Oktaven und Quinten u. A.
Octaves and Fifths. etc.
Documents associated with this :
  Correspondence
  Diaries

A facsimile edition of Brahms's handwritten compilation of parallel (consecutive) octaves, fifths, and related progressions, in music from the 16th to the 19th century, with commentary on some of the examples by Schenker, published by Universal Edition of Vienna. Brahms's manuscript is preserved in the library of the Gesellschaft der Musikfreunde in Vienna.

Bibliography

Contributor
  William Drabkin

Correspondence

OJ 15/16, [28] Handwritten letter from Weisse to Schenker, dated December 1, 1916
Weisse is looking forward to leave in mid-December and to seeing Schenker.

OJ 89/3, [10] Handwritten letter from Schenker to Hoboken, dated September 18, 1929
Schenker acknowledges check; — comments on Hoboken's work on a Chopin Etude; — discusses an approach by Vrieslander; — explains how the possibility of a professorship at Heidelberg had come about.

PhA/Ar 56, [10] Handwritten postcard from Schenker to Kromer, dated November 22, 1929
Inquiry as to the whereabouts of the autograph of Beethoven Op. 90.

Schenker reports that the [Vienna] Akademie wishes to introduce his Harmonielehre into its curriculum in an abridged version. — The Gesellschaft der Musikfreunde has granted consent.

OJ 89/5, [13] Handwritten letter from Schenker to Hoboken, dated December 17, 1932
Schenker thanks Hoboken for the lesson fee, and reports that as he worked through Brahms's file of Oktaven und Quinten, he found a piece of work in his own hand! — He reports progress on Der freie Satz.

OJ 15/16, [89] Handwritten letter from Weisse to Schenker, dated February 15, 1933
Weisse has received a copy of Otto Vrieslander's recently published songs and has written Vrieslander a long, critical letter. — He reports on initiatives to have some of Schenker's writings translated into English, and on the success of his
analysis of the Bach C major Prelude. Their having purchased copies of the Five Analyses in Sketchform/Fünf Urlinie-Tafeln, published by the David Mannes School, is further testimony of Schenker’s success on American soil.

OJ 89/6, [3] Handwritten letter from Schenker to Hoboken, dated February 17, 1933

Congratulating Hoboken on his forthcoming marriage to Frl. Boy, Schenker reports that Kalmus is playing a devious financial game over Oktaven u. Quinten (which is in press) and Der freie Satz (which he thinks will take two years to publish) that may yet see the latter revert to Cotta. — He speaks of Marx’s naïveté over the proposed school version of Harmonielehre. — He reports on the remaining stocks of Das Meisterwerk in der Musik.


Schenker thanks Hoboken for money transferred, for contact with Dlab, for information about Jonas. — Oktaven u. Quinten may be published within three weeks. — Schenker has warned Kalmus about paper quality and lithographer. — He expresses reservations about Joseph Marx for inability to understand his work. — Weisse has 90 students enrolled for his course [at Mannes School]; and Furtwängler deems Schenker the "great music theorist."

OJ 89/6, [5] Handwritten letter from Schenker to Hoboken, dated April 24, 1933

Schenker is sending his Oktaven und Quinten, comments on it, and thanks Hoboken for support; — comments on his "Erinnerungen an Brahms"; — hopes Hoboken will visit in May.

OJ 9/8, [7] Handwritten postcard from Wilhelm Altmann to Schenker, dated April 29, 1933

Altmann thanks Schenker for sending a copy of his Brahms Oktaven und Quinten article.

OJ 15/16, [92] Handwritten letter from Hans Weisse to Schenker, dated May 23, 1933

Weisse thanks Schenker for Brahms's Oktaven u. Quinten, which he finds too specialist a work to be of use to the uninitiated in Schenker's approach, and therefore does not recommend for translation into English or use as a textbook. He reports a brief meeting with Alfred Kalmus and a recent concert of his works, including a new violin sonata. He gives Schenker his summer holiday address.


[October 7, 1933]

Schenker acknowledges receipt of money transfer; — alludes to Jonas’s forthcoming book and two other books now in progress about his work; — refers to a review of his Oktaven u. Quinten that misunderstands the nature of Brahms's collection.

Diaries

Diary entry by Schenker for 18 December 1913
Diary entry by Schenker for 30 December 1913
Diary entry by Schenker for 28 July 1929
Diary entry by Schenker for 2 August 1929
Diary entry by Schenker for 20 September 1929
Diary entry by Schenker for 27 September 1929
Diary entry by Schenker for 22 November 1929
Diary entry by Schenker for 25 November 1929
Diary entry by Schenker for 10 December 1929
Diary entry by Schenker for 27 October 1930
Diary entry by Schenker for 8 December 1930
Diary entry by Schenker for 15 October 1932
Diary entry by Schenker for 18 October 1932
Diary entry by Schenker for 25 October 1932
Diary entry by Schenker for 26 October 1932
Diary entry by Schenker for 27 October 1932
Diary entry by Schenker for 29 October 1932
Diary entry by Schenker for 17 November 1932
Diary entry by Schenker for 25 November 1932
Diary entry by Schenker for 29 November 1932
Diary entry by Schenker for 3 December 1932
Diary entry by Schenker for 9 December 1932
Diary entry by Schenker for 15 December 1932
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Diary entry by Schenker for 5 May 1933
Diary entry by Schenker for 2 June 1933
Diary entry by Schenker for 28 June 1933
Diary entry by Schenker for 2 July 1933
Diary entry by Schenker for 9 September 1933
Diary entry by Schenker for 22 September 1933