

Diary entry by Schenker October 27, 1930

[http://www.schenkerdocumentsonline.org/documents/diaries/OJ-04-04_1930-10/r0027.html]

27. Regen;

wieder den ganzen Tag zuhause.
Von Deutsch [Otto Erich Deutsch] (Br.= OC 54/330

[<http://www.schenkerdocumentsonline.org/documents/correspondence/OC-54-330.html>]

empfiehlt nach Beratung mit Tomay [Georg Tomay] an Röder über 3 Punkte zu schreiben.

Von Oppel [Reinhard Oppel] (Br.): wie es mir gehe! Freue sich über Kestenberg [Leo Kestenberg]'s Auslassung; ¹ Leipzig sei mir noch nicht ergeben, es hält unter dem Einfluß von Straube [Karl Straube] starr zu Reger [Max Reger] —, Oppel [Reinhard Oppel] aber sei zur äußersten Treue zu mir bereit, auch um den Preis völliger Vereinsamung; er arbeite an Brahms [Johannes Brahms]' Quinten-Studie [Oktaven und Quinten]. Würde gern für Schulzwecke Bd. 1 [Harmonielehre (NMTP, I)] redigieren. Habe Furtwängler [Wilhelm Furtwängler] gebeten, den Passacaglio vorspielen zu dürfen. Weisse [Hans Weisse] von 10–¼12^h; wir gehen gleich an die Invention [Two-part Invention No. 5 in E-flat major], schließlich ist er überzeugt — also steht fest, daß er sich einen beträchtlichen Schaden zugefügt hätte, wenn er nicht meinen Rat eingeholt hätte. Dann die Fragen nach der Form, s. das Stundenbuch. ²

An Röder (Br.): Deutsch [Otto Erich Deutsch] folgend schreibe ich die 3 Punkte nieder. An den Verlag [Drei Masken-Verlag] (Br.): überlasse ihm die Ordnung der Beilagen; bitte um Duplikate der Abrechnung vom Juli.

Nun treiben auch Dichter und Gelehrte, Einstein [Alfred Einstein], Mann [Thomas Mann], ostpreussische Dichter Politik, aus Not heute!! Wie wurde ich vor Jahren verkannt — ich hörte den Notschrei eben schon früher! — nun ist es zu Allem zu spät! Ein Volk braucht Führer, die voraussehen, nicht solche, die nachhinken — das Nachhinken trifft das

27, rain,

again at home for the entire day.
From Deutsch [Otto Erich Deutsch] (letter= OC 54/330

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having taken advice from Tomay [Georg Tomay], he recommends that I write to Röder about three points.

From Oppel [Reinhard Oppel] (letter): he asks how I am! He is delighted about Kestenberg [Leo Kestenberg]'s statement; ¹ Leipzig would not yet favor me; under Straube [Karl Straube]'s influence, it remains fixed on Reger [Max Reger]; Oppel [Reinhard Oppel], however, is prepared to put his complete faith in me, even at the expense of complete isolation; he is working on Brahms [Johannes Brahms]'s *study of consecutive fifths* [Oktaven und Quinten]. He would gladly revise my *volume I*

[Harmonielehre (NMTP, I)] for use in schools. He asked Furtwängler [Wilhelm Furtwängler] if he might play his Passacaglia to him. Weisse [Hans Weisse] from 10 to 11:15; we immediately get to work on the Invention [Two-part Invention No. 5 in E-flat major]; finally he is convinced — thus it is clear that he would have inflicted considerable damage upon himself had he not taken my advice.

Then the questions about form: see the lessonbook. ²

To Röder (letter): following Deutsch [Otto Erich Deutsch], I write down the three points. To the publishers [Drei Masken-Verlag] (letter): I leave to them the arrangement of the supplementary materials; I request a duplicate of the July account.

Now poets and intellectuals, Einstein [Alfred Einstein], Mann [Thomas Mann], East Prussian writers are practising politics today, out of necessity!! How I went unheeded years ago — I heard the cry of despair even before that! — now it is too late to do anything! A people needs leaders who can anticipate things, not those who lag

Volk allein selbst. {3531}

behind – lagging behind is something that
the people themselves do. {3531}

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Footnotes

¹ OJ 71/20, [2], Kestenberg's second letter to Hans Weisse, inviting him to give a lecture in Berlin and praising his teacher as an outstanding theorist.

² Lessonbook 1930/31, pp. 18#19 (Weisse): "10#11.15 Presents the Invention No. 5 in E# major as the centerpiece of his lecture for Berlin; he misreads as #####, and consequently also misreads the bass. I show him the path of the Urlinie from ###, explain the parallelisms among other things [music example]. Without my help, he would have been unjust toward Lorenz # and what would have been worse, unjust toward Bach. In addition, I explain some things regarding form in general, especially in [Chopin], Op. 25, No. 2. Three-part form is fundamentally two-part. I show him the first arpeggiation in the Chopin Scherzo in D# major. With some anxiety, he asks: "In that case, the conventional theory of form is itself really wrong?" This young man wanted to create a new theory of form! - In a letter of February 20, 1931, he asks questions about rhythm in the Short Prelude in D minor (*Tonwille 5* [Der Tonwille Heft 5 (1923)]) at the opening and in measures 9#20 in particular (for the lecture to the Society for Music Pedagogy!). In addition, questions about the Allegretto of Brahms's String Quartet in C minor, mostly of a metrical nature, e.g.: Why an upbeat! I reply in a letter of February 22, see Brahms folder and "Meter" in *Der freie Satz* [Der freie Satz (Vienna: UE, 1935)]."