

OC 3/3: 1923/24 - Hans Weisse: lessons: 1923/24

[http://www.schenkerdocumentsonline.org/documents/lessonbooks/OC-3-3_1923/r0010.html]

Weisse [Hans Weisse]:[†]

Zur Synthese überhaupt; Reger [Max Reger]
Variationen Satz u. Orchester in op. 81

[Variations and Fugue on a Theme of J. S. Bach, Op. 81].

Ueber Stimmführungsschichten.

Haydn [Franz Josef Haydn] Sinfonie C moll, 1.

Satz Linie, Stimmführung bis zum 2.
Gedanken.

Hugo Wolf [Hugo Wolf]: Goethe-Gedichte,

Mignon; Frage: ob F- oder G moll?

Antwort: mehr F moll, obschon nur im
Akkord.

S. Bach [Johann Sebastian Bach]: Cello-Sonate

Suite G dur [Cello Suite No. 1 in G major, BWV 1007],

Courante: Linie.

Wie chromatische Schritte in Diatonie

aufgelöst werden (4. XII.).

Haydn [Franz Josef Haydn] Sinfonie fortgesetzt;

nochmals die Linie des 1. Teiles; in der
Durchführung Brechung u. Höherlegung
(für Weisse [Hans Weisse] ein Erlebnis!).

Im engern über 3-4-3.

Bei Weisse [Hans Weisse] vierhändig

gespielt:¹ Schubert [Franz Schubert]

Streichquartett D moll [String Quartet in D minor, D

810 ("Death and the Maiden")], A moll [String Quartet in A

minor, D. 804]; zeige die Linie zu Schumann

[Robert Schumann] op. 15 [Kinderszenen, Op. 15]:

„Steckenpferd“, „Am Kamin“ (18. XII.).

Haydn [Franz Josef Haydn] Sonate G moll,

Peters [Peters, Edition] 1 No. 4: {12}

Durchführung: b-c-d; Beleg für die
Stimmführungsschichten gezeigt, gebe
den Zettel mit.

Zurück zur Haydn [Franz Josef Haydn]-Sinfonie:

Andante

Thema; Urlinie

Intervalle

Ausführungs-Intervalle

vermiedene Oktaven.

8. I. 24: Schumann [Robert Schumann] S

„Traumeswirren“:² Linie f-g-a,

Stimmführungsbeleg, auch den

Desdur-Teil gesprochen. Wagner [Richard

Wagner]: „Tristan u. Isolde [Tristan und Isolde]“

Vorspiel u. Stelle in der Harmonielehre

Weisse [Hans Weisse]:[†]

Regarding synthesis in principle; Reger

[Max Reger] Variations, structure,

orchestration in Op. 81 [Variations and Fugue on a
Theme of J. S. Bach, Op. 81].

Concerning voice-leading layers.

Haydn [Franz Josef Haydn], Symphony in C
minor, first movement line, voice-leading
up to the second theme.

Hugo Wolf [Hugo Wolf]: Goethe Poems,

"Mignon"; question: whether F or G

minor? Answer: more F minor, albeit only
in the chord.

J. S. Bach [Johann Sebastian Bach]: Cello Sonata

Suite in G major [Cello Suite No. 1 in G major, BWV

1007]. Courante: line. How chromatic steps

are assimilated into diatony (Dec 4).

Haydn [Franz Josef Haydn] Symphony

continued; once again, the line of the first
section; in the development section,

arpeggiation and ascending register

transfer (an exciting experience for

Weisse [Hans Weisse]!). 3#4#3 in closer

detail.

Played four-hands at Weisse [Hans Weisse]'s

apartment:¹ Schubert [Franz Schubert] String

Quartets in D minor [String Quartet in D minor, D

810 ("Death and the Maiden")] [and] A minor [String

Quartet in A minor, D. 804]; I show [him] the line

for Schumann [Robert Schumann], Op. 15

[Kinderszenen, Op. 15]: "Hobbyhorse," "By the

Fireside" (Dec 18).

Haydn [Franz Josef Haydn], Sonata in G minor,

Peters [Peters, Edition] 1, No. 4 {12}

development section: b##c#d; evidence

for voice-leading layers shown, I give

[him] the slip of paper to take away.

Back to the Haydn [Franz Josef Haydn]

Symphony: Andante

theme; Urlinie

intervals # intervals used in realization #

evaded [parallel] octaves.

Jan. 8, 1924: Schumann [Robert Schumann]'s

"Dream's Confusions":² line f#g#a,

evidence for voice-leading, also the

D#-major section spoken about. Wagner

[Harmonielehre (NMTP, I)] zitiert: [Writing shift ->] [Writing shift ->] ist das aber ein Fismoll? [] 22. I. 24 Haydn [Franz Josef Haydn], Durchführung, mit Bleistift festgehalten. 5. II.: das selbe: [Writing shift ->] [Writing shift ->] 8-8 (vermieden). Chopin [Frederic Chopin]: Polonaise Adur [Polonaise in A major, Op. 40, No. 1], Mittelteil des Hauptteils in der Stunde aufgeschrieben. 19. II: Brahms [Johannes Brahms] Solo-Quartett [An die Heimat, vocal quartet, Op. 64, No. 1] Gdur, Schluß; Lösung: {13} [Writing shift ->] [Writing shift ->] Zur Appassionata [Piano Sonata in F minor, Op. 57 ("Appassionata")] Url.Tf. u. Klischees. 18 [recte 4 . III: aus dem 4. Heft Tw. [Der Tonwille Heft 4 (1923)] Em Bach [Carl Philipp Emanuel Bach] Sonate Cdur; Frage; ob nicht am Anfang auch die # angenommen werden könnte? Bleibe bei der # . Stufen kommen aus der Auflockerung der Auskomponierung, Ueberführung vertikaler in horizontale Begebenheiten, z.B.: [Writing shift ->] [Writing shift ->] namentlich bei Schlüssen. Ueber Durchgänge in konsonante Form gebracht; Durchgang nicht auskomponierbar, nur der Dreiklang ist auskomponierbar, s. Diktat. [] 18. III: auch um Quinten zu vermeiden [Writing shift ->] . [Writing shift ->] Aus Bach [Johann Sebastian Bach] Recitativ „Erbarm es Gott,“ [St. Matthew Passion, BWV 244] fehlgegangen, auch nicht geschrieben! 1. IV.³ Die Haus{14}aufgabe zur Choral-Fantasie [Choral Fantasy, for chorus, piano and orchestra, Op. 80] u. Chopin [Frederic Chopin] Polonaise Cmoll [Polonaise in C minor, Op. 40, No. 2]. 14 [recte 15 . IV:⁴ E. Bach [Carl Philipp Emanuel Bach] (Schenker [Heinrich Schenker]) Adagio Dm; aus der Fdur-Sonate; in der Stunde Umlinie u. Prolongationen gesucht, dann Chopin [Frederic Chopin] Polonaise Cmoll [Polonaise in C minor, Op. 40, No. 2]; beide Aufgaben misslungen. 29. IV: Schicksalslied [Schicksalslied ("Song of Destiny"), Op. 54.]: [Writing shift ->] [

[Richard Wagner]: Tristan and Isolde [Tristan und Isolde], Prelude and passage cited in the Harmonielehre [Harmonielehre (NMTP, I)]: [Writing shift ->] [Writing shift ->] # but is that F# minor? [] Jan. 22, 1924 Haydn [Franz Josef Haydn], development section, captured in pencil. Feb. 5: the same: [Writing shift ->] [Writing shift ->] 8#8 (evaded). Chopin [Frederic Chopin]: Polonaise in A major [Polonaise in A major, Op. 40, No. 1], middle section of the main section written up in the lesson. Feb 19: Brahms [Johannes Brahms] Solo Quartet in G major [An die Heimat, vocal quartet, Op. 64, No. 1], closing section, solution: {13} [Writing shift ->] . [Writing shift ->] Regarding the "Appassionata" [Piano Sonata in F minor, Op. 57 ("Appassionata")] Umlinie graph and music examples. March 18 [recte 4 : from the fourth issue of Der Tonwille [Der Tonwille Heft 4 (1923)] C. P. E. Bach [Carl Philipp Emanuel Bach] Sonata in C major; question: whether #, too, could not be assumed at the beginning? I stick with the #. Steps arise out of the clarification of the composing-out, transfer of vertical into horizontal events, e.g: [Writing shift ->] [Writing shift ->] especially at cadences. Concerning passing tones that become consonant; passing tones incapable of being composed out, only the triad can be composed out, see dictation. [] March 18: also in order to avoid fifths [Writing shift ->] . [Writing shift ->] From Bach [Johann Sebastian Bach]'s recitative "Erbarm es Gott," [St. Matthew Passion, BWV 244] goes wrong, not even written out! April 1:³ The home {14} assignment on the Choral Fantasy [Choral Fantasy, for chorus, piano and orchestra, Op. 80] and Chopin [Frederic Chopin] Polonaise in C minor [Polonaise in C minor, Op. 40, No. 2]. April 14 [recte 15 :⁴ C. P. E. Bach [Carl Philipp Emanuel Bach] (Schenker [Heinrich Schenker]) Adagio in D minor; from the F-major Sonata; during the lesson, Umlinie and prolongations sought, then Chopin [Frederic Chopin] Polonaise in C minor [Polonaise in C

] [Writing shift ->] 14. V.⁵ Aus Schubert [Franz Schubert] Walzer Beleg für 3-4-3, Asdur Walzer [Waltz in A-flat major]: [Writing shift ->] [Writing shift ->] Aus dem Schicksalslied [Schicksalslied ("Song of Destiny"), Op. 54.] Cmoll-Stelle; Lösung: [Writing shift ->] [Writing shift ->] 19 [recte 20 . V⁶ Fortsetzung der Brahms [Johannes Brahms]'-Stelle nimmt meine Notizen nachhause. 3. VI: Ueber Artikulation im allgemeinen; aus der IX [Symphony No. 9 in D minor, Op. 125 ("Choral")]; { 15 } aus Haydn [Franz Josef Haydn]S Sinfonie Gdur. Ueber Schlüsse der Urlinie, über Brechungen im allgemeinen. 17. VI. Chopin [Frederic Chopin] Prelude F moll [Prelude in F minor, Op. 28, No. 18]: [Writing shift ->] . [Writing shift ->] Brahms [Johannes Brahms]-Händel-Variationen [Variations and Fugue on a Theme by G. F. Handel, Op. 24]: 4. Variation.

minor, Op. 40, No. 2]; both exercises abortive. April 29: Song of Destiny [Schicksalslied ("Song of Destiny"), Op. 54.]: [Writing shift ->] [Writing shift ->] May 14:⁵ From Schubert [Franz Schubert] Waltz evidence for 3#4#3, A# Waltz [Waltz in A-flat major]: [Writing shift ->] [Writing shift ->] From the Song of Destiny [Schicksalslied ("Song of Destiny"), Op. 54.], C-minor passage: solution: [Writing shift ->] [Writing shift ->] May 19 [recte 20 :⁶ Continuation of the Brahms [Johannes Brahms] passage # takes my notes home with him. June 3: Concerning articulation in general; from the Ninth Symphony [Symphony No. 9 in D minor, Op. 125 ("Choral")]; { 15 } from Haydn [Franz Josef Haydn]'s Symphony in G major. # Concerning endings of the Urlinie, concerning arpeggiations in general. June 17: Chopin [Frederic Chopin] Prelude in F minor [Prelude in F minor, Op. 28, No. 18]: [Writing shift ->] . [Writing shift ->] Brahms [Johannes Brahms], Handel Variations [Variations and Fugue on a Theme by G. F. Handel, Op. 24]: Variation IV.

Citation

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Footnotes

¹ This event took place on December 8, i.e. not as part of a formal lesson; the visit included Jeanette and its purpose was for Heinrich and Jeanette to see Weisse's new apartment: cf. diary OC 3/6, p. 2604.

² "Traumeswirren" is No. 7 of Schumann's *Fantasiestücke*, Op. 12.

³ Cf. Schenker's diary, April 1: "Weisse mit Veilchen (zahlt aber nicht); geht im Recitativ fehl; bemerkt nach Schluss der Stunde zu Lie-Liechen: heute wars besonders schön." ("Weisse with violets (but does not pay); goes astray in the recitative; remarks after the end of the lesson to Lie-Liechen: today it was particularly nice.")

⁴ Cf. Schenker's diary, April 15: "Weisse bringt wieder ein neues Stück: Em. Bach, Sonate Fdur, daraus das Adagio u. die Polonaise Cmoll." ("Weisse brings another new piece: C. P. E. Bach, Sonata in F major, the Adagio from it, and the Polonaise in C minor.")

⁵ Weisse's lessons were on Tuesdays (two-weekly), and May 14 was a Wednesday. Cf. Schenker's diary, May 6: "Weisse fehlt (durch Mißverständnis)." ("Weisse does not turn up (on account of misunderstanding)."); May 14: "Weisse (statt vorigen Dienstag): „... ich will ja die Stimmführung niederschreiben, aber ich kann es wirklich noch nicht; ich weiß nicht – bin ich feig, oder ist ein Anderes im Spiel, ich martere mich, ja sogar den Unterricht aufzugeben erwog ich!“ Nun legt er eine Stelle aus Brahms' Schicksalslied vor, letzte Strophe Cmoll; – es gelingt mir in der einen Stunde, alle Schwierigkeiten restlos zu lösen. Weisse ist sichtlich ergriffen, von der Kunst Brahms' sowohl, wie von meiner Lösung. Bedankt sich mehrmals: wunderschön." ("Weisse (instead of last Tuesday): "... I want to write down the voice-leading of course, but I really cannot do it yet; I don't know – am I cowardly, or is something else going on, I'm tormenting myself, yes, I even considered giving up my teaching!" Then he puts forward a passage from Brahms's *Song of Destiny*, last verse, C minor; – in this one single hour I manage to solve all his difficulties. Weisse is visibly moved, both by Brahms's art and by my solution. Thanks me repeatedly: wonderful.")

⁶ Cf. Schenker's diary, May 20: "Weisse setzt das Schicksalslied fort." ("Weisse continues with the *Song of Destiny*.")

Format

† Double underlined