Franz Schubert

Types: person Names:

Franz Schubert Franz Peter Schubert

Relationships:

"Ihr Bild," Schwanengesang, D 957, No. 9 is composed by Franz Schubert Octet in F major, D 803 is composed by Franz Schubert Piano Quintet in A major, D 667 ("Trout") is composed by Franz Schubert Piano Sonata in A major, D 959 is composed by Franz Schubert Piano Sonata in A minor, D 784, Op. 143 is composed by Franz Schubert Piano Sonata in A minor, D 845, Op. 42 is composed by Franz Schubert Piano Sonata in B major, D 575, Op. 147 is composed by Franz Schubert Piano Sonata in Bb major, D 960 is composed by Franz Schubert Piano Sonata in C minor, D 958 is composed by Franz Schubert Piano Sonata in D major, D 850, Op. 53 is composed by Franz Schubert Piano Sonata in G major, D 894, Op. 78 is composed by Franz Schubert Piano Trio in B-flat major, D 898 is composed by Franz Schubert Piano Trio in E-flat major, D 929 is composed by Franz Schubert Schwanengesang, D 957 is composed by Franz Schubert song "Gretchen am Spinnrade" is composed by Franz Schubert String Quartet in A minor, D. 804 is composed by Franz Schubert String Quartet in C minor, D703 ("Quartettsatz") is composed by Franz Schubert String Quartet in D minor, D 810 ("Death and the Maiden") is composed by Franz Schubert String Quartet in G major, D 887 is composed by Franz Schubert String Quintet in C major, D 956 is composed by Franz Schubert Symphony No. 8 in B minor, D 759 ("Unfinished") is composed by Franz Schubert Symphony No. 9 in C major, D 944 ("Great") is composed by Franz Schubert Winterreise is composed by Franz Schubert Sonata in A minor for arpeggione and piano ("Arpeggione") is composed by Franz Schubert 36 Originaltänze (Erste Walzer), Op. 9 (D. 365) is composed by Franz Schubert "Der Doppelgänger," Schwanengesang, D 957, No. 13 is composed by Franz Schubert Waltz in A-flat major is composed by Franz Schubert Impromptu in C minor, D 899, No. 1 is composed by Franz Schubert Impromptu in G-flat major, D 899/Op.90, No. 3 is composed by Franz Schubert Impromptu in A-flat major, D 899, No. 4 is composed by Franz Schubert Moment Musical in F minor, D 780/Op.94, No. 3 is composed by Franz Schubert Symphony No. 5 in Bb major is composed by Franz Schubert Mass in Ab major is composed by Franz Schubert Rosamunde music is composed by Franz Schubert Die Zwillingsbrüder is composed by Franz Schubert Die schöne Müllerin is composed by Franz Schubert

Stabat mater is composed by Franz Schubert Die Forelle is composed by Franz Schubert Divertissement à l'hongroise is composed by Franz Schubert Mirjams Siegesgesang is composed by Franz Schubert Overture in D "in the Italian Style," D 590 is composed by Franz Schubert Overture in C "in the Italian Style," D 591 is composed by Franz Schubert Six grandes marches, D 819, piano four hands is composed by Franz Schubert An den Mond is composed by Franz Schubert Die Verschworenen (Der häusliche Krieg), opera is composed by Franz Schubert An den Tod is composed by Franz Schubert Fünf Menuette mit sechs Trios is composed by Franz Schubert 12 Valses nobles, D 969 is composed by Franz Schubert Symphony No. 4 in C minor, D 417 ("Tragic") is composed by Franz Schubert Symphony No. 3 in D major, D 200 is composed by Franz Schubert Symphony No. 7 in E major, D 729 is composed by Franz Schubert Moment Musical in C-sharp minor, D 780/Op.94, No. 4 is composed by Franz Schubert Fantasy in C major ("Wanderer Fantasy") is composed by Franz Schubert Impromptu in B-flat major, Op. 142 (D935), No. 3 is composed by Franz Schubert Impromptu in F minor, Op. 142 (D935), No. 1 is composed by Franz Schubert Impromptu in A-flat major, Op. 142 (D935), No. 2 is composed by Franz Schubert Impromptu in F minor, Op. 142 (D935), No. 4 is composed by Franz Schubert Deutscher Tanz in Ab major, D820, No. 1 is composed by Franz Schubert Deutsche Tänze, D820 is composed by Franz Schubert Deutscher Tanz in Ab major, D820, No. 2 is composed by Franz Schubert Deutscher Tanz in Ab major, D820, No. 3 is composed by Franz Schubert Deutscher Tanz in Bb major, D820, No. 4 is composed by Franz Schubert Deutscher Tanz in Bb major, D820, No. 5 is composed by Franz Schubert Deutscher Tanz in Bb major, D820, No. 6 is composed by Franz Schubert Nachtviolen, D752 is composed by Franz Schubert Memnon is composed by Franz Schubert The Nightingale, D724, male-voice chorus is composed by Franz Schubert Serenade, D920 alto, male-voice chorus, piano is composed by Franz Schubert Flight of Urania, D554 is composed by Franz Schubert Uraniens Flucht, D554 is composed by Franz Schubert Rondo in A major for piano four hands, D951 is composed by Franz Schubert 5 German Dances with 7 Trios, D 90 is composed by Franz Schubert

Correspondence

CA 34 Diary entry by Schenker for 18 August 1906

[http://www.schenkerdocumentsonline.org/correspondence/CA-34.html]

Schenker returns final proofs of gatherings 17 and 18 of Harmonielehre, and asks for gathering 20.

WSLB 132 Diary entry by Schenker for 25 August 1912

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-132.html]

Schenker returns the contract for Die letzten fünf Sonaten von Beethoven signed. — Proclaiming "Ex Austria lux," he says that Austria's tradition from Haydn to Brahms and Dvo#ák[sic] will now be followed by Schenker's "explanation" (Aufklärung) of that tradition, which will spawn a new generation of composers superior to the present "cacophony," with Universal Edition as the agent of that "rebuilding of tonal music" (Aufbau der Tonkunst). — He alludes to the possibility of teaching for the Gesellschaft der Musikfreunde's proposed "Hochschule." — He prompts Hertzka to act on the Organization of Musicians project in the fall.

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.

OJ 15/5, [2] Diary entry by Schenker for 17 September 1918

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-5_2.html]

Waechter tries again to elicit contributions from Schenker to Das Neue Oesterreich, and asks Schenker's opinion on an analysis of a Schubert song. Schenker's honorarium for lessons is too high.

OJ 5/43, [1] Diary entry by Schenker for 28 September 1918

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-43_1.html]

Schenker thanks Waechter for sending some of his work and praises it for being on the right path toward genius; he questions musical education and existing music periodicals.

OC 52/923 Diary entry by Schenker for 6 June 1919

[http://www.schenkerdocumentsonline.org/correspondence/OC-52-593.html]

Hertzka acknowledges receipt of WSLB 302; he cannot entertain early publication of Weisse's work but wishes to get to know it now. — He hopes to have work from Schenker's pen as soon as work for Cotta is finished. — He proposes that the Foreword to Die letzten fünf Sonaten von Beethoven ... op. 111 be omitted [in an future edition].

WSLB 303 Diary entry by Schenker for 12 June 1919

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-303.html]

Schenker promises to send Hans Weisse to see Hertzka. In reacting unfavorably to Hertzka's suggestions that the Foreword to Die letzten fünf Sonaten von Beethoven, Op. 111 be discarded for its second edition, Schenker puts up a stout defense of his use of polemic in his writings, contending that art, life, and politics are inextricably interconnected. He claims that his pronouncements on politics now will prove correct in the long run. His sole concern is with the truth; he is not interested in pandering to his readers. OJ 15/5, [3] Diary entry by Schenker for 2 September 1919

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-5_3.html]

Waechter is sending copy of his Schubert study, and offers to send the manuscript of his forthcoming book for Schenker's assessment.

OJ 10/3, [2] Diary entry by Schenker for 8 September 1919

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_2.html]

Deutsch encloses part of a letter from Ludwig Scheibler, which he says will interest Schenker. He has finished work on two volumes of his documentary biography.

OJ 15/5, [4] Diary entry by Schenker for 1 October 1919

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

Waechter asks for an article on performance for Der Merker, remarking that analysis takes the performer only so far, after which the latter's feelings must take over. He praises Schenker's prowess in analysis, and asks again if he may send the manuscript of his latest book for Schenker's appraisal.

OJ 10/3, [5] Diary entry by Schenker for 8 January 1920

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_5.html]

Deutsch reports that Hertzka wants the music connoisseur edition of the "Moonlight" Sonata to include facsimiles only, not textually cleaned editions. Deutsch outlines the basis of the contract (editors will receive 8% of the retail price) and the production timetable. He asks if Schenker would rather take on a different facsimile due to competition from a Copenhagen publisher. Schenker's Theory of Harmony was not it stock in Vienna.

OJ 10/3, [6] Diary entry by Schenker for 9 January 1920

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_6.html]

Deutsch is sorry that a customer prevented him for speaking with the Schenkers when they visited his store. Photographic originals will be needed for the connoisseur edition.

OC B/169 Diary entry by Schenker for 22 January 1920

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

OJ 10/3, [23] Diary entry by Schenker for 30 January 1921

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_23.html]

The overdue ["Moonlight" Sonata edition] contract is finally ready, and Deutsch hopes that Schenker is happy with the wording. The Bonn photographs are also ready. Schenker should expect to receive an edited version of his commentary, and perhaps also an English translation.

OJ 10/3, [28] Diary entry by Schenker for 14 February 1922

[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 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 10/3, [37] Diary entry by Schenker for 26 May 1922

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_37.html]

Deutsch reports that Drei Masken will not publish a facsimile edition of Beethoven's "Spring" Sonata Op. 24, and will instead publish editions of Beethoven's Piano Sonata in F-sharp Op. 78, a string quartet by Haydn, and Schubert's Winterreise and B minor Symphony.

OJ 10/3, [38] Diary entry by Schenker for 30 October 1922

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_38.html]

Deutsch apologizes for the delay to Schenker's payment for the "Moonlight" Sonata facsimile edition, for which Deutsch himself is to blame. Schenker's debt to Seidel's Book Dealership is 301 marks and 300 kronen, which should be balanced by his income from the facsimile edition.

OJ 10/3, [39] Diary entry by Schenker for 29 December 1922

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_39.html]

Deutsch provides a full overview of Schenker income from the current sales reported by Universal Edition of the "Moonlight" Sonata facsimile edition, and also his debts at Seidel's Book Dealership; Schenker owes Deutsch 76.65 marks. Deutsch is dissatisfied with Universal Edition's behavior with respect to the publication.

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.

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.

JOB 94-3, [5] Diary entry by Schenker for 24 October 1923

[http://www.schenkerdocumentsonline.org/correspondence/JOB-94-3_5.html]

Schenker invites Hammer and his wife for November 7; — The problem of the "middleman" (performer, etc.) in music, by contrast with painting; — he reports on Hertzka's proposal to make Tonwille a quarterly publication. 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

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.

OJ 10/3, [40] Diary entry by Schenker for 9 May 1924

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_40.html]

Deutsch thanks Schenker for the most recent (sixth) issue of Tonwille. He read Schenker's comments on Schubert's "Gretchen am Spinnrade" (Op. 2) with great interest, although he did not fully understand them. Deutsch encloses an announcement from the publisher Vieweg that may be of interest to Schenker. 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.

OC 54/5-7 Diary entry by Schenker for 9 December 1924

[http://www.schenkerdocumentsonline.org/correspondence/OC-54-5-7.html]

In the light of an exchange of letters with UE, Schenker suggests that the new publication have a new title (Die Urlinie) but that the old typeface and format be

retained. He suggests that the new periodical should include articles on each of the Chopin etudes and the four Brahms symphonies, and on symphonies by Beethoven, Mozart, Schubert and Haydn, from all of which book-length studies could subsequently be made.

OJ 14/45, [41] Diary entry by Schenker for 19 January 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-45_41.html]

Violin reports on a successful concert in which he performed both as a soloist and with the Klingler String Quartet. He thanks Schenker for Tonwille 10. He has received a copy of Hans Weisse's recent vocal quartets, and is puzzled by how a limited talent can write such good music. He is going to see Max Temming, and has received four courteous letters of acknowledgement from university music departments for copies of Der Tonwille.

OJ 9/34, [1] Diary entry by Schenker for 21 January 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_1.html]

Cube has had to extend his holiday to take care of his father, who has been forced to abandon his second marriage under pressure from his firm. OJ 9/12, [2] Diary entry by Schenker for 18 February 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-12_2.html]

Bamberger reports that after six months of repetiteur work he has been granted some conducting. -- He laments the lack of musical education of the Danzig citizens, and its impact on the theater's repertory. Talent is not appreciated by the theater's administrators. He wants to move on from Danzig, suggesting Dessau. -- He reports on his reading of Der Tonwille, and his success in encouraging others to subscribe. -- He asks Schenker a question about Schubert's song "Wohin?"

WSLB-Hds 191.557 Diary entry by Schenker for 18 October 1925

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-557.html]

Responding to Deutsch's request, Schenker sends his text for inclusion in the forthcoming Schubert issue of Moderne Welt, and invites the Deutsches for an afternoon snack.

OJ 10/3, [41] Diary entry by Schenker for 20 October 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_41.html]

Deutsch thanks Schenker for quickly providing his text [for the forthcoming Schubert issue of Moderne Welt]. He has written to Thomas Mann regarding the reference to Schubert's "Der Lindenbaum" in Mann's novel Der Zauberberg. The Deutsches accept Schenker's invitation for an afternoon snack, but can only come on a Sunday after Novemeber 2.

OJ 10/3, [42] Diary entry by Schenker for 6 November 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_42.html]

Deutsch informs Schenker that due to space constraints the editors have (without Deutsch's prior knowledge) cut the first four paragraphs of Schenker's article, leaving only the last two paragraphs, which refer particularly to Schubert. He asks Schenker to agree to this cut, but also offers him the option of removing his article so that it can be used in full elsewhere. Deutsch asks Schenker to look at a Beethoven manuscript at Heck's.

OJ 10/3, [44] Diary entry by Schenker for 22 November 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_44.html]

Deutsch enjoyed today's afternoon tea at the Schenkers and will return the Vrieslander and Hammer books to Schenker tomorrow. He asks Schenker to

speak to Hoboken about the possibility of him purchasing Deutsch's collection of Schubert first editions.

OJ 14/45, [110] Diary entry by Schenker for 5 December 1925

[http://www.schenkerdocumentsonline.org/correspondence/OJ-14-45_110.html]

Violin gives Schenker the program of his concerts with van den Berg and Buxbaum.

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 10/3, [53] Diary entry by Schenker for 16 January 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_53.html]

Deutsch asks Schenker what he wrote about Domenico Scarlatti and Chopin as non-German geniuses, for his forthcoming trip to Sweden. He has learned that Schubert was paid for two summers' teaching for the Esterházy family; he has valued two song manuscripts belonging to the family at 4,000 marks. 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 10/3, [65] Diary entry by Schenker for 11 July 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_65.html]

Deutsch tells Schenker that the second edition of Schindler's Beethoven biography is available, but not the first. --- He explains at length a misunderstanding over the reprinting of Beethoven's Piano Sonata Op. 57, with correction strips, before Universal Edition reissued Schenker's edition, revised in the light of the facsimile of the autograph manuscript. --- He is thoroughly pleased with Hoboken's text (announcing the Photogram Archive) and gives an account of his and Hoboken's movements over the summer.--- He reports on a project in America to find a completion for Schubert's "Unfinished" Symphony, and expresses his regret that Drei Masken Verlag have been slow to prepare the second Meisterwerk yearbook for publication.

OJ 10/3, [71] Diary entry by Schenker for 15 October 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_71.html]

Deutsch accepts an invitation to the Schenkers on Wednesday, October 19. – Drei Masken Verlag have told him that they have already paid Schenker's honorarium and sent him complementary copies [of the second Meisterwerk yearbook] in January and that the second payment came to him from their branch in Vienna. – He has been working on a Beethoven catalogue but must now turn his attention to Mozart, and then to Schubert.

OJ 15/16, [58] Diary entry by Schenker for 27 October 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-15-16_58.html]

Weisse congratulates Schenker on the publication of the second Meisterwerk Yearbook, of which has expresses mainly admiration. But he is unhappy with Schenker's dismissal of the fugue from Reger's Variations and Fugue on a theme of Bach, and with his reading of the Urlinie in Schubert's Waltz Op. 9 (D. 365), No. 5, and Beethoven's Sonata Op. 10, No. 2.

OJ 10/3, [74] Diary entry by Schenker for 22 November 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_74.html]

Deutsch suspects that with the typesetters' "messing up" of Schenker's revised copy of Schubert's "Unfinished" Symphony the material has been made illegible. — He has been in contact with people regarding a possible radio talk by Schenker, and one by himself on the redesigning of the Mozarteum. — He reports that the pianist Heinz Jolles would like Schenker to prepare an edition of one of Beethoven's variation sets (WoO 80 or the "Diabelli"), and that Josef Braunstein is gratified to hear of Schenker's interest in his recent book on the "Leonore" overtures.

OJ 71/19, [1] Diary entry by Schenker for 30 November 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-71-19_1.html]

Kalmus thanks Deutsch for his recent help with a Schubert publication, then reports that one of their editors mistakenly added changes to Schenker's annotated copy of the "Unfinished" Symphony which was to be used for the new edition. He apologizes for the error, and is returning Schenker's copy together with another copy of the score into which Schenker's original notations have been entered as accurately as possible.

OJ 10/3, [75] Diary entry by Schenker for 2 December 1927

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_75.html]

Deutsch encloses Schenker's score of the "Unfinished" Symphony that was used used for the new edition and Alfred Kalmus's apologetic letter. He mentions the pianist Heinz Jolles' interest in Schenker's editorial work, in the hope that Schenker might at some point tackle Beethoven's "Diabelli" Variations.

OJ 10/3, [76] Diary entry by Schenker for 27 January 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_76.html]

Deutsch has spoken to Alfred Kalmus about the revisions that Schenker (with

Deutsch's assistance) has proposed for a reprinting of the score of Schubert's "Unfinished" Symphony. Kalmus said that time was pressing and he was unable to show the two men the changes before the work went to press. WSLB-Hds 191.561 **Diary entry by Schenker for 6 February 1928**

WOLD-HUS 191.001 Diary entry by Schenker for 6 repruar

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-561.html]

Schenker congratulates Deutsch on his two most recent radio broadcasts, and on his impending appointment as editor of a monthly music journal. OJ 10/3, [79] **Diary entry by Schenker for 4 March 1928**

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_79.html]

The Deutsches will visit the Schenkers on Wednesday, March 14. Hanna reports that Hoboken has been unwell.

OJ 10/3, [80] Diary entry by Schenker for 19 March 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_80.html]

Deutsch reports that Eusebius Mandyczewski, the Archivist at the Gesellschaft der Musikfreunde, would like to prepare a revised edition of Schubert's "Unfinished" Symphony, and asks Schenker if he would be prepared to make his textual notes on the symphony available to him.

OJ 11/54, [23] Diary entry by Schenker for 21 March 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-54_23.html]

Hoboken has still made no progress on photographic work at the Paris Conservatory. — He will go to Rotterdam and Münster. — Speaks of the importance of his Archive work and contacts he has made. Will probably go to a concert featuring music of Alban Berg. — He asks Schenker to intervene with O. E. Deutsch.

OJ 10/3, [81] Diary entry by Schenker for 25 March 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_81.html]

Deutsch's plans to give a pre-concert talk on the radio have been messed up by Max Ast at Austrian Radio. -- He asks Schenker to tell him about the authentic copies of Beethoven's works made for Archduke Rudolph. -- He has been on the track of a German mass for the dead by Schubert (the Deutsche Trauermesse) and would like to show Schenker his work on it. OJ 10/3, [82] Diary entry by Schenker for 26 March 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_82.html]

Deutsch writes about the sketches for a symphony in E major by Schubert, in the possession of the Royal College of Music in London. He would like to have a copy made so that the work can be published – possibly by Oxford University Press. The costs should be borne by the publisher, not the Photogram Archive, which would nonetheless get a copy of the reproduction.

OJ 89/2, [5] Diary entry by Schenker for 26 March 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-2_5.html]

Schenker conveys Deutsch's response to van Hoboken's questioning of a planned facsimile of Schubert sketches. — Schenker discusses strategy for persuading Paris to supply photographs for the Photogrammarchiv. OJ 10/3, [84] Diary entry by Schenker for 1 May 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_84.html]

Deutsch has picked up a copy of his and Schenker's recent edition of the "Unfinished" Symphony; he has made a complaint to Universal Edition and let the publisher know of Schenker's displeasure with the-- He is going away for a few days, but returning to give a radio broadcast on Schubert's settings of

Walter Scott.

OJ 10/3, [85] Diary entry by Schenker for 15 May 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_85.html]

Deutsch thanks Schenker for his kind words (about his recent radio broadcast) and describes the difficulties in preparing things for publication in Radio Wien. He informs Schenker that Brahms's arrangement of a Schubert song has already been published. He has discovered that the Guitar Quartet believed to be by Schubert is an arrangement, and that an early cantata, Die Advokaten, is also based on the work of another composer.

WSLB-Hds 191.562 Diary entry by Schenker for 17 May 1928

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-562.html]

Responding to Deutsch's previous message, Schenker confirms that the Deutsche Trauermesse must, on musical grounds, be a work by Franz Schubert. He also agrees with Deutsch that the Quartet for guitar, flute, violin, and cello must be an arrangement of a work by a fashionable composer of the time.

OJ 10/3, [88] Diary entry by Schenker for 14 June 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_88.html]

Deutsch can show Schenker the reissue (Titelauflage) of Beethoven's Sonata Op. 6 if he is interested. -- On the 27th, he is giving a radio broadcast on Schubert's lost symphony; he has obtained funding (\$1,000) for the person who finds it. -- He is giving another radio talk on July 3, on Schubert's incidental music to Rosamunde.

WSLB-Hds 191.563 Diary entry by Schenker for 22 June 1928

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-563.html]

Schenker thanks Deutsch for his birthday greetings, explaining that, although he feels alienated from the musical world of the present day, he is convinced that his work will have a lasting effect on future generations.

OJ 10/3, [90] Diary entry by Schenker for 27 June 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_90.html]

Touched by Schenker's response to his birthday greetings, Deutsch quotes a passage from Johann Mayrhofer's recollections of Schubert. He notes that the Columbia Phonograph Company has sponsored a competition that could be viewed as a kind of Nobel Prize for music.

OJ 10/18, [3] Diary entry by Schenker for 11 July 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-18_3.html]

Miss Elias is glad that Schenker is "not dissatisfied" with her graphings of his piano piece Op. 4, No. 1 and looks forward to her October lessons for a detailed discussion. — She inquires about Vrieslander's "monograph." — She was interested to see the autograph and first edition of "Erlkönig" juxtaposed in a Schubert exhibition.

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 10/3, [92] Diary entry by Schenker for 27 September 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_92.html]

Deutsch gives Schenker information about Brahms's arrangement of a Schubert song ("Ellens zweiter Gesang") and the guitar quartet attributed to Schubert. 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 Urlinie charts from Harry Hahn and recommends format to Cube.

OJ 9/34, [14] Diary entry by Schenker for 4 October 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_14.html]

Cube acknowledges OJ 5/7a, [18] and [19], and comments; reports on his own recent activities and plans, and on events in the Conservatory, on a forthcoming Schubert festival, and Radio Vienna. He is about to return the Hammer etching. OJ 9/34, [15] **Diary entry by Schenker for 7 November 1928**

[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_15.html]

Cube reports his activities in Cologne, especially his work with Heinrich Lemacher, who is a "connoisseur of the Urlinie"; reports on his compositions. Will visit Hupka and Albersheim next time.

OJ 5/7a, [21] (formerly vC 21) **Diary entry by Schenker for 20 November 1928** [http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_21.html]

Sends best wishes for Cologne lecture-series; is planning to issue a folder of Urlinien for use by teachers, and may deposit his handwritten Urlinien in the Photogrammarchiv, which will be officially opened on November [25]. The "counter-examples" should be taken slowly.

OJ 10/1, [103] Diary entry by Schenker for 23 November 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-1_103.html]

Dahms is unable to attend the Schubert conference in Vienna. — His latest appeals on marital situation have been rejected.

OJ 10/3, [96] Diary entry by Schenker for 11 December 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_96.html]

Deutsch outlines plans for the publication of catalogues of music manuscripts worldwide and, in particular, new thematic catalogues of the music of Schubert, Mozart and Beethoven. With the intervention of Leopold Richtera, he has been assured of a good working relationship with the director of music at Radio Wien (RAVAG).

OJ 8/4, [60] Diary entry by Schenker for 22 December 1928

[http://www.schenkerdocumentsonline.org/correspondence/OJ-8-4_60.html]

The Schenkers send the Violins their best wishes.

OJ 13/25, [4] Diary entry by Schenker for 7 February 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-13-25_4.html]

Rinn reports that publication of "Eine Rettung der klassischen Musik-Texte" must be delayed because a copy of the faulty Peters edition of Schubert's Sonata (Op. 78, in G major), which is the subject of Schenker's essay, cannot be found anywhere in Munich. He asks Schenker to send him his own copy, so that it can be used for the reproduction of the musical text. He also mentions the death of August Halm, and his intention of marking the event in the same issue in which Schenker's article is now to appear. OJ 10/3, [97] **Diary entry by Schenker for 12 February 1929**

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_97.html]

Deutsch thanks Schenker for his recent postcard, then describes the circumstances of his recent and forthcoming radio programs, which include a series of concerts given by a "Kammerensemble" (chamber group) which includes professors from the Vienna Academy. He has been to a man named Villers, who has been reconstructing orchestral scores from piano reductions. OJ 11/54, [25] Diary entry by Schenker for 27 March 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-11-54_25.html]

Hoboken has broken off his friendship with Otto Vrieslander after discovering that the latter has been cheating him.

OJ 10/3, [103] Diary entry by Schenker for 11 June 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_103.html]

Deutsch gives Schenker a detailed, comprehensive account of how his royalties on the sale of the third Meisterwerk yearbook are based.

OJ 89/3, [5] Diary entry by Schenker for 22 July 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-3_5.html]

Hoboken gives his view on Vrieslander's honorarium demand.— He is not yet finished with analyzing Brahms Op. 117, No. 1.

OJ 10/3, [104] Diary entry by Schenker for 28 July 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_104.html]

In a long letter, Deutsch thanks Schenker for encouraging him to apply for the post of Head Archivist at the Gesellschaft der Musikfreunde following the death of the previous postholder, Eusebius Mandyczewski, on July 13. He comments on the present state of play at the Archive, above all on its insecure position. — He also expresses his regret that Austrian Radio is no longer interested in his "Chamber Ensemble" broadcasts with professors from the Vienna Academy, and that some of the players are no longer enthusiastic about them; he hopes to start a new initiative of that sort in the autumn. — He is in good standing with Hoboken, but the work on his private library is not bringing him rewards. — He enjoyed his recent trip to Italy, and thinks that he might have become an art historian had he gotten to know the country earlier.

OC 52/853 Diary entry by Schenker for 5 August 1929

[http://www.schenkerdocumentsonline.org/correspondence/OC-52-853.html]

Encloses additional remarks by Edmund Schmid.

OJ 5/7a, [27] (formerly vC 27) Diary entry by Schenker for 10 August 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_27.html]

Schenker reponds, on information from Reinhard Oppel, to Cube's question in OJ 9/34, [19] about finding a publisher; advises Cube to seek friends who will play his music, after which publication should ensue. Schenker gives detailed comments, with music examples, on Cube's two piano sonatas, praising them highly and making suggestions for improvement.

OJ 89/3, [A] Diary entry by Schenker for 16 December 1929

[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-3_A.html]

Schenker asks Hoboken to send a copy of a Schubert minuet to Munich, and draws his attention to a Landshoff article and notice about the Andreas Bach book.

OJ 10/3, [126] Diary entry by Schenker for 11 May 1930

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_126.html]

Deutsch asks for Schenker's advice on the programming of an evening "Serenade" of orchestral and choral music, to be conducted by Robert Heger. OJ 10/3, [127] **Diary entry by Schenker for 23 May 1930**

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_127.html]

Deutsch thanks Schenker for his musical illustration relating to Beethoven's "Neue Liebe, neues Leben" and gives details of the second of two outdoor music events [Leopoldsplatz], scheduled for June 12.

OJ 10/3, [130] Diary entry by Schenker for 7 June 1930

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_130.html]

Deutsch comments on the Beethoven military march (tattoo) he came across; he is still looking for an arranger for Schubert's marches for piano. OC 54/304 **Diary entry by Schenker for 10 June 1930**

[http://www.schenkerdocumentsonline.org/correspondence/OC-54-304.html]

Deutsch returns a letter from Furtwängler; he finds Vrieslander's essay about Schenker difficult to read. He advises him to proceed with the printing of his essay on the "Eroica" Symphony, even if it proves possible for another publisher to take it over at a late stage. He is still looking for someone to arrange Schubert's piano-duet marches [for orchestra or wind band]. WSLB-Hds 191.565 Diary entry by Schenker for 20 July 1930

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-565.html]

In this 16-page response to a letter from Deutsch, Schenker thanks his correspondent for his unstinting assistance (in relation to the third Meisterwerk yearbook) and underlines the importance of a collected edition of the works of C. P. E. Bach. — He then launches a long and detailed denunciation of Anthony van Hoboken's character, referring in particular to his treatment of Otto Vrieslander, his ambivalence towards projects associated with the Photogram Archive, and his absconding to Berlin to study the piano with Rudolf Breithaupt; Hoboken is thoroughly undeserving of a high honor conferred by the Austrian state.

WSLB-Hds 191.566 Diary entry by Schenker for 5 August 1930

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-566.html]

Replying to Deutsch's letter of July 30, Schenker warmly recommends his long-standing pupil Marianne Kahn as a teacher for Deutsch's brother. -- He then comments at length on a newspaper article by Richard Benz (of which Deutsch had sent a clipping), using a medical metaphor to describe the current pathological state of music.

OJ 10/3, [146] Diary entry by Schenker for 21 April 1931

[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_146.html]

Deutsch thanks Schenker for his completion of an untexted Schubert song. He asks Schenker to help him to compare two versions of a set of variations. A deputation from the Ministry of Education will pay a visit to Hoboken's private library.

WSLB-Hds 191.573 Diary entry by Schenker for 23 April 1931

[http://www.schenkerdocumentsonline.org/correspondence/WSLB-Hds-191-573.html]

Schenker explains to Deutsch how the text (as yet unwritten) of the Schubert song fragment, D. 555, should fit into his completion. He has heard that Ludwig Karpath has referred to him as Austria's best music theorist. OJ 9/34, [31] Diary entry by Schenker for 8 May 1932 [http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_31.html]

Cube sends Schenker an Urlinie graph of Schubert's song "Der Dopplegänger," and offers an extended commentary. Describes his work and state of mind, and comments on working with Moriz Violin; he expresses fears for the Hamburg Schenker Institut. He has just got married.

OJ 12/6, [19] Diary entry by Schenker for 28 January 1933

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_19.html]

Jonas still has no response from Hoboken re: his Einführung; encloses four essays; reports on forthcoming article, his teaching and advocacy of critical editions, planned radio lectures and performance, and other work. LC ASC 27/45, [23] **Diary entry by Schenker for 19 December 1940**

[http://www.schenkerdocumentsonline.org/correspondence/LC-ASC-27-45_23.html]

In sending Christmas greetings, Violin tells Schoenberg that he heard his Second Chamber Symphony [by radio] from New York. — He speaks of a course that he has been hired to teach at the Jewish Center, and mentions a second possibility without divulging details.

OJ 70/35, [9] Diary entry by Schenker for 14 October 1949

[http://www.schenkerdocumentsonline.org/correspondence/OJ-70-35_9.html]

Schoenberg sends a copy of his open letter on his 75th birthday, embedded within a letter in which he expresses pleasure at Violin's report of his Carmel performance.

Diaries

Diary entry by Schenker for 7 February 1897

[http://www.schenkerdocumentsonline.org/diaries/OJ-01-01_1897-02/r0001.html] 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 1 November 1898 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-02_1898-11/r0001.html] Diary entry by Schenker for 5 September 1906 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-09/r0005.html] Diary entry by Schenker for 2 December 1906 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-12/r0002.html] Diary entry by Schenker for 13 April 1907 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-04/r0010.html] Diary entry by Schenker for 29 September 1907 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-09/r0016.html] Diary entry by Schenker for 24 October 1907 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-06 1907-10/r0008.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 4 April 1908 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-04/r0003.html] Diary entry by Schenker for 3 April 1913 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-12_1913-04/r0003.html] Diary entry by Schenker for 5 April 1913 [http://www.schenkerdocumentsonline.org/diaries/OJ-01-12_1913-04/r0005.html] Diary entry by Schenker for 30 December 1913

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Lessonbooks

OC 3/1: Jan 1912-Mar 1912 Diary entry by Schenker for 18 January 1912 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1911/r0009.html] OC 3/1: Jan 1912-Mar 1912 Diary entry by Schenker for 30 January 1912 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1911/r0034.html] OC 3/1-2: Oct 1912-Jun 1913 Diary entry by Schenker for 22 October 1912 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1912/r0059.html] OC 3/1-2: Oct 1912-Jun 1913 Diary entry by Schenker for 26 November 1912 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1912/r0140.html] OC 3/1-2: Oct 1912-Jun 1913 Diary entry by Schenker for 31 December 1912 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-1_1912/r0221.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 4 December 1913 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0160.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 9 December 1913 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0169.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 11 December 1913 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2 1913/r0176.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 15 January 1914 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0256.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 5 March 1914 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0394.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 15 May 1914 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0597.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 9 June 1914 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0672.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 12 June 1914 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0680.html] OC 3/2-3: Oct 1913-Jun 1914 Diary entry by Schenker for 19 June 1914 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-2_1913/r0702.html] OC 3/3: Oct 1914-Jun 1915 Diary entry by Schenker for 15 January 1915

OC 3/3: Oct 1914-Jun 1915 Diary entry by Schenker for 20 March 1915 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1914/r0057.html] OC 3/3: Oct 1914-Jun 1915 Diary entry by Schenker for 27 March 1915 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1914/r0066.html] OC 3/3: Oct 1915-Jun 1916 Diary entry by Schenker for 31 October 1915 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1915/r0003.html] OC 3/3: Oct 1915-Jun 1916 Diary entry by Schenker for 29 February 1916 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1915/r0026.html] OC 3/3: Oct 1915-Jun 1916 Diary entry by Schenker for 15 May 1916 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1915/r0055.html] OC 3/3: Oct 1915-Jun 1916 Diary entry by Schenker for 15 June 1916 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1915/r0062.html] OC 3/3: 1917/18 Diary entry by Schenker for 1 February 1918 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0005.html] OC 3/3: 1917/18 Diary entry by Schenker for 30 June 1918 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0012.html] OC 3/3: 1917/18 Diary entry by Schenker for 30 June 1918 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0015.html] OC 3/3: 1917/18 Diary entry by Schenker for 30 June 1918 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0016.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0001.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0002.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0003.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0008.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0010.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0014.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 31 January 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0015.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 30 June 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0016.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 30 June 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0017.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 30 June 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0020.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 30 June 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0022.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 30 June 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0029.html] OC 3/3: Oct 1919-Jun 1920 Diary entry by Schenker for 30 June 1920 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0025.html] OC 3/3: 1920/21 Diary entry by Schenker for 30 June 1921 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1920/r0001.html] OC 3/3: 1920/21 Diary entry by Schenker for 30 June 1921

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1920/r0002.html]

OC 3/3: 1920/21 Diary entry by Schenker for 30 June 1921 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1920/r0012.html] OC 3/3: 1923/24 Diary entry by Schenker for 30 June 1924 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1923/r0007.html] OC 3/3: 1923/24 Diary entry by Schenker for 30 June 1924 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1923/r0008.html] OC 3/3: 1923/24 Diary entry by Schenker for 30 June 1924 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1923/r0009.html] OC 3/3: 1923/24 Diary entry by Schenker for 30 June 1924 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1923/r0009.html] OC 3/3: 1923/24 Diary entry by Schenker for 30 June 1924 [http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1923/r0010.html] OC 3/3: 1924/25 Diary entry by Schenker for 30 June 1925

[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1924/r0003.html]