Harmonielehre

Theory of Harmony
Documents associated with this:

Correspondence
Diaries
Lessonbooks
Other material


With Harmonielehre, Schenker laid the foundation of his entire theoretical construct. This is not to diminish the significance of his Beitrag zur Ornamentik of 1903, in which ornamentation emerged as fundamental to his way of viewing music, and his indebtedness to C. P. E. Bach’s Versuch became clear. But it was in Harmonielehre that he set forth for the first time the central concepts of Stufe (harmonic scale-degree) and Auskomponierung (literally “composing-out,” i.e. elaboration), along with the notions of tonicization and chromaticization. It was also in Harmonielehre that he began to distance himself from certain trends in contemporaneous music, and that his polemical vein began to show itself.

Publication History
First Edition
Half-title-page:

NEUE | MUSIKALISCHE THEORIEN | UND PHANTASIEN | VON | EINEM KÜNSTLER | ERSTER BAND: HARMONIELEHRE | [publisher’s device: MDCXL] | STUTTGART UND BERLIN 1906 | J. G. COTTA’SCHE BUCHHANDLUNG NACHFOLGER

Title-page:

HARMONIELEHRE | VON | EINEM KÜNSTLER | [publisher’s device: MDCXL] | STUTTGART UND BERLIN 1906 | J. G. COTTA’SCHE BUCHHANDLUNG NACHFOLGER

Chronology:
Schenker’s Foreword is undated, but was submitted on October 17, 1906. Having failed during 1905 to secure publication by Breitkopf & Härtel of Leipzig, Universal Edition Vienna, and Max Brockhaus of Leipzig, and having initially been turned down by J. G. Cotta of Stuttgart, Cotta were persuaded through the intervention of Eugen d’Albert to take it on in their commission publishing house. Schenker dispatched the manuscript of the work to Cotta on November 22, 1905; the contract for the work stipulated a print-run of 1,100 copies at a retail price of 35 Pfennigs per gathering, with Schenker earning 75% of the net receipts. The eventual volume price was 10 Marks.
At first, Schenker planned to add an "Nachwort" (Afterword) of one gathering, but the latter assumed such large proportions that eventually in discussion with Cotta he opted to issue it as a separate publication. In the event, it was never published, and remained a typescript entitled "Über den Niedergang der Kompositionskunst: eine technisch-kritische Untersuchung" ("The Decline of the Art of Composition: A Technical-critical Study"). Proof-correcting began in the summer of 1905 and continued into 1906, and the book was published on November 10, 1906. Alphons von Rothschild paid the publishing and marketing costs of 4,300.30 Marks.

In 1909, Schenker agreed, having by then submitted his Kontrapunkt 1, that the title-page of Harmonielehre should at last bear his name, and for the remainder of the first edition new half-title and title-pages were supplied that substituted "HEINRICH SCHENKER" for "EINEM KÜNSTLER."

Second Edition

English Translation
After several attempts, dating back to c. 1930, to promote an English translation, that by Elisabeth Mann Borgese, from an edited and annotated text by Oswald Jonas, was issued in 1954 by the University of Chicago Press, Chicago.

Bibliography:

Contributor:
Ian Bent

Correspondence
CA 1-2 Handwritten letter from Schenker to Cotta, dated November 8, 1905
This is Schenker's initial approach to Cotta: he asks the firm to consider publishing volume I of his Neue Musikalische Theorien und Phantasien, explains his anonymity, points out the book's attacks of certain composers, explains his choice of preferred publisher.
Following Eugen d'Albert's intervention on Schenker's behalf, Cotta is asking to see the manuscript of Harmonielehre.
Cotta will consider Schenker's proposal further, and asks for sight of the manuscript.

OJ 9/31, [4] Stenographically handwritten letter from Cotta to Schenker, dated December 5, 1905
Cotta agrees to publish Harmonielehre. — It estimates the extent of the book, the cost to Schenker, and his likely takings.

CA [205] Typewritten extracts from contract between Cotta and Schenker, dated December 5, 1905
Excerpts from the contract between Cotta and Schenker for Harmonielehre

CA 9 Handwritten letter from Schenker to Cotta, dated December 10, 1905
Schenker returns his contract signed, and promises the Afterword soon.

Cotta sends a list of music examples that are missing from Schenker's material.

Cotta will in future send galley-proofs.

Cotta advises against splitting Harmonielehre into two volumes, and recommends restriction of the size of the Nachwort.

CA 27 Handwritten letter from Schenker to Cotta, dated June 4, 1906
Schenker accepts Cotta's advice to keep Harmonielehre as one volume. — He will publish the Nachwort separately. — He pleads for proofs of Part II of Harmonielehre before the summer vacation.

Cotta advises against publishing the Nachwort simultaneously with the Harmonielehre.

Cotta asks for return of proofs as soon as possible; setting of music examples is delayed.

CA 31 Handwritten letter from Schenker to Cotta, dated June 30, 1906
Schenker returns proofs, and draws two things to the attention of the type-setter.

Cotta promises further proofs of Harmonielehre, and asks Schenker not to makes large additions.

Cotta urges swift return of proofs, stresses the need to publish before Christmas, and requests copy of the title-page.
Handwritten letter from Schenker to Cotta, dated October 1, 1906
Schenker goes back on his earlier agreement with Cotta, and makes an impassioned case for including the "Nachwort" as Section 3 of Part II of Harmonielehre.

Stenographically handwritten letter from Cotta to Schenker, dated October 2, 1906
Cotta gives pressing reasons why Harmonielehre must be published by November.

Handwritten letter from Schenker to Cotta, dated October 6, 1906
Schenker accepts Cotta's case that his "Nachwort" should not be included within Harmonielehre, promises to enable the book to be published on time, and plans to have the "Nachwort" follow by the time of the Easter book fair.

Stenographically handwritten letter from Cotta to Schenker, dated October 8, 1906
Cotta expresses satisfaction that Schenker has decided to separate the "Nachwort" from publication of Harmonielehre.

Handwritten letter from Schenker to Cotta, dated November 22, 1906
Cotta should by now have received the sum covering the publishing and marketing costs of Harmonielehre. Schenker lists five recipients of review copies.

Telegram from Alphons von Rothschild to Cotta, dated November 23, 1906
Rothschild has sent 4300.30 Marks.

Handwritten letter from Schenker to Cotta, dated November 24, 1906
Schenker lists the journals for which the five music critics (as listed in CA 56) to receive review copies write.

Handwritten letter from Schenker to Cotta, dated December 27, 1906
Schenker asks for a copy to be sent to Eugen d'Albert.

Stenographically handwritten letter from Cotta to Schenker, dated December 29, 1906
Cotta has sent a complimentary copy of Harmonielehre to Eugen d'Albert.

Stenographically handwritten letter from Cotta to Schenker, dated January 7, 1907
Cotta inquires whether Schenker's name may be divulged.

Handwritten letter from Schenker to Cotta, dated January 8, 1907
Schenker replies that anonymity re Harmonielehre must be maintained.

Invoice from Cotta to Schenker, dated March 9 1907
Invoice from Cotta for copy of Harmonielehre sent to Karl Goldmark.

Handwritten letter from Schenker to Cotta, dated March 30, 1907
Schenker asks for a review copy of Harmonielehre to be sent to Max Graf.

Stenographically handwritten letter (carbon copy) from Cotta to
Schenker, dated April 2, 1907
Cotta report that they sent a copy for review to the Österreichische Rundschau in February.

OJ 9/32, [3] Invoice from Cotta to Schenker, dated August 1907
Invoice from Cotta for copy of Harmonielehre.

Cotta encloses 1906 sales report for Harmonielehre.

CA 68 Handwritten letter from Schenker to Cotta, dated September 13, 1907
Schenker expects the press to be enthusiastic about Harmonielehre. — He comments of the "Riemann school."

OJ 9/31, [16] Stenographically handwritten letter from Cotta to Schenker, dated September 16, 1907
Cotta hopes for the manuscript of Kontrapunkt [I] soon, and asserts that the same terms of contract will apply as those for Harmonielehre.

OJ 12/27, [10] Stenographically handwritten letter from Cotta to Schenker, dated December 12, 1907
Cotta enclose a letter from Karl Grunsky and inquire whether they may disclose Schenker's name to him as the author of Harmonielehre.

CA 71 Handwritten letter from Schenker to Cotta, dated December 16, 1907
Schenker proscribes the release yet of his name to Karl Grunsky. He comments on a review of his Harmonielehre by Max Burkhardt. He will be sending Kontrapunkt shortly.

OJ 9/31, [17] Stenographically handwritten letter from Cotta to Schenker, dated December 18, 1907
Cotta note the review of Harmonielehre by Max Burkhart, and look forward to receiving the manuscript of Kontrapunkt shortly.

OJ 5/35, [1] Incomplete handwritten draft letter from Schenker to Ernst Rudorff, dated January 21, 1908
Schenker has not responded to Grunsky's invitation because of pressure of work with Kontrapunkt. — He thanks Grunsky for his review of Harmonielehre; justifies favoring the piano repertory there; remarks on Strauss and Reger with respect to "good" and "bad." — He refers to his Formenlehre as vol. III of his Neue musikalische Theorien und Phantasien.

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

CA 75 Handwritten letter from Schenker to Cotta, dated February 8, 1908
Schenker asks for a copy of his Harmonielehre to be sent to Theodor Frimmel.

CA 76 Handwritten letter from Schenker to Cotta, dated April 24, 1908
Schenker asks for a copy of his Harmonielehre to be sent to the Gesellschaft
der Musikfreunde; — He seeks advice regarding Theodor Frimmel and the Beethoven-Jahrbuch, explaining the delay on Kontrapunkt I.

OJ 9/31, [18] Stenographically handwritten letter from Cotta to Schenker, dated April 25, 1908
Cotta has sent a copy of Harmonielehre to the Gesellschaft der Musikfreunde, and thinks that pre-publication excerpting of Kontrapunkt would be advantageous.

Grunsky thanks Schenker for revealing his identity as author of Harmonielehre. — He asks Schenker's views on Bruckner, and on his own views of musical form.

OJ 5/15, [2]-[3] Handwritten incomplete draft of a letter from Schenker to Grunsky, undated (?c. June 1, 1908) Responding to Grunsky's request, Schenker gives his assessment of Bruckner's music. First exploring common ground between him and Grunsky, he then offers "technical reasons" why he regards Bruckner as "possessing minimal powers of invention," therefore cannot call him a "master." In the process, he compares the "Komponisten" (composers) of the present day unfavorably with the "Tonsetzer" (tonal craftsmen) of the past.

OJ 9/31, [19] Stenographically handwritten letter from Cotta to Schenker, dated June 2, 1908 Cotta asks if they may divulge Schenker's name to Rudolf Breithausen.

WSLB 9 Handwritten letter from Schenker to Hertzka (UE), dated June 23, 1908 Schenker promises a list of people in German to receive complimentary copies of Ornamentik, and a new proposal.

OJ 9/32, [4] Invoice from Cotta to Schenker, dated September 1, 1908 Invoice for copies of Harmonielehre to Busoni, the Gesellschaft der Musikfreunde, and Löwe.


OJ 5/35, [2] Handwritten draft or letter-copy from Schenker to Ernst Rudoff, undated [September 17, 1908] Schenker is pleased at Rudoff's agreement with his ideas in the Beitrag zur Ornamentik, and speaks of his difficulties with the Viennese music profession. — He takes leave to have a copy of his Harmonielehre dispatched to Rudoff.

CA 80 Handwritten letter from Schenker to Cotta, dated September 13 and 17, 1908 Schenker promises Counterpoint soon and speculates on publication by Christmas; — Asks for a copy of Harmonielehre to be sent to his sister Sophie.

OJ 12/27, [7] Stenographically handwritten letter from Cotta to Schenker, dated September 18, 1908 Cotta looks forward to receiving Kontrapunkt, and has sent copies of
Harmonielehre to Sophie Guttmann and Ernst Rudorff.


OJ 13/37, 3 Stenographically handwritten letter from Ernst Rudorff to Schenker, dated September 24, 1908[http://www.schenkerdocumentsonline.org/] Grunsky thanks Schenker for the copy of his Harmonielehre and praises it; in particular he approves of its attacks on Wagner, whom he speaks of as a malign force.

CA 84 Handwritten postcard from Schenker to Cotta, dated September 27, 1908[http://www.schenkerdocumentsonline.org/] Schenker promises the remainder of Kontrapunkt in a few days.

OJ 5/15, [4] Incomplete handwritten letter draft from Schenker to Grunsky, undated [?between September 23 and December 31, 1908][http://www.schenkerdocumentsonline.org/] Schenker reports progress on his Kontrapunkt. — The main problem in music is "how length can be produced." — He recollects his love for the pious Bruckner, and his admiration for the latter's music, but speaks of its "defects," comparing the music favorably with that of Tchaikovsky. Bruckner's stumbling block was form.

CA 85 Handwritten letter from Schenker to Cotta, dated October 8, 1908[http://www.schenkerdocumentsonline.org/] Schenker proposed that Kontrapunkt be divided into two half-volumes.


CA 87 Handwritten letter from Schenker to Cotta, dated October 13, 1908[http://www.schenkerdocumentsonline.org/] Schenker accepts Cotta's verdict against splitting Kontrapunkt into two.

OJ 9/31, [20] Stenographically handwritten letter from Cotta to Schenker, dated October 15, 1908[http://www.schenkerdocumentsonline.org/] Cotta states that Kontrapunkt will be produced under the terms of the contract for Harmonielehre.

OJ 13/37, 5 Handwritten letter from Ernst Rudorff to Schenker, dated November 21, 1908[http://www.schenkerdocumentsonline.org/] Rudorff's poor health is restricting his activities. — He praises Schenker's Harmonielehre, especially its views on the church modes. — He also endorses Schenker's condemnation of Wagner's musical influence.

CA 92 Handwritten letter from Schenker to Cotta, dated January 4, 1909[http://www.schenkerdocumentsonline.org/] Schenker directs Cotta to divulge his name on the title-page of the 2nd edn of Harmonielehre; — He has meanwhile added a long polemic to the Introduction of Kontrapunkt [I].

OJ 9/31, [22] Stenographically handwritten letter from Cotta to Schenker, dated January 14, 1909[http://www.schenkerdocumentsonline.org/] Cotta agrees to reset the title-page of Harmonielehre with Schenker's name as author, and to distribute the second edition coincident with the release of Kontrapunkt I.
Schenker raises again the splitting of Kontrapunkt into two half-volumes, or even four installments. — He reports that his Beitrag zur Ornamentik has been adopted by the Academy of Music, despite his being in a constant state of feud with all officialdom. — The Academy's Director is a supporter of his theory. — Schenker outlines how earlier works of his have become influential. — His Kontrapunkt is "eagerly awaited" and will be the "leading work" on the subject; he argues the case for splitting the work on "psychological" and "technical" grounds.

Invoice for copies of Harmonielehre to Sofie Guttmann and Ernst Rudorff.

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

Rudorff apologizes for his publisher's treating Schenker as a conductor; — laments that Germany's conductors ignore his music; — asks for help in a matter concerning an overture of his.

Schenker explains the necessity for some late interpolations into Kontrapunkt I. — He may be able to include the title "Professor of Composition and Theory" against his name on the title-pages of his works, and debates the advantages of such an appointment at the Vienna Academy against the loss of independence. — Only anonymity has prevented Harmonielehre from success so far.

Rudorff reports on situation with his "Eckbert" Overture, and comments adversely on publishers.

Schenker asks urgently for remaining galley-proofs of Counterpoint 1.

Cotta asks Schenker for manuscript of the prelims and any supplements for Kontrapunkt I, and for a publicity blurb.

Covering letter with draft publicity material for Kontrapunkt 1. Schenker promises to return proof of Preface.

1909 sales report for Harmonielehre, with covering letter
CA 121-122 Handwritten letter from Schenker to Cotta, dated September 10, 1910 [http://www.schenkerdocumentsonline.org/]
Schenker explains the basis for his "Handbibliothek," suggests an overarching title and a separate title for the proposed first booklet, on Beethoven's Ninth Symphony. He promises to return the manuscript of vol. II/1.

CA 127 Handwritten letter from Schenker to Cotta, dated September 20, 1910 [http://www.schenkerdocumentsonline.org/]
Schenker asks for a copy of Kontrapunkt 1 to be sent to Ernst Rudorff and copies of that and Harmonielehre to be sent to Jenny Kornfeld at her Aussig address.

CA 128 Handwritten letter from Schenker to Cotta, dated September 29, 1910 [http://www.schenkerdocumentsonline.org/]
Schenker asks for a review copy of Kontrapunkt 1 to be sent to Ludwig Karpath.

CA 129 Handwritten postcard from Schenker to Cotta, dated October 3, 1910 [http://www.schenkerdocumentsonline.org/]
Schenker redirects the copies of Harmonielehre and Kontrapunkt I destined for Jenny Kornfeld to his own address in Vienna.

Publication of Kontrapunkt 1 having taken place this day, Cotta confirms the orders of complimentary and review copies to Jenny Kornfeld, Ernst Rudorff, Ludwig Karpath, and Schenker himself.

CA 134-135 Handwritten letter from Schenker to Cotta, dated October 21, 1910 [http://www.schenkerdocumentsonline.org/]
Schenker divulges the identity of his benefactor, explains why there has been a delay in payment by the Rothschild Bank, and promises payment by sometime in January.

CA 139 Handwritten postcard from Schenker to Cotta, dated October 25, 1910 [http://www.schenkerdocumentsonline.org/]
Schenker asks for a copy of his Harmonielehre to be sent to Prof. Robert Fuchs at the Vienna Academy.

Cotta has sent a complimentary copy of Harmonielehre to Robert Fuchs.

Highly rhetorical letter in which Schenker thanks Alphons Rothschild for the financial support for his first two volumes, and notifies him of the forthcoming monograph on Beethoven's Ninth Symphony.

Diatribes by Weisse against Otto Vrieslander's plan to produce a simplified version of Schenker's Harmonielehre, impugning Vrieslander's motives.

Weisse reports a conversation with Franz Steiner about Richard Strauss and his alleged interest in Schenker's work. — Weisse looks forward to having three lessons a week with Schenker.

OJ 15/15, [K] Handwritten letter from Weisse to Schenker, undated
This communication consists of three parts: p. 1 offers an interpretation of a passage from Brahms's Horn Trio, first movement; p. 2 is a quotation from Schopenhauer concerning the ethical status of a search for artistic truth; p. 3 offers an interpretation of the Waltz No. 12 from Brahms's Op. 39.

Schenker acknowledges Halm's letter; he discusses the relative merits of editions of Beethoven variations, and looks forward to seeing Halm's review of his "Beethoven editions"; he is putting the finishing touches to Kontrapunkt 2.

Halm thanks Schenker for arranging that Cotta send him NMTP vols. I and II/1.

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

Dahms is spending time with Otto Vrieslander, working through Schenker's Harmonielehre with him and preparing himself for study with Schenker. He rejoices at the crushing of German militarism.

Waechter understands Schenker's wish not to pre-publish his Art of Performance in article form, and hopes that Schenker will provide a universal solution to the performance problem; explains the editorial control of Der Merker, encouraging Weisse to submit his two articles to it; expresses pleasure that he has procured from Halm reviews of Schenker's Harmonielehre and Kontrapunkt 1; is unable to send his Musikkritik der Gegenwart at present.

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 in stock in Vienna.

Hertzka and Schenker will discuss the Niloff Instrumentations-Tabelle; Hertzka
offers two alternative solutions to UE's taking over of Kontrapunkt 2.

[http://www.schenkerdocumentsonline.org/]

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

OJ 14/45, [17] Handwritten lettercard from Moriz Violin to Schenker, dated September 13, 1922
[http://www.schenkerdocumentsonline.org/]

Apparently having returned from a visit to Vienna, Violin expresses his joy at having seen Schenker recently.

OJ 10/1, [77] Handwritten letter from Dahms to Schenker, dated June 15, 1923
[http://www.schenkerdocumentsonline.org/]

Dahms sends best wishes on Schenker's [55th] birthday, thanks him for his assistance, and praises vol. I of Schenker's Beethoven sonata edition. Members of the German community in Rome reject his assertions about genius.

[http://www.schenkerdocumentsonline.org/]

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

DLA 69.930/12 Handwritten letter from Schenker to Halm, dated April 3#4, 1924
[http://www.schenkerdocumentsonline.org/]

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.

OJ 6/7, [10] Handwritten letter from Schenker to Moriz Violin, dated October 26, 1924
[http://www.schenkerdocumentsonline.org/]

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

OJ 15/16, [55] Handwritten letter from Weisse to Schenker, incomplete, written c. August 5, 1925
[http://www.schenkerdocumentsonline.org/]

Weisse apologizes for not having written for a long time. He has seen Furtwängler and reports that the conductor knows nothing of his writings and has no idea about the Urlinie. Universal Edition have declined to publish his Sextet. (In the missing portion of the letter, which is summarized in Schenker's diary, he asks his teacher's help in finding another publisher, perhaps with Wilhelm Altmann's intervention.)

OC 52/856 Typed postcard from Ernst Roth (UE) to Reinhard Oppel, dated September 25, 1929
[http://www.schenkerdocumentsonline.org/]

Schenker's Harmonielehre is currently out-of-print, with no reprint date.

OJ 6/7, [44] Handwritten letter from Schenker to Violin, dated November
After reply to some of the more personal points in Violin's previous letter, Schenker welcomes his friend's efforts to look for a publisher for the Eroica Symphony monograph, noting that, in spite of the difficulties that Hertzka has caused him, his books are still in print and his status as a theorist has been acknowledged by the the fact that the universities of Heidelberg and Leipzig have expressed an interest in appointing him. A recent article in the Deutsche Tonkünstler-Zeitung will give Violin further ammunition when approaching a publisher. That same issue also contains an article by Schoenberg touching on various canonic works (Bach, Prelude in C sharp minor for the Well-Tempered Clavier, Book 1; Beethoven, Seventh Symphony, finale; Mozart, slow introduction to the "Dissonant" Quartet). He feels that it is beneath his dignity to make a formal reply; but to illustrate what he means, and why he is contemptuous of Schoenberg, he provides several voice-leading graphs and other music examples concerning these works.

Schenker recommends an essay by Gerhard Albersheim; raises possibility of unchanged re-issue of Harmonielehre.

Hertzka is interested in the Albersheim essay; prospects for a re-edition of Harmonielehre not good.

Schenker, expressing misgivings about the medical profession, nonetheless hopes that Karl Violin's impending operation is successful. He is still awaiting news about a publisher for the "Eroica" monograph; Furtwängler's illness has delayed some lines of enquiry, and Hertzka (at Universal Edition) has not been cooperative.

Schenker inquires as to the likely costs of an unrevised second edition of Harmonielehre.

Roth supplies the costing requested.

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

Jonas reports on his visit to Berlin, where he failed to meet with Furtwängler; — discusses Brahms-Handel Saul and Beethoven Op. 109. — He has heard about the Fünf Urlinie-Tafeln from Hoboken and Salzer; — discusses plans for publishing his Das Wesen des musikalischen Kunstwerkes. — Has received books from Alfred Einstein.
OC 18/34 Typewritten letter from Arthur Waldeck to Schenker, dated September 22, 1932
Waldeck expresses an interest in translating Schenker' Harmonielehre into English, and asks to send sample passages.

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, [10] Typewritten letter (carbon copy) from Hoboken to Schenker, dated November 11, 1932
Hoboken welcomes the Akademie's acceptance of Schenker's Harmonielehre, abridged, for teaching purposes; — He has started his cure at the spa.

OC 18/29 Typewritten letter from Frederick E. Auslander to Schenker, dated January 5, 1933
Auslander seeks permission from Schenker and his publishers to translate some of his works.

OJ 89/6, [1] Handwritten letter from Schenker to Hoboken, dated January 20, 1933
Schenker reports (1) discussion with Joseph Marx of a school version of his Harmonielehre for the Akademie curriculum; (2) proposal from New York for an English translation of Harmonielehre.

Sbb 55 Nachl. 13, [8] Handwritten letter from Schenker to Furtwängler, dated January 24, 1933
Schenker has received a letter from Karpath, and alerts Furtwängler that he will be hearing from him about the proposed letter to the newspaper; Schenker reports on recent visit by Joseph Marx re the adaptation of Harmonielehre; Schenker would now be willing to associate with the Akademie, but appointments there come about only by intrigue.
Josef Marx has expressed interest in class-use of the planned school edition of Schenker's Harmonielehre; Schenker suggests Jonas's Einführung be placed before Marx; a second proposal for an English translation of Harmonielehre has come in.


Miss Boy has had an angina attack — they are to be married; — The number of subscriptions for Jonas's book is disappointing; — Hoboken is weighing up his financial support for it with that for Schenker's Freier Satz.

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.

OJ 15/16, [90] Handwritten letter from Hans Weisse to Schenker, dated March 17, 1933

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

OJ 12/6, [20] Handwritten letter from Jonas to Schenker, dated March 20, 1933

Van Hoboken is willing to advance 600 Mk for the Einführung; Jonas inquires, in that regard, after the plan to reprint Schenker's Harmonielehre, indicating that he had previously prepared a reformulation of that work for teaching purposes; — he alludes to introductory lectures to Furtwängler concerts, and the Handel-Brahms Saul project.

OJ 5/18, 24 Handwritten letter from Schenker to Jonas, dated March 22, 1933

Schenker recounts Joseph Marx's requirements for adapting his Harmonielehre for teaching purposes, and the involvement of Alfred Kalmus at UE. — Refers to Vrieslander's adaptation of Kontrapunkt and Jonas's of Harmonielehre. — Reports Hans Weisse's success; alludes to the Handel-Schenker Saul project.

OC 18/30 Typewritten letter from Frederick E. Auslander to Schenker, dated April 8, 1933

Auslander and Weisse plan to wait for clarity over the Marx Harmonielehre plan. — Meanwhile, Auslander will publish extracts from Schenker's works in a magazine, with a view to complete translations later.

OJ 9/34, [38] Handwritten letter from Cube to Schenker, dated September
Cube reports on his poor health and straitened circumstances, teaching at two conservatories and private pupils; he eagerly awaits Der freie Satz, and reports on his investigation of diatonic systems.

**Handwritten letter from Jonas to Schenker, dated December 10, 1933**

Jonas asks how the music examples in Das Meisterwerk were printed, with respect to his Das Wesen des musikalischen Kunstwerks. — In Riemann's Musiklexikon, ed. A. Einstein, Einstein's reference to Schenker appears under "Bach."

**Handwritten postcard from Schenker to Jonas, dated January 9, 1934**

Der freie Satz "proper" is finished, but will add chapters on meter and form. Van Hoboken is making further difficulties for Jonas.

**Handwritten letter from Hans Weisse to Schenker, dated March 15, 1934**

Weisse apologizes for long silence, largely on account of depression at the lack of enrollment at Mannes and of enthusiasm for his recently published Violin Sonata. — At Mannes he lectures about his own work, because it is important to show how Schenkerian theory can have a practical application for composers; his pupil Israel Citkowitz is the only cause for optimism. — At Columbia University, where he "smuggles" Schenkerian theory into his lectures, enrollment continues to be large. — He sends a copy of his Violin Sonata, and promises his Variations on a Popular American Song. — He is not coming to Europe this summer. — Universal Edition is going ahead with a schools' version of Schenker's Harmonielehre, but he is surprised that Alfred Kalmus expects him to be involved in an American edition of this.

**Handwritten letter from Jonas to Schenker, dated March 16, 1934**

Jonas has mailed off the book [to his publisher]; he hopes that Schenker will approve of it [when eventually he sees it]. It comprises four chapters and two appendices. — He thanks Schenker for the gift of his Syrian Dances. — The Director of the Hochschule für Musik in Berlin, Fritz Stein, has written that he cannot arrange a position for Jonas, whereas Jonas (with support from Furtwängler) had sought only students to whom to give [private] lessons. — Jonas alludes to difficult conditions under which he is working, and describes his conflict with piano teacher Georg Bertram. — Relations with van Hoboken are strained, despite Jonas's having included an appendix about the Photogrammarchiv in his book.

**Handwritten letter from Schenker to Salzer, dated March 25, 1934**

Schenker cancels the seminar for March 30, and sends Easter greetings. — Is keen to read the manuscript of Salzer's book. — Reports letter from Weisse regarding an English translation of Harmonielehre.

**Typewritten letter from Arthur Waldeck to Schenker, dated June 3, 1934**

After the failure of his initiative to fund a translation of Harmonielehre, Waldeck tells Schenker of his plan to coauthor with Nathan Broder an article introducing Schenker's theory [to English-speaking readers].
OJ 89/7, [10] Handwritten letter from Schenker to Hoboken, dated July 12, 1934
[http://www.schenkerdocumentsonline.org/]
8-page letter: Schenker thanks Hoboken for his support for Jonas's new book.
— He reminds Hoboken of his earlier promise to support Der freie Satz financially, and predicts that costs will be high. — Otto Erich Deutsch has been granted a course at the Vienna Academy for Music and Performing Arts.

[http://www.schenkerdocumentsonline.org/]
Draft accompanying letter for a copy of Oswald Jonas’s Das Wesen ... — Schenker reiterates his gratitude for previous financial support, and reports that he now has 11 published works, many articles, and entries on him in several general encyclopedias. — Only in Vienna is he unrecognized. — He describes Wilhelm Furtwängler’s faith in his theories and the support he has given him. — He mentions his earlier proposal for a Rothschild orchestra.

OJ 12/6, [40] Handwritten letter from Jonas to Schenker, dated December 19, 1934
[http://www.schenkerdocumentsonline.org/]
Jonas encloses a translation of an English review of his book; comments despairingly. — Lawsuit against Willi Reich comes to court on December 22. — Jonas hopes to give lectures in Vienna. — Asks if Schenker knows Carl Johann Perl. — Holiday good wishes.

[http://www.schenkerdocumentsonline.org/]
Willfort lays out his plans for an abbreviated edition of Schenker’s Harmonielehre, and explains his negotiations with Alfred Kalmus of UE.

[http://www.schenkerdocumentsonline.org/]
Willfort explains his involvement in plans for a re-edition of the Harmonielehre, and thanks Jeanette for two photographs.

[http://www.schenkerdocumentsonline.org/]
Jeanette Schenker, currently in Hofgastein, has decided where to live in the future; that involves leaving Keilgasse. — Elias supports Jeanette in her view of a new edition of Harmonielehre. — Elias is surprised to hear the plan for a Schenker Institute in Vienna. — She regrets that Schenker’s aphorisms will not be published by Ungar. — She has been unable to meet with Moriz Violin regarding the ”Appassionata” Sonata. — She is reading Der freie Satz.

OJ 15/16, [100] Handwritten letter from Hans Weisse to Jeanette Schenker, dated September 18, 1935
[http://www.schenkerdocumentsonline.org/]
Weisse thanks Jeanette for sending a photograph of her late husband’s death-mask, and other photographs. — He offers her advice about what to do with Heinrich’s library of books, and with his sketches and other unpublished analyses. The bulk of the letter is a critique of Der freie Satz, about which he has serious misgivings, partly concerning the title and subtitle, partly concerning its status as a textbook (Lehrbuch).

[http://www.schenkerdocumentsonline.org/]
Weisse thanks Jeanette for the photographs of her husband, and will distribute them to his pupils soon, when he sends the next payment of financial support
that he has collected from them on her behalf. — He is actively engaged in bringing Schenker’s ideas to an English-speaking audience, and urges her to consider agreeing to a suitably shortened version of Harmonielehre, rather than a word-for-word translation. — For Der freie Satz, an English translation would do more harm to Schenker’s cause than not to have it translated at all, and it would be necessary to reconceive the presentation of the theory entirely, especially with respect to terminology. — He suggests that there may be a market for Schenker’s library in American universities and libraries.

Diaries

Diary entry by Schenker for 1 November 1898 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 20 April 1906 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 22 April 1906 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 20 May 1906 [http://www.schenkerdocumentsonline.org/]
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Diary entry by Schenker for 25 November 1912 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 28 November 1912 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 8 July 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 6 September 1913 [http://www.schenkerdocumentsonline.org/]
Diary entry by Schenker for 24 September 1913 [http://www.schenkerdocumentsonline.org/]
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Diary entry by Schenker for 14 March 1933
Diary entry by Schenker for 9 January 1934
Diary entry by Schenker for 16 February 1934
Diary entry by Schenker for 24 March 1934
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Diary entry by Schenker for 8 April 1934
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Diary entry by Schenker for 24 April 1934

Lessonbooks


Other material