

Brahms

“In Concert-Life, the Most Striking, Most Pleasing of Adventures” – Brahms’s Arrangements of Bach’s Cantatas

When in October 1874 Brahms wrote to his friend, the musicologist and Bach specialist Philipp Spitta in the above terms, he was describing his own concert performances of cantatas by Johann Sebastian Bach, specifically his recent performances of *Christ lag in Todesbanden* BWV 4 and *Nun ist das Heil* BWV 50.¹ He had begun performing Bach cantatas with the first mixed-voice choir he directed on a regular basis, the Singverein at the Detmold Court (1857–60), and he continued when he got to Vienna with the Singakademie in 1863–64 and the Singverein of the Gesellschaft der Musikfreunde in 1872–75. Table 1 lists all his known performances of Bach’s vocal music, from which we can see that he gave complete or nearly complete performances of five cantatas, of the *St. Matthew Passion*, and of four of the six parts of the *Christmas Oratorio*. For these performances, especially for those of the cantatas, Brahms prepared arrangements that met the practical requirements of his time, though he would often do this in imaginatively creative ways. Broadly speaking, he (1) added instruments to support and color Bach’s vocal parts where he thought necessary; (2) replaced or adapted Bach’s high trumpet parts, which were no longer fully playable by late nineteenth-century musicians; (3) wrote continuo realizations; and (4) added performance nuancing (dynamics, articulations, etc.) in accordance with contemporary taste. He was assiduous in preparing performance materials, and it is clear from all the evidence that he was passionately committed to making these performances as successful as he could.

While Virginia Hancock, Margit McCorkle, and Ernst Herttrich have done invaluable work on documenting surviving sources,² work on reconstructing the arrangements has only recently begun. Brahms thought of his arrangements as practical and ephemeral—he had absolutely no thought of publishing them himself—and source-survival is thus understandably far from complete. Furthermore, even where sources do survive, several of these were used by other conductors, who could mark them up so extensively that it is no longer possible to reconstruct Brahms’s own arranging work. During this year’s Stuttgarter Bachwoche, two concerts were given of Brahms’s



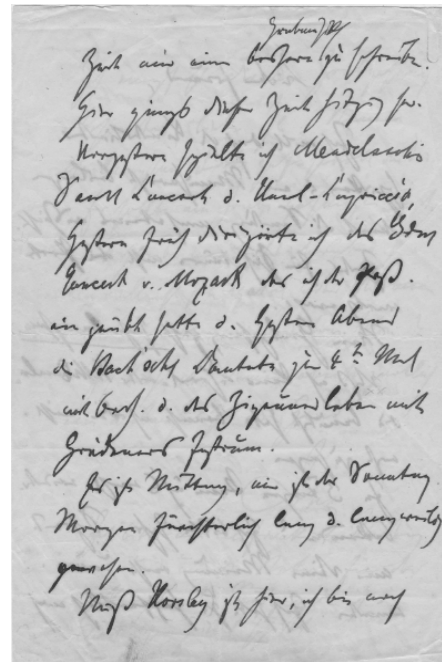
Brahms in 1853. Photo courtesy of the Brahms-Institut an der Musikhochschule Lübeck.

Bach cantata arrangements on 2 and 6 September, comprising those works and movements for which the sources are complete and clear, conducted by Hans-Christoph Rademann and Jos van Immerseel, respectively. A symposium on 5 September explored the historical context and musical characteristics of Brahms’s arrangements. The performances represented “trial runs” for the forthcoming volume of Brahms’s Bach cantata arrangements in the *Johannes Brahms Gesamtausgabe* (JBG).

Detmold, 1858. On the recommendation of Clara Schumann, Brahms was appointed as musician to the Detmold Court, to serve as piano teacher to the princesses, as concert pianist, and as conductor of the court Singverein; he worked in Detmold for three seasons, from September to January 1857–60. Inspired by the publication of the early volumes of the newly-begun Bach Gesamtausgabe and by discussions with his friend Julius Otto Grimm, who was undertaking similar performances in Göttingen, Brahms brought the Cantata *Christ lag in Todesbanden* to

performance during his second season at Detmold. He knew the work in Bach's 1725 version, which has additional instrumental support for the voices in Verses 1, 2 and 7, viz. cornett and three trombones. The Detmold choir consisted of around 30 members,³ and Brahms sought advice from his friend Joseph Joachim about the extra instruments. Joachim replied around the middle of October 1858: "Concerning the Bach cantata, I am sure you are right, cornet and trombones are too powerful for a small choir."⁴ He went on to make detailed recommendations for instrumental stiffening in six of the seven vocal movements of the cantata. These Brahms broadly adopted, extending the stiffening to all seven vocal movements, and he set a court copyist to work to prepare the instrumental parts. He himself wrote a part for the pianist, who played in the performances, and the vocal parts he borrowed from Grimm. From the instrumental part-set, which survives in the Lippische Landesbibliothek Detmold,⁵ we can deduce that Brahms performed the work with some 24 players, about half the membership of the Court Orchestra (Hofkapelle) at the time. He performed all the vocal movements of the cantata chorally.

The court concerts took place in the Ahnensaal of the castle and were private occasions—no advertisements, no admittance to a paying public, no program-leaflets. Furthermore, there is no comprehensive documentation for the concerts surviving anywhere in the castle or state archives, so for information we have to rely on casual mentions in letters, memoirs, and diaries. On 28 November 1858 Brahms told Julius Otto Grimm: "Yesterday, early, I conducted the G-major Concerto of Mozart, in which I had coached the Princess and yesterday evening the Bach Cantata for the fourth time with orchestra, along with the Zigeunerleben [of Robert Schumann] in Grädener's instrumentation"⁶ (see the scan included on this page). Thus in the course of about a month Brahms had performed *Christ lag in Todesbanden* at least four times—not thinkable, of course, had the concerts been public. Although he had parts prepared for the Sinfonia and choruses of a second cantata, *Ich hatte viel Bekümmernis* BWV 21, and had begun rehearsing it with the orchestra, he never brought it to performance at Detmold, giving instead *Christ lag in Todesbanden* a further time that



Brahms's letter to Grimm, 28 November 1858.
Collection of the author.

December. Also in the Landesbibliothek, as part of the Court Archive, are a published score and parts for Bach's motet *Jesu, meine Freude* BWV 227, with the score showing Brahms's preliminary marking-up for performance. As far as is known, he never performed this work at Detmold or elsewhere. From mention in letters to Clara Schumann and Joseph Joachim we know Brahms found the conductorship of the Singverein interesting, gratifying, and particularly useful for his career development.⁷

The Wiener Singakademie, 1863–64. In May 1863 Brahms was chosen as choir director of the Wiener Singakademie, to mutual surprise. He occupied the position with dedication and energy, though only for the one season. His letter of 4 April 1864 to Clara Schumann, as he was considering whether to



The Ahnensaal in Detmold Castle



Detmold Castle, exterior

Detmold 1858: Singverein and Hofkapelle. Detmold Castle, Ahnensaal

BWV 4 *Christ lag in Todesbanden*

- during November and on 30 December, at least five times with orchestra

Vienna 1863–64: Wiener Singakademie and Orchestra. Vienna Hofburg, Grosser Redoutensaal

BWV 21 *Ich hatte viel Bekümmernis*

- 15 November 1863. Soloists: Marie Wilt, Rudolf Panzer, Herr L. Dalfy; organ: Rudolf Bibl
(No. 10, Aria for tenor “Erfreue dich Seele” was omitted)

BWV 8 *Liebster Gott, wann werd’ ich sterben*

- 6 January 1864. Soloists: Ottilie Hauer, Marie Leder, Rudolf Panzer
(No. 2, Aria for tenor “Was willst du dich, mein Geist entsetzen” was omitted)

BWV 248 *Christmas Oratorio*

- 20 March 1864, Parts 1, 2, 4, 6. Soloists: Anna Bochkoltz-Falconi, Ida Flatz, Herr L. Dalfy, Rudolf Panzer,
“with members of the Imperial and Royal Court Opera Orchestra”

Vienna 1872–75: Singverein and Orchestra of the Gesellschaft der Musikfreunde, Grosser Musikvereinsaal

BWV 4 *Christ lag in Todesbanden*

- 23 March 1873. Organ: Rudolf Bibl

BWV 8 *Liebster Gott, wann werd ich sterben*

- 6 April 1873. Soloists: Ottilie Ebner, Antonie Wolf, Dr. Emil Kraus; organ: Rudolf Bibl
(No. 2, Aria for tenor “Was willst du dich, mein Geist entsetzen” was omitted)
- 8 April 1873. Repeat of the preceding performance

BWV 50 *Nun ist das Heil und die Kraft*

- 7 December 1873. Organ: Rudolf Bibl

Also on the program: BWV 60, final chorale: *Es ist genug, Herr; wenn es dir gefällt*
- 11 January 1874. Repeat of the preceding performance of BWV 50

BWV 248 *Christmas Oratorio*

- 19 April 1874, Sinfonia from Part 2 (entitled on the program: “Pastorale for Orchestra”)

BWV 34 *O ewiges Feuer*

- 10 January 1875. Soloists: Amalie Joachim, Dr. Victor von Raindl, Emil Schindler; organ: Rudolf Bibl

BWV 244 *St. Matthew Passion*

- 23 March 1875. Soloists: Louise Dustmann, Caroline Gomperz-Bettelheim, Gustav Walter, Georg Henschel,
Dr. Victor von Raindl, Ferdinand Maas; organ: Rudolf Bibl; piano: Leopold Landskron

Other Performances

BWV 232 *B Minor Mass*: Crucifixus, Et incarnatus est

- 11 April 1879: Bremen Cathedral, Singakademie. Also on the program: BWV 244 *St. Matthew Passion*:
Recitative and Aria for Soprano: *Er hat uns allen wohlgetan – Aus Liebe will mein Heiland sterben*.
Soloist: Julie Koch-Bossenberger

Chorale *Was Gott thut, das ist wohlgethan*

- 2 Mai 1880: Bonn, Friedhof, Städtischer Gesangverein, Bläserkorps
(Festal Unveiling of the Schumann Monument)

In addition, the vocal parts of BWV 79 Aria: “Gott, ach Gott, verlaß die Deinen nimmermehr” and BWV 80 Aria: “Mit unserer Macht” arranged for Soprano and Alto were copied into the part books of the Hamburger Frauenchor, indicating possible private performance(s) in Hamburg between 6 June 1859 and May 1861.⁸

Table 1. Overview of Brahms’s performances of choral works by Johann Sebastian Bach

continue for a further season, tells us something of the choir and the conditions in which it operated: “The Akademie has certainly given me much joy, however once again there are enough annoyances alongside. The musicality of the members, their sight-reading, and their fine rehearsing are all good, but the life is too restless here, in the short season neither a person nor an institution can get by that doesn’t tumble along with the flow, but rather wants to exist in peace and pursue its own improvement and pleasure.”⁹ He came to his final decision to leave against the will of the choir, which proceeded to elect him an honorary member. During his conductorship the choir consisted of around 100–120 singers¹⁰ and the orchestral part-set for his first concert indicates that the orchestra had about 58 members.¹¹ For the first three subscription concerts Brahms mounted a large-scale Bach vocal work: on 15 November 1863, the cantata *Ich hatte viel Bekümmernis*; on 6 January 1864, the cantata *Liebster Gott, wann werd’ ich sterben*; and on 20 March 1864, four parts of the *Christmas Oratorio*. The concerts took place in the Grosser Redoutensaal of the Vienna Hofburg, and all these Bach works were being performed for the first time in that city.

For Numbers 3 and 8 of *Ich hatte viel Bekümmernis*—the soprano aria with oboe obbligato “Seufzer, Tränen, Kummer, Not” and the duet for soprano and bass “Komm, mein Jesu, und erquicke”—Brahms dispensed with continuo realizations for organ and instead composed fully elaborated string accompaniments, for violins I and II, viola, cello, and double bass in the soprano aria, and for violins I and II, violas I and II, cello, and double bass in the duet. These are distinctly creative realizations of Bach’s original figured bass, having their own motifs, worked out in imitation, inversion, antiphony, and voice-exchange, all this without overshadowing the vocal parts. Brahms deployed his full composerly powers, particularly as developed in his latest chamber music for strings: the First String Sextet, Op. 18 (1859–60), and the Piano Quintet, Op. 34, in its original form as String Quintet (1862). The first six measures of No. 8 (see Example 1) give a vivid impression of the subtlety and beauty of Brahms’s realizations—remember: the lower three staves are by Bach, the upper four by Brahms.¹²

In the final chorus of the cantata, No. 11 “Das Lamm, das erwürget ist,” the high trumpet parts were clearly too much for Brahms’s orchestral players. He replaced the first trumpet, and sometimes the second also, with clarinets, but retained all three trumpets in the texture, composing new lower parts for them, thus effectively increasing the “brass” section to four, sometimes five parts. His continuo realization for organ in this number is especially thick, including chords with six to eight notes and a distinct pedal part. Brahms probably adopted such a large-scale approach for this final chorus of praise in part because there was no organ in the Grosser Redoutensaal; on each occasion one was needed a (presumably) relatively small transportable organ had to be brought in especially.

As Brahms reported to Clara Schumann and Joseph Joachim, the performance of the *Christmas Oratorio* had been “really splendid” and “very beautiful.”¹³ It is therefore all the more regrettable that his performance material has almost all disappeared; we have just the two published vocal scores that he used for rehearsals. For the cantata *Liebster Gott, wann werd’ ich sterben*, we have Volume 1 of the Bach Ausgabe belonging to the Singakademie with Brahms’s cue letters in blue crayon

and dynamics in pencil for the first movement only; no further material survives for his performance with this choir.¹⁴ For the cantata *Du wahrer Gott und Davids Sohn* BWV 23, movement 3, the chorus “Aller Augen warten, Herr,” Brahms made extensive markings in the Singakademie’s Volume 5 (1) of the Bach Ausgabe in red crayon—cue letters, dynamics, nuances—which suggest that he planned to perform this movement at one time and may even have brought it to rehearsal.¹⁵

The Singverein of the Gesellschaft der Musikfreunde in Wien, 1872–75. Brahms served as Director of Concerts and Conductor of the Singverein for the Gesellschaft in the three seasons from 1872 to 1875, giving concerts in the Grosser Vereinssaal (the Goldener Saal, as we know it today). As Otto Biba has shown, this position was one of the top three musical jobs in Vienna at the time,¹⁶ and Brahms’s concerts drew much attention, not least from Eduard Hanslick in the *Neue Freie Presse*. Brahms’s tenure of the post was ended by mutual agreement and he was made honorary member of the Gesellschaft in May 1876. During his period of office he performed four Bach cantatas, three of which were new to Vienna (BWV 4, 34, and 50), and the *St. Matthew Passion*. The provision of choral scores and orchestral part-sets for the cantata performances allows one to deduce that his choir consisted of around 300 singers and his orchestra of about 80 players.¹⁷

The *St. Matthew Passion* had been presented three times in Vienna before Brahms’s performance, twice in the concert series of the Gesellschaft, and he had relatively little to do in preparation of performance material, just to fix details of the continuo realization as to where the organ and where the piano should play, to establish the outlines of the organ part, and to mark up score and parts as he wished. His conducting score belonged to the Gesellschaft and was used by other conductors also, some of whom marked it up in a fashion that can only be described as lavish, obscuring and obliterating Brahms’s own markings, and unfortunately making his interpretation quite impossible to reconstruct.

In Hanslick’s review of *Christ lag in Todesbanden* his admiration of work and performance shine through, but so does the degree of challenge presented to the Viennese audience, who “listened to this Easter Cantata with rapt attention without being able to find an inner personal relation to it.”¹⁸ He was more critical of the cantata *Liebster Gott wann werd’ ich sterben*, judging it to have elements of a “period-taste which has become foreign to us,” but reserving his principal attack for Brahms’s decision to program Cherubini’s *Requiem* immediately thereafter, without any intervening orchestral number. He ended his account accordingly with the memorable one-liner: “Here, just as little as elsewhere, one does not go to a concert especially for the purpose of letting oneself be buried successively, first as a Protestant and then as a Catholic.”¹⁹ Hanslick gave unconditional welcome only to the cantata *Nun ist das Heil*, the work being “really a marvel!” and the performance “one of the highest artistic achievements of our Singverein.” During the course of the review he also told of a feature of Brahms’s rehearsing: “In many of the rehearsals the Vienna Singverein sang this double-choir piece accurately a cappella, quite without any accompaniment—an achievement which no other choral society would want to imitate and which in any case is scarcely thinkable without the sympathetic authority of

S. Aria Duetto

Violine I
Violine II
Viola I
Viola II
Sopran
Bass
Violoncell, Kontrabaß. [Orgel tacet]

p dolce
p dolce
p dolce
p dolce

Komm, mein Je su, und er qui cke. und er freu mit dei nem.
Ja, ich kom me und er qui cke.

4

Vi. I
Vi. II
Va. I
Va. II
S.
B.
Vr., Kb.

Bli cke., komm, mein Je su, komm, mein Je su, und er
dich mit mei nem Gna den bli cke., ja, ich komm me ja, ich komme und er

Kb.
Vc.

Example 1. *Ich hatte viel Bekümmernis* (BWV 21), No. 8, mm. 1-6

Sinfonia:	<u>Continuo</u> + bassoons 1/2
Versus 1: <i>Christ lag in Todesbanden</i>	<u>Soprano</u> + oboes 1/2 and organ (r.H.) <u>Alto</u> + clarinets 1/2 <u>Tenor</u> + bassoon 1 <u>Bass</u> + bassoon 2 (in Bach's 1725 version, <u>SATB</u> + cornett and trombones 1–3)
Versus 2: <i>Den Tod niemand zwingen kunnt</i>	<u>Soprano</u> + oboes 1/2 <u>Alto</u> + clarinets 1/2 (in Bach's 1725 version, <u>S</u> + cornett, <u>A</u> + trombone 1)
Versus 3: <i>Jesus Christus, Gottes Sohn</i>	<u>Tenor</u> + violas
Versus 4: <i>Es war ein wunderlicher Krieg</i>	<u>Soprano</u> + 1 st violins <u>Alto</u> + Horn 1/2 in E <u>Tenor</u> + violas <u>Bass</u> + bassoon 1
Versus 5: <i>Hier ist das rechte Osterlamm</i>	(no additions)
Versus 6: <i>So feiern wir das hohe Fest</i>	<u>Soprano</u> + oboes 1/2 <u>Tenor</u> + bassoons 1/2
Versus 7: <i>Wir essen und leben wohl</i>	<u>Soprano</u> + oboes 1/2 <u>Alto</u> + clarinets 1/2 and trombone 1 <u>Tenor</u> + bassoon 1 and trombone 2 <u>Bass</u> + bassoon 2 and trombone 3 (in Bach's 1725 version, <u>SATB</u> + cornett and trombones 1–3)

Table 2. Brahms's instrumental additions for the Vienna performance of *Christ lag in Todesbanden*

the conductor Brahms.²⁰ Hanslick gave little space to Brahms's last cantata performance, finding that the auditorium "followed Bach's Pentecost cantata *O ewiges Feuer* only with effort. The difficult figurations of the choruses were not produced with full clarity, and thus only the A-major Aria, performed in masterly fashion by Frau A. Joachim, made an impression. In the bass recitatives Herr Dr. v. Raindl contributed commendably; the tenor on the other hand sang as if he were himself over the eternal fire and on a roasting spit."²¹

Theodor Billroth wrote to his and Brahms's friend Wilhelm Lübke on 29 March 1873, towards the end of Brahms's first season therefore, and just after the concert that had included *Christ lag in Todesbanden*: "Brahms is very active as Music-Director here; he has brought about incomparably beautiful performances and receives the fullest recognition from all who have at heart the interests of the art. [...] In his last concert he ventured to do one of the hardest of Bach's cantatas, not yet performed, on a text of Luther's. It was damned austere music, though in places of sublime effect. From the hands of a conductor that they respect as much as Brahms, the Viennese accepted even that with a well-disposed receptivity."²² This shows again something of the challenging nature of Brahms's programming for the Viennese public of the time and also sets Kalbeck's generally negative treatment of Brahms's cantata performances in perspective.

For three of the cantatas he performed with the Singverein of the Gesellschaft, the sources survive complete and are largely unproblematic to interpret. For his Vienna performance of *Christ lag in Todesbanden* Brahms tweaked his Detmold arrangement somewhat; Table 2 shows the resultant instrumentation. The way the tone colors are varied through the work creates an orchestration of it in a contemporary sense. Brahms added performing nuances throughout. A particularly telling moment comes in Versus 4, where he marked the passage "wie ein Tod den andern fraß" *pp legato* ("how one death devoured the other," referring to the swallowing up of death by Christ's death on the cross), followed by *f* and *staccato* for "ein Spott aus dem Tod ist worden" ("death is made a laughing stock"). Just as in Detmold, Brahms performed the cantata chorally throughout.

In addition he wrote a new organ part, which so impressed Philipp Spitta that he wanted to publish it, though that didn't happen.²³ In Brahms's Vienna performances, the organ part was played by the virtuoso Rudolf Bibl, highly regarded by Brahms, and Bibl marked up the part in pencil, so that we have detailed documentation of his interpretation—manual and registration changes, articulation, use of pedal, and so on. But the organist Leopold Reichwein used the part in 1926 and erased all Bibl's marks, adding others and even passages of music of his own; nevertheless it has proved possible to reconstruct Brahms's original note-text and Bibl's original interpretive markings.

2. Recitativo

Example 2. *O ewiges Feuer* (BWV 34), No. 2

In the cantata movement *Nun ist das Heil und die Kraft*, Bach—or, as some musicologists think today, an unknown master—used 3 trumpets, timpani, 3 oboes, strings, and continuo. Brahms retained the 3 trumpets, timpani, and strings, reduced the oboes to 2, and added 2 flutes, 2 clarinets, and 2 bassoons; in other words he deployed a modern orchestral configuration. He used the flutes to help in the 1st Trumpet part, to double soprano, alto, and the remaining oboe parts at the upper octave. He transferred the original Oboe 3 part to the clarinets, and in the main used the bassoons to strengthen the continuo. His tendency to treat the organ as an orchestral voice, varying its use and dynamics during a movement, comes to powerful effect here. This movement consists of a permutation fugue in two sections; for the fifth entry of the subject in each section, the trumpets and organ enter *ff*, Brahms enhancing Bach's climactic effect. In this cantata movement Brahms thus again modernized the sound-world together with its expressive deployment.

In the Pentecost cantata *O ewiges Feuer* of 1740, in which Bach refashioned a lost wedding cantata of 1724, Brahms once again modernized the sound-world in the first and last choruses, adding 2 flutes, 2 clarinets, and 2 bassoons to Bach's original instrumentation (3 trumpets, timpani, 2 oboes, strings, and continuo). In the first chorus he rewrote Bach's parts in order to redistribute the then unplayable high trumpet parts in places for violins, in other places for flutes, oboes, and/or clarinets. This radical rewrite, involving doublings in unison and at the octave, once again intervenes to create an orchestral effect in the modern late-nineteenth-century sense. At the very beginning of the movement, we can see something of the complexity of Brahms's interventions. Here Bach contrasts long

notes in the trumpet (eternity) with fast figuration in the strings (the flickering flames). Brahms transfers some of the part for Trumpet 1 into that for Violin I, moving the original Violin I part into the Violin II and Viola parts, and these in turn into the Trumpet 2 and 3 parts. In the final chorus he did not need to intervene so radically and could mostly retain the relatively simple trumpet parts, which he nevertheless doubled with flutes at the octave above. For the central pastoral aria (the 1724 wedding must have been for a pastor tending his flock), Brahms just needed to reduce the number of string players during the vocal sections and to add dynamic and articulation marks. On this occasion he left the continuo realization to Rudolf Bibl, except, that is, for those passages in which the organ had to play obbligato, thus for the two recitatives and in the aria where the soloist sings with only the continuo for support. The first of the recitatives is given in Example 2. Who but a creative genius of the first order could invent the chordal descent and rise in the right hand, to complement the tenor motion?

Thus in Detmold Brahms altered and expanded Bach's instrumental strengthenings in the first instance for purely practical purposes—his choir was small and amateur—but he achieved a diversity of tonal effects that clearly pleased him, for he continued this practice during his Viennese activities. The boldest, most creative (and most beautiful) of his additions surely has to be the two string ensemble realizations for the solo and duet numbers in the cantata *Ich hatte viel Bekümmernis*, a tribute from the master to his revered forebear. In the two entirely new cantata arrangements he did for the concerts of the Gesellschaft der Musikfreunde, he had to cope with the then near impossible trumpet parts, which he did both practically and imaginatively, redistributing and rewriting them so that they

were playable and at the same time enhancing the variety and effect of the sound-world itself: Brahms the practical musician working hand in hand with Brahms the creative composer. For some time we have had Mendelssohn's *St. Matthew* and Schumann's *St. John*. Now we can get to know and relish Brahms's versions of Bach's cantatas.

Robert Pascall

Notes. 1. *Johannes Brahms im Briefwechsel mit Philipp Spitta und Otto Dessoff*, ed. Carl Krebs (Berlin 1920/1922; rpt. Tutzing: Hans Schneider, 1974) (= *Briefwechsel XVI*), 64–65: “Mir waren diese Cantaten und Nr. 50 die frappantesten und genußvollsten Abenteuer im Concertleben.” “Cantaten” here must be a mistranscription of “Cantate,” referring to BWV 4, as one may deduce from the context of the remark in the letter. **2.** Virginia Hancock, *Brahms's Choral Compositions and His Library of Early Music* (Ann Arbor: UMI Research Press, 1983), 27–28, 58–59, 84–88; Margit L. McCorkle, *Johannes Brahms. Thematisch-bibliographisches Werkverzeichnis* (Munich: G. Henle, 1984), 648–49; Ernst Hertrich, “Brahms-Aufführungen in Wien: Rezensionen und Materialien,” in *Brahms-Kongress Wien 1983. Kongressbericht*, edited by Susanne Antonicek and Otto Biba (Tutzing: Hans Schneider, 1988), 229–45, here 237–39. **3.** Hanns-Peter Fink, “Brahms' Chor in Detmold,” in *Lippische Mitteilungen aus Geschichte und Landeskunde* 66 (Detmold: Meyer, 1997), 233–57, here particularly 233 and 255. **4.** *Johannes Brahms im Briefwechsel mit Joseph Joachim*, ed. Andreas Moser, vol. 1 (Berlin, 1921; rpt. Tutzing: Hans Schneider, 1974) (= *Briefwechsel V*), 214–17, here 215. “Wegen der Bachschen Kantate muß ich Dir recht geben, Cornet und Posaunen sind für einen kleinen Chor zu mächtig.” All translations are my own. **5.** My thanks to the Librarian of the Musiksammlung in the Landesbibliothek, Dr. Joachim Eberhardt, for allowing me access to these parts and to the other Brahms sources in the Library, also to Dr. Irmlind Capelle of the Musikwissenschaftliches Seminar Detmold/Paderborn, for her generous scholarly assistance at the time of my visit. **6.** *Johannes Brahms im Briefwechsel mit J.[ulius] O.[tto] Grimm*, ed. Richard Barth (Berlin 1912; rpt. Tutzing: Hans Schneider, 1974), 79–80. “Gestern früh dirigierte ich das G dur Concert v.[on] Mozart[,] das ich der Pr[ince]ß. eingeübt hatte u.[nd] Gestern Abend die Bach'sche Kantate zum 4^{ten} Mal mit Orch.[ester] u.[nd] das Zigeunerleben mit Grädeners Instrum[entierung].” Text corrected from the original (Pascall Collection, Nottingham, GB). **7.** See for instance his letter to Clara Schumann of 11 October 1857 in *Clara Schumann–Johannes Brahms. Briefe aus den Jahren 1853–1896*, ed. Berthold Litzmann, vol. 1 (Leipzig, 1927; rpt. Hildesheim: Olms, 1989) (= *Schumann-Brahms Briefe I*), 204–9; and his letter to Joseph Joachim of 5 December 1857 in *Briefwechsel V*, 191–93. **8.** See Sophie Drinker, *Brahms and His Women's Choruses* (Merion, PA: Musurgia, 1952), 103. **9.** *Schumann-Brahms Briefe I*, 443–47, here 445. “Die Akademie hat mir freilich recht viel Freude gemacht, indes ist einmal wieder Unangenehmes genug dabei. Wie die Leute musikalisch sind, vom Blatt singen, schön üben, ist ganz gut, aber das Leben ist zu unruhig hier, in der kurzen Saison kann weder ein Mensch noch ein Institut bestehen, das nicht rasch mittaumelt, sondern ruhig existieren möchte und Genuß und Bildung in sich suchen möchte.” **10.** Kalbeck gives 100 members for 1858, and Chry-

sander 120 for the beginning of the year 1865, based on a return from the Singakademie itself; see Max Kalbeck, *Johannes Brahms*, vol. II/1 (Berlin, 1921, rpt. Tutzing: Hans Schneider, 1976) (= *Kalbeck II/1*), 96, and “Versuch einer Statistik der Gesangvereine und Concertinstitute Deutschlands und der Schweiz,” in *Jahrbücher für Musikalische Wissenschaft*, ed. Friedrich Chrysander, vol. 2 (Leipzig 1867), 337–73, here 370. **11.** I am most grateful to the Vorstand of the Wiener Singakademie and its Archivist Dr. Erwin Barta for allowing me access to these parts and to the other Brahms sources in the Singakademie Archive, as also to his colleague Mag. Gundula Fäßler for her kind assistance during my visits. **12.** I am particularly grateful to Henle Verlag for permission to reproduce the two music examples given here in proof copy prior to publication in the *JBG* edition. While we have the instrumental and vocal solo parts for the cantata *Ich hatte viel Bekümmernis* in Brahms's concert arrangement, the choral parts he used do not survive. **13.** “Ganz trefflich” in his letter to Clara Schumann of 4 April 1864, see *Schumann-Brahms Briefe I*, 444; and “recht schön” in his letter to Joachim of ca. 5 April 1864, see *Johannes Brahms im Briefwechsel mit Joseph Joachim*, ed. Andreas Moser, vol. 2 (Berlin, 1912; rpt. Tutzing: Hans Schneider, 1974), 29. **14.** Max Kalbeck's assertion that the performance was not orchestrally accompanied must be corrected in light of press reviews that explicitly mention the orchestra for the cantata. See *Kalbeck II/1*, 102; *Blätter für Theater, Musik u. Kunst* 10, no. 3 (8 January 1864): 1–2; *Niederrheinische Musik-Zeitung für Kunstfreunde und Künstler* 12, no. 4 (23 January 1864): 30, report from Vienna dated 7 January. **15.** Similarly in Vol. 1 of the Bach Ausgabe belonging to the Singakademie on pp. 105–6 he marked the Hallelujahs at the end of Versus I of *Christ lag in Todesbanden* with dynamics and articulation in pencil. **16.** The others were Court Kapellmeister and Director of the Court Opera; see Otto Biba, “Beobachtungen zum Wirken von Johannes Brahms in Wien,” in *Johannes Brahms–Leben–Werk–Interpretation–Rezeption. Kongreßbericht zum III. Gewandhaus-Symposium anlässlich der 'Gewandhaus-Festtage 1983,'* ed. Gewandhaus zu Leipzig (= *Dokumente zur Gewandhausgeschichte*, Heft 4, Leipzig, n.d.), 42–49, here 46. **17.** My warmest thanks go to Prof. Dr. Otto Biba, the Director of the Archive of the Gesellschaft der Musikfreunde in Wien, for proposing this study in the first place and the volume of the *JBG* to which it leads, for allowing me access to the sources in the Archive, and for generously sharing his knowledge and expertise with me. **18.** *Neue Freie Presse*, 27 March 1873, No. 3086, p. 2, col. 2–3. **19.** *Ibid.*, 9 April 1873, No. 3099, p. 1, col. 2–3 to p. 2, col. 1. **20.** *Ibid.*, 10 December 1873, No. 3338, p. 2, col. 1. **21.** *Ibid.*, 12 January 1875, No. 3728, p. 3, col. 1. **22.** *Briefe von Theodor Billroth*, ed. Georg Fischer (Hanover and Leipzig: Hahn, 1902), 155–56, here 155. “Brahms ist als Musikdirector hier äußerst thätig; er hat unvergleichlich schöne Aufführungen zu Stande gebracht und findet bei Allen, die es gut mit der Kunst meinen, vollste Anerkennung. [...] Im letzten Concerte wagte Brahms eine der schwersten, noch nie aufgeführte Cantate von Bach nach Text von Luther. Es war verdammt herbe Musik, doch stellenweise von erhabener Wirkung. Die Wiener nahmen aus den Händen eines Dirigenten, den sie so achten wie Brahms, auch das mit liebenswürdiger Empfänglichkeit an.” **23.** *Briefwechsel XVI*, 63–65.

Brahms's Requiem a la Piano Four Hands

The Seattle ensemble Choral Arts, under the direction of Robert Bode (Director of Choral Activities, University of Missouri at Kansas City), will perform the German Requiem with the two-piano accompaniment arranged by Brahms (published in 1869). The concert will take place on Friday, 28 March 2014 at St. Joseph Parish Church. The soloists will be Kimberly Giordano, soprano, and Charles Robert Stephens, baritone, the two pianists Lee Thompson and Melissa Loehnig.

On Saturday, 29 March, at the University of Washington's School of Music, Choral Arts and the University of Washington will host a symposium devoted to investigating how Brahms wished his most famous choral work to be performed. During the morning session, George Bozarth (University of Washington), assisted by the Con Moto Piano Trio, will demonstrate the performance practices Brahms employed when playing his late chamber music and consider how they might be applied to the Requiem. In the afternoon, Philip Tschopp (DMA candidate, University of Washington) will speak to the genesis of the Requiem, and Bozarth will discuss the recollections of Brahms's performances of this masterpiece left to us by the choral conductor Siegfried Ochs. A conducting masterclass with Bode and Geoffrey Boers (head of the University of Washington's choral program) will round out both morning and afternoon sessions.

In the evening a private reception for the student conductors and guests will be held at the new Seattle Early Keyboard Museum. The entertainment will include the private debut of three of Brahms's arrangements for women's choir of Renaissance and Baroque Music, with solo and double quartets singing from Bozarth's forthcoming edition; a tour of ten historic Viennese and English pianos, 1780–1867, from the Museum's collection, demonstrated by fortepianist Tamara Friedman; and a performance of movements from Brahms's Piano Trio in C Minor, Op. 101, on an 1860s Erard grand piano, performed by the Con Moto Piano Trio "as Brahms played it."

Graduate-level choral conductors are invited to apply to participate in this symposium and masterclass. Four "Symposium Fellows" will be selected through a competitive application process, each receiving two 30-minute videotaped podium sessions in the masterclass. Applications must be received by 15 December 2013. Space is also available to audit the lectures and masterclass. For more details about the schedule of events and application procedure, visit <http://choral-arts.org/wordpress/education-outreach-3/brahms-symposium-masterclass/>.

George Bozarth

Geiringer Scholarship Awarded

The 2013 Karl Geiringer Scholarship has been awarded to Katharina Uhde, Ph.D. candidate at Duke University, for her dissertation "Joseph Joachim, *Psychologische Musik*, and the Search for a New Music Aesthetic." The dissertation investigates the style and aesthetic of Joachim's music and its references to composers such as Brahms, Liszt, Schumann, and Beethoven, using two main guiding questions. First, rather than simply accepting the image of Joachim as the great nineteenth-century violinist and collaborator of Johannes Brahms advocating the

"canonization of the music of Bach, Beethoven, and Brahms" (Hans-Joachim Hinrichsen, "Musikalische Interpretation und antisemitisches Rezeptionsparadox: Joseph Joachim – Richard Wagner – Hans von Bülow," in *Musikwelten – Lebenswelten: Jüdische Identitätssuche in der deutschen Musikkultur*, ed. Beatrix Borchard and Heidy Zimmermann [Wien: Böhlau, 2009], 181), I ask who Joachim was in light of his own music and his literary circle, especially his "soul mate" Gisela von Arnim (Bettina's daughter). Second, each chapter investigates a connection of "psychological music," the term he applied to his compositions: What does Joachim's music say about the meticulous self-inquiry of his *Stimmung*, aiming to "capture" and "save [...] emotions from the abyss" (Johannes Joachim, *Joseph Joachims Briefe an Gisela von Arnim, 1852–1859* [Göttingen, 1911], 97)? Were Joachim's 1853 studies with Heinrich Ritter (author of philosophical works) at Göttingen University an inspiration? How does Joachim's *Demetrius Overture* (arranged by Brahms) relate to "psychological" Beethoven-inspired sonata forms discussed by Joachim and A.B. Marx? Does a melodrama on "Cupid and Psyche" (music by Joachim, libretto by Gisela von Arnim) reveal a (mythological) connection to Carl Gustav Carus' "psychological" ideas? Given that psychology was not yet an established academic discipline in the 1850s, Joachim's "psychological" music is all the more intriguing.

Brahms News

In May the American Brahms Society marked its thirtieth anniversary. A detailed report of the Society's accomplishments in its first twenty-five years appeared in the Fall 2008 issue of the Newsletter. More recent highlights include the awarding of the Karl Geiringer Scholarship in 2010 to Laurie McManus for her dissertation, "The Rhetoric of Sexuality in the Age of Brahms and Wagner," and this year to Katharina Uhde (see article on this page). The Board also voted to extend eligibility for the Scholarship to all writers of English-language dissertations relating to Brahms. The ABS granted a subvention in support of *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, edited by Heather Platt and Peter H. Smith (Bloomington: Indiana University Press, 2012), and together with the Brook Center for Music Research sponsored the three-day conference "Brahms in the New Century" at The Graduate Center of the City University of New York in March 2012.

The ABS congratulates the Japan Brahms Society, which celebrated its fortieth anniversary on 26 May 2013 with a concert and lecture on the theme "Beethoven to Brahms" by pianist Ikuyo Nakamichi, Professor at Toho-Gakuen School of Music.

Marie Sumner Lott, Assistant Professor of Music History and Coordinator of Music History and Literature at Georgia State University, has won an ASCAP Foundation Deems Taylor award for her article, "At the Intersection of Public and Private Musical Life: Brahms's Op. 51 Quartets," published in the *Journal of the Royal Musical Association* 137, no. 2 (2012): 243–305. The Society extends its congratulations to Professor Sumner Lott for this outstanding honor.

The Brahms Fund Award at The Ohio State University was presented in April to senior French hornist A. Joshua Robinson. The Fund was established by longtime ABS member and emeritus Professor of Philosophy Tony Pasquarello in memory of his son, A. Joseph Pasquarello, and in honor of Johannes Brahms.

Recent Publications

Books and Articles

Bartelmus, Rüdiger. *Theologische Klangrede—Musikalische Resonanzen auf biblische Texte: Studien zu Werken von J. S. Bach, J. Brahms, G. F. Händel, F. Mendelssohn-Bartholdy und E. Pepping sowie zu Textdichtungen von Ch. Jennens, T. Morell und J. Schubring*. Münster: LIT, 2012. ISBN: 9783643117656

Betz, Marianne. “Beethoven, Brahms, Bruckner: Zur Rezeption europäischer Symphonik in den USA im 19. Jahrhundert.” In *Anton Bruckner und die Wiener Klassik*, edited by Theophil Antonicek, Andreas Lindner, Klaus Petermayr, 161–72. Linz: Anton Bruckner Institut, 2012. ISBN 9783902681249

Bozić, Renate. “Musiktheoretische Implikationen im Briefwechsel zwischen Elisabeth von Herzogenberg und Johannes Brahms.” In *Musiktheorie als Interdisziplinäres Fach/Music Theory and Interdisciplinarity*, edited by Christian Utz, 215–26. Saarbrücken: Pfau-Verlag, 2010. ISBN 978-3-89727-8

Burkhardt, Max. *Johannes Brahms: ein Führer durch seine Werke*. 1912. Rpt. Paderborn: KlassikArt, 2012. ISBN 978-3954911080

Fertonani, Cesare. “Echi liederistici e ‘idea poetica’ nella Sonata op. 100 di Brahms.” *Schweizer Jahrbuch für Musikwissenschaft* 31 (2011): 61–83.

Frisch, Walter. *Music in the Nineteenth Century*. New York: W. W. Norton, 2013. ISBN 9780393929195.

Gallon, Emma. “Narrativities in the Music of Thomas Adès: The Piano Quintet and Brahms.” In *Music and Narrative since 1900*, edited by Michael L. Klein and Nicholas W. Reyland, 216–33. Bloomington: Indiana University Press, 2013. ISBN 978-0-253-00644-8

Gelbart, Matthew. “Layers of Representation in Nineteenth-Century Genres: The Case of One Brahms Ballade.” In *Representation in Western Music*, edited by Joshua S. Walden, 13–32. Cambridge: Cambridge University Press, 2013. ISBN 978-1107021570

Grimes, Nicole. “The Schoenberg/Brahms Critical Tradition Reconsidered.” *Music Analysis* 31, no. 2 (2012): 127–75.

Hatten, Robert S. “Musical Forces and Agential Energies: An Expansion of Steve Larson’s Model.” *Music Theory Online* 18, no. 3 (September 2012).

Howell, Tim. “Brahms, Kierkegaard, and Repetition: Three Intermezzi.” *Nineteenth Century Music Review* 10, no. 1 (June 2013): 101–17.

Hust, Christopher, ed. *Johannes Brahms und Anton Bruckner im Spiegel der Musiktheorie: Bericht über das Internationale Symposium St. Florian 2008*. Hainholz Musikwissenschaft 16. Kassel and Hess: Hainholz, 2011. ISBN 978-3-86988-215-4

Torsten Blaich, “Anton Bruckners Streichquintett in F-Dur und die Gattungstradition: Verbindungslinien und Anknüpfungspunkte”

William Drabkin, “Heinrich Schenker und die Symphonien Anton Bruckners”

Lee A. Rothfarb, “Anton Bruckner – symphonischer Sisyphos oder drittkultureller Herold?”

Christoph Hust, “Heptatonik und Hexatonik in Bruckners Fünfter Symphonie”

Bernhard Haas, “Analytische Fragmente zum ersten Satz aus Bruckners Sechster Symphonie”

Boyd Pomeroy, “Bruckner and the Art of Tonic Estrangement: the First Movement of the Seventh Symphony”

Matthias Giesen, “Zur Verwendung der Kirchentonarten in den Motetten von Brahms und Bruckner”

Klaus Petermayr, “Zur Volksmusikauffassung von Brahms und Bruckner – eine Gegenüberstellung”

Christiane Wiesenfeldt, “‘Je mehr ein Kunstwerk verkauft, umso schmackhafter wird es’: Johannes Brahms und Theodor Billroth diskutieren über Musik”

Jürgen Blume, “Poetischer Kontrapunkt in den Vokalwerken von Brahms: Brahms’ Auffassung vom Kontrapunkt”

Keller, Jon. “Das Thuner Pianino von Johannes Brahms.” *Schweizer Jahrbuch für Musikwissenschaft* 30 (2010): 267–69.

Krämer, Laura. “Die ‘Abschiedsseptime’ und ihre Transformation bei Schubert und Brahms.” *Musik und Ästhetik* 14 (2010): 60–71.

Leistra-Jones, Karen. “Staging Authenticity: Joachim, Brahms, and the Politics of *Werktreue* Performance.” *Journal of the American Musicological Society* 66, no. 2 (Summer 2013): 397–436.

Meyer, Thomas. “Annäherung an eine ferne Nähe: Brahms, Rihm, Franz Hals, die Fülle des Lebens und ein Pot-au-feu im Galliker.” *Dissonance: Schweizer Musikzeitschrift für Forschung und Kreation* (June 2012): 38–42.

Sandberger, Wolfgang. “Johannes Brahms im Komponistenhimmel: Zum Deckengemälde der Zürcher Tonhalle von 1895.” *Imago musicae* 25 (2012): 129–43.

Scott, Anna. “Reinterpreting Michael Musgrave and Bernard D. Sherman’s *Performing Brahms: Early Evidence of Performance Style*.” *New Sound. International Magazine for Music* 37 (2011): 75–79.

Smith, Peter H. “Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms.” *Music Theory Spectrum* 35, no. 1 (Spring 2013): 77–102.

Sumner Lott, Marie. “At the Intersection of Public and Private Musical Life: Brahms’s Op. 51 Quartets.” *Journal of the Royal Musical Association* 137, no. 2 (2012): 243–305.

Tarasti, Eero. *Semiotics of Classical Music: How Mozart, Brahms and Wagner Talk to Us*. Berlin and Boston: De Gruyter Mouton, 2012. ISBN 9781614511540

Thomas, Stephen R. “Interpreting Brahms: Practical and Historical Perspectives.” In *The Pianist’s Craft: Mastering the Works of Great Composers*, edited by Richard Paul Anderson, 118–31. Lanham, MD: Scarecrow Press, 2011. ISBN 978-0-8108-8205-8

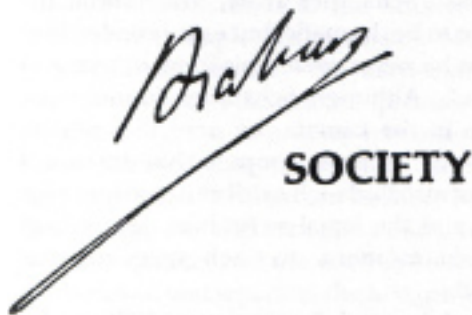
Papers Presented

Papers read at the joint meeting of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory, 1–4 November 2012, New Orleans, LA:

Daniel Barolsky (Beloit College), “The Merging Aesthetics of Composition and Performance: Brahms, Levy, and the Handel Variations”
Joan Campbell Huguet (Eastman School of Music, University of Rochester), “Rethinking the ‘Unthinkable’: Defining Closure in Brahms’s Sonata Forms”

(Continued on page 12)

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Please note: The ABS, like many non-profit organizations, has temporarily lost its tax-exempt status but is in the process of reapplication with the IRS. In the meantime, contributions to the Society are no longer tax deductible. We are grateful for our members' patience as we go through this process.

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Publications (Papers Presented), continued from page 10:

Graham G. Hunt (University of Texas at Arlington), "How Much Is Enough? Structural and Formal Ramifications of the Abbreviated Second A Section in Rondo Finales from Haydn to Brahms"

Kyle Jenkins (University of Arizona), "Expositional Trajectories Gone Awry: S-C Complications in Brahms's Sonata Movements"

Boyd Pomeroy (University of Arizona), "Brahms, the 'Tonic-Heavy' Sonata, and Deep-Level Developing Variation"

Papers read at the conference, "Brahms' Schubert-Rezeption im Wiener Kontext," 12–13 September 2013, Vienna, Austria:

Lorenz Mikoletzky, "Die Kulturpolitische Situation in Wien nach 1848"

Otto Biba, "Zum Wiener Musikleben zwischen Schubert und Brahms"

Michael Struck, "Brahms' Schubert – ein ungewöhnliches Rezeptionsverhältnis?"

Gernot Gruber, "Kultur- und nationalpolitische Vereinnahmungen"

Katharina Loose, "Eduard Schneider und der Schubert-Nachlass"

Johannes Behr, "Kopist für Schubert und Brahms: Franz Hlawaczek"

Ingrid Fuchs, "Zur Wiener Kammermusiktradition zwischen Schubert und Brahms: Vom Salon in den Konzertsaal"

Eike Feß, "Strategien zur Gattungerschließung – Symphonie und Streichquartett bei Schubert und Brahms"

Siegfried Oechsle, "Brahms und die Symphonie nach Schubert"

Robert Pascall, "Der *weither kommende Ein-Fluß*: Schubert und die 4. Symphonie von Brahms"

Katrin Eich, "Öffentlich gespielt – nie gedruckt. Brahms' Schubert-Bearbeitungen für Klavier solo"

Walburga Litschauer, "...diese gar leicht beschwingten Wienerischen..." Klaviertänze bei Schubert und Brahms"

Elisabeth Fritz-Hilscher, "Brahms und die Wiener Singakademie"

Christine Martin, "Schuberts Gesang II. Berührungspunkte zwischen Brahms' frühen Chorwerken und Schuberts mehrstimmigen Gesängen"

Editors' Notes

The editors would like to thank the contributor to this issue. Robert Pascall is a Corresponding Director of the Society and on the Beirat of the Johannes Brahms Gesamtausgabe, for which he has edited the symphonies, including in Brahms's own piano arrangements, and for which he is currently editing a volume that will contain performance materials Brahms created in connection with his performances of cantatas by J.S. Bach. Dr. Pascall taught at the universities of Bangor and Nottingham and is Honorary Professor of Music Philology at the University of Cambridge, UK. He has authored numerous scholarly monographs and articles about Brahms and his music. Most recently, his monograph *Brahms beyond Mastery: His Sarabande and Gavotte, and Its Recompositions* (Burlington: Ashgate, 2013) summarizes his lifelong interest in Brahms's study of J. S. Bach's keyboard suite literature and the ramifications of that study for Brahms the mature master.

We thank Prof. Dr. Wolfgang Sandberger of the Brahms-Institut an der Musikhochschule Lübeck for the cover photo. We are grateful to George Bozarth of the University of Washington for his editorial assistance, and to Douglas Niemela, who distributes the Newsletter from the Society's office in Seattle. Correspondence, ideas, and submissions for the Newsletter are always welcome, and email communication is especially encouraged. Materials for the Spring 2014 issue should be sent to the Editors by 1 February.