

OJ 8/4, [42] - Handwritten postcard from Schenker to Moriz Violin, dated February 11, 1926

[\[http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-8-4_42.html\]](http://www.schenkerdocumentsonline.org/documents/correspondence/OJ-8-4_42.html)

{ *recto* }

[panel stating the aims of the Deutscher Sprachverein]

{ *verso* }

11. II. 1926

[emblem of the Deutscher Sprachverein]

Fl [Moriz Violin]!¹

Frl. B. [Agnes N. Becker] erzählt mir, daß du beide Konzerte schon hinter dir hast. Hat dir Berg [Mauritz van den Berg] entsprochen? Zwischen Streichquartett u. Klavier Trio ist freilich ein Unterschied, u. es könnte sein, daß er bei B.-Trio genauso versagt, wie bei den letzten Quartetten B [Ludwig van Beethoven]'s.² Ferner: hat dir Berg mein Bild überbracht? Schreibe mir darüber umgehend, denn wenn Weisse [Hans Weisse]'s Mitteilung nicht richtig war, so mache ich den Fehler sofort wieder gut.
—³

Die II Korrektur ist vorüber, der Umbruch (Paginierung) in Buchform hat begonnen, die Sache ist wegen der 100 Klischees u. 12 Umlinien schwer in Buchform zu bändigen. Inzwischen geht die Arbeit am Jb. 1926 [Das Meisterwerk in der Musik, Band II (1926)] fort: Fuge, Sonatenform, Moz. [Wolfgang Amadeus Mozart]'s G moll Sinf [Symphony No. 40 in G minor, K. 550] (ganz), Haydn [Franz Josef Haydn]'s Chaos, Reger [Max Reger]'s Bach Var. [Variations and Fugue on a Theme of J. S. Bach, Op. 81], Vermischtes, usw. Hoffentlich ist dein Haus gründlich wohl!

[in left margin, top to bottom:]
Schreibe also bald deine [illeg]. Die deinen herzlichst grüßende
[signed:] Heinrich [Heinrich Schenker] u. LieLie [Jeanette Schenker]!

{ *recto* }

[panel stating the aims of the Deutscher Sprachverein]

{ *verso* }

February 11, 1926

[emblem of the Deutscher Sprachverein]

Floriz [Moriz Violin]!¹

Miss B.[ecker] [Agnes N. Becker] tells me that the two concerts are already behind you. Did Berg [Mauritz van den Berg] meet your expectations? There is of course a difference between a string quartet and a piano trio, and it could be that he he failed with the Trio by B. in just the same way he did with the last quartets by B [Ludwig van Beethoven].² Also: did Berg bring you my portrait? Write to me about this immediately, for if Weisse [Hans Weisse]'s communication was not correct, I shall immediately make good the mistake.³

The second proof-corrections [to *Meisterwerk* 1 [Das Meisterwerk in der Musik, Band I (1925)]] are finished; the page-proofs in book form has begun; the job will be difficult to manage, on account of the 100 music examples and 12 Umlinien graphs. In the meantime, work on the 1926 Yearbook [Das Meisterwerk in der Musik, Band II (1926)] proceeds: Fuge, Sonata Form, Mozart [Wolfgang Amadeus Mozart]'s G minor Symphony [Symphony No. 40 in G minor, K. 550] (complete), Haydn [Franz Josef Haydn]'s Chaos [from *The Creation* [Die Schöpfung (Creation), Hob. XXI/2]], Reger [Max Reger]'s Bach Variations [Variations and Fugue on a Theme of J. S. Bach, Op. 81], Miscellanea, etc. I hope that everything is basically well with you!

[in left margin, top to bottom:]
Write, then, concerning your [illeg]. We send your family our most cordial greetings!

[signed:] Heinrich [Heinrich Schenker] and
Lie-Lie [Jeanette Schenker]

Citation

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Footnotes

¹ Writing of this postcard is recorded in Schenker's diary at OJ 3/8, p. 2919 (February 11, 1926): "An Fl. (K.): ob er das Bild erhalten habe?" ("To Floriz (postcard): has he received the portrait?")

² The concert programme included piano trios by two composer's whose name began with B: Beethoven [Ludwig van Beethoven]'s Op. 70, No. 1 [Piano Trio in D major, Op. 70, No. 1 ("Ghost")], and Brahms [Johannes Brahms]'s Op. 87 [Piano Trio No. 2 in C major, Op. 87]. The second "B" refers to Beethoven.

³ No paragraph-break in source.