

Brahms

Brahms's Op. 32, No. 4 with a Twist

"What in Brahms was that?" My head spun toward the stereo and instinctively tilted to one side, as if by straining to listen I could somehow make sense of a fleeting but strange harmonic *non sequitur* that had already passed me by. But it was gone. The music continued unperturbed, as if trying its best to convince me that nothing was amiss. However, I was not assured. I immediately stopped the playback of the compact disc and restarted the fourth song of Brahms's thirty-second opus, "Der Strom, der neben mir verzauschte," in an attempt to catch the alleged stylistic infraction in the act. Sure enough, I heard it again, forty seconds into the 1964 EMI recording of baritone Dietrich Fischer-Dieskau and pianist Gerald Moore: a C-sharp minor triad in root position immediately and shockingly followed by a C-minor triad in root position, and, moreover, at a cadence that seemed to tonicize C minor, if only mildly and for a split second. This seemed to be a very un-Brahmsian surface-level harmonic progression and cadential tonicization, and yet, as before, its peculiarity dissipated before my ears as quickly as it had intruded upon them.

So I went to the score to gather evidence for (or against) the accused. Example 1 puts the moment in question on the stand, contextualized with some measures before and after. The third beat of m. 16 consists only of a B sharp in the bass and a D sharp above it, implying a B-sharp minor (or, enharmonically, a C-minor) chord in root position above all other options. Furthermore, the rising bass arpeggiation continues to an F double sharp on the fourth beat of m. 16, completing the B-sharp minor triad, and therefore intimating the α progression in Example 1.

I was relieved to see on the score that, at the least, I was not delusional, but it appeared I was hasty in my indictment of the moment as "un-Brahmsian." Like a cinematic dissolve immediately after a cut, any short-lived perception of B sharp as root is incrementally but expeditiously replaced, frame by frame, with the retrospective understanding that the second half of m. 16 through m. 18 constitutes a G-sharp major chord in first inversion, which functions not as tonic but as a dominant chord in the key of C-sharp minor. First, the rising bass arpeggiation continues from the F double sharp to a G sharp, such that the former is easily interpreted as an incomplete lower neighbor embellishing the latter. Second, the left-hand triplets in mm. 17–18 promote G sharp to an unequivocal chord tone, and the right-hand imitation of the arpeggiation pushes the F double sharp off



Photo by Josef Löwy, 1862.

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the quarter-note beat. Third, the pianist's rising and intensifying gesture (note the hairpins) culminates on the second beat of m. 18 with the first simultaneous striking of all three members of a G-sharp major chord. Fourth, and most confirmedly, m. 19, along with its vocal anacrusis, replays the opening of the song, with its clear sense of being both in the tonic key of C-sharp minor, and on the chordal tonic. This leaves no doubt that the harmony preceding this C-sharp minor restatement is its major dominant, despite appearing in first inversion. This interpretation, where the roots of two successive harmonies that share m. 16 are understood as the fifth-related C sharp and G sharp, is indicated with β in Example 1, and parallels Lucien Stark's reading of this measure.¹

In her dissertation, Heather Platt construes this measure somewhat differently.² Her harmonic analysis, shown with the γ arrow in Example 1, precedes the G-sharp major harmony with A-major harmony, which is well defended on at least

two analytical fronts. First, although the downbeat of m. 16 provides only C sharp in the bass and E above it, suggesting a C-sharp minor chord, the vocal part introduces an on-beat A, presumably as a replacement for its preceding off-beat G sharp; this quick 5–6 shift parallels in microcosm the 5–6 dissolve of the following harmony, as I detailed earlier. (Brahms’s 5–6 tonic substitutes are well documented.) Second, γ ’s root motion by descending step, unlike β ’s ascending-fifth root motion, is consistent with the descending-step root motion underlying the two previous settings of “wo ist er nun?” in the song, as shown in Example 2. (The slurs and smaller note heads indicate the underlying “upshifted” part writing, the typical solution when bass-as-root descends by step.) The difference in m. 16 is that the A and G-sharp triads are both in first inversion instead of root position; Platt correlates the unstable dividing dominant of G-sharp major in particular with the “hopelessness of the [song’s] protagonist.”³ While this suggests a text-based rationale for the disruption of the bass-soprano wedge pattern, the parallel perfect fifths that would have ensued from the second half of m. 15 to m. 16 with an A in the bass might also have been a deterrent. Moreover, as shown in Example 2, by employing first inversion for both chords in m. 16, Brahms made the underlying voice leading considerably smoother in general, and the melodic interval of an augmented second (the dotted slur in the recomposition of m. 16) is avoided by the doubling of the third of the A-major triad, a tried-and-true part-writing solution for this particular harmonic dilemma.

These analytical angles simply explicate what I had already grown to accept shortly after my head-turn: that although I initially heard the unusual α progression, the more customary β or γ progressions came to replace this interpretation as a normalization of the anomaly. Yet, I could not help but try to find some explanation for why I initially heard what I did.

First of all, in his 1964 recording of Op. 32, No. 4, Fischer-Dieskau does not sing an A in m. 16, but a B sharp. The pattern of cadences assembled in Example 2 offers a rationale for this missing note: a B sharp instead of A in m. 16 reuses the ascending melodic pattern of third-third-second-second already sung in mm. 4 and 8. Nonetheless, since only the vocal line has an A in m. 16, this apparently minor alteration would disallow Platt’s γ interpretation of the harmony; rather, Fischer-Dieskau’s B sharp tonicizes the key of C-sharp minor and leaves α and β as the two remaining suitable interpretations. Furthermore, if one prefers a consistency of root location and motion among the first three statements of “wo ist er nun?” as shown in Example 2, then the descending-step root motion and the root positions of α ’s harmony strengthen it as a viable, even favored, option before β inexorably takes over. Needless to say, Fischer-Dieskau’s missed note takes nothing away from Platt’s ideas, for she was certainly not interpreting his recording. But it raises the difficult question, which I will not attempt to answer here, of what exactly our analytical “text” should be in such situations. How much should the details of an analytical text be influenced by an erroneous but significant contemporary performance practice? Fischer-Dieskau is not alone; Olaf Bär and Thomas Quasthoff do precisely the same thing in their subsequent recordings of op. 32.⁴ If a notated A natural falls in a forest but no one—at least those whose sole exposure to Brahms’s Op. 32, No. 4 is through recordings by the aforementioned artists—is around to hear it, does it make a sound?

Second, my head-turn was precipitated not only by hearing something in Brahms I had not heard in Brahms elsewhere, but by hearing something in Brahms I *had* heard elsewhere—but far elsewhere. Bryan Singer’s 1994 film *The Usual Suspects*, a neo-noir cops-and-robbers whodunit with a labyrinthian plot and a stunning twist ending that has acquired near-mythic status among film aficionados, notably features the α progression: a C-sharp minor triad to a B-sharp minor triad, both in root position. (Charles J. Smith also engages this film, but not its music, as part of an essay analyzing, curiously enough, a work in C-sharp minor.⁵) Example 3 displays the first four measures of the most distinctive theme in John Ottman’s score, which opens with an α progression. The theme only occurs over the beginning and ending credits that bookend the film, and the α progression, in strings alone, in anticipation of the piano’s melody, is the first musical event in the film. Although the α progressions in Brahms’s song and Ottman’s theme have significant differences in volume and phrasal position, they also display significant similarities beyond the harmonic progression. For example, both feature accompaniments that prominently oscillate only between third and root, saving the fifth for melodic material, and Ottman’s theme contains a four-note ascent—bracketed in Example 3—that bears a strong resemblance to Brahms’s “ist er” motive.

One could safely argue, however, that overshadowing these assorted similarities and differences is the observation that these two α progressions operate on different ontological planes. Ottman’s α progression is as much an “object” as an α progression could be. Its tonally egregious counterpoint of virtual parallel perfect fifths is unmediated by any linear displacement, its B-sharp minor sonority is sustained considerably longer and with more clarity than that of Brahms, and the direct oscillation back to a C-sharp minor triad substantiates the α progression as a deliberate act. Brahms’s α progression (by way of Fischer-Dieskau *et al.*) is a foreground byproduct of a voice-leading process, generated and thus hierarchically subsumed by a 5–6 alteration of the more structural first-inversion G-sharp triad.⁶ This ontological mismatch should not *ipso facto* deny any possibility of a mutual association; however, it does reverse the customary direction of the analytical gears of intertextual machinery.⁷ Certainly, the harmonic language of a certain Hollywood film music style of which Ottman’s theme is an example can trace its origins to, among other things, novel tertian juxtapositions in European art music of the nineteenth century. Yet, just as earlier music may influence composers of later music, later music may influence listeners of earlier music by inviting (or daring) them to hear certain byproducts of processes in earlier music as equivalent to (or at least resonant with) certain objects compartmentalized by later music as Schoenberg invited (or dared) his readers to recognize his signature tetrachord as an embellishing but nonetheless salient verticality in the first movement of Mozart’s Symphony No. 40.⁸ It may be anachronistic, but it may also be unavoidable, that I should have allowed a theme from an American movie produced in 1994 to inflect how I heard a measure from a German *Lied* composed in 1864. It just simply happened.

As I packed my things to leave for home on the day of the head-turn, I conceded that my identification of the α progression in Brahms’s Op. 32, No. 4, and thus its link with *The Usual Suspects*, was more *Zufall* than *Einfall*. However, it was

Più agitato

5 - 6 5 - 6

C#m $\xrightarrow{3}$ G#M

α AM γ B#m

Example 1: Johannes Brahms, Op. 32, No. 4, mm. 15–19

(recomposition) (actual)

ist er nun? ist er nun? ist er nun? ist er nun?

6 6

Example 2: Comparison of Four Cadences in Brahms's Op. 32, No. 4

$\text{♩} = 112$
Piano

α

Example 3: John Ottman, *The Usual Suspects*, opening theme

wo ist, wo ist, wo ist er nun?

24 25 26 27 28 29 31

Example 4: Johannes Brahms, Op. 32, No 4, mm. 24–31

enjoyably diverting to recall my experience seeing *The Usual Suspects*. Having missed it in the theater, I had rented the movie soon after it was released to video. Enough time had passed that cryptic hints from friends and the media began to creep in regarding the surprise ending, but I was gratefully spared a true spoiler, as evidenced by my gullibility. Although the film's opening subtly played up the possibility that the hints could be accurate, the ensuing narrative rendered the hinted-at solution practically impossible, and, as the police detective seemingly put all the puzzle pieces together in the final scene, I was duped by his logic. And then, a stunning twist astonishingly rang the hints true. As it has been for many, it was for me a remarkable and memorable moment.

The next day, as I was about to listen to Fischer-Dieskau and Moore perform the fifth song of Brahms's thirty-second opus, I realized that, although I had lent it so much thought, I had not actually finished hearing all of the fourth song. Starting from the beginning, I listened as the three statements of the "wo ist er nun?" motive passed by, I wryly smiled as the B-sharp minor *Scheinkonsonanz* coalesced into a *wesentlich* G-sharp major triad—and then, in the second half of the song, which was new to me, a stunning twist. Example 4 reprints the last eight measures of Op. 32, No. 4. Measure 25, which provides the fourth and final statement of "wo ist er nun," is essentially a transposition of m. 16 up a minor second, with four significant differences here, and in the subsequent measures, that seem resigned to the inevitability of ending in C-sharp minor. First, the initial pitch for "er" in m. 25 would be a B flat had it been transposed up a minor second from m. 16. This provides another explanation for the B-sharp vocal slip of m. 16: most likely, Fischer-Dieskau and others transplanted the melodic pattern of the latter cadence to that of the former. Together with the A that the pianist's right hand adds on the downbeat, this vocal alteration leaves no doubt about the harmony for the first half of m. 25: it is D minor. Second, Brahms alters the left-hand triplets in mm. 26–27 from the earlier model, such that no A appears as an unequivocal chord tone. Third, although the right-hand imitation of the arpeggiation in mm. 26–27 pushes the G sharp off the quarter-note beat, and pulls the A on as before, this process is reversed in the vocal line and left hand, where the quarter-note As in m. 27 become metrically and durationally subordinate to the G sharps that follow them. Fourth, and most confirmed, the perorative rhetoric of the song's end verifies that the last six and a half measures are all embraced by a C-sharp minor *Stufe*, and that the cadence of m. 25 is indeed the cadence that provides the song's best and only structural tonal closure in C-sharp minor.⁹ Thus, the α progression, which I dismissed the day before as a voice-leading ruse that conjured a fleeting, feigning, and practically impossible cadence in B-sharp minor, astonishingly rang true up a half step.

In "the music itself," this turn of events was fairly memorable. But it was this syzygy that left me utterly beside myself: my initial recognition of the α progression in the Brahms song was facilitated by the memory of a distinctive chord progression from a film whose narrative and my particular experience of it strikingly correlated with my experience of the same Brahms song and the transformation of its α progression! Admittedly, this was nothing more than an extraordinary coincidence, but the more I reflected on all of the variables involved—Fischer-Dieskau's minute but telling departure from the score that

helped to expose the α progression, the double-twist of the film's narrative and the hints I had received beforehand, even the unusual opportunity to reflect for twenty-four hours on a new song stopped *in medias res*—the more I became awestruck at the apparent design of it all.

To deflect the notion that my private, in some ways solipsistic, epiphany has no broader application that others may share, I will conclude with some observations regarding the text of this song. The fact that mm. 25ff. is a modified transposition of mm. 16ff. aligns this music with the simple yet effective compositional technique of reusing a passage, which takes the music away from its overall tonic chord or key, later at a certain transpositional level such that it takes the music back to the tonic. This happens to various degrees within some binary or sonata-form movements, but more thoroughly, although on a smaller scale, in what Robert Morgan has dubbed the "transpositional period."¹⁰ Figure 1 borrows Morgan's visual depiction of this special organization, first (a.) in its most customary tonal layout where $I \rightarrow V$ is transposed to become $IV \rightarrow I$, and then (b.) in Brahms's more idiosyncratic plan of minor-second root motions and transpositions—transpositions made even more transparent in performances like Fischer-Dieskau's. (The spatial layout of Fig. 1a is flipped from Morgan's original to correspond more closely with Brahms's upward transposition of Figure 1b.) Morgan has

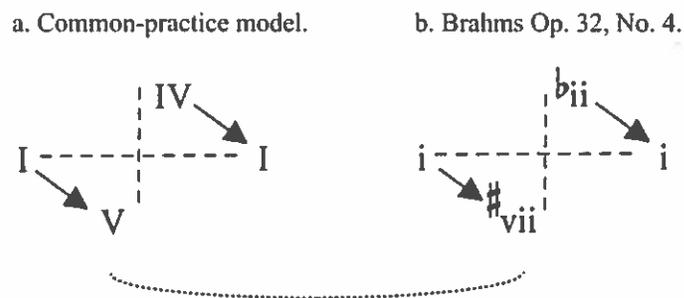


Figure 1. Transpositional tonal schemes.

noted this design's multitude of symmetries: not only is the initial unit translated in both time and pitch space, but the entire construct is also inversionally symmetrical around the tonic. But whereas dominant and subdominant have long been couched in the language of inversion, triads built on the lowered second and leading-tone scale degrees are seldom afforded the same dualistic treatment. In an essay on Schubert's tonality, Donald Francis Tovey afforded them just that treatment, but Christopher Wintle (1987), in an analysis of Brahms's progressive harmony and the "Neapolitan complex," found Tovey's inversional conception to be "problematic and puzzling, although undeniably thought-provoking."¹¹ Brahms's song, however, provides a concrete if rare example of its application. Part of Wintle's problem may have been with the rarity and awkwardness of consonant triads built on the leading tone as compared to Neapolitan triads: what does one do with such things, especially as cadential goals? Brahms's ingenious solution to this problem—quickly morphing the alien leading-tone minor triad into a familiar dominant triad with the single semitonal ascent built into the "ist er" motive, as indicated with the dotted arc in Figure 1—also demonstrates how Figures 1a and 1b are more closely related on tonal terms than first appearances suggest.

The transpositional and inversional symmetries of Figure 1b serve as an appropriate hermeneutic filter for an interpretation of the text. The fourth song of Op. 32 comes in the middle of a song cycle whose texts by August von Platen and Georg Daumer bewail the torment of lost love before the *Liebstedt* of the final song. Platen's verses for the fourth song painfully thrust endearing memories from the past into the empty present:

Der Strom, der neben mir verrauschte, wo ist er nun?
 Der Vogel, dessen Lied ich lauschte, wo ist er nun?
 Wo ist die Rose, die die Freundin am Herzen trug?
 Und jener Kuß, der mich berauschte, wo ist er nun?
 Und jener Mensch, der ich gewesen, und den ich längst
 Mit einem andern ich vertauschte, wo ist er nun?

The stream that rushed past me, where is it now?
 The bird to whose song I listened, where is it now?
 Where is the rose my loved one wore on her heart,
 And that kiss which intoxicated me, where is it now?

And that man I used to be, for whom I have long since
 Substituted a different self, where is he now?¹²

The first four lines, constituting the first part of the song up to m. 16, look outward away from self and toward a changed world. The song's last two lines look inward away from the world and toward a changed self. This organization corresponds well with the inversional symmetry of Figure 1b, where the tonic, as the referential harmony and key against and around which all other harmonies and keys are defined and oriented, is analogous to self. The first part ends with a tonal trajectory pointing away from the tonic, while the second part ends with a tonal trajectory pointing back toward it. While there is nothing unusual about this kind of tonal organization, the fact that these two trajectories are transpositions of one another makes them particularly suitable for the verbal and narrative parallels of the interrogating refrain "wo ist er nun?" Although the second part begins in first person with three *ich*'s, the *ghazal* poetic form obliges the return of "wo ist er nun?" instead of "wo bin ich nun?" or, more pointedly, "wer bin ich nun?" This third-person reference disassociates the narrator from his former self, solidifying an impression that "jener Mensch, der ich gewesen," along with a stream, bird, rose, or a kiss, is simply another kind of independent, external object for which to search and pine.

Yet it is not this neat, as Brahms's modifications to an exact transpositional relationship between m. 16ff. and m. 25ff. may reveal. The music that immediately follows the cadence in m. 16 quickly normalizes the fleeting but still unsettling α progression by transforming the B-sharp minor triad into the song's dividing dominant. Likewise, the preceding inquiries seem sensible enough; after all, streams dry up, birds fly away, roses wilt, and the euphoria from a kiss fades. Thus, the narrator and his music insinuate that his sorrow can be externalized and thus sublimated. But this pattern of absences, just like the unsettling α progression, adumbrates a darker, more troubling truth revealed in the second part of the song. "Wo ist er nun?" returns essentially transposed in m. 25 for yet another question seemingly directed toward yet another external source of misery. But the harmony turns distressingly inward, pointing back toward tonic, and this time there is no amelioration of the disturbing minor-Neapolitan progression to redirect the

accusatory finger elsewhere. The earlier logic of the functional root motion by fifth and 5–6 embellishment is thus subverted, and structural and contrapuntal harmonies swap roles, turning the song's rational musical world upside down and revealing a gloomier alternate reality. Thus, the narrator and his music insinuate that the stream, bird, rose, and kiss actually still exist, but the man able to see, experience, and savor them no longer does. "And, like that, he's gone."¹³

Scott Murphy

Notes: 1. Lucien Stark, *A Guide to the Solo Songs of Johannes Brahms* (Bloomington and Indianapolis: Indiana University Press, 1995), 67. 2. Heather Platt, "Text-Music Relationships in the *Lieder* of Johannes Brahms" (Ph.D. diss., Graduate Center of the City University of New York), 1992, 348–58. 3. *Ibid.*, 355. 4. Bär recorded Op. 32 with Geoffrey Parsons for an EMI release in 1988, and Quasthoff recorded Op. 32 with Justus Zeyen for a Deutsche Grammophon release in 2000. Other artists sing the A natural, including José van Dam in a 1994 Forlane recording with Maciej Pikulski, Ruud van der Meer in a 1988 Ottavo recording with Rudolf Jansen, and Christian Elsner with Burkhard Kehring in Brilliant's 2008 Complete Edition of Brahms's works. However, judging from holdings as reported by WorldCat, the Fischer-Dieskau and Quasthoff recordings are by far the most widespread. Fischer-Dieskau also makes the same error in an earlier 1957/58 Angel recording with Hertha Klust. 5. Charles J. Smith, "'Rounding Up the Usual Suspects?': The Enigmatic Narrative of Chopin's C-Sharp Minor Prelude," in *Engaging Music*, ed. Deborah Stein (New York and Oxford: Oxford University Press, 2005), 236–52. 6. My use of the terms "process" and "object" stem from Richard Cohn, "Properties and Generability of Transpositionally Invariant Sets," *Journal of Music Theory* 35 (1991), 1–32, esp. 22ff. 7. For a recent consideration of this reversal, see Michael Klein, *Intertextuality in Western Art Music* (Bloomington: Indiana University Press, 2005), 11ff. 8. Arnold Schoenberg, *Theory of Harmony*, trans. Roy E. Carter (Berkeley and Los Angeles: University of California Press, 1978 [1911]), 324. 9. Both Eric Sams and Inge van Rij describe this simply as a Neapolitan cadence; Platt nuances it with a 6–5 embellishment of the final C-sharp minor chord, suggesting a surface-level progression from a D-minor triad to an A-major triad, which then relents and proceeds to a C-sharp minor triad. Ultimately, her Schenkerian reading suggests a C-sharp *Stufe* for the song's last six and a half measures. See Eric Sams, *The Songs of Johannes Brahms* (New Haven and London: Yale University Press, 2000), 83; Inge van Rij, *Brahms's Song Collections* (Cambridge: Cambridge University Press, 2006), 92; and Platt, *op. cit.*, 351 and 353. 10. Robert Morgan, "Symmetrical Form and Common-Practice Tonality," *Music Theory Spectrum* 20 (1998): 1–47. 11. See Donald Francis Tovey, *The Main Stream of Music and Other Essays* (New York: Oxford University Press, 1949), 148–49, and Christopher Winkle, "The 'Sceptered Pall': Brahms's Progressive Harmony," in *Brahms 2: Biographical, Documentary and Analytical Studies*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1987), 202–3. 12. Translation by Stanley Appelbaum in Johannes Brahms, *Complete Songs for Solo Voice and Piano. Series I* (New York: Dover, 1979), xvi. 13. The final line of dialogue in *The Usual Suspects*.

Review

Elisabeth Schmiedel and Joachim Draheim. *Eine Musikerfamilie im 19. Jahrhundert: Mariane Bargiel, Clara Schumann, Woldemar Bargiel in Briefen und Dokumenten*. 2 vols. Munich and Salzburg: Katzbichler, 2007.

With the publication of this two-volume documentary biography of the Bargiel family, a great mass of primary source material is made newly available, including letters to and from Clara Schumann and her children, her mother Mariane Bargiel, her half-brother Woldemar Bargiel and his siblings, and many prominent musicians, including Joseph Joachim, Ferdinand Hiller, Julius Rietz, Albert Dietrich, Ernst Rudorff, Hermann Levi, Julius Stockhausen, Franz Wüllner, and—Johannes Brahms. These letters, and other valuable materials, such as Woldemar Bargiel's travel diaries, were preserved by the Bargiel family through two world wars, finally reaching the possession of Elisabeth Schmiedel, Woldemar's granddaughter, who has ushered them into print with the assistance of Joachim Draheim.

The book covers the period from Mariane Bargiel née Tromlitz's birth in 1797 through the deaths of Clara Schumann in 1896 and Woldemar Bargiel in the following year. Materials from the family's collection, together with published and archival documents, are connected and contextualized by the authors' narrative. The extensive biographical section includes chapters on Mariane Tromlitz's early life and her first marriage to Friedrich Wieck, her second marriage to Adolf Bargiel, the period up to Clara Wieck's marriage to Robert Schumann, exchanges between Mariane and her children through 1845, Woldemar's youth in Berlin, his studies at the Leipzig Conservatory, his teaching and composing in Berlin up to the time of Robert Schumann's suicide attempt in 1854, the time from Schumann's confinement at Eendenich up to Woldemar's appointment to the Cologne Conservatory in 1859, his years teaching there up to 1865, his years as a conductor and conservatory director at Rotterdam up to 1874, and his tenure as Professor at the Musikhochschule zu Berlin up to his death in 1897. Further chapters focus on Woldemar's relationships with Joseph Joachim, Ferdinand Schumann, and other friends and colleagues, and explore his activities as a music researcher and editor, including his work on the complete edition of Robert Schumann's music published by Breitkopf & Härtel. An Appendix includes documents of interest that doubtless did not fit well into the narrative portion of the book, such as a reminiscence of Clara Schumann by her niece, Clementine Bargiel (jun.), and the extensive text of a cantata, *Penelope*, written for Woldemar Bargiel by Felix Schumann. A timeline, the Bargiel/Tromlitz and Schumann family trees, and a catalogue, with discography, of Woldemar Bargiel's works conclude the text. The extensive index of names incorporates short biographical notices as well as page number references.

The newly published correspondence between Woldemar Bargiel and Brahms stems mostly from the years 1854–1858. The seven letters from this time frame, all from Brahms to Bargiel, paint a fuller picture of their early relationship than we have had up to now. The first two (from 15 and 31 December 1854) use the "Sie" form of address. By the time of the third letter

(16 May 1857), Brahms was using the "Du" form, suggesting that a close friendship had been formed in the meantime.

The Brahms-Bargiel relationship was founded in part on their concern for Robert and Clara Schumann, but it also had a solid musical basis. Bargiel had written Clara enthusiastically about Brahms's Op. 9 variations on 18 September 1854: "That [Brahms's] variations are a masterwork I recognize very well. They are the most beautiful of the recent things that I know" (p. 216). Clara may either have played the variations for Bargiel or sent them to him in manuscript, since they did not appear in print until November 1854. He may also have come to know the variations through Joseph Joachim, with whom he had been on "Du" terms since the summer of 1853. Brahms had sent most of the variations to Joachim for criticism on 19 June 1854.¹ Brahms had started to get to know Bargiel's compositions as early as August of 1854, and in November he wrote Clara enthusiastically about Bargiel's character pieces, Opp. 8 and 9 (p. 227).

At some point during the gap in the correspondence between the end of 1854 and May of 1857, Bargiel and Brahms developed enough trust to critique each other's music. In Brahms's letter of 16 May 1857, he made detailed suggestions for Bargiel's Scherzo, Op. 13, and promised to send Bargiel his piano concerto as soon as he received it back from Joachim so that Bargiel could "be then as candid (and as fault-finding) as I" (p. 243). In a letter from the end of September 1857, Brahms told Bargiel he was sending him a piano quartet by way of Clara Schumann, and asked him to "delight me soon by a right strict and fundamental critique" (p. 247). And in a letter of December 1857 Brahms assessed Bargiel's Piano Trio, Op. 20: "A lot of things go through my head when I take a look at this work. Next to much that delights me, there is time and again something else with which my feelings disagree. There are, particularly, harmonically arbitrary places that my ear would not tolerate, and polyphonic statements in which to me the counterpoint appears empty, now and then even ugly. We must talk about it, and I hope that will happen soon..." (p. 249). This is the kind of frank language Brahms was accustomed to using in his correspondence with Joachim, perhaps his closest confidant on compositional matters at this time, so it is significant to learn that the circle of trusted friends with whom Brahms was able to exchange honest compositional criticism was larger than we previously had thought. Their discussions about composition evidently continued at least for the rest of the 1850s. In a letter of 3 August 1858, Woldemar wrote to his mother, "Brahms is a very important person, believe you me, and I can learn much from him" (p. 254). And on a six-day visit with Brahms in Hamburg in June of 1859, Bargiel noted in his travel diary, "Conversation with Brahms about music (my Fantasy [Op. 19]). Brahms does not want to allow the continuation of the last movement. Said much that is true and apt" (p. 273). These brief glimpses hint that over time the relationship evolved into something more like a teacher/student dynamic, but it was apparently one in which both Brahms and Bargiel felt comfortable.

Brahms was sometimes mentioned in correspondence between members of the Bargiel and Schumann families, much of which is published here for the first time. Some of the most interesting letters of this sort are from Clara Schumann to her mother.² Consider a letter of 24 January 1854, in which Clara railed against the hard circumstances of the young composers

in her husband's circle: "Now [Woldemar] certainly has it right when he says that giving lessons is dreadful for him, but all the same he must also consider that anyone who is not a capitalist doesn't fare any better. Indeed, just yesterday I pitied Joachim right from the bottom of my heart that he must participate in playing I don't know how many times the *Hugenots*, that disgraceful music. And must not Brahms, this brilliant person, give lessons and make potpourris if he does not want to suffer hunger? Up to now at least that was so!" (pp. 195–96) Clara's reference to Brahms writing potpourris to make money is of more than passing interest because not much is known with certainty about the kind of work Brahms did in his youth for the Hamburg publisher August Cranz. Since she most likely learned about the potpourris from Brahms himself, Clara's remark supports the view expressed by Kurt Hofmann in 1983: that Brahms's work for Cranz consisted mostly of writing keyboard arrangements of popular tunes or melodies from operas.³

The Bargiel family materials also tell us more about Brahms's relationships with individuals on the periphery of his immediate circle—for example, Bettina and Gisela von Arnim. Bettina was the sister of Clemens Brentano and wife of the poet Achim von Arnim—the compilers of the folk collection *Des Knaben Wunderhorn*—so she had direct connections to the previous generation of German literary Romantics. Brahms first met Bettina when she visited the Schumanns in Düsseldorf in October of 1853 and encountered her again a month later when he and Joachim visited Weimar. (She maintained an influential political/literary salon in Berlin, but traveled to Weimar frequently to support commemorations of Goethe's many activities there.) Bettina must have made an impression on Brahms, since he dedicated his *Sechs Gesänge*, Op. 3, to her. It is difficult to say whether Bettina's outspoken political views would have interested Brahms, but he certainly would have found some common ground with her admiration for Beethoven and Goethe, both of whom she had known personally, and her growing antipathy toward Liszt. Moreover, Bettina had been an important influence on Brahms's intimate friend Joachim since 1852, Joachim was passionately attracted to Bettina's daughter Gisela, and both Brahms and Joachim developed a friendship with the writer and art historian Hermann Grimm, a young member of Bettina's Berlin circle.

The Arnims figure prominently in the correspondence between Woldemar Bargiel and Joachim, portions of which are published here for the first time.⁴ Woldemar, who lived in Berlin, saw the Arnims fairly often. Like Joachim, he assisted Bettina with the musical notation of her songs; he also accompanied Gisela when she sang, aided Joachim and Gisela in passing letters to one another, and assisted Bettina in small tasks from time to time. For example, he dispatched her book *Goethe's Briefwechsel mit einem Kinde* to Brahms as part of her return gift for the dedication of the Op. 3 songs (p. 221).

Gisela maintained her relationships with several members of the Bargiel and Schumann families after her mother's death in 1859 and her marriage to Herman Grimm in the same year. In an interesting letter to Woldemar, tentatively dated May 1860, she recorded her frank view of Brahms and his music: "Also I have heard here a Serenade-Symphony by Mr. Brahms—your sister played it with Mr. Brahms—it was all quite startling. He has the power to present all the abundant, yes, abundant even to overflowing, wealth of intensified fantasies artistically in a

new form. One perceives the whole, that he develops his work perfectly from the first tone to the last, and has it in hand as an artwork. What to me is wanting about him and his things is the secret of modesty. He is never vulgar—but also never naïve. And then on the whole a sort of tender vagueness that acts as the heart's lesson right to the very end, and that all my favorite musicians have, is lost. He is more intellect—he also has feeling—but [his music] is not the ultimate." (p. 762).

This letter is important in the first instance because it is the only indication we have of a public or private performance by Brahms of the four-hand version of his Serenade, Op. 11.⁵ Gisela's reaction to the piece and to Brahms himself is of inherent interest. (That she was sharply observant of Brahms's personality would be consistent with her long years of sizing people up in the Berlin salon culture in which her mother played such an important role.) But it is especially intriguing that Gisela called the piece she heard a "serenade-symphony." Her use of such an unusual title could only mean that the work was represented to her in this way by Brahms and Clara. (The title on the manuscript from which they undoubtedly played is simply "Serenade."⁶) We first see the term "symphony-serenade" used in reference to this work in a letter to Brahms of 25 December 1859, in which Joachim expressed pleasure at Brahms's rescoring of the work for a larger orchestra.⁷ The title also appears at the head of the autograph of the full score, but with the word "Symphony" struck through.⁸ If the dating of Gisela's letter is right, then it is curious that Brahms would have used the term "symphony-serenade," or allowed it to be used, after having apparently discarded it in favor of "serenade" the previous February.⁹ Did Brahms vacillate about the work's title in May of 1860, at about the time he was sending it to Breitkopf & Härtel for publication?¹⁰ Gisela's letter at least allows this question to be posed.

While this book holds significant interest for Brahms scholars, Schumann scholars will find it indispensable, for it opens up a great deal of information about Clara's relationship to her mother, her half-brother, and other members of her extended family, that has been unavailable up to now. The sheer amount of material provided is remarkable—the two volumes together run to 942 pages—but even so, only a selection of the Bargiel family materials is presented here in print. The entire corpus of original documents has now been donated to two archives where it will be available for research. The relatively small portion that comprises Woldemar Bargiel's correspondence with Robert Schumann and a number of other letters that touch primarily on Schumann may now be found in the Robert-Schumann-Haus in Zwickau. The much larger balance of the materials, now housed in the Musiksammlung Bargiel-Schmiedel of the Staatsbibliothek zu Berlin, Signatur 55 Nachl 59, includes 42 letters to Woldemar Bargiel from Clara Schumann; 13 from Johannes Brahms; 40 from Joseph and Amalie Joachim; 536 from various musical colleagues; letters from friends of the family, such as the Arnims or the Wilhelm Grimms; four of Woldemar Bargiel's travel diaries; 310 concert programs; 157 photographs; and a variety of other materials. Since the Staatsbibliothek zu Berlin already possessed the great majority of Woldemar Bargiel's musical autographs and his complete printed works, it will now be the primary center for research on his life and music.

William Horne

Notes: 1. I am grateful to Valerie Goertzen for pointing out the latter possibility, as well as suggesting that Brahms may have come to his friendship with Bargiel through Joachim during the summer of 1853, when Brahms and Joachim were frequently together in Göttingen. 2. The original letters are housed in the Robert-Schumann-Haus Zwickau. Mariane's letters to Clara appear to be lost. 3. See Kurt Hofmann, "Johannes Brahms' Wirken in Hamburg bis zum Jahre 1862: eine biographische Standortbestimmung," in *Johannes Brahms. Leben, Werk, Interpretation, Rezeption. Kongreßbericht zum III. Gewandhaus-Symposium anlässlich der Gewandhaus Festtage 1983* (Leipzig: Gewandhaus zu Leipzig, 1985), 14–25. 4. See also *Briefe von und an Joseph Joachim*, ed. Johannes Joachim and Andreas Moser, 3 vols. (Berlin: Julius Bard, 1911). 5. See Renate und Kurt Hofmann, *Johannes Brahms als Pianist und Dirigent* (Tutzing: Hans Schneider, 2006). 6. See Margit McCorkle, *Johannes Brahms Thematisch-Bibliographisches Werkverzeichnis* (Munich: G. Henle, 1984), 35. 7. See *Johannes Brahms im Briefwechsel mit Joseph Joachim*, ed. Andreas Moser, 2 vols. (Berlin: Deutsche Brahms-Gesellschaft, 1921, 1912), I: 256. 8. See McCorkle, *Verzeichnis*, 33–34. The title page is reproduced in *Johannes Brahms neue Ausgabe sämtlicher Werke, Serie I, Band 5, Serenaden*, ed. Michael Musgrave (Munich: Henle, 2006), frontspiece. 9. See Musgrave's discussion in op. cit., XIV–XV, and Michael Vaillancourt, "Brahms's 'Sinfonie-Serenade' and the Politics of Genre," *Journal of Musicology* 26 (2009): 379–403. 10. See Brahms's letter to Raimund Härtel of 17 May 1860 in *Johannes Brahms im Briefwechsel mit Breitkopf & Härtel, Bartholf Senff, J. Rieter-Biedermann, C.F. Peters, E.W. Fritsch, und Robert Lienau*, ed. Wilhelm Altmann (Berlin: Deutsche Brahms-Gesellschaft, 1920), 32–34.

Twenty-first Annual Geiringer Scholarship

The American Brahms Society is seeking applicants for its Karl Geiringer Scholarship in Brahms Studies, which is awarded annually from the Society's Karl Geiringer Fund in Brahms Studies, as meritorious candidates present themselves. The competition is open to students in the final stages of preparing a doctoral dissertation at a university in North America. Work relating to Brahms should form a significant thread within the dissertation, but it need not be the only one. The Selection Committee welcomes applications from students whose research might be concentrated instead on music by members of Brahms's circle, on musical life in later nineteenth-century Vienna, and so forth. Only projects that demonstrate significant original thought and research will be deemed competitive. The decision to award the scholarship rests with the Board of Directors; the winner will be announced in November 2009, following the regular annual meeting of the Board.

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including travel plans, if appropriate. These materials should be submitted, in triplicate, to Prof. David Brodbeck, Chair, Geiringer Scholarship Committee, Department of Music, Claire Trevor School of Arts, University of California, Irvine, Irvine, CA 92697, and must be postmarked no later than 1 May 2010. The application must be supported by two confidential letters of recommendation, including one from the dissertation advisor; these should be sent directly to the Chair of the Geiringer Scholarship Committee and must also be postmarked by 1 May. Finalists in the competition will be notified by 15 May and asked to submit a sample chapter from their dissertation.

Recent Brahms Publications

Books and Articles

Brachmann, Jan. "Die Bibel als Grundgesetz aller Deutschen: Johannes Brahms; ambivalenter Liberalismus." In *Musikwelten – Lebenswelten: jüdische Identitätssuche in der deutschen Musikkultur*, edited by Beatrix Borchard and Heidy Zimmermann, 193–216. Cologne: Böhlau, 2009. ISBN 978-3-412-20254-5

Breyer, Knud. "Historische Schichten miteinander 'verflözt': Die Übersendung der Klavierstücke opp. 116–119 als passendes Gegengchenk für Philipp Spittas Aufsatz 'Über Brahms.'" *Zeitschrift der Gesellschaft der Musiktheorie* 6 (2009): 51–76.

Brower, Candace. "Paradoxes of Pitch Space." *Music Analysis* 27, no. 1 (March 2008): 51–106.

Bussi, Francesco. *Brahms dopo Brahms: tracce panoramiche di una discendenza e di un'eredità*. Lucca: Libreria musicale italiana, 2009. ISBN 978-88-7096-559-9

Citron, Marcia. "Männlichkeit, Nationalismus und musikpolitische Diskurse: Die Bedeutung von Gender in der Brahmsrezeption." In *History/Herstory: Alternative Musikgeschichten*, edited by Annette Kreutziger-Herr and Katrin Losleben, 352–74. Cologne and Vienna: Böhlau, 2009. ISBN 978-3-412-20243-9

Escott, Angela. "Orchestral Performance Practice Revealed in a Conservatoire's Historic Collections." *Fontes Artis Musicae* 55, no. 3 (July–September 2008): 484–94.

Floros, Constantin. "'Auch das Schöne muß sterben': Brahms's Nanie Op. 82." In *Schiller und die Musik*, edited by Helen Geyer, Wolfgang Osthoff, and Astrid Stäber, 395–408. Schriftenreihe der Hochschule für Musik Franz Liszt 4. Cologne and Weimar: Böhlau, 2007. ISBN 978-3-412-22706-7

Frisch, Walter. "Whose Brahms Is It Anyway? Observations on the Recorded Legacy of the B-flat Piano Concerto, Op. 83." In *Musical Meaning and Human Values*, edited by Keith Chapin and Lawrence Kramer, 102–15. New York: Fordham University Press, 2009. ISBN 9780823230099

Frisch, Walter, and Kevin Karnes, eds. *Brahms and His World*. Princeton and Oxford: Princeton University Press, 2009. ISBN 978-0-691-14344-6

An updating and expansion of the collection of essays and annotated translations of analytical studies and memoirs that appeared in 1990 in conjunction with the "Rediscovering Brahms" festival at Bard College.

The collection concludes with a compilation of art works, books, and music dedicated to Brahms by his contemporaries, prepared by Walter Frisch.

Essays

Leon Botstein, "Time and Memory: Concert Life, Science, and Music in Brahms's Vienna," 3–25

Peter F. Ostwald, "Johannes Brahms, Solitary Altruist," 27–40

Styra Avins, "Brahms the Godfather," 41–56

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Roger Moseley, "Between Work and Play: Brahms as Performer of His Own Music," 137–65

Kevin C. Karnes, "Brahms, Max Klinger, and the Promise of the *Gesamtkunstwerk*: Revisiting the *Brahms-Phantasie* (1894)," 167–91

Reception and Analysis

Adolf Schubring, "Five Early Works by Brahms (1862)," translated, introduced, and annotated by Walter Frisch, 195–215

Eduard Hanslick, "Discovering Brahms (1862-72)," translated, introduced, and annotated by Kevin C. Karnes, 217–31

Hermann Kretschmar, "The Brahms Symphonies (1887)," translated by Susan Gillespie, introduced by Kevin C. Karnes, 233–51

Heinrich Schenker, "Brahms's A Cappella Choral Pieces, Op. 104 (1892)," translated, introduced, and annotated by Kevin C. Karnes, 253–66

Max Kalbeck, "Brahms's Four Serious Songs, Op. 121 (1914)," translated by William Miller, introduced and annotated by Kevin C. Karnes, 267–86

"'A Modern of Moderns': Brahms's First Symphony in New York and Boston," selected and annotated by George S. Bozarth, 287–304

Memoirs

Eduard Hanslick, "Johannes Brahms: The Last Days. Memories and Letters," translated by Susan Gillespie, Andrew Homan, and Caroline Homan, introduced by Kevin C. Karnes, annotated by Leon Botstein and Kevin C. Karnes, 307–37

Richard Heuberger, "My Early Acquaintance With Brahms," translated, introduced, and annotated by Styra Avins, 339–48

Heinz von Beckerath, "Remembering Johannes Brahms: Brahms and his Krefeld Friends," translated by Josef Eisinger, introduced and annotated by Styra Avins, 349–80

Gustav Jenner, "Johannes Brahms as Man, Teacher, and Artist," translated by Susan Gillespie and Elizabeth Kaestner, introduced by Kevin C. Karnes, annotated by Leon Botstein and Kevin C. Karnes, 381–423

"Brahms and the Newer Generation: Personal Reminiscences by Alexander von Zemlinsky and Karl Weigl," translated, introduced, and annotated by Walter Frisch, 425–29

Gagné, David. "Texture and Structure in Brahms's String Quartet, Op. 51, No. 2, Finale." In *Essays from the Fourth International Schenker Symposium*, edited by Allen Cadwallader. Studien und Materialien zur Musikwissenschaft 50. Hildesheim: Olms, 2008. ISBN 978-3-487-13845-9

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Gorischek, Thussy. *Die klassischen Wiener Romantiker: Franz Schubert und sein Freundeskreis—Anton Bruckner—Johannes Brahms*. Graz: Studio, 2008. ISBN 978-3-902522-09-2

Grimes, Nicole. "In Search of Absolute Inwardness and Spiritual Subjectivity? The Historical and Ideological Context of Schumann's 'Neue Bahnen.'" *International Review of the Aesthetics and Sociology of Music* 39, no. 2 (December 2008): 139–63.

Heinmaa, Heidi. "Hans Schmidt: Suurvaim baltisaksa muusikaloos." In *19. sajandi muusikaelu Eestis*, edited by Urve Lippus and Meeli Sedrik, 163–206. Eesti muusikaloos toimetised 9. Estonia: Eesti Muusika- ja Teatriakadeemia Tallinn, 2008. ISBN 978-9985-9797-5-4

Höslinger, Clemens. "Kontroversen um Brahms, Richter und Bruckner: zu den frühen (anonymen) Musikkritiken Hans Paumbartners (1880–1882)." In *Anton Bruckners Wiener Jahre: Analysen, Fakten, Perspektiven*, edited by Renate Grasberger, Elisabeth Maier, and Erich Wolfgang Partsch, 129–44. Vienna: Musikwissenschaftlicher Verlag, 2009. ISBN 9783900270919

Kämper, Dietrich. "Eine geistliche Musik außerhalb des 'Cultus': Philipp Spitta und die Messensätze Op. 35 von Max Bruch." *Die Musikforschung* 60, no. 3 (2007): 214–29.

Keym, Stefan. "Mendelssohn und der langsame Schluss in der Instrumentalmusik des 19. Jahrhunderts." *Musiktheorie: Zeitschrift für Musikwissenschaft* 24, no. 1 (2009): 3–32.

Parmer, Dillon, and Nicole Grimes. "'Come Rise to Higher Spheres!' Tradition Transcended in Brahms's Violin Sonata No. 1 in G Major, Op. 78." *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 7, no. 13 (April 2009) (online)

Pfeiffer, Harald. *Johannes Brahms in Heidelberg und Ziegelhausen. Zum 175. Geburtstag des Komponisten*. Leipzig: Engelsdorfer Verlag, 2008. ISBN 978-3-86703-757-4

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Sandberger, Wolfgang, ed. *Brahms-Handbuch*. Stuttgart: J.B. Metzler; Cassel: Bärenreiter, 2009. ISBN 978-3-476-022332

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Harry Joelson-Strohbach, "Aimez-vous Brahms? – Brahms im Film," 582–90

Seibert, Kurt. "Anmerkungen zu Johannes Brahms und Max Reger." *Mitteilungen: Internationale Max-Reger-Gesellschaft* 16 (2008): 8–13.

Smith, Peter H. "New Perspectives on Brahms's Linkage Technique." *Integral: The Journal of Applied Musical Thought* 21 (2007): 109–54.

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Papers Presented at Conferences

Papers read at "Johannes Brahms und Anton Bruckner im Spiegel der Musiktheorie": Internationales musikwissenschaftliches Symposium im Rahmen der Bruckner Tage 2008, Stift St. Florian, 17–20 August 2008:

Jürgen Blume (Mainz), "Poetischer Kontrapunkt in den Vokalwerken von Johannes Brahms"

Matthias Giesen (St. Florian/Vienna), "Zur Verwendung der Kirchentönen im Werk Brahms' und Bruckners"

Joanne Leekham (Linz), "Akkordfarbe und Akkordfunktion: ein bewusster Gegensatz?"

Klaus Petermayr (Linz), "Zum Volksliedsatz bei Brahms und Bruckner"

Stefan Rohringer (Munich), "Aspekte der Funktionalität beim späten Brahms"

Christiane Wiesenfeldt (Münster), "'Je mehr ein Kunstwerk verkauft, um so schmackhafter wird es': Johannes Brahms und Theodor Billroth diskutieren über Musik"

Paper read at the 10. Kongress der Gesellschaft für Musiktheorie, 7–10 October 2009, Hochschule für Musik Würzburg:

Renate Bozic and Harald Haslmayr (KUG), "Musiktheoretische Implikationen im Briefwechsel Johannes Brahms mit dem Ehepaar Herzogenberg"

Papers read at the Thirty Second Annual Meeting of the Society for Music Theory, Montréal, 28 October–1 November 2009:

Graham G. Hunt (University of Texas at Austin), "The Three-key Trimodular Block in Schubert's and Brahms's Sonata Expositions and Its Classical Precedents"

Ryan McClelland (University of Toronto), "Sequence as Culmination in the Chamber Music of Brahms"

Carissa Reddick (University of Oklahoma), "Becoming at a Deeper Level: Divisional Overlap in Sonata Forms from the Late Nineteenth Century"

Daniel B. Stevens (University of Delaware), "'You Kiss Me As We Part': Unifying Techniques in Two Brahms Song Pairings"

Papers read at the Seventy-fifth Annual Meeting of the American Musicological Society, Philadelphia, PA, 12–15 November 2009:

Matthew Gelbart (Fordham University), "From Microgenres to Metagenres in Nineteenth Century German Music Aesthetics"

Sanna Pederson (University of Oklahoma), "On the Musically Beautiful and 'Absolute Music'"

Seda Röder (Harvard University), "Piano Music in Vienna Beyond the Second Viennese School: An Exploration of the Repertoires in the Context of Alban Berg's Piano Sonata, Op. 1"

Stephanie Vial (University of North Carolina Chapel Hill), "'Articulating' the Nineteenth-Century Slur"

Scores

Brahms, Johannes. *Mehrstimmige Gesangswerke mit Klavier oder Orgel: Chorwerke und Vokalquartette mit Klavier oder Orgel*. Johannes Brahms neue Ausgabe sämtliche Werke, Serie 6, Bd. 2. Edited by Bernd Wiechert. Munich: G. Henle, 2008.

Recordings of Interest

Johannes Brahms, Trio in E-flat Major, Op. 40; Violin Sonata in G Major, Op. 78; Fantasien, Op. 116. Isabelle Faust, violin, Teunis van der Zwart, horn, Alexander Melnikov, piano. Harmonia Mundi, HMC 901981 (2008).

Brahms's Horn Trio is beautifully played on a gut-strung 1704 Stradivarius using limited vibrato, a warm, dark 1846 Lorenz natural horn, and a clear, colorful 1875 Viennese-action Bösendorfer piano—that is, in the style, and on the instruments intended by Brahms. In the violin sonata's first movement, Faust's sparing use of vibrato and rapidly flowing waltz tempo enables her to create a mood of fragile melancholy that builds into overwhelming climaxes and subsides into breathless (tempo-less) transitions. The duo's Adagio captures the wistfully elegiac mood in which Brahms composed his tribute to Felix Schumann, and their restrained finale progresses with the noble emotional poise of the woman who so loved this movement—Clara Schumann.

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Annual Dues for 2010 (US dollars only please):

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- I would like to make a contribution of \$ _____ to the Karl Geiringer Scholarship Fund. My contribution is in honor/memory of _____.

The American Brahms Society is a non-profit organization. The IRS has determined that donations in excess of dues may be considered as charitable contributions.

Editors' Notes

The Editors would like to thank the contributors to this issue. Scott Murphy is an associate professor of music theory at the University of Kansas whose publications on Brahms have focused on metrical issues. His article "On Meter in the Rondo of Brahms's Op. 25" (*Music Analysis* 26 (2007)) won the 2009 Emerging Scholar Award presented annually by the Society for Music Theory. His forthcoming article in the *Journal of Music Theory* applies "metric cubes" to the movements of Brahms's Second and Third Symphonies, as well as the Second String Quartet.

William Home is a professor of music theory and composition at Loyola University New Orleans and a co-editor of this Newsletter. His articles on Brahms have appeared in *The Musical Quarterly*, *Journal of Musicology*, and various essay collections. His forthcoming article in the *Journal of Musicological Research* focuses on the influence of Beethoven's Op. 111 variations on Brahms's *Variations on an Original Theme*, Op. 21, No. 1.

We wish to express our appreciation to George Bozarth for his editorial assistance and his contributions to the Recent Brahms Publications section, to Jessica Roma, who assists with the layout of the Newsletter at Loyola University New Orleans, and Douglas Niemala, who manages its distribution from the Society's office at the University of Washington in Seattle. We are grateful to Dr. Otto Biba of the Gesellschaft

der Musikfreunde in Wien for allowing us to reproduce the photograph of Brahms on page 1.

Correspondence, ideas, and submissions for the Newsletter are always welcome, and email communication is especially encouraged. Materials for the spring issue should be sent to the Editors by 15 March 2010.

From the Board of Directors

The Board of Directors of the American Brahms Society met on 13 November 2009 in conjunction with the annual meeting of the American Musicological Society in Philadelphia.

The board reelected Richard Cohn, Kevin Karnes, and Peter Smith to the board for terms to extend from 2009 through 2013. Heather Platt, Peter H. Smith, and Kevin Karnes were reelected to new terms as President, Vice President, and Secretary of the board, respectively. Last but not least, the board elected Margaret Notley, formerly a long-time board member and editor of this Newsletter, to membership on the Society's Advisory Board.

In other business, the board approved a motion to add a link from the ABS's homepage to the Newsletter Index page. The board also approved a motion to provide a subvention from the Geiringer Fund for the publication of *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, an essay collection edited by Heather Platt and Peter H. Smith and scheduled for publication in 2011 by the University of Indiana Press as part of its *Musical Meaning and Interpretation* series.

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