

WILLIAM M. MARVIN

In this issue of *Gamut*, we are pleased to present revised versions of two essays first presented at the Fifth International Schenker Symposium, held at Mannes College from March 15–17, 2013. We expect to publish additional essays from this conference in the next two or three issues of the journal. The conference consisted of thirty-four individual presentations plus a concert, all presented on non-parallel sessions, which allowed each attendee to attend every paper. As with the four previous Schenker Symposia at Mannes (1985, 1992, 1999, and 2005), the conference highlighted the vibrancy and diversity of interpretive approaches to analysis, theory, history, and musicology as related to Heinrich Schenker and the analytic method attached to his name.

The essays presented here highlight two seemingly different aspects of contemporary approaches to Schenkerian studies. While one essay is devoted to analysis and the other to historical and theoretical concerns, the two essays gain by being read together, in that the analyses cannot be understood apart from the theoretical framework, and the historical arguments are supported by both theoretical and analytical evidence. While it may seem that analytic Schenkerians and musicological Schenkerians are working in parallel universes, there are many points of contact between these strands of research.

Edward Klorman provides a rigorous and compelling analysis of the slow movement from Johannes Brahms's first clarinet (viola) sonata, Op. 120, No. 1. He reveals that Brahms

extends the concept of fourth-species counterpoint through the process of anticipation rather than delay, further integrating this contrapuntal transformation with prolongation through major-third cycles in the B section of this movement. Klorman's study, while situated firmly in the Schenkerian tradition of careful attention to musical detail within the works of canonical composers, extends that tradition by demonstrating how Schenkerian theory is able to embrace the apparently extended tonal techniques of the late nineteenth century.

In John Koslovsky's paper, we learn how the term "tonality," which was not a central concept in Schenker's own writings, became the driving force behind the work of three first-generation Schenkerian scholars, namely Oswald Jonas, Adele Katz, and Felix Salzer. Koslovsky shows how each of these theorists used specific analyses both to validate Schenker's approach and to criticize other approaches to tonal music. The article also demonstrates how Jonas and Salzer subtly changed the theoretical emphasis of their analyses over time; both authors first published their work in Vienna in the 1930s and then re-published the analyses in America in the 1950s.

#### HOW TO CITE THIS ARTICLE

*(An example based on a humanities-style note citation)*

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#### ABOUT THE AUTHOR

William Marvin is Associate Professor of Music Theory at the Eastman School of Music. He has presented and published widely on Schenkerian topics, nineteenth-century opera, and aural skills pedagogy. Bill is currently serving his second term as President of the Music Theory Society of New York State, and he is the Reviews Editor of *Theory and Practice*.