Johannes Brahms

Types: person
Name: Johannes Brahms
Relationships:

“Die Mainacht,” Op. 43, No. 2 is composed by Johannes Brahms
“Nachtwandler,” Op. 86, No. 3 is composed by Johannes Brahms
“Sapphische Ode,” Op. 94, No. 4 is composed by Johannes Brahms
“Tragic” Overture in D minor, Op. 81 is composed by Johannes Brahms
Ballade in G minor, Op. 118, No. 3 is composed by Johannes Brahms
Capriccio in B minor, Op. 76, No. 2 is composed by Johannes Brahms
Capriccio in C major, Op. 76, No. 8 is composed by Johannes Brahms
Capriccio in C# minor, Op. 76, No. 5 is composed by Johannes Brahms
Capriccio in D minor, Op. 116, No. 1 is composed by Johannes Brahms
Capriccio in D minor, Op. 116, No. 7 is composed by Johannes Brahms
Capriccio in F# minor, Op. 76, No. 1 is composed by Johannes Brahms
Capriccio in G minor, Op. 116, No. 3 is composed by Johannes Brahms
Cello Sonata in E minor, Op. 38 is composed by Johannes Brahms
Cello Sonata in F major, Op. 99 is composed by Johannes Brahms
Concerto in A minor for Violin and Cello, Op. 102 is composed by Johannes Brahms
Ein deutsches Requiem, Op. 45 is composed by Johannes Brahms
Hungarian Dance in F major is composed by Johannes Brahms
Hungarian Dance in F# minor is composed by Johannes Brahms
Hungarian Dance, No. 1 is composed by Johannes Brahms
Hungarian Dance, No. 10 is composed by Johannes Brahms
Hungarian Dance, No. 11 is composed by Johannes Brahms
Hungarian Dance, No. 12 is composed by Johannes Brahms
Hungarian Dance, No. 13 is composed by Johannes Brahms
Hungarian Dance, No. 14 is composed by Johannes Brahms
Hungarian Dance, No. 15 is composed by Johannes Brahms
Hungarian Dance, No. 16 is composed by Johannes Brahms
Hungarian Dance, No. 17 is composed by Johannes Brahms
Hungarian Dance, No. 18 is composed by Johannes Brahms
Hungarian Dance, No. 19 is composed by Johannes Brahms
Hungarian Dance, No. 2 is composed by Johannes Brahms
Hungarian Dance, No. 20 is composed by Johannes Brahms
Hungarian Dance, No. 21 is composed by Johannes Brahms
Hungarian Dance, No. 22 is composed by Johannes Brahms
Hungarian Dance, No. 23 is composed by Johannes Brahms
Hungarian Dance, No. 24 is composed by Johannes Brahms
Hungarian Dance, No. 3 in F major is composed by Johannes Brahms
Hungarian Dance, No. 4 is composed by Johannes Brahms
Hungarian Dance, No. 5 in F# minor is composed by Johannes Brahms
Hungarian Dance, No. 6 in F# minor is composed by Johannes Brahms
Hungarian Dance, No. 7 in F major is composed by Johannes Brahms
Hungarian Dance, No. 8 is composed by Johannes Brahms
Hungarian Dance, No. 9 in E minor is composed by Johannes Brahms
Intermezzo in A major, Op. 118, No. 2 is composed by Johannes Brahms
Intermezzo in A major, Op. 76, No. 6 is composed by Johannes Brahms
Intermezzo in A minor, Op. 116, No. 2 is composed by Johannes Brahms
Intermezzo in A minor, Op. 118, No. 1 is composed by Johannes Brahms
Intermezzo in A minor, Op. 76, No. 7 is composed by Johannes Brahms
Intermezzo in Ab major, Op. 76, No. 3 is composed by Johannes Brahms
Intermezzo in B minor, Op. 119, No. 1 is composed by Johannes Brahms
Intermezzo in Bb major, Op. 76, No. 4 is composed by Johannes Brahms
Intermezzo in Bb minor, Op. 117, No. 2 is composed by Johannes Brahms
Intermezzo in C major, Op. 119, No. 3 is composed by Johannes Brahms
Intermezzo in C# minor, Op. 117, No. 3 is composed by Johannes Brahms
Intermezzo in E major, Op. 116, No. 4 is composed by Johannes Brahms
Intermezzo in E major, Op. 116, No. 6 is composed by Johannes Brahms
Intermezzo in E minor, Op. 116, No. 5 is composed by Johannes Brahms
Intermezzo in E minor, Op. 119, No. 2 is composed by Johannes Brahms
Intermezzo in Eb major, Op. 117, No. 1 is composed by Johannes Brahms
Intermezzo in Eb minor, Op. 118, No. 6 is composed by Johannes Brahms
Intermezzo in F minor, Op. 118, No. 4 is composed by Johannes Brahms
Liebeslieder Waltzes, Op. 52a is composed by Johannes Brahms
Piano Concerto No. 1 in D minor, Op. 15 is composed by Johannes Brahms
Piano Concerto No. 2 in Bb major, Op. 83 is composed by Johannes Brahms
Rhapsody in B minor, Op. 79, No. 1 is composed by Johannes Brahms
Rhapsody in Eb major, Op. 119, No. 4 is composed by Johannes Brahms
Rhapsody in G minor, Op. 79, No. 2 is composed by Johannes Brahms
Romance in F major, Op. 118, No. 5 is composed by Johannes Brahms
Schicksalslied (“Song of Destiny”), Op. 54. is composed by Johannes Brahms
Serenade No. 1 in D major, Op. 11 is composed by Johannes Brahms
Serenade No. 2 in A major, Op. 16 is composed by Johannes Brahms
Sextet No. 1 in Bb major, Op. 18 is composed by Johannes Brahms
Sextet No. 2 in G major, Op. 36 is composed by Johannes Brahms
Symphony No. 1 in C minor, Op. 68 is composed by Johannes Brahms
Symphony No. 2 in D major, Op. 73 is composed by Johannes Brahms
Symphony No. 3 in F major, Op. 90 is composed by Johannes Brahms
Symphony No. 4 in E minor, Op. 98 is composed by Johannes Brahms
Variations and Fugue on a Theme by G. F. Handel, Op. 24 is composed by
Johannes Brahms
Variations on a Theme by J. Haydn, Op. 56a is composed by Johannes Brahms
Variations on a Theme by Paganini, Op. 35 is composed by Johannes Brahms
Variations on a Theme by Schumann Op. 9 is composed by Johannes Brahms
Violin Concerto in D major, Op. 77 is composed by Johannes Brahms
Violin Sonata No. 1 in G major, Op. 78 is composed by Johannes Brahms
Violin Sonata No. 2 in A major, Op. 100 is composed by Johannes Brahms
Violin Sonata No. 3 in D minor, Op. 108 is composed by Johannes Brahms
Waltz in Ab major, Op. 39, No. 15 is composed by Johannes Brahms
Waltz in B major, Op. 39, No. 1 is composed by Johannes Brahms
Waltz in B major, Op. 39, No. 13 is composed by Johannes Brahms
Waltz in B minor, Op. 39, No. 11 is composed by Johannes Brahms
Waltz in Bb major, Op. 39, No. 8 is composed by Johannes Brahms
Waltz in C# minor, Op. 39, No. 16 is composed by Johannes Brahms
Waltz in C# minor, Op. 39, No. 6 is composed by Johannes Brahms
Waltz in C# minor, Op. 39, No. 7 is composed by Johannes Brahms
Waltz in D minor, Op. 39, No. 9 is composed by Johannes Brahms
Waltz in E major, Op. 39, No. 12 is composed by Johannes Brahms
Waltz in E major, Op. 39, No. 2 is composed by Johannes Brahms
Waltz in E major, Op. 39, No. 4 is composed by Johannes Brahms
Waltz in E major, Op. 39, No. 5 is composed by Johannes Brahms
Waltz in G major, Op. 39, No. 10 is composed by Johannes Brahms
Waltz in G# minor, Op. 39, No. 14 is composed by Johannes Brahms
Waltz in G# minor, Op. 39, No. 3 is composed by Johannes Brahms
Nänie, Op. 82 is composed by Johannes Brahms
String Quartet No. 1 in C minor, Op. 51, No. 1 is composed by Johannes Brahms
String Quartet No. 3 in B-flat major, Op. 67 is composed by Johannes Brahms
Piano Quintet in F minor, Op. 34 is composed by Johannes Brahms
Vier Erste Gesänge is composed by Johannes Brahms
“Auf dem Kirchhofe”, Fünf Lieder, Op. 105, No. 4 is composed by Johannes Brahms
Three Intermezzi, Op. 117 is composed by Johannes Brahms
Neue Liebeslieder Wältzer, Op. 65a is composed by Johannes Brahms
String Quartet No. 3 in B-flat major, Op. 67 is composed by Johannes Brahms
Piano Quartet No. 1 in G minor, Op. 25 is composed by Johannes Brahms
Piano Quartet No. 2 in A major, Op. 26 is composed by Johannes Brahms
Piano Quartet No. 3 in C minor, Op. 60 is composed by Johannes Brahms
An die Heimat, vocal quartet, Op. 64, No. 1 is composed by Johannes Brahms
Der Abend, vocal quartet, Op. 64, No. 2 is composed by Johannes Brahms
Fragen, vocal quartet, Op. 64, No. 3 is composed by Johannes Brahms
Oktaven und Quinten is authored by Johannes Brahms
Piano Trio No. 2 in C major, Op. 87 is composed by Johannes Brahms
Magelone-Lieder is composed by Johannes Brahms
Academic Festival Overture is composed by Johannes Brahms
Intermezzo in Bb minor, Op. 117, No. 2 is composed by Johannes Brahms
Triumphlied, Op. 55 is composed by Johannes Brahms
Clarinet Sonata in F minor, Op. 120, No. 1 is composed by Johannes Brahms
Trio in Eb major for horn, violin and piano, Op. 40 is composed by Johannes Brahms
Piano Trio No. 1 in B major, Op. 8 is composed by Johannes Brahms
Piano Sonata No. 1 in C major, Op. 1 is composed by Johannes Brahms
Five Songs, Op. 104 is composed by Johannes Brahms
Piano Sonata No. 3 in F minor, Op. 5 is composed by Johannes Brahms
2 Gesänge, Op. 91 is composed by Johannes Brahms
Violin Sonata No. 3 in D minor, Op. 108 is composed by Johannes Brahms
Violin Sonata No. 1 in G major, Op. 78 is composed by Johannes Brahms
Violin Sonata No. 2 in A major, Op. 100 is composed by Johannes Brahms
Harden urges Schenker to ask Brahms to write something for Die Zukunft about the recently deceased Hans von Bülow.

OJ 11/42, [15] Handwritten postcard from Maximilian Harden to Schenker, undated; postmarked June 14, 1894
Harden says he will look over an article by Schenker soon; he wonders whether Brahms or Rosenthal will contribute anything on Bülow to Die Zukunft; and he encourages Schenker to send him more articles in the future.

OJ 11/42, [16] Handwritten postcard from Maximilian Harden to Schenker, dated July 15, 1894
Harden agrees in principle to Schenker's publishing elsewhere some material on which Harden had some claim; he advises Schenker that he has no following among the audience of Die Neue Review; he has heard nothing from Brahms or Rosenthal about contributing something about Bülow to Die Zukunft.

OJ 11/42, [18] Handwritten postcard from Maximilian Harden to Schenker, dated October 4, 1894
Harden urges Schenker to press Brahms for material on Bülow; he thinks that d'Albert will benefit from Schenker's article about him in Die Zukunft; he reports cordial impressions of Humperdinck from Cosima and Siegfried Wagner; and he asks whether an article he wrote was any good.

Harden encourages Schenker to write articles on the string quartet and on [Johann] Strauß and Humperdinck, but not on Brahms. — He explains why he lost his temper with Schenker in an earlier letter (see OJ 11/42, [19]). — He urges Schenker to procure some correspondence between Rosenthal and Rubenstein for publication in Die Zukunft; and he casts aspersion on Die Zeit.

Harden tells Schenker that a submission from d'Albert would be welcomed; he encourages Schenker to send him a copy of a previously published lecture which he will consider publishing despite usual practise; and he asks whether Brahms or Rosenthal will contribute any Bülow letters to Die Zukunft.

OJ 11/42, [29] Handwritten postcard from Harden to Schenker, dated April 18, 1897
Harden asks whether Schenker's article on Brahms is still available.

CA 41-42 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.

OJ 5/35, [1] Handwritten draft letter from Schenker to Ernst Rudorff, dated January 21, 1908
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.

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.


Grunsky acknowledges receipt of Schenker's Beitrag zur Ornamentik and two letters; — He recognizes that he and Schenker hold "opposite views" on Bruckner's music but welcomes Schenker's openness to discussion; — He counters Schenker's arguments on Bruckner's approach to form, rhythm, theme, and musical character; — He admits his own "antipathy" toward the music of Brahms.

OJ 5/15, [5] Handwritten incomplete draft of a letter from Schenker to Grunsky, undated [?mid-late September 1908?]

Ecstasy is an end in itself in Bruckner's music, producing artificiality. Cf. Beethoven, Brahms. — Cites instances in Bruckner's Seventh Symphony; his music is technically backward. — Posterity will see both Bruckner and Berlioz as of lower status than Haydn, Brahms, and other masters.


Grunsky hopes to meet Schenker at the Haydn festival in Vienna. He urges Schenker to read Halm on Bruckner.

OJ 13/37, 5 Handwritten letter from Ernst Rudorff to Schenker, dated November 21, 1908

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.

WSLB 38 Handwritten letter from Schenker to Hertzka (UE), dated April 2, 1909

Schenker thanks Hertzka for his latest letter.


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.

OJ 7/4, [55] Handwritten postcard from Schenker to Moriz Violin, dated November 5, 1909

Schenker on the delusion of progress; epigonism versus progress-art.

OJ 13/37, 10 Handwritten letter from Ernst Rudorff to Schenker, dated December 17, 1909

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

OJ 13/37, 13 Handwritten letter from Ernst Rudorff to Schenker, dated November 16, 1910
Rudorff approves of the [highly controversial] Introduction to Schenker's Kontrapunkt I. — He discusses favorably Schenker's edition of the Chromatic Fantasy and Fugue, raising some technical matters.


Schenker responds the Gesellschaft der Musikfreunde's invitation to give a lecture or series of lectures on a topic of his own choosing; commenting on the reasons behind the proposal, and the style of lecture expected, he expresses his willingness, proposes a subject, and states his fee.

OJ 13/37, 15 Handwritten notecard from Rudorff to Schenker, dated August 7, 1912

Rudorff is convinced the autograph of Op. 109 was acquired from the Joachim estate by Mrs. Wittgenstein.


Mrs. Colbert suggests works she might study. -- She is enjoying Schenker's (newly published) monograph on Beethoven's Ninth Symphony.


Hammer cannot afford Schenker's fee; he dislikes the modern piano and has a Stein grand piano, a Hammerklavier copy, and a clavichord.

OJ 10/1, [18] Handwritten letter from Dahms to Schenker, dated March 31, 1916

Dahms acknowledges Op. 111; Schenker's achievement will outlive the "moderns". — Reports on a Brahms concert attended. — He is in a rest home and working.

OJ 10/1, [19] Handwritten letter from Dahms to Schenker, undated but presumably May 1, 1916

Dahms laments the state of music and criticism in Berlin. — When the war is over he plans to draw a line under his life so far and start again.

OJ 11/35, 4 Handwritten letter from Halm to Schenker, dated March 18, 1917

Halm attempts to identify the fundamental differences between their two views, with reference to Beethoven, Bruckner and Brahms. He and Karl Grunsky have been estranged for some years.

OJ 15/16, [35] Handwritten letter from Weisse to Schenker, dated May 5, 1918

Weisse reports his renewed interest in counterpoint through the rereading of the first volume of Schenker's Kontrapunkt; he has also come across Bussler's Freier Satz and has heard mainly positive things about Ernst Kurth's Linearer Kontrapunkt, a book which he will order and report on to his teacher.


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.

Having attended for the first time a concert conducted by Furtwängler, Schenker congratulates him on his achievement then, proclaiming him a “counterweight” to the present [in his opinion inadequate] generation of conductors, and heir to the Mahler mantle. Schenker comments on Viennese concert-goers and their fickleness. — He commends Moriz Violin to Furtwängler, in case the latter can provide an introduction to Hausegger.

OC B/169 Typewritten letter from Wilhelm Altmann to Schenker, dated January 22, 1920


Deutsch thanks Schenker for his suggestion of Brahms's Op. 117; Mr. Kalbeck has suggested Brahms's "Sapphische Ode" (Op. 95, No. 4) and "Nachtwandler" (Op. 86, No. 3).

OC 52/223 Handwritten draft contract, in Jeanette Schenker’s hand, between UE and Schenker for the Kleine Bibliothek and Beethoven sonatas edition, undated [March 17,?] 1920

Handwritten draft contract jointly for the Kleine Bibliothek and Beethoven sonatas edition.

OC 52/560 Draft Contract between UE and Schenker for the Kleine Bibliothek, dated March 23, 1920

Draft contract for the Kleine Bibliothek.

OC 52/517 Typed contract from between UE and Schenker for the Kleine Bibliothek, dated July 10, 1920

Contract between UE and Schenker for the Kleine Bibliothek.

OJ 15/15, [8] Handwritten postcard from Weisse to Schenker, dated November 2, 1920

Weisse asks for help in explaining the development section of the first movement of Brahms's Piano Trio No. 1 in B major, Op. 8; asks for the address of Fräulein Fried.

OJ 10/1, [65] Handwritten letter from Dahms to Schenker, dated August 21, 1921

Dahms is unable to visit the Schenkers in Galtür. — He criticizes Berlin and its artists and critics.


In this direct reply to Schenker’s previous letter, OJ 6/7, [2], Violin expresses his dismay that some of the performing material for keyboard concertos by C. P. E. Bach, including original cadenzas by Schenker, appear to have gone missing. — He reports on his growing number of pupils, on the acquisition of a piano for his apartment, and on Hamburg's extremely conservative musical tastes.

OJ 10/3, [28] Typewritten letter from Deutsch to Schenker, dated February 14, 1922

Deutsch offers to provide several books to Schenker instead of two or three hardback copies of the "Moonlight" Sonata edition, and then details several misprints and factual errors in Romain Rolland's biography of Beethoven.

OJ 14/21, [3] Delivery note from Seidel'sche Buchhandlung to Schenker,
Delivery note from Deutsch's bookshop (Seidel'sche Buchhandlung) to Schenker for works by J. S. Bach, Mozart and Brahms.

**OJ 14/21, [4]** Invoice from Seidel'sche Buchhandlung to Schenker, dated June 30, 1922

Invoice from Deutsch's bookshop (Seidel'sche Buchhandlung) for works by Mozart and Brahms, and a book by Hildebrand, which also shows a credit remittance for one copy of Schenker's facsimile edition of Beethoven's "Moonlight" Sonata.

**OJ 14/45, [14]** Handwritten letter from Moriz Violin to Schenker, dated July 24, 1922

In this highly emotional letter, Violin describes his personal difficulties in the face of spiraling inflation in Germany.

**OJ 8/4, [16]** Handwritten postcard from Schenker to Moriz Violin, dated September 29, 1922

Schenker reports, among other things, that Hans Weisse has returned as a paying pupil.

**OJ 6/7, [4]** Handwritten letter from Schenker to Moriz Violin, dated December 21, 1922

Schenker reports the imminent publication of Tonwille 3, and some new publishing ventures, including a (new) edition of music by C. P. E. Bach and an "Urlinie Edition" of the Short Preludes by J. S. Bach.

**OJ 8/4, [17]** Handwritten postcard from Schenker to Moriz Violin, dated December 23, 1922

Amplifying a thought expressed in a recent letter, Schenker speaks of a plan to silence the throng that worships Schoenberg and the moderns, but money for it is lacking.

**OJ 11/2, [1]** Handwritten letter from Emma Fischer to Schenker, dated February 15, 1923

Baroness Fischer responds to Schenker's plan for distribution of issues of Der Tonwille by suggesting contacts in the Vienna music schools and professional association.

**OJ 6/7, [5]** Handwritten letter from Heinrich Schenker to Moriz Violin, dated July 9, 1923

Having settled into country life in the Tyrol, Schenker returns to his work, in particular to the ongoing battles with Hertzka over the publication of Der Tonwille. He asks Violin's opinion about a subscription plan for a periodical that would appear four times a year (instead of the current two), and hopes that his friend might spare a few days to visit him in Galtür.

**OJ 6/7, [6]** Handwritten letter from Heinrich Schenker to Moriz Violin, dated July 20, 1923

Schenker describes his efforts to make Der Tonwille more widely read, through its distribution by his pupils and its display in music shop windows. He needs more help from pupils and friends with the dissemination of his work, but complains that Hans Weisse has let him down on more than one occasion by not writing about his work. Finally, he asks Violin's advice about whether he should accept an invitation to speak at a conference in Leipzig, or whether he should simply stay at home and continue to write.

**OJ 10/1, [79]** Handwritten letter from Dahms to Schenker, dated November
Dahms has devoted a chapter of his Musik des Südens to "genius" in which he asserts its absoluteness and the gulf between genius and mediocrity. — He concurs with Hertzka's judgement of Furtwängler as a "coward"; In his quest for success, the latter has compromised his belief in genius by pandering to Schoenberg. The Korngolds are coming to Rome in August.


Schenker outlines his attitude to Bamberger's leaving him, and offers advice to Weisse.

OC 12/10-12 Handwritten letter from Halm to Schenker dated February 1–6, 1924

Halm offers to send two of his books in return for Schenker's Opp. 109, 110, 111; he discusses the role of improvisation in his own music; he seeks "corporeality" in music, and its absence in Brahms troubles him; argues the case for Bruckner; asks Schenker to choose a passage exhibiting non-genius in his or Oppel's music and discuss it in Der Tonwille.

OC 12/13-14 Handwritten letter from Halm to Schenker dated March 15, 1924 and April 1, 1924

Halm attacks Schenker for condemning Berlioz's melodic practice without substantiating his argument, and for harsh language. Halm compares Berlioz favorably to Mendelssohn.

DLA 69.930/12 Handwritten letter from Schenker to Halm, dated April 3#4, 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.

OJ 15/15, [15] Handwritten postcard from Weisse to Schenker, dated August 2, 1924

Responding to a request for information about Brahms's meeting with Wagner, Weisse promises to send Schenker the relevant volume of Max Kalbeck's biography of Brahms.

DLA 69.930/13 Handwritten letter from Schenker to Halm, dated October 6, 1924

Asks Halm to send some of his chamber music to Rudolf Pollak, with prospect of performance of the A major string quartet. —Deplores current situation over Sofie Deutsch stipends. —Reports difficulties with UE and intention to change publisher.

OC 54/5-7 Draft letter from Schenker to Drei Masken Verlag, dated as sent on December 9, 1924

In the light of an exchange of letters with UE, Schenker suggests that the new publication have a new title (Die Urlinie) but that the old typeface and format be retained. He suggests that the new periodical should include articles on each of the Chopin etudes and the four Brahms symphonies, and on symphonies by Beethoven, Mozart, Schubert and Haydn, from all of which book-length studies
could subsequently be made.


Cube has had to extend his holiday to take care of his father, who has been forced to abandon his second marriage under pressure from his firm.


Schenker, repeating some of the points made in earlier letters, continues to give an account of Hertzka’s dishonest dealings with him over Der Tonwille and asks Violin to give him an accurate count of the subscriptions that Max Temming paid for in the distribution of free copies of the journal to university music departments. He asks if Violin suspects that anti-Semitism lurks behind some of the critical notices of his recent concert. Finally, he mentions an article in Die Musik by Paul Bekker that numbers Schenker among the hermeneutists; the same issue contains a review of Der Tonwille, by Max Broesicke-Schon, disputing the supreme genius of the canonic composers.


Weisse has come across a letter from Brahms to his publisher Fritz Simrock, which he thinks will be of interest to his teacher.

OJ 12/20, [1] Handwritten postcard from Hedwig Kraus (Gesellschaft der Musikfreunde) to Schenker, dated June 17, 1925 [http://www.schenkerdocumentsonline.org/correspondence/OJ-12-20_1.html]


Weisse asks Schenker to look at some suitable frames for Hammer’s portrait of him. He reports that several autograph manuscripts of Brahms are being put up for sale, of which that of the cadenzas Brahms wrote for Beethoven’s Fourth Concerto are particularly interesting. He quotes from a letter by Gerald Warburg, indicating that Schenker’s latest theoretical concepts are being taught at Damrosch’s music school in New York.

OC B/191 Typewritten postcard from Wilhelm Altmann to Schenker, dated October 12, 1925 [http://www.schenkerdocumentsonline.org/correspondence/OC-B-191.html]

Conditions under which Altmann could purchase Brahms autograph for Library.


Violin gives Schenker the program of his concerts with van den Berg and Buxbaum.


Schenker agrees to to teach Violin’s pupil Agnes Becker twice a week, as soon as she is ready to come to Vienna. He reports Furtwängler’s disillusionment with modern music, and notes that Weingartner and Julius Korngold have expressed similar sentiments. He is not optimistic that humanity in general will truly understand the classics, which underscores the important of his (and Violin’s) mission.


Schenker enquires about Violin’s trio concerts with Buxbaum and van den Berg.
went and ask if Hammer's portrait has arrived. He reports on the possible
difficulties in putting together the first Meisterwerk Yearbook, on account of the
numerous music examples and separate Urlinie graphs, and summarizes the
contents of the second Yearbook.

OJ 15/15, [20] Handwritten postcard from Weisse to Schenker, dated April

Schenker has, mistakenly, sent Weisse a copy of Reger's "Telemann"
Variations (Op. 134) instead of the "Bach" Variations (Op. 81) which he had lent
him. Weisse asks what is holding up the publication of the first Meisterwerk
Yearbook, and suggests that Schenker might write about Bruckner in the next
one. A Brahms analysis would help strengthen his position against his
opponents. He also recommends that Schenker discuss a work that is less than
perfect, and cites Eduard Mörike's "Um Mitternacht" as an example of a poem
whose opening verses are beautiful but which deteriorates in meaning and
poetic quality.

OJ 11/51, [1] Typed letter from Hindemith to Schenker, dated October 25,
1926 [http://www.schenkerdocumentsonline.org/correspondence/OJ-11-51_1.html]

Finding his name mentioned adversely in Meisterwerk 1, Hindemith writes that
he has always striven to fulfill in his own work the fundamental truths that are
stated in Schenker's books. He encloses two scores, and is convinced
Schenker will find the Urlinie in them.

OJ 15/15, [21] Handwritten postcard from Weisse to Schenker, dated

Weisse provides Schenker with Gerald Warburg's address in New York City. He
also asks a question about Schenker's fingerings for the trills in the second

OJ 6/7, [32] Handwritten letter from Schenker to Violin, dated February 16,
1927, with postscript from Fanny Violin [http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_32.html]

Replying to Violin's previous letter, Schenker expresses surprise about (Egon)
Pollak's enthusiasm for C. P. E. Bach's Double Concerto. He also expresses
uncertainty about whether to accept an honor from the Academy of Arts and
Science in Vienna. A translation and adaptation of part of his Counterpoint, vol.
2, has been prepared; and Herman Roth's book on counterpoint has also been
published. He sends little Karl a picture of himself, and leaves space for Violin's
sister Fanny to add a short greeting.

OJ 14/45, [61] Handwritten letter from Moriz Violin to Schenker, dated

Following a brief description of a recent illness, Violin replies to Schenker's
question about accepting the Order of Merit from the Viennese Academy of Art
and Science and advises him to accept it. He realizes that staying in Hamburg
would be bad for his son's long-term health and has spoken to Artur Schnabel
about the possibility of moving to Berlin or Frankfurt. An influential man in
Frankfurt is the father-in-law of Paul Klenau; Violin knows of Klenau's respect
for Schenker, and asks his friend to write to Klenau in support of his application
for a post there.

OJ 10/18, [2] Handwritten letter from Elias to Schenker, dated December
25, 1927 [http://www.schenkerdocumentsonline.org/correspondence/OJ-10-18_2.html]

Miss Elias begs Schenker to accept her present of the Brahms piano works.
CUBE reports progress in his class and private teaching, performance of his compositions, his forthcoming lecture; outlines plan for an exhibition in Duisburg to celebrate Schenker's 60th birthday; has heard nothing of Hoboken's "Aufruf."

OJ 5/7a, [14] (formerly vC 14) Handwritten letter from Schenker to Cube, dated April 29, 1928
SCHENKER sympathizes with Cube over the hostilities he faces; contrasts his own theory to the approach of Riemann. Has arranged for Hammer portraits to be sent to Cube [for bookshop exhibits], and directs him to biographical information about himself. Describes the trials of his 20s, which were surpassed by the difficulties he faced later with publishers and organizations. Upholds Joachim and Messchaert as models of performance art, and speaks of his contact with Brahms. Asks whether Cube will be joining him in Galtür in the summer.

OJ 5/7a, [17] (formerly vC 17) Handwritten letter from Schenker to Cube, dated July 13, 1928
SCHENKER offers consoling words for low turn-out to Düsseldorf lecture; praises recent article by Cube, but corrects overstated connection between himself and Brahms and Joachim.

CUBE reports his activities in Cologne, especially his work with Heinrich Lemacher, who is a "connoisseur of the Urlinie"; reports on his compositions. Will visit Hupka and Albersheim next time.

OJ 15/15, [35] Handwritten postcard from Weisse to Schenker, dated January 18, 1929
WEISSE regrets that Schenker is still unable to visit. He has arranged for a photograph to be made of a Brahms sonata autograph manuscript.

HOBOKEN gives his view on Vrieslander's honorarium demand.— He is not yet finished with analyzing Brahms Op. 117, No. 1.

HOBOKEN encloses his analytical study of Brahms's Intermezzo, Op. 117, No. 1, and raises several technical matters. — He reports on his building project, and responds to Schenker's refusal, in OJ 89/3, [7], to continue acting as intermediary with Vrieslander. — He encloses a check for his lesson fee.

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.

OJ 6/7, [47] Handwritten letter from Schenker to Violin, dated March 2, 1930
SCHENKER reports on two concerts at which Hans Weisse's Octet was performed
for the first time. Furtwängler was enchanted by it, Schenker was impressed by the quality of the voice-leading in general, the construction of the finale movement (a passacaglia) in particular. He was touched to see that a pupil of Weisse's, Dr. Felix Salzer, had subvented the cost of the rehearsals and concerts, and the provision of food and drink for the audience; this he compared with Antony van Hoboken's reluctance to help him with the publication costs of his recent work.


Hoboken compares performances of Beethoven's Missa solemnis by Furtwängler and Klemperer. — He has experienced pains in his arm, and has taken recuperative lessons from Rudolf Breithaupt. — He details work he has been doing for the Photogramm Archive, work of his own, and that for Schenker.

OC 54/225 Typed Letter from August Demblin (DMV) to Otto Erich Deutsch, dated May 27, 1930

Drei Masken Verlag will draw up an estimate for the production costs of the third Meisterwerk volume following receipt of the manuscript.

OJ 6/7, [52] Letter from Schenker to Moriz Violin, in Jeanette Schenker's hand, dated November 26, 1930

Schenker summarizes the achievements and ambitions of several of his pupils and followers (Albersheim, Cube, Vrieslander, Roth, Jonas, and Weisse), noting that Weisse is the most ambitious of all of these though he is not completely at home in the new theory. He fears that something might go wrong at Weisse's forthcoming lecture at the Central Institute for Music Education, and hopes that Violin will listen with a sharp ear. Weisse will give a trial run of the lecture at the Schenkers' apartment.

OC 20/402 Handwritten letter from Weisse to Schenker, dated February 20, 1931


OJ 12/6, [9] Handwritten letter from Jonas to Schenker, dated April 17, 1931


Furtwängler liked his essay; Jonas describes his lectures at the Conservatory; the situation with Einstein over publishing his review of Meisterwerk 3; asks about permission to consult Brahms's arrangement of Saul.

OJ 5/18, 9 Handwritten letter from Schenker to Jonas, dated April 9, 1932

Schenker has presented Furtwängler with a copy of Brahms's arrangement of Handel's Saul, has told him of Jonas's plan for Furtwängler to perform it, and asked him to give Jonas access to the score.

OJ 12/6, [13] Handwritten letter from Jonas to Schenker, dated July 14,
1932 [http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_13.html]
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 Urmönie-Tafeln from Hoboken and Salzer; — discusses plans for publishing his Das Wesen des musikalischen Kunstwerkes. — Has received books from Alfred Einstein.
After a long silence, for which he apologizes, Weisse congratulates Schenker on the completion of Der freie Satz and reports that he has composed a violin sonata, which retains the neo-Bachian style of his three-voiced piano pieces of 1931. He gives Schenker the dates of his sailing to America and his address in New York.
Furtwängler was prevented from visiting Schenker in August by having to go into the Cottage Sanatorium, Vienna. He hopes to see Schenker during the winter, and asks whether he might like to do the ceremonial address for the Brahms Centenary.
Schenker requests permission to use Brahms's "Octaven und Quinten" in Der freie Satz or as a separate publication.
The Gesellschaft der Musikfreunde grants permission for Schenker to publish Brahms' "Octaven und Quinten."
In this unsent letter, Schenker tells Einstein about his works and the difficulties he has encountered in promoting them, and calls upon the physicist for help in gaining financial support for the publication of Free Composition.
Cube reports on his current state of mind, his work on a Bach graph (commenting on a graph by Angi Elias), promises to send an article on Schenker that has appeared in the Frankfurter Zeitung, on the difficulties of the Schenker-Institut, and on Moriz and Karl Violin.
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.

[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_19.html]
Jonas still has no response from Hoboken re: his Einführung; encloses four essays; reports on forthcoming article, his teaching and advocacy of critical editions, planned radio lectures and performance, and other work.

OJ 5/18, 23 Handwritten letter from Schenker to Jonas, dated February 7, 1933
Schenker returns four essays with praise. Salzer is informed that the price for Jonas's Einführung has been set too high; Schenker advises caution with Hoboken.

OJ 12/6, [20] Handwritten letter from Jonas to Schenker, dated March 20, 1933
[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_20.html]
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.

Schenker thanks Hoboken for money transferred, for contact with Dlaba#, and 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."

Altmann did not know of the letter from Brahms to Kalbeck about which Schenker had written him. — He hopes for an economic upturn [now Hitler is in power].

OJ 89/6, [5] Handwritten letter from Schenker to Hoboken, dated April 24, 1933
[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-6_5.html]
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 9/34, [36] Handwritten letter from Cube to Schenker, dated May 1, 1933
Thanks Schenker for sending Brahms's Oktaven u. Quinten, expresses his longing for Der freie Satz, sends an example of his work, and expresses concern over his future.

OJ 12/6, [21] Handwritten postcard from Jonas to Schenker, dated May 2, 1933
[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_21.html]
Jonas thanks Schenker for Brahms study; — he will be in Vienna to see Hoboken on 16th and will visit Schenker.

OJ 10/18, [4a] Handwritten calling card from Elias, undated [suggested date: c. May 7, 1933]
[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-18_4a.html]
Miss Elias sends a present (unknown) for Brahms's birthday.
OJ 12/6, [22] Handwritten letter from Jonas to Schenker, dated May 9, 1933
[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_22.html]
Jonas acknowledges OJ 5/18, 25. — If agreement can be reached on his
Einführung, he hopes for publication in the fall; — he has read the two articles
by Schenker; — he sends a recent article on Photogrammarchive; — he will be
in Vienna on 16th.

(Barbara Haeberlein), dated May 15, 1933
Enclosing an invitation for the opening ceremony of the Brahms Centenary
Festival, the writer asks which concerts Schenker would like to attend.

May 22, 1933
Bienenfeld was reminded keenly of Schenker's teaching during a performance
of Brahms's First Symphony by Furtwängler, and seeks a private meeting.

UG 32/5, [2] Handwritten letter from Schenker to Guido Adler, dated May
31, 1933
[http://www.schenkerdocumentsonline.org/correspondence/UG-32-5_2.html]
Schenker thanks Adler for the offprint of his Brahms article.

FS 40/1, [16] Handwritten letter from Schenker to Salzer, dated June 30,
1933
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.

OJ 89/6, [8] Typewritten letter (carbon copy), from Hoboken to Schenker,
dated July 20, 1933
The Hobokens will not come to Reigersberg; — He re-sends his two songs for
further comment; — He sends a booklet by Gottfried Benn; — They are isolated
in Partenkirchen, and are distressed at events in Germany; — Alfred Cortot has
visited the Photogram Archive and expressed an interest.

OJ 9/34, [38] Handwritten letter from Cube to Schenker, dated September
7, 1933
[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-34_38.html]
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.

[October 7, 1933]
[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-9_2.html]
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.

OJ 5/18, 33 Handwritten letter from Schenker to Jonas, dated December
21, 1933
Schenker sends article [by Citkowitz]. — In response to Jonas's quoting from a
Jewish lexikon, he refers to the sermons by Cardinal Faulhaber, and writes of
his pride in being Jewish but in having assimilated thoroughly enough to
establish favorable relations with the Catholic church, antisemites, and the news
media. — Implying a parallel between himself and Jesus, he offers his
"monotheistic theory of music" as "a new message to the world from the Jews."
— He has no copy of his Syrische Tänze; — writes of the work's history.

**FS 40/1, [19] Handwritten letter from Schenker to Salzer, undated**

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

**OJ 5/7a, [49] (formerly vC 49) Handwritten postcard from Schenker to Cube, dated May 8, 1934**
[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_49.html]

Schenker congratulates Cube on the graph he has sent, and reports on Der freie Satz and the continuation of the Urlinie-Tafeln.

**OJ 12/6, [32] Handwritten letter from Jonas to Schenker, dated June 11, 1934**
[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_32.html]

Publication of Jonas's book has been delayed until June 22; — he may give a lecture in conjunction with Edwin Fischer; — his Beethoven sketches article is in press; — Hoboken is considering Jonas's proposed elucidatory edition plan in conjunction with a putative publication by the Photogram Archive.

**OJ 5/18, 43 Handwritten letter from Schenker to Jonas, dated June 24, 1934**

Schenker reports on visit from Furtwängler and future visit; — reacts to news in Jonas's letter; — Brahms on Beethoven's notation; — printing of Der freie Satz begins soon.

**OJ 5/18, 47 Handwritten letter from Schenker to Jonas, dated July 22, 1934**

Schenker praises Jonas's book highly; gives Hoboken's current address; — Furtwängler has written a recommendation for Moriz Violin, who would like to go to Jerusalem; asks whether Vrieslander and Oppel are subscribers. — Comments on Bayreuth and Wagner.

**OJ 5/18, 52 Handwritten picture postcard from Schenker to Jonas, dated August 28, 1934**

Schenker lists the pieces he has worked through with Hoboken with a view to publication; puzzles over Furtwangler's lack of contact; outlines homeward travel.

**OC 44/42 Handwritten letter from Willfort to Schenker, dated September 1, 1934**
[http://www.schenkerdocumentsonline.org/correspondence/OC-44-42.html]

Willfort gives particulars of his radio concert, implicitly hoping Schenker will listen to it.

**OJ 5/7a, [51] (formerly vC 51) Handwritten letter from Schenker to Cube, dated October 26, 1934**
[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-7a_51.html]

Acknowledges OC 9/34, [42], and its contents; comments on the "youth of today" — organic connection is the best thing for them; asks publisher of Schäfke book. Once Der freie Satz is in print, he will give his mind to the continuation of the Urlinie-Tafeln. Schenker's name is included in the Spanish Enciclicopedia universale.

**Diaries**

**Diary entry by Schenker for 12 February 1897**
[http://www.schenkerdocumentsonline.org/diaries/OJ-01-01_1897-02/r0002.html]

**Diary entry by Schenker for 9 November 1903**
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0008.html]
OC 3/3: 1917/18 Breisach: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0011.html]
OC 3/3: 1917/18 Brünaurer: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0012.html]
OC 3/3: 1917/18 Elias: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0013.html]
OC 3/3: 1917/18 Kaff: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0015.html]
OC 3/3: 1917/18 Kahn: lessons: 2nd semester 1917/18
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OC 3/3: 1917/18 Kaposy: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0017.html]
OC 3/3: 1917/18 Selig: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0020.html]
OC 3/3: 1918/19 Breisach: lessons: 1918/19
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1918/r0001.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1918/r0003.html]
OC 3/3: 1918/19 Hupka: lessons: 1918/19
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1918/r0006.html]
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OC 3/3: 1918/19 Weisse: lessons: 1918/19
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1918/r0015.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0001.html]
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[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0023.html]


Other material
