Mannes Music School

Classical music conservatory in New York City, founded by David Mannes and Clara Damrosch in 1916 as the David Mannes Music School, its title changing in 1953 to the Mannes College of Music. The school was originally located on E. 70th Street, then on E. 74th Street, and since 1984 at 150 W. 85th Street.

The David Mannes Music School was the primary focal point for the dissemination of Schenker's theory in the USA (thus in effect in Europe, since World War II), and has played a crucial role in that ever since. (Though it is reported that as early as 1925 George A. Wedge was lecturing at another New York school, the Institute of Musical Art, founded by Mannes's brother-in-law, Frank Damrosch, on the "Urlinie" (OJ 3/8, p. 2,876).) In 1931, Schenker's pupil Hans Weisse was appointed—perhaps at the suggestion of Gerald F. Warburg—to the staff of the school to teach composition, theory, and analysis according to Schenker's theory, and taught there until his death in 1940. In 1932, the school sponsored the publication of Schenker's *Fünf Urlinie-Tafeln*. Weisse is known from his letters to Schenker to have taught classes on the article and graphs of Beethoven's "Eroica" Symphony in Schenker's *Das Meisterwerk in der Musik*, vol. 3, and a seminar on *Der freie Satz*, and to have used the *Fünf Urlinie-Tafeln* as teaching material, and from the School's prospectuses to have taught such courses as "Creative Hearing," and "The Theory of Dr. Heinrich Schenker."

Weisse was succeeded by Felix Salzer, who had been his pupil in Vienna, and subsequently Schenker's (1931–35); the foundational program at Mannes, "Techniques of Music," integrating musicianship, theory, and performance on the basis of Schenker's theory, was created by Salzer in 1953. Among those Schenkerian thinkers who have taught at Mannes since Weisse are Adele T. Katz (1936: at the Westchester Branch), Roy Travis (1952–57), Carl Schachter (1956–), Allen Forte (1957–60), William Mitchell (1957–68), Ernst Oster (1970–77), and Edward Laufer (1973–75).

In 1989 the College became part of the New School for Social Research, and in 2005 changed its name to the Mannes College the New School for Music.

Bibliography:

- Schenker, Heinrich, *Fünf Urlinie-Tafeln/Five Analyses in Sketchform* (New York: David Mannes Music School, 1932); repubd as *Five Graphic Music Analyses (Fünf Urlinie-Tafeln)*, intro. Felix Salzer, New York, Dover, 1969
- Grünzweig, Werner, "Vom 'Schenkerismus' zum 'Dahlhaus-Projekt': Einflüsse deutschsprachiger Musiker und Musikwissenschaftler in den
Berry, David Carson, "The Role of Adele T. Katz in the Early Expansion of the New York 'Schenker School'," Current Musicology 74 (Fall 2002), 103–51
In Martin Eybl & Evelyn Fink-Mennel, eds, Schenker-Traditionen: Eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung (Vienna: Böhlau Verlag, 2006):
Sources:
NGDM2 (2008)
Berry (2003)
Schenker-Traditionen (2006)
letters of Hans Weisse

Correspondence

Sending greetings for the New Year, Schenker expresses the hope that his friend's fortunes will begin to improve in 1928. He agrees with Violin's pronouncements on Vrieslander's character and ability to convey Schenker's thoughts, and has no idea of what to expect in Vrieslander's (supposedly) forthcoming monograph on him. Weisse, whom he regards as a more skilled interpreter of his work, has announced plans for a monthly journal, Die Tonkunst, to be edited with his pupils Oswald Jonas and Felix Salzer, which will be based exclusively on Schenker's theoretical approach. But he is afraid that Weisse might leave Vienna, to teach at Damrosch's music school.

FS 40/1, [4] Handwritten letter from Schenker to Salzer, dated November 6, 1931
Salzer has overpaid and Schenker will return the excess.

OJ 5/11, [1b] Second draft of a handwritten letter from Schenker to Furtwängler in Jeanette and Heinrich Schenker’s hand, dated November 11#16, 1931
Schenker reports on a letter from Weisse and asks Salzer to translate an interview text for him.

FS 40/1, [8] Handwritten letter from Schenker to Salzer, dated April 19, 1932
Schenker reciprocates good wishes for the summer, and will pursue the further volumes of the Fünf Uirlinie-Tafeln without regard for the American "mentality."
Diaries

Diary entry by Schenker for 25 July 1931

Diary entry by Schenker for 11 June 1932

Diary entry by Schenker for 12 June 1932
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-05_1932-06/r0012.html]

Diary entry by Schenker for 16 July 1932

Diary entry by Schenker for 21 September 1932