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The Symphonic Side of Eduard Marxsen

Until now, Brahms's teacher Eduard Marxsen has been evaluated mainly as a composer of songs and *brilliant*-style or character piano pieces because these are the works of his that, though still scarce, are most readily available for study. Marxsen himself, however, considered his symphonies to be his most important compositions. Together with his concert overtures, they speak volumes about his approach to larger forms, something that cannot be evaluated from his songs and piano pieces.¹ The five symphonies and a number of the overtures have resurfaced only relatively recently, having been considered "lost" since World War II.² They help to redraw posterity's picture of Marxsen, whom Brahms considered unsurpassed as a teacher of sonata form and the art of developing a theme.³ Marxsen's symphonic works not only reveal a composer of more depth than previously thought, but also show certain favored procedures that resonated with Brahms throughout his career.

Marxsen, as well as music journalists and the concert-going public, counted his output of symphonies at five: three original works—C Minor, A Minor/Major, and G minor—plus his "Symphony in A" after Beethoven's *Kreutzer* Sonata, and his "Symphony in A Minor," which, though not so catalogued or otherwise identified in the literature, is actually an arrangement of Schubert's A-Minor Piano Sonata, D. 845, Op. 42. A precise dating of Marxsen's symphonies has proved difficult, because the manuscripts—unlike those of his songs and piano pieces—are undated, leaving us to reconstruct their chronology from concert announcements and reviews. As summarized in Table 1, the C-Minor Symphony was referred to as Marxsen's "first," though none of his symphonies bears a number in the manuscript. The *Kreutzer* arrangement, though never referred to as his "second symphony," was counted as such, having been written at least after the C-Minor Symphony's first movement, which was performed in 1834. The *Kreutzer* arrangement was then played in 1835, and the entire C-Minor Symphony was performed in 1837. The symphony after Schubert's A-minor Piano Sonata and the original Symphony in A must have been considered numbers 3 and 4, though in the present state of research it is not possible to tell in which order they were composed. Both, however, must have been written before the symphony designated as the "fifth" was first performed in 1845.



Brahms in Hamburg in 1862. Photo courtesy of the
Brahms-Institut an der Musikhochschule Lübeck

Marxsen's orchestral scores were never published—a common enough phenomenon at the time, judging by a comparison of public performances with the published monthly reports of German and Austrian music publishers catalogued by Adolf Hofmeister.⁴

Marxsen's symphonic output also includes a number of concert overtures: the Overture in B-flat Major, *Romeo and Juliet Overture*, *Phèdre Overture*, *Lear Overture*, and *Othello Overture*, to which we can add his *Aux mânes de Beethoven: Charakteristisches Tongemälde*, and his *Tongemälde* in F Minor—both one-movement symphonic pieces based on sonata form. Marxsen himself referred to the latter as a "Tongemälde in overture form."⁵ Like the manuscripts of the five symphonies, those of the *Othello Overture* and *Aux mânes de Beethoven* were returned to the Staats- und Universitätsbibliothek in Hamburg

from Russia in the 1990s.⁶ The manuscripts of the *Lear Overture* and the *Tongemälde* in F Minor were rediscovered at the Rossiyskaya Natsional'naya Biblioteka St. Petersburg in 2004,⁷ and that of the Overture in B-flat Major is held at the Archive of the Gesellschaft der Musikfreunde in Vienna.⁸ Scores of the *Romeo and Juliet Overture* and *Phèdre Overture* still await rediscovery.

Certain intriguing facets of the two arrangements help mitigate one's initial disappointment that only three of Marxsen's symphonies were completely original works. First and foremost is the discovery of Marxsen's intimate knowledge of Schubert's Piano Sonata in A Minor, showing that he honored Schubert, as well as the universally revered Beethoven, by making one of his sonatas into a symphony.⁹ The arrangements also show that Marxsen felt a "symphony" *had* to have four movements. This is evident not only from the design of his three original symphonies, but also from his insertion of the Scherzo from Beethoven's *Hammerklavier* Sonata, Op. 106, into his *Kreutzer* Sonata orchestration as the second movement. He also changed the Scherzo's original key of B-flat major to C major, which speaks to his and his period's penchant for movements related by a third. Interestingly enough, although Robert Schumann found Marxsen's insertion of the *Hammerklavier* Scherzo into the *Kreutzer* symphony "unfortunate in such a high degree"¹⁰—Marxsen was, after all, playing God with two of Beethoven's most revered instrumental works—the arrangement also received favorable comments and helped spread Marxsen's name outside of Hamburg.¹¹

Marxsen's admiration for Beethoven is also obvious in *Aux mânes de Beethoven*, in which he modified the conventional sonata form typically used for concert overtures by interpolating a funeral march just before the development. He was surely paying tribute to the slow movement of Beethoven's *Eroica* Symphony, and he may also have gotten the idea of interpolating an outside-the-form section from Beethoven's procedure in the Ninth Symphony finale. Many other features in the orchestral works show Marxsen's love of Beethoven, capped by his basing the last movement of his G-Minor Symphony on the famous octave timpani leap that begins the Scherzo of Beethoven's Ninth Symphony. Marxsen even labeled the movement "Finale über den Oktavensprung der Pauke aus der 9ten Sýmfonie von Beethoven."

In addition to a predilection for minor keys, Marxsen's symphonies show skillful handling of large-scale forms, a fondness for the scherzo in the second position, slow movements that alternate contrasting lyrical and stormy sections, concern for motivic unity, frequent use of a chorale-like texture to introduce new sections, and certain "cyclic" procedures, no doubt influenced by Beethoven's Fifth and Ninth. The finale of his C-Minor Symphony, for example, contains a majestic return of the main theme of the second movement, and the finale of the Symphony in A, in sonata-rondo form, recalls all the preceding movements before the final statement of the main theme. (Brahms, too, would make recalls across movements as, for example, in his G-Major Violin Sonata, where he brought back and developed the theme of his slow movement in the central episode of his rondo-finale.) Marxsen's symphonies also show a curious interest in fast rather than slow introductions to sonata form. His recapitulations are straightforward, generally corresponding exactly to his expositions. In some cases, as in the

C-Minor Symphony's first movement, he shows an awareness of Beethoven's "second development" approach to the coda.

Given Marxsen's interest in variation technique in his teaching and his many piano works in theme-and-variations form, the lack of a theme-and-variations movement in his symphonic works is conspicuous. (His Schubert and Beethoven orchestrations contained such a movement simply by adhering to the original.) It seems, however, that in his slow movements Marxsen was especially interested not only in Schubert's favored scheme of contrasting gentle outer sections with turbulent inner ones, but in a particular extension of that form, which Brian Newbould describes as "'abridged sonata-rondo,' with a second subject but no central development or episode and thus represented ABABA."¹² It happens that the Andante so described belongs to Schubert's D-Major Piano Sonata, D. 850, Op. 53, the very work dedicated to Carl Maria von Bocklet, with whom Marxsen had studied in Vienna. The slow movements of all three of Marxsen's original symphonies employ some version of sonata form with no development, superimposed on alternating lyrical and stormy sections.

Marxsen's harmonic schemes present frequent secondary dominants, chromatic alterations, and enharmonic means of modulation, widespread use of French and German augmented sixth chords—often in conjunction with V of the Neapolitan—and, above all, a preponderance of key areas related by a third. The tendency to keep insisting on a closing section's key once it has been established can also be seen. On a larger scale, a significant feature of the finale of Marxsen's C-Minor Symphony is its three-key exposition, a harmonic organization that Schubert favored and that James Webster elegantly discusses in relation to Brahms.¹³ We can now make a long-sought direct connection between Marxsen and Schubert through Marxsen's orchestration of Schubert's A-Minor Sonata—a work with a three-key exposition.

The rhythmic language of Marxsen's symphonic works includes many features we commonly associate with Brahms: hemiolas, syncopations, two-against-three textures, and some irregular phrase lengths. One of the most striking features in several of Marxsen's songs and piano pieces is his use of alternating meters—something that resonated deeply with Brahms. Marxsen's *Tongemälde* in F Minor reveals the same feature in an orchestral work: here Marxsen presents his second theme with alternating measures of 3/2 and cut time, which he then "smoothes out" for a second statement in both the exposition and the recapitulation.

True contrapuntal textures seldom appear in Marxsen's symphonic works (or in his songs and piano pieces, for that matter), though two of his development sections employ some perfunctory fugal writing (in the first movements of both the C-Minor and G-Minor Symphonies) and the finale of his C-Minor Symphony features a contrapuntal, though non-fugal *stretto* exercise. The uncommon dynamic markings *rinforzando* and *poco forte* permeate his orchestral works, and his works in other genres as well. Brahms's notable use of these two markings, especially his beloved *poco forte*, now appears to have roots in his teacher's practice.

Certain of Marxsen's orchestral procedures show an up-to-date awareness of recent innovations by other composers. His Overture in B-flat contains a thinning of the texture coming to a half cadence, which sets up the dominant, suggestive of

Table 1: Marxsen's Symphonies and Overtures

Work	Date of Composition	First Performance	Tempo, Movement Designation	Key, Meter, Form	Manuscript Location	Remarks
Ouverture [Overture]	c. 1832, likely when Marxsen was studying in Vienna	November 15, 1834, Hamburg	Andante maestoso— Allegro vivace	G minor, 3/4—B ♭ major, 2/4; sonata form	Wgm ¹ (A-Wgm XII 8137)	dedicated to Wgm; piano four hand version dated May 16, 1832
Aux mânes de Beethoven. Charakteristisches Tongemälde [To the Shades (Spirit) of Beethoven. Characteristic Tone Painting]	1835 or earlier	December 12, 1835, Hamburg	Allegro assai— Allegro	G minor implied, 2/2— G minor; sonata form, funeral march interpolated before development	Hs ² (MS ND VI 3782i)	piano four hand arrangement published as Op. 60, c. 1845
Grosse Symphonie in C minore [Symphony in C Minor]	first movement 1834 or earlier, remainder by 1837	first movement, November 15, 1834; complete: March 1, 1837, both Hamburg	I. Allegro energico II. Andante— Energico— à tempo— Energico— 1 ^{mo} —Animato III. Scherzo: Allegro vivace— Alternativo— à tempo 1 ^{mo} — Coda IV. Finale: Moderato assai—Presto agitato	C minor, 2/2; sonata form A ♭ major, 3/8, a b a — F minor, c d c' d' — A ♭ major, a b a — A ♭ minor, c d — A ♭ major, a ; "sonatina form" superimposed on 2 sets of binaries C minor, 3/4—C major; A-B-A-coda, A and B are rounded binaries dominant preparation for C minor, 4/4—C minor, 2/2; sonata form	Hs (MS ND VI 3782c)	unnumbered in manuscript; three reviewers' tone and predictions imply first symphony; Marxsen recalled Seyfried's praise of his "first symphony" as his first triumph (same letter as endnote 5); his teacher, who died in 1841, had reviewed the C Minor Symphony favorably
Grosse Symphonie (in A) (nach Op. 47 von Beethoven) [Symphony in A, after Beethoven's Violin Sonata in A Major, Op. 47, "Kreutzer"]	1835 or earlier	December 12, 1835, Hamburg	I. Adagio—Presto II. Scherzo Vivace— [trio]—Presto— Tempo 1 ^{mo} III. Andante cantabile IV. Finale: Presto	A major, 3/4—A minor, 2/2; sonata form C major, 3/4—C minor; A-B-A; Presto, 2/4, interpolated before final A; codetta (2/4, 3/4) F major, 2/4; theme and variations A major, 6/8; rondo	Hs (MS ND VI 3782)	mvt. II is arr. of 2nd mvt. [Scherzo: Assai vivace] of Beethoven's Piano Sonata in B ♭ Major, Op. 106, "Hammerklavier" (transposed from B ♭)
Ouverture zu Romeo u. Julia [Overture to Romeo and Juliet]	1837 or earlier	March 1, 1837, Hamburg	[Moderato—Allegro agitato]	["unsettled harmony," 4/4—F minor, 3/4; reviewer implies sonata form]	Possibly in Russia; formerly Hs (MS ND VI 3782e)	lost; described in <i>Der Freischütz</i> review March 4, 1837
[Grosse Symphonie] in A minore (nach einer Sonate von F. Schubert) [Symphony in A Minor, after Schubert's Piano Sonata in A Minor, D. 845, Op. 42]	before 1845	unknown	I. [Moderato] II. [Andante un poco moto] III. [Scherzo: Allegro vivace—Trio: Un poco piu lento— Scherzo D.C.] IV. [Rondo: Allegro vivace]	A minor, 2/2; sonata form C major, 3/8; theme and variations A minor, 3/4—F major; A-B-A A minor, 2/4; sonata rondo	Hs (MS ND VI 3782a)	damage to top of score; tempo markings from Schubert; counted as Symphony No. 3 or 4

Grosse Symphonie in A [Symphony in A]	before 1845	unknown	I. Allegro moderato—Allegro appassionato [sic]—Presto II. Scherzo: Allegro—Alternativo L'istesso tempo—à tempo III. Andante—Risoluto—[*]—Energico—[*] IV. Allegro vivace	A minor, 3/4 (both sections); sonata form, Presto coda, 2/4 A minor, 3/4—E minor; A-B-A F major, 2/4—D minor—F major—F minor—F major; A-B-A' B¹-(A) A major, 2/4; sonata rondo, recall of mvts. II, I, III before final refrain	Hs (MS ND VI 3782b)	counted as Symphony No. 3 or 4
Grosse Symphonie in G minore [Symphony in G Minor]	1845 or earlier	February 22, 1845, Hamburg	I. Allegro spiritoso [sic] II. Scherzo—Trio III. Andante—Affectuoso [sic] e determinato—[*]—Determinato—[* (Andante)]—Affectuoso [sic] e determinato—[*]—[* (Andante frags.)] IV. Presto. Finale über den Octavensprung der Pauke aus der 9 ^{ten} Symphonie von Beethoven	G minor, 4/4; sonata form G minor, 3/4—E♭ major; A-B-A-B-A E♭ major, 6/8—C minor— B♭ major—B♭ minor—E♭ major ("recap.")—G♭ minor— E♭ major; "sonatina form" based on 3 themes G minor, 2/2; sonata form	Hs (MS ND VI 3782d)	referred to as "fifth symphony": concert announcement, <i>Hamburger Nachrichten</i> , February 22, 1845; reviews in <i>Der Freischütz</i> , March 1, 1845; <i>Allgemeine musikalische Zeitung</i> , April 30, 1845
Ouverture de Phèdre [Phèdre Overture]	1845 or earlier	1845, Hamburg	unknown	unknown	lost	Fétis reports a performance in Hamburg, 1845 ⁴
Ouverture zu Lear [Lear Overture]	1845 or later?	unknown	Adagio—Allegro agitato assai	B minor, 4/4—B minor, 3/2; sonata form	SPsc ³ (956, 2, 132); formerly Hs (MS ND VI 3782g)	
Tongemälde für grosses Orchester in F-moll [Tone Painting for Large Orchestra in F Minor]	1845 or later?	unknown if November 19, 1883 (Marxsen's golden jubilee) was first	Allegro—Allegro appassionato [sic]	F minor, 2/2 (both sections); sonata form	SPsc (956, 2, 133); formerly Hs (MS ND VI 3782h)	
Ouverture zum Trauerspiel Othello von Shakespeare [Othello Overture]	November 8, 1849	unknown if November 9, 2000 (Stockton, CA) was first	Allegro	C minor, closing in E minor, 3/4	Hs (MS ND VI 3782f)	

*Unmarked musical section

1. Wgm: Vienna, Gesellschaft der Musikfreunde
2. Hs: Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
3. SPsc: Rossiyskaya Natsional'naya Biblioteka
4. François Joseph Fétis, *Biographie universelle des musiciens*, 2nd ed., vol. 6, Paris

similar passages in Weber's *Euryanthe* and *Oberon* overtures. The "danse macabre" sonorities in the scherzo of Marxsen's C-Minor Symphony—staccato rhythmic motives in fast triple meter, the use of piccolo, insistent grace notes, and the relatively rare use of *col legno*—are similar to effects in Berlioz's "Ronde du Sabbat," or witches' dance, which sounds the death knell for the hero in the *Symphonie fantastique*, a work Marxsen probably knew at least through Liszt's 1834 piano transcription, which includes instrumental cues.

Among Marxsen's orchestral works, those that are "programmatic" or labeled *Tongemälde* can be considered his most progressive. *Aux mânes de Beethoven* and the *Othello Overture* display imaginative formal procedures and contemporary harmonic progressions. Of particular interest is the Romantic-period progression known as the omnibus,¹⁴ in which linear chromatic passing tones in contrary motion create a "wedge" effect. The key elements of the omnibus involve reinterpreting dominant sevenths enharmonically as German sixths of the next key. It is unclear when the omnibus was first used, but it was approached, though not quite carried through, by Beethoven, and this may have influenced Marxsen's use of the omnibus in the introduction to *Aux mânes de Beethoven*, as shown in Example 1. Marxsen often took advantage of the omnibus, much as Schubert did in his A-Minor Sonata, the very work Marxsen orchestrated (see Example 2).

Chromatic wedge progressions clearly made a deep impression on Brahms, who used them throughout his career. A striking, almost complete omnibus occurs several times in his Scherzo, Op. 4 (mm. 338, 346, 410, 418), a work that he may have written under Marxsen's tutelage. A complete omnibus appears in the finale of his F-Minor Piano Sonata, Op. 5 (m. 211) and introduces the "lullaby" in the first movement of his Second Symphony. He employed a reverse omnibus to usher in the horn call in the first movement of his Third Symphony, as shown in Example 3. Omnibuses also appear in his *Tragic Overture* (mm. 140 and 334) and in the first movement of his Fourth Symphony, in the closing group of the exposition (m. 117).

One of the most forward-looking features in all of Marxsen's works is the *Othello Overture's* daring approach to tonality on a large scale: the sonata-form piece begins in C minor and ends in E minor!¹⁵ Marxsen accomplishes this feat—clearly his response to the tragedy of the story—by having his second theme duly appear in C major in the recapitulation, which cancels the "flat" side, enabling him to turn to E minor (see Figure 1). His E-minor conclusion exhibits Phrygian coloration in several instances, which raises the question of whether it could have influenced Brahms in his Fourth Symphony—particularly the *Poco più Allegro* of Brahms's finale, with its fast 3/4 meter, and possibly the slow movement with its Phrygian emphasis.

Some of Marxsen's most interesting symphonic writing—and some that seems to prefigure Brahms's procedures—occurs in the critical junctures of his sonata forms. Marxsen's *Lear Overture* shows the intriguing feature of having the development start in the tonic B minor, as if repeating the exposition, but then proceeding developmentally. It becomes clear that he has moved on to the recapitulation only when the second theme appears in the parallel major. His prototype for this procedure may have been the first movement of Beethoven's Ninth Symphony, given the considerable influence that work had on aspects of some of

his other orchestral compositions, but the device can also be found in Haydn, Mozart, and other predecessors.

Example 4 illustrates one of the most dramatic instances of a parallel that can be drawn between works of Marxsen and Brahms in a sonata-form juncture. At the close of the exposition in the first movement of his First Symphony in C Minor, Marxsen moved from E-flat to the remote key of C-flat major to begin his development. Brahms, in the opening movement of his First Symphony—also in C minor—made the same stunning move after his double bar, though his E-flat is minor and he notated the remote key in B major. Note that both composers desired the repeat to emphasize the tonal shift finally achieved by the second ending.

The examination of Marxsen's symphonic works, which have lain in obscurity for far too long, illuminates the approach to large-scale composition in general, and to sonata form in particular, of Brahms's teacher. In the absence of detailed accounts of Brahms's lessons with Marxsen, these works provide us with the only glimpse we are likely to have into what Marxsen may have taught Brahms about the large forms. Since we encounter in these works a number of musical elements and devices that Brahms later employed in his own works, the possibility must be seriously entertained that Marxsen's influence on his star pupil was more substantial and far-reaching than history, or Brahms himself, has acknowledged.

Jane Vial Jaffe

Notes: 1. One might have expected large-scale forms in Marxsen's piano sonatas, but his few examples in the genre are short, easy pieces for students. 2. My dissertation, which contains an extensive tour through Marxsen's available works, discusses his symphonic compositions for the first time. See Jane Vial Jaffe, "Eduard Marxsen and Johannes Brahms" (Ph.D. diss., University of Chicago, 2009). 3. This positive assessment is reported by Florence May: "That Brahms, when at the summit of his mastership, expressed his exact sense of his indebtedness to his teacher, to whom he constantly testified his gratitude and affection both by word and action, is in the knowledge of the present writer. Gradually in the course of his career he had, he said, made the acquaintance of nearly all the foremost musicians of Germany, and he believed that in the teaching of the logical development of a theme, and in the teaching of form, especially what is called 'sonata form,' Marxsen, even if he could be equalled, could not be excelled" (*The Life of Brahms*, 2nd ed., 2 vols., 1948; reprint, Neptune City: Paganiniana, 1981, 1:155–56). Comments such as this have received much less attention than the negative statement Brahms is reported to have made to Gustav Wendt that he "learned nothing" from Marxsen (Max Kalbeck, *Johannes Brahms*, 4 vols., Berlin: Deutsche Brahms-Gesellschaft, 1904–14, I, 4th ed., 1921, 33). This remark was made in the context of the advantages to be gained in a system of formal music education, such as could be obtained in France, and apparently referred primarily to "pure part-writing," something that May also reported lacking in Marxsen's tutelage. 4. Hofmeister's *Musikalisch-literarischer Monatsbericht* (Leipzig: Kistner) appeared beginning in 1829. 5. See Marxsen's letter to Brahms of 29 November 1883 (A-Wgm, Briefsammlung Brahms Nr. 234, letter 18), in which

Allegro assai

Tutti *ff*, *e energico*

Più moderato **a tempo primo**

5 4 solo celli *p e legato [sic]* Tutti *ff*

Example 1: Eduard Marxsen, *Aux mânes de Beethoven*: mm. 1 – 9, with omnibus progression in cello quartet

34 (Moderato)

ff *ff* *ff* *ff* *cresc.* *ff*

Example 2: Franz Schubert, Sonata in A Minor, D. 845, Op. 42: mm. 34 – 38, containing a brief, yet true omnibus

98 (Allegro con brio)

Str. Hn. *p espress.*

Example 3: Johannes Brahms, Symphony No. 3, Op. 90, mvt. I: mm. 98 – 102, reverse omnibus ushering in horn call

122 (Allegro energico)

Tutti (*ff*)

2.

187 (Allegro)

Str./Contra. (*ff*) Tutti *ff*

2.

Example 4: Eduard Marxsen, Symphony No. 1, mvt. I: mm. 122 – 124, modulation from E-flat major to C-flat major
Johannes Brahms, Symphony No. 1, Op. 68, mvt. I: mm. 187 – 190, modulation from E-flat minor to B major

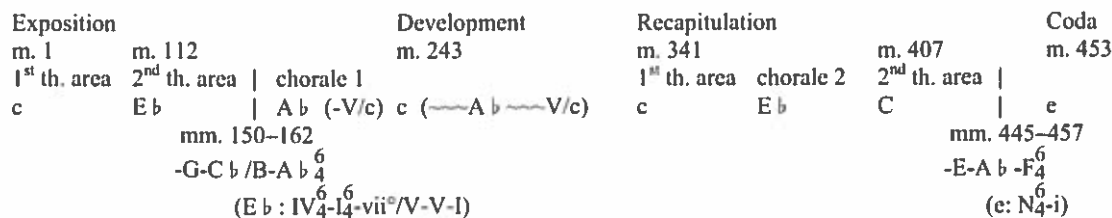


Figure 1: Key scheme of Marxsen's *Othello Overture*

Marxsen described his 50th jubilee as a musician, saying he was surprised and pleased at the performance of a “Tongemälde in Ouverturen-Form” and implying that Brahms was responsible for getting Marxsen’s manuscript into the performers’ hands. 6. My thanks go to Dr. Jürgen Neubacher and the Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, Music Division, for his helpful correspondence and copies of these materials, as well as permission to make performing editions. 7. Listed in Viacheslav Kartsovnik and Nina Rjazanova, *Handschriften aus deutschen Sammlungen in der Russischen Nationalbibliothek Sankt Petersburg. Musikmanuskripte und Musikdrucke des 17.–20. Jahrhunderts* (Berlin: 2004), 111–12. I appreciate Dr. Neubacher’s drawing this publication to my attention and the assistance of the staff at the Rossiyskaya Natsional’naya Biblioteka St. Petersburg in providing copies of these Marxsen manuscripts. They had not arrived by the time I completed my dissertation, so this *Newsletter* makes public some of their content for the first time. 8. I am grateful to Prof. Dr. Otto Biba and the archive staff for access to this early work by Marxsen, which never suffered “lost” status during World War II. 9. Joseph Joachim would do likewise in 1855 by arranging Schubert’s “Grand Duo,” D. 812, Op. 140, as a symphony. Clara Schumann had been given the autograph of Schubert’s piano duet by the publisher Diabelli, and Joachim made the symphonic arrangement at Robert Schumann’s urging. In 1858 Brahms wrote with chagrin to Joachim and Clara that Georg Dietrich Otten had decided not to perform the arrangement in Hamburg because, though he found the instrumentation very beautiful, he thought the piece “boring and without any melody!” (Brahms’s exclamation point). Brahms righted this wrong in 1872 by performing Joachim’s “Schubert symphony” at the first of the concerts he directed at the Gesellschaft der Musikfreunde in Vienna. 10. Robert Schumann, *Gesammelte Schriften über Musik und Musiker*, 5th ed. (Leipzig, 1914), I: 312: “in so hohem Grade unglücklich.” 11. Notably, Felix Mendelssohn performed the work in Leipzig on 2 March 1837. 12. Brian Newbould, *Schubert: The Music and the Man* (Berkeley: University of California Press, 1997), 325. 13. James Webster, “Schubert’s Sonata Form and Brahms’s First Maturity,” *19th Century Music* 2 (1978–79): 18–35, and 3 (1979–80): 53–71. 14. Walter Piston and others use this term, invented by Victor Fell Yellin. 15. The modern “premiere” of the *Othello Overture*, in my performing edition, took place in November 2000 by the Stockton Symphony, conducted by Peter Jaffe.

Call for Papers

The American Brahms Society will sponsor a conference entitled “Brahms in the New Century” 21–24 March 2012, hosted by the Brook Center for Music Research at the Graduate Center of the City University of New York. The conference will bring together scholars of diverse backgrounds who wish to explore new possibilities of engagement with Brahms, his music, and his cultural milieu. Scott Burnham, Scheide Professor of Music History at Princeton University, will be the keynote speaker.

The program committee is especially interested in proposals that provide fresh perspectives on: Brahms and his historical context; the analysis of Brahms’s music and its inspiration for new modes of theoretical thought; source studies and issues with the new critical edition and the correspondence; performance practice, performance theory, and esthetics; the relationship of Brahms’s music to that of his precursors and later composers; and Brahms’s relationship to other branches of artistic creation such as the visual arts, poetry, and literature. Guidelines for submitting proposals are provided at <http://brahms.unh.edu/Call.pdf>. Proposals must be sent no later than 1 June 2011.

In Memoriam

Reinhold Brinkmann, eminent scholar and teacher and member of the Advisory Board of the American Brahms Society, died on 10 October 2010 in Eckernförde, Germany, at the age of 76, after a long illness. Professor Brinkmann enjoyed a distinguished teaching career, holding posts at the University of Marburg and the Hochschule der Künste in Berlin before joining the faculty of Harvard University in 1985; at the time of his retirement in 2003 he was James Edward Ditson Professor of Music. In his research he explored a wide range of topics in nineteenth- and twentieth-century music, completing the definitive critical edition of Arnold Schoenberg’s *Pierrot Lunaire*, the book *Schumann und Eichendorff: Studien zu Liederkreis Opus 39*, and a study of Brahms’s Second Symphony, published in 1990 as *Johannes Brahms. Die zweite Symphonie: Späte Idylle* and in English as *Late Idyll: The Second Symphony of Johannes Brahms*, translated by Peter Palmer (Cambridge and London: Harvard University Press, 1995). He was the first musicologist to win the Ernst von Siemens Music Prize, in 2001. We are grateful to Professor Brinkmann for the passion, creativity, and humanity he brought to his scholarship and teaching, and for his service to our Society.

Brahms Bibliographia: An Interim Report

Many of our readers will be aware that Thomas Quigley has compiled two widely-used annotated bibliographies of the Brahms literature, one covering the period through 1982 and the other primarily incorporating items from 1982 through 1996.¹ In response to a query from the Editors, Mr. Quigley has kindly provided the following information about his ongoing work:

As of this writing, I have compiled approximately 1,300 items of Brahms bibliographia covering the period from 1996 to 2009.² This is about 45 percent fewer items than the 2,203 listed in the second volume of my Brahms bibliography series, which primarily focused on the time period 1982–1996, but which also included some retrospective indexing of items. (By way of comparison, *Worldcat* lists approximately 800 items published for the time period 1996–2011.) The focus of my work up to now has been on published materials, so my sense of Brahms research in dissertation studies is currently incomplete.

My second Brahms bibliography volume was published during the early days of public internet use. Now the internet is ubiquitous, and this is reflected in the source checking that I am doing for this new volume. There are 40 percent more sources to check now than I checked for the previous volume (123 sources), and almost a third of the total number of sources are now internet-related.³

Worldcat statistics suggest that monograph publishing on Brahms-related topics has been steady since 1996, with about forty items appearing each year, on average. There was a huge spike (191 items) in 1997/1998 because of the centenary of Brahms's death and a smaller one (85 items) in 2007/2008 related to the 110th anniversary of his death.

I use seven broad subject categories in my work: Historical and Research Information; Brahms Himself; Brahms's Relations to Other People; Brahms's Works; Brahms the Musician; Miscellaneous Subjects; and Brahms's Perpetuation. The proportions of the number of published items within each category hasn't changed very much since my last volume. In this new bibliography, as in the previous one, writings about the musical works continues to be the largest category, comprising about a third of the entries. There are, however, three exceptions to the norms mentioned above that suggest ways the landscape of Brahms research may slowly be shifting: 1. There is more literature on Brahms in relation to other persons in this volume than in the previous one. But this is not because more monographs are being written that have as their focus Brahms and another person; it is more because an increased number of monographs about other individuals contain references to Brahms within them—for example, works on Gustav Mahler (nine items) or Glenn Gould (three items); 2. Within the smaller number of total items for this volume, there is a disproportionately higher number of "General Analytical Studies" in this new volume (82 items) than in the last volume; 3. There is a 50 percent increase in the number of articles in the "Performance Practice" subcategory (51 items) over the number of articles in this subcategory in my last volume.

A welcome reward for the bibliographer is the discovery of unusual items outside the main currents of the literature. The category of "Brahms the Man" is good for finding such

interesting diversions. In the last volume, it was Brahms and cats. In the forthcoming volume, you can choose between Brahms and cigars, or did Brahms have sleep apnea?⁴

On ground more familiar to musical scholars, there seems to be an increased interest in reissuing formerly published Brahms scholarship with updated research, or more complete documentation. Examples include a volume that brings together all of Karl Geiringer's writings on Brahms, and Brahms correspondence that Geiringer resourced; and a volume that pulls together previously published materials on the topic of the relationship between Brahms and George Henschel.⁵ It will be interesting to see whether this develops into a trend in Brahms research.

I hope to publish this third volume of Brahms bibliography in 2011. Is the publication of such a volume still relevant in the age of Universal(er) Virtual Access and with more and more sources being made available through the indexing of RILM and RIPM? I think it is, because I think it is important to have a guide to the literature. But most particularly, I believe that researchers need to be sure in their understanding of how scholars' and researchers' work links together across different publishing formats; and they need to be able to follow in context writings that are topically and bibliographically related.

Thomas Quigley

Notes: 1. Thomas Quigley, *Johannes Brahms: An Annotated Bibliography of the Literature through 1982* (Metuchen: Scarecrow Press, 1990), and Thomas Quigley in collaboration with Mary I. Ingraham, *Johannes Brahms: An Annotated Bibliography of the Literature from 1982 to 1996* (Lanham: Scarecrow Press, 1998). 2. A third volume in Mr. Quigley's series of Brahms bibliographies is nearing completion, with the working title: *Johannes Brahms: An Annotated Bibliography of the Literature from 1996 to 2009* (Lanham: Scarecrow Press, projected to appear in 2011). 3. As far as I know, there has to date been only one attempt at a "Brahms Internet Portal," www.johannesbrahms.org. 4. Carl Van Vechten, "The Cat in Music," *Musical Quarterly* 6 (October 1920); Jeffrey Dane, "Johannes Brahms: Composer—and Cigar Aficionado," *Tobacco Europe* (July–August 1997), 11+; Mitchell L. Margolis, "Brahms' Lullaby Revisited: Did the Composer Have Obstructive Sleep Apnea?" *Chest* 118, no. 1 (2000), 210–13. 5. Karl Geiringer, *On Brahms and His Circle: Essays and Documentary Studies*, revised and enlarged by George S. Bozarth, Detroit Monographs in Musicology/Studies in Music No. 49 (Sterling Heights, MI: Harmonie Park Press; published in association with the American Brahms Society, 2006); George S. Bozarth, *Johannes Brahms & George Henschel: An Enduring Friendship*, Detroit Monographs in Musicology/Studies in Music No. 52 (Sterling Heights, MI: Harmonie Park Press, 2008).

Twenty-second Annual Geiringer Scholarship

Established in 1990 to honor the dedication of the late Karl Geiringer to graduate education and to build upon his legacy to Brahms research, the Karl Geiringer Fund in Brahms Studies is awarded annually as meritorious candidates present themselves. The competition is open to students who are in the final stages

of preparing a doctoral dissertation on Brahms at a university in North America. Only those projects that demonstrate significant original thought and research are considered competitive. The decision on granting the award rests with the Board of Directors of the American Brahms Society. The website of the American Brahms Society includes descriptions of the dissertations of previous winners: <http://brahms.unh.edu/activities.html>.

Completed applications will consist of: 1) a cover letter, including the applicant's email and postal addresses, phone number, and institutional affiliation; 2) a concise description of the project (no more than 500 words), in which the applicant's methods and conclusions are stated clearly; 3) a brief account (no more than 250 words) detailing the aspect of the project to be completed with assistance from the Karl Geiringer Scholarship. These materials should be submitted electronically in pdf files to the Chair of the Geiringer Committee, Professor Ryan McClelland, Faculty of Music, University of Toronto: ryan.mcclelland@utoronto.ca. Applications must be emailed no later than 1 May 2011. The application must be supported by two confidential letters of recommendation, including one from the dissertation advisor. These should be emailed directly to Ryan McClelland and must be sent by 1 May.

Finalists in the competition will be notified by 15 May and asked to submit a sample chapter of their dissertation. Please direct inquiries to Ryan McClelland.

Recent Brahms Publications

Books and Articles

Albertsen, Leif Ludvig. *Brahms og Magelone*. Esbjerg: Vestjysk Musikkonservatorium, 2008. ISBN 978-87-89919-13-3

Brachmann, Jan. "Die Bibel als Grundgesetz alle Deutschen: Johannes Brahms' ambivalenter Liberalismus." In *Musikwelten – Lebenswelten: Jüdische Identitätssuche in der deutschen Musikkultur*, 215–26. Reihe jüdische Moderne 9. Köln: Böhlau, 2009. ISBN 978-3-412-20254-5

Burstein, L. Poundie, and David Gagné, eds. *Structural Meaning in Tonal Music: Festschrift in Honor of Carl Schachter*. Harmonologia Series No. 12. Hillsdale: Pendragon Press, 2006. ISBN 978-1-57647-112-8

Robert Cuckson, "Reinterpreting the Past: Brahms's Link to Bach in the Setting of 'Mit Fried und Freud ich fahr dahin' from the Motet Op. 74 No. 1," 179–89.
Timothy L. Jackson, "Hinaufstrebt's: Song Study with Carl Schachter," 191–202.

Bussi, Francesco. *Brahms dopo Brahms: Tracce panoramiche di una discesa e di un'eredità*. Lucca: Libreria Musicale Italiana, 2009. ISBN 88-7096-559-9

Cividini, Jacopo. "Brahms' Violoncellosonate op. 38: Bach, Beethoven, Schubert, Schumann – oder einfach Brahms? Versuch eine Rehabilitierung." *Musica Austriaca* 28 (2008): 1016–66.

Goltz, Maren, Wolfgang Sandberger, and Christiane Wiesenfeldt, eds. *Spätphase(n)? Johannes Brahms' Werke der 1880er und 1890er Jahre – Internationales musikwissenschaftliches*

Symposium Meiningen. Munich: G. Henle Verlag, 2010. ISBN 978-3-87328-125-7

Einführung

Christiane Wiesenfeldt, "Nostalgie, Progression und Inszenierung. Aspekte der Spätphase(n) von Johannes Brahms," 1–9

Klarinettenwerke

Peter Jost, "Brahms' Klarinetten trio op. 114 – ein 'markanter Wendepunkt in seinem Schaffen'?" 10–17

Christian Martin Schmidt, "Auch ein Werkpaar? Anmerkungen zum Klarinetten trio op. 114 und zum Klarinettenquintett op. 115," 18–24

Symphonik

Fabian Bergener, "Ouvertüren zur späten Symphonik? Brahms' Ouvertüren im Kontext der Symphonien op. 73 und op. 90," 25–31

Styra Avins, "The 'Excellent People' of the Meiningen Court Orchestra and the Third Symphony of Johannes Brahms," 21–45

Robert Pascall, "Zur Meininger Uraufführung der 4. Symphonie und ihrer Bedeutung für Komponist und Werk," 46–60

Vokal- und Chorwerk

Inge van Rij, "'Der Hort des Minnesangs.' Song and Structure in Brahms's and Widmann's Thunersonate," 61–76

Otto Biba, "Späte Volksmusik-Studien von Brahms," 77–87

Jürgen Heidrich, "'...der getreue Eckart des über alles geliebten Vaterlandes'? Johannes Brahms, das 'Dreikaiserjahr' und die 'Fest- und Gedenksprüche' op. 109," 88–95

Michael Musgrave, "Die '49 Deutschen Volkslieder' für eine Singstimme (Chor) und Klavierbegleitung WoO 33 und ihre früheren Fassungen," 96–111

Kammermusik

Michael Struck, "Gewinn und Verlust: Abrechnung mit den Klaviertrios op. 8," 112–28

Hans-Joachim Hinrichsen, "Späte Versöhnung. Die Violinsonate op. 108 und ihre Widmung an Hans von Bülow," 129–40

Friedhelm Krummacher, "Spätwerke für Streicher? Harmonische Relationen in den Streichquintetten von Brahms," 141–56

Klavierwerk

Johannes Behr/Kathrin Kirsch, "Ein bislang unbekannter Korrekturabzug zum 2. Klavierkonzert op. 83 von Johannes Brahms," 157–69

Katrin Eich, "Früher oder spät? Brahms' Klavierstücke op. 116–119 im Spiegel von Datierungshypothesen," 170–82

Rezeption, Dokumentation

Peter Schmitz, "Zögling und Übervater? Zum Verhältnis der Komponisten Robert Fuchs und Johannes Brahms," 183–95

Markus Gärtner, "Der süße Kern der Selbstkontrolle. Eduard Hanslicks Brahmskritiken und Norbert Elias' Zivilisationstheorie," 196–203

Ingrid Fuchs, "Brahmsiana in der Sammlung Fellinger. Unbekannte Dokumente von der Hand Maria Fellingingers und Bertha von Gasteigers zu den letzten zehn Lebensjahren von Johannes Brahms," 204–32

Robert W. Eshbach, "Brahms in 'das Land ohne Musik.' The Visit of the Meiningen Orchestra to England in 1902," 233–46

Spätwerk-Begriff

Knud Breyer, "Die Kreis als Ziel; das Ziel im Kreis. Eine zentrale Koordinate der Werkplanung bei Johannes Brahms," 247–56

Daniel Beller-McKenna, "The Construction of Nostalgia in Brahms's Late Instrumental Music," 257–67

Ulrich Krämer, "Schönberg's Bach oder Latenter Kontrapunkt in Brahms' Spätwerk," 268–79

Wolfgang Sandberger, "Spätwerk als selbstbezügliche teleologische Konstruktion: Die 'Vier ernste Gesänge' op. 121," 280–96

Siegfried Oechsle, "'Entwickelnde Transformationen'? Kompositionsgeschichtliche Überlegungen zum Kopfsatz der c-Moll-Klaviertrios op. 101," 297–312

Margaret Notley, "Questions of Lateness and the Opening Allegro of Brahms's E-flat Clarinet Sonata," 313–24

Späte Orte

Maren Goltz, "Von der 'Mission' zu mustergültigen Aufführungen. Die Brahms-Programme auf der Konzertreisen der Meininger Hofkapelle (1882–1914)," 325–30

Kurt Hofmann, "Späte Orte. Die Geschichte von Schloss und Park Altenstein," 331–37

Hewlett, Walter B., Eleanor Selfridge-Field, and Edmund Correia, eds. *Tonal Theory for the Digital Age*. Computing in Musicology No. 15. Stanford, CA: Center for Computer Assisted Research in the Humanities, 2008. ISBN 978-0-936943-17-6

Anja Volk and Elaine Chew, "Reconsidering the Affinity between Metric and Tonal Structures in Brahms's Capriccio, Op. 76, No. 8," 138–71.

Eva Ferkova, Milan Ždimal, and Peter Šidlik, "Chordal Evaluation in MIDI-Based Harmonic Analysis: Mozart, Schubert, and Brahms," 172–86.

Karnes, Kevin C. "Wagner, Klimt, and the Metaphysics of Creativity in fin-de-siècle Vienna." *Journal of the American Musicological Society* 62, no. 3 (December 2009): 647–97.

Klassen, Janina. *Clara Schumann: Musik und Öffentlichkeit*. Cologne: Böhlau Verlag, 2009. ISBN 978-3-412-19405-5

Kopiez, Reinhard, Andreas C. Lehmann, and Janina Klassen, "Clara Schumann's Collection of Playbills: A Historiometric Analysis of Life-Span Development, Mobility, and Repertoire Canonization." *Poetics* 37 (2009): 50–73.

Malin, Yonatan. "Metric Displacement Dissonance and Romantic Longing in the German Lied." *Music Analysis* 25, no. 3 (2006): 251–88.

McClelland, Ryan. "Brahms and the Principle of Destabilized Beginnings." *Music Analysis* 28, no. 1 (2009): 3–61.

McClelland, Ryan. *Brahms and the Scherzo: Studies in Musical Narrative*. Burlington: Ashgate, 2010. ISBN 978-0-7546-6810-7

Murphy, Scott. "Metric Cubes in Some Music of Brahms." *Journal of Music Theory* 53, no. 1 (2009): 1–56.

Salvetti, Guido. *Le sonate per pianoforte e violoncello di Johannes Brahms: contesto, testo, interpretazione*. Lucca: Libreria musicale italiana, 2005. ISBN 88-7096-413-2

Smith, Peter H. "Brahms's Motivic Harmonies and Contemporary Tonal Theory: Three Case Studies." *Music Analysis* 28, no. 1 (2009): 63–110.

Stedronska, Marketa. *Die Klavierkammermusik von Antonin Dvořák: Studien und Vergleiche mit Werken von Brahms*. Tutzing: Hans Schneider, 2010. ISBN 978-3-7952-1280-3

Winterhager, Wolfgang. "Text und Musik im Triumphlied von Johannes Brahms." In *Musik – Transfer – Kultur: Festschrift für Horst Weber*, edited by Stefan Drees, Andreas Jacob, and Stefan Orgass, 135–48. Folkwang-Studien 8. Hildesheim: Olms, 2009. ISBN 978-3-487-13967-8

Dissertations

Buhr, Alexander. "Die Solokadenz im Klavierkonzert des 19. Jahrhunderts." Ph.D. diss., Universität Hamburg, 2009.

Du, Ming-Shi. "Cadenzas Written for the Brahms Violin Concerto: Interpretation and Technical Commentary." Ph.D. diss., City University of New York, 2009.

Reddick, Carissa Ann. "Formal Fusion and Rotational Overlap in Sonata Forms from the Chamber Music of Brahms, Dvořák, Frank, and Grieg." Ph. D. diss., University of Connecticut, 2009.

Critical Edition

Brahms, Johannes. *Fantasien, op. 116; Drei Intermezzi, op. 117; Klavierstücke, op. 118, 119*. Bärenreiter Urtext, BA 9628–31. Edited and with fingering by Christian Köhn. Kassel: Bärenreiter, 2010.

Papers Presented at Conferences

Paper read at the annual meeting of the South-Central Chapter of the American Musicological Society, 27–28 March 2009, Vanderbilt University, Nashville, TN:

Sean Wang (Vanderbilt University), "Verbal Tempo Markings as Character Indications in Brahms's Music"

Paper read at the annual meeting of the Allegheny Chapter of the American Musicological Society, 17 October 2009, Indiana University of Pennsylvania:

Marie Sumner Lott (Pennsylvania State University), "The Relationship between Audience and Style in Brahms's String Sextets, Opp. 18 and 36"

Papers read at the annual meeting of the Southwest Chapter of the American Musicological Society, 27 March 2010, Texas Christian University, Fort Worth, TX:

R. Allen Lott (Southwestern Baptist Theological Seminary), "The Biblical Context of Johannes Brahms's *Ein deutsches Requiem*"
Sanna Pederson (University of Oklahoma), "Two Kinds of Absolute Music at the Beginning of the Twentieth Century"

Paper read at the annual meeting of the Northern California and Pacific Southwest Chapters of the American Musicological Society, 24 April 2010, University of California at Berkeley:

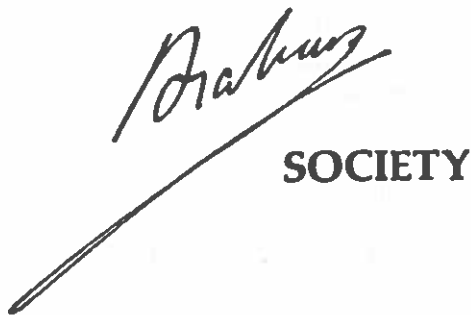
Chantal Frankenbach (University of California at Davis), "Waltzing Hypocrises: Hanslick's Dual Attitudes to Dance"

Correspondence

We have recently received word from Richard Zimdars, Despy Karlas Professor of Piano and Artistic Director of the 2011 American Liszt Society Bicentennial Festival, offering members of the American Brahms Society the opportunity to attend the American Liszt Society's 2011 Bicentennial Festival at the University of Georgia for the same registration fee (\$70.00) that applies to its own members. The festival, which will take place 17–19 February 2011, will be North America's largest celebration of the bicentennial of Liszt's birth, featuring forty-two pianists, nine lecturers, a recital by renowned American baritone Thomas Hampson, and a performance of Mahler's First Symphony by the University of Georgia Symphony Orchestra. For more information about the American Liszt Society Bicentennial Festival, please visit www.uga.edu/music/lisztfest2010.

(Continued on p. 12)

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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.

Please send information on the ABS, including a sample Newsletter, to the following people: _____

Long-time ABS member Tony Pasquarello has informed us that the Brahms Award, given by The Ohio State University to undergraduates who excel in performance or scholarship relating to the music of Brahms or other composers writing between 1830 and 1960, was shared by four string players in 2010: Leah Bergman, Katherine Ezawa, Andrew Gordon-Seifert, and Chris Lape. The Brahms Fund at The Ohio State University was established by a \$100,000 endowment by Prof. Pasquarello in memory of his son, A. Joseph Pasquarello, and in honor of Brahms.

We are delighted to report that Michael Diamond, Group Sales Consultant with the New York Philharmonic, has written to offer members of the American Brahms Society who live in the New York area, or who may be visiting the city, a 25% discount on tickets to any concert in the Philharmonic's upcoming season, subject to availability. Interested members should contact Mr. Diamond directly at 212-875-5672, or by email at diamondm@nyphil.org.

ABS president Heather Platt has written to let us know that Ryan McClelland, of the University of Toronto, has graciously agreed to serve as the new Chair for the Society's Geiringer Scholarship Committee. The Board of Directors wishes to thank the previous Chair, David Brodbeck of the University of California, Irvine, for his distinguished service in this capacity for the past several years.

Editors' Notes

The editors would like to thank the contributors to this issue. Musicologist Jane Vial Jaffe serves as program annotator and

consultant for a number of symphony orchestras, festivals, and music presenters and also writes for individual recording artists and recording companies. She earned her Ph.D. at the University of Chicago, her Master of Arts degree at the University of North Carolina at Chapel Hill, and her Bachelor of Music degree at Oberlin College. She periodically teaches music history at the University of the Pacific in Stockton, California, where she and her husband, Peter Jaffe, conductor of the Stockton Symphony, raised three sons, James and twins Adam and Paul.

Thomas Quigley was the Research Assistant on the McCorkle Brahms Thematic Catalogue Project, and his bibliographic interest in Brahms stems from those days. His 'day job' is as the Head of a Branch in the Vancouver (Canada) Public Library System, and he also teaches on the topics of Community Service, and Readers' Advisory, at the University of British Columbia's School of Library, Archival and Information Studies. He is happy to receive inquiries on Brahms topics at any time and can be reached by email at thomqui@vcn.bc.ca.

We wish to express our appreciation to Prof. Dr. Wolfgang Sandberger and to Mr. Stefan Weymar of the Brahms-Institut an der Musikhochschule Lübeck for providing the photograph of Brahms on the cover. We are grateful to George Bozarth for his editorial assistance and to Douglas Niemela, who distributes the Newsletter from the Society's office at the University of Washington in Seattle. 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 1 February 2011.

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