Franz Josef Haydn

**Types:** person

**Names:**
Franz Josef Haydn
Joseph

**Relationships:**

Die Schöpfung (Creation), Hob. XXI/2 is composed by Franz Josef Haydn
Piano Sonata in Eb major is composed by Franz Josef Haydn
Piano Sonata in Eb major, H. XVI/49 is composed by Franz Josef Haydn
Piano Sonata in Eb major, H. XVI/52 is composed by Franz Josef Haydn
String Quartet in C major, Op. 76, No. 3, Hob III/77 (“Emperor”) is composed by Franz Josef Haydn
String Quartet in D minor, Op. 76, No. 2, Hob. III/76 (“Fifths”) is composed by Franz Josef Haydn
Symphony in G minor, Op. 83 (“La poule”) is composed by Franz Josef Haydn
Symphony No. 100 in G major (“Military”) is composed by Franz Josef Haydn
Symphony No. 101 in D major (“The Clock”) is composed by Franz Josef Haydn
Symphony No. 102 in B-flat major is composed by Franz Josef Haydn
Symphony No. 103 in E-flat major (“Drumroll”) is composed by Franz Josef Haydn
Symphony No. 104 in D major (“Salomon”) is composed by Franz Josef Haydn
Symphony No. 94 in G major (“Surprise”) is composed by Franz Josef Haydn
“Gott erhalte Franz den Kaiser” is composed by Franz Josef Haydn
Symphony No. 88 in G major is composed by Franz Josef Haydn
The Seasons is composed by Franz Josef Haydn
Symphony No. 55 in Eb major (“The Schoolmaster”) is composed by Franz Josef Haydn
Die sieben letzten Worte is composed by Franz Josef Haydn
Toy Symphony is composed by Franz Josef Haydn
Symphony No. 86 in D major is composed by Franz Josef Haydn
Symphony No. 91 in Eb major is composed by Franz Josef Haydn
Symphony No. 44 in E minor (“Traueraufonie”) is composed by Franz Josef Haydn
“Nelson” Mass, XXII/11 is composed by Franz Josef Haydn
Cello Concerto in D major, H VIIa/2 is composed by Franz Josef Haydn
Cello Concerto in C major, H VIIa/1 is composed by Franz Josef Haydn
String Quartet in D major, Op. 2, No. 5 is composed by Franz Josef Haydn
Die Heiligen Zehn Gebote als Canons, H XXVII/2-10 is composed by Franz Josef Haydn
Die sieben letzten Worte unseres Erlösers am Kreuze is composed by Franz Josef Haydn
Symphony No. 31 in D major (‘Horn Signal’) is composed by Franz Josef Haydn
Capriccio in G Major, Hob XVII:1, “Acht Sauschneider müssen sein” is composed by Franz Josef Haydn
Divertimento (Sonata) in D major, Hob. XVI/19 is composed by Franz Josef Haydn
Piano Sonata in C# minor, Hob. XVI/36 is composed by Franz Josef Haydn
Piano Sonata in F minor (Un piccolo divertimento: Variations), H.XVII:6 is composed by Franz Josef Haydn

Correspondence

OC B/218 Handwritten letter from the British Museum (George Knottesford Fortesque) to Schenker, dated September 13, 1902
[http://www.schenkerdocumentsonline.org/correspondence/OC-B-218.html]
Gives publication details of Haydn's Scottish Airs.

OC 52/12 Handwritten letter from E. Ascherberg to Universal Edition, dated January 20, 1904
Ascherberg reports research on ballads arranged by Haydn.

OJ 15/12, [8] Handwritten postcard from Weinberger to Schenker, dated December 5, 1904
Weinberger archive has no wind music by Haydn.

WSLB 4 Handwritten letter from Schenker to Hertzka (UE), dated April 22, 1908
[http://www.schenkerdocumentsonline.org/correspondence/WSLB-4.html]
Schenker promises material the next day, and extols the work's structure.

OJ 5/15, [5] Handwritten incomplete draft of a letter from Schenker to Grunsky, undated [?mid-late September 1908?]
[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-15_5.html]
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. — Posteriority will see both Bruckner and Berlioz as of lower status than Haydn, Brahms, and other masters.

OJ 5/35, [3] Handwritten draft or letter-copy from Schenker to Ernst Rudorff, dated September 28, 1908
Schenker comments on Wagner's alterations to Beethoven's Ninth Symphony, and outlines his own plans, wishing to see Wagner reduced to the same subordinate place as Gluck [unaware of the provocation this will be to Rudorff!]. — He takes issue with Beyschlag's interpretation of the turn in Haydn's music.

OJ 13/37, 4 Stenographically handwritten letter from Ernst Rudorff to Schenker, dated October 1, 1908
Grunsky expresses his opinions on the turn in Haydn's music and the status of Gluck in relation to Mozart and Wagner.

OJ 5/15, [4] Incomplete handwritten letter draft from Schenker to Grunsky, undated [?between September 23 and December 31, 1908]
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.

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

OJ 10/3, [1] Part of handwritten letter from Ludwig Scheibler to Otto Erich Deutsch, dated September 6, 1913
[http://www.schenkerdocumentsonline.org/correspondence/OJ-10-3_1.html]
Scheibler states that the pieces contained in Schenker’s C. P. E. Bach: Klavierwerke are late works and inferior to the early and middle-period works.


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


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


Contract between UE and Schenker for the Beethoven sonatas collected edition.


Schenker returns materials for the Fifth Symphony article, reports a delay in providing information for the facsimile edition of the "Spring" Sonata, and complains that he has futilely lavished time on the purification of the German language for the second edition of Die letzten fünf Sonaten ... Op. 109. — He agrees in principle to Hertzka's idea of an "Urlinie-Ausgabe" of the Beethoven sonatas, and agrees to announce it in Tonwille 2, but asks how the first seventeen sonatas are to be done retrospectively, and rejects the suggestion that his pupils might make the preparatory graphs.


Dahms's book, which has earned an award, is delayed at the bindery. He blames this on the prevailing undisciplined conditions in Germany, criticizes the current government, and predicts war.


Dahms chooses to remain in Italy in view of the "moral and physical devastation" that he hears reported from Germany. — He is committed to Schust & Loeffler for a Haydn biography. He reports on a review of his book "Offenbarung."


Schenker acknowledges receipt of two booklets on youth and the new republic,
returns them, comments on them critically: idealistic German democrats desire maximal remuneration with minimal work; illustrates point by difficulties with maids in Schenker household; German democrats naively overestimate social and intellectual status of non-German commoners (French, British, American); Schenker decries cosmopolitanism and those Germans who advocate individuality at the expense of society; Schenker praises the fascists as countering communism and social leveling, compares Mussolini's Italy favorably with present-day Germany.

OJ 10/1, [74] Handwritten letter from Dahms to Schenker, dated February 9, 1923 [http://www.schenkerdocumentsonline.org/correspondence/OJ-10-1_74.html]
Dahms reports change of address and explains circumstances; has sent a prospectus to UE; progress on subscriptions to his de luxe edition and a new American contact; synopsis of his planned Bel Canto book. — He praises the "Miscellanea" in Tonwille 3, and comments on Schenker's understanding of democracy.

OJ 10/1, [75] Handwritten postcard from Dahms to Schenker, dated May 7, 1923 [http://www.schenkerdocumentsonline.org/correspondence/OJ-10-1_75.html]
Dahms has received Vrieslander's essay on Schenker; reports progress on subscriptions for his de luxe edition, proofs, and his work on Haydn; political comment.

OJ 10/1, [77] Handwritten letter from Dahms to Schenker, dated June 15, 1923 [http://www.schenkerdocumentsonline.org/correspondence/OJ-10-1_77.html]
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.

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.

Dahms has received Tonwille 4 but not yet examined it. — Has deferred work on his Haydn book because of financial problems over Musik des Südens and poor take-up of subscriptions. — Debates whether to attend the Leipzig musicology conference. — Comments on German politics as the occupation of the Ruhr unfolds, and compares German attitudes with Italian.

In a wide-ranging letter, Schenker expresses his joy at Karl Violin's improving health, and goes on to mention a number of personal successes he has lately had, including a visit from Paul von Klenau to take advice for a forthcoming performance of Beethoven's Missa solemnis. He has also had some unexpected support from his publisher, who wants to expand Der Tonwille to a quarterly publication. He is planning to take part in a series of charity concerts
(three Haydn piano trios), and has heard that Clemens Kraus and Hans Knappertsbusch are overtaking Furtwängler as conductors in Vienna by accepting more modest fees.

OJ 10/1, [79] Handwritten letter from Dahms to Schenker, dated November 1, 1923
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.

OJ 10/1, [82] Handwritten letter from Dahms to Schenker, dated December 28, 1923
Dahms gratefully acknowledges receipt of a grant from Schenker, reports on his book writing, and sends New Year greetings to Heinrich and Jeanette.

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

OJ 15/16, [51] Handwritten letter from Weisse to Schenker, dated January 14, 1924
Weisse asserts that his questions arise only from his own studies, not from work with his pupils; it is not fear, but dependency on Schenker as a "medium," that drives him to ask such questions.

OC 12/10-12 Handwritten letter from Halm to Schenker dated 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.

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.

After expressing his sympathy for Violin, in response to his friend's depressing
postcard, Schenker gives an account of some of the summer events, including a visit from Vrieslander and Hoboken and work on two essays for Meisterwerk 2. While continuing to rail against Hertzka and Universal Edition, he repeats the story of Drei Masken Verlag failing to send him 250 Marks upon receipt of the manuscript of Meisterwerk 1. His brother Moses is, however, acquainted with the principal owner of Drei Masken, Felix Sobotka, and through this connection the payment has been made.

**FS 40/27, [1]** Handwritten letter from Weisse to Schenker, dated October 12, 1925

Weisse has come across a letter from Haydn to Carl Friedrich Zelter expressing gratitude and admiration for Zelter's analysis of "The Representation of Chaos" from The Creation, and thinks that it might be worth looking up Zelter's work in connection with Schenker's forthcoming study of the same work.

**FS 40/27, [2]** Handwritten letter from Weisse to Schenker, dated October 17, 1925

Weisse has found Zelter's review of Haydn's Creation and has copied out the section concerned with "The Representation of Chaos." He finds nothing of value in the review, but says it must have pleased Haydn because it shows that the composer was entirely conscious of how he went about writing the work.

**OJ 10/1, [91]** Handwritten letter from Dahms to Schenker, dated December 1, 1925

The [Hammer] mezzotint has arrived; Dahms expresses a reservation about it. — He has been writing for Die Musik. — He succeeded in getting compensation from UE.

**OJ 6/7, [27]** Handwritten letter from Schenker to Moriz Violin, dated January 15, 1926

Schenker agrees 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.

**OJ 8/4, [42]** Handwritten postcard from Schenker to Moriz Violin, dated February 11, 1926

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.

**OC 54/65-66** Draft of a publicity note for Das Meisterwerk in der Musik, dated February 15, 1926

A draft statement of the principles lying behind Schenker's Meisterwerk series of Yearbooks, together with a provisional table of contents for the second Yearbook.

**OC 54/111** Typed letter from Otto Erich Deutsch to Schenker, dated January 8, 1927

Deutsch thanks Schenker for his recent communications, including a copy of the contract with Drei Masken Verlag for the Meisterwerk Yearbook, and asks for a copy of relevant extracts from the correspondence with the publishers. He
reports progress in the establishment of a Photogram Archive at the Austrian National Library, with the cooperation of Dr Robert Haas and financial support from Anthony van Hoboken; similar plans to photographically reproduce autograph manuscripts are underway at the Beethoven House in Bonn, and (for manuscripts of Bach and Handel) also in England. He advises Schenker that proofs will start arriving from the printing-house Waldheim in a few weeks, and expresses his delight in being able to assist Schenker in the promotion of his work.


Vrieslander informs Schenker that Alfred Einstein (DMV) has decided to engrave the music examples for the second Meisterwerk volume in order to ensure a flawless reproduction. He also reports that the width of the pages in the supplement will be expanded, and notifies Schenker of the changes that he will make to the music examples following this decision. Vrieslander states he has officially enquired with Einstein about potential problems in the printing process, making clear that Schenker will not be able to bear any additional costs for printing errors.

OC 54/137 Typed letter from Otto Erich Deutsch to Schenker, dated March 16, 1927 [http://www.schenkerdocumentsonline.org/correspondence/OC-54-137.html]

Deutsch returns part of the proofs of the second Meisterwerk Yearbook and provides bibliographical details of a Haydn sketch-leaf to be reproduced for the essay on “The Representation of Chaos.”

OC 54/145 Typed letter from August Demblin (DMV) to Schenker, dated April 25, 1927 [http://www.schenkerdocumentsonline.org/correspondence/OC-54-145.html]

Drei Masken Verlag inform Schenker that they have sent all of the material for the second Meisterwerk volume to the printers, and that he should expect to receive three copies of the page proofs and two copies of the music examples in due course.


Mandruck return the original sketches of Haydn's "Representation of Chaos" to Schenker and inform him that they have prepared the stereotype in accordance with his wishes.


Hoboken reports on recent travels, including the July 15, 1927 Vienna riots. – He has made progress on his index of Haydn's works, and has purchased some Beethoven first editions. – He hopes to meet Furtwängler soon, and has recently heard from Vrieslander. – He asks Schenker to inscribe a copy of Meisterwerk 2 to John Petrie Dunn.


Schenker acknowledges van Hoboken's letter, OJ 11/54, 14, dated August 7, 1927; encloses seven articles; responds regarding Haydn, Furtwängler, the "Appeal" for the Photogrammarchiv, an exhibition in Frankfurt, John Petrie Dunn, Reinhard Oppel, Das Meisterwerk in der Musik, vol. II, Otto Erich Deutsch, and an honorarium; and sends best wishes for the Hobokens' trip to Switzerland, reporting on von Cube.
OJ 89/1, [5] Handwritten letter from Schenker to van Hoboken, dated September 13, 1927
Schenker acknowledges OJ 11/54, [17], and discusses the nature of a "prospectus" and the suitability of Vrieslander's text for that purpose. — He expresses an interest in Hoboken's latest discoveries, and asks whether the latter could inquire in London as to the whereabouts of the autograph manuscript of Beethoven's Op. 106.

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.

Cube reports on Scheuermann exhibit, and consequent interest and sales, encloses associated newspaper article; also on recent lecturing and composition activity. He is unlikely to visit Schenker this year; recalls people at Galtür.

OJ 6/7, [41] Handwritten letter from Schenker to Moriz Violin, dated February 27, 1929
Schenker thanks Violin for his concerns, describes how they survived the cold weather earlier in February, reports that his monograph on the "Eroica" Symphony is finished and that he has written an article about the Photogram Archive, which has acquired over seven thousand pages of manuscripts. He looks forward to seeing his friend in the summer.

Schenker reacts to Hoboken's news that he has been consulting Breithaupt on piano technique, and defines Hoboken's character as a pianist.

OJ 6/7, [48] Handwritten letter from Schenker to Moriz Violin, dated May 19, [1930]
After congratulating Violin on moving house, Schenker reports that an article that is critical of the "Urlinie", by Walter Riezler, has apparently offended Furtwängler, a childhood friend of the author. Furtwängler hoped that Hans Weisse might write a response; in the end, Brünauer wrote one, and Weisse has sent it to Furtwängler. Schenker has himself replied to an article by Eduard Beninger in the February 1930 issue of the Zeitschrift für Musik. Owing to
overwork, he was required to rest during the day between lessons; now he is better. Oppel is again coming to Galtür and Schenker hopes that Violin will join him there, too.

OJ 11/54, [34] Handwritten letter from Hoboken to Schenker, dated April 29, 1931

Hoboken may stay at the Semmering spa for a few more days, and discusses his next appearance for a lesson. — He discusses Specht's Bildnis Beethovens.

OJ 5/7a, [38] (formerly vC 38) Handwritten letter from Schenker to Cube, in Jeanette Schenker's hand, dated June 30, 1931

Schenker encloses the [Mozart calling] card, and sends an article from Der Kunstwart; he emphasizes that Moriz Violin's new institute is a "school," not a "seminar," and offers detailed advice; comments that his theory from Harmonielehre to Meisterwerk constitutes a self-contained whole; recommends use of C. P. E. Bach's Versuch with his theory applied to the examples; and foretells the Urliinie-Tafeln that should be available to Violin/Cub in Hamburg and to Weisse in New York. His eyes have suffered and need complete rest.


Jonas reports on his course on Schenker's theory at the Stern Conservatorium, two forthcoming lectures, an article intended for publication, two radio talks and a radio recital; includes reference to his later textbook Das Wesen des musikalischen Kunstwerks.


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.


Schenker welcomes a visit from Hoboken and Miss Boy, and encloses a clipping of an article.

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 10/18, [5] Handwritten letter from Elias to Schenker, dated June 17, 1933

Miss Elias sends best wishes for Schenker's birthday, and reports a visit from Robert Brünauer. — She encloses an "assessment" by Paul Stephan of a
concert conducted by Carl Bamberger.

**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.

**OJ 9/10, 4 Printed invitation from the Photogrammarchiv to Jeanette Schenker, dated February 14, 1936**
[http://www.schenkerdocumentsonline.org/correspondence/OJ-9-10_4.html]

Invitation to celebrate the enlargement of the Photogrammarchiv

**Diaries**

- Diary entry by Schenker for 24 October 1903
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-04_1903-10/r0006.html]
- Diary entry by Schenker for 23 November 1903
- Diary entry by Schenker for 2 December 1906
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-12/r0002.html]
- Diary entry by Schenker for 4 December 1906
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-12/r0004.html]
- Diary entry by Schenker for 12 December 1906
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-12/r0012.html]
- Diary entry by Schenker for 21 December 1906
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-05_1906-12/r0020.html]
- Diary entry by Schenker for 30 January 1907
- Diary entry by Schenker for 3 February 1907
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-02/r0001.html]
- Diary entry by Schenker for 17 February 1907
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-02/r0008.html]
- Diary entry by Schenker for 1 August 1907
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-06_1907-08/r0001.html]
- Diary entry by Schenker for 23 January 1908
- Diary entry by Schenker for 13 February 1908
- Diary entry by Schenker for 26 March 1908
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-07_1908-03/r0017.html]
- Diary entry by Schenker for 25 May 1909
  [http://www.schenkerdocumentsonline.org/diaries/OJ-01-08_1909-05/r0002.html]
- Diary entry by Schenker for 3 October 1913
- Diary entry by Schenker for 21 October 1913
Diary entry by Schenker for 1 December 1930
Diary entry by Schenker for 16 December 1930
Diary entry by Schenker for 13 April 1931
Diary entry by Schenker for 18 April 1931
Diary entry by Schenker for 8 May 1931
Diary entry by Schenker for 22 May 1931
Diary entry by Schenker for 26 May 1931
Diary entry by Schenker for 12 August 1931
Diary entry by Schenker for 6 November 1931
Diary entry by Schenker for 27 February 1932
Diary entry by Schenker for 2 April 1932
Diary entry by Schenker for 7 April 1932
Diary entry by Schenker for 8 April 1932
Diary entry by Schenker for 10 April 1932
Diary entry by Schenker for 17 April 1932
Diary entry by Schenker for 21 April 1932
Diary entry by Schenker for 27 April 1932
Diary entry by Schenker for 28 April 1932
Diary entry by Schenker for 3 May 1932
Diary entry by Schenker for 6 May 1932
Diary entry by Schenker for 8 May 1932
Diary entry by Schenker for 13 May 1932
Diary entry by Schenker for 3 June 1932
Diary entry by Schenker for 20 November 1932
Diary entry by Schenker for 18 January 1933
Diary entry by Schenker for 10 April 1933
Diary entry by Schenker for 12 April 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-06_1933-04/r0013.html]
Diary entry by Schenker for 3 August 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-06_1933-08/r0003.html]
Diary entry by Schenker for 19 September 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-06_1933-09/r0019.html]
Diary entry by Schenker for 27 September 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-06_1933-09/r0027.html]
Diary entry by Schenker for 28 September 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-06_1933-09/r0028.html]
Diary entry by Schenker for 1 October 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-07_1933-10/r0001.html]
Diary entry by Schenker for 8 October 1933
Diary entry by Schenker for 19 October 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-07_1933-10/r0019.html]
Diary entry by Schenker for 19 December 1933
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-07_1933-12/r0019.html]
Diary entry by Schenker for 28 January 1934
Diary entry by Schenker for 4 August 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-07_1934-08/r0004.html]

Lessonbooks

OC 3/3: 1917/18 Elias: lessons: 1st semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0003.html]
OC 3/3: 1917/18 Freund: lessons: 1st semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0004.html]
OC 3/3: 1917/18 Freund: lessons: 2nd semester 1917/18
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1917/r0014.html]
OC 3/3: 1918/19 Breisach: lessons: 1918/19
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1918/r0001.html]
OC 3/3: 1918/19 Hupka: lessons: 1918/19
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1918/r0006.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0018.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1919/r0025.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1923/r0010.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1924/r0003.html]
[http://www.schenkerdocumentsonline.org/lessonbooks/OC-3-3_1924/r0003.html]
Other material

OJ 9/34, [21b] Review by Oscar Guttmann of Das Meisterwerk in der Musik