Descriptive Summary

Title: Oswald Jonas memorial collection

Date (inclusive): circa 20th century, undated

Collection Number: MS 067

Creator: Jonas, Oswald

Creator: Schenker, Heinrich, 1868-1935

Creator: Violin, Moriz, 1879-1956

Extent: 85.0 linear feet (86 document boxes, 10 record storage boxes, 1 flat storage box, unboxed material)

Repository: Rivera Library. Special Collections Department.

Riverside, California 92517-5900

Abstract: The Oswald Jonas memorial collection combines the papers of the Austrian music theorist Heinrich Schenker (1868-1935) with the papers of Oswald Jonas (1897-1978), a distinguished Schenker pupil and loyal disciple. Added to these are the papers of Moriz Violin (1879-1956), concert pianist and Schenker's closest friend, including the monumental Schenker-Violin correspondence extending from 1896 to 1935. The total collection comprises about 75,000 leaves of manuscript largely unpublished, including music manuscripts, theoretical and analytical studies, critical essays, letters, Schenker's Tagebücher kept over forty years (1896-1935), biographical materials and printed scores from Schenker's working library, often heavily annotated. In addition there are books, pamphlets, periodical publications, corrected galley and page proofs, notebooks, drafts and fragments from Schenker's work table, photographs and other memorabilia, together with related correspondence and research materials assembled by Jonas.

Languages: The collection is predominantly in German; materials in English are also present.

Access

This collection is open for research.

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Preferred Citation

[identification of item], [date if possible]. Oswald Jonas memorial collection (MS 067). Special Collections & University Archives, University of California, Riverside.

Acquisition Information

From the scraps and jottings of his early diary to the bills, tickets and discarded letterheads on which notes for his work in progress were written, Schenker kept nearly everything. After Heinrich and Jeanette began their life together, Jeanette was able to bring order out of his notes and fragments, meticulously copying drafts, taking dictation for the diary and letters, labeling and arranging material, preparing manuscripts for the press. It was this extensive Nachlass that she carefully guarded after his death and, as the Nazi menace drew closer, took steps to protect and preserve for future scholars. Ernst Oster, a Jonas pupil, was among the Jewish intellectuals leaving for New York and Jeanette took this opportunity to send part of the Nachlass with Oster across the Atlantic to a place of safety. She kept with her, however, a large trunk filled with the rest of the Nachlass, only relinquishing it when she was sent to a concentration camp. Jeanette was among those sent to Theresienstadt (now Terezin) but shortly before she was taken away she entrusted the trunk to Erwin Ratz, a musicologist and devoted friend. Jeanette died in Theresienstadt in 1945, and it was not until ten years later that Jonas, investigating the trunk with his old friend Ratz, became aware of its contents. Jonas told the story this way to JoAn Kunselman:

Together we looked inside and found the Schenker materials. I realized immediately how important this would be for my work on Schenker, and we agreed on my acquiring everything that was important.... The materials I acquired include about eight hundred letters to Schenker, four thousand pages of his diary, and his own compositions both in manuscript and published editions. It also includes much other music such as the complete Beethoven sonatas with Schenker's notes.

All of Jonas's collections were brought with him when he came to Riverside in 1965. One of his small but choice gatherings, the First and Early Editions, was acquired by the UCR library in 1976, but Jonas, in frail health, was reluctant to part with the Schenker materials. Negotiations had virtually halted when Jonas died in 1978, and it remained for his stepdaughter and heir, concert pianist Irene Schreier Scott, to complete the transfer that year of the Schenker materials, together with Jonas's
Oswald Jonas memorial collection

Biography

Oswald Jonas, 1897-1978

In 1965 my stepfather Oswald Jonas, then 68 years old, faced a difficult decision. Retired from Roosevelt University in Chicago where he had taught since 1942, he was currently lecturing at the Music Academy in Vienna. Should he settle in Vienna, his original home, or should he return to his adopted country? Many factors were pulling in both directions when a temporary answer came in the form of an unexpected invitation to be Regents’ Professor at the University of California, Riverside, for the academic year 1965/66. He accepted delightedly. Although neither he nor my mother was acquainted with Riverside, California had always been their favorite state. Indeed, some of his earliest American musical contacts had been made at Berkeley.

The "temporary answer" was to become happily permanent. Thanks to the warm, enthusiastic reception by faculty and students alike, thanks to their openminded response to his highly individual approach to music, thanks particularly to the great personal friendship of Professor William Reynolds, then Department Chairman, and his family, Riverside became a new home. When the Regents’ Professorship was over, Jonas remained as Adjunct Professor until his death in 1978.

Over the years, Jonas’s work on manuscripts and editions led to his gradual acquisition of an excellent library of first and rare editions. Additionally, he received a substantial part of the Nachlass of Heinrich Schenker from his friend and first student, the Viennese musicologist Erwin Ratz. Ratz, who had heroically rescued Mrs. Schenker twice from concentration camps during the Hitler years, was unable to prevent her final fate; before being taken away by the Gestapo, she entrusted her husband's remaining papers (letters, music, manuscripts and his voluminous diaries) to him. Jonas devoted his last years’ work almost exclusively to this fascinating material. It seems entirely appropriate that the University which was so hospitable and enabled him to work freely during those years should be the recipient and guardian of his unique library.

Irene Schreier Scott

Vorwort

In den letzten dreissigen Jahren hat Heinrich Schenker als Musiktheoretiker zunehmende Beachtung gefunden. Insbesondere in den U.S.A. ist sein Name weithin bekannt geworden. Schüler und Enkelschüler von ihm haben für die Verbreitung seiner musiktheoretischen Ideen gesorgt und diese zum Teil in verschiedener Richtung fortgeführt. Dieser Prozess ist derzeit noch in vollem Gange. Die meisten seiner Veröffentlichungen erschienen zunächst nur in deutscher Sprache. Erst seit 1979 sind sein Hauptwerk Der freie Satz, seit 1987 sein Kontrapunkt auch in amerikanischen Übersetzungen (Free Composition,


Ich begrüsse daher die Fertigstellung des vorliegenden Kataloges, der diesen wertvollen Bestand sachgerecht aufschlüsselt, und bin der festen Überzeugung, dass Forscher aus verschiedenen Disziplinen Anregung und Belehrung aus ihm schöpfen werden.

Hellmut Federhofer, Mainz, 1992

Foreword

Over the past thirty years, Heinrich Schenker has been steadily gaining recognition as a music theorist, particularly in the United States. Several generations of Schenker students have been responsible for the dissemination of his ideas on music theory and for expanding those theories in various directions. This process is still continuing today, in part because many of his works, originally available only in German, have more recently been published in English. In 1979 his main work Der freie Satz (Free Composition) and in 1987 his Kontrapunkt (Counterpoint) became available in English translations, preceded by Harmony, the 1954 translation of Schenker's Harmonielehre (1906) with an extensive commentary by Oswald Jonas, professor of music at the University of California, Riverside, from 1966 on. Jonas possessed a considerable portion of Heinrich Schenker's literary estate, and upon his death in 1978, the Library of the University of California, Riverside, established the Oswald Jonas memorial collection, containing the Schenker materials, Jonas's own library, and the musical collection of Schenker's closest friend, Moriz Violin.

As a student of Oswald Jonas and Moriz Violin in Vienna from 1935 to 1936 I became familiar with Schenker's teachings, and since that time, the study of his personality has been a special interest of mine. The papers gathered in the Oswald Jonas memorial collection offer the best resources for this purpose.

I am therefore pleased to see the completion of the present catalogue, which provides systematic access to this valuable collection, and I am firmly convinced that researchers in many disciplines will find both inspiration and information therein.

Hellmut Federhofer, Mainz, 1992

Acknowledgments

Many people have contributed their knowledge and skills to this Checklist. First, there were Oswald Jonas's friends and colleagues; it was through their efforts that the collection was kept together, ultimately to find a permanent home at the University of California, Riverside. Unhappily, though he had long considered depositing his papers at UCR, that hoped-for decision was not reached until after Jonas's death.

Both editors were privileged to know Oswald Jonas and often talked with him about his collection. We did not, however, have access to his papers at that time, and it was not until his stepdaughter and heir, Irene Schreier Scott, entrusted his collection to UCR that his treasured manuscripts could be examined. Without Oswald Jonas himself to explain, many questions about his papers have remained unanswered. Nevertheless, Irene Scott's intimate knowledge of Ossi's career and her sympathetic support have been invaluable; two of Ossi's old friends, Heribert Esser and Hellmut Federhofer, have also examined the entire collection; they have been exceptional in their knowledge and generous with their help. Eva Violin Windsor provided biographical information about her father, Moriz Violin.

Our gratitude goes to William Reynolds, Associate Dean of Humanities and Professor of Music. Professor Reynolds was instrumental in bringing Oswald Jonas to the UCR campus, a prime mover in acquisition of his collection and unswerving in his support. Encouragement and financial support for preparation of the Checklist came from three University Librarians, Eleanor Montague, Joan Chambers, and James C. Thompson; John Tanno, associate university librarian, himself a musicologist, fostered and continued the Library's commitment to the project. Other Library staff members, Sidney Berger, Peter Briscoe, Diane David, and Gladys Murphy, contributed expertise; Heidi Hutchinson prepared English translations and Clifford Wurzel helped decipher Schenker's handwriting. Horst Hoffmann, assistant director of international services, worked on the correspondence at an early stage and identified unfamiliar names.

Acknowledgments are also due the following for information, suggestions and courtesies indispensable to our task: Carolyn Hammer, Donald Johns, Juron B. Johns, Walter Jansen, Robert Kosovsky, Margit McCorkle, Nicholas Marston, Patrick Miller, Nicholas Rast, John Rothgeb, John Ruggiero, Jutta Theurich.
The onerous task of producing the checklist was undertaken by several student typists, including Christie Hammond, Katja Koerd, Kelly Myers, Ariel Vitale, and Andrea Brandt, who successfully typed most of the last revision. Pamela Munro, Allen Munro, and J.P. Munro, all computer experts, and Peter Lang, graphic designer, provided reassuring advice, improved the text, and solved technical problems. Allan Crosswhaitie skillfully prepared the final format for camera-ready copy.

We owe a debt to all who have helped us avoid blunders; nevertheless it is the editors who must in the end be held responsible for the accuracy of this Checklist. We hope its usefulness will outweigh its limitations.

Robert Lang, University of California, Riverside
Joan Kunselman, California State University, Los Angeles
Riverside and Los Angeles, December 1993

Collection Scope and Contents

The Oswald Jonas memorial collection combines the papers of the Austrian music theorist Heinrich Schenker (1868-1935) with the papers of Oswald Jonas (1897-1978), a distinguished Schenker pupil and loyal disciple. Added to these are the papers of Moriz Violin (1879-1956), concert pianist and Schenker's closest friend, including the monumental Schenker-Violin correspondence extending from 1896 to 1935. The total collection comprises about 75,000 leaves of manuscript largely unpublished, including music manuscripts, theoretical and analytical studies, critical essays, letters, Schenker's Tagebücher kept over forty years (1896-1935), biographical materials and printed scores from Schenker's working library, often heavily annotated. In addition there are books, pamphlets, periodical publications, corrected galley and page proofs, notebooks, drafts and fragments from Schenker's work table, photographs and other memorabilia, together with related correspondence and research materials assembled by Jonas.

After Heinrich Schenker's death his widow, Jeanette Schenker, divided portions of his Nachlass among his circle of pupils and disciples—Wilhelm Furtwängler, Anthony van Hoboken, Jonas, Felix Salzer, Otto Vrieslander, and others. A major portion, including many of the manuscript analytical studies, was entrusted in 1938 to Ernst Oster, a Jonas pupil, when Oster left Vienna for New York. Most of the remainder, faithfully preserved by Frau Schenker, eventually passed after the war to Jonas; it is this portion, with later additions, that forms the present Schenker materials in the Oswald Jonas memorial collection at the University of California, Riverside. The Oswald Jonas memorial collection and the Oster collection, now in the New York Public Library, are the two largest surviving collections of Schenker manuscript and research materials.

A portion of this collection remains unprocessed. Please contact Special Collections & Archives for additional information regarding this material.

Heinrich Schenker materials

At various stages of his career Schenker was a composer, concert pianist and accompanist, music critic, musicologist, research scholar and editor of authoritative editions of composers (notably Beethoven), diarist and shrewd observer of contemporary Viennese life, and teacher, with a devoted circle of pupils and friends who became scholars and performers in their own right. All these phases are illuminated in the collection. But above all Schenker was a giant among music theorists; his concept of musical structure and his analytical method may be seen taking shape in the Archive's manuscripts. A brief overview follows, arranged according to the order of contents of the Checklist.

1. a. Schenker's Diary. The Tagebücher, written daily between 1896 and Schenker's death in 1935, are preserved on more than four thousand leaves of manuscript. Up until 1912, when Jeanette became his amanuensis, Schenker hastily scribbled diary notes on odd scraps of paper in his special mixture of Sütterlinschrift and Lateinschrift; later, Jeanette's precise script takes over and the entries are far more detailed. Often there are working drafts of diary pages in Heinrich's hand, later recopied by Jeanette (the same process occurs in the correspondence).

In the diary Schenker writes of his trip to Berlin in 1903 for the first performance of his Syrische Tänze, orchestrated by Schoenberg. We read of Schenker's struggles to achieve recognition within the Viennese musical establishment, particularly from the Akademie für Musik, and of his lean years during the devastating inflation of the 1920s. At the same time Schenker writes of his often difficult relations with Emil Hertzka and the powerful Universal-Edition, as well as his relations with other publishers. Yet with the aid of patrons an almost constant stream of his essays, monographs and editions came from the press; the progress of these publications is documented in the diary.

Schenker comments on hundreds of performances in the concert hall (by Caruso, Casals, Rubenstein, Schnabel, and many others) and on the radio. He remarks on the events of the day, news and weather, but most expansively on his visitors and his mail. His diary reports on conversations with other musicians, such as Furtwängler, are often more significant and more trenchant than comments in his correspondence or other writings. Schenker talks of his work, of the theatre, art, and his reading-ranging from the classics (Goethe and Shakespeare) to contemporaries such as Hauptmann, Ibsen, Kraus, Mann, Shaw, and Wedekind. In later life Schenker stayed in Vienna, retreating only in the summer heat to his beloved Galtür in the Austrian Tyrol. Afflicted with then-uncontrolled diabetes, Schenker labored to complete the last of his theoretical works; his fervent "Mit Gott!!!!" (flanked by a drawing of two lighted menorahs), written on the last manuscript page of Der freie
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Satz (Free Composition), is pasted to the diary leaf for September 5-6, 1932. Two years later the diary ends abruptly with Schenker's death, January 22, 1935.

I b.c. Correspondence. Beginning about 1888 and continuing until 1935, Schenker's more than three hundred correspondents include Eugen d'Albert, Ignaz Brüll, Ferruccio Busoni, Walter Dahms, Otto Erich Deutsch, John Petrie Dunn, Wilhelm Furtwängler, August Halm, Eduard Hanslick, Maximilian Harden, Paul Hindemith, Anthony van Hoboken, Paul von Klenau, Wanda Landowska, Arnold Schoenberg, and Karl Weigl. In most cases we do not have Schenker's replies, a notable exception being the massive correspondence with Violin already mentioned, but other significant examples are preserved, most notably the Schenker-Busoni and Schenker-Hindemith exchanges. Other instances of prolonged epistolary friendships include the substantial numbers of letters from Felix von Cube (1923-1934), Reinhard Oppel (1919-1935), Herman Roth (1912-1933), and Hans Weisse (1911-1935). Editors of critical reviews, like Harden, Ludwig Karpath, and Hermann Rinn, also wrote many letters to Schenker about his proposed essays.

Other interesting letters include those from the typographer and printer Victor Hammer (Schenker's replies are also preserved); bass Johannes Messchaert, with whom Schenker toured as accompanist; pianist Moriz Rosenthal; and poet Detlev von Liliencron, whose Wiegenlied Schenker set to music.

I d. Schenker's Publications: Critical and Analytical Works. The Archive contains manuscripts, corrected galley and page proofs, and published versions of many of Schenker's critical works, beginning with the excerpt from his dissertation, "Der Geist der musikalischen Technik" (1895), and including most of his writings on Beethoven: the Erläuterungsausgaben der letzen fünf Sonaten Beethovens (1913-1920); analysis of the Third Symphony; Beethovens Neunte Sinfonie (1912); and Schenker's final edition of the Beethoven piano sonatas with his manuscript corrections (filed in section I f). Of his major theoretical works, Schenker's Harmonielehre (1906) is represented by manuscript material for Jonas's English edition and Der freie Satz (1935) by typescripts (incomplete) for Jonas's second edition; the Generalbasslehre, never published and described as an earlier version of Der freie Satz, is present in a typescript prepared by Felix Salzer. Other theoretical studies are substantially represented by original manuscripts, notably Der Tonwille (1921-1924) and Das Meisterwerk in der Musik, Band II (1926). There are also the draft manuscript and notes for revisions of Schenker's planned major work on performance, Die Kunst des Vortrags. Finally, there are Schenker's reviews and periodical essays, written largely when he was a music critic in the 1890s, and here collected in printed versions and photocopies.

I e. Schenker as Composer. In the fervor of youth Schenker was an active composer. He wrote more than thirty songs, a number of piano pieces including the Syrische Tänze (actually Hassidic dances) for four hands; chamber music; and incidental music and songs for Hamlet (possibly sketches for an opera). A few songs and piano works were published, but most of his compositions exist only in manuscript and are found in the Jonas Collection.

I f. Schenker as Editor. When Schenker embarked on his editing of Beethoven's last piano sonatas in 1912-13 he turned to the holograph manuscripts for an authentic reading of Beethoven's intention, seeking to eliminate corrupt readings while paying special attention to the smallest markings and refinements of notation-details previously misunderstood or ignored though often intended by the composer to carry performance indications. Schenker pioneered among modern editors in his recognition that among the performing arts music is uniquely able to convey in manuscript far more of the composer's creative vision, again through performance directions. Here Schenker's theories of musical structure also play a role; many of his studies and annotations in published scores convey his ideas of the composer's deeper intention, to be revealed in performance.

Schenker took practical steps to give other scholars access to the best manuscript scores. His friend and pupil Anthony van Hoboken, a scholar and wealthy man, established with Schenker's blessing the Archiv für Photogramme musikalischer Meisterhandschriften, where photocopies of rare manuscripts were assembled for study in Vienna's Nationalbibliothek. Schenker's modern critical approach is abundantly demonstrated in the early Beethoven editions (see I d). Later, in the 1920s, Schenker republished all the Beethoven sonatas; this is the edition that remains in print today. Here in Schenker's own copies of those scores are preserved his manuscript corrections, revised in proof as soon as they came from the printer (section I f); the revisions were incorporated in a later printing only after Schenker's death in 1935.

Other Schenker editions, notably Bach and Brahms, exist in the archive; almost equally important are his extensive annotations, often in multi-colored pencil and ink, in his copies of scores, not only of Beethoven and Brahms, but also of Chopin, Handel, and Haydn among others.

I g. Biographical Documents. Past controversy has obscured the date and place of Schenker's birth; the archive, however, provides documentation. Heinrich Schenker was born in Galicia in 1868 (1867, some sources state), within the largely Polish-speaking province of Lemberg (now Lvov), then part of the Austro-Hungarian Empire and now in Ukraine; his parents were German-speaking Jews.

Other documents relate to Schenker's later career; these include autobiographical sketches in his own hand; his academic studies at the University of Vienna; itineraries of concert tours he undertook as accompanist to Messchaert; concert
programs where Schenker appeared as composer or pianist, and the sale catalogue of Schenker's library dispersed after his death.

**Oswald Jonas materials**

Oswald Jonas, pupil and friend of Schenker from the early 1920s, had the almost unique opportunity, as Schenker's private student of piano and theory for six years, thoroughly to absorb Schenker's musical ideas. Jonas was born in Vienna in 1897 and took his J. D. degree at the University in 1921. At an early age he was passionately devoted to music and in 1915 became a piano student of Moriz Violin, Schenker's intimate friend and confidant. After attending the University Jonas began to take private lessons from Schenker, continuing to see him frequently until in 1930 he moved to Berlin, the center of German musical life. Before long Jonas was teaching at Berlin's Stern Conservatory, at the same time beginning to write, with rare empathy and clarity, an introduction to Schenker theory. This first book-length exposition of Schenker's ideas, *Das Wesen des musikalischen Kunstwerks* (1934), won Schenker's warm approval and led to Jonas's abiding friendship with Wilhelm Furtwängler, another of Schenker's admirers. After Schenker's death in 1935 Jonas and others founded a Schenker Institute at the University of Vienna, and in partnership with another pupil, Felix Salzer, established a periodical, *Der Dreiklang*, based upon Schenker theory. *Der Dreiklang* lasted less than a year; the Anschluss soon brought Hitler to Vienna. Pressure on Jews was increasing and ominous war clouds were gathering. Jonas, Salzer, Violin, Oster and many others were soon to make their way to America.

In 1941 Jonas became a professor of music theory at Roosevelt University in Chicago and in 1965 Regents' professor and adjunct professor at the University of California, Riverside, where he remained until his death. After the war Jonas frequently returned to Europe, and it was on these trips that he began to collect his library of early editions, facsimiles and photocopies of music manuscripts. While he always asserted that he was not a collector and acquired manuscripts and rare editions only for their scholarly value, he managed to obtain autograph manuscripts of Brahms (mainly corrected proofs and Stichvorlagen; these are not part of the Jonas memorial collection) and, of course, the Schenker materials which came to light in Vienna after the war. Though continuing to teach Schenker theory, Jonas increasingly turned his attention to the study of manuscripts, contributing scholarly articles to music journals and editing the texts of Bach, Beethoven, Brahms and Haydn as well as new editions of Schenker.

Oswald Jonas always thought of himself as a musician rather than musicologist or pure theorist, perhaps a philosopher of the language of music, as Rothgeb says, and a highly original thinker whose ideas were thoroughly compatible with Schenkerian theory. Trained as a pianist as well as theoretician and, like Schenker, interested above all in performance, Jonas brought new depth of understanding of the repertory especially to pianists and singers (his classes in German song were famous). Besides reediting two of Schenker's theoretical works, Jonas followed Schenker's lead in his research into the autograph intentions of the great composers. All these aspects of Jonas's career, including those relating directly to Schenker, are represented in group II of the collection.

The arrangement of Jonas's papers in group II generally follows the outline observed in group I, the Schenker materials. This in turn reflects Jonas's own ordering of the material.

**II a. Correspondence.** Jonas's correspondents are primarily musicians, musicologists and editors. Among nearly two hundred names there are first of all those who knew Schenker, pupils and other members of the Schenker circle: Paul Breisach, Wilhelm Furtwängler, Anthony van Hoboken, Reinhard Oppel, Felix Salzer, Moriz Violin, and Hans Weiss. Then there is a later generation of musicians and scholars, many associated with Schenker studies or with Jonas's research interests, including Paul Badura-Skoda, Milton Babbitt, Franz Elbner, Heribert Esser, Hellmut Federhofer, Imogen Fellinger, Walter Gerstenberg, Günter Henle, Greta Kraus, Jan La Rue, Ernst Oster, and Erwin Ratz. Many other distinguished names will be found in the list.

**II b. Publications.** This section contains *Der Dreiklang* as well as most of Jonas's scholarly articles, though not his editions of Bach, Beethoven, Brahms, Schenker and others, some of which are located in sections I d, I f, and II d. Source material and notes relating to his research will be found in II d.

**II d. Jonas Research Materials.** When Jonas visited research libraries he collected films or other photocopies of manuscripts he had examined, and these, together with his research notes, are filed under composer's names in this section. The source of some of these photocopies, owing to the dispersal of library collections in Germany, may be difficult to identify; others are incomplete and a few were obtained from private collections with certain restrictions attached. Still others have been superseded by published facsimiles. Nevertheless this section, which also includes some early editions (see also group VI), represents a considerable gathering of source material for those composers, notably Beethoven, Brahms, Mozart, of special interest to Jonas. There are also annotations and extensive notes for Jonas publications, including the Schenker editions, and for projected publications about Schenker as well as Brahms. The material about Schenker, which includes most of Jonas's writings on the subject as well as secondary sources, supplements group I.
II e. Biographical Materials. Besides essential documents and a curriculum vitae, included here are obituaries, bibliographies, data about other scholars and colleagues of Jonas, reviews and publicity clippings, and letters of recommendation, notably those from Furtwängler.

Moriz Violin materials

From 1896, when Schenker first met Moriz Violin, a brilliant seventeen-year-old pianist making his debut in Vienna, until Schenker's death in 1935, Schenker and Violin were fast friends, often writing daily postcards or letters whenever they were apart. Schenker's diary begins the year they met; Violin received the last page of the diary at Schenker's deathbed. At fifteen Violin won the coveted Brahms prize for composition at the Gesellschaft der Musikfreunde (1894) and went on to a career as a concert pianist and teacher, both at the Gesellschaft and the Akademie. Arnold Schoenberg considered his artistry "truly remarkable"; Violin also performed in Berlin with Erich von Wolzogen's Überbrettli and later was a private teacher in Hamburg, 1922-1933. He was a founding member of two chamber groups, the Violin-Fischer-Klengel trio in Vienna and the Violin-Van den Berg-Buxbaum trio in Berlin. In 1939, as the Jewish persecution in Vienna grew more intense, Violin at the age of sixty abandoned his career, made his way to America and settled in San Francisco, where he conducted occasional master classes but never was able fully to resume his brilliant pianism. Schoenberg sought to help him as he did other expatriates, but for Violin there were few performance opportunities in America. He died in San Francisco in 1956.

III a, b. Correspondence. Schenker's letters to Violin, the most extensive part of Violin's correspondence, are filed in the Schenker materials under I b, Boxes 6-8. Next to the Tagebücher, the Schenker-Violin letters provide the most complete record of Schenker's daily life and activities from 1896 to 1935. Other correspondents in III a, b include Eugen d'Albert, Ignaz Brüll, Friedrich Buxbaum, Wilhelm Furtwängler, Johannes Messchaert, Pierre Monteux, Arnold Schoenberg, Otto Vrieslander, Bruno Walter, and Hans Weisse. Letters of recommendation written for Violin are filed in III c.

III c. Works by and about Violin. Writings by Violin include an attack on the Akademie written at the time of his resignation (1912), reminiscences of Brahms, and eulogies of his friend Schenker. Biographical materials include documents from the Akademie für Musik and Gesellschaft der Musikfreunde, together with reviews of performances (some with Schenker) in Vienna, Berlin, and Hamburg. Letters of recommendation are from or to such figures as Busoni, Furtwängler, Goldschmidt, Nikisch, Schalk, Richard Strauss, Schoenberg, and Bruno Walter.

Other Correspondence

Group IV. The letters in this section exclude Schenker, Jonas or Violin as primary correspondents, though there are a few postscripts addressed to Schenker. Among the names included here are Deutsch, Ebner, Hanslick, Harden, Hoboken, Oster, Reményi, Weisse, and Vrieslander.

Photographs and Other Portraits

Group V. Besides snapshots and studio portraits, this section includes two mezzotints by Victor Hammer and a bronze plaque of Schenker by Alfred Rothberger. In all there are twenty-five portraits of Heinrich Schenker, ca. 1900-1935, plus photos of Jeanette and of Schenker's relations, as well as six interior views of the Schenker apartment in the Keilgasse, Vienna. Photos found in the correspondence have been transferred for better preservation to this section. Among others these include portraits of d'Albert, Brahms, Deutsch, Dunn, Jonas, Roth, Weisse, Violin, and Vrieslander.

First and Early Editions

Group VI. Supplementing Oswald Jonas's research materials, gathered largely in II d, is a separately catalogued group of 430 early editions of the work of eighteenth and nineteenth century composers. A summary describes the scope of Jonas's collections of the printed scores of Beethoven, Brahms, Chopin, Handel, Haydn, Liszt (one item only), Mendelssohn, Mozart, Schubert, and Robert and Clara Schumann.

How To Use the Checklist

Manuscripts and related material in the Jonas Collection are filed by box and folder number. In turn these boxes and folders are divided into groups (I-V) and sections (a-g). The general arrangement is apparent in the table of contents, the major manuscript sections being Group I, Schenker materials; Group II, Jonas materials; and Group III, Violin materials. Manuscripts in the Jonas collection for the most part were written on acidcontent paper, now grown brittle after nearly a century. Frequent handling of the material results in damage and in some loss of text. For this reason the original manuscripts will be protected, microfilmed, and enclosed in mylar. Access will primarily be to the microfilm (which will also be keyed to box and folder numbers) with the originals available to be consulted when necessary for verification. Details of arrangement in each section are given below:

Tagebücher (I a). Pagination in Schenker's Diaries is very irregular and the collation attempts to describe the actual sequence of numbered leaves. Series A is the basic diary; B and C are parallel series with overlapping dates covering shorter periods.
The Tagebücher are not indexed except for the small notebook compiled by the Schenkers (Box 4 f.9) covering names and subjects up to Sept. 23, 1912.**

**Correspondence (I b, c; II a, b; III a, b; IV).** Letters or other documents where Schenker is the writer or recipient are all found in Group I. Next in priority are letters with Jonas as writer or recipient (Group II) and third, letters with Violin as writer or recipient (Group III). Thus, if the Schenkers are recipients, all such letters, even if from Jonas or Violin, are found in Group I. Listed in Group IV are a small number of letters in which none of the three principals is involved as correspondent. Correspondence is identified as autograph (A) or typed (T), whether a letter (L), postcard (P), or note (N), and whether signed (S) or unsigned (U). For each correspondent file, letters are arranged in the following order:

- ALS: Autograph Letter Signed
- ALU: Autograph Letter Unsigned
- APS: Autograph Postcard Signed
- APU: Autograph Postcard Unsigned
- ANS: Autograph Note Signed
- ANU: Autograph Note Unsigned
- TLS: Typed Letter Signed
- TLU: Typed Letter Unsigned
- TPS: Typed Postcard Signed
- TPU: Typed Postcard Unsigned
- TNS: Typed Note Signed
- TNU: Typed Note Unsigned

Correspondence files are arranged alphabetically by recipient (e.g., letters from Schenker, I b) or by writer (letters to Schenker, I c). Within each folder, letters are arranged by type (such as ALS) and within each type chronologically, undated letters first, followed by the earliest date. Inclusive dates and number of letters of each type are given but not pagination or other bibliographic data. Documents other than letters or cards are listed at the end. In the following entry listing letters from Furtwängler to Schenker (I c), folder 16 of Box 11 contains six undated autograph letters signed, eleven autograph letters signed and dated between 1919 and 1934 (with one signature missing), two autograph postcards signed and dated 1923, and five typed letters signed and dated between 1932 and 1937, (Letters after 1935 were addressed to Jeanette Schenker):

11 f.16 Furtwängler, Wilhelm

- ALS 6 undated
- ALS 11 1919-1934 (signature has been cut from letter of 16.XI.32)
- APS 2 1923
- TLS 5 1932-1937

Dates enclosed in square brackets have been derived from other evidence than the writer's own dating. Original envelopes are included when found.

Letterheads provide clues to the writer's connections and are listed in parentheses after the signatory's name. Thus in I c:

12 f.49 Mandyczewski, Eusebius (includes letterhead of Gesellschaft der Musikfreunde, Wien, and Internationaler Kongress für Schubertforschung, Wien)

indicates that Mandyczewski wrote at least one letter on the letterhead of each of the organizations listed. The parenthetical qualifier "(with letterhead of...)" indicates that all of the correspondence includes the letterhead. Neither qualifier is intended to describe the subject of the correspondence.

**Schenker's Critical and Analytical Works (I d).** In this group, largely Jonas's arrangement, are listed many of Schenker's published critical works, comprising original manuscripts as prepared for the printer, some page proofs, and printed editions with corrections. Included are Jonas's editions of Schenker's work. The material is divided into six subsections (with some overlap):

- Box 16-17. Schenker's critical writings arranged by composer; largely Beethoven, excluding the complete edition of the piano sonatas listed in I f.
- Box 18-19. Schenker's major works on theory and analysis arranged by date. Includes some Jonas editions, e.g., his English edition of the Harmonielehre.
- Box 20. Essays and reviews by Schenker as first published in the periodical press. Arranged by periodical title and then by date. Few original issues; largely Jonas transcripts and photocopies.
Box 21 f.1-6. Other writings by Schenker. Minor works; non-musical writings.
Box 21 f. 7-21. Notes and drafts for Die Kunst des Vortrags and other projects.
Box 21 f.22-25. Essays and announcements concerning Schenker's works.

Schenker As Composer (I e). Manuscripts in Schenker's hand, manuscripts in a copyist's hand, and published editions. There are seven subsections:
- Box 22 f.1-13. Vocal music with opus numbers (arranged by opus).
- Box 22 f.14-36. Vocal music without opus numbers (arranged by title).
- Box 23 f.1-7. Instrumental music: solo piano works.
- Box 23 f.8-16. Works for piano 4 hands (includes orchestral versions of Syrische Tänze by Violin [1922-] not part of the Schenker Nachlass).
- Box 23 f.17-24. Trios.
- Box 23 f.29-30. Other instrumental works and sketches.

Schenker's Research and Teaching (I f). Box 24-34. Arranged by composer; under composer by opus number. Included are published editions by Schenker (and revisions by Jonas), published editions by others with autograph annotations by Schenker, manuscripts copies by others, performance copies, analytical studies and related material. The extensive Beethoven section (Box 26-30) includes annotated copies and corrected page proofs of Schenker's edition of the complete piano sonatas. Following the composer section are three smaller sections:
- Box 33 f.4-6. Other research and teaching materials. Analytical studies by Schenker and others with musical examples for "Lehre vom Vortrag"; (prepared by Jonas).
- Box 34 f.1-14. Articles and publications of others. A small collection of clippings and excerpts, found in the Schenker Nachlass.
- Box 34 f.15-17. Miscellany. A few studies for Kontrapunkt; student exercises; periodicals, including annotated pages of Radio Wien.

Schenker Biographical Materials (I g). Box 35. Personal documents, business and financial records.

Jonas Correspondence (II a, b). Box 36. For arrangement, see under Correspondence (I b, c) etc.

Critical Works of Oswald Jonas (II c). Box 37-38. Largely published material, but includes final manuscripts, notes and drafts, arranged alphabetically by title, with Jonas's book reviews at the end.

Jonas's Research and Teaching (II d). Box 39-68. Arranged by composer and opus number. Under "Schenker, Heinrich" are arranged materials collected by Jonas for his publications:
- Box 57. Writings by Jonas about Schenker, including a draft outline for "Lehre vom Vortrag;".
- Box 58. Publications by others about Schenker, largely journal articles, including a few items since 1978.
- Box 59. Excerpts compiled by Jonas for proposed Schenker biography. Largely typed transcripts from correspondence and the Tagebücher.

Following the composer section are three subgroups:
- Box 61-62 f.4. Miscellaneous Jonas lecture notes, largely unfinished drafts or outlines.
- Box 62 f.5-63 f.8. Collected bibliographic and historical excerpts, largely clipping files and pamphlets.
- Box 64-68. Slides and microfilm collection.

Jonas Biographical Materials (II e). Box 69. Personal documents, lists of scholars, etc.

Moriz Violin materials (III a, b, c). Box 70. Arranged like Groups I and II.
- Box 70 f.1-48. Correspondence. For arrangement, see under Correspondence (I b, c), etc.
- Box 70 f.49-73. Works by and about Moriz Violin; biographical materials, performance reviews, etc.; letters of recommendation for Violin.

Other Correspondence (IV). Box 71. Arranged by writer. See Correspondence (I b, c), etc.

Photographs and Other Portraits (V). Box 72-73. Arranged by subject; oversize items also listed in Box 72 but physically located in Box 73.

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Index. Locates all personal names and corporate names listed in the Checklist; also indexes (selectively) titles of musical works, titles of books reviewed by Schenker, and periodical titles. Expanded entries for Jonas, Schenker, and Violin index works by the three authors.

Note
A Note on Names and Titles Cited In Checklist Entries
Names of institutions and titles of works cited are normally given in the language of original publication. Places of publication or places where institutions are located are given in the form used in the language of origin, in this case often in the German form.
Titles of musical works are usually given in the language of the composer, unless much better known by the English title. Conventional titles of musical works are given in roman type; titles of published works appear in italics, and manuscript titles are given within quotation marks.
Most of the Checklist copy was prepared before the destruction of the Berlin Wall and the reunification of Germany, hence the designations Berlin [East] and [West] in entries. These descriptions have been allowed to stand as geographic terms; they may also help to identify libraries as they existed in Jonas's post-war Germany.

Footnotes:
*For a summary and excerpts from the diaries and correspondence, see Hellmut Federhofer, Heinrich Schenker nach Tagebüchern und Briefen in der Oswald Jonas memorial collection. Hildesheim: Georg Olms, 1985 [Special Collections ML423 S33F45 1985]

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Schenker, Heinrich. Tagebücher, 1896-1935, ms. up to 1912 largely in Heinrich Schenker's hand; thereafter in Jeanette Schenker's hand with occasional preliminary drafts, additions and corrections by Heinrich Schenker.

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Box 1: 1896-1915
Box 2: 1916-Sept. 30, 1919
Box 3: “Saison” Oct. 1919-Sept. 1927

Scope and Content Note

COLLATION: Manuscript entirely in loose sheets (except for Series C); dated 7. Dez. 1896-22. Januar 1935; Series A, leaves numbered 3-3970 with many irregularities in foliation prior to 1912. Series B and Series C overlap with Series A and cover approximately the same dates for shorter periods, as noted below. Written in ink (with corrections in pencil) on one side of leaf (except for Series C); occasional leaves written on both sides or with a single sentence completed on verso. Paper size varies, especially prior to 1912; thereafter usually on graph paper (ruled horizontally and vertically), size (1912-24) approx. 22.8 cm × 28.8 cm; (1924-35) approx. 23.1 cm × 29.2 cm, consisting of loose sheets torn from notebooks. (Exact dates are cited in the form used in the manuscript.)

Series A (1896-1899). Irregular foliation; original entries by Heinrich Schenker, in part scored through and copied later by Jeanette Schenker on uniform sheets.

Box 1, Folder 1
(1896-97) leaves 3-4 in Heinrich's hand; leaves 1b-3b (copied in part from 3-4, part from Ser. B) in Jeanette's hand.

Box 1, Folder 2
(1898) leaf 5 in Heinrich's hand; leaves 6-7, 7a-7b in Jeanette's hand.

Box 1, Folder 3
(1899) leaves 8, 8c-8f, (9-10 omitted), 11a-11c, 11f-11g, entirely in Jeanette's hand with corrections in Heinrich's hand.

Note
(Series A ceases here until 1906, but see Ser. B following)

Box 1, Folder 4
Series B (1898-1906). A parallel and overlapping series, in part taking precedence over Ser. A; some entries were later copied into Ser. A. Entirely in the hand of Heinrich Schenker. Cover leaf (with dates 1896-1905); numbered leaves 1-7, 8a-8b, 9, 9 bis, 10, 10a-10b, 11, 11 bis, 12-20, 21a-21b, 22-27.

Series A (1906-1911). Irregular foliation; in Heinrich and Jeanette Schenker's hand.

Box 1, Folder 5
(1906) leaves 12, 12a, 13-14 (15 on verso of 14), 16-17 (18 on verso), 19-26, 26a-26c, 27-31.

Box 1, Folder 6
(1907) leaves 32-43, 43a-43b, 44-48, 48a-48b, 49-50, 50a-50b, 51-55, 55a, 56.

Box 1, Folder 7
(1908) 57-88, 89a-89c, 90-94.

Box 1, Folder 8
(1909) 95, 95 bis, 96-97, 97 bis, 98-100, 100a-100b (101 omitted), 102-109.

Box 1, Folder 9
(1910) 110, 110 bis, 111-119, 119a-119b, 120, 120 bis, 121, 122a-122b, 123, 124a-124b.

Box 1, Folder 10
(1911) 125-131, 131 bis, 132, 132 bis, 133-135, 135 bis, 135 again, 136-146, 146a, 147-152, 152 bis (on verso of leaf of corrected proof for Instrumentations Tabelle), 153, 153 bis, 153 again, 154-161, 161 bis, 162-172, 173a-173b, 174-193, 194a-194b, 195-197. Also a parallel series of repeated numbers 162-166, with discontinuous text, dated 23.8-28.8 [1911].

Box 1-2, Folder 11 - f.12
Series A (1912-1918). For the most part in the hand of Jeanette Schenker; uniform foliation, leaves 198-2026, with exceptions as noted below. Leaves 198 and 203 abraded, slightly affecting text on right margin.

Additional leaves: (1912) 223a, 225b-225c; (1913) 368b, 425b-425c; (1914) 571a-571b, 593b-593d.

Numbers omitted in foliation: (1915) 905-914.
I. Heinrich Schenker materials

Ia. MANUSCRIPT DIARIES OF HEINRICH SCHENKER

Leaf 1045: photocopy; original attached to index filed at end of Box 4. From 1. Oktober 1915 to 4. Oktober 1918, leaves 1046-2004 are numbered in new series 1-959.

Beginning with n.s. 960 (5.X.1918), old series foliation is resumed with leaf 2000 (i.e., o.s. 2001-2004 are repeated).

Box 2 , Folder 13


Scope and Content Note

- [Booklet 1] (28. November 1918-1.I.19). School notebook with blue covers, originally 24 leaves of which 5 have been torn out; the remaining 19 (38 pages) all written on both sides. Size approx. 19.5 cm × 24.5 cm.
- [Booklets 2 to 5] (1.I.19-5.V.19). Sewn without covers, each booklet with 20 leaves (40 pages) written on both sides. Size approx. 20 cm × 25.5 cm.
- [Booklet 6] (13.V.19-6.VI.19). Sewn without covers, 20 leaves, leaves 1-7 (14 pages) written on both sides, the rest blank. Size approx. 20 cm × 25.5 cm.

Box 2-4 , Folder 14 - f.8

Series A (1919-1935). In Jeanette Schenker's hand; uniform foliation, 2027-3970, with exceptions as noted below. Beginning with October 1918-September 1919, the diary is divided into “Saisons” from October to September of each year.

Leaves 2082-2137 (19.VI.19-9.X.19) not numbered by Jeanette Schenker; numbered in pencil in another hand 1-56; old series foliation resumed with leaf 2138.

Leaf 2287 (29.-30.IX.20) abraded with some loss of text.

Numbers 2330-2339 (8.IV.21) omitted in foliation (with no break in text).

Leaf 2393: bottom third of leaf cut off with some loss of text.

Leaf 2462 has been cut apart. The top (30. September 1922) is pasted to the bottom of 2461; the remaining half of 2462 begins Saison 1922-23 with entry for 1.X.22.

Box 3 , Folder 5

Leaves 2462-2576 (Saison 1922-23) are followed by 44 leaves (numbered 1-32 plus 12 note fragments) of diary and correspondence notes relating to Universal-Edition, written chiefly on the verso of galley proofs entirely in Heinrich Schenker's hand and entitled “U. E. diarium.” Dates range from 11.IX.1923 to 9.XII.1924.

Leaf 2646 (1924): beginning with this leaf the text is written on slightly larger sheets.

Physical Description: 23.1 cm × 29.2 cm.

Leaf 2946 (1926) worn and abraded at right margin, slightly affecting text. Additional leaf 2963 ab (1926), written on both sides, inserted.

Leaf 3045 (1927) cut off two lines from bottom and neatly rejoined to a new piece of paper with substitute lines of text.

Box 4 , Folder 1

Leaf 3192: clipping of Schubert Gedächtniskonzert program (Radio Wien, 26. März 1928) pasted to the right margin.

Leaves 3491 (1930) and 3654 (1931): fragments of music ms. in Heinrich Schenker's hand pasted in diary leaves.

Leaf 3770 (6. September 1932): fragment of final page of ms. of Der freie Satz ("Mit Gott!!!" in Heinrich Schenker's hand) pasted to diary leaf.

Box 4 , Folder 8

Following leaf 3970:

(a) Leaf of notes in Heinrich Schenker's hand for diary entry of 4. Januar 1935 (written on verso of Tonwille corrected proof, no. 2, p. 30) with envelope inscribed in Moriz Violin's hand, "Letztes Tagebuchblatt Schenkens, am 22.I.35 von der Witwe mir geschenkt."

(b) Typed transcript of Tagebuch leaves 3966-3970, with corrections in Jeanette Schenker's hand,

Physical Description: 4 leaves.
I. Heinrich Schenker materials

Ia. MANUSCRIPT DIARIES OF HEINRICH SCHENKER

Oswald Jonas memorial collection

Box 4, Folder 9

INDEX (names and subjects) to Tagebücher (1896-1912 Sept. 23) up to leaf 232.
Filed at end of Box 4.
Manuscript in Jeanette Schenker's hand with revisions and additions in Heinrich Schenker's hand, written in bound indexed notebook, 9 cm x 14.6 cm, glued to leaf 1045 of year 1915.

Ib. CORRESPONDENCE (FROM THE SCHENKERS)

Physical Description: Boxes 5-8
Scope and Content Note
Except for those letters from Heinrich Schenker addressed either to Busoni, Deutsch, Hammer, Jonas, or Violin, the items listed below generally are drafts of proposed Schenker letters.

Box 5, Folder 1
Unidentified recipients.
ALS 1 undated
ALS 3 1908-1933
ALU 2 undated
ALU 2 1908-1912

Box 5, Folder 2
Postal receipts.
10 1913-1933

Box 5, Folder 3
Adler, Guido.
ALU 1 1927

Box 5, Folder 4
Akademie für Musik und darstellende Kunst in Wien.
ALU 4 [1915]-1927

Box 5, Folder 5
Albersheim, Josef (father of Gerhard Albersheim).
ALU 1 1927 (addressed "Sehr geehrter Herr Sanitätsrat!")

Box 5, Folder 5a
Busoni, Ferruccio.
ALS 14 1897-1903 (photocopies of originals in Deutsche Staatsbibliothek, Berlin [East])*
Note
*Acquisition after 1978. See also Appendix.

Box 5, Folder 6
Cotta'sche Buchhandlung Nachfolger, J. G., Stuttgart; Berlin.
ALS 1 undated
ALS 2 1909-1910
ALU 2 [1908-1909]

Box 5, Folder 7
Cube, [Felix] von (i.e., Felix-Eberhard von Cube).
ALU 1 1926 (in Jeanette Schenker's hand)
1 postal receipt 1926

Box 5, Folder 7a
ALS 22 circa 1926-1934 (photocopies)
APS 28 circa 1928-1931 (photocopies)

Box 5, Folder 8
Cube, Gustav von.
ALS 1 1926

Box 5, Folder 8a
Cube, Gustav von (from Heinrich Schenker).
ALS 1 1925 (photocopy)

Box 5, Folder 9
Deutsch, Otto Erich.
ALS 1 1927
1 leaf of music in Schenker's hand, inscribed "für Deutsch, Schubert, L[ied] ohne Text. 11.4.31"
ALS 2 1930
3 leaves of music notation.

Box 5, Folder 9a
Dohrn, Georg
ALS 1 April 5, 1926 (original and copy)
Scope and Content Note:
Folder also includes copy of letter (and transcript) from Georg Dohrn to Heinrich Schenker dated April 2, 1926 and a copy of the article "Ein Lehrbrief Heinrich Schenkers" by Hellmut Federhofer that discusses this correspondence between Schenker and Dohrn.

Box 5, Folder 10 Einschenk, Franz.
APS 1 1917

Box 5, Folder 11 Furtwängler, Wilhelm.
ALS 1 1931

Box 5, Folder 12 [Gärtner], Eduard.
ALU 1 1912 (in Jeanette Schenker's hand)

Box 5, Folder 12a General-Anzeiger für Bonn und Umgebung, Bonn.

Box 5, Folder 13 Genossenschaft der Blas- und Saiteninstrumentemacher, Wien.
ALU 1 1934

Box 5, Folder 14 Gesellschaft der Musikfreunde, Wien.
ALS 2 1912

Box 5, Folder 15 Grunsky, Karl.
ALS 1 undated [incomplete]
ALS 2 undated [incomplete]
ALU 2 1908 [incomplete]

Box 5, Folder 15a Hammer, Victor*
Note
*Acquisitions after 1978. Photocopies of originals in private collection; see also Appendix.
ALS 1 undated [1925?] (photocopy)
ALS 14 1921-1927 (photocopies)
APS 1 undated [1926?] (photocopy)
APS 18 1922-1931 (photocopies)

Box 5, Folder 16 Hertzka, Emil.
ALS 2 1908-1909
ALS 4 1909-1924
APS 1 1913

Box 5, Folder 17 Hindemith, Paul.
ALU 1 [1926], together with a typed transcript of Schenker's draft, and an enlarged photocopy of Schenker APS to Violin, 10. November 1926, mentioning Hindemith's letter.

Box 5, Folder 18 Jonas, Oswald.
ALS 29 1928-1934 (including 5 in photocopy, some incomplete)
APS 29 1918-1934
APS 1 undated
1 envelope postmarked 1932
Scope and Content Note
see also Salzer, Felix

Box 5, Folder 19 [Kalbeck, Max].
ALS 3 undated
ALS 9 1897-[1906] (addressed "Sehr geehrter Herr Redacteur" and similarly)

Box 5, Folder 20 Kalmus, Alfred.
ALS 1 1923
ALU 1 undated
ALU 1 1923

Box 5, Folder 21 Klein, Fritz.
ALU 1 1933

Oswald Jonas memorial collection MS 067
I. Heinrich Schenker materials

Ib. CORRESPONDENCE (FROM THE SCHENKERS)

Box 5, Folder 22

| Klett, Ernst. |
| ALU 1 1926 |

Box 5, Folder 23

| Lafite, Carl. |
| ALU 1 1912 (includes photocopy of Schenker draft ALU 19.IX.12 written on verso of Lafite’s TLS 18. September 1912. For original see Box 12 f.29) |

Box 5, Folder 24

| Lamberg, [Ernst]. |
| ALU 1 1924 |

Box 5, Folder 25

| Marx, [Joseph]. |
| ALS 2 [1927]-1933 |

Box 5, Folder 26

| Die Musik, Wien. |
| ALS 1 1911 (addressed “Sehr geehrter Herr Redakteur”) |

Box 5, Folder 27

| Pairamall, Evelina. |
| ALS 1 1913 |
| 1 envelope postmarked 1913 |

Box 5, Folder 28

| Peters, C. F., Leipzig. |
| ALS 1 1913 |
| ALU 1 undated |
| ALU 2 [1923] |

| Scope and Content Note |
| (all letters addressed “Sehr geehrter Herr”) |

Box 5, Folder 29

| Piper-Verlag. |
| ALU 1 1924 |

Box 5, Folder 30

| [Praetorius, Ernst]. |
| ALS 1 [1931] |

Box 5, Folder 31

| Reigersberg, Heinrich von. |
| APU 1 [1939] unfinished, from Jeanette Schenker, with her copy of 1925 card from Hans Joachim Moser to Reigersberg mentioning Schenker. |

Box 5, Folder 32

| Rinn, Hermann. |
| ALU 1 1931 |
| APS 1 1932 |
| ANU 1 undated |
| 11 postal receipts to Rinn 1930-1931 |

Box 5, Folder 33

| Roth, Hermann. |
| ALS 1 1926 |

Box 5, Folder 34

| Rothschild, Alphonse Mayer, Baron. |
| ALU 2 1911-1934 (1934 draft, incomplete, in the hand of Jeanette Schenker with corrections by Heinrich Schenker) |
| 1 postal receipt 1934 |

Box 5, Folder 34a

| Rothschild, Clarice Sebag-Montefiore, Baronin. |
| ALS 1 undated |

Box 5, Folder 35

| Rudorff, Ernst. |
| ALS 2 1908-[1909] |
| ALU 3 [1908] |
| 1 set of notes relating to a letter of 1908 |
| 1 leaf of printed music |

| Scope and Content Note |
| (above addressed variously to “Professor Rudorff” or to “Professor”) |

Box 5, Folder 36

| Salzer, Felix and Oswald Jonas. |
| ALU 1 1935 (letter by Jeanette Schenker, in her hand, addressed “Sehr geehrte Herren”; date 2.VII.35) |

Box 5, Folder 37

| Schenker, Jeanette. |
| LU 1 1926 |
| LS 1 1927 |
LS 1 1930
Scope and Content Note
(the above are copies, in an unidentified hand, of three brief notes, two signed "Heinrich")

Box 5, Folder 38  Schenker, Wilhelm.
ALS 10 undated
ALS 48 1918-1934
ALU 1 undated
ALU 1 1930
APS 4 undated
APS 42 1923-1934

Box 5, Folder 39  [Schubert, Kurt].
ALS 1 1922 (photocopy)

Box 5, Folder 40  Universal-Edition.
ALU 2 1924 (addressed to the "Buchhaltung der U.-E.")

Box 5, Folder 41  Violin, Carl Raphael.
ALS 3 (1922)-1928 (ALS 1 1922 addressed to Karl and Eva)*
Note
*Acquisition after 1978. See also Appendix.

APS 2 1914-1929
1 telegram 1914

Violin, Moriz. See separate section, Box 6-8 below.

Box 5, Folder 42  Vrieslander, Otto.
ALU 1 undated
ALU 1 1912

Box 5, Folder 43  Waechter, Eberhard.
ALS 1 1918

Box 5, Folder 44  Waldeck, Arthur.
ALS 3 1929-1934
ALU 1932 (with typed transcript)

Box 5, Folder 44a  Weigl, Karl.
APS 1 1934 (photocopy)

Box 5, Folder 45  Weisse, Hans.
ALS 3 1915-1931 (includes two drafts of a letter of recommendation for Weisse)
ALU 1 1923
APS 2 1919-1923

Box 6-8  Letters from the Schenkers to Moriz and Valerie Violin
Moriz Violin addressed familiarly as Floriz, Fiorello, Florizello, or simply "Fl";
Valerie Violin as Wally or Vally.

Box 6, Folder 1  Items found with letters from the Schenkers to Moriz Violin.
Scope and Content Note
• ANU 2 undated, written on calling cards, including one with musical signature, inscribed "Heinrich Schenker. Noten-Lenker."
• ANS 1 undated written on calling card
• Macaronic verses, 1 leaf addressed to Violin, in an unidentified hand
• 1 telegram 1905
• 2 dinner place cards
• 1 calling card of Olga de Günzberg
• Caricature of Violin drawn by Schenker, with note addressed to "Florizissime," undated (photocopy)
• 1 leaf printed testimonial for Blüthner piano, Hamburg, undated, listing Violin's name
• 1 newspaper clipping concerning Mozart, dated 31.I.32 in Jeanette Schenker's hand
• printed excerpt on card from an apocryphal letter of Mozart
| Box 6, Folder 2 | Undated letters.  
| ALS 28 undated, 17 with envelopes |
| Box 6, Folder 3 | Letters dated 1897-1900.  
| ALS 3 1897  
| ANS 1 1897  
| ALS 4 1899  
| ALS 9 1900 |
| Box 6, Folder 4 | Letters dated 1901-1910.  
| ALS 4 [1901]  
| ALS 8 1903  
| ALS 8 1904  
| ALS 3 1905  
| ALS 6 1906  
| ALS 4 1907  
| ALS 7 1908  
| ALS 3 1909  
| ALS 4 1910 |
| Box 6, Folder 5 | Letters dated 1911-1914.  
| ALS 4 1911  
| ALS 16 1912  
| ALS 14 1913  
| ALS 8 1914 |
| Box 6, Folder 6 | Letters dated 1916-1919.  
| ALS 2 1916  
| ALS 3 1917  
| ALS 3 1918  
| ALS 2 1919 |
| Box 6, Folder 7 | Letters dated 1921-1930.  
| ALS 1 1921  
| ALS 3 1922  
| ALS 3 1923  
| ALS 8 1924  
| ALS 11 1925  
| ALS 4 1926  
| ALS 5 1927  
| ALS 2 1928  
| ALS 7 1929  
| ALS 5 1930 |
| Box 6, Folder 8 | Letters dated 1931-1935.  
| ALS 9 1931  
| ALS 6 1932  
| ALU 1 1932  
| ALS 11 1933  
| ALS 6 1934  
| ALS 6 1935 (from Jeanette Schenker after Heinrich's death) |
| Box 7, Folder 1 | Postcards dated 1896-1910.  
| APS 73 unidentified date. |
| Box 7, Folder 2 | Postcards dated 1896-1900.  
| APS 2 1896  
| APS 8 1897  
| APS 23 1898  
| APS 36 1899  
| APS 32 1900 |
| Box 7, Folder 3 | Postcards dated 1901-1905.  
| APS 17 1901  
| APS 15 1902  
| APS 20 1903  
| APS 7 1904 |
I. Heinrich Schenker materials

Ib. CORRESPONDENCE (FROM THE SCHENKERS)

Oswald Jonas memorial collection

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<td>APS 8 1909 (including APS from Jeanette Schenker signed &quot;Jenny Kornfeld&quot;)</td>
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Ic. CORRESPONDENCE (TO THE SCHENKERS)

Physical Description: Boxes 9-15

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<th>Box</th>
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<th>Envelopes. 14 Items, 1906-1939.</th>
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<td>Scope and Content Note</td>
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<td>Where identifiable as covers, envelopes are filed with letters from correspondents.</td>
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<td>Envelopes gathered here were found detached from correspondence, or were used to hold collections of letters. Most of the envelopes are annotated by Jeanette Schenker or at a later date by Oswald Jonas.</td>
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<th>Box</th>
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<th>Unidentified Correspondents. Signature may include first name or initials.</th>
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<td></td>
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<td>ALS 6 1894-1933</td>
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<tr>
<td></td>
<td></td>
<td>APS 4 1893-1934</td>
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<td></td>
<td></td>
<td>APS 5 1938-1939 (addressed to Jeanette Schenker)</td>
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<tr>
<td></td>
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<td>2 unaddressed picture postcards of Mariazell, one postcard with note in Jeanette Schenker's hand</td>
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<tr>
<td>9</td>
<td>3</td>
<td>ALS 3 1901-1902</td>
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</table>
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Box 9, Folder 4
TLS 3 1926-1927
2 printed programs of Beethoven-Zentenarfeier, 1927
Akademie für Musik und darstellende Kunst, Wien.
TLS 3 1925-1929 (signatures not identified)
1 mimeographed invitation

Box 9, Folder 5
Albersheim, Gerhard.
ALS 3 1926-1928

Box 9, Folder 6
d'Albert, Eugen.
ALS 8 undated
ALS 32 1894-1912
APS 1 undated
APS 16 1897-1912
ANS 2 undated
ANS 12 1897-1914
1 printed invitation
1 autobiographical sketch in d'Albert's hand, 4 leaves, undated

Box 9, Folder 7
d'Albert, Hermine.
ALS 1 undated
ALS 1 1913

Box 9, Folder 8
Altmann, Wilhelm.
ALS 1 1925
APS 4 1927-1933
ANS 1 1932
TPS 1 1933

Box 9, Folder 9
Arbeitsausschuss des Kongresses für "Lebendige Musik in Wien 1934."
1 mimeographed invitation to participate [1934]; torn and repaired

Box 9, Folder 10
Archiv für Photogramme musikalischer Meisterhandschriften. Musiksammlung, Nationalbibliothek, Wien. (See also Haas, Robert; Hoboken, Anthony van; Kromer, Julius.)
1 telegram 1928 (signed "Fotogrammarchiv")
2 printed leaflets, "Aufruf" 1927, and "Verzeichnis der Aufnahmen" 1928
1 invitation card 1936
16 newspaper clippings, 1928-1936, annotated in Jeanette Schenker's hand

Box 9, Folder 10a
Bahr, Hermann (includes letterhead of Die Zeit, Wien).
ALS 2 1895

Box 9, Folder 11
Balassa, Ottilie von.
ALS 1 1933 (with typed subscription form for her monograph on Brahms)

Box 9, Folder 12
Bamberger, Carl.
ALS 8 1924-1927

Note
APS 1 1933
Xerox (original missing)

Box 9, Folder 13
Baumgarten, ____.
ALS 1 1933


Box 9, Folder 14
Berrsche, Alexander.
ALS 2 1930

Box 9, Folder 15
Bienenfeld, Elsa.
ANS 3 1933 (one mailed as postcard)

Box 9, Folder 16
Binder, ____.
ALS 1 1906

Box 9, Folder 17
Blaschik, A. J.
TLS 1 undated
TPS 2 1929

Box 9, Folder 18
Bopp, Wilhelm (with letterhead of Direktor, Akademie für Musik und darstellende Kunst, Wien).
I. Heinrich Schenker materials

lc. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

**TLS 5 1910-1911**

Box 9, Folder 19

Botstiber, Hugo.
- ALS 1 1913
- ANU 1 undated (written on calling card)

Box 9, Folder 20

Breitkopf & Härtel, Leipzig.
- ALS 27 1894-1913
- APS 2 1905-1912
- TLS 4 1900-1920

**Scope and Content Note**

(company signature "Breitkopf & Härtel" used in all of the above)

- 2 publications agreements 1897-1910
- 4 records of accounts 1899-1910
- 1 form letter 1902

Box 9, Folder 21

- APU 1 1933
- TPS 2 1932-1933 (signed "F. A. Brockhaus")
- 1 printed form letter 1932

Box 9, Folder 22

Bruck, Hedwig.
- ALS 1 undated
- ALS 1 1938
- APS 1 1938

Box 9, Folder 23

Brüll, Ignaz.
- ALS 4 undated (one written on verso of program of 2. März 1899 where Brüll played Schenker's Clavierstücke NR. 2)
- ALS 6 1891-1906
- ANS 1 1907 (written on calling card of Eugen Brüll)

Box 9, Folder 24

Bürgermeister und Landeshauptmann der Bundeshauptstadt, Wien.
- 1 printed invitation card 1928

Box 9, Folder 25

Bundesminister für Unterricht [Österreich].
- 4 printed invitation cards 1928-1933

Box 9, Folder 26

Bundespräsident [Österreich].
- 1 printed invitation card 1928

Box 9, Folder 27

Busoni, Ferruccio.
- ALS 3 undated
- ALS 12 1897-1903

**Transcripts of Busoni letters in Jeanette Schenker's hand,**

- Physical Description: 19 leaves

- 1 calling card

Box 9, Folder 28

Busoni, Gerda.
- ANS 1 1909
- 2 calling cards

Box 9, Folder 29

Carreño, Teresa.
- ALS 1 1898

Box 9, Folder 30

Colbert, Carl and Tony [Herr und Frau Colbert].
- ALS 5 undated
- ALS 3 1912-1920
- ANS 1 undated (MS on calling card, invitation to Paula Szalit recital)
- 1 printed "zu Hause" invitation card [1920?]

Box 9, Folder 30a

Conne, Paul de
- ANS 1 undated (written on calling card)

Box 9, Folder 31

Cotta'sche Buchhandlung Nachfolger, J. G., Stuttgart; Berlin. [folder 1].
- ALS 34 1905-1912 (company signature)
- ALS 1 1908 signature not identified
- TLS 11 1913-1921 (company signature)
- 1 carbon of TLU 1921
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Content</th>
</tr>
</thead>
</table>
| 9, 32       | 2 notices concerning authorized company signatures, 1907-1911  
1 printed greeting card undated |
| 9, 33       | Cotta’sche Buchhandlung Nachfolger, J. G., Stuttgart; Berlin. [folder 2].  
36 records of accounts 1906-1921  
5 postal receipts 1914-1918 |
| 9, 34       | Csillag-Stern, Hermann.  
APS 1 1927 |
| 9, 35       | Cube, Felix von (i.e., Felix-Eberhard von Cube).  
ALS 2 undated  
ALS 45 1923-1934 (4×.34 letter from Cube to Schenker includes a transcript of  
1934 letter from Wilhelm Furtwängler to Cube)  
APS 6 1924-1931  
1 printed card of thanks 1931  
1 printed announcement 1934  
1 printed program 1929 (program includes two works by Cube)  
1 newspaper clipping undated  
1 pencil sketch undated |
| 10, 1       | Cube, Gustav von.  
ALS 2 1925-1926 |
| 10, 2       | Dahms, Walter.  
ALS 4 undated  
ALS 59 1913-1926  
APS 2 undated  
APS 29 1915-1927  
TLS 7 1922-1931  
TPS 1 1925  
1 front cover leaf, *Berliner Illustrierte Zeitung*, 1919, annotated by Dahms  
1 telegram 1919  
1 wedding announcement 1921 |
| 10, 3       | d’Albert, Eugen. See d’Albert, Eugen, above, filed under "A."  
d’Albert, Hermine. See d’Albert, Hermine, above, filed under "A."  
de Conne, Paul. See Conne, Paul de.|
| 10, 4       | Deetjen, Gottfried  
1 printed announcement of a wedding engagement (Verlobung); the left side is signed by "Frau Valeska Schreiber." and the right side by "Gottfried Deetjen / Organist an der alten Wupperfelder Kirche / und Dirigent des Bachvereins," October 1921. |
ALS 17 1919-1932 (note of 18.11.25 supplied in photocopy; for original see Box 21 f.23)  
APS 28 1920-1934  
TLS 89 1913-1939  
TPS 85 1913-1934  
1 picture postcard view of Salzkammergut with "Eschenhaus" marked; no address, message or date  
1 printed announcement of birth of Franz Peter, 1920 |
| 10, 6       | Deutsch, Sofie.  
ALS 1 1916  
*Deutsche Allgemeine Zeitung*, Berlin. See Klein, Fritz. |
| 10, 7       | Deutsche Bank.  
1 record of account 1920 (signature not identified) |
| 10, 8       | Deutsche Brahms-Gesellschaft, Berlin.  
1 printed invitation card (to Johannes Brahms-Fest opening, 1933,  
cosponsored with the Gesellschaft der Musikfreunde Wien) |
| 10, 9       | Deutsche Gesandtschaft, Wien.  
1 printed invitation card to lecture, 1927. |
| 10, 10      | Deutsche Nothilfe, Berlin. |
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

TLS 2 1924 (signatures not identified)
Deutsche Zeitschrift, München. See Rinn, Hermann.

Dewanger, Anton.
ALS 1 1932
1 printed invitation card to performance of Dewanger work, 1934

Box 10, Folder 9

Dommer, Anton von.
ANU 1 1898 (written on calling card)

Box 10, Folder 10

Drei Masken Verlag, Berlin.
TLS 6 1932-1939 (signature not identified)
TPS 1 1939

Box 10, Folder 11

Dunn, Aline Petrie.
ALS 2 1931
1 newspaper clipping 1931 (obituary of John Petrie Dunn, in part by D. F. Tovey, with typed translation into German)

Box 10, Folder 12

Dunn, John Petrie.
ALS 8 1926-1930
1 recital program, Edinburgh, undated

Box 10, Folder 13

Ehrmann, Alfred von.
ALS 1 1929
TLS 1 1929

Box 10, Folder 15

Eibenschütz, Flora.
ALS 1 undated

Box 10, Folder 16

Einschenk, Franz.
ALS 1 1917
APS 1 1917

Box 10, Folder 17

Einstein, Alfred (with letterhead of Riemann’s Musik-Lexikon, Berlin).
1 form letter undated, concerning revision of Riemann, with ms. annotations

Box 10, Folder 18

Elias, Angi.
ALS 15 1922-1939
APS 2 1938
ANU 2 undated (written on calling cards)
ANU 2 1937-1939 (written on calling cards)

Box 10, Folder 19

Elias, Manolo.
ALS 1 1934

Box 10, Folder 20

1 form letter 1932
1 printed invitation card to memorial concert 1932

Box 10, Folder 21

Engelhardt, W.
ALS 2 1938-1939

Box 10, Folder 22

Engelsmann, Walter.
ALS 2 1924-1925

Box 10, Folder 23

Epstein, Julius.
APS 1 1903
ANU 2 1902 (1 written on calling card)
ANU 1 undated (written on calling card)

Box 10, Folder 24

Epstein, Richard.
ALS 3 1903-1906
APS 4 1905-1906
2 programs for London performances by Epstein of Bach Concerto in A minor edited by Schenker, 1906-1907

Box 11, Folder 1

Fayer, _____ (with letterhead of Atelier Piztner-Fayer, Wien).
TLS 1 1927

Box 11, Folder 2

Fischer, Emma.
ALS 3 1923-1932

Box 11, Folder 3

Fischer, Jacob.
ANU 2 1911-1913 (written on calling cards)
APS 2 1908-1909

Box 11, Folder 4

Fock, Dirk.
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

AL S 1 1926.
Box 11, Folder 5
Foerster, Josef Bohuslav.
AL S 1 1908

Box 11, Folder 6
Forberg, Otto.
APS 2 1905

Box 11, Folder 7
Forberg, Robert (with letterhead of Rob. Forberg Musikalien-Verlag und Commission, Leipzig).
AL S 1 1898

Box 11, Folder 8
Franz, Leo.
TLS 1 1929

Box 11, Folder 9
Frimmel, Fanny von.
AN U 3 undated (1 written on calling card)

Box 11, Folder 10
Frimmel, Theodor von.
AL S 6 1902-1921
APS 12 1902-1927
APS 4 undated
AN S 4 undated (written on calling cards)
AN U 1 undated (with Frimmel's address and fragment of music)
1 calling card
1 printed article, "Bemerkungen zur angeblich 'Kritischen' Ausgabe der Briefe Beethovens," Wien, 1907.

Physical Description: 20 pp.

Box 11, Folder 11
Fritsch, Ernst Wilhelm (with letterhead of Redaktion des Musikalischen Wochenblattes).
AL S 1 1892

Box 11, Folder 12
Frotzler, Carl (with letterhead of Brünner Musik-Verein, Brno).
AL S 1 1903

Box 11, Folder 13
Frühmann, ____.
AL S 1 1931

Box 11, Folder 14
Fuchs, A.
APS 2 1932-1933

Box 11, Folder 15
Fuchs, Robert.
AN U 1 1902 (ms. inscription on printed card of thanks)

Box 11, Folder 16
Furtwängler, Wilhelm.
AL S 6 undated
AL S 11 1919-1934 (signature has been cut from letter dated 16.XI.32)
APS 2 1923
TLS 5 1932-1937

Box 11, Folder 17
Gärtner, Eduard.
AL S 1 undated
AL S 1 1912
1 printed funeral notice for Gärtner, 1918

Box 11, Folder 18
Geck, ____ (with letterhead of Frankfurter Zeitung, Frankfurt).
TLS 1 1914

Box 11, Folder 19
Gelber, Adolf.
APS 3 1893.

Box 11, Folder 20
General-Anzeiger für Bonn und Umgebung, Bonn.
TLS 2 1927 (signatures not identified)

Box 11, Folder 21
Gerstberger, Karl.
AL S 3 1929-1930

Box 11, Folder 22
Gesellschaft der Musikfreunde, Wien.
APS 1 undated (signed "Bella", making appointment for Schenker with Mandyczewski)
TLS 2 1933 (signatures not identified)
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection  

MS 067  

1 typed document 1912, signed "für die Direktion" (signatures not identified); proposal to Schenker for a series of lectures, Saison 1912-1913.

Physical Description: 2 leaves conjugate

1 newspaper clipping concerning lecture series, including Schenker's, 1912

Scope and Content Note

see also Kraus, Ernst; Lafite, Carl; Mandyczewski, Eusebius

Box 11, Folder 23

Die Gnosis, Wien.
ALS 1 1903 ("Redaktion," signature not identified)

Grädener, Hermann.
ALS 1 1901

Graf, Max.
ALS 2 undated [1910?]

Gross, Max.
TLS 2 1914-1915
TPS 1 1912 (copy of letter from Gross to Moriz Schenker re legal dispute)
1 bill for legal services 1912
3 receipts 1913-1915

Box 11, Folder 27

Grosz, Carl.
ALS 1 1935

Grünfeld, Alfred.
ANU 1 undated (written on calling card)

Grunsky, Karl.
ALS 3 1908-1910
APS 2 1908

Gurlitt, Wilibald.
APS 1 1918

Box 11, Folder 31

Guttmann, Sophie (sister of Heinrich Schenker) to Jeanette Schenker.
ALS 3 1938-1939
APS 1 1939

Box 11, Folder 32

ALS 3 1933-1935
APS 3 1930-1932
TLS 12 1927-1933
TPS 1 1932

Box 11, Folder 33

Hahn, Harry.
ALS 1 1928

Box 11, Folder 34

Halberstam, Julius (includes letterhead of Wiener Sanatorium Dr. Anton Loew, Wien).
ALS 1 1934

Box 11, Folder 35

Halm, August.
ALS 20 1917-1925
APS 7 1917-1927
2 autograph letter fragments undated
1 death notice 1929
Included with the correspondence: 2 published scores autographed by the composer (Halm's Drei Serenaden für Streichtrio of 1919 with Serenade in A-moll; Vier Tänze und nächtlicher Marsch of 1927)

Box 11, Folder 36

Hammer, Victor.
ALS 1 undated
ALS 19 1913-1926
APS 8 1922-1927

see also Kraus, Ernst; Lafite, Carl; Mandyczewski, Eusebius
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

1 typed transcript of Schenker diary entries (Nov. 22, 1925, and Jan. 25, 1926) concerning Hammer and the word *Urlinie*.

Physical Description: 1 leaf

Box 11, Folder 37

Hammer, Victor (graphic material. See also Group V)
4 reproductions of paintings, each with overlay and autograph diagram of composition; on verso autograph analyses of composition [1926]
1 loose overlay, autograph diagram [1926], included with the 4 reproductions in original envelope addressed to Schenker
1 publisher’s brochure (Verlag Schmidt-Dengler, Graz) announcing book on Hammer’s work [1926]
1 printed invitation to Hammer exhibition (Wiener Secession) 1924

Box 11, Folder 38

Hammerschlag, Paul.
ALS 1 1919 (with typed transcript)

Box 11, Folder 39

Hanslick, Eduard.
ALS 3 1894-1899
1 autograph letter fragment 1894 (bottom portion and signature cut away)
APS 1 1895
ANU 1 1898 (written on calling card)

Box 11, Folder 40

Harand-Bewegung, Weltorganisation gegen Rassenhass und Menschennot, Wien.
1 form letter unsigned 1933, with note on envelope in Jeanette Schenker’s hand.

Box 11, Folder 41

Harburger, Walter.
ALS 1 undated

Box 11, Folder 42

Harden, Maximilian (includes letterhead of *Die Zukunft*, Berlin).
ALS 10 1892-1897
APS 18 1892-1897
ANS 2 undated
ANS 1 [1893] (photocopy; for original, see ALS from Hermann Wolff to Harden, Box 71 f.42)

Box 11, Folder 43

Hatschek, Oskar (brother-in-law of Jeanette Schenker, husband of her sister Klara).
APS 1 1934

Box 11, Folder 44

Hauserstein, Wilhelm.
ALS 1 1924
ANU 1 1924 (written on calling card)

Box 11, Folder 45

Hayek, _____ von (with letterhead of Bezirksgericht Innere Stadt, Wien). 1 copy of typed legal document with stamped signature 1917

Box 11, Folder 46

Hellmesberger, Josef.
ALS 1 undated

Box 11, Folder 47

Herder’s *Konversationslexikon, Der grosse Herder, Freiburg im Breisgau.*
1 form letter 1933

Box 11, Folder 48

Hertzka, Emil. See Emil-Hertzka-Gedächtnisstiftung, Wien; also see Weinberger, Josef, for two LS 1903 jointly signed by Weinberger and Hertzka.

Box 11, Folder 49

Herzfeld, V. von.
APS 1 1916

Box 11, Folder 50

Heydusek, A.
ALS 1 1894

Box 11, Folder 51

Hindemith, Paul.
TLS 1 1926

Box 11, Folder 52

Hinterberger, Heinrich.
ALS 1 1935
TPS 1 1938

Box 11, Folder 53

Hirschi, D.
ALS 1 1901

Oswald Jonas memorial collection  MS 067  45
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection  MS 067  46
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

| Folder 10 | Klein, Fritz (with letterhead of Deutsche Allgemeine Zeitung, Berlin).
| Box 12 , | ALS 1 1927
| Folder 10a | TLS 2 1933

| Folder 11 | Klein, Fritz Heinrich, composer and theorist.
| Box 12 , | ALS 1 1927

| Folder 12 | Klenau, Paul August von.
| Box 12 , | ALS 2 undated [1927]
| Folder 12a | ALS 8 1923-1927
| Folder 12b | ANS 1 1924 (written on calling card)

| Folder 13 | Klett, Ernst (with letterhead of Carl Grüniger Nachf. Ernst Klett, Stuttgart).
| Box 12 , | TLS 1 1926

| Folder 14 | Koenig, A.
| Box 12 , | ALS 1 1934

| Folder 15 | Koller, O. (with letterhead of Internationale Musik-Gesellschaft, Wien).
| Box 12 , | ALS 1 1902

| Folder 16 | Komité zur Ehrung Wilhelm Kienzl's, Wien.
| Box 12 , | 1 printed invitation 1927

| Folder 17 | Komitee für ein Brahms-Denkmal in Thun.
| Box 12 , | 1 printed form letter 1933, with subscription form

| Folder 18 | Komorn, Maria.
| Box 12 , | ALS 6 1923-1935
| Folder 19 | APS 4 1923-1938
| Folder 19a | ANS 2 1927-1928 (written on greeting card and on calling card)

| Folder 19b | Konzertdirektion Otto Bauer, München.
| Box 12 , | TLS 1 1924 (signature not identified)

| Folder 20 | Kornfeld, Felix. See Schenker/Schiff families; Box 14
| Box 12 , | Korngold, Julius.
| Folder 21 | ANU 1 1902 (written on calling card)

| Folder 22 | Krasny, Emil. See Lanzer, Alfred and Emil Krasny (Rechtsanwälte, Wien)
| Box 12 , | Kraus, Ernst (with letterhead of Gesellschaft der Musikfreunde, Wien).
| Folder 23 | APS 1 1925
| Folder 23a | TLS 1 1935

| Folder 24 | Krebs, E.
| Box 12 , | ALS 1 1912

| Folder 25 | Krehl, Stephan.
| Box 12 , | ALS 2 1923
| Folder 25a | APS 1 1923

| Folder 26 | Kröner, Adolf (with letterhead of J. G. Cotta'sche Buchhandlung Nachfolger, Stuttgart; Berlin).
| Box 12 , | ALS 1 1909

| Folder 27 | Kromer, Julius (also known as Julo von Kromer; includes letterhead of Archiv für Photogramme, Wien).
| Box 12 , | ALS 2 1931-1935
| Folder 27a | APS 2 1939
| Folder 27b | ANS 2 1931 (written on calling cards)
| Folder 27c | TPS 2 1932-1933
| Folder 27d | TPS 4 1932-1939

| Folder 28 | Kudryk, Borys.
| Box 12 , | ALS 2 1925

| Folder 29 | Der Kunstwart. See Rinn, Hermann (Der Kunstwart, München)
| Box 12 , | Kuratorium der Freiherrlich von Rothschild'schen Künstlerstiftung, Wien.
| Folder 29a | ALS 1 1899 (signatures not identified; award of grant and payment receipt)
| Folder 30 | TLS 1 1916 (signature not identified)

| Folder 31 | Kurz, H. (with letterhead of J. G. Cotta'sche Buchhandlung Nachfolger, Stuttgart; Berlin).
| Box 12 , | ALS 14 1906-1913
<table>
<thead>
<tr>
<th>Box 12, Folder 28</th>
<th>LANDAU, Heinrich.</th>
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<tbody>
<tr>
<td></td>
<td>APS 1 1927</td>
</tr>
<tr>
<td></td>
<td>ANU 1 undated (written on calling card)</td>
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<tr>
<td></td>
<td>ANU 1 1905-1910 (written on calling cards)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 12, Folder 29</th>
<th>LAFITE, Carl (includes letterhead of Gesellschaft der Musikfreunde, Wien).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>APS 2 1904</td>
</tr>
<tr>
<td></td>
<td>ANS 1 1902</td>
</tr>
<tr>
<td></td>
<td>ANU 1 undated (written on calling card)</td>
</tr>
<tr>
<td></td>
<td>TLS 3 1912 (two with autograph notes by Schenker; on verso of Lafite TLS 18. September 1912 is draft ALU response by Schenker 19.IX.12)</td>
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<tr>
<td></td>
<td>TPS 1 1912</td>
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</tbody>
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<tr>
<th>Box 12, Folder 30</th>
<th>LAHUSEN, Christian.</th>
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<td></td>
<td>ALS 4 1931-1932</td>
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<tr>
<th>Box 12, Folder 31</th>
<th>LAMBERG, Ernst.</th>
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<tbody>
<tr>
<td></td>
<td>TLS 3 1923-1924</td>
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<th>Box 12, Folder 32</th>
<th>LANDAU, Heinrich.</th>
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<tbody>
<tr>
<td></td>
<td>APS 1 1927</td>
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<tr>
<th>Box 12, Folder 33</th>
<th>LANDOWSKA, Wanda.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ALS 3 1910-1911</td>
</tr>
<tr>
<td></td>
<td>ANU 1 [ ca. 1910] (written on calling card)</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Box 12, Folder 34</th>
<th>LANZER, Alfred and Emil Krasny, Rechtsanwälte, Wien.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ALS 1 1935</td>
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<tr>
<td></td>
<td>TLS 48 1930-1938</td>
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<tr>
<td></td>
<td>TPS 3 1931-1935</td>
</tr>
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<td>1 receipt 1935</td>
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<tr>
<th>Box 12, Folder 35</th>
<th>LEECKART (F.E.C.) Buch- &amp; Musikalien-Verlag, Leipzig.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ALS 1 1903 (firm name signature)</td>
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<table>
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<tr>
<th>Box 12, Folder 36</th>
<th>LIBRARY OF CONGRESS, Washington, D. C.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1 printed postcard initialed 1933 (request by Catalog Division for biographical and bibliographical data)</td>
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<tr>
<th>Box 12, Folder 37</th>
<th>LIEBSTOECKL, Hans (includes letterhead of Illustriertes Wiener Extrablatt, Wien).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 3 undated</td>
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<td></td>
<td>APS 1 1928</td>
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<table>
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<tr>
<th>Box 12, Folder 38</th>
<th>LIENAU, Robert, Jr. (with letterhead of Carl Haslinger, Musik-Verlag, Berlin).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1897</td>
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<table>
<thead>
<tr>
<th>Box 12, Folder 39</th>
<th>LILIENCRON, Detlev von.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1901</td>
</tr>
<tr>
<td></td>
<td>APS 1 1900</td>
</tr>
<tr>
<td></td>
<td>1 printed program 1900 (Liederabend Eduard Gärtner; photocopy, see also Siebenlist, Ottile, Box 14 f.23a)</td>
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<tr>
<th>Box 12, Folder 40</th>
<th>LÖWE, Amalie.</th>
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<tbody>
<tr>
<td></td>
<td>ALS 1 1906</td>
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<tr>
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<td>ANU 1 undated (written on calling card)</td>
</tr>
</tbody>
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<tr>
<th>Box 12, Folder 41</th>
<th>LÖWE, Ferdinand.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ALS 1 1905</td>
</tr>
<tr>
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<td>ANS 1 1907</td>
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<tr>
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<td>ANU 1 undated</td>
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<tr>
<th>Box 12, Folder 42</th>
<th>LOEWE, Theodor (includes letterhead of Direktion des Stadt-Theaters, Breslau).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 2 1889-1891</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 12, Folder 43</th>
<th>LOTHAR, Rudolf (includes letterhead of Die Wage, eine Wiener Wochenschrift, Wien).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1898</td>
</tr>
<tr>
<td></td>
<td>APS 1 1898</td>
</tr>
<tr>
<td></td>
<td>ANS 1 undated</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 12, Folder 44</th>
<th>LUDWIG, Ernst.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ANU 1 undated (written on calling card)</td>
</tr>
</tbody>
</table>

Oswald Jonas memorial collection  MS 067
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

<table>
<thead>
<tr>
<th>Box 12, Folder 46</th>
<th>Lytle, Victor.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ALS 2 1930</td>
</tr>
<tr>
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<td>TLS 1 1930</td>
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<tr>
<td>Box 12, Folder 47</td>
<td>Mach, E[rnst].</td>
</tr>
<tr>
<td></td>
<td>APS 1 1896</td>
</tr>
<tr>
<td>Box 12, Folder 48</td>
<td>Mahler, Gustav.</td>
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<tr>
<td></td>
<td>ANS 1 undated (photocopy)</td>
</tr>
<tr>
<td>Box 12, Folder 49</td>
<td>Mandyczewski, Eusebius (includes letterhead of Gesellschaft der Musikfreunde, Wien, and Internationaler Kongress für Schubertforschung, Wien)</td>
</tr>
<tr>
<td></td>
<td>ALS 1 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 2 1912</td>
</tr>
<tr>
<td></td>
<td>LS 1 1908 (signed by Mandyczewski as Bibliothekar, acknowledging gift of Schenker's Beitrag zur Ornamentik)</td>
</tr>
<tr>
<td></td>
<td>APS 4 1908-1925</td>
</tr>
<tr>
<td></td>
<td>ANS 1 undated (written on calling card)</td>
</tr>
<tr>
<td></td>
<td>ANS 1 1898</td>
</tr>
<tr>
<td></td>
<td>1 printed form letter 1928</td>
</tr>
<tr>
<td>Box 12, Folder 50</td>
<td>Martin, Bernhard.</td>
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<tr>
<td></td>
<td>ALS 3 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 4 1929</td>
</tr>
<tr>
<td></td>
<td>2 leaves of musical analysis in Martin's hand</td>
</tr>
<tr>
<td>Box 12, Folder 51</td>
<td>Marx, Joseph (with letterhead of Akademie für Musik und darstellende Kunst, Wien).</td>
</tr>
<tr>
<td></td>
<td>TLS 1 1924</td>
</tr>
<tr>
<td>Box 12, Folder 52</td>
<td>Mendl, Fritz (with letterhead of Futtermittel-Zentrale, Wien).</td>
</tr>
<tr>
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<td>TLS 1 1917</td>
</tr>
<tr>
<td></td>
<td>Der Merker, Wien. See Karpath, Ludwig.</td>
</tr>
<tr>
<td>Box 12, Folder 53</td>
<td>Mercurbank, Wien.</td>
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<tr>
<td></td>
<td>TLS 3 1938</td>
</tr>
<tr>
<td></td>
<td>2 receipts 1938</td>
</tr>
<tr>
<td></td>
<td>1 printed form letter 1938</td>
</tr>
<tr>
<td>Box 12, Folder 54</td>
<td>Messchaert, Johannes.</td>
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<td>ALS 1 undated</td>
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<tr>
<td></td>
<td>ALS 4 1899</td>
</tr>
<tr>
<td></td>
<td>APS 6 1896-1901</td>
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<tr>
<td>Box 12, Folder 55</td>
<td>Miller, L.</td>
</tr>
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<td></td>
<td>ALS 1 1927</td>
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<tr>
<td>Box 12, Folder 56</td>
<td>Mittler, Franz.</td>
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<td>ALS 8 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 7 1917-1932</td>
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<tr>
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<td>APS 5 1919-1932</td>
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<tr>
<td>Box 12, Folder 57</td>
<td>Moll, Carl.</td>
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<td>ANU 2 undated (written on calling cards)</td>
</tr>
<tr>
<td>Box 12, Folder 58</td>
<td>Müller, Paul.</td>
</tr>
<tr>
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<td>ALS 1 1923</td>
</tr>
<tr>
<td>Box 12, Folder 59</td>
<td>Müller, Siegfried Fritz.</td>
</tr>
<tr>
<td></td>
<td>ALS 5 1922-1924</td>
</tr>
<tr>
<td></td>
<td>1 printed recital program [1923]</td>
</tr>
<tr>
<td></td>
<td>5 newspaper clippings 1923 concerning Müller piano recital</td>
</tr>
<tr>
<td>Box 12, Folder 60</td>
<td>Münchheimer, Adam.</td>
</tr>
<tr>
<td></td>
<td>ANS 1 undated (written on calling card)</td>
</tr>
<tr>
<td>Box 12, Folder 61</td>
<td>National-Zeitung, Basel.</td>
</tr>
<tr>
<td></td>
<td>TLS 1 1933 (signature not identified)</td>
</tr>
<tr>
<td>Box 12, Folder 62</td>
<td>Neff, L. (J. G. Cotta'sche Buchhandlung Nachfolger, Stuttgart; Berlin).</td>
</tr>
<tr>
<td></td>
<td>LS 2 1919-1920 (text in a secretarial hand)</td>
</tr>
<tr>
<td></td>
<td>ANS 1 1920 (written on ALS 4.10.20 Otto Vrieslander to Schenker; photocopy; for original see Box 15 f.4)</td>
</tr>
<tr>
<td></td>
<td>TLS 1 1917</td>
</tr>
</tbody>
</table>
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

MS 067

Box 13, Folder 1

Neue Musik-Zeitung, Schriftleitung, Stuttgart.
TPS 1 1920 (signature not identified)

Neue Schule für Musik und Bühnenkunst, Wien.
TLS 2 1933 (signatures of Alfred Weissberger and Marianne Munk-Weissberger)
1 curriculum announcement [1933?]

Physical Description: 4 pp.

Box 13, Folder 2

New Schule für Musik und Bühnenkunst, Wien.
TLS 2 1933 (signatures of Alfred Weissberger and Marianne Munk-Weissberger)
1 curriculum announcement [1933?]

Box 13, Folder 3

Neumann, Carl.
ALS 1 1935

Box 13, Folder 4

Neumann, Lotte.
ALS 1 1924

Box 13, Folder 5

Niederösterreichische Escompte-Gesellschaft, Wien.
ALS 1 1912 (signature not identified)
TLS 3 1906-1920 (signatures not identified)

Box 13, Folder 6

Nolle, Hugo (Neue Musik-Zeitung, Schriftleitung, Stuttgart).
TLS 1 1924

Box 13, Folder 7

Ochs, Siegfried.
ALS 2 1898-1903

Box 13, Folder 8

Odelga, Freiherr _____ von.
ANU 1 undated (written on calling card)

Box 13, Folder 9

Oesterreichische Musiklehrerschaft, Wien.
1 printed invitation 1927

Box 13, Folder 10

Oppel, Reinhard (includes letterhead of Kirchenmusikalisches Institut, Landeskonservatorium der Musik, Leipzig).
ALS 3 undated
ALS 124 1919-1939
APS 85 1921-1939
1 telegram 1928
1 wedding announcement 1930
1 lecture announcement [1931]
7 concert and recital programs 1914-[1932]
1 newspaper clipping
2 leaves of music manuscript

Box 13, Folder 11

Oppel, Ulrich.
ALS 3 1928-1929

Box 13, Folder 12

Ornstein, Christiane.
ALS 4 1939 (including multiple signatures; all addressed to Jeanette Schenker)
3 children’s drawings

Box 13, Folder 13

Osten, Heinrich (with letterhead of Neue Revue, Wien).
ALS 4 1894-1898

Box 13, Folder 14

Oster, Ernst.
ALS 1 1938 (to Jeanette Schenker)
APS 1 1938 (to Jeanette Schenker)

Box 13, Folder 15

Paumgartner, Bernhard.
ALS 1 1915

Box 13, Folder 16

Pensionsanstalt deutscher Journalisten und Schriftsteller, München.
1 statement 1908

Box 13, Folder 17

Peters, C. F., Leipzig.
ALS 2 1897
TLS 5 1913-1920
TPS 1 1928

Box 13, Folder 18

Pfeiffer, ____ (with letterhead of Deutsche Gesellschaft, Wien).
TLS 1 1923
Photogrammarchiv, Wien. See Archiv für Photogramme musikalischer Meisterhandschriften

Box 13, Folder 18a

Pollak, Felix.
APS 1 1905
<table>
<thead>
<tr>
<th>Box 13, Folder</th>
<th>Name</th>
<th>Correspondence Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Pollak, Frieda and Karl.</td>
<td>ALS 1 1925, ANU 1 1926, TLS 1 1926</td>
</tr>
<tr>
<td>20</td>
<td>Reichert, Ernst.</td>
<td>ALS 1 1933, TLS 1 1933</td>
</tr>
<tr>
<td>21</td>
<td>Reigerberg, Heinrich von.</td>
<td>ALS 9 1924-1935, APS 12 1925-1938</td>
</tr>
<tr>
<td>22</td>
<td>Réti, Rudolf.</td>
<td>ALS 1 1913 (annotated in Heinrich Schenker's hand)</td>
</tr>
<tr>
<td>23</td>
<td>Riemann, Hugo (Musik-Lexikon, Leipzig).</td>
<td>1 form letter, with ms. corrections, 1913</td>
</tr>
<tr>
<td>24</td>
<td>Riesling, Elfi von.</td>
<td>ALS 1 1937</td>
</tr>
<tr>
<td>25</td>
<td>Rinn, Hermann (with letterheads of Deutsche Zeitschrift, München, and Der Kunstwart, München).</td>
<td>TLS 39 1927-1935 (together with an LS 1927 in an unidentified hand, written on behalf of Rinn), TPS 5 1930-1933, 1 printed announcement, &quot;An unsere Leser!&quot; [1932], concerning change of name from Deutsche Zeitschrift to Der Kunstwart</td>
</tr>
<tr>
<td>26</td>
<td>Robert, Richard.</td>
<td>APS 3 1902-1914</td>
</tr>
<tr>
<td>27</td>
<td>Röntgen, Julius.</td>
<td>ALS 1 undated, ALS 5 1901-1908, APS 3 1901-1915</td>
</tr>
<tr>
<td>28</td>
<td>Rosenthal, Felix.</td>
<td>ALS 1 1931, ANS 1 1932 (written on calling card)</td>
</tr>
<tr>
<td>29</td>
<td>Rosenthal, Moriz.</td>
<td>ALS 2 undated, ALS 6 1894-1912, APS 1 1912, ANS 1 1902 (written on calling card), ANU 2 undated (written on calling cards)</td>
</tr>
<tr>
<td>30</td>
<td>Roth, Herman (includes letterhead of Hamburger Nachrichten, Hamburg).</td>
<td>ALS 10 undated, ALS 26 1912-1932, APS 5 undated, including card [Christmas 1917?] with greetings from Roth and from Otto and Helene Vrieslander, APS 33 1913-1927, ANS 1 undated, TLS 1 undated, TLS 5 1923-1933, TPS 4 1924-1925, 1 wedding announcement of Tony and Herman Roth 1923, 1 telegram 1913</td>
</tr>
<tr>
<td>31</td>
<td>Rothberger, Hilda.</td>
<td>ALS 3 undated, ALS 9 1933-1938 (including letters from Karl Rothberger), APS 16 1929-1938 (including card from Karl Rothberger), ANS 1 undated, ANU 1 1935</td>
</tr>
<tr>
<td>32</td>
<td>Rothschild, Alphonse de.</td>
<td>ANS 1 undated (written on calling card)</td>
</tr>
</tbody>
</table>
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

ANU 3 undated (written on calling cards, of which one is the card of Albert de Rothschild)

Box 13, Folder 33
Rottenberg, [Ludwig].
1 calling card

Box 13, Folder 34
Rottensteiner, Kati and family.
ALS 3 1938 (to Jeanette Schenker)

Box 13, Folder 35
Rubinraut, Hilde.
ALS 3 1922-1923
ANU 1 1922 (written on calling card)

Box 13, Folder 36
Rudorff, Elisabeth.
ALS 1 1909
1 printed funeral notice for Ernst Rudorff 1916
1 printed card of thanks 1917

Box 13, Folder 37
Rudorff, Ernst Friedrich Karl.
ALS 10 1908-1910
APS 2 1909-1910
1 printed letter signed, on the occasion of Rudorff's seventieth birthday, 1910

Schenker/Schiff Families

Scope and Content Note
For relationships consult the charts filed in Box 14, Folder 3a.

Letters to the Schenkers arranged by correspondent as follows:

Schenker Family
Guttmann, Sophie (Box 11, Folder 31)
Guttmann, Hans (Box 14, Folder 4)
Guttmann, Julian (Box 14, Folder 5)
Schenker, Moriz, and family (Box 14, Folder 5)
Schenker, Wilhelm (Box 14, Folder 6)

Schiff Family
Hatschek, Oskar (Box 11, Folder 43)
Kornfeld, Felix (Box 14, Folder 7)
Schiff, Paul and Anna (Box 14, Folder 8)
Schiff, Victor (Box 14, Folder 9)
Weil, Arnold and Rosa (Box 14, Folder 10)

Box 14, Folder 1
Salzer, Felix.
ALS 3 1921-1934
APS 2 1921-1938
AL in Oswald Jonas's hand, signed by Jonas and Salzer, to Jeanette Schenker 27.VI.35, photocopy. For original, see Jonas letters to the Schenkers, Box 12 f.6

Box 14, Folder 2
Sambeth, H. M.
ALS 1 1926

Box 14, Folder 3
Saphir, Mathilde.
TLS 1 1917

Box 14, Folder 3a
Schenker and Schiff families. Genealogical tables (prepared by R. Lang), 5 ms. leaves. Genealogical tables (prepared by Heribert Esser), 3 ms. leaves.

Schenker Family

Box 14, Folder 4
Guttmann, Hans (son of Sophie Guttmann).
ALS 1 1922
1 telegram 1918

Box 14, Folder 5
Schenker, Moriz (Heinrich Schenker's brother; Moriz's name also appears as Moritz, Maurice, Mozio) and family.
ALS 28 1918-1930
APS 6 1918-1924
TLS 5 1920-1930
ALS 2 1912-1914 (Moriz to Julia Schenker, his mother)
<table>
<thead>
<tr>
<th>Folder</th>
<th>Correspondent/Subject</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Schenker, Wilhelm (Heinrich Schenker's brother)</td>
<td>ALS 8 1930-1939</td>
</tr>
<tr>
<td>Box 14</td>
<td>Schiff Family</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Kornfeld, Felix (Jeanette Schenker's son from her first marriage)</td>
<td>ALS 1 1939 (to Jeanette Schenker)</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td>(For Kornfeld, Tomás, son of Felix, see Box 71 [Other Correspondence] and Box 72 [Photographs])</td>
</tr>
<tr>
<td>8</td>
<td>Schiff, Paul and Anna (Jeanette Schenker's brother and sister-in-law)</td>
<td>ALS 6 1925-1926 (LU 1925 Victor Schiff to Klara Schiff, and LU 1925 Victor Schiff to Paul Schiff, transcribed by Anna Schiff, included with ALS from Paul Schiff to Jeanette Schenker 18.XI.1925) APS 4 1925-1934 TLS 1 1938</td>
</tr>
<tr>
<td></td>
<td>Schiff, Victor (Jeanette Schenker's brother)</td>
<td>ALS 1 1926</td>
</tr>
<tr>
<td>10</td>
<td>Scherber, Ferdinand.</td>
<td>ANS 1 1906 (written on calling card with address, &quot;k.k. Hof bibliothek&quot;)</td>
</tr>
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<td></td>
<td>Schiff, Anna, Paul or Victor. See Schenker/Schiff Families</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Schmid, Edmund.</td>
<td>TLS 1 1927</td>
</tr>
<tr>
<td>12</td>
<td>Schmid, Ernst (Ferdinand) Fritz.</td>
<td>APS 1 1932</td>
</tr>
<tr>
<td>13</td>
<td>Schnabel, Artur.</td>
<td>ALS 1 1925</td>
</tr>
<tr>
<td>14</td>
<td>Schoenberg, Arnold.</td>
<td>Schoenberg-Schenker material is present only in photocopy.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 undated [ ca. 1907], photocopy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ALS 10 1903-[1907; some dates supplied in pencil by Oswald Jonas]; photocopies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ALU 1 undated [1903], photocopy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Circular letter 1904, ms. in an unidentified hand, from Alexander von Zemlinsky, Gustav Guthel, and Schoenberg, concerning formation of a &quot;Verein schaffender Tonkünstler,&quot; addressed to Schenker in another hand; photocopy</td>
<td></td>
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<tr>
<td></td>
<td>Printed card 1904 from the Wiener Ansorge Verein with handwritten invitation to Schenker to attend an &quot;Ansorge Grube-Schönberg Abend,&quot; 11.12.1904; photocopy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Printed invitation 1907, addressed to Schenker, to a performance of compositions by Schoenberg's students (Berg, Webern, etc.), 7. November 1907; photocopy</td>
<td></td>
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<tr>
<td>15</td>
<td>Schott's Söhne, B., Mainz.</td>
<td>ALS 1 1902 APS 1 1902</td>
</tr>
<tr>
<td>16</td>
<td>Schrader, Bruno.</td>
<td>APS 1 1917</td>
</tr>
</tbody>
</table>
## I. Heinrich Schenker materials

### Ic. CORRESPONDENCE (TO THE SCHENKERS)

<table>
<thead>
<tr>
<th>Box 14, Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>18</td>
<td>1 newspaper clipping (review by Schrader of Schenker's <em>Beethovens neunte Symphonie</em> in <em>Die Zeit am Montag</em>, 25.März 1913), with envelope</td>
</tr>
<tr>
<td>19</td>
<td>Schubert, Kurt.</td>
</tr>
<tr>
<td>20</td>
<td>Schütte, Eduard.</td>
</tr>
<tr>
<td>21</td>
<td>Oswald Jonas memorial collection</td>
</tr>
<tr>
<td>22</td>
<td>Schuster, Bernhard (with letterhead of <em>Die Musik</em>, Stuttgart; Berlin).</td>
</tr>
<tr>
<td>23</td>
<td>1 proof of music illustration with corrections for Schenker's article [1923]</td>
</tr>
<tr>
<td>23a</td>
<td>Seligmann, Adalbert Franz.</td>
</tr>
<tr>
<td></td>
<td>7 bills and receipts 1921-1924</td>
</tr>
<tr>
<td>24</td>
<td>Selbsthilfe der Wiener Künstler, Wien.</td>
</tr>
<tr>
<td>25</td>
<td>Seligmann, Adalbert Franz.</td>
</tr>
<tr>
<td></td>
<td>1 printed invitation to Seligmann exhibition 1903</td>
</tr>
<tr>
<td>26</td>
<td>Siebenlist, Ottilie.</td>
</tr>
<tr>
<td>27</td>
<td>Siebenlist, Ottilie.</td>
</tr>
<tr>
<td>28</td>
<td>1 newspaper clipping, article by Jürgen Fehling 1924</td>
</tr>
<tr>
<td>29</td>
<td>Spiegler, Albert.</td>
</tr>
<tr>
<td>30</td>
<td>Spiegler, Nina.</td>
</tr>
<tr>
<td>31</td>
<td>Srb-Debrnov, Josef.</td>
</tr>
<tr>
<td>32</td>
<td>Staeps, Hans Ulrich.</td>
</tr>
<tr>
<td>34</td>
<td>Steiner, Franz.</td>
</tr>
<tr>
<td>35</td>
<td>Steinhoff, Elisabeth.</td>
</tr>
</tbody>
</table>
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

<table>
<thead>
<tr>
<th>Box 14, Folder 36</th>
<th>Symbolische Grossloge von Ungarn, Budapest.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>ALS 1 1904 (membership certified at Loge &quot;Zukunft&quot;, Pressburg)</td>
</tr>
<tr>
<td></td>
<td>1 signed certificate 1907</td>
</tr>
<tr>
<td>Box 14, Folder 37</td>
<td>Szalit, Paula.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1918</td>
</tr>
<tr>
<td></td>
<td>ANS 2 undated (written on calling cards)</td>
</tr>
<tr>
<td>Box 14, Folder 38</td>
<td>Tedesco, Salo.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1908</td>
</tr>
<tr>
<td>Box 14, Folder 39</td>
<td>Toiff, Hans.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1933</td>
</tr>
<tr>
<td>Box 14, Folder 40</td>
<td>Türkil, Siegfried.</td>
</tr>
<tr>
<td></td>
<td>TLS 1 1918</td>
</tr>
<tr>
<td></td>
<td>1 typed draft of contract with ms. annotations, undated</td>
</tr>
<tr>
<td>Box 14, Folder 41</td>
<td>Ullreich, M____.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1918</td>
</tr>
<tr>
<td>Box 14, Folder 42</td>
<td>Die Umschau, Frankfurt am Main.</td>
</tr>
<tr>
<td></td>
<td>APS 1 1897 (signature not identified)</td>
</tr>
<tr>
<td></td>
<td>TLS 20 1920-1939 (signatures not identified)</td>
</tr>
<tr>
<td></td>
<td>TPS 7 1934-1935 (signatures not identified)</td>
</tr>
<tr>
<td></td>
<td>33 book orders, bills and receipts 1917-1924</td>
</tr>
<tr>
<td></td>
<td>1 book order undated</td>
</tr>
<tr>
<td></td>
<td>7 receipts undated</td>
</tr>
<tr>
<td></td>
<td>3 ms. fragments (one dated 1921) in the hand of Heinrich and of Jeanette Schenker</td>
</tr>
<tr>
<td>Box 14, Folder 44</td>
<td>Vereinigung Wiener Musikreferenten, Wien.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1910 (signatures not identified)</td>
</tr>
<tr>
<td>Box 14, Folder 45</td>
<td>Violin, Moriz (signed Floriz, Fiorello, Florizello) and Valerie (Wally).</td>
</tr>
<tr>
<td></td>
<td>ALS 2 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 75 [1900]-1935</td>
</tr>
<tr>
<td></td>
<td>APS 19 1915-1938 (2 APS 1915 in photocopy; for originals see Box 72 f.23)</td>
</tr>
<tr>
<td>Box 14, Folder 46</td>
<td>Violin, Fanny (Moriz's sister), Genovefa (also Eva or Everl, Moriz's daughter), Karl (also Karl or Carli, Moriz's son), and Moriz. Letters written singly or in combinations.</td>
</tr>
<tr>
<td></td>
<td>ALS 2 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 2 1914-1935</td>
</tr>
<tr>
<td></td>
<td>APS 4 1922-1938</td>
</tr>
<tr>
<td></td>
<td>ANS 1 undated</td>
</tr>
<tr>
<td></td>
<td>1 drawing (bookmark?) by Eva and Karl Violin, pencil and water color, undated, inscribed &quot;für Herrn Dr. Schenker&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 15, Folder 1</th>
<th>Voraus, Grete.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 2 1933-1934</td>
</tr>
<tr>
<td>Box 15, Folder 2</td>
<td>Vornkeller, Maja.</td>
</tr>
<tr>
<td></td>
<td>ALS 3 1932</td>
</tr>
<tr>
<td></td>
<td>1 printed announcement of Vornkeller's instruction in piano and in Schenker method, München, undated</td>
</tr>
<tr>
<td>Box 15, Folder 3</td>
<td>Voss, Gotthilf Erich.</td>
</tr>
<tr>
<td></td>
<td>ALS 9 1930-1934</td>
</tr>
<tr>
<td></td>
<td>APS 1 1932</td>
</tr>
<tr>
<td></td>
<td>1 printed and signed announcement of Voss lectures on Schenker, undated</td>
</tr>
<tr>
<td></td>
<td>1 New Year's greeting card, undated</td>
</tr>
<tr>
<td>Box 15, Folder 3a</td>
<td>Vrieslander, Klaus.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1918</td>
</tr>
</tbody>
</table>
I. Heinrich Schenker materials

Ic. CORRESPONDENCE (TO THE SCHENKERS)

Oswald Jonas memorial collection

Box 15, Folder 4

Vrieslander, Otto and Helene.

Scope and Content Note

With the following two exceptions, all of Otto Vrieslander’s letters to Heinrich Schenker were returned to the writer by Jeanette Schenker after Heinrich’s death, and are now in a private collection. The remainder, 1935-39, are addressed to Jeanette Schenker.

ALS 2 1917-1920 (addressed to Heinrich)
ALS 5 1935
APS 2 1935-1939
TPS 3 1935-1939

Box 15, Folder 5

Waechter, Eberhard.

ALS 8 1918-1921

Die Wage. See Lothar, Rudolf.

Box 15, Folder 6

Wahle, Richard (Fritz).

ALS 2 undated
ALS 8 1899-1913
APS 1 1903
ANS 2 1896-1907 (1896 on calling card)
1 printed announcement of book edited by Wahle, 1912

Box 15, Folder 7

Waldeck, Arthur.

ALS 1 1929

Box 15, Folder 8


TLS 5 1905-1908
APS 1 1906

Box 15, Folder 9

Waltershausen, Philippine von (with letterhead of Professor Hermann Wolfgang Sartorius, Freiherr v. Waltershausen, Direktor der Staatlichen Akademie der Tonkunst, München).

TLS 1 1931

Box 15, Folder 10

Wanek, Marlies.

ALS 3 1939 (to Jeanette Schenker)

Box 15, Folder 11

Wei, Karl and Vally.

ALS 1 1929
APS 2 dates not identified
APS 6 1931-1934
TLS 1 1934
TPS 1 1934

Wen, Arnold and Rosa [née Schiff]. See Schenker/Schiff families.

Box 15, Folder 12

Weinberger, Josef (with letterhead of Josef Weinberger, Bühnen-Verlag, Musikalien-Verlags-Handlung, Wien).

LS 3 1900-1903 (two LS 1903 jointly signed by Weinberger and by Emil Hertzka; texts of all LS written in clerk’s hand)
LU 1 1903 (written in clerk’s hand and signed with stamp)
PU 1 1904 (written in clerk’s hand)
ANU 3 undated (written on calling cards)

Box 15, Folder 13

Weiss-Hausleithner, Tity.

ALS 1 1933 (to Jeanette Schenker)

Box 15, Folder 14

Weisse, _____ (father of Hans Weisse).

APS 1 1896

Box 15, Folder 15-16

Weisse, Hans and Hertha.

ALS 11 undated
APS 98 1911-1935
APS 5 undated (photocopy of 1 APS ca. 1913: for original see Box 72 f.24)
APS 55 1913-1931
ANS 1 undated
1 telegram 1919

Weissgärber, ___.
ALS 1 1928

Wiener Bank-Verein, Wien.
3 records of Schenker transactions 1919

Wiener Konzerthausgesellschaft, Wien.
ALS 1 1914 (signatures not identified)
TLS 4 1914-1924 (signatures not identified)

Wiener Philharmonischer Verlag, Wien.
TLS 1 1923 (signature not identified)
3 receipts 1924

Wiener Tonkünstler-Verein, Wien.
1 printed invitation to memorial service for Karl Goldmark 1915

Willfort, Manfred.
ALS 11 1931-1935

TLS 1 1911

Wittgenstein, Paul.
ALS 1 undated
APS 1 1913
TLS 1 1913
1 telegram 1913

Wöss, Josef Venantius von.
APS 1 1906

Wolf, Hans.
ALS 1 1935 (to Jeanette Schenker)
APS 3 1934-1935

Wolfart, Lina.
ALS 1 1924 (to Jeanette Schenker)

Wolters, Rosa.
APS 1 1938 (to Jeanette Schenker)

Wüllner, Ludwig.
ANS 1 undated

Württembergische Vereinsbank, Stuttgart.
2 records of Schenker transactions 1920-1921

Wünsch, Hermann.
ALS 2 1924
1 issue of Rheinische Musik- und Theater-Zeitung, Köln, 23. Februar 1924; containing biographical article on Wünsch

Wurmbrand, Ernst.
ANU 1 undated (written on calling card)

Die Zeit, Wiener Wochenschrift, Wien. See Singer, J.

Zoliner, Otto.
ALS 3 1920

Zuckerkandl, Victor [Zauner, Victor, pseud.].
ALS 3 undated

Die Zukunft, Berlin. See Harden, Maximilian.
I. Heinrich Schenker materials

Id. SCHENKER'S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Physical Description: Boxes 16-21

Scope and Content Note

The arrangement of the material in this section generally follows that left by Oswald Jonas. Often the sequence of material appears to have survived from the original Schenker Nachlass of 1935; in a few cases there is evidence of later rearrangement by Jonas. Cross references have been provided where the arrangement results in the separation of related materials. Most of the manuscripts are in Heinrich or Jeanette Schenker's hand.

Box 16-17

Critical Writings arranged by Composer or Musician

Bach, Johann Sebastian

Box 16, Folder 1


Box 16, Folder 2

"Die Kunst der Fuge." Note on Wolfgang Gräser's ordering of Die Kunst der Fuge, dated 15.II.27.

Scope and Content Note

• ms. leaves 1-5 and 5 ms. note fragments, in the hands of Heinrich and Jeanette Schenker.

Schenker's major writings about Bach are scattered throughout his theoretical work, especially in Der Tonwille and Das Meisterwerk in der Musik. Consult the index, also Box 24 (Bach editions).

Beethoven, Ludwig van

Box 16, Folder 3


Scope and Content Note


• "Zitate aus Schindlers `Beethoven'." 5 conjugate ms. leaves in an unidentified hand.

• "Auszug aus Schindlers `Beethoven'." 21 conjugate ms. leaves, the last 5 blank, in an unidentified hand.

• "Schindlers Beschreibung von Beethovens Vortrag...." 20 ms. leaves in an unidentified hand.


Box 16, Folder 4

Sonata. Op. 27, no. 2.


Scope and Content Note

• 16 ms. leaves in Jeanette Schenker's hand; signed, with additions, by Heinrich Schenker; dated in another hand 16. Dezember 1920.

• 6 leaves galley proofs, dated 25 Jänner 1921, with corrections in Heinrich Schenker's hand.

• 1 ms. leaf musical examples beginning "Takt 1 bis Takt 13 des ersten Satzes" of Op. 27 no. 2.

Box 16, Folder 5

I. Heinrich Schenker materials

Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Oswald Jonas memorial collection  MS 067

Urlinie analyses, 37 ms. leaves in Schenker's hand, black ink with additions in black, red and green pencil. (For published work in Das Meisterwerk in der Musik, see Box 19 f. 17.)


Scope and Content Note

See Der Tonwille, Heft 1, 5, 6 (Box 18 f. 11, 14, 16).

Ms. in Jeanette Schenker's hand, with revisions in Heinrich Schenker's hand, for Schenker's Erläuterungsausgaben der letzten fünf Sonaten Beethovens, Op. 101 (1920). (See also Box 28 f. 9 for Jonas's published revision.)

Scope and Content Note

• "Vorwort." 1 ms. leaf dated 30. August 1920.
• "Vorbemerkung zur Einführung." ms. leaves 1-33.
• "2. Satz." ms. leaves 46-84.
• "Literatur." ms. leaves 1-101.


Scope and Content Note

• "I. Satz." ms. leaves 1-12.
• "II. Satz." ms. leaves 13-21.
• "III. Satz." ms. leaves 22-40.

Ms. in Jeanette Schenker's hand, with revisions in Heinrich Schenker's hand, for Schenker's Erläuterungsausgaben der letzten fünf Sonaten Beethovens, Op. 109 (1913). (See also Box 28 f. 11 for Jonas's published revision.)

Scope and Content Note

• "Vorwort, Inhalt. Abkürzungen." 1 ms. leaf stamped "Universal-Edition" and dated "15 April 1914 zum Satz!"
• "Vorbemerkung zur Einführung." ms. leaves 1-15.
• "Einführung. I. Satz." ms. leaves 1-55, stamped "15 April 1914 zum Satz!"
• "II. Satz." ms. leaves 56-68.
• "III. Satz." ms. leaves 69-153.
I. Heinrich Schenker materials

Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Oswald Jonas memorial collection

MS 067

Box 16, Folder 10


Ms. in Jeanette Schenker's hand, with revisions in Heinrich Schenker's hand, for Schenker's Erläuterungsausgaben der letzten fünf Sonaten Beethovens, Op. 111 (1915). (See also Box 28 f. 14 for published edition.)

Scope and Content Note

- "Inhalt, Abkürzungen." 1 ms. leaf.
- "Vorwort." ms. leaves 1-3.
- "Vorbemerkung zur Einführung." ms. leaves 1-15.
- "II. Satz." ms. leaves 73-166.
- "Literatur." ms. leaves 1-68.

Box 16, Folder 11


Fragments of galley proofs for Schenker's Erläuterungsausgaben. 5 leaves numbered 53, 65-68, with corrections in Heinrich and Jeanette Schenker's hands.

Box 17, Folder 1


Ms. in Jeanette Schener's hand (revisions in Heinrich Schenker's hand) for Beethovens neunte Sinfonie (1912).

Scope and Content Note

- Title page and dedication page (dated 16/IV). 2 ms. leaves.
- "Vorrede." ms. leaves 1-27.
- "I. Satz." ms. leaves 1a (chart), 1b-158.
- "II. Satz." ms. leaves 159-232.
- "III. Satz." ms. leaves 233-284.
- "IV. Satz." ms. leaves 284-433.

Box 17, Folder 2

"Beethoven-`Retouche'." Article by Schenker in Wiener Abendpost, Beilage zur Wiener Zeitung, 9 Jan. 1901, p. 6-7. Photocopy (for original publication see Box 20 f. 5).

Box 17, Folder 3

"Beethoven und seine Nachfahren." Article by Schenker in General-Anzeiger für Bonn und Umgegend (1927).

Scope and Content Note

- Ms., 9 leaves, in Jeanette Schenker's hand, with cover dated 27.III.27; together with 3 newspaper clippings, 1926-28, concerning Beethoven mss.
- Photocopy of published article (for clipping of original newspaper publication see Box 20 f. 8).

Box 17, Folder 4

Brahms, Johannes

"Erinnerungen an Brahms." Deutsche Zeitschrift XXXXVI/8 (Mai, 1933), 475-482.

Scope and Content Note

- 2 copies of published article.
- 1 ms. leaf in Heinrich Schenker's hand.

Box 17, Folder 5

"Ein Gruss an Johannes Brahms zu seinem 60. Geburtstag."

Scope and Content Note

- 1 ms. leaf in Jonas's hand, transcript of the Schenker article published in Die Zukunft, Feb. 1893. (For the published version see Box 20 f. 2.)

Box 17, Folder 6

I. Heinrich Schenker materials

Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Oswald Jonas memorial collection

Box 17, Folder 7


Physical Description: 9 leaves.

Scope and Content Note

- 5 ms. leaves, transcripts of Schenker articles on Brahms in Jonas's hand.

Box 17, Folder 8


Bruckner, Anton

Box 17, Folder 9

"Psalm 150 für Chor, Soli und Orchester. Wien, Ludwig Doblinger.” Musikalisches Wochenblatt (Leipzig), XXIV (9 März 1893), 159-60. Transcript of Schenker article in Jonas’s hand, 3 ms. leaves. With bibliographical notes in Jonas's and Jeanette Schenker’s hands, 11 ms. leaves.

Box 17, Folder 10


Furtwängler, Wilhelm

Box 17, Folder 11

Excerpts from Schenker’s Tagebücher concerning Furtwängler, his musicianship and his performances, selected by Jonas. 4 typescript leaves titled "Vortrag."

Vrieslander, Otto

Box 17, Folder 12

"Eine Anzeige une eine Selbstanzeige.” Deutsche Zeitschrift XLVI (1933), 194-96. Photocopy (for original see Box 20 f. 10).

Scope and Content Note

Review of Vrieslander's "Lieder” and "Ländler” (Verlag Emil Grunert, Leipzig); also Schenker’s comment on the progress of his own work.

Box 18-19

Major Works on Theory and Analysis arranged by date

Ein Beitrag zur Ornamentik: Als Einführung zu Ph. Em. Bach's Klavierwerken, umfassend auch die Ornamentik Haydns, Mozarts u. Beethovens, etc., von Heinrich Schenker. [1904-08]

Box 18, Folder 1


Box 18, Folder 2


Box 18, Folder 3


Box 18, Folder 4


Box 18, Folder 5

"Anhang zum Beitrag zur Ornamentik....Gefunden...im Nachlass von Dr. Heinrich Schenker.” 2 typescript leaves; draft title-pages for a projected work.

Oswald Jonas memorial collection

MS 067

61
I. Heinrich Schenker materials

Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Box 18, Folder 6


Scope and Content Note
[There are no original Schenker manuscripts or early editions of Harmonielehre (1906) in the collection.]

Box 18, Folder 7


Scope and Content Note

- "Einleitung" [by Oswald Jonas], typescript leaves [1]-26, 1 leaf of musical examples. Jonas’s original German text, with corrections and additions in his hand. Lacks final leaf of text.
- "Introduction" [by O. Jonas], typescript leaves 1-6; incomplete early version in English, with photocopy of Jonas’s introduction as published in the translation by Elizabeth Mann Borghese [second impression, 1960].
- Editorial opinions, recommendations, and reviews of Jonas’s edition, together with title-page proof.

Box 18, Folder 8


Box 18, Folder 9


Kontrapunkt (Neue musikalische Theorien und Phantasien, Bd. 2) [1910-22].

Scope and Content Note

[Some fragmentary studies for Kontrapunkt will be found in Box 34 f.17. No other ms. material for Kontrapunkt is present in the Schenker materials. The English translation (Counterpoint, ed. John Rothgeb. New York: Schirmer Books, 1987. 2 vols.) is shelved in the bookstacks (Spec Coll MT55.S3313 1987 v.1-2)]*

Box 18, Folder 10

Beethovens neunte Sinfonie (1912). See Box 17 f. 1.

"Vom Vortrag." Draft ms. of Die Kunst des Vortrags, in Jeanette Schenker's hand with additions by Heinrich Schenker. [ca. 1912.] 86 ms. leaves. (For Schenker's ms. notes, see Box 21 f. 7-21. For related material prepared by Jonas, see Box 33 f. 4 and Box 57 f. 2-5).

Box 19, Folder 1-15


Scope and Content Note

A complete bound set of Tonwille is shelved in the bookstacks of Special Collections & Archives [Spec Coll ML5.T65 nos. 1-10].

Tonwille mss. as prepared for the printer, all (except as noted) in Jeanette Schenker's hand with additions in Heinrich Schenker's hand, for the following numbers of the publication:
<table>
<thead>
<tr>
<th>Box 19, Folder 1</th>
<th><strong>Tonwille. Heft 1.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>• &quot;Die Urlinie. Eine Vorbemerkung.&quot; ms. leaves 1-12.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Franz Schubert: Ihr Bild.&quot; ms. leaves 1-7.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Sebastian Bach: Wohltempiertes Klavier Band I, Präludium Es moll.&quot; ms. leaves 1-23.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Von der Sendung des deutsche Genies&quot; (1. Heft). ms. leaves 1-60.</td>
<td></td>
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</table>

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<thead>
<tr>
<th>Box 19, Folder 2</th>
<th><strong>Heft 3.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>• &quot;Die Kunst zu hören.&quot; ms. leaves 1-9.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Haydn: Sonate Es-dur.&quot; ms. leaves 1-59.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Vermischtes.&quot; ms. leaves 1-47 (incomplete, lacking last two paragraphs).</td>
<td></td>
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</tbody>
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<thead>
<tr>
<th>Box 19, Folder 3</th>
<th><strong>Heft 5.</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>• &quot;J. S. Bach: Zwölf kleine Präludien, No. 3.&quot; ms. leaves 1-3.</td>
<td></td>
</tr>
<tr>
<td>• &quot;J. S. Bach:...No. 4.&quot; ms. leaves 4-7.</td>
<td></td>
</tr>
<tr>
<td>• &quot;J. S. Bach:...No. 5.&quot; ms. leaves 8-11.</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>Box 19, Folder 4</th>
<th><strong>Heft 5 [continued]</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 19, Folder 5</th>
<th><strong>Heft 5 [continued]. &quot;Vermischtes.&quot;</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>• &quot;Bach-Beethoven.&quot; ms. leaves 1-8.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Urlinie und Stimmführung.&quot; ms. leaves 9-13.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Deutsche Form.&quot; ms. leaves 14-22.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Epigonen.&quot; ms. leaves 23-36a.</td>
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<tr>
<th>Box 19, Folder 6</th>
<th><strong>Heft 6.</strong></th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>• &quot;Zum Vortrag&quot; [published as &quot;Der wahre Vortrag&quot;]; ms. leaves 1-13.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Vermischtes.&quot; ms. leaves 1-11.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 19, Folder 7</th>
<th><strong>Heft 7.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>• &quot;Beethoven: Sonate opus 57.&quot; ms. leaves 1-81.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Beethoven zu seinem opus 127.&quot; ms. leaves 1-4.</td>
<td></td>
</tr>
<tr>
<td>• &quot;Vermischtes [Aus Beethoven-Briefen].&quot; ms. leaves 10-15; 2 leaves galley proofs with extensive revisions in Heinrich Schenker's hand.</td>
<td></td>
</tr>
</tbody>
</table>
I. Heinrich Schenker materials
Id. SCHENKER'S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Box 19, Folder 8
Heft 8/9.
Scope and Content Note
• "Wirkung und Effekt." ms. leaves 34-36.
• "Erläuterungen." ms. leaves 1-3.
• "Vermischtes." ms. leaves 1-9, 1 (i.e., 10).
• 2 ms. sheets of music examples pasted on cardboard.

Box 19, Folder 9
Heft 10.
Scope and Content Note
• "J. S. Bach: Matthäuspassion, Einleitungschor (Erste Choral-Fantasie)." ms. leaves 1-18; "Abkürzungen" and "Inhalt," 2 ms. leaves; "Urinientafel," 3 ms. leaves.
• "Haydn: Oesterreichische Volkshymne." ms. leaves 1-4.
• "Schubert: Quatre Impromptus op. 90, no. 3." ms. leaves 1-16.
• "Schubert: Impromptu F moll op. 94, no. 3." ms. leaves 1-7.
• "Mendelssohn: Venetianisches Gondellied op. 30, no. 6." ms. leaves 1-12.
• "Mendelssohn: Lieder ohne Worte op. 67 no. 6." ms. leaves 13-23.
• "Schumann: Kinderscenen...." ms. leaves 1-12.

Box 19, Folder 10
Unidentified mss. found with Der Tonwille.
Scope and Content Note
• "Zu den für den Druck..." concerning performance of Beethoven Symphony no. 5. ms. leaves 1-6.
• "In einem der letzten Konzerte der Wiener Phiharmoniker...." ms. leaves 1-8.

Musical examples for Der Tonwille, as prepared for the engraver:
• 13 ms. leaves of music including 2 conjugate leaves, and 3 leaves (with 3 captions) mounted on heavy art paper.
• 15 ms. leaves of music including 2 pairs of conjugate leaves and mounted fragments; also 1 leaf printer's proof of text with ms. quotations from Goethe attached.
• 21 ms. leaves of music for Heft 6, many leaves consisting of fragments mounted on heavy paper, but including 3 pairs of conjugate leaves; also 2 leaves engraver's proof of Urinie tables for Beethoven Symphony no. 5, extensively revised in Heinrich Schenker's hand.
• 13 ms. leaves of music for Heft 8/9, including 4 conjugate leaves; also 9 leaves of engraver's proofs dated 11./9./1924 with extensive revisions in proof by Heinrich Schenker, and 1 typescript leaf, "Titelsatz."

Note
[End of musical examples for Der Tonwille]

Box 19, Folder 11
Separate issue of Heft 2 as published (Wien: Tonwille-Flugblätterverlag, 1922). 48pp., 2 folded tables, original grey covers.

Note
[End of Der Tonwille entries]

[ Beethovens V. Sinfonie. Wien: Universal-Edition, 1925.] For original mss. see Der Tonwille, Heft 1, 5, 6 (Box 19 f. 1, 4, 6).
### Box 19, Folder 16

**Das Meisterwerk in der Musik, Band II. München: Drei Masken Verlag, 1926.**  
Mss. as prepared for the printer, all in Jeanette Schenker's hand with additions in Heinrich Schenker's hand.

**Scope and Content Note**

- "Inhalt;" "Abkürzungen." 2 ms. leaves.
- "Urline-Betrachtungen (Fortsetzung s. Jhrb. 1, aus 'Freier Satz')." ms. leaves 1-52.
- "Das Organische der Fuge." ms. leaves 71-125; leaves 126-130 consist of pages from Schenker's article, "Joh. Seb. Bach: Wohltempiertes Klavier" (*Die Musik*, XV [Juni 1923], 641-51), revised by him to form the conclusion of "Das Organische der Fuge."
- "Vermischtes." ms. leaves 53-84.

### Box 19, Folder 17

**Das Meisterwerk in der Musik, Band III. München: Drei Masken Verlag, 1930.**  
"Figuren" (musical examples) 1-49 prepared for "Beethovens Dritte Sinfonie." ms. leaves 1-23 and 2 conjugate half-leaves; ink and colored pencil in Schenker's hand.

"Beethovens Dritte Sinfonie zum erstenmal in ihrem wahren Inhalt dargestellt."


### Box 19, Folder 18

**Generalbasslehre.** Prepared by Felix Salzer from a manuscript work by Schenker, never published in this form but comprising "eine frühere Fassung seines Hauptwerkes `Der freie Satz.' "

**Scope and Content Note**

- (a) Bound in one volume:
  1. "Von der Stimmführung im Generalbass." Excerpt from *Der Dreiklang*, 3 (Juni 1937), 75-81.
  2. "Von der Stimmführung des Generalbasses." Carbon typescript edited from Schenker's ms., leaves i-iii, [1]-103. Note on p. [1]: "Zeitenzahlen und Zitate aus Ph. E. Bachs `Versuch'...."
- (b) In Jonas's hand, music ms. in blank notebook: "Beispiele zu `Schenker, Generalbass.' "
- (c) Bound in one volume: "Kommentar zum `Versuch.' Carbon typescript, leaves I/1-I/3, 1/7-1/6, I/4-I/6 [misbound], 1-36. With one leaf of notes in Jonas's hand.
- (d) "Chopin Op. 24/1 Freier Satz." 3 leaves of ms. notes in Jonas's hand.

### Box 19, Folder 19

**Fünf Urlinie-Tafeln. Five Analyses in Sketchform.** Wien: Universal-Edition [1932]. Two copies; copy 1 inscribed by Heinrich Schenker to Jeanette, "Zu Ehren meines theuren LieLiechens der Schutzheiligen meiner Arbeiten!"

**Der freie Satz** (Neue musikalische Theorien und Phantasien, Bd. 3) [1935]:

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**Oswald Jonas memorial collection**

MS 067 65
### I. Heinrich Schenker materials

#### Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

| Box 19 , Folder 20 | Fragmentary ms. notes in the hands of Heinrich and Jeanette Schenker for a portion of the manuscript of Der freie Satz. 13 leaves of ms. fragments (in folded sheet marked in Jonas’s hand “Zwischen 444 und 450”). Together with 12 numbered ms. leaves in photocopy of a portion of the first version, in Jeanette Schenker’s hand with revisions in Heinrich Schenker’s hand, and microfilm negatives for the same; leaves numbered 649a, 652, 654, zu 654 bl. 1, zu 654 bl. 2, 655, 656, 656 bis, 656a, 656b, 657, 657fn. |

#### Essays and Reviews by Schenker as first published in the Periodical Press

**Title Arrangement:**

| Folder 1 | Musikalisches Wochenblatt, 1891-95 |
| Folder 2 | Die Zukunft, 1892-97 |
| Folder 3 | Neue Revue, 1894, 1896-98 |
| Folder 4 | Die Zeit, 1895-96 |
| Folder 5 | Wiener Abendpost, 1901 |
| Folder 6 | Der Merker, 1916 |
| Folder 7 | Die Musik, 1923 |
| Folder 8 | General-Anzeiger für Bonn und Umgegend, 1927 |
| Folder 9 | Zeitschrift für Musik, 1929-30 |
| Folder 10 | Der Kunstwart and Deutsche Zeitschrift, 1929-34 |
| Folder 11 | Deutsche allgemeine Zeitung, 1933 |
| Folder 12 | Der Dreiklang, 1937-38 |

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**Oswald Jonas memorial collection**

MS 067

66
I. Heinrich Schenker materials

Id. SCHENKER'S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

**Oswald Jonas memorial collection**

**Box 20, Folder 1**


Scope and Content Note

- "Johannes Brahms. Fünf Gesänge für gemischten Chor a capella, Op. 104." XXIII (18. August-1. September 1892), 409-12, 425-26, 437-38. (See also Box 17 f. 7)
- "Bülow-Weingartner." XXVI (1895), 610-11.

**Box 20, Folder 2**


Scope and Content Note

- "Mascagnis 'Rantzau.' " II (11. Februar 1893), 280-84.
- "Friedrich Smetana." IV (1. Juli 1893), 37-40. (Reprinted in part in *Der Dreiklang*, 4/5 [Juli/August 1937], 121-23.)
- "Das Heimchen am Herd" [Karl Goldmark]. XV (18. April 1896), 132-34.

Oswald Jonas memorial collection

**MS 067**
Photocopies, many annotated in Jonas's hand.

Scope and Content Note

• "Die Musik von heute (Neue Variationen über ein altes Thema)." V (3. Januar 1894), 87-88.
• "Ondricek-Popper-Door." V (14. Februar 1894), 278-80.
• "In Wiener Conservatorium." V (21. Februar 1894), 318.
• "Smetana's 'Kuss' (Zur ersten Aufführung in der Hofoper)." V (1894), 347-50.
• "Volksmusik in Wien." V (1894), 516-21.
• "Ein Epilog zur Schubertfeier." VIII (12. Februar 1897), 211-16.
• "Unpersönliche Musik." VIII (9. April 1897), 464-68.
• "Johannes Brahms." VIII (23. April 1897), 516-20.
• "Musikalische Reisebetrachtungen." VIII (23. Juni 1897), 788-93.
• "Hofoperntheater... `Djamileh,... Oper Bizet's." IX (28. Januar 1898), 143-44.
I. Heinrich Schenker materials

Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Box 20, Folder 4


Scope and Content Note

- "Kunst und Leben... der Rubenstein Preis." IV (7. September 1895), 156-57.
- "Oper. (Das Mädchen von Navarra... von Jules Massenet... Hofoperntheater)." V (5. Oktober 1895), 12. Photocopy and typed copy.
- "Bücher... Vademecum durch die Bach'schen Cantaten... von Prof. Dr. B. Todt. Leipzig, 1895, Breitkopf & Härtel" [review]. V (9. November 1895), 94.
- "Kunst und Leben... die Philharmonischen Concerte haben nun ihren Anfang genommen." V (23. November 1895), 126.
- "Kunst und Leben... Johann Strauss... 'Waldmeister'." V (7. December 1895), 157.
- "Kunst und Leben... Lillian Henschel... vier Concerte." VI (1. Februar 1896), 78.
Entire issue of Die Zeit as published, together with photocopy. Schenker's article mentions the "17 jähriger Künstler, Moriz Violin."
- "Kunst und Leben... das 'bömische Streichquartett'." VI (8. Februar 1896), 94.
- "Kunst und Leben... Gesellschaftsconcert." VI (15. Februar 1896), 113.
- "Kunst und Leben... das Damen-Streichquartett Soldat-Roeger... das 'bömische Streichquartett'... Robert Hausmann... Marie Baumeyer... Adele aus der Ohe... ein neunjähriges Kind, Paula Szalit." VI (22. Februar 1896), 130.
- "Concerte... der zweite Abend Johannes Meschaerts [sic]... Prof. [Julius] Röntgen... Alfred Grünfeld... Quartett Rosé... das VI. und VII. philharmonische und das Festconcert des 'Haydn' Vereines." VI (7. März 1896), 158-59.
| Box 20, Folder 5 | *Wiener Abendpost, Beilage zur Wiener Zeitung*, Wien (article by Schenker published 1901).  
Scope and Content Note  
- "Beethoven-'Retouche.'" Nr. 7 (9 Jänner 1901), 6-7. Complete newspaper issue, together with typed transcript and photocopy. |
| Box 20, Folder 6 | *Der Merker*, Wien (article by Schenker published 1916).  
Scope and Content Note  
| Box 20, Folder 7 | *Die Musik*, Berlin (article by Schenker published 1923).  
Scope and Content Note  
| Box 20, Folder 8 | *General-Anzeiger für Bonn und Umgegend*, Bonn (article by Schenker published 1927). Clipping excerpted from newspaper.  
Scope and Content Note  
- "Beethoven und seine Nachfahren." (1927 [March 27]). Special supplement, "Zum 100. Todestage Beethovens," p.3-4. (For original ms., see Box 17 f.3) |
| Box 20, Folder 9 | *Zeitschrift für Musikwissenschaft*, Leipzig (Article by Schenker published 1929/30).  
Scope and Content Note  
- "[Missellen].... In seinem Aufsatz 'Pianistische Herausgeberotechnik'... belastet mich Herr Eduard Beninger mit einer Flüchtigkeit...." XII (April 1930), 446. Reply to Beninger, *Zeitschrift für Musikwissenschaft* XII (Februar 1929), 280-98. |
Scope and Content Note  
- "Eine Anzeige und eine Selbstanzeige." *Deutsche Zeitschrift* XLVI (1933), 194-96.  
- "Erinnerung an Brahms." *Deutsche Zeitschrift* XLV (Mai 1933), 475-82. Excerpt.  
| Box 20, Folder 11 | *Deutsche allgemeine Zeitung*, Berlin (article by Schenker published 1933).  
Scope and Content Note  
- "Was wird aus der Musik?" Das Unterhaltungsblatt, Beilage, 28 April 1933, unpaged. Excerpt, together with one ms. leaf in Schenker's hand. (See also Box 21, f.6). |
I. Heinrich Schenker materials

Id. SCHENKER'S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Box 20, Folder 12

**Der Dreiklang, Wien** (posthumously published articles by Schenker 1937-38).

*Photocopies.*

**Scope and Content Note**

- "Urlinientafel zu Haydns 'Chorale St. Antoine'." 6 (September 1937), 138-139. Previously unpublished; printed from the manuscript in the Schenker Nachlass.
- "Ein Kommentar zu Schindler, Beethovens Spiel betreffend." Heft 8/9 (November 1937 / Februar 1938), 190-199. Previously unpublished; printed from manuscript in the Schenker Nachlass. (See also Box 16, f.3).

**Other Writings arranged by date**

**Box 21, Folder 1**


*Physical Description:* 2 copies.

**Box 21, Folder 2**

"Das deutsche Genie im Kampf und Sieg (Betrachtungen sub specie aeternitatis)." 8 ms. leaves in Heinrich and Jeanette Schenker's hands. Schenker's ms. was submitted for publication to the *Frankfurter Zeitung* in September, 1914, but was rejected (See letter from Geck, --, *Frankfurter Zeitung*, postmarked 26.9.14. Box 11, f.18).

**Box 21, Folder 3**

Various essays and fragments:

**Scope and Content Note**

- "Zur Formenlehre." 2 typescript leaves.
- "Mappe Sonatenform." 5 typescript leaves. Dated 1912; "Jahrg. 1916" in pencil on fourth leaf.
- "Schenker über Stifter." (1927); "Fortschritt." 3 typescript leaves.
- "Konzert Karl Straube." 5 ms. leaves in an unidentified hand.

**Box 21, Folder 4**

*Wilhelm Meister* (Goethe): Schenker's commentary and notes transcribed in the hand of Jeanette Schenker, with annotations in the hand of Heinrich Schenker.

**Scope and Content Note**

- "Verzeichnis der Personen." 2 ms. leaves; genealogical chart, 1 ms. leaf in Heinrich Schenker's hand.
- Fragmentary notes, 10 ms. leaves dated 1916-1917.
- "Wilhelm Meister-Wanderjahre-1. Buch-1. Kapitel." Summary and commentary; 25 numb. ms. leaves (a leaf of earlier stenographic notes is attached to leaf 25); "Personen", "Orte", "Zeit", 3 ms. leaves; "Notizen", 3 leaves. Dated "1920 in Seefeld diktiert, 1931 in Galtür aus... Stenogram kopiert."

**Box 21, Folder 5**

"Das Laben als Lobgesang Gottes." Miscellany of Schenker's reflections, aphorisms and comments on his reading, including literature, religion, politics, and current affairs. Ms. in Jeanette Schenker's hand, two parts, paged continuously and enclosed in paper boards.

**Scope and Content Note**

- [Part 1] "Bemerkungen zu Faust" [etc.], ms. leaves [1],1-258, dated at end "Igls, 26 VIII 32"; entries dated from 13.X.1917 to 1932.
I. Heinrich Schenker materials

Id. SCHENKER'S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Oswald Jonas memorial collection

Box 21, Folder 6

"Was wird aus der Musik?" Ms. in Jeanette Schenker's hand with corrections and title in Heinrich Schenker's hand, 10 numb. leaves. Published in Deutsche allgemeine Zeitung, Berlin, 1933 (See Box 20, f.11).

Box 21, Folder 7-21

Notes and Drafts for Die Kunst des Vortrags and Other Projects

Scope and Content Note

In this section are ms. notes and fragments for work on Die Kunst des Vortrags, with related materials, arranged, for the most part, as found in the Schenker Nachlass. See Also Box 18, f.10.

Box 21, Folder 7

"Vorwort [Die Kunst des Vortrags]." 3 leaves of ms. notes in Jeanette Schenker's hand with revisions by Heinrich Schenker.

Box 21, Folder 8

"Vorwort. Meine Schule," 4 leaves of ms. notes in the hand of Heinrich and Jeanette Schenker.

Box 21, Folder 9

"Klavier: Hand." 2 leaves of ms. notes; 39 fragments of ms. notes, all in the hands of Heinrich and Jeanette Schenker.

Box 21, Folder 10

"Oktavenspiel; Gruppierung von Oktaven." 3 leaves of ms. notes; 4 fragments of ms. notes in the hands of Heinrich and Jeanette Schenker.

Box 21, Folder 11

"Legato." 2 ms. leaves in the hand of Heinrich Schenker; 27 fragments of ms. notes in the hands of Heinrich and Jeanette Schenker.

Box 21, Folder 12

"Non legato." 1 ms. leaf and 7 ms. fragments, all in Heinrich Schenker's hand.

Box 21, Folder 13

"Ornamentik." 5 ms. leaves; one headed "Vortrag;" 31 fragments of ms. notes in envelope; all in Heinrich and Jeanette Schenker's hands. (Included is a note written on verso of a card from Hanna Deutsch dated 18.11.25).

Box 21, Folder 14

"Pedal." 1 ms. leaf and 14 ms. fragments in the hands of Heinrich and Jeanette Schenker.

Box 21, Folder 15

"Selbststilisierung." 6 leaves of ms. notes dated 1926-1928 and 6 ms. fragments in the hands of Heinrich and Jeanette Schenker and of Oswald Jonas.

Box 21, Folder 16

"Vom Üben." 6 leaves of ms. notes, some dated 1927, and 2 fragments in the hands of Heinrich and Jeanette Schenker; 6 ms. leaves of notes in Jonas's hand. Also, a newspaper clipping dated 1927, "Der unsichtbare Gegenspieler" by Arthur Kahane, with pencilled notes by Heinrich Schenker.

Box 21, Folder 17

"Fingersatz." 3 leaves of ms. notes and 17 ms. fragments, all in the hands of Heinrich and Jeanette Schenker.

Box 21, Folder 18

Further ms. notes for Die Kunst des Vortrags in the hands of Heinrich and Jeanette Schenker, as later assembled, from an arrangement ca. 1927-1929, by Oswald Jonas.

Scope and Content Note

• "Dynamik: forte, piano usw., nach Instrumenten u. Lage." 1 ms. leaf.
• "Dynamik: Rhetorische Akzente im besonderen." 3 ms. leaves.
• "Dynamik; Reflexspiel." Envelope containing 11 ms. fragments; title in Jonas's hand.
• "Dynamik." Folded double leaf containing 21 fragments of ms. notes, music, and a newspaper clipping.
• "Vortrag-Dynamik." 5 ms. leaves.
• "Licht-Schatten, Druck-Entspannung." 2 ms. leaves and 8 ms. fragments, the latter in envelope.
• "Rhythmus-Tempo." 3 ms. leaves
• "Rhetorische Akzente; Tonwiederholung; Rahmennausschlag." Envelope containing 21 ms. fragments; title in Jonas's hand.
• 3 envelopes containing 56 ms. fragments, some with the heading "Vortrag".
• 31 ms. fragments, many headed "Vortrag" or "Vtg."
• Many of the above were originally interleaved between 33 leaves of Radio Wien, ca. 1927-1929, a few of which have brief annotations in Schenker's hand.
I. Heinrich Schenker materials

Id. SCHENKER’S CRITICAL AND ANALYTICAL WORKS: MANUSCRIPT AND PUBLISHED COPIES

Box 21, Folder 19  Outlines for *Die Kunst des Vortrags* and related fragments in the hands of Heinrich and Jeanette Schenker.

Scope and Content Note
- "Vortrag (Allg.)." 5 ms. leaves in Heinrich Schenker's hand, 4 of the leaves scored through in pencil.
- "Anweisungen der Meister-ein Lehrbuch der Vorträger." 2 ms. leaves, in Heinrich Schenker's hand, together with one fragment and a cover label, "Vortrag," dated in Jeanette Schenker's hand 18.X.35.

Box 21, Folder 20  Notes and fragments in Heinrich Schenker's hand; newspaper clippings dated in Jeanette Schenker's hand.

Scope and Content Note
- "Methodik." 1 ms. leaf.
- 15 ms. fragments, many marked "Vortrag."
- 3 newspaper clippings, including "Die Kunst der Rede," from *Frankfurter Allgemeine Zeitung*, marked "Vtg." and dated 25.V.14; two others dated 1929 and 1932.

Box 21, Folder 21  Other ms. notes relating to *Die Kunst des Vortrags*, as assembled by Jeanette Schenker and Oswald Jonas. 9 envelopes containing 73 fragments in the hands of Heinrich and Jeanette Schenker and 34 leaves of notes in Jonas's hand, variously labeled "Zum Vortrag 18.X.35" (Jeanette Schenker's hand), "Zu verwenden," "Zum Entwurf," "Schreiben: Üben, Dynamik," "Teils geschrieben" [etc.] (Jonas's hand).

Essays and Announcements about Schenker's Work
Scope and Content Note
These items were found in the Schenker Nachlass. For other materials about Schenker collected by Jonas, see Box 58.

Box 21, Folder 22  Publisher's announcements for Schenker's work, 1924-1932.

Scope and Content Note
- Draft of prospectus for Schenker's work published by Drei Masken Verlag, Berlin [1932]. 5 ms. leaves in Jeanette Schenker's hand.


Physical Description: 6 pp.


Ie. SCHENKER AS COMPOSER: MUSIC MANUSCRIPTS AND PUBLISHED EDITIONS

Physical Description: Boxes 22-23

Box 22  Vocal Music Arranged by Opus Numbers
I. Heinrich Schenker materials


Scope and Content Note

Contents:

Op. 3, no. 1. "Versteckte Jasminen. 'Mädchen, was hast du.' " (D. von Liliencron)
Op. 3, no. 2. "Wiegenlied. 'Vor der Thüre schläft der Baum.' " (D. von Liliencron)
Op. 3, no. 3. "Vogel im Busch. 'Kleiner Vogel in den Zweigen.' " (D. von Liliencron)
Op. 3, no. 4. "Ausklänge: 'Es wird kein Leid.' " (L. Jacobowski)
Op. 3, no. 5. "Allein: 'Ich sah sie wohl schon Wochen nicht.' " (L. Jacobowski)

"Mondnacht." Op. 3, Heft 1, no.1. (Richard Dehmel). 4 voice (SATB) with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink, in the hand of a copyist, with pencil revisions in Schenker's hand. Open score.


Scope and Content Note

• Op. 6, no. 1. "Heimat" (Richard Dehmel). Marked "Gärtner."
• Op. 6, no. 2. "Nachtgruss" (J. v. Eichendorff). Marked "Gärtner."
• Op. 6, no. 3. "Meeres Stille" (Goethe).

"Heimat." Op. 6, no. 1. (Richard Dehmel). Solo with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink, in the hand of a copyist, with ink and pencil revisions in Schenker's hand. Marked "Gärtner."

"Nachtgruss." Op. 6, no. 2. (J. v. Eichendorff). Solo voice with piano accompaniment. 3 ms. leaves (i.e., 5 pp.), ink, in Schenker's hand, with pencil revisions.

"Wandrers Nachtlied." Op. 6, no. 3. (Goethe). Solo voice with piano accompaniment. 2 ms. leaves (i.e., 3 pp.), ink, in the hand of a copyist, with pedal markings in ink in another hand (Schenker's?). Text: "Über allen Gipfeln ist Ruh."

"Was ich liebe?" Op. 7, no. 1. (Johanna Ambrosius). 2 ms. leaves (i.e., 4 pp.), ink in Schenker's hand. 4 voice a cappella (SATB).

Scope and Content Note

Ambrosius throughout Schenker's mss. refers to Johanna Ambrosius Voigt.


I. Heinrich Schenker materials

Ie. SCHENKER AS COMPOSER: MUSIC MANUSCRIPTS AND PUBLISHED EDITIONS

Oswald Jonas memorial collection  MS 067  75

I. Heinrich Schenker materials

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I. Heinrich Schenker materials

Ie. SCHENKER AS COMPOSER: MUSIC MANUSCRIPTS AND PUBLISHED EDITIONS

Box 22, Folder 10

"Drei Gesänge für Frauenstimmen a cappella." Heinrich Schenker. Op. 8. 8 ms. leaves (i.e., 14 pp.), conjugate, sewn, ink, in a copyist's hand, title page in another hand. 4 voice (SSAA).

Scope and Content Note

• Op. 8, no. 2. "Im Rosenbusch die Liebe schlief." (Hoffmann v. Fallersleben).
• Op. 8, no. 3. "Der Traum." (Uhland).
• Another version of Op. 8 containing only no. 1-2:
  "Gesänge für Frauenstimmen, Heinrich Schenker, Op. 8, no. 1 & 2." Photocopy, 8 leaves, with cover title, of ms. V. 30702, Gesellschaft der Musikfreunde in Wien, ink, in a copyist's hand.
  [Op. 8, no. 2] "Im Rosenbusch die Liebe schlief." Ms. without opus no.
• Another version of Op. 8, no. 3. Photocopy, 7 leaves with cover title, Ms. V. 30702, Gesellschaft der Musikfreunde in Wien, ink, in a copyist's hand.

Box 22, Folder 11

"Im Rosenbusch die Liebe schlief." (Hoffman v. Fallersleben). Op. 8, no. 2. 3 ms. leaves, the first leaf blank, ink, in Schenker's hand (title in another hand?). 4 voice madrigal (SSAA).

Box 22, Folder 12

"Der Traum." (Uhland). Op. 8, no. 3 [written in ink as Op. 7, no. 3; the 8 written in pencil over the 7]. 1 ms. leaf, ink with pencil additions, written on both sides in Schenker's hand. 4 voices (SSAA).

Box 22, Folder 13

"Tausend schöne goldne Sterne." (Uhland). [Op. 8, no. 4]. 2 ms. leaves, conjugate, the second leaf blank, ink, in Schenker's hand;opus numbering added in pencil in another hand (Jonas's?). 4 voice a cappella (SSAA).

Vocal Music without Opus Numbers (arranged by title)

Box 22, Folder 14

"Der Abschied." 3 ms. leaves, leaves 1 and 3 conjugate, ink, in the hand of a copyist; cover title in pencil (Schenker's hand?). Solo voice with piano accompaniment.

Box 22, Folder 15

"Blumengruss." (Goethe). 2 conjugate ms. leaves, ink in copyist's hand; cover title in pencil (Schenker's hand?). Solo voice with piano accompaniment.

Box 22, Folder 16


Box 22, Folder 17

"Drunten auf der Gassen. Ein Mädchenlied." (P. Heyse). Solo voice with piano accompaniment. 3 ms. versions:

Scope and Content Note

• 1 ms. leaf (i.e., 2 pp.) ink, in Schenker's hand, without text; title "Mädchenlied" in pencil in Schenker's hand.
• 3 ms. leaves (i.e., 5 pp.) leaves 1-2 conjugate, ink, in Schenker's hand. Signed: "comp. von H. Schenker."
• 4 ms. leaves, conjugate, sewn, ink, in a copyist's hand; pencil and ink additions in another hand.

Box 22, Folder 18

"Eros rüffelt mich wieder. Ode." (Sappho). Solo voice with piano accompaniment. 1 ms. leaf (i.e., 2 pp.), ink with extensive revisions in pencil, the whole in Schenker's hand.

Box 22, Folder 19

"Der Gang von Wittow nach Jasmund." (Wilhelm Müller). Solo voice with piano accompaniment. 2 ms. versions:

Scope and Content Note

• 4 ms. leaves, conjugate (i.e., 6 pp., the last leaf blank), ink in Schenker's hand.
• 4 ms. leaves, conjugate (i.e., 7 pp.), ink, in a copyist's hand; pencil additions on last leaf (Schenker's hand?).

Box 22, Folder 20

"Harfenspieler." (Goethe). 4-voice a cappella (SATB). 1 ms. leaf, ink with pencil additions, in Schenker's hand, dated 10.VII. 1897.
I. Heinrich Schenker materials

I. SCHENKER AS COMPOSER: MUSIC MANUSCRIPTS AND PUBLISHED EDITIONS

Oswald Jonas memorial collection

Box 22, Folder 21

"Ich hör im Himmel Rosse traben." Solo voice with piano accompaniment. 3 ms. leaves (i.e., 6 pp.), ink, in the hand of a copyist; pencil revisions and cover title in Schenker's hand.

Box 22, Folder 22

"Der Lindenbaum." (H. Meyerhofer). Solo voice with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink with pencil revisions; part in copyist's hand, but chiefly Schenker's hand. Signed: H. Schenker.

Box 22, Folder 23

"Mädchenlied, No. 1." ("Auf die Nacht in der Spinnstub'n.") Solo voice with piano accompaniment. 2 ms. versions:

Scope and Content Note

- 1 ms. leaf, ink without text or title, in Schenker's hand.
- 2 ms. leaves (i.e., 4 pp.), ink, with blue, black and red pencil additions, dated juli, 1899, all in Schenker's hand.

Box 22, Folder 24

"Mädchenlied" ("Der Himmel hat Keine Sterne so klar." P. Heyse). Solo voice with piano accompaniment. 2 ms. leaves (part of second leaf cut away), ink with pencil additions, all in Schenker's hand. Some corrections on pasteover; pencil sketch on second leaf.

Box 22, Folder 25

[Mädchenlied] "Ich bin bei dir gewesen.' Mädchenlied." (Johanna Ambrosius). Solo voice with piano accompaniment. 2 ms. leaves conjugate (i.e., 4 pp.), ink, in a copyist's hand, including small pasteover correction; additions in ink and blue pencil in Schenker's hand, including changes in cover title. Signed: H. Schenker.

Box 22, Folder 26

"Mädchenlied" ("Mir träumte von einem Myrthenbaum." P. Heyse). Solo voice with piano accompaniment. 6 ms. versions:

Scope and Content Note

- 1 ms. leaf (i.e., 2 pp.), ink and pencil, in Schenker's hand, without text.
- 1 ms. leaf (i.e., 2 pp.), ink and pencil, in Schenker's hand, without text.
- 2 ms. leaves (i.e., 4 pp., with portion of second leaf cut away), ink, in copyist's hand; extensive blue, green, and black pencil revisions in Schenker's hand.
- 2 ms. leaves (i.e., 4 pp.) cover title and 2 following pages in ink in a copyist's hand, with pencil revisions in Schenker's hand; verso of second leaf contains sketch in Schenker's hand.
- 2 ms. leaves (i.e., 4 pp.), ink, in copyist's hand.
- 2 ms. leaves (i.e., 4 pp.), sewn, ink, in copyist's hand; ink and pencil revisions in Schenker's hand. The following leaf is in the same copyist's hand, and appears to have been detached from the sewn folio of this version:
  Loose title page, 1 ms. leaf, recto: title ("Mir träumte...") in copyist's hand;
  verso: "Der gefundene Text, 1936-1942", solo voice with piano accompaniment,
  in an unknown hand, dated "am 7ten März 1942"

Box 22, Folder 27

"Mailied" ("Zwischen Weizen und Korn." Goethe). Solo voice with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink, in a copyist's hand (?); pencil revisions and additional ink sketches in Schenker's hand; verso of second leaf contains notes on tempo markings in ink (Schenker's hand?).

Box 22, Folder 28

"Mei' Schatz hat mir `n Kuss geb'n." Solo voice with piano accompaniment. A compilation of fragments. 4 ms. leaves (i.e., 8 pp.), ink, in a copyist's hand, ink and pencil additions in Schenker's hand. Also 3 leaves (i.e., 6 pp.) of sketches, ink and pencil in Schenker's hand.

"Mein einsam Kissen" see "O mein einsam, einsam, einsam Kissen."

"Mein Freund" (Johanna Ambrosius). Solo voice with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink, in Schenker's hand. Signed: H. Schenker.

"Mir träumte von einem Myrthenbaum" see "Mädchenlied" ("Mir träumte...")

Box 22, Folder 30

"Die Nachtigallen" (Eichendorff). Solo voice with piano accompaniment. 1 ms. leaf (i.e., 2 pp.), ink, in Schenker's hand; recto has corrections on pasteover. Dated 19, VI. 1897.
I. Heinrich Schenker materials

Ie. SCHENKER AS COMPOSER: MUSIC MANUSCRIPTS AND PUBLISHED EDITIONS

Oswald Jonas memorial collection

Box 22, Folder 31

"O mein einsam, einsam, einsam Kissen" (Byron). Solo voice with piano accompaniment. 4 versions:

Scope and Content Note

- 2 ms. leaves (i.e., 3 pp.), ink, in the hand of a copyist, with ink and pencil additions in Schenker's hand. Title: "Mein einsam Kissen." Signed: H. Schenker.
- 2 ms. leaves (i.e., 4 pp.), ink with pencil additions, Schenker's hand. With text note: "(Klagelied von Byron, übersetzt von O. Gildemeister)." Signed: "comp. von H. Schenker".
- 2 ms. leaves (i.e., 3 pp.), ink with pencil additions, Schenker's hand. Same text note as above.
- 2 ms. leaves, the second leaf blank (i.e., 2 pp.), ink with pencil additions and erasures, Schenker's hand. Signed: "H. Schenker op. 8 n." [number missing].

Box 22, Folder 32

"Rosenzeit." Solo voice with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink and pencil in Schenker's hand (second leaf completed in pencil).

Box 22, Folder 33

"Das Strausschen. Altböhmisch." (Goethe). 5 mixed voices a capella with soprano solo. 4 ms. leaves (i.e., 6 pp.); beginning of song on pasteover; ink, in Schenker's hand; cover title in another hand. Dated 23. VI. 1897.

Box 22, Folder 34

"Wiegenlied" ("Bienchen, Bienchen wiegt sich in Sonnenschein." Richard Dehmel). Solo voice with piano accompaniment. 2 ms. leaves (i.e., 4 pp.), ink, in copyist's hand.

Box 22, Folder 35

Sketches for songs. 6 ms. leaves (i.e., 11 pp.), ink and pencil.

Box 22, Folder 36

Music for Hamlet. Orchestra and voices. Includes, all in Schenker's hand:

Scope and Content Note

- "Eintrag der Schauspieler." Piano score. 1 ms. leaf (i.e., 2 pp.), ink, title in pencil [Act 3, scene 2].
- "Lied der Ophelia, Act 4, scene 5." 4 ms. leaves (i.e., 8 pp.), voice and orchestra. 3 songs numbered in pencil:
  - No. 5 "Wie erkenn' ich." pencil with ink additions, followed by "ein Todtenmarsch [sic] Act 5 scene 2." pencil and ink.
  - No. 6 "Auf Morgen ist Sanct Valentin's Tag." pencil and ink.
  - No. 7 "Sie trugen ihn auf der Bahre bloss." pencil and ink.
- "Trauermarsch" Piano score. 2 ms. leaves (i.e., 4 pp.), ink with pencil additions [for Ophelia, Act 5, scene 1].
- "Hamlet's Tod." [Act 5, scene 2]. 2 fragments:
  - Piano score. 1 ms. leaf (i.e., 2 pp.), ink, title in pencil. Orchestral score. 2 ms. leaves (i.e., 4 pp.), ink with pencil additions.
- "Zwischenaktsmusik":
  - 1-2 Akt. orchestral score. 2 ms. leaves (i.e., 3 pp.), pencil and ink.
  - 2-3 Akt. orchestral score. 4 ms. leaves (i.e., 8 pp.), pencil and ink.
  - 4-5 Akt. orchestral score. 2 ms. leaves (i.e., 4 pp.), pencil.
- Sketches for No. 9 and No. 11, orchestral score with voice. 2 ms. leaves (i.e., 4 pp.), pencil.

Box 23

Instrumental Music: Solo Piano Works


Box 23, Folder 2


Piano manuscript headed "Monolog." For piano. 2 ms. versions: [untitled], 2 ms leaves (i.e., 3 pp.), ink and pencil in Schenker's hand. "Monolog." 2 ms. leaves (i.e., 4 pp.), ink, in a copyist's hand.

Piano manuscript headed "V. Träumerisch bewegt." 2 ms. versions: 2 ms. leaves (i.e., 4 pp.), ink, in a copyist's hand, numerous corrections, some of which do not appear in the other versions; all in Schenker's hand. 2 ms. leaves (i.e., 4 pp.), ink, in a copyist's hand; dated in pencil 1893.

Works for Piano 4 Hands


Physical Description: 21 pp.

Heft II, No. 1, 2. Plate J.W. 1092b. Cover: green ink on tan paper.

Physical Description: 15 pp.


Physical Description: 21, 15 pp.

[Variant 2], Printed covers (both with dealer's stamp: Alexander Rosé, 1. Kärntnerring 11, Wien):

Scope and Content Note

- Heft I. Cover only: black ink on gray paper.
- Heft II. Cover only: black ink on tan paper.

"Syrische Tänze von Heinrich Schenker, instrumentiert von M. Violin." 2 ms. versions of each Heft.

Heft I. Nr. 1 u. 2. 13 ms. leaves (i.e., 23pp.), black and red ink and pencil. Dated "9 Juni 22 beendet."

Heft I, Nr. 1 u. 2. 18 ms. leaves (i.e. 34 pp.), ink, black and red pencil. Includes some annotations in English; written on English or American 24-stave paper.

Heft II, Nr. 1 u. 2. 10 ms. leaves (i.e., 18 pp.), black and red ink, black and blue pencil. Includes 2 versions of Allegretto.

Heft II, Nr. 1 u. 2. 10 ms. leaves (i.e., 19 pp.), ink and red and black pencil on English or American 24-stave paper.

"Tänze der Chassidim." (For piano 4 hands) 5 ms. leaves (i.e., 10 pp.), ink, in the hand of a copyist, with ink and pencil additions by Schenker. Cover title in Schenker's hand, inscribed "Alphons Frh. v. Rothschild zugeeignet." Incomplete: 4 leaves and recto of leaf 5 are Heft I, Nr. 1; verso of leaf 5 begins Heft I, Nr. 2. Leaf 5 is virtually identical with the first page of Syrische Tänze as published.
Trios

Box 23, Folder 17
[Trio (violin, viola, piano)] "Allegro moderato" ["moderato" crossed out]. 6 ms. leaves (i.e., 12 pp.), ink with a few pencil additions, all in Schenker's hand.

Box 23, Folder 18
[Trio (violin, viola, piano)] "II. Allegretto." 7 ms. leaves (i.e., 13 pp. numbered in pencil 7-19), ink in a copyist's hand; blue and black pencil revisions in Schenker's hand. Earlier pages missing.

Box 23, Folder 19
[Trio (violin, viola, piano)] "Andante." 3 ms. leaves (i.e., 5 pp.), ink, in Schenker's hand. Dated (without year) 4. IV.

Box 23, Folder 20
[Trio (violin, viola, piano)] "Scherzo." 2 ms. leaves (i.e., 4 pp.), pencil, in Schenker's hand.

Box 23, Folder 21
[Trio (violin, cello, piano)] "Finale." 9 ms. leaves (17 [i.e., 18] pp., the last page entirely crossed through), ink with pencil revisions, in Schenker's hand.

Box 23, Folder 22
[Trio (violin, viola, piano)] 2 ms. fragments:
Scope and Content Note
• 2 ms. leaves (i.e., 4 pp.), ink with pencil revisions, Schenker's hand.
• 1 ms. leaf (i.e., 1 p.) of revisions, ink in Schenker's hand.

Box 23, Folder 23
[Trio (violin, viola, piano)] 3 ms. fragments:
Scope and Content Note
• 3 ms. leaves (i.e., 6 pp.), ink with pencil revisions, in Schenker's hand.
• 2 ms. leaves (i.e., 4 pp.), ink, blue and black pencil, in Schenker's hand.
• 1 fragment of leaf found with the above, text with musical example [Brahms op. 118 no. 1], ink, black and green pencil, in Schenker's hand. Discarded portion of manuscript on verso, ink and blue pencil, in Jeanette Schenker's hand with revisions in Heinrich Schenker's hand.

Box 23, Folder 24
"Streichtrio" [for violin, viola, cello]. 4 ms. leaves (i.e., 7 pp.), ink and black and blue pencil; probably in copyist's hand, with revisions and title in Schenker's hand. Also 1 ms. leaf, sketch of two measures headed "S.3," ink, in Schenker's hand.

String Quartets
Scope and Content Note
The following four items, f.25-28, may form the movements of a complete quartet, the possible order being f.27, 28, 26, 25.

Box 23, Folder 25
"Aria" 6 ms. leaves (i.e., 10 pp., the last leaf blank), ink with pencil revisions, in Schenker's hand.

Box 23, Folder 26
"Scherzo. III." 2 ms. leaves (i.e., 4 pp.), ink with pencil revisions, in Schenker's hand. Autograph inscription: "Marburg a/d Lahn."

Box 23, Folder 27
"Largo." 4 ms. leaves (i.e., 8 pp.), ink with revisions in black and green pencil, in Schenker's hand.

Box 23, Folder 28
Sketches for string quartet. 4 ms. leaves (i.e., 7 pp.), ink and pencil, in Schenker's hand.

Other Instrumental Works
Box 23, Folder 29
"Serenade für Horn und Clavier von Heinrich Schenker" [Horn in F and piano]. 2 ms. leaves (i.e., 4 numb. pp.), ink, black and blue pencil, in Schenker's hand. Autograph inscription at head of title: "An seinen lieben Freund Louis Lavart."

Box 23, Folder 30
Various sketches and fragments. 25 leaves, ink and pencil, in Schenker's hand and various others.

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Physical Description: Boxes 24-34

Box 24-25
Bach, Johann Sebastian
Keyboard Works
I. Heinrich Schenker materials

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection

Box 24, Folder 1


Box 24, Folder 2


Physical Description: 51 pp.

Box 24, Folder 3


Box 24, Folder 4

Notes found with copies of Bach's Chromatische Fantasie und Fuge.

Scope and Content Note

• 30 leaves photocopy of pp. 3-9, 17-46 of Schenker's 1910 edition, with annotations by Schenker and Jonas.

Box 24, Folder 5


Box 24, Folder 6


Box 24, Folder 7


Contents:

1. Concerto (im italienischen Styl), pp. 4-19.

2. Fantasia cromatica e Fuga, pp. 20-35 (possibly Schenker's working copy for preparation of his edition)

3. Fantasia (C moll), pp. 36-39.

4. Preludio con Fuga (A moll) [incomplete], p.40

Vocal Works

Box 25, Folder 1


Scope and Content Note

• 13 note fragments concerning Roth's edition in Jeanette and Heinrich Schenker's hands, some headed "Generalbass." With envelope; "Schenker-Roth (Schemelli)" in Jonas's hand.

Box 25, Folder 2


Physical Description: 30 pp.

Box 25, Folder 3

Box 25, Folder 4

"Ich will den Kreuzstab gerne tragen' für Basstimme." Manuscript, ink, in a copyist's hand, with pencil annotations in the hand of Schenker and another.

Scope and Content Note
- Partitur: 19 ms. leaves.
- Instrumental parts: 43 ms. leaves.

Box 25, Folder 5


Box 25, Folder 6

"Seelig ist der Mann.' Cantate Nr. 57 für Sopran und Bass." Manuscript, ink, the work of a copyist, with pencil annotations, probably in Schenker's hand

Scope and Content Note
- Partitur: 1 copy, 21 ms. leaves; 2d copy, 20 ms. leaves.
- Vocal Parts: 41 ms. leaves
- Instrumental parts: 46 ms. leaves.

Box 25, Folder 7


Box 25, Folder 8


Box 25, Folder 9


Box 26-30

Beethoven, Ludwig van

Piano Sonatas (Collections)

Box 26, Folder 1


Box 26, Folder 2


Box 26, Folder 3


Box 26, Folder 4


Piano Sonatas separately published

Box 27, Folder 1


Physical Description: 3 copies.
Scope and Content Note

- The same without handwritten annotations.


Physical Description: 2 copies.
Scope and Content Note


Physical Description: 3 copies.
Scope and Content Note

- The same without annotations.


I. Heinrich Schenker materials

II. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection

Box 27, Folder 10


Box 27, Folder 11


Box 27, Folder 12


Box 27, Folder 13


Physical Description: 2 copies.

Scope and Content Note

Box 27, Folder 14


Box 27, Folder 15


Physical Description: 4 copies.

Scope and Content Note
- The same with annotations in Schenker's and an unidentified hand. Signed "ausgegeben 28. IV.1923 HSch".
- Same as no. 2 above, but marked: "Korrekturen." With revisions in the hands of Heinrich and Jeanette Schenker; dated by the engraver 25.II.35, and with 2 leaves of corrected page proofs inserted.

Box 27, Folder 16


Box 27, Folder 17


Box 27, Folder 18


Scope and Content Note
- With annotations in Schenker's hand and date: 6.IV.1923.
- With correction marked in Schenker's hand, and 1 leaf corrected page proof; engraver's date 25/II 35.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
Scope and Content Note  
• With annotations in Schenker's hand; marked "ausgegeben 8. März 1923 H Sch".  
• Marked "Korrekturen." With corrections in Schenker's hand, and 3 leaves of corrected page proofs; engraver's date 25/II 35. |
| 28  | 3      | **Sonate. Op. 57 Appassionata. F moll. Piano Solo.**  
Physical Description: 5 copies.  
Scope and Content Note  
Scope and Content Note  
• Copy 1 marked "ausgegeben 22.VI.1923," with annotations dated 1923 and 1924. (Folder continued on following page.)  
• Copy 2 with annotations marked "zur Korrektur! 21.II.1924 H. Sch."  
• Copy 3 marked "Korrekturen," dated by engraver 27.II.35, with 8 leaves of page proofs inserted. |
| --- | --- |
I. Heinrich Schenker materials

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection

Box 28, Folder 12


Physical Description: 3 editions.

Scope and Content Note


Box 28, Folder 13


Box 28, Folder 14


Scope and Content Note

- The same. Marked "Korrekturen" in Schenker's hand; dated by engraver 27/II 35, with 1 leaf of proof inserted.

Violin and Piano Sonatas

Box 29, Folder 1


Box 29, Folder 2


Box 29, Folder 3


Box 29, Folder 4


Box 29, Folder 5


Box 29, Folder 6


Box 29, Folder 7


Trios

Box 29, Folder 8

Trio, Kinsky WoO 39. Photocopy, 10 leaves of ms. in Bonn, Beethoven Haus.
Concertos for Piano and Orchestra


Cover title; [4],75,


Box 29, Folder 10


Symphonies


Brahms, Johannes

Theoretical Works

Oktaven und Quinten u.A., aus dem Nachlass herausgegeben und erläutert von Heinrich Schenker. No.10.508. Wien: Universal-Edition c1933. 16pp. Inscribed by Schenker to "Lie Liechen" (Jeanette Schenker) and dated 21. April 1933. (For ms., see Box 17 f.8.)


Solo Piano Works


I. Heinrich Schenker materials

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection  MS 067  88


Box 31, Folder 9  Piano Concertos


Box 31, Folder 10  Works for Orchestra

"4 Ernst Gesänge, [nos.] 1, 3." Op. 121 No. 1,3. Partitur, for orchestra and bass voice. [Arranged for orchestra by H. Schenker?] 10 ms. leaves, pencil, in Schenker’s hand.

Deutsche Volkslieder mit Clavier-Begleitung. Nos. 43-49.


2) Plate 10219. Berlin: N. Simrock, c1894. 64pp. of voice parts. With a few annotations in pencil in an unidentified hand.

Box 31, Folder 13  Vocal Works

"4 Ernst Gesänge, [nos.] 1, 3." Op. 121 No. 1,3. Partitur, for orchestra and bass voice. [Arranged for orchestra by H. Schenker?] 10 ms. leaves, pencil, in Schenker’s hand.

Deutsche Volkslieder mit Clavier-Begleitung. Nos. 43-49.


2) Plate 10219. Berlin: N. Simrock, c1894. 64pp. of voice parts. With a few annotations in pencil in an unidentified hand.

Chopin, Frédéric


Physical Description: 2 leaves.

Nocturne No. 2. Op. 9, no. 2 Photocopy of piano score. Plate V.A.64. Pp.5-8 of a Breitkopf & Härtel edition with extensive annotations by Schenker. 2 photocopies, 4 leaves each; one set with penciled notes in another hand.


Physical Description: 3 leaves.

Praeludien für das Pianoforte. Op. 28. Plate V.A.67. Leipzig: Breitkopf & Härtel [n.d.]. [2],38pp (back cover and pages 17-18 are not included). With annotations in Schenker’s hand. Also a photographic negative of nos. 4-5 (pp.4-5) of this copy.

I. Heinrich Schenker materials

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection

Box 31, Folder 21

Box 31, Folder 22

Box 31, Folder 23

Physical Description: 4 leaves.

Collections

Box 31, Folder 24

Box 31, Folder 25

Box 31, Folder 26

Handel, George Frideric

Box 32, Folder 1

Scope and Content Note


• Lists of orchestral parts (4 leaves):
  1. Schenker's signed request for parts to be copied,
  2. Copyist's list of parts copied,
  3. Schenker's list of parts sent to Carl Bamberger, April 1933,
  4. Bamberger's signed list indicating receipt of parts April 4. (Folder continued on following page)

• Autograph postcard addressed to Schenker from Bamberger, dated 29.3.33, asking to see the score for Schenker's edited Concerto Grosso of Handel (photocopy).

Haydn, Joseph

Box 32, Folder 2

Box 32, Folder 3
Variations (Un piccolo Divertimento). F moll. For piano. 2 copies excerpted from collected editions.

Scope and Content Note


I. Heinrich Schenker materials

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection

Box 32, Folder 4


Box 32, Folder 5


Mendelssohn, Felix

Box 32, Folder 6


Box 32, Folder 7


Mozart, Wolfgang Amadeus

Box 32, Folder 8


Box 32, Folder 9


Box 32, Folder 10


Box 32, Folder 11

"3 Walzer vom Sommer 1931 in Galtür." For piano. 2 ms. leaves, conjugate; Oppel's hand in black and red ink. Inscribed: "Frau L. Schenker in immer gleicher Verehrung gewidmet von Reinhard Oppel." At end signed: "1.V32/RO/Leipzig." (An autograph letter signed and dated 3.V.32 from Oppel to Frau Schenker, which accompanied the gift of the manuscript, is filed with correspondence, Box 13 f.10.)

Oppel, Reinhard

Box 33, Folder 1


Box 33, Folder 2


Box 33, Folder 3


Box 33, Folder 4

Musical examples for "Entwurf einer `Lehre vom Vortrag.' " 8 ms. leaves, ink on tracing paper, in the hand of Oswald Jonas, and 1 leaf carbon typescript, list of errata in the examples, prepared by Jonas. With photocopy, 8 leaves. (For "Entwurf" ms., see Box 57, f.3.)

Box 33, Folder 4

Other Research and Teaching Materials

Oswald Jonas memorial collection

MS 067

90
I. Heinrich Schenker materials

If. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Analytical studies, Urlinie tables, etc., by Schenker and others.

Scope and Content Note

1. By Schenker:
   7. Chopin. Mazurkas, Op. 24 nos. 1 and 3, and Op. 17 no. 4. 15 photocopy leaves of ms. in the hands of Schenker and a copyist; also duplicate copies of each of 2 leaves.

2. By others:

Analyses by Reinhard Oppel, largely of Bach and Handel, with comments and further analyses by Schenker. 10 ms. leaves. On verso of leaf 6, analysis of part of Beethoven Sonata Op. 14, no. 2 in Schenker's hand, ink and pencil.

Articles and Publications of Others


Physical Description: 1 ms. leaf.


Ross, Colin. Excerpt from article in Münchner Neueste Nachrichten, August 1, 1911. Ms., 1 leaf, in Jeanette Schenker's hand.

I. Heinrich Schenker materials

II. SCHENKER RESEARCH AND TEACHING: SCORES, TEXTS, AND EDITIONS

Oswald Jonas memorial collection MS 067
I. Heinrich Schenker materials

Ig. SCHENKER BIOGRAPHICAL MATERIALS

Oswald Jonas memorial collection | MS 067

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**Box 35, Folder 2**

**Autobiographical material, chiefly ms. in the hand of Heinrich Schenker.**

**Scope and Content Note**

- "Schenker, Heinrich, Dr." Dated "26 April 1913 (für Riemann Lexikon)". 1 ms. leaf in the hand of Jeanette Schenker, corrections in Heinrich Schenker's hand.
- "Lebensgang" [ca. 1931]. 1 ms. leaf of notes.
- "Verzeichnis der im Nachlass nach Dr. Schenker vorhandenen Entwürfe, Skizzen, Fragmente, Umlinien... Kompositionen... Bearbeitungen... Tagebuch... Briefe... aufgenommen am 7 XI 1935." Part II, "aufgenommen am 14 I 1936." Carbon typescript, numbered leaves 1-25, 1-14, with notes in Jeanette Schenker's hand and added notes in Jonas's hand. Bound in gray-green wrappers. Handlist of Schenker's manuscript Nachlass. Together with 9 ms. leaves, in Jonas's hand and typescript, listing portions of the Nachlass.
- "Musik und Theater, enthalten die Bibliothek des Herrn Dr. Heinrich Schenker... Wien, Antiquariat Heinrich Hinterberger [1936]" (Katalog XII). 2 copies annotated in Jonas's hand.

**Box 35, Folder 3**

**Schenker address lists.** 6 ms. leaves in Schenker's hand. Together with 17 printed calling cards, "Dr. Heinrich Schenker," and 15 cards, "Heinrich Schenker."

**Box 35, Folder 4**


**Physical Description:** 2 ms. leaves.

**Box 35, Folder 5**

**Concert Programs and Concert Tour Itineraries.**

**Scope and Content Note**


**Box 35, Folder 6**

**Last will, death and burial of Heinrich Schenker.**

**Scope and Content Note**

- "Mein letzter Wille," 2 leaves, photocopy, of ms. in Schenker's hand, dated 18.6.1929 and 20.5.34.
- Obituaries excerpted from newspapers and periodicals, 6 items.

**Box 35, Folder 7**

**Financial, tax and loan records, 1922-1930; 23 ms. leaves of bank statements, 10 tax receipts, 1 tax book.**

**Box 35, Folder 8**

**Financial transactions between Heinrich Schenker and Moriz Schenker, Anny Wollner, and Drei Masken-Verlag, 1922-1931, 57 ms. leaves.** (See also letters to Heinrich Schenker from Moriz Schenker and Alfred Lanzer.)

**Box 35, Folder 9**

**Schenker, Jeanette. Travel diary, journey to Chile, April 27, 1936-Sept. 30, 1936. 118 numb. ms. leaves in Jeanette Schenker's hand.**
I. Heinrich Schenker materials

Ig. SCHENKER BIOGRAPHICAL MATERIALS

Oswald Jonas memorial collection

Box 35, Folder 10  Schenker, Jeanette. Miscellany.

Scope and Content Note
- 18 pieces of business correspondence, 1935-39, some with envelopes
- 1 draft letter from Jeanette Schenker "an das Steueramt," S.IX.38
- 44 bills, statements, receipts
- 10 postal receipts (6 dated 1920-27)
- 1 recipe, unidentified hand
- 2 blank postcards, including view card of U.S. Library of Congress.

II. Oswald Jonas materials

IIa. CORRESPONDENCE (FROM JONAS)

Physical Description: Box 36

Scope and Content Note
Letters in this section are carbon copies of Jonas's originals unless otherwise indicated.

Box 36, Folder 1  Unidentified correspondent.

TLU 1 1954, addressed "Sehr geehrter Herr Doktor!" concerning the ms. of Mozart K. 570

Box 36, Folder 2  Aber, Adolf.

TLU 5 1938-1939
109109

Box 36, Folder 3  Aldermann, Pauline.

TLS 1 1954

Box 36, Folder 4  Babbitt, Milton.

TLS 1 1955

Box 36, Folder 5  Baum, R.

TLS 1 1955

Box 36, Folder 6  [Beck], Syd [i.e., Sidney].

TLS 1 1965

Box 36, Folder 7  Becker, Heinz.

TLU 1 1968 (photocopy)

Box 36, Folder 8  Blume, Friedrich.

TLS 2 1955

Box 36, Folder 9  Brennecke, Wilfried.

TLU 1 1963

Box 36, Folder 9a  Colvin, J. L.

TLU 1 1952

Box 36, Folder 10  Creanza, Joseph.

TLS 1 1953

Box 36, Folder 11  Cube, Felix von (i.e., Felix-Eberhard von Cube).

TLS 1 1950

Box 36, Folder 12  Eggebrecht, Hans Heinrich.

TLU 1 1955

Box 36, Folder 13  Eibner, Franz.

TLS 3 1949-1958

Box 36, Folder 14  Federhofer, Hellmut.

TLS 1 1949

Box 36, Folder 15  Fellerer, Karl Gustav.

TLS 1 1968

Box 36, Folder 16  Figl, Leopold (Bundeskanzler, Austria).

TLS 1 1952

Box 36, Folder 17  Fischer, Edwin.

TLS 1 1955

Box 36, Folder 18  French, Richard.

TLU 1 1953
| Box 36, Folder 19 | Furtwängler, Wilhelm.  
| | TLU 3 1947-1951 |
| Box 36, Folder 20 | Füssli, Karl Heinz.  
| | TLS 3 1960-1963 |
| Box 36, Folder 21 | Gerstenberg, Walter.  
| | TLS 1 1964 |
| Box 36, Folder 22 | Goldberg, [Albert].  
| | TLU 1 1948 |
| Box 36, Folder 23 | Harpner, Stefan.  
| | TLS 1 1970 |
| Box 36, Folder 23a | Harris, F. W. |
| | TLU 1 1952 |
| Box 36, Folder 24 | Heide, Rose.  
| | TLS 2 1955 |
| Box 36, Folder 25 | Henle, Guntner.  
| | TLS 11 1954-1955 |
| Box 36, Folder 26 | Hermelink, Siegfried.  
| | TLS 1 1968 |
| Box 36, Folder 27 | [Hill, Richard S.]  
| | TLS 1 1955  
| | TLU 1 1953 |
| Box 36, Folder 28 | Hindemith, [Paul].  
| | TLU 1 1950 (together with 2 typed excerpts from Schenker's writings concerning Hindemith) |
| Box 36, Folder 29 | Hinrichsen, Hans.  
| | TLU 1 1937 |
| Box 36, Folder 30 | Hinrichsen, [Max].  
| | TLS 1 1938 |
| Box 36, Folder 31 | Hoboken, Anthony van.  
| | TLS 2 1948-1949  
| | TLU 1 1939 (incomplete)  
| | TLU 6 1946-1954  
| | TLU 2 undated [ca. 1948-1949] |
| Box 36, Folder 32 | Hürlimann, Martin.  
| | TLS 2 1955 |
| Box 36, Folder 33 | Jirák, Karel B.  
| | TLS 1 1961 (with earlier drafts of this letter) |
| Box 36, Folder 34 | Kendall, Raymond.  
| | TLU 1 1954 |
| Box 36, Folder 35 | Krueger, Theodore] Howard.  
| | TLS 2 1957-1958 |
| Box 36, Folder 36 | Langner, Thomas M.  
| | TLS 2 1955 |
| Box 36, Folder 37 | [Lederer, Joseph].  
| | TLS 1 1963 |
| Box 36, Folder 38 | Lehmann, Robert Owen.  
| | TLS 2 1964-1965 |
| Box 36, Folder 39 | Lichtenwanger, William.  
| | TLS 1 1954 |
| Box 36, Folder 40 | Lissa, Zofia.  
| | TLS 2 1964 |
| Box 36, Folder 41 | Meyer, Ernst Hermann.  
| | TLU 2 1965-1968 |
| Box 36, Folder 42 | Mitchell, William.  
| | TLU 2 1949-1965 |
| Box 36, Folder 43 | *Musical Quarterly*, New York.  
| | TLU 1 [1955] (incomplete; addressed "To The Editor") |

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II. Oswald Jonas materials

IIa. CORRESPONDENCE (FROM JONAS)

**Die Musikforschung, Kiel.**

- [Oster], Ernst.
  - TLS 1 undated
  - TLS 1 1948
  - TLU 1 undated, with layout for printer of proposed Schenker Urlinie Tafeln publication

- [Rabes, Alfred].
  - TLS 3 1955

- Ratz, Erwin.
  - TLU 4 1949-1954

- Rech, Géza.
  - TLS 1 1955

- Reichart, Georg.
  - TLS 1 1965

- Rosenwald, Hans.
  - TLS 1 1949

- Russell, S. A.
  - TLU 1 1952

- Sadie, Stanley.
  - TLU 1 1976 (concerning article on Jonas in Grove's Dictionary)

- Salzer, Felix.
  - TLU 1 1948

- Scanlon, John D.
  - TLS 2 1964

- Schaefer, Josef.
  - TLS 4 1955-1958

- Schenker, Heinrich see Box 12, f.6.

- Schmidt, Ernst Fritz.
  - TLS 2 1955

- Schulter, Rose H.
  - TLS 1 1958

  - TLU 1 1948-1963

- Sparling, Edward J.
  - TLS 1 1953 (draft with autograph corrections)

- Staatsbibliothek Preussischer Kulturbesitz, Berlin [West].
  - TLU 1 1954 (to an unidentified correspondent at the Staatsbibliothek)

- Stochmann, Bernhard.
  - TLU 1 1949 (addressed "To the Editor," written in support of the admission of Furtwängler into the United States)

  - TLS 1 1959

- Valentin, Erich.
  - TLS 1 1955

- Violin, Moriz.
  - APS 1 1916 (original)

- Virneisel, Wilhelm.
  - TLS 1 1955 (photocopy)

- Volk, Arno.
  - TLU 1 1963-1965

- Wagner, Karl Dieter.
  - TLS 1 1963

- [Waldeck], Arthur.
  - TLU 1 undated [ca. 1951]

- Walter, Arnold.
II. Oswald Jonas materials

Ilia. CORRESPONDENCE (FROM JONAS)

<p>| Box 36, Folder 71 | TLU 1 1954 | Warburg, [Gerald Felix]. |
| Box 36, Folder 72 | TLU 1 1938 (margins frayed; lacking a few words) |
| Box 36, Folder 73 | TLS 1 1956 |
| Box 36, Folder 74 | Wildgans, Friedrich. |
| Box 36, Folder 75 | TLS 1 1948 |
| Box 36, Folder 76 | Will, Roy. |
| Box 36, Folder 77 | TLU 1 1954 |
| Box 36, Folder 78 | Willnauer, Franz. |
| Box 36, Folder 79 | TLU 2 1938 (margins frayed; lacking a few words) |
| Box 36, Folder 80 | Wildgans, Friedrich. |
| Box 36, Folder 81 | TLS 1 1956 |
| Box 36, Folder 82 | TLU 1 1948 |
| Box 36, Folder 83 | TLS 4 1959 |
| Box 36, Folder 84 | TLS 1 1962 |
| Box 36, Folder 85 | TLU 1 1955 |
| Box 36, Folder 86 | TLU 2 1955 |
| Box 36, Folder 87 | Unidentified correspondent. |
| Box 36, Folder 88 | TLS 1 1942, Tanglewood, Lenox, Mass., signed ”Jessie.” |
| Box 36, Folder 89 | Aber, Adolf (with letterhead of Novello &amp; Co., London). |
| Box 36, Folder 90 | TLS 4 1938-1939 |
| Box 36, Folder 91 | Adams, Horst (with letterhead of Riemann Musiklexikon, Mainz). |
| Box 36, Folder 92 | TLS 1 undated |
| Box 36, Folder 93 | Albrecht, Hans (with letterhead of Die Musikforschung, Kiel). |
| Box 36, Folder 94 | TLS 1 1957 |
| Box 36, Folder 95 | TPS 2 1957 |
| Box 36, Folder 96 | Anders, Maria. |
| Box 36, Folder 97 | TLS 6 1963 |
| Box 36, Folder 98 | Austria. Bundesministerium für Unterricht, Wien. |
| Box 36, Folder 99 | 5 letters of appointment to teach courses at the Akademie für Musik und |
| Box 36, Folder 101 | Austria. Honorary Consul, Chicago. |
| Box 36, Folder 102 | 1 printed invitation to reception for Chancellor Figl, undated |
| Box 36, Folder 103 | Avé-Lallemant, Waldlieb. |
| Box 36, Folder 104 | ALS 1 1959 |
| Box 36, Folder 105 | 2 forms relating to photocopying Brahms mss. |
| Box 36, Folder 106 | Babbitt, Milton. |
| Box 36, Folder 107 | TLS 1 1950 |
| Box 36, Folder 108 | Badura-Skoda, Paul. |
| Box 36, Folder 109 | TLU 1 1959 (with autograph additions) |
| Box 36, Folder 110 | Bärenreiter-Verlag, Kassel-Wilhelmshöhe. |
| Box 36, Folder 111 | TLS 1 1957 (signed by E. Wengler) |
| Box 36, Folder 112 | Barnes, Richard G. (with letterhead of Northwestern University Press, Evanston, |
| Box 36, Folder 113 | Ill.). |
| Box 36, Folder 114 | TLU 1 1970 |
| Box 36, Folder 115 | Baum, R. (with letterhead of Gesellschaft für Musikforschung, Kiel). |
| Box 36, Folder 116 | TLS 1 1955 |
| Box 36, Folder 117 | Bayerischer Rundfunk, München. |
| Box 36, Folder 118 | TLS 1 1933 (signature not identified) |
| Box 36, Folder 119 | Beach, David W. (with letterhead of Yale University, Department of Music, New |
| | Haven). |
| | TLS 1 1969 |</p>
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<thead>
<tr>
<th>Box 36, Folder 94</th>
<th>Beck, Hermann (with letterhead of Musikwissenschaftliches Seminar der Universität Würzburg). TLS 1 1958</th>
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<tr>
<td>Box 36, Folder 95</td>
<td>Beck, Sydney. TLS 2 1963-1964</td>
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<td>Box 36, Folder 96</td>
<td>Bente, Hella (with letterhead of Sekretariat Elly Ney, Bonn). TLS 1 1934</td>
</tr>
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<td>Box 36, Folder 97</td>
<td>Beroldingen, Lukas (with letterhead of Bundeskanzleramt, Wien). TLS 1 1952</td>
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<tr>
<td>Box 36, Folder 98</td>
<td>Bloch, Richard see Joseph, Sol.</td>
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<tr>
<td>Box 36, Folder 99</td>
<td>Blume, Friedrich (with letterhead of Gesellschaft für Musikforschung, Kiel, and Musikwissenschaftliches Institut der Universität Kiel). TLS 5 1955-1957 (letter of 4.10.1955, a carbon typescript, is also addressed to two other winners of the Mozart prize essay competition)</td>
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<tr>
<td>Box 36, Folder 100</td>
<td>Breisach, [Paul]. TLS 1 1934</td>
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<td>Box 36, Folder 101</td>
<td>Breitkopf &amp; Härtel, Wiesbaden.</td>
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<tr>
<td>Box 36, Folder 102</td>
<td>Cappell, Richard (with letterhead of Daily Telegraph and Morning Post, London). TLS 1 1938</td>
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<tr>
<td>Box 36, Folder 103</td>
<td>Carruth, Hayden (with letterhead of University of Chicago Press, Chicago). TLS 1 1952 (photocopy)</td>
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<td>Box 36, Folder 104</td>
<td>Clarke, Dennis S. (with letterheads of British Council, Hamburg, and Anglo-German Centre &quot;Die Brücke,&quot; Braunschweig). TLS 1 1957 TPS 1 1957</td>
</tr>
<tr>
<td>Box 36, Folder 105</td>
<td>Creanza, Joseph (with letterheads of Roosevelt College of Chicago, School of Music; and Chicago Musical College, Roosevelt University, Chicago). TLS 3 1948-1961</td>
</tr>
<tr>
<td>Box 36, Folder 106</td>
<td>Cube, Felix von [i.e., Felix-Eberhard von Cube] (with letterheads of Schenker-Institut, Hamburg, and Heinrich-Schenker-Akademie, Hamburg). TLS 1 1950 TPS 1 1958</td>
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<tr>
<td>Box 36, Folder 107</td>
<td>Cuningham, Charles E. (with letterhead of Macmillan Co., New York). TLS 1 1950</td>
</tr>
<tr>
<td>Box 36, Folder 108</td>
<td>Damm, Marianne (with letterhead of Bärenreiter-Verlag, Kassel-Wilhelmshöhe). TLS 2 1965</td>
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<tr>
<td>Box 36, Folder 109</td>
<td>Derby, Roger. TLS 1 1938 Deutsch family.</td>
</tr>
<tr>
<td>Box 36, Folder 110</td>
<td>1 printed announcement of Otto Erich Deutsch's death 1967</td>
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<tr>
<td>Box 36, Folder 111</td>
<td>Deutsche Welle, Berlin. 1 printed and typed performance contract 1932 (signature not identified)</td>
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<tr>
<td>Box 36, Folder 112</td>
<td>Dürr, Walther (with letterhead of Neue Schubert-Ausgabe, Tübingen). TLS 1 1969</td>
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IIb. CORRESPONDENCE (TO JONAS)

- **Box 36, Folder 113**
  - Dyson, Sir George (with letterhead of Royal College of Music, London).
  - TLS 2 1938

- **Box 36, Folder 114**
  - Eggebrecht, Hans Heinrich (with letterhead of Archiv für Musikwissenschaft).
  - TLS 2 1955

- **Box 36, Folder 115**
  - Eggert, Hanna (with letterhead of Neue Mozart-Ausgabe, Augsburg).
  - TLS 1 1955

- **Box 36, Folder 116**
  - Eibner, Franz.
  - ALS 1 undated
  - TLS 2 1954-1963
  - TLU 1 1953

- **Box 36, Folder 117**
  - Einstein, Alfred.
  - TLS 1 1939

- **Box 36, Folder 118**
  - Epp, Margaret.
  - ALS 1 1950

- **Box 36, Folder 119**
  - Esser, Heribert.
  - ALS 1 1954
  - TLS 2 undated [ca. 1960]
  - TLS 13 1954-1960 (many with autograph additions)

- **Box 36, Folder 120**
  - Ewing, G. A. (with letterhead of RIAS, Berlin [West]).
  - TLS 1 1956

- **Box 36, Folder 121**
  - Federhofer, Hellmut (includes letterheads of Musikwissenschaftliches Institut der Universität Graz, and of Johannes Gutenberg-Universität, Musikwissenschaftliches Institut, Mainz).
  - ALS 4 1946-1965
  - TLS 19 1949-1975
  - Note
  - added: TLS 12.12.63

- **Box 36, Folder 122**
  - Feil, Arnold (includes letterhead of Musikwissenschaftliches Institut der Universität Tübingen).
  - ALS 3 1960-1964
  - TLS 1 1965
  - 1 printed postcard, "Neue Anschrift," 1965

- **Box 36, Folder 123**
  - Fellinger, Imogen.
  - TLS 4 1958-1960
  - Note
  - offprint of MGG (MUSIK IN GESCHICHTE UND GEGENWART)

- **Box 36, Folder 124**
  - Fischer, Edwin.
  - ALS 1 1934 (photocopy)

- **Box 36, Folder 125**
  - Frankenstein, Alfred V. (with letterhead of San Francisco Chronicle).
  - TLS 1 undated

- **Box 36, Folder 126**
  - TLS 3 1953
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<td>TLS 2 undated [1960-1970]</td>
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<td>TLU 1 1960</td>
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<td>TPS 4 1961-1962</td>
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<th>Box 36, Folder 128</th>
<th>Funk-Stunde, Berlin.</th>
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<td>3 printed and typed performance contracts for radio appearances by Jonas 1932-1933 (various unidentified signatures)</td>
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<th>Box 36, Folder 129</th>
<th>Furtwängler, Wilhelm.</th>
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<th>Box 36, Folder 130</th>
<th>Gering, A[rnold] (includes letterhead of Musikwissenschaftliches Seminar, Universität Bern).</th>
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<tr>
<td></td>
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<th>Box 36, Folder 131</th>
<th>Gerstenberg, Walter (includes letterhead of Musikwissenschaftliches Institut der Universität Heidelberg).</th>
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<th>Box 36, Folder 132</th>
<th>[Glaser], Karl</th>
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<th>Box 36, Folder 133</th>
<th>Görlich, Elizabeth, Rechtsanwalt, Wien.</th>
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<th>Box 36, Folder 134</th>
<th>Goldberg, Albert (with letterhead of Los Angeles Times).</th>
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<th>Box 36, Folder 135</th>
<th>Goldberg, Szymon.</th>
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<th>Box 36, Folder 136</th>
<th>Gotwals, Vernon (with letterhead of Smith College, Department of Music, Northampton, Mass.)</th>
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<th>Box 36, Folder 137</th>
<th>Haase, Hans (with letterhead of Die Musik in Geschichte und Gegenwart, Kiel).</th>
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<th>Box 36, Folder 138</th>
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<th>Box 36, Folder 140</th>
<th>Hartmann, Ernst (with letterhead of Universal-Edition, Wien).</th>
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<th>Box 36, Folder 142</th>
<th>Hartmann, Ernst (with letterhead of Universal-Edition, Wien).</th>
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<td>Hauser, Arthur A. (with letterhead of Theodore Presser Company, Bryn Mawr, Penn.).</td>
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<td>Heckmann, Harald (with letterhead of Deutsches Musikgeschichtliches Archiv, Kassel).</td>
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<td>Heinitz, Ernst (with letterhead, Der Rektor der Freien Universität Berlin).</td>
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<td>Hinderaker, Birk (to Mrs. Jonas).</td>
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<td>Holler, Karl Heinz (with letterhead of Riemann Musiklexikon, Freiburg im Breisgau)</td>
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<td>Holschneider, Andreas (with letterhead of Universität Hamburg, Musikwissenschaftliches Institut).</td>
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<td>36</td>
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<td>Hucklenbroich, Volker, Rechtsanwalt, Berlin [West].</td>
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<td>TLS 2 1967-1968 (signatures not identified)</td>
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<td>Hürlimann, Martin (with letterhead of Atlantis Verlag, Zürich).</td>
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<td>Jarecki, Gerschon.</td>
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<td>Jensen, Yvonne (with letterhead of Heineman Foundation, New York City).</td>
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<td>Jirák, Karel B.</td>
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IIb. CORRESPONDENCE (TO JONAS)

Jonas, Olga.

ALS 2 undated [ca. 1960-1965]

Joseph, Sol (includes letterhead of Central YMCA College, Chicago).

ALS 2 1946-1965
TLS 1 1940 (co-signed by Richard Bloch)

Just, Martin (with letterhead of Musikwissenschaftliches Seminar der Universität Würzburg).

TLS 1 1965

Kendall, Raymond (with letterhead of University of Southern California School of Music).

TLS 1 1954

Kinkeldey, Otto.

ALS 1 1954

Koch, Rosemarie (with letterhead of Bärenreiter-Verlag, Kassel-Wilhelmshöhe).

TLS 1 1963

Köhler, K. H. (includes letterhead of Deutsche Staatsbibliothek, Musikabteilung, Berlin [East]).

TLS 2 1958

Kraus, Greta (Mrs. Erwin G. Dentay).

TLS 2 1954

Krautwurst, Franz (with letterhead of Musikwissenschaftliches Seminar der Universität Erlangen).

TLS 1 1957


TLS 4 1957-1958

Krystall Verlag, Wien.

"Vereinbarung" 28. Januar 1937, between Krystall Verlag and Jonas and Salzer concerning publication of Der Dreiklang. Signed for Krystall Verlag by D. Juraschek but not signed by Jonas and Salzer. Typescript,

Physical Description: 3 leaves.

Kurzmeyer, H. (includes letterhead of Konservatorium Luzern).

TLS 2 1955

Landon, Christa Fuhrmann (Mrs. H. C. Robbins Landon).

ALS 1 1970
TLS 3 1963

Landon, H. C. Robbins see Füssl, Karl-Heinz

Langner, Thomas M. (with letterhead of RIAS, Berlin [West]).

TLS 1 1955

La Rue, Jan (with letterheads of American Musicological Society, New York, and New York University, Graduate School of Art and Science).

TLS 3 1966-1968

Lederer, Joseph (includes letterhead of Robert Owen Lehman Foundation).

ALS 4 1963-1964
TLS 5 1963-1964
APS 2 1963-1964
## IIb. CORRESPONDENCE (TO JONAS)

### Box 36, Folder 175
Lehman, Robert Owen (includes letterhead of Robert Owen Lehman Foundation).

- **ALS 6**: 1964-1965
- **TLS 9**: 1964-1965

### Box 36, Folder 176
Leygraf, Willy.

- **ALS 1**: 1955

### Box 36, Folder 177
Lissa, Zofia.

- **TLS 6**: 1964-1965

### Box 36, Folder 178
Maasz, Gerhard.

- **TLS 1**: 1959

### Box 36, Folder 179
McGiffin, Hadassah (with letterhead of Northwestern University, Evanston, Ill.).

- **ALS 1** undated [1954]

### Box 36, Folder 180
Mahides, Barbara.

- **ALS 1**: 1953
- **TLS 1**: 1954

### Box 36, Folder 181
Maitland, Margaret.

- **ALS 1**: 1938

### Box 36, Folder 182
Marbach, Gertrude (includes letterhead of Neue Zeitschrift für Musik).

- **TLS 3**: 1958-1964

### Box 36, Folder 183
Mason, Daniel Gregory (with letterhead of Columbia University, Department of Music, New York City).

- **TLS 1**: 1939

### Box 36, Folder 184
Meyer, Ernst H. (includes letterhead of Musikwissenschaftliches Institut der Humboldt-Universität, Berlin [East]).

- **TLS 1**: 1965
- **TLU 1**: 1965 (with autograph additions)

### Box 36, Folder 185
Michel, R. (with letterhead of British Consulate General, Hannover).

- **TLS 2**: 1957

### Box 36, Folder 186
Mitchell, William (with letterhead of Columbia University, Department of Music, New York).

- **ALS 1**: 1949
- **TLS 3**: 1951-1965

### Box 36, Folder 187
Moldenhauer, Hans (with letterhead of Spokane Conservatory, Spokane, Washington).

- **TLS 2**: 1958

### Box 36, Folder 188
Müller, Siegfried Fritz.

- **TLS 1**: 1937 (addressed to Oswald Jonas and Felix Salzer as joint editors of Der Dreiklang)

### Box 36, Folder 189
Musik in Geschichte und Gegenwart, Kiel.

- **TPS 1**: 1957 (from the "Schriftleitung," signature not identified)

### Box 36, Folder 190
Neumann, Eduard (with letterhead of Der Rektor der Freien Universität Berlin).

- **TLS 1**: 1960

### Box 36, Folder 191
Neumann, Friedrich.

- **TLS 1**: 1960

### Box 36, Folder 192
Newberry Library, Chicago.
II. Oswald Jonas materials

IIb. CORRESPONDENCE (TO JONAS)

TLS 1 1964 (signature not identified)
Newman, Ernest.

TLS 2 1938
Norddeutscher Rundfunk, Hamburg.

TLS 1 1963 (signature not identified)
concerning a proposed English edition of Jonas’s Einführung in die Lehre
Schenkers (Vom Wesen des musikalischen Kunstwerks).

Scope and Content Note
• Abtretung des Urheberrechtes (Universal-Edition and Oswald Jonas) 1968. Photocopy
  of signed agreement
• Richard G. Barnes (NUP) to Elena Hift (UE) TLS 1 1969 (photocopy)
• Proposed agreement NUP and UE TLS 1 1969 (photocopy)
• Elena Hift (UE) to Richard G. Barnes (NUP) TLS 2 1969-1970 (photocopies)
• Richard G. Barnes (NUP) to Oswald Jonas TLS 1 1970 (photocopy; original filed under
  Barnes, Richard G.)

Novello & Co., London.

TLS 1 1938 (signature not identified)
Nowakowski, Anton.

APS 1 1949
Oppel, Reinhard.

ALS 1 1935
Oster, Ernst.

ALS 2 1935-1951
TLS 5 undated (some with autograph additions)
TLS 35 1938-1964 (some with autograph additions; a few are annotated by

Palisca, Claude V. (with letterhead of Yale University, School of Music, New
Haven).

TLS 1 1962
Plath, Wolfgang (with letterhead of Neue Mozart Ausgabe, Augsburg).

TLS 1 1964

TLS 1 1959
Preussner, [Eberhard] (with letterhead of Internationale Sommer-Akademie des
Mozarteums in Salzburg).

TLS 1 1950
Prohaska, Felix (with letterhead of Staatliche Hochschule für Musik und Theater,
Hannover).

ALS 1 1965
TLS 2 1963-1965 (with autograph additions)

Rabes, Alfred.

TLS 3 1955
Ratz, Erwin.

ALS 1 1947
TLS 9 1948-1954 (with autograph additions)
| Box 36, Folder 207 | Rech, Géza (with letterhead of Internationale Stiftung Mozarteum, Salzburg). TLS 2 1955-1968 (letter of 1955 also signed by Bruno Hantsch) |
| Box 36, Folder 209 | Reichert, Georg (with letterhead of Musikwissenschaftliches Seminar der Universität Würzburg). TLS 3 1960-1965 |
| Box 36, Folder 210 | Reynolds, William. TLS 1 1967 (with autograph addition) |
| Box 36, Folder 211 | Rosenwald, Hans (with letterhead of Chicago Musical College, Chicago). TLS 2 1949 Rostal, Max. |
| Box 36, Folder 212 | Rousseau, Martha and Jean-Jacques. TLS 1 1949 |
| Box 36, Folder 213 | Salzer, Felix. ALS 1 1948 ALS 1 undated |
| Box 36, Folder 214 | Savler, Roberta (with letterhead of Summy-Birchard Company, Evanston, Ill.). TLS 2 1964-1965 |
| Box 36, Folder 215 | Scanlan, John D. (with letterhead of U.S. Embassy, Warsaw). |
| Box 36, Folder 216 | Schabas, Ezra (with letterhead of Royal Conservatory of Music, University of Toronto). TLS 1 1955 |
| Box 36, Folder 217 | Schaefer, Josef (with letterhead of G. Henle Verlag, München). TLS 24 1954-1959 (together with invoices and Jonas's cancelled checks for the purchase of Brahms mss.) |
| Box 36, Folder 218 | Schenk, Erich (with letterhead of Internationaler musikwissenschaftlicher Kongress Wien-Mozartjahr 1956). TLS 2 1955 Schenker, Heinrich see Group I b. Correspondence (From the Schenkers). To Jonas, Oswald. Box 5, f.18. |
| Box 36, Folder 220 | Schmid, Ernst Fritz (with letterhead of Neue Mozart-Ausgabe, Augsburg). TLS 1 1955 |
| Box 36, Folder 221 | Schmidt-Görg, Joseph (with letterhead, Der Direktor des Beethoven-Archivs, Bonn). TLS 1 1961 (carbon copy, signed) |
| Box 36, Folder 222 | Schmidt-Preuss, Dorothea (with letterhead of Die Musik in Geschichte und Gegenwart, Kassel). TLS 1 1963 |
II. Oswald Jonas materials

IIb. CORRESPONDENCE (TO JONAS)

| Box 36, Folder 224 | Schneider, Hans (with letterhead of Musikantiquariat/Musikverlag Hans Schneider, Tutzing über München). TLS 4 1962-1964 Invoice 1965 |
| Box 36, Folder 225 | Schott’s Söhne, B., Verlag, Mainz. 2 contracts 1964 between Jonas and Schott’s Söhne for publication of works by Schubert and Brahms, Urtextausgaben; printed forms, typed and signed by Jonas and the firm |
| Box 36, Folder 226 | Sievers, Gerd (with letterhead of Breitkopf & Härtel, Wiesbaden). TLS 6 1964 |
| Box 36, Folder 227 | Simrock, N., firm, Hamburg. TLS 1 1965 (signed E. v. Kessler, Sekretariat) 1 contract 1963 between Jonas and Simrock for publication of violin/piano version of Brahms, Op. 120 no. 1-2; printed form typed and signed by Jonas and the firm |
| Box 36, Folder 228 | Sittner, Hans (with letterhead of Akademie für Musik und darstellende Kunst, Wien). TLS 8 1948-1964 "Vereinbarung" 1952 between Jonas and the Akademie offering a research grant-in-aid in exchange for public lectures |
| Box 36, Folder 229 | Sparling, Edward J. (with letterhead of Roosevelt College, Chicago). TLS 1 1947 |
| Box 36, Folder 230 | Sternberg, Daniel (with letterhead of School of Music, Baylor University, Waco, Texas). TLS 2 1953-1954 |
| Box 36, Folder 231 | Stockmann, Bernhard (with letterhead of B. Schott’s Söhne, Mainz). TLS 7 1964-1965 |
| Box 36, Folder 232 | Struzl, Paul (with letterhead of Akademische Druck- und Verlagsanstalt, Graz). TLS 1 1949 |
| Box 36, Folder 233 | Stubenrauch, Maria. Printed invitation to a "Hauskonzert" in Vienna, 1963, at which Franz Eibner lectured on Schubert. |
| Box 36, Folder 234 | Szabolcsi, B[ence] (with letterhead of Magyar Tudományos Akademia, Bartók Archivum, Budapest). TLS 1 1963 |
| Box 36, Folder 235 | Tobin, J. Raymond (with letterhead of The Music Teacher & Piano Student), London. TLS 1 1938 |
| Box 36, Folder 236 | Universal-Edition, Wien (see also Harpner, Stefan G.; Hartmann, Ernst; Northwestern University Press, Evanston, Ill.; Schlee, Alfred; and Willnauer, Franz). TLS 2 1959 (signatures not identified) 17 typed letters of agreement (Vereinbarungen) and statements of royalty accounts 1952-1966 for publications by Schenker and Jonas, variously countersigned by Ernst Hartmann, Alfred Schlee, and others, together with ms. notes by Jonas. 12 receipts for royalties 1961-1966 |
| Box 36, Folder 237 | Vetter, Walther. TLS 2 1965 |
II. Oswald Jonas materials

IIb. CORRESPONDENCE (TO JONAS)

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<thead>
<tr>
<th>Box</th>
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<th>Correspondent</th>
<th>Type</th>
<th>Date</th>
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<td>36</td>
<td>238</td>
<td>Violin, Moriz.</td>
<td>ALS 9</td>
<td>undated</td>
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<td>36</td>
<td>240</td>
<td>Wagner, Karl Dieter (with letterhead of N. Simrock, Hamburg).</td>
<td>TLS 6</td>
<td>1963</td>
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<td>36</td>
<td>241</td>
<td>Waldeck, Arthur.</td>
<td>ALS 6</td>
<td>1950-1953</td>
</tr>
<tr>
<td>36</td>
<td>242</td>
<td>Walter, Arnold (with letterheads of Royal Conservatory of Music, University of Toronto).</td>
<td>TLS 1</td>
<td>1952</td>
</tr>
<tr>
<td>36</td>
<td>243</td>
<td>Wasita, Ryszard.</td>
<td>ALS 6</td>
<td>1950-1953</td>
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<td>36</td>
<td>244</td>
<td>Wasserman, Georg.</td>
<td>TLS 1</td>
<td>1965</td>
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<td>36</td>
<td>246</td>
<td>Weisse, Hans</td>
<td>ALS 4</td>
<td>1927-1938</td>
</tr>
<tr>
<td>36</td>
<td>248</td>
<td>Williams, J. Emlyn (with letterhead of Christian Science Monitor, Office of Berlin Correspondent, Berlin).</td>
<td>TLS 1</td>
<td>1934</td>
</tr>
<tr>
<td>36</td>
<td>250</td>
<td>Zagiba, Franz.</td>
<td>APS 1</td>
<td>1956</td>
</tr>
</tbody>
</table>

IIc. CRITICAL AND ANALYTICAL WORKS OF OSWALD JONAS: MANUSCRIPTS AND PUBLISHED EDITIONS

Physical Description: Boxes 37-38

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>Physical Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>1-6</td>
<td>Der Dreiklang, Monatsschrift für Musik. Herausgeber: Oswald Jonas, Felix Salzer. Heft 1-8/9 (April 1937-November 1937/Februar 1938). Unbound copies, some imperfect, lacking Heft 6; with partial proof pages for 8/9. A few issues contain annotations in Jonas's hand.</td>
<td>A complete bound set of Der Dreiklang (no. 3 supplied in photocopy) is shelved in the bookstacks of Special Collections &amp; Archives [SpecColl ML1/D75]. Separate articles by Jonas are also entered below.</td>
</tr>
</tbody>
</table>
Publications and Unpublished Essays by Jonas (arranged by title)


- "Die Analyse im praktischen Unterricht." Der Dreiklang, 4/5 (July / August 1937), 98-105. Photocopy.

- "Ein Auftakt zur Brahmsfeier." Allgemeine Musikzeitung, LX Nr. 1 (6. Januar 1933), 33-34. Complete periodical issue. Together with a reply to this article by Willi Reich, "Brahmsschänder," in 23, Eine Wiener Musikzeitschrift, 10 (15. Mai 1933), 1-5. Photocopy. For further comment see Jonas's "Vorläufer und Nachläufer (ein dokumnetarischer Nachweis)."


- "Ein Bach-Präludium, ein Weg zum organischen Hören." Der Dreiklang 1 (April 1937), 13-17. A revised version of this article was published in Musikerziehung, XX (May 1967), 205-209. Photocopies.


- "Beethoveniana." Der Dreiklang, 6 (September 1937), 148-157. Photocopy.


- "Bemerkungen zu Beethoven's op. 96." Acta Musicologica, XXXVII (1965), 87-91. Offprint, together with 11 leaves of ms. draft in Jonas's hand and in typescript.

- "Bewusstes oder unbewusstes Schaffen?" Der Dreiklang, 2 (May 1937), 53-54. Photocopy.


- "Chopin Handschriften in USA." Typescript draft, 6 leaves with corrections in Jonas's hand, together with a carbon typescript and manuscript notes, 7 leaves.


- "Franz Schubert: Wort und Ton im deutschen Lied." Typescript, two versions of essay in lecture format, with a carbon typescript and with corrections in Jonas's hand, 29 leaves; ms. notes including music, 16 leaves, together with photocopies.


- "The Genius and His Contemporaries." Typescript, 11 leaves with revision in an unidentified hand. Content differs from preceding item.


- "Haydn's Variations in f minor." Typescript, 33 leaves (of which 11 leaves are in photocopy) with revisions in Jonas's hand; three versions in English and two in German; one of the latter in photocopy with a musical example.

| Box 38 , Folder 24 | "Improvisation in Mozarts Klavierwerken." In *Mozart-Jahrbuch 1967* (Salzburg, 1968), 176-181. Offprint, together with 10 typescript leaves of two versions of the article and 2 leaves of typewritten notes; also printed scores of Mozart's Violin Sonata in B flat major, KV 378, and Fantasia in C minor, KV 475. |
| Box 38 , Folder 26 | *Kirnberger Collection, Pieces for Piano* by Johann Philipp Kirnberger, selected and edited from original sources by Oswald Jonas. Plate 5232. Evanston: Summy-Birchard, c1959. Physical Description: 24 pp. |
| Box 38 , Folder 28 | "A Lesson with Beethoven by Correspondence." *Musical Quarterly* XXXVIII (1952), 215-221. Photocopy. |
| Box 38 , Folder 33 | "Mozarts ewige Melodie." *Der Dreiklang*, 3 (Juni 1937), 84-92. Photocopy. "Mozart's Sketch to Symphony K. 504." Typescript and carbon typescript, 16 leaves, with musical examples in Jonas's hand, 4 leaves, and photocopy of Mozart sketch. |
II. Oswald Jonas materials

IIc. CRITICAL AND ANALYTICAL WORKS OF OSWALD JONAS: MANUSCRIPTS AND PUBLISHED EDITIONS...

Box 38, Folder 36
"Musikgeschichte und Kritik." *Allgemeine Musikzeitung*, LIV Nr. 48 (2. Dezember 1927), 1243-1245. Complete periodical issue, with Jonas’s article extensively revised in his hand and another unidentified hand.

Note
This and other early journal articles by Jonas, 1927-38, are the gift of Heribert Esser. See also Appendix.

Box 38, Folder 37

Box 38, Folder 38

Box 38, Folder 39

Box 38, Folder 40

Box 38, Folder 41

Box 38, Folder 42

Box 38, Folder 43
"Das Problem der Durchführung in der Sonate." Carbon typescript, early draft, 5 leaves, dealing with Mozart.

Box 38, Folder 44
"Schumann Handschriften in Amerika." Carbon typescript, 7 leaves, with corrections in Jonas’s hand. Together with 19 leaves of ms. notes, typed and in Jonas's hand, and musical examples; also 31 leaves of photocopies.

Box 38, Folder 45

Box 38, Folder 46

Box 38, Folder 47

Box 38, Folder 48

Box 38, Folder 49

Box 38, Folder 50
"Der Uralinienbegriff und die musikalische Synthese Heinrich Schenkers." Typescript, 3 leaves, with corrections in an unidentified hand.

Box 38, Folder 51
"Die ‘Variationen für eine liebe Freundin’ von Johannes Brahms." *Archiv für Musikwissenschaft*, XII (1955), 319-326. Offprint. Together with 3 typescript and carbon typescript versions in German (40 leaves) and 2 typescript and carbon typescript versions in English (11 leaves). Also 7 leaves of ms. notes in Jonas's hand and 7 leaves of typescript notes by Heribert Esser.

Box 38, Folder 52

Box 38, Folder 53
*Das Wesen des musikalischen Kunstwerks. Eine Einführung in die Lehre Heinrich Schenkers*. Wien: Saturn-Verlag, 1934. Unbound pages (incomplete), with corrections and additions in Jonas’s hand, and interleaved with further notes and lists of proposed corrections. Together with one leaf of typed excerpts from Schenker letters commending Jonas's work. A bound copy is shelved in the bookstacks of Special Collections & Archives [Spec Coll MT6/J6W4].
II. Oswald Jonas materials

IIc. CRITICAL AND ANALYTICAL WORKS OF OSWALD JONAS: MANUSCRIPTS AND PUBLISHED EDITIONS...

Box 38, Folder 54


Box 38, Folder 55


Box 38, Folder 56

“Zeitschriften und Bücher.” Der Dreiklang, 7 (Oktober 1937), 184-188. Photocopy.

Box 38, Folder 57


Box 38, Folder 58


Box 38, Folder 59


Box 38, Folder 60


Box 38, Folder 61

Book reviews by Jonas in Music Library Association Notes, ser. 2, 1947-1961, in photocopy, together with related ms. material. Included are reviews of:

- The Musical Workshop, by Frederick Dorian. IV (September 1947), 463-365.
- Franz Schubert: Die Winterreise; Faksimile-Wiedergabe. XII (September 1955), 632-633.
- Rosalyn Tureck: An Introduction to the Performance of Bach; Ludwig van Beethoven: Sonatas, fingering... by Leo Weiner. XVIII (June 1961), 485-487.

IId. JONAS RESEARCH AND TEACHING MATERIALS

Physical Description: Boxes 39-68

Physical Description: 5 bulleted items

Bach, C. P. E.
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Oswald Jonas memorial collection

Box 39, Folder 1

**Kurze und leichte Clavierstücke mit veränderten Reprisen.**

Scope and Content Note

- Ms. and typescript notes by Jonas for his revision of Otto Vrieslander’s edition (1914) of the Clavierstücke, together with photocopies and excerpts from other editions. Includes Vrieslander’s Nachwort, annotated by Jonas.
- Offprint of Revisionsbericht, 24-page pamphlet (originally from Universal Editions 13311).

Box 39, Folder 2

"Sonate per il cembalo solo." Photocopies of various ms. versions and published editions, 34 leaves.

Bach, Johann Sebastian

Box 39, Folder 3

*Christ lag in Todesbanden... Cantata No. 4. Edited... by Arnold Schering.*


Box 39, Folder 4

*Es erhub sich ein Streit. Cantata no.19.*


Box 39, Folder 5


Box 39, Folder 6

"Ich hatte viel Bekümmernis..." Organ score. Photocopy, 24 leaves, of ms. in Wiener Singakademie. Figured bass symbols added in pencil by Jonas.

Box 39, Folder 7

"Clavierbüchlein für Anna Magdalena Bach." Facsimile pages of the *Grosses Clavierbüchlein* and *Kleines Clavierbüchlein*, from Bach Gesellschaft facsimile volume, 6 photocopy leaves.

Box 39, Folder 8

Kleine Praeludien and Inventionen, selected ms. pages. 9 photocopy leaves and 1 leaf printed facsimile.

Box 39, Folder 9

Das Wohltemperierte Clavier. Praeludien und Fugen [incomplete]. 42 photocopy leaves from ms. in Nationalbibliothek, Wien.

Box 39, Folder 10

Das Wohltemperierte Clavier. Praeludien und Fugen. 14 photocopy leaves of ms., formerly in the Preussische Staatsbibliothek, Berlin

Box 39, Folder 11


Box 39, Folder 12

*Chaconne. Violine.* Plate 7310, Edition Peters. 8 pp., disbound, with annotations in Jonas’s hand

Box 39, Folder 13


Beethoven, Ludwig van

Music arranged by opus number

Box 40, Folder 1


Box 40, Folder 2


Box 40, Folder 3


Box 40, Folder 4


Box 40, Folder 5


Box 40, Folder 6

II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Box 40, Folder 7

Box 40, Folder 8

Box 40, Folder 9

Box 40, Folder 10

Box 40, Folder 11

Box 40, Folder 12

Box 40, Folder 13

Box 40, Folder 14

Box 40, Folder 15

Box 40, Folder 16

Box 40, Folder 17
Sonata. Op. 102, No. 1. Photocopy, 2 leaves, from ms. in the Staatsbibliothek Preussischer Kulturbesitz, Berlin [West].

Box 40, Folder 18

Scope and Content Note
- 1 leaf from bookseller's catalog with photo of ms.: "Erste Seite der Studienblätter zu Op. 106."

Box 41, Folder 1

Box 41, Folder 2

Box 41, Folder 3

Box 41, Folder 4

Box 41, Folder 5

Box 41, Folder 6

Box 41, Folder 7-8

Oswald Jonas memorial collection MS 067 113
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
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<tr>
<td>41, 15</td>
<td>Diabelli Variations. Op. 120. Photocopy, 22 leaves, of selected leaves of ms. in private collection.</td>
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<td>Scope and Content Note</td>
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<td>• Blatt 1, &quot;Thema, Walzer&quot;</td>
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<td>• Blatt 3, 34, 47, 58</td>
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<td></td>
<td>• &quot;Skizzen&quot;</td>
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<tr>
<td>41, 22</td>
<td>[Beethoven]. Photocopies of pages from various mss. Concerning Beethoven</td>
</tr>
<tr>
<td>42, 1</td>
<td>Brahms, Johannes Music arranged by opus number</td>
</tr>
<tr>
<td>42, 5</td>
<td>[Lieder]. Photocopies, facsimiles and early editions of single songs with various opus numbers: 6/1, 14/0, 46/2, 47/4, 64/2, 69/9, 94/4, 95/6, 96/1. Together with ms. notes and sketches in Jonas's hand.</td>
</tr>
</tbody>
</table>
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Box 42, Folder 5

Box 42, Folder 6

Box 42, Folder 7

Box 42, Folder 8

Box 42, Folder 9

Box 42, Folder 10

Box 42, Folder 11

Box 42, Folder 12
Variations and Fugue on a Theme by Handel (for Piano). Op. 24. Photocopy, 20 leaves, of ms. in Library of Congress, Washington, D.C., entitled "Variationen für eine liebe Freundin"; and 22 photocopy leaves of ms. in Darmstadt. (For Jonas's article and ms. notes see Box 38, f. 51).

Box 42, Folder 13

Box 42, Folder 14
Motet, "Es ist das Heil uns kommen her." Op. 29, no. 1. Photocopy of autograph ms., 13 leaves, with photocopies of letters from Brahms to Theodore Avé-Lallement, 10 leaves. Also another set of photocopies at different reduction.

Box 42, Folder 15

Box 42, Folder 16

Box 42, Folder 17

Box 42, Folder 18

Box 42, Folder 19
Waltzes for Piano. Op. 39
Scope and Content Note
• Arrangement for Piano (4 hands): photocopy, 15 leaves, of Stichvorlage ms. (by copyist, with autograph corrections) in Lund Universitetsbiblioteket.
• Arrangement for Piano (2 hands): photocopy, 11 leaves, of autograph ms. in Library of Congress, together with other mss. in photocopy, 32 leaves, and published edition (Leipzig: J. Rieter-Biedermann [n.d.]).

Box 42, Folder 20

Box 42, Folder 21
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Box 42, Folder 22


Box 42, Folder 23
"Die Liebende schreibt." Op. 47, no. 5. Photocopy, 3 leaves, of autograph ms. in private collection (Gerhard Maasz, Switzerland).

Sieben Lieder. Op. 48, nos. 5, 7. Photocopy, 3 leaves, of autograph ms. of no.5 in private collection (Louis Koch, Basel); photocopy, 3 leaves, of autograph ms. of no. 7 in Library of Congress, Washington, D.C.

Box 42, Folder 24
Fünf Lieder. Op. 49, nos. 4, 5. Autograph mss.; facsimile of no. 4, 2 leaves; photocopy, 3 leaves, of no. 5 in Library of Congress, Washington, D.C.

Box 42, Folder 25

Scope and Content Note

Box 42, Folder 26

Scope and Content Note
- Sketches for nos. 1-7, 9-12, 17-18 (lacking no. 13); photocopy, 13 leaves, of ms. in Gesellschaft der Musikfreunde, Wien.

Box 42, Folder 28

Box 43, Folder 1

Box 43, Folder 2

Scope and Content Note
- Photocopies of (a) autograph ms. of Partitur in the Library of Congress, Washington, D.C., and (b) ms. copy (in private collection) of piano/vocal score prepared for engraver, with autograph corrections
- Microfilm and 2 leaves of ms. notes by Jonas.

Box 43, Folder 3

Box 43, Folder 4
II. Oswald Jonas materials

IIId. JONAS RESEARCH AND TEACHING MATERIALS

Oswald Jonas memorial collection

Box 43, Folder 5

Box 43, Folder 6

Box 43, Folder 7

Box 43, Folder 8

Box 43, Folder 9

Box 43, Folder 10

Box 43, Folder 11

Box 44, Folder 1

Box 44, Folder 2

Box 44, Folder 3

Box 44, Folder 4

Box 44, Folder 5

Box 44, Folder 6

Box 44, Folder 7

Box 44, Folder 8

Box 44, Folder 9

Box 45, Folder 1
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Oswald Jonas memorial collection

Box 45, Folder 2


Box 45, Folder 3


Physical Description: 15pp.

Box 45, Folder 4

Sechs Lieder. Op. 97. Photocopy, 6 leaves, and facsimile of autograph ms. of nos. 3-5 (in the Stadtbibliothek, Wien) and 6 (in private collection, West Germany).

Box 45, Folder 5


Box 45, Folder 6


Box 45, Folder 7


Box 45, Folder 8


Box 45, Folder 9


Box 45, Folder 10


Box 45, Folder 11


Box 45, Folder 12


Box 45, Folder 13


Box 45, Folder 14


Hungarian Dances. WoO 1. Photocopy of autograph ms. of Brahms's transcription for orchestra of nos. 1 and 3, in Stanford University Music Library, Stanford.


Deutsche Volkslieder. WoO 32. Photocopies of mss. and of Brahms's corrected proofs.


Deutsche Volkslieder. WoO 32. Collected typescript and ms. notes in Jonas's hand, with photocopies.


II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

| Box 48, Folder 16 | Schenker, Heinrich. "Reminiscences of Brahms," English translation [by Jonas?] of portions of "Erinnerungen an Brahms." Typescript, 4 leaves. See also Box 16, f.4. |

Jonas's Work in Progress, with Source Materials on Brahms

| Box 49, Folder 1-6 | Collected ms. and typescript notes by Jonas, with photocopied materials on Brahms. |
| Box 49, Folder 7 | Ms. notes by Jonas on Brahms holdings in Gesellschaft der Musikfreunde, Wien, and Staats- und Universitätsbibliothek, Hamburg. |
| Box 49, Folder 8 | Collected photocopies of contemporary letters concerning Brahms. |
| Box 50, Folder 1-6 | Typed transcripts of source material for a projected work by Jonas on Brahms. |
| Box 50, Folder 7 | Typescript and ms. notes by Jonas, with outline for a projected work on Brahms. |
| Box 50, Folder 8 | Lists (compiled by Jonas) and annotated photocopies showing locations of Brahms manuscripts. |
| Box 50, Folder 9 | [Sketches by Brahms] Photocopies of various manuscripts. |
| Box 50, Folder 10 | [Sketches by Brahms] Notes (in Jonas's hand) on Brahms manuscripts. |


| Box 50, Folder 11 | Brahms concert programs and related source material. |

Scope and Content Note


II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Oswald Jonas memorial collection

Box 50, Folder 14

Brahms Editions Projected by Jonas

Box 51, Folder 1

Box 51, Folder 2

Bruckner, Anton

Box 51, Folder 3

Chopin, Frédéric

Box 52, Folder 1

Box 52, Folder 2

Box 52, Folder 3

Box 52, Folder 4

Box 52, Folder 5
Typescript and ms. notes in Jonas's hand concerning Chopin. Together with printed material.

Clementi, Muzio

Box 52, Folder 6

Deutsch, Otto Erich

Box 52, Folder 7
Ms. notes in Jonas's hand concerning the Deutsch-Schenker correspondence, with obituary of Deutsch by Walter Gerstenberg and other memorabilia.

Box 52, Folder 8
Articles by Deutsch, including those reprinted (for his 80th birthday), in *Österreichische Musikzeitschrift*, Jahrg. 18, no. 9 (September, 1963), 405-449.

Eibner, Franz

Box 52, Folder 9
Eight published articles, including an account (1965) of the Heinrich Schenker seminar at the Akademie für Musik und darstellende Kunst, Wien; programs of organ recitals by Eibner; and related material. (See also, Box 58 f.6.)

Federhofer, Hellmut

Box 52, Folder 10
Five published articles, 1956-1974. Offprint or photocopy. (See also Box 48 f.3, 58 f.9-11, and 60 f.3.)

Fröhlich, Theodor

Box 52, Folder 11

Füssl, Karl Heinz

Box 52, Folder 12

Furtwängler, Wilhelm

Box 52, Folder 13

Box 52, Folder 14
Program of Furtwängler memorial service, Heidelberg, 1954, with newspaper clippings and typed excerpts by and about Furtwängler, including a few relating to Schenker.

Geiringer, Karl
II. Oswald Jonas materials

IIId. JONAS RESEARCH AND TEACHING MATERIALS

Box 52, Folder 15

Box 52, Folder 16
Glock, Christoph Willibald von

Box 53, Folder 1
Halm, August

Handel, George Frideric
Box 53, Folder 2
Italian Duets. Photocopies of ms. or published editions of selected duets.

Box 53, Folder 3
"Israel in Aegypten." 2 leaves carbon typescript. Together with 1 leaf of music headed "No. 5, Takt 1-5." Also photocopy of Handel's will.

Saul. For score annotated by Brahms, see Box 50 f.13.

Box 53, Folder 4

Haydn, Joseph
Box 53, Folder 5
Symphony No. 94 ("The Surprise"). Photocopy of autograph ms. fragments (end of first and beginning of second movement) in the Library of Congress, Washington, D.C.

Box 53, Folder 6

Box 53, Folder 7

Box 53, Folder 8

Box 53, Folder 9

Box 53, Folder 10

Box 53, Folder 11

Box 53, Folder 12

Box 53, Folder 13

Box 53, Folder 14

Box 53, Folder 15

Box 53, Folder 16
<table>
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<tbody>
<tr>
<td>Box 53, Folder 18</td>
<td>Photocopies of manuscripts and early published editions of various works for the piano, in the Nationalbibliothek, Wien, etc.</td>
</tr>
<tr>
<td>Box 53, Folder 21</td>
<td>Ms. notes on Haydn in Jonas's hand, together with newspaper clippings largely concerning Hoboken's work.</td>
</tr>
<tr>
<td>Box 54, Folder 4</td>
<td>Die Zauberflöte. K. 620. La Clemenza di Tito. K. 621. Photocopies of autograph sketches in the Upsala University Library.</td>
</tr>
<tr>
<td>Box 54, Folder 6</td>
<td>&quot;Das Veilchen&quot; (Goethe). Song. K. 476. Photocopy of autograph ms. and Alfred Einstein essay from the Reichner facsimile (1936).</td>
</tr>
<tr>
<td>Box 54, Folder 7</td>
<td>Requiem in D minor. K. 626. Photocopy of portion of ms. of Dies irae.</td>
</tr>
<tr>
<td>Box 54, Folder 10</td>
<td>String Quintet in G minor. K. 516. Photocopy of autograph ms. formerly in the Preussische Staatsbibliothek, Berlin.</td>
</tr>
<tr>
<td>Box 54, Folder 11</td>
<td>String Quintet in D major. K. 593. Photocopy, 2 leaves, of autograph ms., beginning of Allegro.</td>
</tr>
<tr>
<td>Box 54, Folder 12</td>
<td>Solo Piano Works</td>
</tr>
<tr>
<td>Box 54 , Folder 15</td>
<td>Piano Sonata in F major. K. 300k (332). Photocopy of autograph ms. in the Scheide collection, Princeton University.</td>
</tr>
<tr>
<td>Box 54 , Folder 17</td>
<td>Fantasia for Piano in C minor. K. 475. Photocopy of 1 leaf of ms. copy formerly in private collection, together with microfilm.</td>
</tr>
<tr>
<td>Box 55 , Folder 1</td>
<td>Violin Sonata in C major. K. 296. Photocopy (incomplete) of autograph ms. in the New York Public Library.</td>
</tr>
<tr>
<td>Box 55 , Folder 3</td>
<td>Violin Sonata in G major-minor. K. 373a (379). Photocopy of autograph ms. together with photocopies of mss. of other violin sonatas.</td>
</tr>
<tr>
<td>Box 55 , Folder 4</td>
<td>Violin Sonata in E flat major. K. 374f (380). Photocopy of autograph ms. in the collection of Louis Koch.</td>
</tr>
<tr>
<td>Box 55 , Folder 14</td>
<td>Miscellaneous Jonas working materials concerning Mozart, including photocopies (fragmentary) of mss. and published editions, with notes in Jonas's hand.</td>
</tr>
</tbody>
</table>
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Scope and Content Note

Materials under this heading were collected by Jonas for proposed publications by or about Heinrich Schenker; Jonas's compilations and arrangement are preserved.

Box 55, Folder 16


Schenker, Heinrich

Box 56, Folder 1

List of performances by Schenker or performances of Schenker's music.

Typescript compilation by Jonas. 3 leaves.

Box 56, Folder 2

Schenker. Materials largely relating to Der freie Satz: typescript outline of "Urfassung 1915-1919;" other Jonas ms. notes, including Vortrag material.


Box 56, Folder 3

Jonas, Oswald. Typescript drafts and gallery proofs for "Schenker, Heinrich."

Die Musik in Geschichte und Gegenwart, XI (1963), cols. 1670-1672.

Box 56, Folder 4


Box 56, Folder 5


Box 56, Folder 6

Jonas, Oswald. "Die Kunst des Vortrags nach Heinrich Schenker."


Box 57, Folder 1

[Schikowsky]. "Entwurf einer 'Lehre von Vortrag" [compiled by O. Jonas]. Draft outline, typed, with corrections in Jonas's hand. 38 numb. leaves, with 1 additional leaf inserted. (For Schenker's original draft, see Box 18, f.10; for illustrations prepared for Jonas outline, see Box 33, f.4).

Box 57, Folder 2


Box 57, Folder 3

Jonas, O. Ms. notes in Jonas's hand for a projected publication of Schenker's Die Kunst des Vortrags, with photocopy excerpts from published editions of Chopin, Brahms, and Mozart containing performance annotations by Schenker.

Box 57, Folder 4

Jonas, O. "Heinrich Schenker." Lectures by Jonas, 1936-[1968], in German and English, typescripts; together with other typed material and ms. notes in Jonas's hand.

Box 57, Folder 5


Box 58, Folder 1

Publications by Others about Schenker


Note

* Acquisition after 1978.
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

|                  | Note
|                  | *Acquisition after 1978.*


| Box 58, Folder 4 | Cube, Felix von. Materials, largely prepared by Cube, from the Heinrich-Schenker-Akademie (formerly Schenker-Institut), Hamburg. 6 Urlinie analyses (5 signed by Cube), 1 announcement [ca. 1932], 1 newspaper clipping 1952.


| Box 58, Folder 7 | Elias, Angi. "Choral-Studien bei Heinrich Schenker" [ca. 1930]. Typescript, 5 leaves, with corrections and annotations in several hands.

|                  | Note
|                  | *Acquisition after 1978.*


|                  | Note
|                  | *Acquisition after 1978. See also Appendix.*

|                  | Note
|                  | *Acquisition after 1978. See also Appendix.*

|                  | Note
|                  | *Acquisition after 1978. See also Appendix.*


Box 58, Folder 15


Box 58, Folder 16


Box 58, Folder 17


Box 58, Folder 18


Box 58, Folder 19


Note
*Acquisition after 1978. See also Appendix.

Box 58, Folder 20


Note
*Acquisition after 1978. See also Appendix.

Box 58, Folder 21


Note
*Acquisition after 1978. See also Appendix.

Box 58, Folder 22


Box 58, Folder 22


Excerpts Compiled by Jonas for Proposed Schenker Biography

Box 59, Folder 1-2

Jonas, Oswald. "Quellen zur Schenker Biographie." Typescript, together with ms. notes by Jonas of excerpts from the Schenker Tagebücher, and drafts of lectures on Schenker.

Box 59, Folder 3


Box 59, Folder 4


Box 59, Folder 5

Furtwängler, Wilhelm. Typed excerpts by Jonas of Furtwängler letters to others concerning Schenker.

Box 59, Folder 6


Box 59, Folder 7


Box 59, Folder 8

Harden, Maximilian. "Harden an Schenker." Typed transcripts by Jonas, with inventory and photocopies of ms. originals.

Box 59, Folder 9

[Concerning Harmonielehre.] Typed transcripts by Jonas and photocopies of correspondence with Schenker concerning the original publication of Harmonielehre (1906). (For materials on Jonas's English edition [1954], see Box 18).

Box 59, Folder 10

Liliencron, Detlev von. Typescript and photocopies concerning Liliencron and Schenker's "Wiegenlied" (Op. 3, no. 2).

Box 59, Folder 11

Messchaert, Johannes. Typescript and ms. excerpts from Die Zeit (1896) and from Schenker's Tagebücher (1909) concerning performances by Messchaert.
II. Oswald Jonas materials

IId. JONAS RESEARCH AND TEACHING MATERIALS

Box 59, Folder 12

[Concerning "die Moderne."] Comments by Schenker on Schoenberg, Strauss, Brahms, and on the future of music. Typed excerpts from Schenker's letters to Violin.

Box 59, Folder 13

Paumgartner, Bernhard. Typed excerpts from Schenker's Tagebücher and from letters and reviews by Paumgartner. With photocopies.

Box 59, Folder 14


Box 59, Folder 15

Rudorff, Ernst. Inventory in Jonas's hand of correspondence between Rudorff and Schenker.

Schoenberg, Arnold

Box 60, Folder 1


Box 60, Folder 2

Photocopies of excerpts from publications by or concerning Schoenberg, together with typescript and photocopies of Schoenberg letters to Schenker.

Box 60, Folder 3


Box 60, Folder 4


Schubert, Franz

Box 60, Folder 5


Box 60, Folder 6


Box 60, Folder 7


Box 60, Folder 8


Box 60, Folder 9


Box 60, Folder 10

Lieder. D. 705, D. 917. Photocopies of autograph mss. of version of "Gesang der Geister über den Wassern" (D. 705) and of "Das Lied im Grünen" (D. 917) in Stanford University Music Library, Stanford, California, together with fragmentary notes in Jonas's hand.

Box 60, Folder 11


Box 60, Folder 12

Symphony in B minor ("Unfinished"). D. 759. Notes in Jonas's hand, with selected leaves of photocopies.

Box 60, Folder 13


Box 60, Folder 14


Schumann, Robert

Box 60, Folder 16


Box 60, Folder 17

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<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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<tr>
<td>60</td>
<td>19</td>
<td>Weingartner, Felix. Photocopy of autographed cover and one inside page of program, Berlin Philharmonic concert in Vienna, 5 April 1897.</td>
</tr>
<tr>
<td>61</td>
<td>1</td>
<td>Jonas, Oswald. [&quot;Aus der Werkstatt des Komponisten&quot;]. Typescript (untitled) for illustrated lecture, with revisions in Jonas's hand.</td>
</tr>
<tr>
<td>61</td>
<td>2</td>
<td>Jonas, O. &quot;Theorie und Praxis-aus der Werkstatt der Meister.&quot; Typescripts for illustrated lecture, two versions, with revisions and notes in Jonas's hand.</td>
</tr>
<tr>
<td>61</td>
<td>3</td>
<td>Jonas, O. [&quot;Von chinesischer Musik&quot;]. Typescript (untitled), with versions in German and English, and other notes in Jonas's hand.</td>
</tr>
<tr>
<td>61</td>
<td>4</td>
<td>Jonas, O. &quot;Von der Wiederholung in der Musik.&quot; Typescript of lecture, revised in Jonas's hand.</td>
</tr>
<tr>
<td>61</td>
<td>5</td>
<td>Jonas, O. &quot;Der Weg zu einer umfassenden Theorie des Rhythmus.&quot; Typescript and ms. notes for lecture.</td>
</tr>
<tr>
<td>61</td>
<td>6</td>
<td>Jonas, O. &quot;Words and Music in German Songs.&quot; Typescript of lecture dated 1954. Includes musical examples that are not related to the lecture.</td>
</tr>
<tr>
<td>61</td>
<td>7</td>
<td>Jonas, O. &quot;On some Revision and Improvement of Our Teaching Theory of Music.&quot; Typescript.</td>
</tr>
<tr>
<td>61</td>
<td>8</td>
<td>Notes and partial drafts for various Jonas lectures and projected essays; typescript and ms. in Jonas's hand.</td>
</tr>
<tr>
<td>61</td>
<td>9</td>
<td>Miscellaneous Jonas teaching materials, including photocopies.</td>
</tr>
<tr>
<td>62</td>
<td>1</td>
<td>Counterpoint instruction: photocopies of examples selected from music mss.</td>
</tr>
<tr>
<td>62</td>
<td>2</td>
<td>Harmony exercises; student papers. Typescript and ms. materials.</td>
</tr>
<tr>
<td>62</td>
<td>3</td>
<td>Music theory exercises submitted by Jonas students.</td>
</tr>
<tr>
<td>62</td>
<td>4</td>
<td>Exhibit materials. Facsimiles and photocopies of pages of music mss.</td>
</tr>
<tr>
<td>62</td>
<td>5</td>
<td>Koch-Floersheim Sammlung. &quot;Inhaltsverzeichnis&quot; excerpted from a publication concerning the Louis Koch/Georg Floersheim manuscript collection, Basel (now dispersed), with other notes by Jonas.</td>
</tr>
<tr>
<td>63</td>
<td>1-3</td>
<td>Clipping files. Newspaper and periodical excerpts and photocopies concerning music, musicians, and music library collections.</td>
</tr>
<tr>
<td>63</td>
<td>4</td>
<td>Excerpts from 19th-century music periodicals. Photocopies of criticism and announcements of concerts.</td>
</tr>
<tr>
<td>63</td>
<td>5</td>
<td>Photocopy excerpts of published music by Ignaz Brüll, Stephen Fry, Robert Fuchs, and others.</td>
</tr>
<tr>
<td>63</td>
<td>6-8</td>
<td>Photocopies of selected portions of ms. and published scores used by Jonas in teaching.</td>
</tr>
<tr>
<td>64-66</td>
<td></td>
<td>Slide and Microfilm Collection. Approximately 2200 slides, 130 microfilm reels, and 110 unmounted frames (cut from microfilms) of music manuscripts and published editions of C. P. E. Bach, J. S. Bach, Beethoven, Brahms, Chopin, Handel, Haydn, Mozart, Schenker, Schubert, Schumann, R. Strauss, and Weber. Included are slides of published editions containing Schenker's ms. annotations and analyses, as well as editions of Schenker's writings and ms. leaves of correspondence of Schenker and others. Also included are slides of portraits and slides of art and architecture. Microfilm reels usually indicate the library holding the manuscript, but slides often do not. Jonas's internal order is preserved, often pertaining to comparisons, relationships, or the theme of a lecture.</td>
</tr>
<tr>
<td>68</td>
<td></td>
<td>Brahms materials. Approximately 850 slides and 40 microfilm reels of Brahms manuscripts, sketches, and published editions. Jonas's arrangement preserved.</td>
</tr>
</tbody>
</table>
II. Oswald Jonas materials

IIId. JONAS RESEARCH AND TEACHING MATERIALS

II e. OSWALD JONAS: BIOGRAPHICAL MATERIALS.

Physical Description: Box 69

<table>
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<tr>
<th>Box 69, Folder 1</th>
<th>Jonas family documents.</th>
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<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>• 6 documents concerning Oswald Jonas (Geburtszeugnis, 1938; Heimatschein, 1935; U.S. certificate of naturalization, 1944, and other papers)</td>
</tr>
<tr>
<td></td>
<td>• 1 document concerning Edith Schreier Jonas (certificate of naturalization, 1944)</td>
</tr>
<tr>
<td></td>
<td>• 1 document concerning Olga Jonas, Vienna, 1965</td>
</tr>
</tbody>
</table>

| Box 69, Folder 2 | Biographical articles concerning Jonas. Proofs, photocopies and typescripts of entries in Die Musik in Geschichte und Gegenwart, Grove and other publications, together with a Curriculum Vitae [ca. 1940] and list of references, all revised in Jonas's hand. 10 leaves of printer's proofs, photocopies, and typescript, 1936-1971. |


| Box 69, Folder 4 | Stern'sches Konservatorium der Musik, Berlin. Prospekt, 1932. 16 pp. Lists Jonas as teacher of "Kontrapunkt und Fuge." |

| Box 69, Folder 5 | "Verzeichnis der wichtigeren Artikel und Vorträge von Oswald Jonas seit 1938." Typescript, with other lists of publications and lectures. |

| Box 69, Folder 6 | Lists of names of scholars attending Jonas's seminars in Vienna and Tübingen, 1960-63. Manuscript, in the hands of those attending. Together with a list in Jonas's hand of his colleagues in Germany. |

| Box 69, Folder 7-9 | Reviews, announcements, and publicity clippings concerning books, public lectures, master classes, and performances by Jonas. |

<table>
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<tr>
<th>Box 69, Folder 10</th>
<th>Letters of Recommendation for Jonas</th>
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</thead>
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<tr>
<td></td>
<td>Furtwängler, Wilhelm. 3 TLS 1931, 1933, 1954.</td>
</tr>
<tr>
<td></td>
<td>Sandresky, Clemens (School of Music, Salem College). TLS 1962, typed on form. Photocopy.</td>
</tr>
<tr>
<td></td>
<td>Weisse, Hans. ALS 1930 (written in Vienna, but with pasteover identifying Weisse's later positions in New York at the Mannes School and Columbia University).</td>
</tr>
</tbody>
</table>

| Box 69, Folder 17 | Letters of acknowledgment (a few to Jonas, but largely addressed to the publishers, Saturn-Verlag, Wien) from libraries and academic institutions to which copies of Jonas's Das Wesen des musikalischen Kunstwerks were sent. 13 letters and 3 postcards, typed and handwritten, variously signed by library directors and others, 1934-1936. |


| Box 69, Folder 19 | Cards for memberships in musical societies held by Jonas, 1958-59. |

III. Moritz Violin materials
III. Moriz Violin materials

IIIA. CORRESPONDENCE (FROM VIOLIN)

Physical Description: Box 70

Box 70, Folder 1
Unidentified recipient.
- ALU undated (drafts, ca. 1900, written on Dresden hotel stationery)

Box 70, Folder 2
Cube, Felix von [i.e., Felix-Eberhard von Cube].
- ALS 1 1931 (draft?) concerning founding of Cube's Schenker Institut in Hamburg

Jonas, Oswald see Jonas Correspondence, Letters from Violin, Box 36, f. 238.

Box 70, Folder 3
Rosenthal, Moriz.
- ALU 1 undated (unfinished draft)

Schenker, Heinrich see Schenker Correspondence, Letters from Violin, Box 14, f. 45.

Box 70, Folder 4
Violin, Frau ____ (Moriz's mother).
- ALS 2 undated [ca. 1899-1900]-[1915?]

Box 70, Folder 5
Violin, Eduard (Moriz's brother).
- ALS 3 1889-1890

IIIB. CORRESPONDENCE (TO VIOLIN)

Physical Description: Box 70

Box 70, Folder 6
d'Albert, Eugen.
- ALS 1 1904

Box 70, Folder 7
Beer, Berta Lahn.
- ALS 1 1939

Box 70, Folder 8
Billroth, Else [?].
- ALS 1 1905

Box 70, Folder 9
Brüll, Ignaz.
- APS 2 1897

Box 70, Folder 10
Buxbaum, Friedrich.
- ALS 1 1948
- TLS 1 1948

Box 70, Folder 11
Cube, Felix von [i.e. Felix-Eberhard von Cube].
- ALS 1 undated [1931]
- ALS 2 1931

d'Albert, Eugen. See above, filed under "A"

Box 70, Folder 12
Ehrlich, Theodore (with letterhead of Steinway & Sons, Hamburg).
- TLS 1 1933

Box 70, Folder 13
Federhofer, Hellmut (includes letterhead of Musikwissenschaftliches Institut der Universität, Graz).
- ALS 2 1949

Box 70, Folder 14
Foerster, Josef Bohuslav.
- ALS 1 1937

Box 70, Folder 15
Frankfurter, Albert (with letterhead of Ungarische Seeschiffahrts-Actien-Gesellschaft "Adria").
- TLS 1 1904

Box 70, Folder 16
Fuchs, Robert.
- APS 2 1896-1903

Box 70, Folder 17
Furtwängler, Wilhelm.
- ALS 1 1920
- TLS 1 1934 (letter of recommendation)

Box 70, Folder 18
Genossenschaft der bildenden Künstler Wiens, Wien.
- ALS 1 1903 (signatures not identified)

Box 70, Folder 19
Hammerl, Lissy (and others).
### III. Moriz Violin materials

#### IIIb. CORRESPONDENCE (TO VIOLIN)

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<thead>
<tr>
<th>Box 70, Folder 20</th>
<th>Heide, Martha von der.</th>
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<td>ALS 1 1933 (to Valerie Violin)</td>
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<th>Box 70, Folder 20a</th>
<th>Hilbrandt, F.</th>
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<th>Box 70, Folder 21</th>
<th>Hochgrassl, Wilhelm.</th>
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<td>ALS 1 1933</td>
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<tr>
<th>Box 70, Folder 22</th>
<th>Ilse, Hubert.</th>
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<td>ALS 1 1933</td>
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<tr>
<th>Box 70, Folder 23</th>
<th>Jonas, Oswald see Jonas Correspondence, Letters to Violin, Box 36 f. 65.</th>
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<th>Box 70, Folder 24</th>
<th>Klengel, Julius.</th>
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<td>ALS 1 1904</td>
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<tr>
<th>Box 70, Folder 25</th>
<th>Löwe, Ferdinand von (with letterhead of Wiener Konzert-Verein, Wien)</th>
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<td>ALS 1 1905</td>
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<th>Box 70, Folder 26</th>
<th>Mandyczewski, Eusebius.</th>
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<td>APS 1 1899</td>
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<tr>
<th>Box 70, Folder 27</th>
<th>Mengelberg, Willem (with letterhead of Concertgebouw, Amsterdam).</th>
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<tr>
<td></td>
<td>ALS 1 1938 (to Eva Violin, Moriz's daughter)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 28</th>
<th>Messchaert, Johannes.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1904</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1904</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 29</th>
<th>Monteux, Pierre.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1947*</td>
</tr>
</tbody>
</table>

**Note**

*Acquisition after 1978. See also Appendix.*

<table>
<thead>
<tr>
<th>Box 70, Folder 30</th>
<th>Oppel, Reinhard.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1931</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 31</th>
<th>Pálffy, _____, Comtesse.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ANU 1 undated (written on calling card)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 32</th>
<th>Pollak, Egon.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1933</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 33</th>
<th>Reznicek, Emil Nikolaus von.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1906</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 34</th>
<th>Schenker, Heinrich see Schenker Correspondence, Letters to the Violins, Boxes 6, 7, 8.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 35</th>
<th>Schmidt, Franz.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 undated</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1903</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 36</th>
<th>Schoenberg, Arnold.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>TLS 2 1939-1950* (1939 letter on behalf of Violin addressed &quot;To Whom It May Concern&quot;)</td>
</tr>
</tbody>
</table>

**Note**

*Acquisition after 1978. See also Appendix.*

Photocopies of:

- ALS 4 1902-1949
- APS 2 1902-1904
- TLS 2 1940-1949

<table>
<thead>
<tr>
<th>Box 70, Folder 37</th>
<th>Schroeder, Oswald.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ALS 1 1933</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 70, Folder 37</th>
<th>Sessions, Roger (with letterhead of Department of Music, University of California, Berkeley).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Oswald Jonas memorial collection **MS 067**
III. Moriz Violin materials

IIIb. CORRESPONDENCE (TO VIOLIN)

<table>
<thead>
<tr>
<th>Box 70, Folder 38</th>
<th>TLS 1 1949</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Stuart, R. E. (with letterhead of St. Louis Institute of Music, St. Louis).</td>
</tr>
<tr>
<td></td>
<td>TLS 1 1940 (photocopy)</td>
</tr>
<tr>
<td>Box 70, Folder 39</td>
<td>TLS 1 undated (written on calling card)</td>
</tr>
<tr>
<td></td>
<td>Thorsch, Madame Edouard.</td>
</tr>
<tr>
<td></td>
<td>TPS 1 1921 (signature not identified)</td>
</tr>
<tr>
<td>Box 70, Folder 41</td>
<td>Verein zur Abhaltung akademischer Vorträge für Damen, Wien.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1898 (signature not identified)</td>
</tr>
<tr>
<td>Box 70, Folder 42</td>
<td>Violin, Carl Raphael (Moriz Violin’s son).</td>
</tr>
<tr>
<td></td>
<td>ALS 1 undated [ca. 1925]</td>
</tr>
<tr>
<td>Box 70, Folder 43</td>
<td>Vrieslander, Otto.</td>
</tr>
<tr>
<td></td>
<td>ALS 1 1912</td>
</tr>
<tr>
<td>Box 70, Folder 44</td>
<td>Walter, Bruno.</td>
</tr>
<tr>
<td></td>
<td>TLS 2 1951*-1953</td>
</tr>
<tr>
<td></td>
<td>*Acquisition after 1978. See also Appendix.</td>
</tr>
</tbody>
</table>

| Box 70, Folder 45 | TLS 1 1934 (letter of recommendation) |
| Box 70, Folder 46 | Webb, O. W. (with letterhead of Army Service Forces, Camp Beale, California). |
|                   | TLS 1 1945 |
| Box 70, Folder 47 | Weisse, Hans. |
|                   | ALS 7 1912-1935 |
|                   | ALS 4 undated [3 letters ca. 1912, 1 letter 1931] |
|                   | 1 ms. fragment of music undated |
| Box 70, Folder 48 | Wittgenstein, Poldy. |
|                   | ANU 1 1900 (written on calling card) |
| Box 70, Folder 49 | Wolzogen, Ernst von. |
|                   | ALS 1 1902 |
|                   | Wedding announcement, Ernst von Wolzogen and Elsa Semann zur Mangern, 1902 (printed and hand illustrated; designed by Franz H. Ehmcke) |
| Box 70, Folder 49a | Zeigler, L. |
|                   | APS 1 undated [1917?] |

Illc. WORKS BY AND ABOUT MORIZ VIOLIN, WITH RELATED MEMORABILIA

Physical Description: Box 70

| Box 70, Folder 49a | Violin, Moriz. *Die Zustände an der k.k. Akademie für Musik und darstellende Kunst. Ein offenes Wort über die Leiter der Anstalt Herren v. Wiener und Bopp.* Wien: Im Selbstverlage, 1912. 34 pp. Photocopy. Published by Violin at the time of his resignation from the Akademie (see also Box 70 f.59). Mentions Schenker. * |
|                   | Note |
|                   | *Acquisition after 1978. See also Appendix. |

| Box 70, Folder 50 | Violin, Moriz. War diary written on the Eastern Front, 9 June-11 August [1915]. 16 ms. leaves in Violin’s hand. |

| Box 70, Folder 51 | Violin, Moriz. *"My Personal Recollections of Johannes Brahms."* 14 leaves of ms. in English and 12 leaves in German, all in Violin’s hand, together with two earlier drafts, and with photocopy of a typescript of the English version |

  Physical Description: (10 leaves).
III. Moriz Violin materials

IIIc. WORKS BY AND ABOUT MORIZ VIOLIN, WITH RELATED MEMORABILIA

Box 70, Folder 52


Box 70, Folder 53

Violin, Moriz. "Zu Dr. Heinrich Schenker's 50ten Geburtstage." Essay for a proposed Festschrift volume [1918]. 20 ms. leaves in Violin's hand, in bound notebook, the remainder blank.

Box 70, Folder 54

Violin, Moriz. [Obituary of Heinrich Schenker.] Typescript, 3 leaves, signed "M. V." Original and carbon, the latter with extensive corrections, in part in the hand of Jeanette Schenker [1935]. Together with a clipping of an abridgment of the corrected version published in a Vienna newspaper, headed "(Zur Erinnerung an Heinrich Schenker.)"

Box 70, Folder 55


Box 70, Folder 56

Brahms-Abend... Kammersängerin Alice Barbi, zu Gunsten eines... Brahms Denkmales. Wien, 30. März 1898. Souvenir program, with lithographic portrait of Brahms.

Biographical Materials concerning Violin

Box 70, Folder 57

Violin, Moriz. [Biographical sketch compiled by Clifford Wurfel from conversations with Violin's daughter, Eva Windsor, April, 1981.] 1 leaf typescript, with later ms. additions. Together with a newsletter announcing a master class by Violin in San Francisco, 1941.

Box 70, Folder 58

Violin, Moriz. Notes in Jonas's hand on Violin's career, pianistic technique and teaching method. 6 ms. leaves. Together with 3 newspaper clippings, 2 containing obituaries of Violin [1956].

Box 70, Folder 59

Akademie für Musik und darstellende Kunst, Wien. Documents relating to Violin's teaching appointment:

Scope and Content Note
- Letter appointing Violin to the position of Lehrer in den Ausbildungsklassen für Klavier, 1909.
- Testimonial expressing regret at Violin's impending resignation from the Akademie, 1912. Signed by R. Heuberger, E. Mandyczewski, C. Pruhasha, H. Steiner, and many others.

Box 70, Folder 60

Gesellschaft der Musikfreunde, Wien. Documents relating to Violin:

Scope and Content Note
- Letter of award, Brahms prize for composition, 1894.
- 2 documents concerning appointment as Ausbildungslehrer für Klavier, 1908.

Box 70, Folder 61


Box 70, Folder 62


Box 70, Folder 63


Box 70, Folder 64

Reviews of performances by Violin in Hamburg; newspaper clippings and programs, 1922-1933.

Box 70, Folder 65

Reviews of performances by the Violin-van den Berg-Buxbaum trio in Berlin; newspaper clippings, 1926.
III. Moriz Violin materials

IIIc. WORKS BY AND ABOUT MORIZ VIOLIN, WITH RELATED MEMORABILIA

Box 70, Folder 66

Letters of Recommendation for Violin

Box 70, Folder 67
Busoni, Ferruccio. ALS 1900, addressed to "Sehr verehrter Herr Kapellmeister."

Box 70, Folder 68
Furtwängler, Wilhelm. TLS 1934. Photocopy (for original see Box 70 f.17).

Box 70, Folder 69
Goldschmidt, Adalbert von. ALS undated [1900?] to Arthur Nikisch, introducing Violin.

Box 70, Folder 70
Schalk, Franz. ALS undated [1900?] to Richard Strauss, introducing Violin.

Box 70, Folder 71
Schoenberg, Arnold. Letters on behalf of Violin.

TLS 1939, addressed "To Whom It May Concern." Typed transcript, mimeographed. (For original see Box 70, f.35)

Photocopies of:

TLS 1939, addressed to the Coordinating Committee for German Refugees, San Francisco

Printed version of letter to Alfred Hertz 1939 (as translated and published in Schoenberg’s Letters, ed. E. Stein. London, Faber [1964], pp. 203-204)

Box 70, Folder 72
Walter, Bruno. TLS 1934. Photocopy (for original see Box 70, f.44).

Box 70, Folder 73
Violin. Miscellany.

Scope and Content Note

- Typescript verses for Violin’s birthday, 1936, signed “Schmidibumpfel”
- 2 ms. fragments of music
- 2 envelopes/covers addressed to Violin, undated. (For caricature of Violin by Schenker found with these fragments, see Box 6 f.1)

IV. Other Correspondence

CORRESPONDENCE EXCLUDING SCHENKER, JONAS, AND VIOLIN

Physical Description: Box 71

Box 71, Folder 1
Anders, Mariedi.

TLU 1 1963 (to Norman Fromm; carbon typescript)

Box 71, Folder 2
Barnes, Richard G. (with letterhead of Northwestern University Press, Evanston, Ill.).

TLS 1 1969 (to Elena Hift, Universal-Edition, Wien; photocopy)

Box 71, Folder 3
Bell, Alice M. (secretary to Marguerite T. Doane).

TLU 1 1954 (to G. Henle Verlag, München; typescript copy)

Box 71, Folder 4
Bente, Hella (with letterhead of Sekretariat Elly Ney, Bonn).

TLS 1 1934 (to Saturn-Verlag, Wien)

Box 71, Folder 5
Besag, Hilda.

APS 1 1934 (to Universal-Edition, Leipzig)

Box 71, Folder 6
Busoni, Ferruccio.

ALS 1 1900 (to “Herr Kapellmeister;“ letter of introduction for Moriz Violin. Photocopy; for original see Box 70 f.68)

Box 71, Folder 7
Cube, Felix von (i.e., Felix-Eberhard von Cube. With letterhead of Schenker-Institut, Hamburg).

ALS 1 1948 (to Ernst Oster; photocopy.)

Box 71, Folder 8
Cutter, Margot.

TLU 2 1951 (to Arthur Waldeck; carbon typescript)

Box 71, Folder 9
Deutsch, Otto Erich.

TLS 1 1932 (to Anthony van Hoboken; carbon typescript, with autograph postscript addressed to Schenker)

Box 71, Folder 10
Engel, Marie.

TLU 1 1953 (to Josef Schaefer, G. Henle Verlag, München; typescript copy)
IV. Other Correspondence

CORRESPONDENCE EXCLUDING SCHENKER, JONAS, AND VIOLIN

Oswald Jonas memorial collection MS 067

Box 71, Folder 10a

Esser, Heribert

TLU 1 1988 (to Tomás Kornfeld; photocopy)*

Note

*Acquisitions after 1978. See also Appendix.

Box 71, Folder 11


Box 71, Folder 12

Furtwängler, Wilhelm

TLU 2 1933 (to Ludwig Karpath concerning an appointment for Schenker in the Akademie. Photocopies of typed transcripts; see also Box 35 f.4)

Furtwängler, Wilhelm, to Felix (Eberhard) von Cube. See transcript of 1934 letter included in letter of 4.X.34 from Cube to Schenker, Box 9 f.34.

Box 71, Folder 13

Goldschmidt, Adalbert von.

ALS 1 undated [1900?] (to Arthur Nikisch; letter of introduction for Moriz Violin. Photocopy; for original see Box 70 f.70)

Box 71, Folder 14

Hanslick, Eduard.

ANU 1 1894 (to Eduard Bacher, Neue freie Presse, Wien; written on calling card, recommending Schenker)

Box 71, Folder 15

Harpner, Stefan G. (with letterhead of Theodore Presser Company, Bryn Mawr, Penna.).


Box 71, Folder 16

Hift, Elena (with letterhead of Universal-Edition, Wien.)


Box 71, Folder 17


ALS 1 1903 (to Eugen d'Albert)

Box 71, Folder 18

Hofmeister, Friedrich, firm, Leipzig.

1 report from 1923 concerning publication date of Schenker's Tonwille III (to Wilhelm Hofmann, firm, Kiel)

Box 71, Folder 19

Kalmus, Alfred (with letterhead of Wiener Philharmonischer Verlag, Wien).

TLS 1 1927 (to Otto Erich Deutsch. See also two related Deutsch TPS to Schenker, 14. and 22. Nov. 1927, Box 10 f.3)

Box 71, Folder 19a


TLS 1 1916 (to Ludwig Karpath; signed by a member of the firm. ALS on verso from Karpath to Schenker)

Box 71, Folder 20

Kestenberg, Leo (Preussisches Ministerium für Wissenschaft, Kunst und Volksbildung, Berlin).

ALS 4 1930 (to Hans Weisse; ms. copies transcribed in the hand of Jeanette Schenker)

Box 71, Folder 21

Kinsky, Georg.

TLS 1 1927 (to Otto Erich Deutsch; refers to a typed except, on verso, concerning Hans Pfitzner in an article by Alfred Heuss in Neue Zeitschrift für Musik, 1927)

Box 71, Folder 21a

Kornfeld, Tomás (Thomas; grandson of Jeanette Schenker)

TLS 1 1988 (to Heribert Esser; photocopy)*

Note

*Acquisitions after 1978. See also Appendix.

TPS 1 1988 (to Heribert Esser; photocopy)*

Note

*Acquisitions after 1978. See also Appendix.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Correspondent</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>Lehmann, Robert Owen (includes letterhead of Robert Owen Lehmann Foundation).</td>
<td>TLS 1 1964 (to Claude V. Palisca, Department of Music, Yale University, New Haven; photocopy), TLS 1 1965 (to Joseph Stummvoll, Nationalbibliothek, Wien; typescript copy)</td>
</tr>
<tr>
<td>24</td>
<td>Levarie, Sigmund (with letterhead of University of Chicago, Department of Music).</td>
<td>TLU 1 1952 (to Morton M. Grodzins, University of Chicago Press; carbon typescript)</td>
</tr>
<tr>
<td>26</td>
<td>Nowak, Leopold (includes letterhead of Nationalbibliothek, Musik-Abteilung, Wien).</td>
<td>TLS 1 1949 (to Szymon Goldberg), Cablegram 1 1949 (to Szymon Goldberg)</td>
</tr>
<tr>
<td>27</td>
<td>Oster, Ernst.</td>
<td>TLU 1 1939 (to Franz Eibner; carbon typescript with autograph additions)</td>
</tr>
<tr>
<td>29</td>
<td>Reményi, Eduard.</td>
<td>ALS 1 1895 (to Robert Underwood Johnson; together with typed transcript), Reynolds, William H. (with letterhead of University of California, Riverside, Department of Music). TLU 1 1966 (to Roger Chapman, University of California, Santa Barbara; carbon typescript)</td>
</tr>
<tr>
<td>30</td>
<td>Schalk, Franz.</td>
<td>ALS 1 undated [1900?] (to Richard Strauss; note of introduction for Moriz Violin. Photocopy; for original see Box 70 f.70)</td>
</tr>
<tr>
<td>31</td>
<td>Sessions, Roger.</td>
<td>TLU 1 1959 (to Datus C. Smith, Princeton University Press; typed transcript)</td>
</tr>
<tr>
<td>32</td>
<td>Somfai, László.</td>
<td>ALS 1 1965 (to Christa Fuhrmann Landon)</td>
</tr>
<tr>
<td>34</td>
<td>Vetter, Walther.</td>
<td>TLS 1 1965 (to Hellmut Federhofer; photocopy)</td>
</tr>
<tr>
<td>35</td>
<td>Vrieslander, Otto.</td>
<td>APS 1 undated (to R. Brünauer)</td>
</tr>
<tr>
<td>36</td>
<td>Waldeck, Arthur.</td>
<td>TLU 1 1951 (to Margot Cutter, Princeton University Press; carbon of typed transcript)</td>
</tr>
<tr>
<td>37</td>
<td>Waters, Edward N. (with letterhead of Library of Congress).</td>
<td>TLU 1 1950 (to Charles E. Cuningham; photocopy)</td>
</tr>
<tr>
<td>38</td>
<td>[Weisse, Hans].</td>
<td></td>
</tr>
</tbody>
</table>
IV. Other Correspondence

CORRESPONDENCE EXCLUDING SCHENKER, JONAS, AND VIOLIN

TLU 1 [1918] (to Otto Vrieslander concerning his proposal for a Schenker Festschrift; carbon typescript with a few ms. corrections in an unidentified hand)

Box 71, Folder 41

TLS 1 1960 (to Maria Bauer, Universal-Edition, Wien; photocopy)

Box 71, Folder 42
Wolff, Hermann (with letterhead, Concert-Direction Hermann Wolff).

ALS 1 [1893] (to Maximilian Harden concerning Schenker’s article on Bruckner in Die Zukunft, with postscript to Schenker in Harden's hand).

V. Photographs and Other Portraits

Original photographic prints, mezzotints, and a bronze plaque

Scope and Content Note

Items are arranged by subject and unless otherwise indicated are photographic prints.

Box 72, Folder 1

d'Albert, Eugen.

Box 72, Folder 2

Brahms, Johannes.
2. Brahms seated at an outdoor café table. Photo in oval mat with laurel leaves, contemporary rustic wood frame, ca. 1890. (Photocopy; oversize original shelved in Box 73, f.1.)

Box 72, Folder 3

Deutsch, Otto Erich.
1. Deutsch reading [in his study?] ca. 1950.
3. Deutsch. Enlarged detail of no.2, above.

Box 72, Folder 4

Dunn, John Petrie.
2. John and Aline Petrie Dunn walking at Marienbad. Inscription on back: "Marienbad, August 1930."

Box 72, Folder 5

Fischer, Emma.
1-3. Photographs of two children (daughters of Emma Fischer?) found with Fischer's letters to Schenker. Inscribed "Cernauti [Chernovtsy] 1 August 1934."

Box 72, Folder 6

Hammer, Victor.
1. Mezzotint self-portrait. Signed in pencil "V.H. 1926". Inscribed in pencil "Herrn Doktor Heinrich Schenker in aufrichtiger Verehrung V.H." (Photocopy; original shelved with oversize prints, Special Collections & Archives.)

Box 72, Folder 7

Hilbrandt, F.
1. Hilbrandt at the piano, postcard photo with ANS to Violin dated Klagenfurt, 1910.

Box 72, Folder 8

Jonas, Oswald.
5. Jonas with two students looking at some of his early editions, ca. 1966 [Photographer: Ansel Adams]. Negative and two different enlargements.

Box 72, Folder 9

Kornfeld, Tomáš (son of Felix and grandson of Jeanette Kornfeld Schenker).
V. Photographs and Other Portraits

Original photographic prints, mezzotints, and a bronze plaque

Box 72, Folder 10
Messchaert, Johannes.

Box 72, Folder 11
Oppel, Reinhard.
Photographs found with Oppel's letters to the Schenkers:
1. Oppel reading at desk. Dated '1907, mit 30 Jahre.'
2. Woman seated (Frau Oppel?), dated VII.17.
7. Oppel walking in the street with two children, dated "Sommer 1938."

Box 72, Folder 12
Röntgen, Julius.

Box 72, Folder 13
Roth, Herman and Otto Vrieslander.
1. Vrieslander and Roth standing. Photo postcard, Munich, inscribed on back by both men and dated 11.II.17.

Box 72, Folder 14
Schenker, Heinrich.
1. Portrait, three-quarter length, mounted. With autograph inscription to Violin, ca. 1900. Photographer: "Dr. Székely, Wien."
2. Portrait printed on left side of postcard. ANS by Schenker on right side, addressed to Violin. Postmarked 1901.
6. Portrait, seated at a table with a leaf of manuscript, mounted, ca. 1919. Photographer's monogram: LB.
7. Mezzotint portrait. Engraved in the plate: "1 9 V Heinrich Schenker H 2 5". Signed in pencil: Victor Hammer 1926". (Photocopy; original shelved with oversized printed, Special Collections & Archives.)
11. Portrait, head and shoulders, left profile, without spectacles; edelweiss flower superimposed on left shoulder, ca. 1930. Negative and two different enlargements.
12. Portrait, head and shoulders, frontal, with raking light over left shoulder, ca. 1930. Also another early print, ca. 1930, with background retouched. Together with new negative and various later copies.
14. Portrait, head and shoulders, three-quarter view from left, copy of original ca. 1930, probably same portrait session as no. 12. Original with border of laurel leaves.
15. Death mask photographed from right. 1935.
16. Death mask photographed from left. 1935.
17. Cast of left hand [ca. 1925?]. Photo, with duplicate print.
18. Bronze p. Schenker's head, left profile. Inscribed in the mold: "Heinrich Schenker" and "Alfred Rothberger. ca. 1930. (Photo; original, mounted on wood, shelved in Box 73, f.3.)

Box 72, Folder 15
Schenker, Heinrich and Jeanette.
V. Photographs and Other Portraits

Original photographic prints, mezzotints, and a bronze plaque

5. Jeanette and Heinrich seated on a rock, near Galtür, ca. 1930.
6. Jeanette and Heinrich with umbrellas, beside a path above Galtür, ca. 1930.

Box 72, Folder 16

Schenker, Jeanette.


Box 72, Folder 17

Schenker, Johann (father of Heinrich).

1. Portrait of Johann Schenker (?), half length, in oval mat and contemporary oval wood frame with later easel back, ca. 1875. This photograph, in frame, stood on the bookcase in the study/bedroom in the Keilgasse apartment. (Photocopy; oversize original shelved in Box 73, f.2.)

Box 72, Folder 18

Schenker, Moriz (brother of Heinrich); Guttmann, Sophie (sister of Heinrich) and her family.

9. Hans Guttmann in military uniform beside airplane, postcard photo. Inscribed on back to his uncle Heinrich and dated "Thalerhof, am 23./VII.1917."
V. Photographs and Other Portraits

Original photographic prints, mezzotints, and a bronze plaque

13. Hans, Frieda, and Julian Guttmann; winter scene, circa 1919.

Box 72, Folder 19

3. Heinrich Schenker’s study/bedroom. [Photographer: Atelier Meroth.]
5. Snapshot of Schenker’s study/bedroom, perhaps made after his death.

Box 72, Folder 20

[Schenker] Unidentified photographs found with Schenker materials.
1. Man and woman (Victor and Olga von Miller zu Aichholz?) seated at doorway of Miller zu Aichholz’s house in Gmunden [1893?]. Mounted. Photographer: "Eugen v. Miller jr., Wien und Gmunden." (Folder continued on following page)
3. Conversation group: five women in interior (including Olga von Miller zu Aichholz?), ca. 1890. Mounted.

Box 72, Folder 21

Schiff, Victor (Jeanette Schenker's brother).

Box 72, Folder 22

Szalit, Paula.
1. Portrait, full length, age ca. 12, mounted. Inscribed on back, "Paula Szalit, 15.7.95." Photographer: "Zaklad Michala Friedmana, Nowy Sacz." Found with letter from Szalit to Schenker.

Box 72, Folder 23

Violin, Moriz.
2. Violin, age ca. 17, half length, standing on a terrace out of doors. Mounted, ca. 1896.
4. Conversation group in interior; Violin (age ca. 18) at far right. Mounted, ca. 1897. Photo creased across middle.
5. Violin standing beside his mother; postcard photo with ANS from Violin to Schenker dated 31 August 1901.
8. Austrian army unit, officers and enlisted men, group photo, Violin at left, on postcard with ANS from Violin to Schenker, postmarked "Marburg a. d. Drava, 30.V.15." (Folder continued on following page)
9. Violin with commanding officer and two other enlisted men of Austrian army unit; postcard photo with ANS from Violin to Schenker, postmarked Marburg a. d. Drava [1915].
V. Photographs and Other Portraits

Original photographic prints, mezzotints, and a bronze plaque

10-12. Three group photos of staff at Austrian army hospital; Violin appears in each. Mounted, ca. 1916; two with photographer’s monogram: KG.
13. Violin standing with another man; postcard photo, ca. 1920.
14. Raphael, son of Moriz, age ca. 12 (ca. 1926).
15. Violin and his daughter Eva, inscribed “Timmendorf, Pfingsten 1927.”
18. Portrait of Violin in suit / Portrait of Violin with a woman seated (quantity, 2), undated.

Vrieslander, Otto see Roth, Herman and Otto Vrieslander.

Box 72, Folder 24

Weisse, Hans.

1. Weisse gazing at framed portrait of Brahms; postcard photo with ANS (sending Christmas holiday wishes) from Weisse to Schenker, ca. 1913.
   Photographer: Franz Hofer, Bad Ischl.
2. House on Kaiser Ferdinandsplatz, Bad Ischl, where Weisse had his "Arbeitszimmer." ca. 1913.

4-5. Two photos of Weisse's children, one inscribed with date, 5. August 29.

Wolzogen, Ernst von see Violin, Moriz.

Box 73

Oversize Photographs, etc. (also listed in Box 72)

Box 73, Folder 1

Brahms, Johannes. Brahms seated at an outdoor café table (complete entry at Box 72, f.2, no. 2).

Box 73, Folder 2

Schenker, Heinrich. Bronze plaque of Schenker’s head (left profile); inscribed in the mold, "Heinrich Schenker” and "Alfred Rothberger."

Box 73, Folder 3

Schenker, Johann (?). Portrait, half length, ca. 1875 (complete entry at Box 72, f.16, no. 1).

VI. First and Early Editions

PRINTED SCORES OF EIGHTEENTH AND NINETEENTH CENTURY COMPOSERS

Scope and Content Note

This group of 430 early editions of printed scores by eleven eighteenth- and nineteenth-century composers was collected by Oswald Jonas and acquired by the Library in 1976. Jonas's collecting reflected his teaching and research and thus was limited in its range; in no way did it aim at inclusiveness. The collection is fully cataloged and shelved in Special Collections & Archives; summaries given below are intended to suggest the extent of coverage for each composer. More complete information is available from Special Collections & Archives in the UCR Library.

Beethoven, Ludwig van

The sixty-four scores of Beethoven represent portions of his piano music (including nineteen of the piano sonatas, the piano concertos, the Diabelli Variations and other works for piano), together with a few vocal works. Much of the piano music is present in the Haslinger Gesamtausgabe (1828-45) including segments of series I-II, V-VIII, X. This group supplements the Beethoven research materials of Schenker and Jonas to be found elsewhere in Groups I d, I e, and II d.

Brahms, Johannes
In size and substance the Brahms section is the strongest part of the collection; the group of 109 scores offers a good selection of Brahms’s piano, vocal, and chamber works. Orchestral works such as concertos are present in reductions for piano or chamber groups; works for orchestra and voices such as *Ein deutsches Requiem*, the *Rhapsodie für eine Altstimme*, and the *Schicksalslied* similarly are present in pianovocal or piano four-hands arrangements. Solo piano works are fairly well represented, though not in most cases by first editions, and there are transcriptions by Brahms of his own compositions, made in answer to demands of his publisher Simrock for more accessible versions for piano or violin and piano, such as the Clarinet Sonatas (Op. 120), of which Jonas edited a modern edition of the version for violin and piano. Finally, a good representation of Brahms’s lieder and of his minor choral works is augmented elsewhere in the Jonas archives by his Brahms research materials (see Group II d, Boxes 42-51).

**Chopin, Frédéric**

Among the sixty-seven scores are a number of early Breitkopf & Härtel Leipzig editions (and a few published by Kistner) as well as other uncommon early issues from Berlin, Vienna and Warsaw. The selection of these scores was intended to reflect the theoretical interests of Schenker and his pupil Jonas and, for Jonas, supplemented Schenker’s own annotated copies.

**Handel, George Frideric**

Of the four scores represented here, all are nineteenth-century publications and one, the *Dettingen Te Deum*, is in Mendelssohn’s Leipzig version with his orchestration.

**Haydn, Joseph**

The eight scores include examples of early editions of keyboard works, songs, violin sonatas and choral works.

**Liszt, Franz**

Liszt appears as the first composer among the six who wrote *Hexaméron* (variations on a march from Bellini’s *I Puritani*), here present in an early edition. The other composers, besides Chopin and Czerny, include such comparatively unfamiliar names as Herz, Pixis, and Thalberg.

**Mendelssohn, Felix**

The thirty-nine early editions of Mendelssohn (see also under Handel) include lieder, piano works, chamber music, and major choral works such as the *Elijah* and *St. Paul*. A few orchestral works are present in piano reductions.

**Mozart, Wolfgang Amadeus**

Of twenty scores by Mozart the greater number are piano works selected from the collected editions by Breitkopf & Härtel (Leipzig, 1798-1806) and Haslinger (Wien, 1818-22). A few Artaria editions, here present, were published before Mozart’s death. There are also Simrock (Bonn) editions of the lieder and an early Paris edition of *La clemenza di Tito*.

**Schubert, Franz**

The total of thirty titles listed under Schubert’s name is somewhat misleading, since the set of posthumous songs (*Nachgelassene musikalische Dichtungen*) published by Diabelli alone includes fifty volumes, and three cycles represented by early editions (*Die schöne Müllerin*, *Winterreise*, and *Schwanengesang*) contain, respectively, twenty, twenty-four, and thirteen songs. There are also smaller collections and single songs as well as a few piano works in this group of editions.

**Schumann, Clara**

Two piano compositions by Clara Schumann, including the *Romanzen* (Op. 21) dedicated to Brahms, are in the collection.

**Schumann, Robert**
Next to the Brahms, the Schumann section of eighty-six titles is the largest in the Jonas collection of early editions. It includes chiefly songs and piano works, lieder cycles such as the Dichterliebe, Liederkreis, and Liederreihe, and early publications of chamber music. In addition there are a few orchestral works, including two early editions of the Piano Concerto in A minor, Op. 54.

Manuscript Materials

Box 5
- Schenker, Heinrich to Busoni, Ferruccio.
  - ALS 14 1897-1903 (36 leaves, photocopies of originals in Deutsche Staatsbibliothek, Berlin [East]; received on exchange)

Box 5
- Schenker, Heinrich to Hammer, Victor.
  - ALS 15 1921-1927; APS 19 1922-1931 (40 leaves, photocopies of originals in private collection; gift of Carolyn Hammer.)

Box 5
- Schenker, Heinrich to Weigl, Karl.
  - APS 1 1934 (2 leaves, photocopy of original in Library of Congress)

Box 5
- Schenker, Heinrich to Violin, Karl and Eva.
  - ALS 1 [1922?] (gift of Eva Violin Windsor)

Box 35
- Matriculation papers at Conservatorium für Musik und darstellende Kunst, Wien, 1887-1889 (12 photocopy leaves; gift of Hellmut Federhofer)

Box 70
- Mengelberg, Willem to Violin, Eva.
  - ALS 1 1938 (gift of Eva Violin Windsor)

Box 70
- Monteux, Pierre to Violin, Moriz.
  - ALS 1 1947 (gift of Eva Violin Windsor)

Box 70
- Schoenberg, Arnold to Violin, Moriz.
  - TLS 1 1939 ("To Whom It May Concern", on behalf of Moriz Violin; gift of Eva Violin Windsor)
  - TLS 1 1950 (To Moriz Violin; gift of Eva Violin Windsor)

Box 70
- Walter, Bruno
  - TLS 1951 (gift of Eva Violin Windsor)

Box 71
- Kornfeld, Tomás
  - Correspondence with Heribert Esser, 1988 (photocopies; gift of Heribert Esser)

Publications

Box 20
- Schenker, Heinrich. Essays in Die Zeit, 1895-96 (photocopy, 58 leaves; gift of Heribert Esser)

Box 38
- Jonas, Oswald. Early perodical publications, 1927-38 (gift of Heribert Esser)

Box 58
- Federhofer, Hellmut. Heinrich Schenker nach Tagebüchern und Briefen, 1985; also two offprints, 1981 (gift of the author)

Box 58

Box 58
- Rast, Nicholas. Offprint, 1988 (gift of the author)

Box 70
- Violin, Moriz. Die Zustände an der k. k. Akademie. Wien, 1912 (photocopy; gift of Arnold Schoenberg Institute, University of Southern California)