**Der freie Satz (Vienna: UE, 1935)**

**Types:** work  
**Names:**  
Der freie Satz (Vienna: UE, 1935)  
freier Satz  
fr. S.  
Free Composition  
freien Satz  
freie Satz  
III

**Relationships:**  
Der freie Satz (Vienna: UE, 1935) is authored by [Heinrich Schenker]

**Correspondence**

OJ 8/3, [57] **Handwritten postcard from Schenker to Moriz Violin, dated April 7, 1918**  
Schenker has implemented the increase in fee, for his pupils, and describes how intolerable life is in Vienna; -- is trying with difficulty to book summer lodgings; -- reports Weisse's declining of the invitation to contribute to the Schenker Festschrift; -- he is working hard on his library.

DLA 69.930/9 **Handwritten letter from Schenker to Halm, dated January 18, 1920**  
Schenker acknowledges receipt of OJ 11/35, 14 and 15, thanking Halm for the opportunity to see the two contracts, now enclosed. Schenker has been exploited by UE regarding EA 101 and the "Little Library," and must now protect himself and extract better working conditions. —Kontrapunkt 2 will show the world that his "Semper idem" motto applies at every level from strict counterpoint through to free composition. In a musical garden of Eden of genius, the rest of the world behaves like Adam and Eve. — Schenker congratulates Halm on his successes and thanks him for his support.

OC 52/244 **Typed letter from Hertzka (UE) to Schenker, dated January 12, 1921**  
Hertzka sends contracts for NMTP and Kontrapunkt 2, and discusses the take-over from Cotta, requesting Schenker's estimate of remaining stocks, and asking whether changes would be required in a second edition of Kontrapunkt I.

OJ 8/4, [2] **Handwritten postcard from Schenker to Moriz Violin, dated February 6, 1921**  
Schenker congratulates Violin on obtaining a teaching post in Hamburg and reports on progress on his written work and publications.

OJ 6/7, [1] **Handwritten letter from Schenker to Moriz Violin, dated June 13, 1921**  
Schenker gives an account of the move into Keilgasse 8 and describes his study in the apartment. He outlines his holiday plans, and explains how he is raising the fees for lessons in the autumn.

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 "Umlinie Edition" of the Short Preludes by J. S. Bach.

OJ 15/16, [48] Handwritten letter from Hans and Hertha Weisse to Schenker, dated July 15, 1923
Weisse summarizes his recent travels in northern Italy and Switzerland, and inquires about progress on Der freie Satz, a work which he thinks will be an indispensable foundation for the analyses in Der Tonwille.

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.

Schenker explains his behavior a few days before, in reply to Weisse’s letter of September 7, and his implicit displeasure at his pupil’s lengthy trip to Italy in the summer.

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.

Schenker reports continuing trouble with Hertzka, especially over delays to the publication of Tonwille 5 and 6, which were supposed to appear the previous year, and is beginning to think about legal action. Hertzka has made his position so difficult that he feels obliged to turn down Max Temming’s offer of direct financial support for his work. He asks Violin to help find a post in Hamburg for Carl Bamberger, a gifted pupil who, though he neglected his piano studies for a while, is keen to make up for lost time. Finally, he asks if Violin received any of the four volumes of the Beethoven piano sonata edition.

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.

The composition of a clarinet quintet has kept Weisse from writing to Schenker. Instead of writing a long letter to him about the first Meisterwerk Yearbook, he would like to meet with him in Vienna to discuss its content.

Schenker has received indication of part-payment from Cube's father [for Cube's lessons] and promise of the remainder soon. Schenker travels to Vienna August 28. Weisse has completed a clarinet quintet.

Schenker acknowledges Cube's note, sends best wishes, and refers to Der freie Satz.

Schenker expresses his delight that his friend received sufficient financial help to be able to move into a new apartment for the sake of his son Karl's health. He reports having shown Agnes Becker some straightforward examples of the Urlinie, out of desperation (she shows little aptitude for piano playing), and then explains that a great deal of time, patience and faith are needed to understand such things. Of his current pupils, only Elias, Brünauer, Hoboken and (to some extent) Albersheim are capable of following the ramifications of the new theory, which he sees as his unique gift to the world. At present, he is working on his "crowning work," Free Composition.

OJ 6/7, [34] Handwritten letter from Schenker to Moriz Violin, dated June 30, 1927 [http://www.schenkerdocumentsonline.org/correspondence/OJ-6-7_34.html]
Schenker answers Violin's birthday greetings letter philosophically. He is able to work on the final version Der freie Satz at leisure and in good spirits. He reports on the establishment of an archive of photographic reproductions of autograph and gives an account of a visit from Violin's sister Fanny: in return for a picture of Karl Violin, he is enclosing two pictures of himself and one of Jeanette. Finally, he urges his friend to spend part of the summer in Galtür.

Thanking Halm for his Beethoven book, he believes that their misunderstandings could be removed and hopes Der freie Satz will help bring that about; gives order of publication for Meisterwerk II and Der freie Satz, and compares his "Das Organische der Fuge" with the work of others on Bach. — Schenker took no part in the Vienna Beethoven festival. — Describes his correspondence with Hindemith.

In a wide-ranging letter, Schenker underscores the importance of his friend's taking a holiday, and tries to persuade him to visit him in Galtür. There he was visited by Reinhard Oppel, who has been appointed to a theory post at the Leipzig Conservatory, where he will teach from Schenker's texts. He comments
at length on the decline of society, as exemplified by the July Revolt. The second Meisterwerk volume has gone to the bookbinders; until it is published, he will be working on Der freier Satz.

OJ 5/7a, [13] (formerly vC 13) Handwritten letter from Schenker to Cube, dated February 12, 1928
Schenker expresses joy at Cube's report of his class and private teaching; refers to Hoboken’s “Aufruf” and Vrieslander’s prospectus; reports Weisse’s plan for a monthly periodical; thanks Cube for his efforts with book dealers in Duisburg and Essen.

Cube describes difficulties with his colleagues, loss of pupils, and reactions to his lecture; Scheuermann and Schmemann will put Schenker exhibits in their shop windows, items requested; inquires after Weisse journal plan.

With thanks for birthday greetings, Schenker expresses how highly he values the Photogrammarchiv while endorsing van Hoboken’s turning down of an “honor” that he was offered. — Schenker has, at Einstein’s request, updated his entry in Riemann’s Musiklexikon. — With the success of the Urlinie through Der Tonwille, he no longer considers himself isolated.

OJ 15/16, [59] Handwritten letter from Weisse to Schenker, dated July 26, 1928
Writing while on holiday (in Bad Aussee), Weisse apologizes for not having replied to Schenker's previous letter. He is enjoying reading C. P. E. Bach’s Versuch, and reports the illness and recovery of Viktor Hammer, who was staying in Grundlsee near the Weisses during the month of June.

OJ 14/45, [72] Handwritten letter from Moriz Violin to Schenker, dated September 21, 1928
Violin apologizes for not writing sooner; he has suffered a further health setback. His pupil Harry Hahn will send Schenker the illustrations and a copy of his lecture (on the Schubert waltz and Bach prelude). He enquires about Der freie Satz.

OJ 14/45, [73] Handwritten letter from Moriz Violin to Schenker, dated October 26, 1928
Violin queries Schenker’s suggestion for displaying graphic work by light-projection. He has recently made the acquaintance of a Hamburg organist name Hahnemann, who teaches only according to Schenker’s theory. Finally he asks whether the “last volume” (Der freie Satz) has been published.

OJ 5/7a, [21] (formerly vC 21) Handwritten letter from Schenker to Cube,
dated November 20, 1928
Sends best wishes for Cologne lecture-series; is planning to issue a folder of Urlinien for use by teachers, and may deposit his handwritten Urlinien in the Photogrammarchiv, which will be officially opened on November [25]. The "counter-examples" should be taken slowly.

WSLB 400 Handwritten letter (in Jeanette's hand) from Schenker to Hertzka (UE), dated November 27, 1928
Schenker reports the impact of his Umlinie concept on the educational world within Germany and in the USA. — He seeks to re-establish a working relationship with UE, raising the cases of his unfinished elucidatory edition of Beethoven Op. 106, the analytical study of the "Eroica" Symphony on which he is now working, and Der freie Satz, vol. III of NMTF, still outstanding. — He is angling retroactively for a monograph series comprising his existing studies of the Ninth and Fifth Symphonies and his forthcoming study of the "Eroica."

OC 52/847 Typed letter from Hertzka (UE) to Schenker, dated December 21, 1928
Hertzka welcomes Schenker's intention now to produce [his elucidatory edition of] Op. 106 and proposes the level of honorarium. — He is in principle interested in the "Eroica" study and Der freie Satz but cannot schedule them until after 1929.

WSLB 405 Handwritten letter from Schenker to Hertzka (UE), dated January 9, 1929
Schenker sets deadline for decision on publishing "Eroica" monograph; stresses urgency.

OC 52/849 Typed letter from Hertzka (UE) to Schenker, dated January 15, 1929
Hertzka asks for Schenker's deadline for the "Eroica" monograph decision to be put off to the end of 1929.

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.

OJ 6/7, [42] Handwritten letter, with envelope, from Schenker to Moriz Violin, dated March 7, 1929
In reply to Violin's previous letter, Schenker writes out a graphic analysis of Bach's Two-Part Invention in C major, and wishes him an enjoyable holiday on the French Riviera.

OJ 5/7a, [23] (formerly vC 23) Handwritten letter from Schenker to Cube, dated May 15, 1929
Gerhard Albersheim will leave a space in Schenker's calendar that Schenker offers to Erich Voss; will teach him himself because Weisse may not be up to date with Der freie Satz; Voss to contact him.

OJ 5/7a, [24] (formerly vC 24) Handwritten postcard from Schenker to Cube, dated July 6, 1929
Schenker has heard again from Erich Voß about lessons and shows signs of annoyance. Has completed his "Eroica" study, and Der freie Satz looms.
Weisse, absorbed by Schenker's ideas (especially the concept of “tonal space”) tells of his plans to write about his teacher’s significance as a contemporary theorist. He describes his progress in composition, which includes the completion of a set of six bagatelles for piano and a Clarinet Quintet, and much work on an Octet. He asks about progress on Der freie Satz and about the publication of Schenker's analysis of the "Eroica" Symphony, and reports his and Hertha's joy in parenthood.

Further communications between Hoboken and Vrieslander should now go via Kromer, not Schenker; Oppel leaves tomorrow; how is house-construction going?

Schenker encourages Waldeck to spread his (Schenker's) ideas in America, and apprises him of Dunn's translation of Kontrapunkt and his own recent and forthcoming publications.

Urging his friend to write only when he feels up to it, Schenker gives Violin some news of his own: that the Eroica Symphony monograph is finished but a publisher who is capable of dealing with the numerous music examples must be found; that Schenker will work unceasingly on Der freie Satz once the Eroica is out of the way; that the Photogram Archive has grown in size in two years, and that so many requests for information have been received that a yearbook is planned, with critical reports, new editions, and the like; that Hoboken and Vrieslander have fallen out (over money matters); that Schenker's brother Mozio (Moses) has separated from his wife after 25 years of marriage and that he his has been giving music lessons to Mozio's son, a cellist in the Baden city orchestra.

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.
Furtwängler, dated April 19, 1930

Schenker is willing to hand over an unidentified "book" [Meisterwerk III] to Breitkopf & Härtel on condition that publication not be delayed; he refers to dealings with other publishers and plans for future publications.


Rinn hopes Schenker will soon finish his great work (i.e. Free Composition) soon and devote himself to writing for Der Kunstwart.

OJ 5/7a, [30] (formerly vC 30) Handwritten postcard from Schenker to Cube, dated July 10, 1930

Comparison of Otto Vrieslander with Hans Weisse. Weisse's Octet impressed Furtwängler. Meisterwerk III due out in October (reports contents); is now revising Der freie Satz.


Acknowledging his recent letter to Jeanette, Schenker expresses his regret that Violin and his son Karl are still troubled by health problems and reports some recent news. Furtwängler's intervention with Breitkopf & Härtel on behalf of Weisse's Octet was in vain; he had also sought the same firm's agreement to publish the "Eroica" analysis, but this will now appear as the third Meisterwerk Yearbook. The Schenkers are expecting many visitors in Galtür, including Furtwängler, Reinhard Oppel, Schenker's nephew and his wife, and Jeanette's sister and family. Hoboken is prepared to fund the publication of a collected edition of the works of C. P. E. Bach (with financial support from the city of Hamburg), but Schenker is cautious about this because his paid involvement in the project might result in work that would jeopardize progress on Der freie Satz. He has been included in the latest edition of Meyers Konversations-Lexicon, and has received favorable citation in Romain Rolland's latest Beethoven book.

OJ 6/7, [50] Handwritten letter from Schenker to Moriz Violin, dated July 31, 1930

Schenker assures his friend that he understands his difficulties, and that he can be proud of holding his head high above those who do not understand music, or are incapable of interpreting it beautifully. His own problems are focussed around money, especially as his brother (Moses) has not given him the second part of his inheritance. He has sought to find cheaper ways of producing the music examples for his latest writings: he is more satisfied with the Eroica examples than the engraved illustrations from previous volumes of Das Meisterwerk in der Musik, and is planning to issue Der freie Satz with a volume of examples that is separate from the text. He repeats the news, from an earlier letter, of his being mentioned in Romain Rolland's most recent Beethoven book, and of his entry in Meyers Konversations-Lexicon, and also reports on an item about him in the Deutsche Tonkünstler-Lexikon.

OJ 6/7, [51] Handwritten letter, with envelope, from Schenker to Violin, dated October 21, 1930

Writing after a long and serious illness, Schenker assures his friend that he is alive and well. The doctors have pronounced him generally fit, but he suffers from a painful tightening of the thorax, and also a flickering that causes him to "lose" letters and notes. He has had to give many double-lessons of late, in
theory, which he finds tiring. To Hoboken, who, though gifted, is concerned only about his money and often comes to lessons without having prepared anything, he would rather play than give over-long lectures. He is concerned, for his own sake as much as for Weisse’s, about the lectures in Berlin that Weisse will deliver, and about his eagerness to debate with Alfred Lorenz; he is glad that Violin is going to Berlin, and will give him instructions about what to do there. His Beethoven sonata edition brings in 100 shillings per month – a good deal for the publishers – and his brother still has half of his inheritance. But he is still alive – with Der freie Satz.

OJ 5/7a, [31] (formerly vC 31) Handwritten letter from Schenker to Cube, dated November 1, 1930

Dr. Leo Kestenberg of the Prussian Ministry of Art and Education has, at Furtwangler’s recommendation, asked Hans Weisse to deliver three lectures on Schenker’s theory in Berlin, to be repeated elsewhere. Cube should take heart from this turn of events.

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.

OJ 15/15, [53] Handwritten postcard from Weisse to Schenker, dated December 27, 1930

Weisse thanks Schenker for his support; he has sent off the manuscripts (of his lectures) to Drei Masken Verlag. He commends his teacher for the clarity of the analytical graphing of the “Eroica” Symphony.

OJ 15/16, [66] Handwritten letter from Weisse to Schenker, dated January 8, 1931

Hearing that Schenker expects to complete Der freie Satz by early spring, Weisse encourages his teacher to work systematically and unhurriedly at it. He reports on Alfred Einstein’s defense of Schenker’s theories against Arnold Schering, and on a review of a recent book on the Ninth Symphony in which the reviewer, Alfred Lorenz, sided with the author against Schenker.

OJ 10/1, [104] Typewritten letter from Dahms to Schenker, dated February 7, 1931

Dahms is looking forward to reading Meisterwerk III and inquires after Der freie Satz. — He has cut himself off from Berlin and Germany; his marital situation has finally been resolved, and he and his wife and child have settled in Paris.

OJ 15/16, [69] Handwritten letter from Weisse to Schenker, dated March 19, 1931

Weisse asks Schenker’s approval to approach Furtwängler about Der freie Satz, presumably to seek financial assistance for its publication. He has been given a copy of a letter from Mozart to Baron van Swieten, but expresses his doubts about the tone of one of Mozart’s phrases; he hopes to meet Schenker soon, to talk about Bruckner.

OJ 15/16, [70] Handwritten letter from Weisse to Schenker, dated March 21,
Weisse reports to Schenker Furtwängler’s confidence about obtaining money from two wealthy people in Berlin to defray the publication costs of Der freie Satz and the analysis of Beethoven’s "Eroica" Symphony, i.e. third volume of Das Meisterwerk in der Musik. Weisse has suggested a sum of 4,000 marks for the former, as a conservative estimate.

Weisse, remaining confident that Furtwängler will provide financial assistance with Schenker’s publications, thinks it is best to ask for help with the “Eroica” analysis (Meisterwerk III) and Der freie Satz together; he will emphasize that the subvention for the “Eroica” is the more urgent, and the cost of publishing the latter could be met by subscription. From what Furtwängler has hinted, the prospects for Weisse lecturing, and eventually teaching, in Berlin are not good; but Weisse may have other plans.

Weisse has received from Furtwängler a letter # probably one written to him by Ludwig Karpath # that suggests there is cause for optimism concerning financial support for the publication of Schenker’s writings. He copies out a glowing personal reference that Furtwängler has written [in support of his application to teach at the Mannes School of Music].

Under increasing pressure from Schenker, Weisse assures his teacher that Furtwängler will not be long in making up his mind to seek financial support for Schenker’s publications. He asks to see Schenker. Weisse sends Schenker a letter written by Furtwängler, from which it can be inferred that a major subvention for the printing costs of Meisterwerk III has been obtained and that there is every reason to expect that a significant part of the costs of publishing Der freie Satz will also be met.

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 Urlinie-Tafeln that should be available to Violin/Cub in Hamburg and to Weisse in New York. His eyes have suffered and need complete rest.

Weisse, on holiday, will not be returning to Vienna before making his way # via Nuremberg and Berlin # to Hamburg, where his ship to America sets sail on September 17. He gives Schenker the address of the Mannes Music School, and reports that he has heard nothing of late from Furtwängler.
OJ 11/54, [37] Handwritten letter from Hoboken to Schenker, dated January 1, 1932
Hoboken sends New Year's greetings, refers to an article about the Photogram Archive, and outlines his travel plans.

OJ 89/5, [2] Handwritten letter from Schenker to Hoboken, dated February 27, 1932
Schenker thanks Hoboken effusively for the letter of guarantee [for Der freie Satz publication costs].

OJ 9/34, [31] Handwritten letter from Cube to Schenker, dated May 8, 1932
Cube sends Schenker an Urlinie graph of Schubert's song "Der Dopplegänger," and offers an extended commentary. Describes his work and state of mind, and comments on working with Moriz Violin; he expresses fears for the Hamburg Schenker Institut. He has just got married.

Hoboken sets out his plans to leave Vienna, pack his furniture and put his music collection in store, and how he sees the continuation of his lessons with and work under Schenker.

OJ 5/18, 13 Handwritten letter from Schenker to Jonas, dated September 7, 1932
Der freie Satz is complete, and Anthony van Hoboken has volunteered [financial] assistance. Schenker wonders whether van Hoboken might not provide support for Jonas, too.

FS 40/1, [12] Handwritten postcard from Schenker to Salzer, dated September 14, 1932
Schenker asks if Salzer could visit him Friday or Saturday.

OJ 15/16, [87] Handwritten letter from Hans Weisse to Schenker, dated September 14, 1932
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.

OJ 89/5, [6] Handwritten letter from Schenker to Hoboken, dated September 17, 1932
Schenker announces the completion of Der freie Satz, and discusses the timing of Hoboken's disbursement to cover its printing costs.

Hoboken is pleased at completion of Der freie Satz and reaffirms his financial assistance for its printing. — Encloses a letter from Robert Haas and proposes a three-way meeting. — Refers to the impact of his divorce has on his financial affairs. — May be able to assist Jonas's publication.

OJ 5/18, 15 Handwritten letter from Schenker to Jonas, dated September 24, 1932
Schenker quotes from a letter received from Hoboken re: financial support.

OJ 89/5, [8] Handwritten letter from Schenker to Hoboken, dated October 17, 1932
Schenker asks Hoboken to honor his testamentary instructions as to the "fragmentary" publication of Der freie Satz in the event of his early death.

**OC 30/18-30 Draft letter from Schenker to Albert Einstein, undated [November 20, 1932]**

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.


Schenker asks about Hoboken's health.

**OC 18/32-33 Handwritten letter from Weisse to Schenker, dated November 28, 1932**

Weisse is uneasy about disparity among translations of Schenker's writings into English, and suggests that he work with potential translators to arrive at an agreed set of technical terms. He has renewed contact with Vrieslander, who has sent him a copy of his recently published songs and Ländler. His work in New York is going well and his family is thriving, but he sees and hears about a great deal of suffering, on account of the economic collapse in America.

**OJ 9/34, [35] Handwritten letter from Cube to Schenker, dated December 7, 1932**

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.

**OJ 89/5, [13] Handwritten letter from Schenker to Hoboken, dated December 17, 1932**

Schenker thanks Hoboken for the lesson fee, and reports that as he worked through Brahms's file of Oktaven und Quinten, he found a piece of work in his own hand! — He reports progress on Der freie Satz.

**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.


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 naiveté over the proposed school version of Harmonielehre. — He reports on the remaining stocks of Das Meisterwerk in der Musik.
Handwritten letter from Schenker to Hoboken, dated March 22, 1933
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."

Handwritten letter from Schenker to Hoboken, dated April 24, 1933
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.

Handwritten letter from Cube to Schenker, dated May 1, 1933
Thanks Schenker for sending Brahms's Octaven u. Quinten, expresses his longing for Der freie Satz, sends an example of his work, and expresses concern over his future.

Handwritten picture postcard from Schenker to Hoboken, undated [June 22, 1933]
Schenker rhapsodizes about the Reigersberg Palace, and invites the Hobokens for a visit.

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.

Handwritten postcard from Schenker to Cube, dated September 16, 1933
Schenker acknowledges OJ 9/34, [38], and reports on publications by Oswald Jonas, and the activities of Reinhard Oppel and Otto Vrieslander.

Handwritten letter from Schenker to Cube, dated July 18, 1933
Schenker reports on a newspaper article and abortive radio program about his theory, by Theo Goos; also on Jonas's forthcoming book, on van Hoboken, Moriz Violin, and Hans Wolf; and on progress with Der freie Satz.

Handwritten letter from Schenker to Hoboken, undated [August 15, 1933]
In returning it, Schenker comments on book by Gottfried Benn, and reports that Der freie Satz is nearing completion.

Handwritten letter from Cube to Schenker, dated September 7, 1933
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 Elias to Schenker, dated September 22, 1933
Miss Elias thanks Schenker for allowing her to continue on her three-lessons-a-week schedule. — She rejoices at his good progress on Der freie Satz, and the news that Jonas's book will be published.

**OJ 12/6, [25]** Handwritten letter from Jonas to Schenker, dated December 3, 1933
[http://www.schenkerdocumentsonline.org/correspondence/OJ-12-6_25.html]
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.

**OJ 5/18, 32** Handwritten letter from Schenker to Jonas, dated December 13, 1933
The music examples in Das Meisterwerk were engraved; Schenker draws attention to and commends an article [by Israel Citkowitz].

**FS 40/1, [20]** Handwritten letter from Schenker to Salzer, undated [January 8, 1934]
[http://www.schenkerdocumentsonline.org/correspondence/FS-40-1_20.html]
Invitation to listen to Toscanini recording; Der freie Satz is finished.

**OJ 5/18, 34** Handwritten postcard from Schenker to Jonas, dated January 9, 1934
[http://www.schenkerdocumentsonline.org/correspondence/OJ-5-18-34.html]
Der freie Satz "proper" is finished, but will add chapters on meter and form. Van Hoboken is making further difficulties for Jonas.

**OJ 89/7, [2]** Handwritten letter from Schenker to Hoboken, dated January 13, 1934
[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-7_2.html]
Schenker encourages Hoboken to continue to live in Vienna, praising its racial diversity; — Der freie Satz is near completion; — sales of Beethovens Neunte Sinfonie are going well.

**OJ 89/7, [3]** Typewritten letter (carbon copy) from Hoboken to Schenker, dated January 15, 1934
Hoboken explains his indecision over future residence in Vienna.

**OJ 89/7, [4]** Handwritten letter from Schenker to Hoboken, dated January 17, 1934
[http://www.schenkerdocumentsonline.org/correspondence/OJ-89-7_4.html]
Hoboken will probably not need to send money [for printing costs of Der freie Satz] until 1935.

**OJ 15/16, [94]** 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, enrolment 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.

**OJ 5/18, 37** Handwritten postcard from Schenker to Jonas, dated March 29, 1934
Schenker acknowledges OJ 12/6, [30] and praises the table of contents of Jonas's Das Wesen des musikalischen Kunstwerks; — He is finishing Der freie
Free Composition is completed. Schenker is pleased that Hoboken has come round; — he gives Weisse's address; — Schenker has ordered five copies of Jonas's book; — he reports that Salzer has completed a new book; — questions Jonas about his new plan, but welcomes it; — Goos may not realize that Schenker is a Jew.

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

Weisse will send Schenker his Variations and Fugue for 2 pianos when copies are ready; he is glad to learn that Oswald Jonas's book will soon be published. He describes the beauty of Tenants Harbor, Maine, where his family is spending the summer vacation.

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].

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.

Schenker asks about Hoboken's address. — An article has appeared belatedly in the Deutsche Zeitschrift.

Schenker congratulates Salzer on his contract, and advises him to select a larger size of music engraving than in Jonas's book.

Hoboken assures Schenker that he will support him in his work. — He outlines the restrictions that he has placed on Otto Erich Deutsch, and expresses irritation that Deutsch has been offered a course at the Vienna Academy. — He is annoyed at the political views expressed by E. F. Schmid, who has been appointed at the University of Graz.

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.
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.
Schenker implies that Der freie Satz is not yet at proof stage, and recommends Jonas's Das Wesen des musikalischen Kunstwerks for the explanations that Waldeck needs.
Weisse reports a visit from Victor Vaughn Lytle, to whom Schenker had recently written, and the receipt of Oswald Jonas's recent book, on which he comments. The Weisses have spent a lovely summer by the sea, in the midst of unspoiled nature, and he has completed a set of five six-voice madrigals on Goethe texts and a string quartet. He reports and laments his mother’s death.
Quotes letter from Furtwängler in extenso touching on reasons for dismissal and articulating the importance of Schenker's theory; Cube describes the impact of this letter on his Director. The names of Schenker, Halm, and Kurth were deleted from a recent text of his, and censorship has been imposed. Describes his own recent activities. Outlines his geometric theory of the diatonic components of tonality. Encloses photograph of his wife and son; describes hardships. Denies rumors that he has cheated Moriz Violin, and refers to the resulting backlash on him: Violin has a "complex", feels downtrodden by everyone.
Schenker cautions Jonas that he detects "something afoot" with Hoboken and his wife. — Mentions Hans Wolf's reentry problems and reports on German students coming to him. — An article on Schenker has been included in Spanish Enciclopedia universal. — Reports on Zuckerkandl, Breisach, von Cube, and Weisse.
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 Uurlinie-Tafeln. Schenker's name is included in the Spanish Enciclopedia universal.
Jonas has agreed to let his publisher proceed with a lawsuit against Willi Reich;
he has written up the documentary evidence of the case and asks Schenker to circulate it among his circle. — He reports his activities in Berlin. — He reports his dispute with the Jüdischer Verlag.


Schenker and Jeanette thank Hoboken for their Christmas gifts; Schenker alludes to the forthcoming publication of Der freie Satz as the "summit" of his career, and reports that he has been invited to inspect the new accommodation for the Photogramarchiv.


Hoboken wishes Schenker good health, and strength to complete Der freie Satz. — He discusses the furniture in the new premises of the Photogram Archive, and gives his travel plans for January.


Jonas hopes Schenker is well; # he plans to be in Vienna from 22 to about 28 January; — he is reading the Hildebrand-Fiedler correspondence.


In a letter of condolence to Schenker's widow, Weisse expresses his distress at having, within the space of two years, lost his parents and now his spiritual father. He offers to help Jeanette and Oswald Jonas read the proofs for Der freie Satz; but he cannot afford to come to Europe in the summer, as the Mannes College can guarantee only half his salary for next year. He asks her to send him a memento of her husband, and to consider entrusting to him the care of some of Schenker's unpublished work.


Jonas thanks Jeanette for the opportunity to look at work of Schenker's [unspecified]; Jonas, Salzer, and Saturn Verlag wish to bring out a music journal in Schenker's memory: Jonas requests access to unpublished materials; he inquires whether Jeanette has reached an understanding with Saturn Verlag over aphorisms.


Weisse outlines a plan to give Jeanette financial support in the form of a collection from his most dedicated pupils, equivalent to 200 Austrian shillings per month, for a year, and encloses the first of three planned annual payments. — He inquires whether Schenker's notes on C. P. E. Bach’s Essay on the True Art of Playing Keyboard Instruments might be included in an Afterword to a projected English translation. — He plans an exposition of Schenkerian theory for use in schools, for which he needs to receive a copy of Der freie Satz. — He thanks Jeanette for mementos of her husband, and says a few words about his family and their summer plans.


Miss Elias thanks Mrs. Schenker for photographs, and regrets having missed her phone calls. — She hopes Mrs. Schenker will recuperate in the spa house.
— She reports that Mrs. Schenker's wishes have been carried out with regard to Heinrich's gravestone and remarks on the beauty of the inscription. — She comments on an article by Victor Zuckerkandl, and reports her own activity in graphing a piano piece by Schenker and re-graphing Beethoven's "Appassionata" Sonata.

Jeanette informs Hoboken that she has received from Ernst Oster an errata list for Der freie Satz, and asks Hoboken whom he thinks would be a qualified person to check this.

Willfort lays out his plans for an abbreviated edition of Schenker's Harmonielehre, and explains his negotiations with Alfred Kalmus of UE.

Hoboken regrets the printing errors in Der freie Satz and suggests that Ernst Oster prepare a list.

Weisse thanks Jeanette Schenker for her letter and copy of Der freie Satz which he has read through and is about to study carefully. His initial impressions are that its conception and content are impressive, but that there are a lot of misprints; and he regrets that the foreword does not mention the financial help Schenker received from [Paul] Khuner. He approves Jeanette's idea of depositing Schenker's Nachlass in the Photogramm-Archiv in the Austrian National Library.

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.

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).

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.


Furtwängler thanks Jeanette Schenker for the gift of Der freie Satz.

Diaries

Diary entry by Schenker for 18 April 1926
Diary entry by Schenker for 22 April 1926
Diary entry by Schenker for 20 June 1926
Diary entry by Schenker for 21 July 1926
Diary entry by Schenker for 22 July 1926
Diary entry by Schenker for 28 July 1926
Diary entry by Schenker for 29 July 1926
Diary entry by Schenker for 1 August 1926
Diary entry by Schenker for 8 August 1926
Diary entry by Schenker for 12 August 1926
Diary entry by Schenker for 24 August 1926
Diary entry by Schenker for 12 September 1926
Diary entry by Schenker for 13 September 1926
Diary entry by Schenker for 14 September 1926
Diary entry by Schenker for 15 September 1926
Diary entry by Schenker for 29 September 1926
Diary entry by Schenker for 30 September 1926
Diary entry by Schenker for 3 October 1926
Diary entry by Schenker for 10 October 1926
Diary entry by Schenker for 1 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0001.html]
Diary entry by Schenker for 2 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0002.html]
Diary entry by Schenker for 4 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0004.html]
Diary entry by Schenker for 6 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0006.html]
Diary entry by Schenker for 7 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0007.html]
Diary entry by Schenker for 14 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0014.html]
Diary entry by Schenker for 16 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0016.html]
Diary entry by Schenker for 26 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0026.html]
Diary entry by Schenker for 27 December 1934
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1934-12/r0027.html]
Diary entry by Schenker for 4 January 1935
[http://www.schenkerdocumentsonline.org/diaries/OJ-04-08_1935-01/r0004.html]

Other material