1931 he appears as "Hyman Kurzweil," in Spring 1932 as "H. Kurz Weil," and then in Fall 1932 as "Kurz Weil."

26. Katz had analyzed the subject of this fugue the year before in Katz (1935), which, in turn, stemmed from its consideration in Schenker (1996c).

27. The graph was associated with Schenker (1923).

28. In *Der freie Satz* they appear as part of figure 43. For more on Schenkerian interpretations of this prelude, see Drabkin (1989), which considers analyses by Schenker, Westergaard, Forte and Gilbert, and Neumeyer.

29. The lettering of each level, beginning with the foreground as "A," was also followed in Katz (1935).

30. The school seems to have first opened in Fall 1937.

31. The abstract is published as Schweiger (1940).

32. According to Rutkoff and Scott (1986:39), 65% of students were women during the 1920s. I am assuming that a female majority persisted at least into the early 1930s.

33. In 1933–34, Thompson also served as Katz's pianist at Rand for "The Sonata and the Symphony" and "National Tendencies in Modern Music."

34. I would like to thank Steve Siegel, archivist at the 92nd Street Y, for his help in finding information about the courses cited below.

35. These were to have been titled "From the Folksong to the Symphony" (Fall 1935) and "The Re-Creation of Music" (Spring 1936). The latter was to have been under the auspices of the education department, not the music school.

36. Around that time, Dessau had moved to Southern California, where he began writing music for the movies.

37. In 1989, Mannes became an independent division of the The New School for Social Research (later renamed New School University). It was unaffiliated in Katz's time.

38. In a letter to Rand's Educational Director William E. Bohn, in the school's archive, Katz refers to the Roerich Museum as the "Institute of (Adult) Advanced Education." In her response to a questionnaire (see n. 39), Katz indicates that she lectured at the "Inst[itute] of Adult Education." Given these two sources in conjunction, it is clear that she is referring to the same place.

39. References to all of these organizations (except for the Woman's Club of Brooklyn and the Woodmere Music Club) come from a "Questionnaire for Biographical Notes in Rand School Bulletin," in the Rand archive. It is undated, but a reference to Katz's teaching at the Westchester Branch of the Mannes School suggests 1936 as the *terminus post quem*. I assume that the citation of her lecturing at the "Women's Club of The Oranges" refers to the Oranges of Essex County, New Jersey, which was roughly twenty miles from Katz's Manhattan apartment. I am unaware of the particular organization identified as the Drama Study Club. I assume that the Briarcliff Manor School is a school in the affluent Village of Briarcliff Manor, which was about twenty miles from Katz's Manhattan apartment. The Unity House was likely a resort owned by the International Ladies' Garment Workers Union (ILGWU). This summer retreat for members was situated in the Pocono Mountains (Bushkill, Pa.); it offered lecture series, among other activities, and thus Katz would have had a forum. Furthermore, Katz's involvement there would be in keeping with the Rand School's involvement with the union, and it would be consistent with the fact that the cited source also indicates that Katz lectured at "The I.L.G.U.," surely a reference to the ILGWU.

40. I have found references to her directing the Woodmere Choral Club as well as The Choral of the Five Towns; I assume these chorales are identical, as

Woodmere is one of the communities referred to as “The Five Towns” (along with Cedarhurst, Hewlet, Inwood, and Lawrence). They are located in southern Long Island and are among Long Island’s oldest and wealthiest communities. It is interesting to note that Katz’s involvement with this chorus came immediately after her attempts at organizing a Rand Chorus; apparently, choral conducting was very much on her mind at the time.

41. It has been reported that Salzer emigrated to the U.S. in 1939 (see, e.g., Page 1986). His activities in this country prior to assuming Weisse’s position, in early 1940, are unknown to me.

42. During this time, Katz also was in contact with Ernst Oster, a student of Oswald Jonas’s (and the eventual translator of Schenker’s *Der freie Satz*), who is thanked for “his careful examination and checking of the graphs throughout the book” (vii). In a personal communication to me, Allen Forte has said that he had been told by Oster that some of the Haydn graphs in Katz’s book were actually by Oster. Nonetheless, Katz apparently did not have the same degree of contact and rapport with Oster as she did with Salzer; indeed, Carl Schachter has told me that Oster was paid (by Katz) for his services.

43. Katz also provided an endorsement for the dust jacket of the book’s first edition, in which she wrote that she could “think of no other person, interested in the ideas of Schenker, who would have been equally capable of giving such a clear and well-authenticated presentation of these fundamental musical truths.”

44. Obviously, with J. S. Bach as the earliest selected composer in *Challenge*, a seventeenth-century label is questionable, although a few of Bach’s works may have been composed before or around 1700 (e.g., BWV 749, “Herr Jesu Christ, dich zu uns wend”; BWV 750, “Herr Jesu Christ, meins Lebens Licht”; BWV 756, “Nun ruhen alle Wälder”; and some of the earliest chorales from the J. G. Neumeister manuscript). I have found no materials that indicate which seventeenth-century composer(s) might have been included in the course; based on the 1932 Rand outline of figure 3a, Monteverdi is a possibility.

45. Allen Forte (who received his B.A. and M.A. from Columbia in 1950 and 1952, respectively) has told me that Murphy regularly invited Katz to lecture on Schenker at Teachers College. These lectures could have been independent of her Schenker course, or they could have been the same (Forte did not attend them, so he is unsure). Incidentally, in the preface to Forte (1955), which offers Schenker-influenced analytic sketches of twentieth-century compositions, he also acknowledges an “indebtedness to. . . Murphy for his sustaining interest” (vi).

46. See commentary under “Weisse at Columbia” in Berry (2003:114–15).

47. In addition to his “sustaining interest” in Forte (1955), Murphy also served, along with William J. Mitchell, as a member of the dissertation committee of Silberman (1949). Silberman’s titular “four theories” are those of Riemann, Schenker, Hindemith, and Schillinger; the chapter on Schenker (pp. 28–72) is twice the length of those devoted to the other three. Among Murphy’s unpublished teaching materials is a handout on the melodic sequence, in which he analyzed a sequential passage from the finale of Brahms’s Second Symphony. He provides a “reduction” that is more a rhythmic simplification than a Schenkerian reductive graph; but he nonetheless indicates the directed harmonic motion from I to V⁷, and he connects with a beam the $\hat{1}$ and $\hat{5}$ of the whole-tone-infused bass.

Given Murphy's awareness of the "Schenker approach," it is not unreasonable to conjecture that he was influenced by it when designing his own "reduction." The handout is reproduced in Olsen (1973:235). It is undated but, based on surrounding handouts, it is likely from 1960. It is headed "Manhattan School of Music / Theory 22"; Murphy was a theory instructor there from 1923 (when it was known as the Neighborhood Music School) until 1962.

48. At some point after the mid-1950s, the institution changed its name to the School of Musical Education. The dust jacket of *Challenge* already cites her involvement with the SME. The SME newsletter for June 1953 (see n. 56) suggests an even longer association when it proclaims that Katz "has found time to teach the S.M.E. courses in musical analysis since the beginning of our existence." This would seem to mean "since 1934," but that early a date is unlikely, given that Katz did not mention the school in her Rand questionnaire (see n. 39).

49. The school was very successful in training its younger students: over 60% of SME graduates were accepted into the High School of Music and Art (now the Fiorello H. LaGuardia High School of Music & Art and Performing Arts), some concurrent with their final years at SME (reported in Holden 1986:213).

50. In addition to other activities, Holden studied flute under Friedrich Schoenfeld, the principal flutist with the Vienna Symphony Orchestra, and composition under Mark Brunswick, an American then living in Vienna.

51. Around this time (dateline "Vienna, June 2 [1933]"), Holden wrote an article for the *Nation* entitled "Austria is Not Germany." In it, she commented about what seemed on the surface to be an all-too-nonchalant attitude by the Austrians toward Hitler's persecution of Jews in Germany. However, she ultimately asserted that Nazi claims of a "united Germania" were overstated, because "Austria is not Germany" and "the Austrian divisions of the Hitler storm troops" are a "shocking anomaly in a suave and civilized state." Holden (credited as "O.W. Holden," in reference to what was apparently her birthname, Orrilla Wood Holden) is cited in the "contributors" section as "a former social worker who is now studying music in Vienna" (20).

52. In 1939, Holden and Egli were joined as co-directors of the SME by Elizabeth "Betty" Sheinwold (later Elizabeth Sheinwold Kaplan), author of a duct-flute tutorial (Sheinwold 1950) that may have been used at the school. That same year—perhaps in conjunction with Sheinwold's book—the same publisher issued a fundamentals book by Holden, which was also likely used by SME students: "A workbook for mastering the complete theory and notation of pitch, intervals, chords, scales, and key signatures" (Holden 1950:1). I am unaware of whether or not Sheinwold had any Schenkerian training. Two other SME co-directors served shorter terms: Frances Cowles for the first ten years of the school, and Gertrude Davis for a period beginning in 1949.

53. I am indebted to Paula Eisenstein Baker, a student who was at the SME from the mid-1940s to the early 1950s, for sharing this handout with me.

54. The provenance seems likely, due not only to the manifest associations between Humperdinck's and Katz's melodies, but also to the "fairy-tale" opera's appeal to children—i.e., those of the ages taught by Katz.

55. Here there is an inconsistency in her labeling: the G_4 of m. 9 is a lower voice as it is ultimately graphed, and yet she labels it as a middle voice in both the

textual description and the earlier graph.

56. I am indebted to Paula Eisenstein Baker for sharing her copy of the newsletter with me.

57. Personal interview with Barbara Eisold. It should also be recalled that Katz's long-time associate at the SME, Anne Holden, had majored in psychology at Barnard College; perhaps she had inspired Katz's appreciation of the field, to some degree.

58. "Deaths," *New York Times* (May 11, 1979): A25.

59. Lytle's connection with Weisse and Schenker, and various aspects of his article, are addressed in Berry (Forthcoming-b).

60. Katz's article was followed shortly thereafter by another learned Schenkerian outline, Waldeck and Broder (1935), in which these concepts were also considered.

61. *Anbruch: Österreichische Zeitschrift für Musik* 17/5 (May 1935) contains an advertisement for the newly released *Der freie Satz*; an article about Schenker by one of his students (Zuckerandl 1935) appeared in the same issue.

62. Katz also makes reference to *Neue musikalische Theorien und Phantasien*, the collective heading under which *Harmonielehre*, the *Kontrapunkt* volumes, and *Der freie Satz* appeared. But it seems clear (for the reasons cited) that the last component either had not yet been published or had not yet made its way to America when Katz wrote the article. As further evidence, consider Sessions (1935); its issue is dated May-June, and yet Sessions refers to Schenker's "still unavailable treatise on form, entitled *Der Freie Satz*" (175).

63. See *Tonwille* 8/9 (1924): 49-51. Reprinted in *Tonwille* 10 (1924): 40-42, *Meisterwerk I* (1925): 203-5, and *Meisterwerk II* (1926): 195-97.

64. The set of analyses (originally published as a collection of unbound, large folded graphs) was intended primarily for Weisse's classes at Mannes, and was published jointly in Vienna (by Universal) and New York (by the David Mannes Music School) in late 1932. It was reissued in book form as Schenker (1969). A sense of how Schenker's analysis of the prelude evolved before its publication in *Fünf Urlinie-Tafeln* may be gleaned from letters he sent to his student Felix-Eberhard von Cube in 1930, discussing his then-new analysis of the Prelude; see Drabkin (1985).

65. As Schenker put it: "What a barbarian in the representation of content! Need I prove, for example, that these 'basic lines' ('melody peaks' he calls them elsewhere) have nothing to do with my *Urlinie*? How could Riemann, if he had uncovered only a small piece of the veil over this fundamental secret, have led his lines in such Japanese, jagged fashions as we find here?" ("Welch ein Barbar in der Darstellung des Inhalts! Brauche ich da etwa zu beweisen, daß diese 'Grundzüge' ('Melodiespitzen' nennt er sie andernorts) mit meiner Urlinie nichts zu schaffen haben? Wie hätte denn sonst Riemann, wenn er nur ein Endchen vom Schleier dieses Urgeheimnisses gelüftet hätte, seine Linien in so japanischen Winkelzügen führen können, wie wir sie hier finden?") (1921a:45).

Incidentally, unlike Schenker, Katz excerpted Riemann's analysis incompletely, in that his idiomatic chord symbols were omitted from their proper placement underneath the melodic part. Thus, his melodic analysis was severed from a contextualizing component; such a presentation would be roughly analogous to

presenting Schenker's *Urfinie* without its counterpointed *Grundbrechung*.

66. It is preserved in the Oster Collection, file 17. That the essay was intended as a lecture—or oral presentation—is clear from not only the title-page subheading, “Vortrag” (“lecture”), but also references to “meine geehrten Zuhörer” (“my dear audience”).

67. It seems much more likely that Katz's citation of these works stems from Weisse than from Schenker because, prior to *Der freie Satz*, Schenker had only considered Mozart's “Dissonance” Quartet briefly, in *Harmonielehre* (1906), and thus before he developed voice-leading graphs; and the second movement of Beethoven's op. 101 had only been considered in Schenker's relatively early explanatory edition of that work (1920).

68. In September 1936, it assumed a more national focus and was renamed *Music Teachers' Review*; it was later again renamed *Music Teachers' Quarterly*, and ceased publication in winter 1948. I would like to thank Stephen Soderberg of the Library of Congress (Music Division) for helping me obtain a copy of this obscure article.

The supposition that Katz's article (and the journal in which it appeared) was aimed at a largely female audience is given support when Katz refers to a hypothetical teacher as “she” (3), and when Katz asks “Can [Schenker's] synthetic method be used by the teacher in *her* work . . .” (5; emphasis mine). In other writings, Katz uses the “masculine generic,” i.e., male pronouns when referring generally to people whether male or female; she even uses it in the 1936 article when referring to students. In such a context, the use of female pronouns when referring to teachers is striking, as is her reference to those who teach “small children as well as adults.” It is possible that Katz was addressing an audience of primarily female music teachers, who perhaps gave private piano lessons at their homes, a type of teacher that was common at the time, in communities both large and small across the U.S.

69. The 1936 article's examples 1, 2, and 3, come from (respectively) the 1935 article's examples 1/2/3 (combined), 6 (modified to show a $\frac{3}{2} - \frac{2}{2} - \hat{1}$ top voice instead of $\hat{5} - \hat{4} - \hat{3}$), and 11.

70. The remark resonated with the disdain Schenker himself expressed about the rise of “science” (*Wissenschaft*) over art within the music academy. The opinion is expressed succinctly by Schenker when he writes: “Music is always an art—in its composition, in its performance, even in its history. Under no circumstance is it a science” (1979:xxiii).

71. It must be noted that the extent to (and manner in) which a recognition of functional vs. non-functional harmonies should influence performance is not without debate, even among Schenkerians. See, for example, commentary in Rothstein (1995).

72. Katz expressly cited Walter Piston as an exponent of this approach; Weisse likewise condemned a Piston analysis in his 1936 article (but without naming the source of the excerpt). For Katz, it was the analyses found in Piston (1941); for Weisse, it had been an analysis in the book's precursor (Piston 1933).

73. “Des letzten Meisters deutscher Tonkunst.” This reference to Brahms comes from the dedication of Schenker (1912).

74. Schenker graphed Stravinsky's Concerto for Piano and Winds (composed

1923–24) in 1996a; and Reger's Variations and Fugue on a Theme of J. S. Bach (composed 1904) in 1996b. In various writings, Schenker also made references to another work by Reger (the Piano Quintet of 1901–2) and a few works by Richard Strauss, of which only *Salome* (1903–5) dates from the twentieth century. However, graphs were not provided; for that matter, he also never graphed Wagner's music.

75. This circumstance surely accounts for Allen Forte's characterization of Katz's writing style in *Challenge* as "pugnacious" and "gladiatorial" (1998:8).

76. Only in the chapter on Beethoven does Katz tread on ground covered by Schenker, specifically when she addresses the "Eroica" Symphony (as covered by Schenker in *Meisterwerk III*) and the "Appassionata" Piano Sonata, op. 57 (as covered by Schenker in *Tonville 7* and *Der freie Satz*). Even there, however, the graphs appear to be chiefly her own.

77. Rowen had also completed an undergraduate thesis at Barnard, for which William J. Mitchell had been the advisor (a fact communicated to me in a personal interview).

78. The book was published by Summy-Birchard, for whom Schenker's student Oswald Jonas had edited several collections of keyboard music in the mid-to-late 1950s. However, Jonas's connection with the company apparently had nothing to do with Katz's publication there. According to Rowen, they began work without a publisher in mind; after the book's completion, one of Katz's (former?) students, who was then working for Summy-Birchard, contacted the company on her behalf.

79. Because a primary pedagogical component of the book is to induce performances or singing of everything to be analyzed, the authors provide English lyrics for almost all melodies; some are their own translations of the customary texts, while others are original words by the authors—e.g., "Let's Go Fishing" (p. 19, ex. 15), which is not identified beyond the designation "Spanish."

80. This caveat seems to have been lost on one of the few reviewers of the book. Regarding the presentation of "power tones," Leroy Baumgartner wrote: "Although the term is picturesque and apparently new, it rests on the rather old and questionable assumption that the tones of the tonic triad necessarily create a feeling of finality, while all the remaining scale steps have the function of moving directly in predictable ways to these components of tonic harmony (collectively designated as 'inactive scale steps' or 'rest tones'). This concept, though defensible in some very simple phrases, breaks down as soon as a chord other than the tonic becomes a goal of motion, and it may therefore be highly misleading to mention it at all without pointing out that its applicability is extremely limited" (1960). Baumgartner must have also missed the connection between Katz's and Rowen's formulations and Schenker's theories, as it was never mentioned. In a striking coincidence, the review happened to be of three books, one of which was by another former Weisse student, Alvin Bauman. This latter book was Bauman and Walton (1959), the precursor of which (Bauman 1947) had incorporated some elementary Schenkerian ideas.

81. However, the authors' endorsement of modes (see chapter 15, "Mode," especially p. 133) is certainly at odds with Schenker's opinions!

82. Personal interview with Ruth Halle Rowen.

83. As an indication of the obscurity of "Analysis or Synthesis?" consider the

following comment in a 1949 survey of Schenkerian literature: "Katz also speaks of some articles on Schenker in the *Teacher's Review* [*sic*] which we have not been able to identify" (Mann 1949:4, n. 4). According to my late-2003 query of the OCLC Online Union Catalog (WorldCat), 492 of the participating libraries hold the original edition of *Challenge* while only 157 hold *Hearing*.

84. In the early decades of Katz's work, music theory had yet to emerge (as it has since) as a more distinct species of musicology. Still, it is fair to say that "musicology" (more broadly defined) was then also a male-dominated field. As evidence, consider that the composer Ruth Crawford was excluded from the 1930 meeting at which the New York Musicological Society (precursor to the American Musicological Society) was founded, because Charles Seeger (her future husband) "wanted to avoid the incipient criticism that musicology was 'women's work'" (Hisama 1995:291, n. 7). As for the present-day (under)representation of women in the music-theory community, consider the following facts reported by the Society for Music Theory in the *SMT Newsletter* 28/1 (2003). In a report of the Publications Committee, submitted by Martha Hyde, it was noted that the committee "remains concerned about the small number of acceptances of articles by women [for the journal *Music Theory Spectrum*] and has asked the Editor to explore possible reasons" (8). In a report of the Program Committee about the SMT's 2002 conference in Columbus, Ohio, submitted by Lora Gingerich Dobos, statistics were provided that showed women authors to represent only 17–25% of submitted and accepted papers of regular and special sessions (9). Finally, in a report of the Committee on the Status of Women (CSW), submitted by Janna Saslaw, the preceding facts are summarized as follows: "The CSW is concerned about representation of women in the Society, on conference programs, in our publications, and on committees. The good news from this year's conference is that the percentage of women whose papers were accepted was the same as the percentage of those who submitted proposals. However, the bad news is that women sent in only 17% of the total regular submissions" (9). For personal reflections of a female music theorist trained in the 1990s, see Hisama (2000).

85. For example, consider five prominent and often-cited anthologies of Schenker-related essays: Yeston (1977), Beach (1983), Cadwallader (1990), Siegel (1990), and Schachter and Siegel (1999). Together, these volumes represent thirty-six unique authors, nineteen of whom are represented more than once. There is, however, but a single female author among them: Hedi Siegel, who appears in both Siegel (1990) and Schachter and Siegel (1999).

86. For example, Fred Everett Maus has argued that mainstream music theory emphasizes (heterosexual) male discourse—what he terms "Schenker and Sets"—as a way of countering the feminizing or passive role assigned to listeners (J. Michele Edwards, in the *ILWC Journal* [October 1993]: 36–39, reporting on Maus, "Masculine Discourse in Music Theory," a paper delivered at the plenary session of "Feminist Theory and Music II: A Continuing Dialogue," a conference held June 17–20, 1993, at the Eastman School of Music; see also a published article of the same title, Maus 1993). Sally Macarthur has argued that some common analytical models, including Schenkerian analysis, "tend to have the function of revealing music to be great (and worthy of canonization) if it conforms to a notion of the so-called ideal structure, which, in turn, is based on a male/masculine sexual stereotype"

(2002:6; see also her comments on p. 71).

87. Other women could be added to this list, for example (albeit more tangentially), the American philosopher Susanne K. Langer, who refers to such Schenkerian concepts as the *Urlinie*, *auskomponierung*, and diminution and repetition (1953:120–32).

88. Names are taken from Schenker's lesson books in the Oster collection.

89. Schenker's diary entry of January 28, 1916, notes that Deutsch bequeathed 3000 Marks annually to him. According to the April 11, 1917, entry, Elias provided him with 10,000 Kronen, having professed that she had "unnecessary money" (*überflüssiges Geld*) through an annual income of 50,000 Kronen. In the diary entry of June 1, 1918, Schenker acknowledged that Elias had provided more funds. Diary entries are taken from Federhofer (1985:38).

90. See Schenker's lesson books in file 3 of the Oster Collection. There are also references to her in Schenker's diaries, some of which are quoted in Federhofer (1985).

91. Indeed, of Schenker's own female students, only Elias seems to have published Schenker-related work, and even she issued just one article (Elias 1937). Within the larger musical community, Greta (Grete) Kraus is probably one of the best known of Schenker's students, though as a performer, not theorist. After the annexation of Austria by Germany, she settled in Canada and eventually taught at the University of Toronto. She became a highly regarded solo harpsichordist and chamber musician, as well as an esteemed teacher and coach of German lieder.

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