

Johann Sebastian Bach

Types: person

Names:

Johann Sebastian Bach
Joh. Seb. Bach
J. S. Bach
J.S.Bach
Seb. Bach

Relationships:

Brandenburg Concerto No. 1 in F major, BWV 1046 is composed by Johann Sebastian Bach
Brandenburg Concerto No. 2 in F major, BWV 1047 is composed by Johann Sebastian Bach
Brandenburg Concerto No. 3 in G major, BWV 1048 is composed by Johann Sebastian Bach
Brandenburg Concerto No. 4 in G major, BWV 1049 is composed by Johann Sebastian Bach
Brandenburg Concerto No. 5 in D major, BWV 1050 is composed by Johann Sebastian Bach
Brandenburg Concerto No. 6 in Bb major, BWV 1051 is composed by Johann Sebastian Bach
Cantata: "Ich will den Kreuzstab gerne tragen", BWV 56 is composed by Johann Sebastian Bach
Chaconne from Partita No. 2 in D minor is composed by Johann Sebastian Bach
Chromatic Fantasy & Fugue in D minor, BWV 903 is composed by Johann Sebastian Bach
English Suite No. 1 in A major, BWV 806 is composed by Johann Sebastian Bach
English Suite No. 2 in A minor, BWV 807 is composed by Johann Sebastian Bach
English Suite No. 3 in D minor, BWV 808 is composed by Johann Sebastian Bach
English Suite No. 4 in E minor, BWV 809 is composed by Johann Sebastian Bach
English Suite No. 5 in F major, BWV 810 is composed by Johann Sebastian Bach
English Suite No. 6 in G minor, BWV 811 is composed by Johann Sebastian Bach
French Suite No. 1 in D minor, BWV 812 is composed by Johann Sebastian Bach
French Suite No. 2 in C minor, BWV 813 is composed by Johann Sebastian Bach
French Suite No. 3 in B minor, BWV 814 is composed by Johann Sebastian Bach
French Suite No. 4 in Eb major, BWV 815 is composed by Johann Sebastian Bach

French Suite No. 5 in G major, BWV 816 is composed by Johann Sebastian Bach

French Suite No. 6 in E major, BWV 817 is composed by Johann Sebastian Bach

Fugue in B major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in B major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in A major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in A major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in A minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in A minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in Ab major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in Ab major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in B minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in B minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in Bb major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in Bb major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in Bb minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in Bb minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in C major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in C major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in C minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in C minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in C# major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in C# major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in C# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in C# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Fugue in D major, Well-Tempered Clavier, Book I is composed by Johann

Sebastian Bach
Fugue in D major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in D minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in D minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in D# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in D# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in E major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in E major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in E minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in E minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in Eb major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in Eb major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in F major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in F major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in F minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in F minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in F# major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in F# major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in F# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in F# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in G major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in G major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in G minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Fugue in G minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Fugue in G# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Fugue in G# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Italian Concerto, BWV 971 is composed by Johann Sebastian Bach

Magnificat, BWV 243a is composed by Johann Sebastian Bach

Mass in B minor, BWV 232 is composed by Johann Sebastian Bach

Partita No. 2 in D minor for solo violin, BWV 1004 is composed by Johann Sebastian Bach

Prelude and Fugue in B major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in B major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in A major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in A major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in A minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in A minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in Ab major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in Ab major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in B minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in B minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in Bb major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in Bb major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in Bb minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in Bb minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in C major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in C major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in C minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in C minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in C# major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in C# major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude and Fugue in C# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Johann Sebastian Bach

Prelude and Fugue in G# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude and Fugue in G# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in B minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in B minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in A major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in A major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in A minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in A minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in Ab major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in Ab major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in B major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in B major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in Bb major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in Bb major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in Bb minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in Bb minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in C major is composed by Johann Sebastian Bach

Prelude in C major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in C major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in C minor is composed by Johann Sebastian Bach

Prelude in C minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in C minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in C# major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in C# major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Prelude in C# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in C# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in D major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in D major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in D minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in D minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in E major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in E major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in E minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in E minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in Eb major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in Eb major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in Eb minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in Eb minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in F major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in F major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in F minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in F minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in F# major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in F# major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in F# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in F# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in G major, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in G major, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach
Prelude in G minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach
Prelude in G minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

Sebastian Bach

Prelude in G# minor, Well-Tempered Clavier, Book I is composed by Johann Sebastian Bach

Prelude in G# minor, Well-Tempered Clavier, Book II is composed by Johann Sebastian Bach

St. John Passion, BWV 245 is composed by Johann Sebastian Bach

St. Matthew Passion, BWV 244 is composed by Johann Sebastian Bach

Violin Concerto in A minor, BWV 1041 is composed by Johann Sebastian Bach

Violin Concerto in A minor, BWV 1044 is composed by Johann Sebastian Bach

Violin Concerto in D minor, BWV 1043 is composed by Johann Sebastian Bach

Violin Concerto in E major, BWV 1042 is composed by Johann Sebastian Bach

Notenbüchlein für Anna Magdalena Bach is composed by Johann Sebastian Bach

Notenbüchlein für Anna Magdalena Bach, Book I (1722) is composed by Johann Sebastian Bach

Notenbüchlein für Anna Magdalena Bach, Book II (1725) is composed by Johann Sebastian Bach

Chaconne from Partita No. 2 in D minor is composed by Johann Sebastian Bach

Prelude in C (BWV 924) is composed by Johann Sebastian Bach

Prelude in C (BWV 939) is composed by Johann Sebastian Bach

Well-Tempered Clavier is composed by Johann Sebastian Bach

Cello Suite No. 1 in G major, BWV 1007 is composed by Johann Sebastian Bach

Cello Suite No. 2 in D minor, BWV 1008 is composed by Johann Sebastian Bach

Cello Suite No. 3 in C major, BWV 1009 is composed by Johann Sebastian Bach

Cello Suite No. 4 in E-flat major, BWV 1010 is composed by Johann Sebastian Bach

Cello Suite No. 5 in C minor, BWV 10011 is composed by Johann Sebastian Bach

Cello Suite No. 6 in D major, BWV 10012 is composed by Johann Sebastian Bach

Two-Part Invention No. 1 in C major is composed by Johann Sebastian Bach

Sonata No. 1 in G minor for solo violin, BWV 1001 is composed by Johann Sebastian Bach

Partita No. 1 in B minor for solo violin, BWV 1002 is composed by Johann Sebastian Bach

Sonata No. 2 in A minor for solo violin, BWV 1003 is composed by Johann Sebastian Bach

Sonata No. 3 in C major for solo violin, BWV 1005 is composed by Johann Sebastian Bach

Partita No. 3 in E major for solo violin, BWV 1006 is composed by Johann Sebastian Bach

Two-part Invention No. 5 in E-flat major is composed by Johann Sebastian Bach

Two-part Inventions, BWV 772-86 is composed by Johann Sebastian Bach
Kunst der Fuge is composed by Johann Sebastian Bach

Aria mit verschiedenen Veraenderungen is composed by Johann Sebastian Bach

Weihnachtsoratorium is composed by Johann Sebastian Bach

Orchestral Suite No. 2 in B minor, BWV 1067 is composed by Johann Sebastian Bach

Orchestral Suite No. 3 in D major, BWV 1068 is composed by Johann Sebastian Bach

Orchestral Suite No. 1 in C major, BWV 1066 is composed by Johann Sebastian Bach

Orchestral Suite No. 4 in D major, BWV 1069 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 1 in C major, BWV 924 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 2 in C major, BWV 939 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 3 in C minor, BWV 999 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 4 in D major, BWV 925 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 5 in D minor, BWV 926 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 7 in E minor, BWV 941 is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 8 in F major is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 9 in F major is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 10 in G minor is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 11 in G minor is composed by Johann Sebastian Bach

Zwölf Kleine Präludien, No. 12 in A minor, BWV 942 is composed by Johann Sebastian Bach

Partita No. 1 in Bb major for keyboard, BWV 825 is composed by Johann Sebastian Bach

Partita No. 2 in C minor for keyboard, BWV 826 is composed by Johann Sebastian Bach

Partita No. 3 in A minor for keyboard, BWV 827 is composed by Johann Sebastian Bach

Partita No. 4 in D major for keyboard, BWV 828 is composed by Johann Sebastian Bach

Partita No. 5 in G major for keyboard, BWV 829 is composed by Johann Sebastian Bach

Partita No. 1 in E minor for keyboard, BWV 830 is composed by Johann Sebastian Bach

“Komm, Jesu Komm!” BWV 229 is composed by Johann Sebastian Bach

Capriccio sopra la lontananza del suo fratello diletissimo, BWV 992 is composed by Johann Sebastian Bach

Sinfonia [Three-part Invention] No. 7 in E minor, BWV 793 is composed by Johann Sebastian Bach
Was Gott tut, das ist wohlgetan, Cantata, BWV 99 is composed by Johann Sebastian Bach
Aria variata in A minor, BWV 989 is composed by Johann Sebastian Bach
Concerto for 2 Harpsichords in C major, BWV 1061 is composed by Johann Sebastian Bach
Pastorale in F major, BWV 590 is composed by Johann Sebastian Bach
Suite in B-flat major, BWV 821 is composed by Johann Sebastian Bach
Passacaglia in C minor for organ, BWV 582 is composed by Johann Sebastian Bach
Prelude and Fugue in E-flat major for organ ("St. Anne"), BWV 552 is composed by Johann Sebastian Bach
Selig ist der Mann (cantata), BWV 57 is composed by Johann Sebastian Bach
Fugue in Eb minor, Well-tempered Clavier, Book I is composed by Johann Sebastian Bach
Toccatina in D minor, BWV 913 is composed by Johann Sebastian Bach
Toccatina and Fugue in D minor, BWV 565 is composed by Johann Sebastian Bach
Cantata BWV 53 – Schlage doch, gewünschte Stunde is composed by Johann Sebastian Bach

Correspondence

[GdM Briefe HS, \[1\] Diary entry by Schenker for 1 December 1889](#)

[http://www.schenkerdocumentsonline.org/correspondence/GdM-Briefe-HS_1.html]

Schenker asks for hire of a better piano.

[OJ 9/6, \[7\] Diary entry by Schenker for 2 September 1894](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_7.html]

Eugen d'Albert incloses his autobiographical contribution to Schenker's forthcoming feature article in Die Zukunft. He apologizes for the non-arrival of the MS piano reduction of his new opera, Ghismonda, which he describes as a "psychological character sketch," and thanks Schenker for his interest.

[Sbb B II 4431 Diary entry by Schenker for 5 February 1900](#)

[<http://www.schenkerdocumentsonline.org/correspondence/Sbb-B-II-4431.html>]

Schenker congratulates Busoni on the birth of a son. The Neue freie Presse does not support Schenker's music because he does not belong to the Heuberger "clique." He [and Moriz Violin] are playing the Syrische Tänze again on the 20th. He hopes to come to Berlin, and encloses a "portrait."

[OJ 13/26, \[1\] Diary entry by Schenker for 10 January 1902](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-13-26_1.html]

Robert has only the first edition of C. P. E. Bach's Versuch; he offers keyboard scores of Bach cantatas.

[OJ 12/19, \[1\] Diary entry by Schenker for 21 November 1902](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-19_1.html]

Korngold requests access to the score of a Bach arrangement by Schenker.

[Sbb B II 4424 Diary entry by Schenker for 8 October 1903](#)

[<http://www.schenkerdocumentsonline.org/correspondence/Sbb-B-II-4424.html>]

The orchestral parts of Schoenberg's orchestration of Schenker's Syrische

Tänze have been dispatched to Busoni: Schenker comments on their degree of clarity and correctness, and offers advice on performance. He will be attending rehearsals in Berlin. Weinberger have asked that the existing title be retained. -- Schenker reports on prospective performances of his works. He also reports on good chances of receiving a theory professorship at the Vienna Conservatory, and doesn't want Jewishness associated with his compositions lest this should impair those chances.

OJ 12/38, [1] Diary entry by Schenker for 29 November 1906

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-38_1.html]

Liebstöckl regrets having annoyed Schenker by unwantedly disclosing his name as author of Harmonielehre in the Illustriertes Wiener Extrablatt, promises to write about it "conscientiously," and disclaims being a Reger adherent.

OJ 5/35, [1] Diary entry by Schenker for 21 January 1908

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-35_1.html]

Schenker makes a first approach to Rudorff; it concerns interpretation of a passage in Chopin's Ballade No. 2, Op. 38; — He asserts his belief in consulting -- and teaching students to consult -- only original sources, and in the Urtext principle.

OJ 5/15, [4] Diary entry by Schenker for 1 October 1908

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-15_4.html]

Schenker reports progress on his Kontrapunkt. — The main problem in music is "how length can be produced." — He recollects his love for the pious Bruckner, and his admiration for the latter's music, but speaks of its "defects," comparing the music favorably with that of Tchaikovsky. Bruckner's stumbling block was form.

OC 52/399-401 Diary entry by Schenker for 18 December 1908

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-399-401.html>]

Hertzka complains at the embarrassment that Schenker has caused him over the Instrumentations-Tabelle, and proposes releasing the Table in two versions. — He proposes that Schenker edit Book II of the Well-tempered Clavier in the manner of Busoni.

WSLB 31 Diary entry by Schenker for 22 December 1908

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-31.html>]

Schenker agrees to the Instrumentations-Tabelle being published without his newly written Introduction. — He declines the proposal to edit the Well-tempered Clavier Book II for the new Akademie, offerin alternative suggestions and observations on Busoni's editing.

WSLB 35 Diary entry by Schenker for 8 January 1909

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-35.html>]

In a letter "ironic in tone" Schenker offers alternative editors for WTC Bk II. He outlines the work that he has in hand, and regrets his unhappy experience with UE over Beitrag zur Ornamentik.

OJ 13/37, 7 Diary entry by Schenker for 25 January 1909

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-13-37-7.html>]

Rudorff thanks Schenker for the help he gave his daughter in choosing a birthday present of Bach and Handel, and for his recent letter; — Laments the death of Robert Hausmann.

OC 52/402 Diary entry by Schenker for 21 March 1909

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-402.html>]

Hertzka raises several possibilities for amplifying the Instrumentations-Tabelle, and calls for a meeting.

[OC 52/920 Diary entry by Schenker for 1 April 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-920.html>]

Hertzka summarizes the discussion earlier that day.

[WSLB 38 Diary entry by Schenker for 2 April 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-38.html>]

Schenker thanks Hertzka for his latest letter.

[CA 96-98 Diary entry by Schenker for 26 May 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/CA-96-98.html>]

Schenker raises again the splitting of Kontrapunkt into two half-volumes, or even four installments. — He reports that his Beitrag zur Ornamentik has been adopted by the Academy of Music, despite his being in a constant state of feud with all officialdom. — The Academy's Director is a supporter of his theory. — Schenker outlines how earlier works of his have become influential. — His Kontrapunkt is "eagerly awaited" and will be the "leading work" on the subject; he argues the case for splitting the work on "psychological" and "technical" grounds.

[WSLB 39 Diary entry by Schenker for 23 June 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-39.html>]

Schenker asks Hertzka to send him two editions of the Bach Chromatic Fantasy & Fugue that are unknown to him.

[OC 52/422 Diary entry by Schenker for 24 June 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-422.html>]

Hertzka confirms the agreed edition of the Chromatic Fantasy & Fugue, and will send the required editions.

[WSLB-Hds 94475 Diary entry by Schenker for 1 July 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-94475.html>]

Schenker asks Seligmann to read an essay on Byron's Manfred and, if he thinks it worthy of publication, to send a letter of reference to one or other Viennese newspaper. He also expresses his satisfaction at how his career is shaping: he has requested and received generous fees for the editions he has prepared for Universal Edition, and his theoretical writings for Cotta are also moving along.

[WSLB 42 Diary entry by Schenker for 20 September 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-42.html>]

The Chromatic Fantasy & Fugue is ready to deliver. Proposes a meeting to discuss printing.

[OJ 5/35, \[5\] Diary entry by Schenker for 10 October 1909](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-35_5.html]

Schenker, on receipt of the score of a Rudorff choral work, praises its textural clarity and melodic articulation, comparing them favorably to the writing of the current generation. — He reports the success of his own recent theory works, and inroads made into the Vienna Academy for Music and Performance Art.

[OC 52/39 Diary entry by Schenker for 15 October 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-39.html>]

Hertzka encloses a contract for the Chromatic Fantasy & Fugue edition for signature and return.

[OC 52/423 Diary entry by Schenker for 17 October 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-423.html>]

Contract for Schenker's edition of Bach's Chromatic Fantasy & Fugue
[WSLB 44 Diary entry by Schenker for 18 October 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-44.html>]

Schenker tells Hertzka of the Academy's plans to present a "historical" concert of works edited by himself.

[WSLB 47 Diary entry by Schenker for 9 November 1909](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-47.html>]

Schenker resists attending a meeting with Hertzka and von Wöß regarding the printing of his edition of the Chromatic Fantasy & Fugue; asserts his rights as an author to control over his own material; and makes claims for the introduction to his Instrumentations-Tabelle, which was not accepted for inclusion in 1908 reprinting.

[WSLB 52 Diary entry by Schenker for 6 February 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-52.html>]

Schenker's Chromatic Fantasy edition is an exception: other Bach works can be published with less editorial detail. — He accuses Universal Edition of favoring "anti-musical music." — With heavy irony, he suggests handing other Bach editing work to others so as to promote UE's commercial interests.

[OC 52/424 Diary entry by Schenker for 7 February 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-424.html>]

While informing Schenker that his edition of the Chromatic Fantasy & Fugue has not yet gone to the printers/engravers, Hertzka rebuts Schenker's allegation that he has shown the edition to Godowsky, Robert and others. He raises the possibility of Schenker's editing other works by J. S. Bach.

[OC 52/45 Diary entry by Schenker for 11 February 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-45.html>]

Refuting Schenker's accusations, particularly that UE emphasizes "anti-musical music," Hertzka says he will print the proposed Bach works as Schenker suggests, and informs him that the Chromatic Fantasy & Fugue edition will go to press in early March.

[WSLB 53 Diary entry by Schenker for 15 February 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-53.html>]

Schenker advocates Moriz Violin's pamphlet "Über das sogenannte 'Continuo'" for publication and explains its connection with a planned "historical concert."

[OC 52/54 Diary entry by Schenker for 28 July 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-54.html>]

Second proofs of the Chromatic Fantasy & Fugue edition are ready for correcting: UE asks to which address to send them.

[WSLB 66/67 Diary entry by Schenker for 19 October 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-66-67.html>]

Schenker cancels their Thursday meeting. — He argues for sweeping changes to the draft contract for Beethoven's neunte Sinfonie. — He defends his own free speech in the face of Universal Edition's commercial interests. As with his Chromatic Fantasy & Fugue edition, UE will never regret publishing the Ninth Symphony monograph. — He also lauds the prospective editions of the last five Beethoven piano sonatas and volume of J. S. Bach toccatas in a lofty vision for future publications. — He appends a list of recipients of complimentary copies of the Chromatic Fantasy & Fugue.

[WSLB 69/71 Diary entry by Schenker for 1 November 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-69-71.html>]

Text of flyer for Chromatic Fantasy & Fugue edition, with covering note discussing plan for last five Beethoven piano sonatas in combination with Well-tempered Clavier, Book 2.

[OC 52/60 Diary entry by Schenker for 5 November 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-60.html>]

Hertzka is pleased that Schenker's conversation with Wilhelm Bopp has gone promisingly, and that Schenker is agreeable to the alternating publication of Beethoven and Bach. — He is sending a new draft contract for Beethovens neunte Sinfonie.

[OC 52/61 Diary entry by Schenker for 9 November 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-61.html>]

Hertzka will speak to Wilhelm Bopp to explore the position over the parallel publication of Beethoven and Bach works, but admits there remains the thorny issue of the need for a subsidy.

[OJ 13/37, 13 Diary entry by Schenker for 16 November 1910](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-13-37-13.html>]

Rudorff approves of the [highly controversial] Introduction to Schenker's Kontrapunkt I. — He discusses favorably Schenker's edition of the Chromatic Fantasy and Fugue, raising some technical matters.

[OJ 9/18, \[2\] Diary entry by Schenker for 14 January 1911](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-18_2.html]

Bopp regrets that he was unable to attend Schenker's chamber music concert.

[OC 52/62 Diary entry by Schenker for 19 January 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-62.html>]

Hertzka regrets having missed Moriz Violin's concert, and asks for a list of recipients for his booklet Ueber das Continuo.

[WSLB 75 Diary entry by Schenker for 17 May 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-75.html>]

The manuscript of Beethovens Neunte Sinfonie will be handed over complete tomorrow. — Academy Director Wilhelm Bopp still favors the planned Bach-Beethoven editions scheme, and Schenker awaits a summons from President Carl von Wiener.— Schenker argues the case for UE to publish his arrangements of two C. P. E. Bach concertos and a work by Handel.

[OC 1A/4-5 Diary entry by Schenker for 30 May 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-1-A-4-5.html>]

Schenker asks Liebstöckl to place an announcement [of a lecture series] in the Illustriertes Wiener Extrablatt.

[WSLB 77 Diary entry by Schenker for 21 June 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-77.html>]

Schenker asks if he will receive galley-proofs of Beethovens neunte Sinfonie in time to take on vacation, and inquires as to his proposal for UE to publish the score of the Ninth Symphony with original markings. — No summons to interview with Academy President von Wiener, so he fears the worst for the planned Bach-Beethoven edition project. — Tirade against von Wiener and the Academy's teachers.

[OC 52/445 Diary entry by Schenker for 27 June 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-445.html>]

Hertzka explains that the proofs for Schenker's monograph Beethovens neunte Sinfonie will not be ready before August. — He hopes that an agreement can be reached over the Beethoven/Bach project.

[WSLB 78 Diary entry by Schenker for 23 July 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-78.html>]

Schenker asks that a copy of his Chromatic Fantasy & Fugue edition be sent to Gottfried Galston. —He reports creation of his "Die Kunst des Vortrags" and "Kunst und Kritik". —He is pleased that the Beethoven/Bach project may yet be realized, and justifies his editorial stance with reference to Rodin and architecture, and suggests it might be published in Germany as retribution against Bopp and Wiener. —He is working now on Counterpoint II for Cotta.

[WSLB 80 Diary entry by Schenker for 20 September 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-80.html>]

Schenker gives an ultimatum for Hertzka's decision on the Bach-Beethoven plan.

[WSLB 82 Diary entry by Schenker for 20 September 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-82.html>]

Schenker laments the withdrawal of Wilhelm Bopp from the planned Bach-Beethoven edition project. -- He contests Hertzka's use of the term "Text-Kritik" to characterize his Beethoven last five sonatas project.

[WSLB 105 Diary entry by Schenker for 28 March 1912](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-105.html>]

Schenker will send the complete manuscript only on receipt of written assurance that it be returned to him later -- He speaks of being not only to "procreator" of his work but also "a manufacturer, hence a business man." -- He implies his refusal to pay any correction costs. He points out a placement error in gathering 16.

[BNba Frimmel Nachl, \[4\] Diary entry by Schenker for 13 June 1912](#)

[http://www.schenkerdocumentsonline.org/correspondence/BNba-Frimmel-Nachl_4.html]

Schenker asks for guidance on the location of autograph manuscripts of Beethoven's last five piano sonatas, in particular that of Op. 109.

[OJ 11/36, \[2\] Diary entry by Schenker for 17 September 1913](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-36_2.html]

Hammer cannot afford Schenker's fee; he dislikes the modern piano and has a Stein grand piano, a Hammerklavier copy, and a clavichord.

[DLA 69.930/3 Diary entry by Schenker for 7 February 1918](#)

[<http://www.schenkerdocumentsonline.org/correspondence/DLA-69.930-3.html>]

Schenker writes scathingly of UE's business practices; describes his counter-tactics, and his experiences over Niloff, Instrumentations-Tabelle. He will read all of Halm's writings and asks for a reading-list

[WSLB 298 Diary entry by Schenker for 17 April 1918](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-298.html>]

Schenker returns the article by Maurice Kufferath and comments on it critically. -- Beethoven did give phrase-markings, thus Schenker advocates inserting fingering but not additional phrase-marks. -- Diatribe against Hans von Bülow's editions and those who have emulated him.

[DLA 69.930/8 Diary entry by Schenker for 27 October 1919](#)

[<http://www.schenkerdocumentsonline.org/correspondence/DLA-69.930-8.html>]

Schenker writes of the deteriorating intellectual conditions in Germany and

Austria with respect to other nations, and of the devastating political and psychological consequences. Schenker praises Halm's Klavierübung for its sensitivity to voice leading, and speaks of it as an antidote to the decline of musical literacy. He hopes to talk with Halm about these matters when he moves to Germany.

[OC B/169 Diary entry by Schenker for 22 January 1920](http://www.schenkerdocumentsonline.org/correspondence/OC-B-169.html)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-B-169.html>]

[OJ 10/1, \[52\] Diary entry by Schenker for 9 June 1920](http://www.schenkerdocumentsonline.org/correspondence/OJ-10-1_52.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-1_52.html]

Reflecting on the difficulty of finding housing and provisions, and on the recent German federal elections, Dahms asks whether mastery of chorale and fugue is to be obtained solely by exercises in the manner of [E. F.] Richter and others. — He inquires whether Schenker knows Kurth's Grundlagen des linearen Kontrapunkts, and whether there are any worthwhile [musical] people in Salzburg.

[OC 24/20 Diary entry by Schenker for 1 August 1921](http://www.schenkerdocumentsonline.org/correspondence/OC-24-20.html)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-24-20.html>]

Frimmel acknowledges receipt of a complimentary copy of Tonwille 1, comments neutrally on Schenker's incursions into politics, imagines something rather different by the concept of "Tonwille," and while agreeing with the criticism of Riemann thinks it could have been done more gently. — He asks for review copies of Schenker's editions of Beethoven Op. 110 and 101.

[OC 24/4-5 Diary entry by Schenker for 3 August 1921](http://www.schenkerdocumentsonline.org/correspondence/OC-24-4-5.html)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-24-4-5.html>]

Violin expresses his awe concerning the first issue of Der Tonwille, and declares himself ready to offer his services in making Schenker's work better understood.

[OJ 14/1, \[5\] Diary entry by Schenker for 18 November 1921](http://www.schenkerdocumentsonline.org/correspondence/OJ-14-1_5.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-1_5.html]

Hupka reports on his latest concert, in Munich. Otto Vrieslander and Herman Roth were present, and Hupka reports their critical reactions to his program. He visited the home of Paul Hirsch.

[OJ 10/3, \[28\] Diary entry by Schenker for 14 February 1922](http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_28.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_28.html]

Deutsch offers to provide several books to Schenker instead of two or three hardback copies of the "Moonlight" Sonata edition, and then details several misprints and factual errors in Romain Rolland's biography of Beethoven.

[OJ 14/21, \[3\] Diary entry by Schenker for 15 February 1922](http://www.schenkerdocumentsonline.org/correspondence/OJ-14-21_3.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-21_3.html]

Delivery note from Deutsch's bookshop (Seidel'sche Buchhandlung) to Schenker for works by J. S. Bach, Mozart and Brahms.

[OC 1B/10-11 Diary entry by Schenker for 23 February 1922](http://www.schenkerdocumentsonline.org/correspondence/OC-1-B-10-11.html)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-1-B-10-11.html>]

Schenker returns materials for the Fifth Symphony article, reports a delay in providing information for the facsimile edition of the "Spring" Sonata, and complains that he has futilely lavished time on the purification of the German language for the second edition of Die letzten fünf Sonaten ... Op. 109. — He agrees in principle to Hertzka's idea of an "Urfassung-Ausgabe" of the Beethoven sonatas, and agrees to announce it in Tonwille 2, but asks how the first

seventeen sonatas are to be done retrospectively, and rejects the suggestion that his pupils might make the preparatory graphs.

[OJ 11/36, \[5\] Diary entry by Schenker for 23 March 1922](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-36_5.html]

Hammer praises Schenker's edition of Bach's Chromatic Fantasy & Fugue, raising an issue about fingering on the clavichord.— He inquires after Tonwille 2, and hopes to visit Schenker in Vienna soon.

[OJ 14/21, \[4\] Diary entry by Schenker for 30 June 1922](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-21_4.html]

Invoice from Deutsch's bookshop (Seidel'sche Buchhandlung) for works by Mozart and Brahms, and a book by Hildebrand, which also shows a credit remittance for one copy of Schenker's facsimile edition of Beethoven's "Moonlight" Sonata.

[DLA 69.930/11 Diary entry by Schenker for 2 November 1922](#)

[<http://www.schenkerdocumentsonline.org/correspondence/DLA-69.930-11.html>]

Schenker acknowledges receipt of two booklets on youth and the new republic, returns them, comments on them critically: idealistic German democrats desire maximal remuneration with minimal work; illustrates point by difficulties with maids in Schenker household; German democrats naively overestimate social and intellectual status of non-German commoners (French, British, American); Schenker decries cosmopolitanism and those Germans who advocate individuality at the expense of society; Schenker praises the fascists as countering communism and social leveling, compares Mussolini's Italy favorably with present-day Germany.

[OJ 6/7, \[4\] Diary entry by Schenker for 21 December 1922](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_4.html]

Schenker reports the imminent publication of Tonwille 3, and some new publishing ventures, including a (new) edition of music by C. P. E. Bach and an "Umlinie Edition" of the Short Preludes by J. S. Bach.

[OJ 8/4, \[17\] Diary entry by Schenker for 23 December 1922](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-8-4_17.html]

Amplifying a thought expressed in a recent letter, Schenker speaks of a plan to silence the throng that worships Schoenberg and the moderns, but money for it is lacking.

[OJ 6/7, \[5\] Diary entry by Schenker for 9 July 1923](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_5.html]

Having settled into country life in the Tyrol, Schenker returns to his work, in particular to the ongoing battles with Hertzka over the publication of Der Tonwille. He asks Violin's opinion about a subscription plan for a periodical that would appear four times a year (instead of the current two), and hopes that his friend might spare a few days to visit him in Galtür.

[OJ 6/7, \[6\] Diary entry by Schenker for 20 July 1923](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_6.html]

Schenker describes his efforts to make Der Tonwille more widely read, through its distribution by his pupils and its display in music shop windows. He needs more help from pupils and friends with the dissemination of his work, but complains that Hans Weisse has let him down on more than one occasion by not writing about his work. Finally, he asks Violin's advice about whether he should accept an invitation to speak at a conference in Leipzig, or whether he

should simply stay at home and continue to write.

[OC 12/7-9 Diary entry by Schenker for 10 September 1923](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-12-7-9.html>]

Halm has sent the published score of a string quartet to Schenker. —Patronage has enabled him to publish three volumes of compositions; reports on current and past composition activities and publications. —Discusses what he has learned from Schenker's theories, and questions whether it would be a fault were Bruckner's symphonies not to contain the Urlinie; Halm's book on Bruckner's symphonies has gone into its second edition. —Halm suspects that Schenker may not "agree with" his compositions, and asks whether Schenker wishes to receive further scores. —Halm considers socialism a "historical necessity."

[OJ 5/45, \[3\] Diary entry by Schenker for 12 September 1923](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-45_3.html]

Schenker explains his behavior a few days before, in reply to Weisse's letter of September 7, and his implicit displeasure at his pupil's lengthy trip to Italy in the summer.

[OJ 6/7, \[7\] Diary entry by Schenker for 21 October 1923](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_7.html]

In a wide-ranging letter, Schenker expresses his joy at Karl Violin's improving health, and goes on to mention a number of personal successes he has lately had, including a visit from Paul von Klenau to take advice for a forthcoming performance of Beethoven's *Missa solemnis*. He has also had some unexpected support from his publisher, who wants to expand *Der Tonwille* to a quarterly publication. He is planning to take part in a series of charity concerts (three Haydn piano trios), and has heard that Clemens Kraus and Hans Knappertsbusch are overtaking Furtwängler as conductors in Vienna by accepting more modest fees.

[OJ 11/36, \[8\] Diary entry by Schenker for 22 October 1923](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-36_8.html]

Hammer buys all Schenker's publications, including *Tonwille*, but admits he has difficulty understanding Schenker's *Harmonielehre*; — asks for loan of Halm's [*Klavierübung*]; — gives his forthcoming dates;— comments on the lute and its tablature; — considers Busoni's [*Entwurf*] wrong-headed.

[JOB 94-3, \[6\] Diary entry by Schenker for 2 December 1923](#)

[http://www.schenkerdocumentsonline.org/correspondence/JOB-94-3_6.html]

Schenker has heard nothing from Eugen Steinhof; — he commends Hammer's reaction to Halm's work, and comments unfavorably on the latter's musicianship, character, and opinions; — he writes disparagingly of Robert Brünauer.

[OJ 11/36, \[11\] Diary entry by Schenker for 5 January 1924](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-36_11.html]

Hammer refers to the making of a portrait; — he discusses German and Austrian art with respect to Italian and French; — he comments favorably on *Der Tonwille*, but defends the art of the French.

[OJ 11/35, 22 Diary entry by Schenker for 22 January 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-11-35-22.html>]

Halm checks that Schenker has received a letter and score from him. — He asks for guidance over Oppel's music.

[OC 12/10-12 Diary entry by Schenker for 6 February 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-12-10-12.html>]

Halm offers to send two of his books in return for Schenker's Opp. 109, 110, 111; he discusses the role of improvisation in his own music; he seeks "corporeality" in music, and its absence in Brahms troubles him; argues the case for Bruckner; asks Schenker to choose a passage exhibiting non-genius in his or Oppel's music and discuss it in *Der Tonwille*.

[OJ 6/7, \[8\] Diary entry by Schenker for 14 February 1924](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_8.html]

Schenker reports continuing trouble with Hertzka, especially over delays to the publication of *Tonwille* 5 and 6, which were supposed to appear the previous year, and is beginning to think about legal action. Hertzka has made his position so difficult that he feels obliged to turn down Max Temming's offer of direct financial support for his work. He asks Violin to help find a post in Hamburg for Carl Bamberger, a gifted pupil who, though he neglected his piano studies for a while, is keen to make up for lost time. Finally, he asks if Violin received any of the four volumes of the Beethoven piano sonata edition.

[OJ 14/45, \[31\] Diary entry by Schenker for 16 March 1924](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-45_31.html]

Violin acknowledges receipt of *Tonwille* 5 and the Beethoven sonata edition. In the former, he finds the graphs of the short preludes by Bach more difficult than anything that Schenker has previously done. He will write to Bamberger with the offer of help (in finding an accompanist post in Hamburg). In response to a question on the "Appassionata" Sonata from one of his pupils, he offers an explanation for the falling direction of the transitional theme (measures 24-30) and its reappearance in the development section (measures 94-100) in inverted, ascending form; he asks if this interpretation is sensible.

[OJ 8/4, \[28\] Diary entry by Schenker for 30 March 1924](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-8-4_28.html]

Schenker confirms Violin's interpretation [given in his previous letter] of the "Appassionata" Sonata, and describes continued difficulties with Hertzka. Herman Roth has written to say that he and his son are using Schenker's analyses of Bach preludes in their counterpoint classes, and expresses the hope that one day they will continue Schenker's work independently.

[DLA 69.930/12 Diary entry by Schenker for 4 April 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/DLA-69.930-12.html>]

In response to matters raised by Halm in two previous letters, Schenker discusses figuration, distinguishing between that which works only on the surface and that which arises out of the middle and background, drawing on primal intervals. He also concedes that he heard Bruckner improvising, and criticizes it adversely. He refers to Reger, and outlines plans for forthcoming volumes of *Der Tonwille*.

[OC B/183 Diary entry by Schenker for 12 June 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-B-183.html>]

The Library does not possess the autograph of J. S. Bach's *Kleine Präludien*.

[OJ 12/11, \[10\] Diary entry by Schenker for 23 September 1924](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-11_10.html]

Klenau sends a letter he has received from Felix Weingartner and his own response.

[DLA 69.930/13 Diary entry by Schenker for 6 October 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/DLA-69.930-13.html>]

Asks Halm to send some of his chamber music to Rudolf Pollak, with prospect of performance of the A major string quartet. —Deplores current situation over Sofie Deutsch stipends. —Reports difficulties with UE and intention to change publisher.

[OJ 6/7, \[10\] Diary entry by Schenker for 26 October 1924](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_10.html]

Schenker names ten universities that should receive complimentary copies of *Der Tonwille*, explaining that university music departments (Seminare) are more suitable recipients than conservatories and other types of music schools. With 1924 coming to an end, he will resign from UE and shift publication of *Der Tonwille* to Piper or Drei-Masken Verlag in Munich. The latter have agreed to publish his study of Beethoven's Sonata Op. 106

[OC B/185 Diary entry by Schenker for 30 October 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-B-185.html>]

Altmann is about to send Schenker the autograph parts of J. S. Bach's St Matthew Passion, and asks for remittance.

[OC B/187 Diary entry by Schenker for 14 November 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-B-187.html>]

Schenker may hold on to the parts of the St Matthew Passion for some time.

[OC B/188 Diary entry by Schenker for 17 November 1924](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-B-188.html>]

Altmann asks Schenker to send the balance of the charge for the Bach St Matthew Passion parts.

[OJ 6/7, \[17\] Diary entry by Schenker for 2 February 1925](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_17.html]

Schenker, repeating some of the points made in earlier letters, continues to give an account of Hertzka's dishonest dealings with him over *Der Tonwille* and asks Violin to give him an accurate count of the subscriptions that Max Temming paid for in the distribution of free copies of the journal to university music departments. He asks if Violin suspects that anti-Semitism lurks behind some of the critical notices of his recent concert. Finally, he mentions an article in *Die Musik* by Paul Bekker that numbers Schenker among the hermeneutists; the same issue contains a review of *Der Tonwille*, by Max Broesicke-Schon, disputing the supreme genius of the canonic composers.

[OJ 6/7, \[18\] Diary entry by Schenker for 22 February 1925](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_18.html]

Schenker thanks Violin for his recent letter (and enclosure), which contains evidence of Hertzka's false calculations of subscriptions to *Der Tonwille* – this letter in stark contrast to the actions of his pupils Weisse and Brünauer, who had given more support to the publication of Weisse's recently published vocal quartets than to his writings. Leaving *Der Tonwille* behind, which has earned him little money and caused him much misery, he has written a lengthy study of Bach's solo violin works, which will be published in the first volume of *Das Meisterwerk in der Musik*, which will include a critique of Ernst Kurth's *Grundlagen des linearen Kontrapunkts*.

[OJ 9/12, \[4\] Diary entry by Schenker for 4 March 1925](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-12_4.html]

Bamberger seeks Schenker's advice on the choice of works for a series of Sunday morning concerts that is included in his new contract with Danzig.
[JOB 94-3, \[10\] Diary entry by Schenker for 12 March 1925](#)

[http://www.schenkerdocumentsonline.org/correspondence/JOB-94-3_10.html]

Wherever Hammer may travel, Schenker declares, he will never lose his Germanness. Schenker asserts the superiority post-WWI of the German nation over those of the west. -- He describes his own pianism: his "fingers are like musical brains." -- He gives an account of the dispute with Universal Edition and the outcome of negotiations with Drei Masken Verlag.

[OJ 6/7, \[19\] Diary entry by Schenker for 10 April 1925](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_19.html]

Continuing the story of the ongoing financial battle against Hertzka and Universal Edition, Schenker thanks Violin for providing confirmation of the subscriptions paid for by Max Temming, then recounts that, at a meeting with Hertzka and his bookkeeper, the order-book for *Der Tonwille* had several pages torn out. Schenker is upset that his lawyer Dr. Baumgarten, though an old friend, is not fully supportive of his position and would prefer seek a compromise with Hertzka; this, Schenker feels, would rob him of much of his hard-earned royalties, especially from the Beethoven sonata edition. He now asks Violin to find a contact – outside Hamburg – who would be willing to order nine copies of *Tonwille* 1, as evidence that this issue is still in demand, despite Hertzka's claims to the contrary. He has attended a performance of Hans Weisse's Sextet, of which he found the variation movement and the trio section of the scherzo to be the most satisfactory parts.

[OJ 11/54, \[4\] Diary entry by Schenker for 28 September 1925](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-54_4.html]

Van Hoboken reports on his recent travels, describing the house that he has rented for a year in Vienna; he is to register in Vienna for nine months for study purposes; he thanks Schenker for the plan of work he has sent, and will start lessons with Schenker on October 13, 1925; encloses \$60 in advance monthly payment.

[OJ 6/7, \[27\] Diary entry by Schenker for 15 January 1926](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_27.html]

Schenker agrees to to teach Violin's pupil Agnes Becker twice a week, as soon as she is ready to come to Vienna. He reports Furtwängler's disillusionment with modern music, and notes that Weingartner and Julius Korngold have expressed similar sentiments. He is not optimistic that humanity in general will truly understand the classics, which underscores the important of his (and Violin's) mission.

[OC 54/65-66 Diary entry by Schenker for 15 February 1926](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-54-65-66.html>]

A draft statement of the principles lying behind Schenker's *Meisterwerk* series of Yearbooks, together with a provisional table of contents for the second Yearbook.

[OJ 11/51, \[1\] Diary entry by Schenker for 25 October 1926](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-51_1.html]

Finding his name mentioned adversely in *Meisterwerk* 1, Hindemith writes that he has always striven to fulfill in his own work the fundamental truths that are stated in Schenker's books. He encloses two scores, and is convinced

Schenker will find the Urlinie in them.

[OJ 5/17, \[1, vsn 1\] Diary entry by Schenker for 3 November 1926](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-17_1-vsn-1.html]

In response to Hindemith's letter of October 25, 1926, Schenker's 15-page first draft states his preference for a meeting with Hindemith in Vienna. Schenker thinks differently from Hindemith: the notion of a "good musician" is a delusion; artistic property is comparable with material property; the music of today is quite different from that of the past, the rules of the masterworks do not govern it, hence it is not art at all. Schenker reserves the right to speak his own mind.

[OC 54/111 Diary entry by Schenker for 8 January 1927](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-54-111.html>]

Deutsch thanks Schenker for his recent communications, including a copy of the contract with Drei Masken Verlag for the Meisterwerk Yearbook, and asks for a copy of relevant extracts from the correspondence with the publishers. He reports progress in the establishment of a Photogram Archive at the Austrian National Library, with the cooperation of Dr Robert Haas and financial support from Anthony van Hoboken; similar plans to photographically reproduce autograph manuscripts are underway at the Beethoven House in Bonn, and (for manuscripts of Bach and Handel) also in England. He advises Schenker that proofs will start arriving from the printing-house Waldheim in a few weeks, and expresses his delight in being able to assist Schenker in the promotion of his work.

[OJ 9/34, \[6\] Diary entry by Schenker for 24 January 1927](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_6.html]

Acknowledges Schenker's reply and corrections. There will be no problem with his teacher's examination in May. Reports on recent activities.

[OJ 11/54, \[12\] Diary entry by Schenker for 28 January 1927](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-54_12.html]

Hoboken had to cancel his planned visit to John Petrie Dunn because of illness. — He reports on library visits in London and Paris, discusses manuscripts and conditions for photography, purchases. — He plans no further trips this season.

[OJ 6/7, \[32\] Diary entry by Schenker for 16 February 1927](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_32.html]

Replying to Violin's previous letter, Schenker expresses surprise about (Egon) Pollak's enthusiasm for C. P. E. Bach's Double Concerto. He also expresses uncertainty about whether to accept an honor from the Academy of Arts and Science in Vienna. A translation and adaptation of part of his Counterpoint, vol. 2, has been prepared; and Herman Roth's book on counterpoint has also been published. He sends little Karl a picture of himself, and leaves space for Violin's sister Fanny to add a short greeting.

[DLA 69.930/15 Diary entry by Schenker for 11 July 1927](#)

[<http://www.schenkerdocumentsonline.org/correspondence/DLA-69.930-15.html>]

Thanking Halm for his Beethoven book, he believes that their misunderstandings could be removed and hopes Der freie Satz will help bring that about; gives order of publication for Meisterwerk II and Der freie Satz, and compares his "Das Organische der Fuge" with the work of others on Bach. — Schenker took no part in the Vienna Beethoven festival. — Describes his correspondence with Hindemith.

[OJ 11/54, \[15\] Diary entry by Schenker for 28 August 1927](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-54_15.html]

Hoboken reports on meeting with Furtwängler regarding the Photogrammarchiv, and expresses the hope that it will be possible to interest Furtwängler in performance according to the sources in the Archive; he encloses the final version of the "Aufruf" for the Archive, and discusses negotiations with the Austrian National Library and Ministry of Education. — Comments on Oppel's plan to teach in Leipzig. — Agrees to Schenker's lesson plan and fee for 1927/28. — Describes his travel plans, which include meetings with Louis Koch in Frankfurt, Ludwig Schiedermaier in Bonn, contact with John Petrie Dunn in England, C. S. Terry in Scotland, and Maurice Cauchie in Paris, and photographing [of sources] at the [Paris] Conservatory.

[OJ 11/54, \[16\] Diary entry by Schenker for 30 August 1927](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-54_16.html]

Hoboken has met a violinist, Dr. Loewenstein, who consults early editions and manuscripts for performance purposes, and who cites Otto Klemperer as interpreting from early sources. -- Gives addresses for forthcoming travels.

[OJ 11/35, 25 Diary entry by Schenker for 22 November 1927](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-35_25.html]

Halm acknowledges receipt of Meisterwerk vol. I.

[OJ 14/45, \[71\] Diary entry by Schenker for 18 July 1928](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-45_71.html]

Owing to a "complete breakdown," Violin is recovering at a sanatorium in Schierke, from where he writes. In response to Schenker's previous postcard, Violin had written more than once to Prof. [Fritz?] Stein for the return of the manuscript of a Handel arrangement by Schenker, and he will chase him up in August. A pupil of his, Harry Hahn, has taken upon himself to lecture on Schenker's theories at the local society of composers; for this he has prepared classroom-size enlargements of voice-leading graphs of a Bach prelude and a Schubert waltz, and has proved a surprisingly competent and persuasive speaker.

[OJ 5/7a, \[19\] \(formerly vC 19\) Diary entry by Schenker for 29 September 1928](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_19.html]

Schenker has received large-format Umlinie charts from Harry Hahn and recommends format to Cube.

[OJ 15/15, \[33\] Diary entry by Schenker for 23 October 1928](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-15_33.html]

Weisse points out a part-writing error in Schenker's Counterpoint, vol. 2. He suggests that his teacher looks at Alois Haba's recently published Neue Harmonielehre, and commends Oppel's recent article on Bach's fugal technique.

[OJ 14/45, \[76\] Diary entry by Schenker for 3 March 1929](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-45_76.html]

On the point of departing for the Riviera with his brother-in-law – possibly via Vienna – Violin asks Schenker to make a quick assessment of his voice-leading reduction of Bach's first Two-Part Invention, in C major.

[OJ 12/50, \[1\] Diary entry by Schenker for 27 March 1929](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-50_1.html]

Bernhard Martin sends Schenker an analytical sketch and a composition study, for comment. He expresses his gratitude for all that he has learned from his

lessons with Schenker.

[OJ 5/7a, \[23\] \(formerly vC 23\) Diary entry by Schenker for 15 May 1929](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_23.html]

Gerhard Albersheim will leave a space in Schenker's calendar that Schenker offers to Erich Voss; will teach him himself because Weisse may not be up to date with *Der freie Satz*; Voss to contact him.

[OJ 12/50, \[4\] Diary entry by Schenker for 31 October 1929](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-50_4.html]

Bernhard Martin sends Schenker graphings of a Mendelssohn *Lied ohne Worte* and a J. S. Bach *Kleines Präludium*. -- He describes the duplicated and missing pages in his misbound copy of Schenker's *Harmonielehre*. -- He suggests a correction to Schenker's use of the term "portamento." -- Having read Otto Vrieslander's biography of C. P. E. Bach, he proposes to perform a cantata by the latter and describes the concert program in which it will feature.

[OJ 9/34, \[20\] Diary entry by Schenker for 2 January 1930](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_20.html]

Offers New Year greetings; reports on his current mood, on the Conservatory, his private teaching, and publication plans. Describes Urlinie of C major Prelude from WTC I. Reports on compositional activity and reading.

[OJ 5/7a, \[28\] \(formerly vC 28\) Diary entry by Schenker for 12 January 1930](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_28.html]

Acknowledges OJ 9/34, [20], and gives detailed critique of Cube's analysis of the C major Prelude from WTC I, including graphs; advises on additional reading and Cube's plans to publish the analysis.

[OJ 89/4, \[2\] Diary entry by Schenker for 19 March 1930](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-4_2.html]

Hoboken compares performances of Beethoven's *Missa solennis* by Furtwängler and Klemperer. — He has experienced pains in his arm, and has taken recuperative lessons from Rudolf Breithaupt. — He details work he has been doing for the Photogramm Archive, work of his own, and that for Schenker.

[OJ 89/4, \[3\] Diary entry by Schenker for 23 March 1930](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-4_3.html]

Schenker reacts to Hoboken's news that he has been consulting Breithaupt on piano technique, and defines Hoboken's character as a pianist.

[OJ 6/7, \[52\] Diary entry by Schenker for 26 November 1930](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_52.html]

Schenker summarizes the achievements and ambitions of several of his pupils and followers (Albersheim, Cube, Vrieslander, Roth, Jonas, and Weisse), noting that Weisse is the most ambitious of all of these though he is not completely at home in the new theory. He fears that something might go wrong at Weisse's forthcoming lecture at the Central Institute for Music Education, and hopes that Violin will listen with a sharp ear. Weisse will give a trial run of the lecture at the Schenkers' apartment.

[OC 20/402 Diary entry by Schenker for 20 February 1931](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-20-402.html>]

Weisse describes the extraordinary success of his second lecture (at the Society for Music Pedagogy in Vienna). He asks his teacher's opinion about his rhythmic interpretation of the Bach's Prelude in D minor, BWV 926, and of the

third movement of Brahms's String Quartet in C minor, Op. 51, No. 2.
[OJ 15/15, \[56\] Diary entry by Schenker for 25 February 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-15_56.html]

Weisse thanks Schenker and clarifies a remark of his own regarding the analysis of a Bach prelude; comments on the content of an edition of Mozart's letters, and expresses shock at the death of John Petrie Dunn.

[OJ 12/6, \[8\] Diary entry by Schenker for 30 March 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_8.html]

Jonas thanks Schenker for OJ 5/18, 4; — reports that his own essay and a review of Das Meisterwerk III will appear in the Zeitschrift für Musikwissenschaft; — asks question about a discussion in Der Tonwille of a Bach fugue copied out by Beethoven.

[OJ 5/7a, \[37\] \(formerly vC 37\) Diary entry by Schenker for 12 June 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_37.html]

Schenker sends pieces by Hans Weisse; promises letter from Galtür.

[OJ 5/7a, \[38\] \(formerly vC 38\) Diary entry by Schenker for 30 June 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_38.html]

Schenker encloses the [Mozart calling] card, and sends an article from Der Kunstwart; he emphasizes that Moriz Violin's new institute is a "school," not a "seminar," and offers detailed advice; comments that his theory from Harmonielehre to Meisterwerk constitutes a self-contained whole; recommends use of C. P. E. Bach's Versuch with his theory applied to the examples; and foretells the Urlinie-Tafeln that should be available to Violin/Cube in Hamburg and to Weisse in New York. His eyes have suffered and need complete rest.

[OJ 9/34, \[28\] Diary entry by Schenker for 16 October 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_28.html]

Cube reports enrollment and quality of students at the Schenker Institute, Hamburg; his own teaching is increasingly small-group-tuition based, drawing on Tonwille and Meisterwerk. Karl Violin is recovering.

[OJ 9/34, \[29\] Diary entry by Schenker for 20 October 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_29.html]

Encloses graph of J. S. Bach, Wohltemperirtes Clavier, Book I, Prelude in C major and asks Schenker's opinion of several aspects of his graphing.

[OJ 5/7a, \[40\] \(formerly vC 40\) Diary entry by Schenker for 29 October 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_40.html]

Angi Elias has made a fair copy of Cube's latest graph of the C major Prelude (Wohltemperirtes Clavier, Book I), which Schenker may use in his seminar; Cube to write thanking Elias; Schenker comments on changes to Cube's graph.

[OJ 5/11, \[1a\] Diary entry by Schenker for 12 November 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-11_1a.html]

[OJ 5/11, \[1b\] Diary entry by Schenker for 14 November 1931](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-11_1b.html]

[OJ 12/6, \[10\] Diary entry by Schenker for 3 March 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_10.html]

Jonas reports on his course on Schenker's theory at the Stern Conservatorium, two forthcoming lectures, an article intended for publication, two radio talks and a radio recital; includes reference to his later textbook Das Wesen des musikalischen Kunstwerks.

[OJ 12/6, \[11\] Diary entry by Schenker for 24 March 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_11.html]

Furtwängler liked his essay; Jonas describes his lectures at the Conservatory; the situation with Einstein over publishing his review of Meisterwerk 3; asks about permission to consult Brahms's arrangement of Saul.

[OJ 12/6, \[13\] Diary entry by Schenker for 14 July 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_13.html]

Jonas reports on his visit to Berlin, where he failed to meet with Furtwängler; — discusses Brahms-Handel Saul and Beethoven Op. 109. — He has heard about the Fünf Urlinie-Tafeln from Hoboken and Salzer; — discusses plans for publishing his *Das Wesen des musikalischen Kunstwerkes*. — Has received books from Alfred Einstein.

[OJ 89/5, \[3\] Diary entry by Schenker for 31 July 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-5_3.html]

Schenker welcomes a visit from Hoboken and Miss Boy, and encloses a clipping of an article.

[OJ 15/16, \[87\] Diary entry by Schenker for 14 September 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-16_87.html]

After a long silence, for which he apologizes, Weisse congratulates Schenker on the completion of *Der freie Satz* and reports that he has composed a violin sonata, which retains the neo-Bachian style of his three-voiced piano pieces of 1931. He gives Schenker the dates of his sailing to America and his address in New York.

[OJ 14/1, \[1\] Diary entry by Schenker for 14 November 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-1_1.html]

Salzer reports marvelous Bach performance by Carl Bamberger.

[OJ 9/34, \[35\] Diary entry by Schenker for 7 December 1932](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_35.html]

Cube reports on his current state of mind, his work on a Bach graph (commenting on a graph by Angi Elias), promises to send an article on Schenker that has appeared in the *Frankfurter Zeitung*, on the difficulties of the Schenker-Institut, and on Moriz and Karl Violin.

[OJ 15/16, \[89\] Diary entry by Schenker for 15 February 1933](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-16_89.html]

Weisse has received a copy of Otto Vrieslander's recently published songs and has written Vrieslander a long, critical letter. — He reports on initiatives to have some of Schenker's writings translated into English, and on the success of his analysis of the Bach C major Prelude. Their having purchased copies of the *Five Analyses in Sketchform/Fünf Urlinie-Tafeln*, published by the David Mannes School, is further testimony of Schenker's success on American soil.

[OJ 15/16, \[90\] Diary entry by Schenker for 17 March 1933](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-16_90.html]

Weisse reports the success of his lecture on the C minor prelude from the *Well-Tempered Clavier*, Book 1. — He is currently giving two lectures on a Haydn's sonata. — He inquires about the possibility of having Schenker's foreground graphs for the "Eroica" Symphony printed separately and sold to his pupils, for a series of lectures planned for the following year; the profits entirely to Schenker. — He sees little prospect visiting Europe in the summer, as his financial situation has worsened: the Mannes School has been forced to reduce his teaching for the next season. — He expresses his doubts about

Vrieslander's ability to reshape Schenker's Harmonielehre as a school textbook, and about the value of Harmonielehre itself in the light of his teacher's most advanced theoretical ideas.

[OJ 9/34, \[37\] Diary entry by Schenker for 11 May 1933](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_37.html]

Cube, in response to OJ 5/7a, [45], defends his choice of a descent from 3, with neighbor-note 4, in his analysis of the first theme of Beethoven Op. 26, mvt 1, with graphs as "proof"; he also defends political developments in Germany, and attributes his threatened hunger to Violin's return to Vienna.

[OeNB H Autogr.856/20-5 Diary entry by Schenker for 8 July 1933](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OeNB-H-Autogr.856-20-5.html>]

Schenker asks Marx to intercede with Oswald Kabasta on behalf of Carl Bamberger for the latter to be relayed on Radio Wien.

[OJ 5/18, 35 Diary entry by Schenker for 16 January 1934](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-5-18-35.html>]

Schenker asks for address of Ludwig Landshoff.

[KA, \[1\] Diary entry by Schenker for 18 January 1934](#)

[http://www.schenkerdocumentsonline.org/correspondence/KA_1.html]

Schenker expresses his thanks for the sending of Landshoff's edition of the J. S. Bach Inventions.

[OJ 9/34, \[40\] Diary entry by Schenker for 2 June 1934](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_40.html]

Quotes part of a letter from the Reichsmusikkammer regarding grounds for his dismissal, and reports subsequent conversation with the Conservatory administration. Encloses review of a recent lecture. Includes revised Ursatz for Bach Prelude in body of letter. Inquires about Hans Wolf, and reports on Furtwängler.

[OC 44/13 Diary entry by Schenker for 12 September 1934](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-44-13.html>]

Bamberger asks Schenker to listen to a recital on the radio and give his opinion, and inquires whether he may visit Schenker during the week.

[OJ 70/35, \[6\] Diary entry by Schenker for 21 July 1939](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-70-35_6.html]

Schoenberg letter of recommendation to "whom it may concern."

[LC ASC 27/45, \[29\] Diary entry by Schenker for 20 July 1941](#)

[http://www.schenkerdocumentsonline.org/correspondence/LC-ASC-27-45_29.html]

Violin recounts his experience with one of his sponsors and subsequent interview with her skeptical agent regarding an (unspecified) new project.

Diaries

[Diary entry by Schenker for 12 February 1897](#)

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-01_1897-02/r0002.html]

[Diary entry by Schenker for 7 June 1897](#)

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-01_1897-06/r0001.html]

[Diary entry by Schenker for 16 December 1902](#)

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-04_1902-12/r0003.html]

[Diary entry by Schenker for 2 April 1906](#)

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-04/r0001.html]

Diary entry by Schenker for 18 August 1906

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-08/r0012.html]

Diary entry by Schenker for 26 January 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-01/r0017.html]

Diary entry by Schenker for 6 February 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-02/r0004.html]

Diary entry by Schenker for 21 June 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-06/r0012.html]

Diary entry by Schenker for 7 December 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-12/r0005.html]

Diary entry by Schenker for 15 January 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-01/r0009.html]

Diary entry by Schenker for 23 January 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-01/r0014.html]

Diary entry by Schenker for 5 February 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-02/r0003.html]

Diary entry by Schenker for 26 February 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-02/r0017.html]

Diary entry by Schenker for 28 February 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-02/r0018.html]

Diary entry by Schenker for 4 April 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-04/r0003.html]

Diary entry by Schenker for 6 April 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-04/r0005.html]

Diary entry by Schenker for 1 June 1910

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-09_1910-06/r0001.html]

Diary entry by Schenker for 1 July 1911

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-10_1911-07/r0001.html]

Diary entry by Schenker for 23 July 1911

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-10_1911-07/r0007.html]

Diary entry by Schenker for 11 November 1911

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-10_1911-11/r0002.html]

Diary entry by Schenker for 12 August 1912

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-11_1912-08/r0013.html]

Diary entry by Schenker for 16 October 1912

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-11_1912-10/r0019.html]

Diary entry by Schenker for 27 April 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-12_1913-04/r0027.html]

Diary entry by Schenker for 2 October 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-13_1913-10/r0002.html]

Diary entry by Schenker for 9 October 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-13_1913-10/r0011.html]

Diary entry by Schenker for 2 November 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-13_1913-11/r0002.html]

Diary entry by Schenker for 9 December 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-13_1913-12/r0012.html]

Diary entry by Schenker for 12 December 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-13_1913-12/r0016.html]

Diary entry by Schenker for 27 January 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-01/r0035.html]

Diary entry by Schenker for 17 March 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-03/r0021.html]

Diary entry by Schenker for 4 April 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-04/r0005.html]

Diary entry by Schenker for 9 April 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-04/r0011.html]

Diary entry by Schenker for 6 May 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-05/r0008.html]

Diary entry by Schenker for 9 May 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-05/r0011.html]

Diary entry by Schenker for 18 May 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-05/r0021.html]

Diary entry by Schenker for 25 August 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-15_1914-08/r0034.html]

Diary entry by Schenker for 8 September 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-15_1914-09/r0014.html]

Diary entry by Schenker for 5 October 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-16_1914-10/r0006.html]

Diary entry by Schenker for 15 November 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-16_1914-11/r0017.html]

Diary entry by Schenker for 17 January 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-17_1915-01/r0021.html]

Diary entry by Schenker for 21 January 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-17_1915-01/r0026.html]

Diary entry by Schenker for 3 February 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-17_1915-02/r0003.html]

Diary entry by Schenker for 18 March 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-17_1915-03/r0018.html]

Diary entry by Schenker for 31 March 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-17_1915-03/r0033.html]

Diary entry by Schenker for 18 May 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-18_1915-05/r0022.html]

Diary entry by Schenker for 27 May 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-18_1915-05/r0032.html]

Diary entry by Schenker for 9 June 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-18_1915-06/r0011.html]

Diary entry by Schenker for 17 November 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-19_1915-11/r0018.html]

Diary entry by Schenker for 1 December 1915

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Diary entry by Schenker for 19 December 1915

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 22 October 1913

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 25 October 1913

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0059.html]

OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 27 October 1913

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0063.html]

OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 29 October 1913

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 5 November 1913

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 8 November 1913

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 12 November 1913

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 19 November 1913

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 14 January 1914

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 11 February 1914

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 21 March 1914

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OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 2 April 1914

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[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1915/r0006.html]

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