Informally constituted seminar conducted by Schenker with four members in 1931#34.

The seminar, conducted by Schenker, comprised four former members of a seminar taught by Hans Weisse: Felix Salzer, Trude Kral, Greta Kraus, and Manfred H. Willfort # a group known familiarly as the "seminarists" (Seminaristen). Its formation was suggested to Schenker by Weisse on April 12, 1931: Weisse proposes that I take over four of the students in his seminar, who could also help with the preparation of the [Urlinie] folios . . . (diary, OJ 4/4, p. 3605)

Schenker’s seminar first convened in the fall of 1931, after Weisse had left Vienna for New York on September 17. It met weekly on Fridays — thus was sometimes dubbed the "Friday Seminar" — throughout the teaching seasons of 1931/32, 1932/33, and 1933/34. Before the first meeting on October 9, Schenker issued a list of compositions to be analyzed (reproduced in Salzer, pp. 18#19). The work of the group in 1931/32 resulted in the publication of five graphs as Fünf Urlinie-Tafeln/Five Analyses in Sketchform (New York: David Mannes Music School, 1932). Each of us was assigned a different composition; the work on the voice-leading graphs went through many stages until they represented Schenker's point of view. [...] I am in no position to state when Schenker himself had completed analytic work on these five compositions. It was my impression that it was done before our sessions began [...]" (Salzer, pp. 19#20).

Only Schenker's name appeared on the title-page, and Schenker made no mention of the students in his Foreword. The publication was planned as the first of a series of similar publications, but no further volumes were issued. Analyses for the second volume prepared in the seminar # including graphs and sketches of Beethoven, Sonata Op. 27, No. 2; Mozart, Fantasy in D minor, K. 397; Chopin, Etude Op. 10, No. 3; Brahms, Auf dem Kirchhofe, Op. 105, No. 4; and Brahms, Paganini Variations, Op. 3 # are preserved in the Felix Salzer Papers, Music Division, New York Public Library (FS 28).

Information about the activities of the seminar is given in Schenker's final set of lesson notes, those for the season 1931/32: OC 16/39 (Oct 9–Nov 20, 1931), 40 (Nov 27, 1931–Feb 12, 1932), 41 (Feb 12–May 13, 1932), and 42 (May 19–23, 1932). Further information can be found in Schenker's correspondence, notably that with Felix Salzer and Oswald Jonas.

Kral dropped out of the seminar after the first year. In June 1934 Schenker decided to let Kraus and Willfort go, and continue with Salzer as a private student (FS 40/1, [22], June 6, 1934, letter to Salzer). Thus the seminar was dissolved at the end of the 1933/34 season after three years.
Sources:

Contributors:
Hedi Siegel and Ian Bent

Correspondence

Schenker asks for a meetings to discuss lesson schedule.

Salzer has overpaid and Schenker will return the excess.

Schenker replies that there will not be a seminar meeting on January 1. — Draws attention to a feuilleton.

Schenker sympathizes with Salzer over his illness. — He is expecting the first sample of engraved proof today.

Schenker reports on a letter from Weisse and asks Salzer to translate an interview text for him.

Willfort and Greta Kraus are still uncertain as to whether they will be able to participate in Schenker’s seminar next academic year.

Schenker reciprocates good wishes for the summer, and will pursue the further volumes of the Fünf Urlinie-Tafeln without regard for the American "mentality."

Salzer will receive four copies of Fünf Urlinie-Tafeln, and is asked to distribute them.

Schenker asks if Salzer could visit him Friday or Saturday.

Schenker reports a conversation with Trude Kral.

Schenker acknowledges Salzer's remarks [about Bamberger's performance] and looks forward to discussing the autograph score of [Beethoven's] Egmont.


Schenker expresses pleasure that the seminar is grasping the "truth of the genius's art," and comments that it is a Jew who has been called upon to reveal this truth. — He reports Vrieslander's indignation that Furtwängler's address [to the Brahms centennial] did not refer to Schenker. — The letter makes heavy use of Latin phrases.


Schenker sets [seminar] meeting date and reports on publications by Jonas, Vrieslander, and von Cube.


Willfort asks to be allowed to attend Schenker's seminar in the coming year with less than last year's fee.

**FS 40/1, [18] Handwritten express postcard from Schenker to Salzer, dated October 10, 1933** [http://www.schenkerdocumentsonline.org/correspondence/FS-40-1_18.html]

Schenker offers Salzer a meeting time on Thursday.


The majority of Jonas's Das Wesen des musikalischen Kunstwerks has gone to the printer; — Furtwängler has promised to recommend it to the Berlin Hochschule für Musik; — no word from van Hoboken. Jonas inquires after Free Composition.


Schenker sends New Year's greetings, recommends a Bartók recording, and looks forward to listening to a Toscanini recording.


Invitation to listen to Toscanini recording; Der freie Satz is finished.


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.


Schenker corrects and explains his error in counting subscriptions to Jonas's book.

**FS 40/1, [22] Handwritten letter from Schenker to Salzer, dated June 6, 1934** [http://www.schenkerdocumentsonline.org/correspondence/FS-40-1_22.html]

Schenker is breaking his association with Willfort and Kraus, but offers to continue working with Salzer.


Willfort, writing from Berlin, has been unable to make contact with Furtwängler.
— He has spent time with Jonas; — is disappointed that Schenker will not be in Vienna to hear him conduct the Brahms' "Tragic" Overture; — gives travel plans; — inquires after Schenker's reaction to his work on the "Moonlight" Sonata.

**OJ 5/18, 49 Handwritten letter from Schenker to Jonas, dated August 2, 1934**

[Schenker expresses heartfelt thanks to Jonas for his book; their project is fundamentally one of "present-day Jewry." — An excerpt from Der freie Satz is to appear in Der Kunstwart. —Schenker has had to give up Willfort and Kraus because of their negligence regarding the planned Urlinie-Tafeln vol. II.](http://www.schenkerdocumentsonline.org/correspondence/OJ-5-18-49.html)

**OC 44/2 Handwritten letter from Salzer to Schenker, undated [November 5, 1934]**

[Salzer asks to see Schenker in order to set up a lesson time.](http://www.schenkerdocumentsonline.org/correspondence/OC-44-2.html)


**Diaries**

- **Diary entry by Schenker for 12 April 1931**
  

- **Diary entry by Schenker for 25 May 1931**
  

- **Diary entry by Schenker for 5 June 1931**
  

- **Diary entry by Schenker for 7 June 1931**
  

- **Diary entry by Schenker for 21 September 1931**
  

- **Diary entry by Schenker for 27 September 1931**
  

- **Diary entry by Schenker for 9 October 1931**
  
  [http://www.schenkerdocumentsonline.org/diaries/OJ-04-05_1931-10/r0009.html]

- **Diary entry by Schenker for 5 November 1931**
  

- **Diary entry by Schenker for 17 December 1931**
  

- **Diary entry by Schenker for 15 January 1932**
  

- **Diary entry by Schenker for 22 January 1932**
  

- **Diary entry by Schenker for 29 January 1932**
  

- **Diary entry by Schenker for 14 February 1932**
  

- **Diary entry by Schenker for 4 March 1932**
  
  [http://www.schenkerdocumentsonline.org/diaries/OJ-04-05_1932-03/r0004.html]

- **Diary entry by Schenker for 8 March 1932**
  
  [http://www.schenkerdocumentsonline.org/diaries/OJ-04-05_1932-03/r0008.html]