

Eugen (Francis Charles) d'Albert

born Glasgow, Scotland, April 10, 1864; died Riga, March 3, 1932

Documents associated with this :

[Correspondence](#)

[Diaries](#)

[Lessonbooks](#)

German composer and pianist.

Career Summary

D'Albert studied at the New Music School, London (1874-). He was rated highly as a pianist by Rubinstein, knew Liszt, Richter, Brahms (a member of whose circle he was), and Hanslick, and established an international career as a virtuoso concert pianist. His career as a composer began around 1893; by 1908, he had written eight operas, all performed, and a number of orchestral works, piano pieces, chamber works, and Lieder. By his death, he had written 20 operas, musical comedies, music dramas, etc.

D'Albert and Schenker

D'Albert and Schenker corresponded from at least 1894; Schenker wrote an article on d'Albert in *Die Zukunft* (October 6, 1894), pp.33-36 (OJ 20/2; Federhofer (1990), pp.115-21); and among Schenker's possessions is a photographic portrait of d'Albert inscribed: "To Dr. Heinrich Schenker, a true friend, as a memento of Eugen d'Albert. Frankfurt/a/M, October 6, 1908." (OJ 72/1). See also Federhofer (1985), pp. 55-68.

D'Albert had already written a letter of recommendation for Schenker's *Harmonielehre* to Brockhaus on November 7, 1905, and it was his intervention with Cotta (reply from Cotta to d'Albert, OJ 9/31, [2], November 14, 1905) that persuaded that company to adopt the book, having initially rejected it. Schenker began to distance himself from d'Albert around 1907, becoming disillusioned with d'Albert's music, as in the entry "*Verschenkte Frau* by d'Albert: inexcusably banal; instructive: in the midst of the meaninglessness, the final scene of Act II also underlined with corresponding musical tedium." (lessonbook, OC 3/1, February 8, 1912). After 1914 the two men drifted out of touch without a formal break.

Correspondence with Schenker

Correspondence between d'Albert and Schenker survives as OJ 9/6 (1984-1914: 73 items), and one item from d'Albert to Moriz Violin as 70/6 (1904).

Sources:

NGDM

Federhofer, Hellmut, ed., *Heinrich Schenker als Essayist und Kritiker ...* (Hildesheim: Georg Olms, 1990), pp. 115-21

Federhofer, Hellmut, *Heinrich Schenker nach Tagebüchern und Briefen ...* (Hildesheim: Georg Olms, 1985), pp. 55-68

Correspondence

OJ 9/6, [D] Diary entry by Schenker for 1 January 1894

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

Eugen d'Albert extends an invitation to Schenker.

OJ 9/6, [F] Diary entry by Schenker for 2 January 1894

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

Eugen d'Albert invites the Schenkers to the the Opera.

OJ 9/6, [L] Diary entry by Schenker for 4 January 1894

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

Eugen d'Albert cancels and suggests an alternative time.

OJ 9/6, [N] Diary entry by Schenker for 5 January 1894

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

Eugen d'Albert will try to free himself up for a meeting tomorrow.

OJ 9/6, [1] Diary entry by Schenker for 19 February 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_1.html]

Eugen d'Albert has instructed his publishers to send Schenker all his compositions, and asks Schenker to write about them in Die Zukunft.

OJ 9/6, [2] Diary entry by Schenker for 8 March 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_2.html]

Eugen d'Albert will be in Vienna for two days and seeks a first meeting with Schenker.

OJ 9/6, [3] Diary entry by Schenker for 14 March 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_3.html]

Eugen d'Albert regrets their having been unable to meet, and looks forward to making Schenker's acquaintance soon.

OJ 9/6, [4] Diary entry by Schenker for 25 April 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_4.html]

Eugen d'Albert looks forward to seeing Schenker's most recent article, and agrees to Schenker's postponing until the Fall his feature article on d'Albert. He thanks Schenker for taking an interest in his work.

OJ 9/6, [5] Diary entry by Schenker for 2 July 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_5.html]

Eugen d'Albert thanks Schenker for a recommendation of his work. Things being difficult, he would have had to give up composing had he not also played the piano. He announces completion of his next opera.

OJ 9/6, [6] Diary entry by Schenker for 11 August 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_6.html]

Eugen d'Albert promises his biographical jottings by the end of next week and reports on progress with his new opera.

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.

OJ 9/6, [8] Diary entry by Schenker for 7 September 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_8.html]

Eugen d'Albert asks for the piano reduction of his opera Ghismonda back urgently.

OJ 11/42, [17] Diary entry by Schenker for 8 September 1894

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-42_17.html]

Harden welcomes an article by Schenker on Eugen d'Albert, and encourages Schenker to get d'Albert to revise an autobiographical sketch that will precede Schenker's article.

[OJ 9/6, \[9\] Diary entry by Schenker for 8 September 1894](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_9.html]

Eugen d'Albert provides further information about his relationship with Franz Liszt.

[OJ 11/42, \[18\] Diary entry by Schenker for 4 October 1894](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-42_18.html]

Harden urges Schenker to press Brahms [for material on Bülow]; he thinks that d'Albert will benefit from Schenker's article about him in *Die Zukunft*; he reports cordial impressions of Humperdinck from Cosima and Siegfried Wagner; and he asks whether an article he wrote was any good.

[OJ 9/6, \[10\] Diary entry by Schenker for 10 December 1894](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_10.html]

Eugen d'Albert regrets having been able to find a time for them to meet while he was in Vienna, and gives his temporary forthcoming address.

[OJ 9/6, \[11\] Diary entry by Schenker for 30 March 1895](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_11.html]

Eugen d'Albert gives his forthcoming moves and return dates to Vienna.

[OJ 11/42, \[23\] Diary entry by Schenker for 30 May 1895](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-42_23.html]

Harden tells Schenker that a submission from d'Albert would be welcomed; he encourages Schenker to send him a copy of a previously published lecture which he will consider publishing despite usual practise; and he asks whether Brahms or Rosenthal will contribute any Bülow letters to *Die Zukunft*.

[OJ 9/6, \[12\] Diary entry by Schenker for 5 April 1896](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_12.html]

Eugen d'Albert apologizes for not having yet performed Schenker's *Zwei Clavierstücke, Op. 1*. He discusses arrangements for pupil Paula Szalit, and incloses the piano reduction of his opera "*Ghismonda*," and reports on its Dresden reception.

[OJ 9/6, \[13\] Diary entry by Schenker for 24 April 1896](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_13.html]

A conflict of loyalty over concert agent obliges Eugen d'Albert to decline a concert with Arnold Rosé.

[OJ 9/6, \[14\] Diary entry by Schenker for 2 January 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_14.html]

Eugen d'Albert acknowledges receipt of Schenker's *Zwei Clavierstücke, Op. 1*, which he hopes to perform in the near future, and notifies Schenker of errors in the libretto of his "*Die Abreise*." He apprises Schenker of his next time in Vienna. He is negotiating for a publisher for Schenker's future compositions, and sends New Year good wishes.

[OJ 9/6, \[15\] Diary entry by Schenker for 27 January 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_15.html]

Eugen d'Albert is in Vienna and seeks a meeting with Schenker.

[OJ 9/6, \[16\] Diary entry by Schenker for 28 January 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_16.html]

Eugen d'Albert invites Schenker to Hotel Bristol at 5 o'clock.

[OJ 9/6, \[17\] Diary entry by Schenker for 1 April 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_17.html]

Eugen d'Albert invites Schenker to the first performance of his opera "Gernot."

[OJ 9/6, \[18\] Diary entry by Schenker for 8 May 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_18.html]

Eugen d'Albert expresses his determination to study and perform Schenker's piano pieces in the coming winter, and alludes to Schenker's forthcoming meeting with Paula Szalit.

[OJ 5/19, 3 Diary entry by Schenker for 10 May 1897](#)

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-5-19-3.html>]

Schenker asks Kalbeck to listen to some of his compositions.

[Sbb B II 4413 Diary entry by Schenker for 18 May 1897](#)

[<http://www.schenkerdocumentsonline.org/correspondence/Sbb-B-II-4413.html>]

Schenker reports that Karl Goldmark wrote him a glowing recommendation to Edition Peters on the strength of which he approached Peters, who expressed their regrets. He seeks Busoni's advice and help. Eugen d'Albert has undertaken to play something of his during the winter. He draws Busoni's attention to an article he has published.

[OJ 9/27, \[2\] Diary entry by Schenker for 20 May 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-27_2.html]

Busoni acknowledges receipt of a packet of Schenker's compositions. He suggests that Schenker might combine three of the piano pieces into a single three-section work. He will not now be able to visit Mannheim, where the two men were planning to meet.

[OJ 9/6, \[19\] Diary entry by Schenker for 11 June 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_19.html]

Eugen d'Albert suggests his opera "Rubin" might be better suited to the Viennese public than "Gernot," which he considers an advance on the former. He asks Schenker for his reservations about "Gernot." He raises a question about Schenker's piano "Fantasie", Op. 2.

[OJ 9/6, \[20\] Diary entry by Schenker for 9 September 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_20.html]

Eugen d'Albert reports difficulty with the Szalit family.

[OJ 9/6, \[21\] Diary entry by Schenker for 13 September 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_21.html]

Eugen d'Albert has no alterations to make to Schenker's Fünf Klavierstücke.

[Sbb B II 4418 Diary entry by Schenker for 15 September 1897](#)

[<http://www.schenkerdocumentsonline.org/correspondence/Sbb-B-II-4418.html>]

Schenker is about to finalize work on his Fantasie and show it to Busoni for approval. He hints that he would like Busoni to play one of his works in public.

[OJ 9/6, \[22\] Diary entry by Schenker for 18 October 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_22.html]

Eugen d'Albert has disclaimed responsibility for Paula Szalit because her family is insisting that she play (in public) throughout the coming winter.

[OJ 9/6, \[23\] Diary entry by Schenker for 21 October 1897](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_23.html]

Eugen d'Albert gives his travel plans for the late Fall. He describes the difficult situation with Paula Szalit and her family.

OJ 9/6, [24] Diary entry by Schenker for 28 October 1897

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_24.html]

Eugen d'Albert seeks to mollify an awkwardness that has arisen between the two men.

OJ 9/6, [25] Diary entry by Schenker for 21 November 1897

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_25.html]

Eugen d'Albert asks Schenker to write about two of his operas; he will have nothing further to do with Paula Szalit.

OJ 9/6, [26] Diary entry by Schenker for 24 November 1897

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_26.html]

Eugen d'Albert is not aware of having been guilty of "uncollegial behavior" to a third party.

OJ 9/6, [28] Diary entry by Schenker for 17 January 1898

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_28.html]

Eugen d'Albert promises to play some of Schenker's piano compositions in recitals, and asks to meet.

OJ 5/19, 6 Diary entry by Schenker for 20 January 1898

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-5-19-6.html>]

Schenker writes of impending performances of his piano music by Eugen d'Albert and Ferruccio Busoni, and of the latter's enthusiasm.

OJ 5/19, 5 Diary entry by Schenker for 14 February 1898

[<http://www.schenkerdocumentsonline.org/correspondence/OJ-5-19-5.html>]

Kalbeck's remarks have helped alleviate an unwelcome surprise by Eugen d'Albert.

Sbb B II 4419 Diary entry by Schenker for 15 February 1898

[<http://www.schenkerdocumentsonline.org/correspondence/Sbb-B-II-4419.html>]

Schenker sends Busoni what he considers to be the final version of his *Fantasie*. He inquires whether Busoni has yet made an approach on his behalf to Breitkopf & Härtel. He reports an incomplete performance of his *Fünf Klavierstücke* by Eugen d'Albert, and the fact that the *Neue freie Presse* did not review the concert.

OJ 9/6, [29] Diary entry by Schenker for 1 March 1898

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_29.html]

Eugen d'Albert sends Schenker the libretto, orchestral score, and piano reduction of his opera *Die Abreise* for study and then forwarding to Gustav Mahler. Schenker's piano pieces should be played no fewer than five at a time.

OJ 9/6, [30] Diary entry by Schenker for 4 May 1898

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_30.html]

Eugen d'Albert asks for return of the orchestral score of his opera *Die Abreise*, and seeks recent compositions by Schenker.

OJ 9/6, [31] Diary entry by Schenker for 6 October 1898

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_31.html]

Eugen d'Albert asks whether it would be appropriate to invite Gustav Mahler to a performance of a vocal-orchestral piece. He encloses a photograph of himself. He asks about Schenker's compositions.

OJ 9/6, [31a] Diary entry by Schenker for 13 November 1899

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_31a.html]

Eugen d'Albert thanks Schenker for his "*Syrian Dances*" for piano duet, and sends the piano reduction of his opera "*Kain*."

Sbb B II 4430 Diary entry by Schenker for 7 January 1900

[<http://www.schenkerdocumentsonline.org/correspondence/Sbb-B-II-4430.html>]

Schenker has played his *Syrische Tänze* to Eduard Hanslick and reports the favorable remarks Hanslick made about Busoni. The first public performance of the Dances has been postponed because of illness.

OJ 9/6, [32] Diary entry by Schenker for 2 September 1900

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_32.html]

Eugen d'Albert gives the schedule of forthcoming performances of his opera.

OJ 9/6, [33] Diary entry by Schenker for 17 October 1900

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_33.html]

Eugen d'Albert reports the success of his operas "Kain" and "Die Abreise" in Prague and Dresden, and points out that Vienna is the only sizeable German[sic] stage not to have staged "Die Abreise."

OJ 6/3, [20] Diary entry by Schenker for 11 December 1900

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-3_20.html]

Schenker again raises the question of fees for the Wiener and Leiner families, and suggests a way that they can resolve the differences. He is pleased that a song by him, sung by Eduard Gärtner, was well received.

OJ 9/6, [34] Diary entry by Schenker for 6 January 1902

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_34.html]

Eugen d'Albert proposes they meet on January 10.

OJ 6/4, [26] Diary entry by Schenker for 5 March 1903

[http://www.schenkerdocumentsonline.org/correspondence/OJ-6-4_26.html]

Schenker sees prospects for himself, and believes likewise for Violin. He supports Violin returning to Vienna.

OJ 9/6, [35] Diary entry by Schenker for 18 July 1903

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_35.html]

Eugen d'Albert agrees to look out for vacant posts suitable for Schenker while he is in Germany. He hopes to see him at his forthcoming premiere in Prague, and looks forward his new [C. P. E. Bach keyboard works] edition.

WSLB-Hds 95664 Diary entry by Schenker for 22 July 1903

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-95664.html>]

Schenker is sending Seligmann a copy of his *Beitrag zur Ornamentik*, which he hopes will be grounds for receiving a letter of recommendation from Gustav Mahler (for a post at the Vienna Conservatory). The writing of it has caused him great anguish, and there are even more things he wants to say, which would require writing another book, but without a professorship no one will pay attention to him. He also expresses his desire for female companionship, to help with his work.

OJ 9/6, [36] Diary entry by Schenker for 22 November 1903

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_36.html]

Eugen d'Albert reports a position vacant in Frankfurt.

OJ 9/6, [37] Diary entry by Schenker for 7 December 1903

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_37.html]

Eugen d'Albert expresses sympathy for Schenker's indisposition.

OJ 9/6, [38] Diary entry by Schenker for 30 December 1903

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_38.html]

Eugen d'Albert needs to see Schenker urgently.

OJ 9/6, [39] Diary entry by Schenker for 25 May 1905

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_39.html]

Eugen d'Albert acknowledges receipt of a package from Schenker and indicates that he will remain in Italy until the Fall.

[OJ 9/6, \[40\] Diary entry by Schenker for 3 June 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_40.html]

Eugen d'Albert asks to hold on to the "book" that Schenker has sent him until mid-June.

[OJ 9/6, \[41\] Diary entry by Schenker for 15 June 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_41.html]

Eugen d'Albert gives reasons why he cannot use "Amor und Psyche" as a basis for a composition. He asks whether Schenker will be in Prague for the première of his opera "Flauto Solo."

[OJ 9/6, \[42\] Diary entry by Schenker for 11 July 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_42.html]

Eugen d'Albert asks about the Vienna Volksoper as a suitable venue for his opera "Flauto Solo," and the ethics of not approaching Gustav Mahler first.

[OJ 9/6, \[44\] Diary entry by Schenker for 8 November 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_44.html]

In this significant letter, Eugen d'Albert agrees [to help Schenker find a publisher for his Harmonielehre] and has already written to Brockhaus. He seeks to interest Schenker in his new opera "Flauto Solo," the première of which, in Prague, is in four days' time.

[OJ 9/31, \[2\] Diary entry by Schenker for 14 November 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-31_2.html]

Following Eugen d'Albert's intervention on Schenker's behalf, Cotta is asking to see the manuscript of Harmonielehre.

[OJ 9/6, \[45\] Diary entry by Schenker for 14 November 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_45.html]

Brockhaus replies negatively to Eugen d'Albert's inquiry [re: publication of Schenker, Harmonielehre]; memo forwarded to Schenker.

[OJ 9/31, \[3\] Diary entry by Schenker for 15 November 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-31_3.html]

Cotta will consider Schenker's proposal further, and asks for sight of the manuscript.

[OJ 9/6, \[45a\] Diary entry by Schenker for 18 November 1905](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_45a.html]

Having recommended Schenker's Harmonielehre to J. G. Cotta, publisher, Eugen d'Albert hands the matter over to Schenker. He proposes a meeting after his recital on November 23, and thanks Schenker for attending the première of his opera "Flauto solo" in Prague.

[OJ 9/6, \[45b\] Diary entry by Schenker for 1 March 1906](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_45b.html]

Eugen d'Albert thanks Schenker for [Strauss's] "Salome" and finds it execrable.

[OJ 9/6, \[43\] Diary entry by Schenker for 1 November 1906](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_43.html]

Eugen d'Albert complains of his treatment by Gustav Mahler over the forthcoming première of his opera "Flauto Solo"; he asks Schenker to contact Rudolf Lothar.

[OJ 9/6, \[46\] Diary entry by Schenker for 15 December 1906](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_46.html]

Eugen d'Albert asks Schenker to put the word out to the Viennese press that he was deliberately kept in the dark over the première of his opera "Flauto Solo" at the Vienna Court Opera and feels much aggrieved. Lothar has not contacted him.

CA 61 Diary entry by Schenker for 27 December 1906

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

Schenker asks for a copy to be sent to Eugen d'Albert.

OJ 12/27, [3] Diary entry by Schenker for 29 December 1906

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-27_3.html]

Cotta has sent a complimentary copy of Harmonielehre to Eugen d'Albert.

OJ 9/6, [47] Diary entry by Schenker for 3 February 1907

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_47.html]

Eugen d'Albert asks if Schenker is coming to the concert, otherwise suggests a time to meet.

OJ 9/6, [48] Diary entry by Schenker for 20 February 1908

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_48.html]

Eugen d'Albert invites Schenker to attend the dress rehearsal of his opera "Tiefland."

OJ 9/6, [49] Diary entry by Schenker for 29 February 1908

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_49.html]

Eugen d'Albert thanks Schenker for his congratulations.

WSLB 14 Diary entry by Schenker for 19 August 1908

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-14.html>]

Schenker gives list of those to receive a copy of Beitrag zur Ornamentik.

OJ 9/6, [50] Diary entry by Schenker for 21 August 1908

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_50.html]

Eugen d'Albert asks Schenker to pick him up at his hotel to go to the dress rehearsal.

OJ 9/6, [51] Diary entry by Schenker for 10 December 1908

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_51.html]

Eugen d'Albert hopes to see Schenker at his Friday concert so that they can talk afterwards.

OJ 9/6, [52] Diary entry by Schenker for 27 November 1911

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_52.html]

Eugen d'Albert inquires whether Schenker would be interested in taking on a female pupil.

WSLB 86 Diary entry by Schenker for 30 November 1911

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-86.html>]

Schenker acknowledges receipt of the first galley-proofs of Beethovens neunte Sinfonie and asks for return of his copy of Grove's book on the Beethoven symphonies.

OJ 9/6, [52a] Diary entry by Schenker for 1 December 1911

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_52a.html]

Eugen d'Albert write that "the lady" is an American, and that he should not be held responsible for her.

OC 52/69 Diary entry by Schenker for 1 December 1911

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-69.html>]

Hertkza encloses a letter from Eugen d'Albert and is having the requested book

returned to Schenker.

[WSLB 87 Diary entry by Schenker for 3 December 1911](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-87.html>]

Schenker explains that the music examples without [key] signatures in Beethoven's neunte Sinfonie are direct transcriptions from Beethoven's sketch materials. -- He approves the use of a quotation from a D'Albert letter for publicity purposes.

[OJ 9/6, \[53\] Diary entry by Schenker for 20 December 1911](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_53.html]

Eugen d'Albert tries to arrange a meeting with Schenker.

[OJ 9/6, \[54\] Diary entry by Schenker for 26 December 1911](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_54.html]

Eugen d'Albert invites Schenker to tea on the 30th.

[OJ 9/6, \[55\] Diary entry by Schenker for 12 February 1912](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_55.html]

Eugen d'Albert asks Schenker's opinion of his opera "Verschenkte Frau."

[OJ 9/6, \[56\] Diary entry by Schenker for 11 May 1912](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_56.html]

Eugen d'Albert has instructed Felix Hupka to call on Schenker, and asks Schenker to listen to his compositions.

[WSLB 120 Diary entry by Schenker for 9 June 1912](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-120.html>]

A long letter, biblical in tone, in which Schenker prophesies that a "Flood of the moderns" will come to pass, and in Noah's ark his works will "occupy the place of honor," and that a "bright new light" will establish Universal Edition as superior to the German publishers. He accepts Hertzka's terms for the Beethoven Last Five Sonatas edition for now. He again urges Hertzka to contact Dr. Harpner regarding the planned Organization of Creative and Performing Musicians. He encourages Hertzka to deal more generously with Hans Weisse.

[OJ 9/6, \[57\] Diary entry by Schenker for 11 June 1912](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_57.html]

Eugen d'Albert suggests they attend a concert together on June 24.

[WSLB 121 Diary entry by Schenker for 13 June 1912](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-121.html>]

Schenker reports the state of play [on the Organisation] and again urges Hertzka to contact Dr. Harpner.

[WSLB 123 Diary entry by Schenker for 24 June 1912](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-123.html>]

Schenker reports improved agreement among the supporters of the planned Organization. -- He asks for his contract for his edition of Op. 109, and asks yet again for the fee for correcting proofs of Beethoven's neunte Sinfonie.

[OJ 9/6, \[57a\] Diary entry by Schenker for 1 August 1912](#)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_57a.html]

Schenker has sent Eugen d'Albert a text as a possible basis for an opera libretto, and d'Albert explains his reasons for rejecting it.

[WSLB 133 Diary entry by Schenker for 26 August 1912](#)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-133.html>]

Recounting the backstory of the move to found an [Austrian] organization of

musicians, and painting it as a rearguard action by performers against the dominance of Neue freie Presse chief critic Julius Korngold and certain concert agents, Schenker reports an approach from Hugo Heller in Germany, and presses Hertzka to reveal how committed he is to the cause. — Remarking on the lack of coverage of music in [Austrian] newspapers, he complains at the timid tone of Universal Edition's advertising of his own works.

[OC 52/97 Diary entry by Schenker for 28 August 1912](http://www.schenkerdocumentsonline.org/correspondence/OC-52-97.html)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-52-97.html>]

In an important letter on the plan for an organization of composers and concert musicians, Hertzka declares himself willing to be involved, sets out a timetable, issues a caution, and raises the issue of finance; in dealings with Hugo Heller, UE's and his own name should not yet be divulged.

[OJ 9/6, \[55a\] Diary entry by Schenker for 10 October 1912](http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_55a.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_55a.html]

Eugen d'Albert proposes that Schenker take on a 15-year old musician.

[OJ 13/29, \[8\] Diary entry by Schenker for 10 November 1912](http://www.schenkerdocumentsonline.org/correspondence/OJ-13-29_8.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-13-29_8.html]

Rosenthal apologizes for mishandling of ticket issue, and raises the matter of forming an artists' organization.

[WSLB 143 Diary entry by Schenker for 27 November 1912](http://www.schenkerdocumentsonline.org/correspondence/WSLB-143.html)

[<http://www.schenkerdocumentsonline.org/correspondence/WSLB-143.html>]

Schenker requests another copy of Beethoven Op. 109, and lists the sources he has now consulted, the communications with scholars, the cost and time involved, proclaims the "spectacular" findings made, and the incompetence of all previous editors unmasked.

[OJ 9/6, \[58\] Diary entry by Schenker for 4 December 1912](http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_58.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_58.html]

Eugen d'Albert thanks Schenker for his communication, and hopes to meet with him, perhaps in mid-December.

[OJ 9/6, \[59\] Diary entry by Schenker for 19 April 1914](http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_59.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-6_59.html]

Eugen d'Albert thanks Schenker for his [50th birthday] congratulations.

[OJ 15/16, \[23\] Diary entry by Schenker for 16 July 1914](http://www.schenkerdocumentsonline.org/correspondence/OJ-15-16_23.html)

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-16_23.html]

Weisse thanks Schenker for clippings of two articles from the Münchener Zeitung. Returning them, he critiques Alexander Berrsche's references there to the theory of the trill as expounded in Schenker's Beitrag zur Ornamentik.

[OC 54/305 Diary entry by Schenker for 19 June 1930](http://www.schenkerdocumentsonline.org/correspondence/OC-54-305.html)

[<http://www.schenkerdocumentsonline.org/correspondence/OC-54-305.html>]

A new print of works by C. P. E. Bach has arrived at Hoboken's; Deutsch would like Schenker to look at it. -- He advises Schenker to make corrections to Tomay's calligraphy [of the voice-leading graphs] as soon as they are ready, and not to wait until September, if the "Eroica" monograph is to be published by the end of the year.

Diaries

[Diary entry by Schenker for 7 February 1897](http://www.schenkerdocumentsonline.org/diaries/OJ-01-01_1897-02/r0001.html)

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-01_1897-02/r0001.html]

Diary entry by Schenker for 15 November 1903

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-04_1903-11/r0003.html]

Diary entry by Schenker for 4 February 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-02/r0002.html]

Diary entry by Schenker for 18 February 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-02/r0009.html]

Diary entry by Schenker for 26 March 1907

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-03/r0018.html]

Diary entry by Schenker for 21 February 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-02/r0013.html]

Diary entry by Schenker for 22 February 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-02/r0014.html]

Diary entry by Schenker for 24 February 1908

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-02/r0015.html]

Diary entry by Schenker for 8 February 1912

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-11_1912-02/r0008.html]

Diary entry by Schenker for 30 June 1912

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-11_1912-06/r0030.html]

Diary entry by Schenker for 15 November 1912

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

Diary entry by Schenker for 27 November 1912

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-11_1912-11/r0034.html]

Diary entry by Schenker for 5 December 1913

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-13_1913-12/r0007.html]

Diary entry by Schenker for 10 April 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-04/r0012.html]

Diary entry by Schenker for 21 April 1914

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-14_1914-04/r0023.html]

Diary entry by Schenker for 14 November 1915

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-19_1915-11/r0014.html]

Diary entry by Schenker for 25 March 1917

[http://www.schenkerdocumentsonline.org/diaries/OJ-02-07_1917-03/r0025.html]

Diary entry by Schenker for 30 November 1921

[http://www.schenkerdocumentsonline.org/diaries/OJ-03-03_1921-11/r0030.html]

Diary entry by Schenker for 14 November 1926

[http://www.schenkerdocumentsonline.org/diaries/OJ-03-09_1926-11/r0014.html]

Diary entry by Schenker for 13 June 1930

[http://www.schenkerdocumentsonline.org/diaries/OJ-04-03_1930-06/r0013.html]

Diary entry by Schenker for 20 July 1932

[http://www.schenkerdocumentsonline.org/diaries/OJ-04-05_1932-07/r0020.html]

Lessonbooks

OC 3/1: Jan 1912-Mar 1912 Diary entry by Schenker for 29 January 1912

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1911/r0032.html]

OC 3/1-2: Oct 1912-Jun 1913 Diary entry by Schenker for 2 October 1912

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1912/r0007.html]

OC 3/3: Oct 1915-Jun 1916 Diary entry by Schenker for 15 March 1916

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1915/r0038.html]

OC 3/3: 1921/22 Diary entry by Schenker for 30 June 1922

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1921/r0001.html]