Die letzten fünf Sonaten von Beethoven ... op. 101

The Last Five Sonatas of Beethoven ... Op. 101

Documents associated with this:
- Correspondence
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The fourth volume of Schenker's "Erläuterungsausgabe," published in 1921 and comprising Beethoven's Piano Sonata in A major, Op. 101 in his edition based on Beethoven's autograph manuscript, which was at that time in the possession of the music antiquarian dealer Louis Koch and is now in the Beethovenhaus, Bonn, his "Vorwort" (Foreword), "Vorbemerkung zur Einführung" (Preliminary Remark to the Introduction), "Einführung" (Introduction—Schenker also informally called this section "Analyse"), and "Literatur" (Secondary Literature). It is published by Universal Edition, Vienna.

Schenker spoke of the fourth and fifth planned volumes of the Erläuterungsausgabe as "the last two colossuses, Opp. 101 and 106," explaining that he had left them until last "because of both their size and their internal difficulties" (WSLB 200, February 19, 1914). In the event, he completed Op. 101 but not Op. 106. Wartime conditions having delayed both its completion and the publication, Op. 101 reflects significant developments in Schenker's thought, in particular in the introduction of the term "Urlinie" in its original sense of voice-leading reduction.

Schenker worked long and hard on the Foreword to this volume as giving voice to his political feelings. Ultimately, the Foreword (not reproduced in the New Edition) was short, and the major thrust was transferred to the first issue of Der Tonwille and the Foreword to Counterpoint 2:

Foreword

Five years have passed since the appearance of Op. 111 in the Elucidatory Edition. Why the edition of Op. 101 had to suffer so significant a delay is not difficult to guess.

The present publication comes at the most severe of times, which not only Germany but the whole of mankind had to endure. In this world, brought to misfortune by an incompetent western democratic movement, the ozone of a spiritual prince, of an aristocrat, of a true German genius must arise – refreshed by this ozone, a new generation of Germans must defy the pernicious onslaught of the west.

Let no one expect to gain access to Beethoven if he does not understand the meaning of "German" in the special and narrowest sense, and "genius" in the highest meaning of the word.

Vienna, August 30, 1920 Heinrich Schenker

Publication History
First Edition
The original edition was published in 1921, with publication number UE 3974.

Cover title-page: BEETHOVEN-SCHENKER | ERLÄUTERUNGS-AUSGABE | DER LETZTEN FÜNF SONATEN | SONATE A DUR | OP. 110.

Inner title-page: DIE LETZTEN | FÜNF SONATEN | VON | BEETHOVEN | — | KRITISCHE AUSGABE | MIT EINFÜHRUNG | UND ERLÄUTERUNG | VON | HEINRICH SCHENKER | — | PIANO SOLO

Chronology: Schenker's Foreword is dated August 30, 1920. He had submitted the musical text of the work in late July or early August 1920 (OC 52/449), and the textual material on October 25, 1920 (OC 52/450). Schenker stipulated that this work should appear before the first issue of Der Tonwille because it presented his new graphic device of the Urlinie (diary, OJ 3/2, p. 2292). The edition went to press on May 29, 1921, and 497 copies were delivered from the printer to the publisher on August 9, 1921.

Second Edition
Chronology: This edition went to press on February 27, 1928, and 496 copies were delivered from the printer to the publisher on March 31, 1928.

New Edition
Edited by Oswald Jonas, and published in 1972, with publication number UE 26.301, this excises Schenker's polemical matter and commentary on the secondary literature, and replaces Schenker's edition with the 1945 revision by Erwin Ratz, with the effect that the scores contradict some of the textual argument in Schenker's elucidations.

Cover title-page: Beethoven | Die letzten Sonaten | SONATE A DUR OP. 101 | Erläuterungsausgabe | von HEINRICH SCHENKER

Inner title-page: Beethoven | Die letzten Sonaten | SONATE A DUR OP. 101 | Kritische Einführung und Erläuterung von | HEINRICH SCHENKER | herausgegeben von | Oswald Jonas

English Translation and Study
The recent English translation by John Rothgeb is likewise in four separate, small-format volumes and a website, of which this volume is:


This edition follows the text of Schenker's original, thereby restoring all the material excised by Jonas in his 1972 edition. Explanatory and citational footnotes by Rothgeb incorporate some of the observations made by Jonas. Schenker's surveys of the secondary literature appear not in the print volumes but on the website. The score of the sonata appears neither in the print volume nor on the website.
Correspondence

OC 1B/9 Handwritten draft letter from Schenker to Halm, dated by later hand [December 29, 1916] [http://www.schenkerdocumentsonline.org/]
In his first letter to Halm, Schenker knows Halm's work and regards him as an ally; he affirms that music has few primal laws (Urgesetze) that are immutable. — He cannot intercede on Halm's behalf with Universal Edition.

Schenker warns Violin to expect a letter from Vrieslander concerning a contribution to a Festschrift for Schenker's 50th birthday, and then airs a number of grievances against Moriz and Valerie concerning jars of jam, Sunday visits, and insufficient food.

Oppel thanks Schenker for EA, Opp. 110 and 111, which he has enjoyed, inquires after EA, Opp. 101 and 106, and Kontrapunkt 2, and raises a possible thematic link between two movements of Op. 110 (music example). His plan to study with Schenker has to be deferred; he will soon send compositions, and asks for unsparing criticism.

OC 1B/41-45 Handwritten draft letter from Schenker to Eberhard von Waechter, dated October 17, 1919 [http://www.schenkerdocumentsonline.org/]
Schenker addresses the misunderstanding that has arisen, explaining his willingness to contribute articles to Der Merker once his current projects are in print.

Schenker reports on his meeting with Emil Hertzka and the latter's offers on Die letzten fünf Sonaten ... op. 101 and the Kleine Bibliothek, about which Schenker wishes to talk with Violin.

WSLB 310 Handwritten letter from Schenker to Hertzka (UE), dated December 17, 1919 [http://www.schenkerdocumentsonline.org/]
Louis Koch has given consent; Schenker asks Hertzka to pick up the photographs while in Frankfurt; they need to discuss how Schenker allocates his time for the Kleine Bibliothek and other tasks.

OC 52/507-508 Typed letter from Hertzka (UE) to Schenker, dated December 19, 1919 [http://www.schenkerdocumentsonline.org/]
Hertzka is pleased that Louis Koch has given his consent [for Op. 101]; he suggests that UE obtain certain sources from the Gesellschaft der Musikfreunde Archive on loan at the office for Schenker to work on; and offers a larger fee for Op. 101, and cautions Schenker about growing costs of photographic work.

OJ 10/1, [48] Handwritten letter from Dahms to Schenker, dated December 21, 1919 [http://www.schenkerdocumentsonline.org/]
Dahms thanks Schenker for his advice on the next stage of instruction. He wrote to Halm, who confirmed what Schenker had said. He congratulates
Schenker on the superhuman work that he is doing under current adverse circumstances.

**WSLB 305 Handwritten letter from Schenker to Hertzka (UE), dated December 21, 1919**

Schenker informs Hertzka that he has ordered two more Beethoven sketchbooks in connection with Op. 101, and asks him for some other "apportionment," which will protect him from long-term deterioration of the exchange rate.

**OC 52/446 Typed letter from Hertzka (UE) to Schenker, dated January 14, 1920**

Hertzka has not yet gone to Frankfurt.— He wants to publish the "Moonlight" Sonata in a series edited by Otto Erich Deutsch. — Would like to do new edition of complete Beethoven sonatas, but without wholesale reengraving. — Discusses financial arrangements for the latter, and for the Kleine Bibliothek. — Encloses the contract for Die letzten fünf Sonaten von Beethoven ... op. 101.

**DLA 69.930/9 Handwritten letter from Schenker to Halm, dated January 18, 1920**

Schenker acknowledges receipt of OJ 11/35, 14 and 15, thanking Halm for the opportunity to see the two contracts, now enclosed. Schenker has been exploited by UE regarding EA 101 and the "Little Library," and must now protect himself and extract better working conditions. — Kontrapunkt 2 will show the world that his "Semper idem" motto applies at every level from strict counterpoint through to free composition. In a musical garden of Eden of genius, the rest of the world behaves like Adam and Eve. — Schenker congratulates Halm on his successes and thanks him for his support.

**OC 52/509 Typed letter from Hertzka (UE) to Schenker, dated January 22, 1920**

Alteration to 1912 contract for Die letzten fünf Sonaten von Beethoven.

**OC 52/215 Typed letter from Hertzka (UE) to Schenker, dated January 23, 1920**

Hertzka is sending the publisher's copy of the contract for Die letzten fünf Sonaten von Beethoven ... op. 101 and the first tranche of honorarium, discusses the facsimile edition of the "Moonlight" Sonata, raises issues regarding the prospective Beethoven collected sonatas edition and Kleine Bibliothek, and expresses pleasure that he and Schenker are again in accord.

**OC 52/229 Typed letter from Hertzka (UE) to Schenker, dated June 24, 1920**

Hertzka will meet with Schenker on Friday July 2 to receive the manuscript of Schenker's Op. 101 monograph and photographs of the "Moonlight" Sonata.

**OC 52/449 Typed letter from Hertzka (UE) to Schenker, dated August 21, 1920**

Hertzka confirms receipt of the manuscript of the Op. 101 monograph and of Opp. 109-111 for the collected Beethoven edition. There will be no proofs of the Kleine Bibliothek for some time. He is departing overseas and commends Schenker to Alfrd Kalmus's attentions.

**OC 52/233 Typed letter from Detoni and Kalmus (UE) to Schenker, dated September 23, 1920**

UE is sending over large and small engraving samples of the Kleine Bibliothek for Schenker's approval, and confirms receipt of the documentary evidence and
Schenker is curious how Violin gets on with Ferdinand Pfohl. — Is Violin seeking a teaching position in Hamburg? — Reports on delivery of Kontrapunkt 2 to Cotta. — Will visit Wally next Sunday.

**OC 52/450 Typed letter from Kalmus (UE) to Schenker, dated October 25, 1920**

Kalmus confirms receipt of EA Op. 101 manuscript; he inquires about the publication sequence between EA Op. 101 and the first issue of the Kleine Bibliothek, and about the autograph manuscript for which Schenker is waiting.

**OC 52/237 Typed letter from Kalmus (UE) to Schenker, dated November 5, 1920**

Kalmus confirms that the "Secondary Literature" section of Op. 101 will be set in small type; he is writing to Paris about the "Appassionata."

**OC 52/241 Typed letter from Kalmus (UE) to Schenker, dated December 21, 1920**

UE acknowledges receipt of the manuscript of "Beethoven's Fifth Symphony" and notifies Schenker that he will be receiving proofs of Die letzten fünf Sonaten von Beethoven ... op. 101.

**OJ 10/1, [59] Handwritten letter from Dahms to Schenker, dated December 22, 1920**

Dahms sends the Schenkers best wishes for Christmas and the New Year; speaks of Schenker as "our great leader"; inquires about progress on publication of three Schenker works and whether Schenker has sufficient fuel and other necessities.

**OJ 8/4, [2] Handwritten postcard from Schenker to Moriz Violin, dated February 6, 1921**

Schenker congratulates Violin on obtaining a teaching post in Hamburg and reports on progress on his written work and publications.


Schenker describes some of the last-minute activities prior to their moving to a new apartment, at No. 8 Keilgasse, lists his works that are about to be published, and reports that Buxbaum has been dismissed as cellist of the Arnold Rosé Quartet.


Schenker gives an account of the move into Keilgasse 8 and describes his study in the apartment. He outlines his holiday plans, and explains how he is raising the fees for lessons in the autumn.

**OJ 15/16, [45] Handwritten letter from Weisse to Schenker, dated July 20, 1921**

Weisse has completed a string quartet, the parts of which are being copied out, after which the score will be sent to the leader of the Rosé Quartet. He has been recommended as a music teacher in a school being set up in India by Rabindranath Tagore, but cannot accept because his knowledge of English is insufficient. He enquires about the progress of Schenker's current projects.

Violin announces the formation of a piano trio ensemble with a violinist named Wolfsthal and the cellist Friedrich Buxbaum, inquires about the proposed edition of Handel's keyboard works, and reports on the incipient civil unrest in the wake of a national movement in Germany.

Typewritten letter from Wilhelm Altmann to Schenker, dated September 9, 1921

Altmann reports on holdings of Handel keyboard works; and on progress in photographing Beethoven's Symphony No. 5; and thanks Schenker for sending Tonwille 1 and Op. 101.

Handwritten letter from Moriz Violin to Schenker, dated October 30, 1921

Violin reports on his work, and on musicians in Hamburg, and congratulates Schenker on his (publication) successes.

Handwritten letter from Schenker to Moriz Violin, dated May 6, 1922

This wide-ranging letter describes the difficulties encountered with Emil Hertzka at Universal Edition, concerning an attack on the music critic Paul Bekker planned for the "Miscellanea" of Tonwille 2. — He expresses his displeasure with Weisse for putting his success as a composer in the way of aiding his teacher's cause, and for exploiting his teacher's generosity. — Ends with generous praise for Violin's musicianship.

Handwritten letter from Schenker to Halm, dated April 3, 1924

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.

Handwritten letter from Halm to Schenker dated April 7, April 14, and May 6, 1924

Halm again asks Schenker to point out an instance of non-genius in his [Halm's] music. — Has long believed that foreground (= corporeality) has been neglected at the expense of background (= spirituality) in music. — Defends Kurth against Schenker's critical remarks. — Suggests an explanation for the Bruckner classroom incident. — Will send parts of his [A major] String Quartet and promises a copy of his "Von Grenzen und Ländern". — Accepts offer of assistance with publication costs. — Comments on Reger.

Handwritten letter from Schenker to Georg Dohrn, dated April 5, 1926

Schenker answers Dohrn's inquiry as to the performance of the opening of the second movement of Beethoven's Ninth Symphony.

Handwritten letter from Schenker to Hertzka (UE), dated December 23, 1928

Schenker reports on the autograph manuscript of Beethoven Op. 79. — He is "convinced" that the autograph of Op. 106 is in England.

Handwritten letter from Schenker to Wilhelm Furtwängler, dated April 19, 1930
Schenker is willing to hand over an unidentified "book" [Meisterwerk III] to Breitkopf & Härtel on condition that publication not be delayed; he refers to dealings with other publishers and plans for future publications.

Diaries

Diary entry by Schenker for 25 February 1914
Diary entry by Schenker for 2 May 1914
Diary entry by Schenker for 6 May 1914
Diary entry by Schenker for 10 May 1914
Diary entry by Schenker for 31 December 1914
Diary entry by Schenker for 19 October 1919
Diary entry by Schenker for 20 January 1920
Diary entry by Schenker for 1 May 1920
Diary entry by Schenker for 19 May 1920
Diary entry by Schenker for 23 May 1920
Diary entry by Schenker for 19 June 1920
Diary entry by Schenker for 20 June 1920
Diary entry by Schenker for 6 July 1920
Diary entry by Schenker for 17 September 1920
Diary entry by Schenker for 12 October 1920
Diary entry by Schenker for 25 October 1920
Diary entry by Schenker for 28 October 1920
Diary entry by Schenker for 9 November 1920
Diary entry by Schenker for 14 November 1920
Diary entry by Schenker for 7 December 1920
Diary entry by Schenker for 23 December 1920
Diary entry by Schenker for 6 January 1921
Diary entry by Schenker for 7 September 1921
Diary entry by Schenker for 5 May 1922
Diary entry by Schenker for 7 June 1922
Diary entry by Schenker for 4 April 1924
Diary entry by Schenker for 29 April 1924
Diary entry by Schenker for 1 May 1924

Lessonbooks