

Brahms

How to Play Brahms's Hungarian Dance No. 5? An "Unknown" Postcard from Brahms

Johannes Brahms's *Hungarian Dance No. 5* in F-sharp minor is one of the most popular, perhaps even the very best known of the twenty-one pieces in this collection. Countless performances testify to its popularity, from live presentations to audio recordings to the almost frightening presence of the work—shocking in both quantity and quality—on YouTube. Moreover, it was the first set of ten *Hungarian Dances*—published in a version for piano four hands by N. Simrock around the beginning of March 1869¹—that, together with the *German Requiem* (published by J. Rieter-Biedermann) helped the thirty-five-year-old composer to achieve a breakthrough on a national and international level. The fact that the fifth dance exists not only in the four-hand version and in Brahms's solo edition published later, but also in arrangements by others for violin with piano or orchestra, cello with piano, orchestra alone, salon orchestra, and various other ensembles is a measure of the strength and scope of its impact over the years.

However, this *Allegro* poses a question that has not been addressed publicly or even clearly articulated, one to which the present study offers an answer grounded in documentary and musical evidence. The key to the solution is a brief written explanation by Brahms that has been accessible for nearly one hundred years but which up to now has been hidden in plain sight.

The question concerns the middle *Vivace* section of the dance in F-sharp major (see Example 1 on pages 2 and 3). In the upper system of the Primo part in mm. 51, 54, 57, 60–62, 65–66, 69–70, and 73–74, the pairs of repeated notes and repeated chords connected by what appear to be either ties or slurs present a problem, whether the pianist realizes it or not. The same notation is found in the four-hand autograph (The Morgan Library, New York City), and a similar reading appears in Brahms's solo piano version of the dance. Most pianists and orchestral musicians understand these connecting marks—and have understood them in the past—to be ties, and thus play each pair of tied eighth notes as a quarter note. One hears this interpretation in numerous performances and recordings of the piece in Brahms's solo and four-hand settings and in the other arrangements mentioned above. In the versions for violin, cello, orchestra, and ensembles with strings, the resulting quarter notes are played with an expressive crescendo—an effect not



Brahms in Göttingen in 1858. Photo courtesy of the Brahms-Institut an der Musikhochschule Lübeck.

possible, of course, on the piano. Most performers accomplish this in very slow tempo, in which Brahms's specified *poco rit.* - - becomes a *molto ritenuto* or even *subito Adagio*. Such interpretations, of course, raise the question of why Brahms would have complicated his notation by writing tied eighth notes if he wanted simply to hear quarter notes in these measures.

Other performers offer a "minority vote" on the meaning of Brahms's complex notation by ignoring the slurs or ties altogether and playing repeated eighth notes with a more or less staccato touch.² In such cases one wonders why Brahms would have taken the trouble to write this indication twenty-four times, if musicians such as these are going to play through them without any notice. Another solution is found in Arthur Nikisch's 1906 recording of his own arrangement of Brahms's piano solo version of the dance, in which he mixes quarter-note chords in mm. 51, 54, 57, and 60 with soft repeated eighth notes in mm. 61–62, 65–66, 69–70, and 73–74.³

Of course, there are musicians and scholars sensitive to matters of textual criticism who are not satisfied with the

49 *Vivace.* **Secondo.**

58

67

75

Example 1: Johannes Brahms, *Hungarian Dance No. 5, Secondo*, mm. 49–83 (Berlin: N. Simrock, 1869)

solutions described above, and who instead develop more subtle interpretations. As a rule they draw attention to the short crescendo hairpins (<) placed between the two Primo systems, and attribute a “suggestive” function to them. The short hairpins governing the arpeggiated off-beat chords in the Primo’s left hand and the corresponding off-beat chords in the Secondo part can then be taken to imply a quasi-crescendo effect in the quarter notes that are produced by the tied eighths in the melody. If this is the case, then Brahms’s unusual notation may have been intended to underscore this desired effect. (Certainly one could argue, however, that Brahms could have conveyed such an effect even more simply and clearly through this “paradoxical” notation by placing actual quarter notes in the melody and short crescendo hairpins on the off-beat eighth notes in the other parts.)

Remarkably, several of the older and more recent “practical” editions of the *Hungarian Dances* consulted provide no specific guidance on this passage. They either supply no fingering here, or they provide fingering that indicates that the connected (that is, tied) eighth notes are to be played as quarter notes.⁴

For a solution to this problem, therefore, one can look only to the composer himself or possibly to one of his “authentic” interpreters. Fortunately, Brahms himself described how these measures were to be interpreted in a document that up to now has gone unnoticed by scholars. The impetus for his brief explanation must have been a query about the proper realization of this passage—a letter, now lost, from Wilhelm Tappert (1830–1907), a writer and music researcher, critic, and composer living in Berlin. Writing from Bonn, where he spent several weeks in May 1874,⁵ Brahms answered Tappert on a postcard postmarked in that city on 14 May. The postcard is preserved in the Archive of the Gesellschaft der Musikfreunde in Vienna, and a facsimile of it was included in W.[olfgang] A.[lexander] Thomas-San-Galli’s Brahms biography published in 1912.⁶

There are two reasons why Brahms’s note has remained unnoticed for nearly a century. One is the fact that Thomas-San-Galli’s book included only a facsimile of the postcard, without a transcription or any further elaboration in the text. The main problem, though, was an erroneous caption that caused the document to be essentially “buried alive”: Thomas-San-Galli claimed that Brahms’s postcard referred “presumably to the piano version of the Haydn Variations.”⁷ He realized correctly that the composer was discussing a piano composition, but the score of the *Variations on a Theme of Joseph Haydn* for two pianos, Op. 56b, published at the end of 1873 (and thus relatively close in time to the postcard), contains no passage that corresponds even slightly to Brahms’s description. Rather, the postcard clearly refers to the middle *Vivace* section of the *Hungarian Dance No. 5*:

Geehrtester Herr; Allerdings wünsche ich an der fragl[ichen] Stelle das zweite Achtel angeschlagen u.[nd] meine[.] daß mit gutem Anschlag die beabsichtigte Wirkung u. die vorgeschriebene Bezeichnung (<) hervorzubringen ist. Durch die Art[.] wie ich den Bogen setzte[.] glaubte ich m.[eine] Absicht deutlich zu machen – Alles ähnlich etwa wie in der letzten *Asdur-Sonate* v[on] *Beethoven*[.]

Verzeihen Sie die Eile u.[nd] Kürze!
Mit vorzüglicher Hochachtung
sehr ergeben
J. Brahms.

Dear Sir: Certainly in the passage in question I wish for the second eighth note to be struck, and I believe that with a good stroke the intended effect and the prescribed indication (<) can be realized. In the way I notated the slur [Bogen], I believed I had made my intentions clear—all of it [should be played] as in the last *A-flat Major Sonata* of *Beethoven*[.]

Please forgive my hurry and brevity!
Respectfully yours,
J. Brahms.⁸

Example 1: Johannes Brahms, *Hungarian Dance* No. 5, Primo, mm. 49–83 (Berlin: N. Simrock, 1869)

Brahms's references to the articulated "second eighth note," the "Bogen," the crescendo indication < , and the "good stroke" required to achieve the intended effect all correspond perfectly to the *Vivace* section of the fifth *Hungarian Dance*, as does the reference to Ludwig van Beethoven's "last A-flat Major Sonata," the Sonata No. 31 in A flat, Op. 110. The metrically free fifth measure of the third movement of this work (*Adagio ma non troppo*) contains similar slurred pairs of repeated notes, for which Beethoven conveyed his intentions unmistakably by supplying the finger numbers 4–3 (Example 2).

Thus it is eminently clear how Brahms wished the pairs of repeated eighth notes connected by slurs to be played in the *Vivace* section of the fifth *Hungarian Dance*: after the first, relatively unstressed note or chord of each pair, the second is to be struck *legatissimo* and with greater volume. The connecting marks are not ties, but *legatissimo* slurs. By combining these slurred eighth-note pairs with a Secondo part also organized in pairs over crescendo hairpins, and with judicious use of the sustaining pedal (which Brahms did not expressly indicate), the pianists are to evoke the free character of Hungarian music for stringed instruments or voice,⁹ as well as the exciting and dramatic movements of its players. To be sure, this does require a "good stroke" and a well-practiced legato-crescendo coordination on the part of the Primo player, and a solidly resonant support from Secondo.

In the case of the repeated single notes in mm. 54, 60–62, and 65, the Primo pianist should try the "Beethoven fingering" 4–3 mentioned above, or at least should strive to create the "right" sound that this fingering will almost automatically produce.

Information in an edition of the *Hungarian Dances* published in Budapest in 1990 sheds further light on the issue.¹⁰ Although this source gives no guidance as to the performance of the eighth-note pairs, it names nineteenth-century Hungarian prints of dances and songs Brahms used in creating his *Hungarian Dances*. In a song collection edited by Ignác Bognár in 1858,¹¹ the passages of melody corresponding to mm. 51, 54, 57, and 60 of the fifth *Hungarian Dance* are notated in simple quarter notes without dynamic indications; however, all of the other measures in question consist of pairs of repeated, slurred eighth notes with an accent on the second note positioned under the end of the slur (see Example 3). It was precisely this manner of performance that Brahms attempted to convey through his own notational formula, and he extended the use of this effect also to mm. 51, 54, 57, and 60 of the *Vivace* section.

Perhaps it would have been more practical and clear if Brahms had placed an accent on the second eighth note of each pair. But he seems simply not to have been aware of the ambiguity—or, more properly, the potential for misunderstanding—inherent in the notation he chose to use. Even though Tappert's query might have caused him to consider refining or modifying his notation,

Example 2: Ludwig van Beethoven, Sonata No. 31 in A-flat Major, Op. 110, Mvt. III, m. 5



Example 3: Notation found in Ignác Bognár, *50 eredeti nép- és magyar dal* [50 Original Folk and Hungarian Songs] (Pest, 1858)

Brahms did not do so in the newly-engraved second edition, published by Simrock in 1881 and bringing together all twenty-one four-hand *Hungarian Dances* in a single volume. The crescendo effect, created by the combination of repeated eighth notes in the melody, arpeggiated chords in the accompaniment, crescendo sign, and use of the sustaining pedal, meant more to the composer than a localized accentuation applying only to the second eighth note of each pair. Brahms's postcard to Wilhelm Tappert now at last explains to us how he intended for the middle section of his fifth *Hungarian Dance* to be played.

Michael Struck

Notes. 1. See *Johannes Brahms: Neue Ausgabe sämtlicher Werke*, edited by the Johannes Brahms Gesamtausgabe e. V., editorial board in Kiel, in collaboration with the Gesellschaft der Musikfreunde in Wien, Series III: *Klavierwerke*, Vol. 7: *Klavierwerke ohne Opuszahl*, edited by Camilla Cai (Munich: G. Henle, 2007), xvii, 177; a slightly different date (February 1869) appears in Margit L. McCorkle, *Johannes Brahms: Thematisch-bibliographisches Werkverzeichnis* (Munich: G. Henle, 1984), 499, 501. 2. See, for example, the recording, *Brahms (arr. Piatti): 21 Hungarian Dances; Franz Schmidt: 3 Fantasy Pieces (after Hungarian National Melodies)*, Nancy Green (cello), Frederick Moyer (piano), London, Biddulph Recordings LAW 010, 1994, Track 5. 3. *Johannes Brahms auf Weltle-Mignon gespielt (Volume 1). Sonderausgabe für Augustinermuseum Freiburg*. Tacet 990, 2006, Track 14. 4. The following editions were consulted: *Johannes Brahms: Ungarische Tänze 1 bis 21 für Klavier zu vier Händen*, after manuscripts and personal copies of the composer, edited and with fingering by Walter Georgii (Munich: G. Henle, 1955; rpt. 1983); *Johannes Brahms: Ungarische Tänze, vierhändige Fassung*, edited from the sources by Ernst Hertrich, fingering and suggestions for interpretation by Peter Roggenkamp (Vienna: Wiener Urtext Edition, 2002); *Johannes Brahms: Ungarische Tänze für Klavier zu vier Händen*, edited by Gábor Kováts, source descriptions and commentary by Katalin Szerző (Budapest: Editio Musica Budapest, 1990). 5. See Renate and Kurt Hofmann, *Johannes Brahms: Zeittafel zu Leben und Werk*, Publikationen des Instituts für österreichische Musikdokumentation 8 (Tutzing: Hans Schneider, 1983), 118. 6. W.[olfgang] A.[lexander] Thomas-San-Galli, *Johannes Brahms. Mit vielen Abbildungen/Notenbeispielen und Faksimiles* (Munich: R. Piper & Co., 1912), facing page 160. 7. "... vermutlich auf die Klavierausgabe der Haydnvariationen." Idem. 8. See note 6. It is hardly conceivable that Brahms could have been referring to another of his works for or with piano, given the specific characteristics of performance and notation that he mentions. 9. See the collection listed in note 11. 10. See the publication edited by Kováts in note 4. 11. Ignác Bognár, *50 eredeti nép- és magyar dal* [50 Original Folk and Hungarian Songs] (Pest, 1858); cited in *Brahms, Ungarische Tänze* (see note 4), v (commentaries for facsimiles 6 and 10) and xvii (facsimile 10).

Geiringer Scholarship

This fall the Board of Directors voted to expand eligibility for the Geiringer Scholarship to all dissertations in the English language. Applications should be sent in electronic format to the chair of the Geiringer committee, Dr. Ryan McClelland (ryan.mcclelland@utoronto.ca) by 1 May 2012. Detailed guidelines for applications are available at <http://brahms.unh.edu/activities.html#scholarship>.

Brahms News

The American Brahms Society's conference, "Brahms in the New Century," will take place on 21–23 March 2012, hosted by the Brook Center for Music Research at the Graduate Center of the City University of New York, 365 Fifth Avenue, New York, NY 10016-4309. The conference will feature thirty papers covering diverse aspects of current research on Brahms and his music, including the latest techniques of music analysis, new research on Brahms's correspondence, and performance practice issues. The keynote address will be presented by Scott Burnham, Scheide Professor of Music History, Princeton University. Information concerning registration and a detailed conference program will be made available on the ABS's web site: (<http://brahms.unh.edu/news.html>). Inquiries regarding the conference may also be sent to Heather Platt at hplatt@bsu.edu. In conjunction with the conference, the Juilliard School is pleased to invite attendees to view a special exhibit of Brahms sources in the Juilliard Manuscript Collection. These include Stichvorlagen of the Klavierstücke Opp. 118 and 119 and the Piano Quartet, Opp. 60, copyist manuscripts of the Double Concerto, Opp. 102, and the first movement of the Second Symphony, and a proof score of the String Quintet, Opp. 88. The collection is housed in the 5th-floor library of the Juilliard School, 60 Lincoln Center Plaza (entrance on 65th Street). For additional information attendees may contact Jane Gottlieb (gottlieb@juilliard.edu). The exhibit will be available throughout the conference. In addition, the New York Philharmonic is pleased to offer American Brahms Society members a 25% discount on seats for performances of Brahms's Piano Concerto No. 2 with Yefim Bronfman on 13–15 January, the Piano Concerto No. 1 with Radu Lupu on 21–22 January, and for the Hungarian Echo Festival on 21–24 March. This offer is not available online or at the box office; members should contact Michael Diamond, Group Sales Consultant, at (diamond@nyphil.org) or by phone at 212-875-5672. All tickets will be held at the box office for pick-up the day of the concert.

One can now join the ABS, pay dues online, or contribute to the Geiringer Scholarship Fund using PayPal or a credit card at <http://courses.washington.edu/brahms/membership>.

The Brahms-Institut an der Musikhochschule Lübeck celebrated its twentieth year during 2011 with a special exhibit and concert series entitled "Beziehungszauber." The exhibit focused on musical works, nearly 100 in number, that were dedicated to Brahms, many by his close friends, such as Clara Schumann and Joseph Joachim, and by admiring colleagues, such as Johann Strauss, Hans Huber, and Carl Reintaler. The exhibit was enriched by a concert series focused on performances of works carrying dedications to Brahms, among them compositions by Hermann Goetz, Theodor Kirchner, Karl Reinecke, Max Reger, Charles Villiers Stanford, and Julius Stockhausen. A beautiful exhibit catalogue featuring dozens of color photographs from the exhibit with explanatory notes by Wolfgang Sandberger and Stefan Weymar is available through the Institute's web site, <http://www.brahms-institut.de>.

This year's Brahms Award at The Ohio State University was presented to cellist Talia Lindsley Turnbull of Columbus, Ohio, in recognition of her outstanding work on Brahms's Cello Sonata, Op. 99, and her fine solo in the OSU Symphony's

(Continued on p. 9)

Brahms's Poetic Allusions through Hanslick's Critical Lens

Positioning Hanslick the Critical Historian

Writing in the pages of this Newsletter in 2004,¹ and later in his monograph *Music, Criticism, and the Challenge of History: Shaping Modern Musical Thought in Late-Nineteenth Century Vienna*,² Kevin C. Karnes identified three phases in the output of Eduard Hanslick. The first, that of the "critic and writer of aesthetics," was marked by the publication in 1854 of *Vom Musikalisch-Schönen*, on account of which Hanslick gained his reputation as a formalist advocate of absolute music; the second, from the 1860s, saw the emergence of a "cultural historian," aspiring to the positivist model of Phillip Spitta, Gustav Nottebohm, Otto Jahn, and Friedrich Chrysander; and the third, from 1870 onward, witnessed Hanslick become a "critical historian, obsessed with documenting the day to day unfolding of contemporary musical life and avowedly unconcerned with the 'scientific' objectivity in historical writing" of his contemporaries. Hanslick had found his niche and would remain in this third role until his death in 1904. During this time, he published one volume of music history and nine volumes of collected criticisms, the latter collated from his writings as music critic for Vienna's liberal daily newspaper the *Neue Freie Presse*.

Each of these phases, in turn, Karnes argues, reflects the changing currents of musicology as a discipline throughout the twentieth century; their "underlying assumptions," he writes, "would only need to wait a few decades longer for their own eventual institutionalization."³ Karnes draws an analogy between Hanslick's second phase and the positivist musicology of the first half of the twentieth century, and another between Hanslick's third phase as a "critical historian" and the period of the New Musicology of the late twentieth century.

Notwithstanding James Garratt's circumspection at the risk of recreating nineteenth-century musicology in our own image, and his caution at viewing "Hanslick and his contemporaries through the lens of current disciplinary turf wars,"⁴ there is much merit in Karnes's approach. His system of analogy is particularly perceptive and astute when taken in relation to Hanslick's writings on Brahms. Although the critic and composer struck up a lifelong friendship following their meeting in 1862, it was during his third phase as a "critical historian" that Hanslick penned the majority of his Brahms reviews, most of which are to be found in the 1886 text *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre*, with many also appearing in *Aus dem Tagebuch eines Musikers* (1892), *Fünf Jahre Musik* (1896), and *Aus neuer und neuester Zeit* (1900).

Despite the paradigm shift in musicology in the late twentieth century toward the New Musicology, Hanslick's reputation as the "chief polemicist for the absolutists"⁵—as one New Musicologist would have it—remained firmly in place. According to this view—perpetuated as recently as 2010 in a monograph on Brahms—"Hanslick saw in many of Brahms's works a posterior and unexpected confirmation of the aesthetic theory he proposed [...] in 1854." For Hanslick, Brahms's compositions were "models of the 'pure, absolute music' he tirelessly promoted."⁶ The situation arises, therefore, that at a time when musicology had taken a turn toward the cultural study

and criticism of music akin to Hanslick's writings on Brahms, and at a point where the image of Brahms as a composer of absolute music was being steadily eroded in favor of a more nuanced assessment of the composer's output,⁷ scholarly positions on Hanslick's view of Brahms have not moved in step with these developments.

This formalist view of Hanslick's writings on Brahms goes hand in hand with what Daniel Beller-McKenna describes as a "nationally neutral view of Brahms" that "largely persisted" throughout the second half of the twentieth century.⁸ When comparing the more openly nationalistic Brahms reception of pre-World War II with that of the later twentieth century, Beller-McKenna sees the latter as "an attempt to neutralize [Brahms's] legacy, an endeavor born of the need to salvage something good, noble, and pure from the German cultural tradition in the wake of National Socialism."⁹ In a parallel scenario, Hanslick's hermeneutic style descriptions of Brahms's music fit less comfortably than a discussion of the formalist aspects of *Vom Musikalisch-Schönen*. The result is that Hanslick's multifaceted discussion of Brahms's works, including his engagement with the extra-musical aspects of these compositions, be it poetic, cultural, nationalistic, or socio-political, was to be silenced.

This article will explore Hanslick's writings on a number of Brahms's compositions to which the notion of allusion is central, including Brahms's Violin Sonata No. 1 in G major, Op. 78, and the late piano pieces, Opp. 116–119. We will encounter two types of allusion: the first is musical allusion, intended by the composer and hinted at afterwards to the initiated among his friends; the second is literary allusion, the exploration of which is admittedly more tenuous, but the results of which are no less illuminating. At issue here is not only what Brahms intended at the time of composition, but also how his works were received by Hanslick and his broad readership. Underpinning this study is the conviction that throughout the twentieth century, Hanslick has fallen victim to what Ludwig Finscher referred to in 1979 as the "terrible simplification of absolute and program music."¹⁰ Hanslick continues to bear much responsibility for Brahms's reputation as a formalist composer of absolute music, despite this view of the composer having been significantly undermined. This article, therefore, shows the traditional image of Hanslick as a formalist to be problematic, while arguing that his critical writings are key to understanding how Brahms's music was received in the late nineteenth century.

Hanslick's Reflections on Brahms's Poetic Overtones

Brahms's Violin Sonata No. 1 in G Major, Op. 78, as is well known, is called the *Regenlied* Sonata, on account of its thematic connection with two Klaus Groth *Lieder* from Brahms's Op. 59: "Regenlied" and "Nachklang." In his review of this work, which he ranks "among the pearls of Brahms's chamber music," Hanslick compares the violin sonata to the F-Minor Piano Quintet, Op. 34. There is a "more peaceful landscape" in the sonata, "where we rest with a kind of melancholic pleasure; instead of a storm in the heart, a reconciled resignation; instead of the thundering waterfall, the quiet trickle of warm summer rain." Although the first movement of the sonata opens with the same three repeated notes as "Regenlied"—which he refers to as "the first slow raindrops . . . pounding at the window"—it is not until the Finale that the theme and accompanimental figure are taken from "Regenlied."

Hanslick regards Brahms's approach to setting this work as a further development in the history of song setting. He does not see it as "a literal repetition of the song as we had in Schubert's well-known instrumental works with their songs: 'Der Wanderer,' 'Die Forelle,' 'Der Tod und das Mädchen';" rather, "Brahms abandons himself to the resources of his forward-working subconscious memory, to create a new motive in the same mood, from the same main motive." Turning to the Finale, Hanslick observes that "the storm of feeling is held back, in that particular, superior, reflective way. . . ." He then suggests that there is a further facet to the sonata, noting that "something undecided, blurred, or hazy lies therein." The *Neue Freie Presse* review of November 1879 ends here, but in the version published in 1886 in his collected writings Hanslick adds one more section implying in no uncertain terms that the work has an expressive context: "It seems to us that the sonata is produced much more for the intimate benefit of the private circle than produced for the effect of the concert hall. A completely sensuous, not to mention secret piece requires a certain frame of mind from the players!"¹¹

Dillon R. Parmer has argued recently for a dual reception history of Brahms's works,¹² whereby clues to the musical meaning are restricted to a select private circle of recipients chosen by Brahms, while such clues are withheld from the wider public. Hanslick's review of Op. 78 supports such a theory of dual reception. In February 1879 Brahms wrote to Clara Schumann that the slow movement of the sonata was written with her son—and his godson—in mind. He was referring, of course, to Felix Schumann, who died aged 24 on 16 February 1879. Michael Struck gave extensive consideration to this chapter in the Brahms/Clara relationship in this Newsletter in 1991. On the reverse side of the undated leaf of ornamental music paper on which Brahms sent Clara measures 1–24 of the slow movement of Op. 78, he wrote: "If you play what is on the reverse side quite slowly, it will tell you, perhaps more clearly than I otherwise could myself, how sincerely I think of you and Felix—even about his violin, which however surely is at rest."¹³ We know that Hanslick had some knowledge of this private musical meaning. Billroth wrote to him that Op. 78 "is a piece of music entirely in elegy. The feeling and the motifs are an echo of the 'Regenlied,' Opus 59. . . . The remembrances of innocent youth are emphasized in almost religious fashion. . . . The feelings are too fine, too true and warm, and the inner self is too full of the emotion of one's heart for publicity."¹⁴

Hanslick again reviewed this work in 1889 and in this second essay alluded to the hidden musical meaning of nostalgia for lost youth, and an attempt to recapture the experiences of youth. Given Hanslick's reference to the sonata's "wondrously consoling strength" and his association of it with Goethe's "An den Mond," a central theme of which is lost love and lost youth, it is possible that Hanslick understood the sonata to have been written with the death of Clara's son Felix in mind. In this second review, the contemporary reader would have been aware that there was a further facet to the sonata, without being privy to the expressive significance of it: "For me the *Regenlied* Sonata is like a dear and true friend whom I would never forsake for anyone else. In its soft, contemplatively dreamy feeling and its wondrously consoling strength, it is one of a kind. It moves me in more or less the same way as Goethe's poem 'An den Mond,' and like the poem it is incomparable, irreplaceable—rather like

our own youth, which indeed seems to peer out at us as from within, as if from the mists of a faraway landscape."¹⁵ A comment made in a letter from Brahms to Hanslick in 1877 confirms that the critic was within Brahms's circle of confidants; yet a note of caution against revealing the expressive significance of his works can also be detected. Of Symphony No. 2 in D Major Brahms wrote to Hanslick: "What's behind this, however, does not want to be finely written up (*stilisiert*) in the newspaper."¹⁶ It is beyond doubt that Brahms wanted the *Regenlied* allusion to be noticed, as is the fact that he intended the biographical significance to be known to only a select few.

In February 1893 Hanslick reviewed an all-Brahms recital given by the cellist Hugo Becker and the pianist Ignaz Brüll at the Gesellschaft der Musikfreunde.¹⁷ On the program were the Cello Sonata No. 2 in F major, Op. 99, and the late piano works, Opp. 116–119. Hanslick later revised this review for inclusion in his 1896 book *Fünf Jahre Musik*, extending it to comprise two parts, the first addressing Opp. 116 and 117, the second Opp. 118 and 119. "The seven 'Fantasies'" of Op. 116 are described as "short character pieces, roughly in the form of Schumann's *Nachtstücke* and *Kreisleriana* and so on, but without headings. The three intermezzi are of a similar nature and could be included under the title 'Fantasies.'" This was not the first time that Hanslick compared the two composers. In an early review of a Brahms piano recital in the year they met (1862), Hanslick wrote that "in the form and character of [Brahms's] music, he suggests Schumann," venturing that their music had "in common, above all else, continence and inner nobility. . . . With Schumann's music [Brahms's] shares, to the point of stubbornness, a sovereign subjectivity, the tendency to brood, the rejection of the outside world, the introspection." Although Schumann was seen to surpass Brahms at that time in his "richness and beauty of melodic invention," the two were considered equal in terms of the "wealth of purely formal structure."¹⁸

The mention of both *Nachtstücke* and *Kreisleriana* conjures up the notion of the poetic in these works, specifically related to E.T.A. Hoffmann, a figure who is central to Schumann's aesthetic of the poetic, and who inspired both these compositions. The title *Nachtstücke* is drawn from Hoffmann's series of eight ghoulish tales under the same name,¹⁹ whereas the title *Kreisleriana*, along with its initial subtitle *Phantasiebilder für Pianoforte*, comes both from the "Kreisleriana" section of Hoffmann's *Fantasiestücke in Callots Manier*, and from Hoffmann's 1819 novel *Lebensansichten des Katers Murr*.²⁰

Hanslick's allusion to these two poetic cycles for piano in the context of Brahms's late piano pieces further puts one in mind of the eccentric Kapellmeister Johannes Kreisler of Hoffmann's *Kater Murr*, Brahms's alter ego in his youth. Although Brahms used the pseudonym Johannes Kreisler, Jr. in connection with the Piano Sonatas Opp. 1, 2 and 5, the Opp. 3 and 6 songs, and the Piano Trio, Op. 8, the work we associate most strongly with Brahms's erstwhile identification with Kreisler is the *Variations on a Theme by Robert Schumann*, Op. 9. Here, as George Bozarth neatly encapsulates it, "the mercurial Allegros are initialed Kr., the pensive Andantes Br.,"²¹ in a manner that is reminiscent of Schumann attributing alternate numbers to Florestan and Eusebius in his *Davidbsbündlertänze*, Op. 6. In an 1858 review of Clara Schumann performing *Kreisleriana*, Hanslick evoked Goethe's words to describe the spirit of this

work: “This ‘joyful and sorrowful’ (*freudvoll und leidvoll*) [aspect] pervades the *Phantasiestücke* in which profound inwardness merges wonderfully with impassioned fantasy.”²² This bears a striking similarity to the review of Brahms’s late piano pieces, written over half a century later: “all pieces [in both Opp. 116 and 117] sound either wildly passionate or painfully resigned, an epitome of pessimism.”

It is certainly possible that Brahms had Schumann’s *Kreisleriana* in mind when he chose the title *Fantasien*, for *Kreisleriana*, *Variations on a Theme by Robert Schumann*, Op. 9, and the *Fantasien*, Op. 116, all share the extremes of mood that stem from identifying with Hoffmann’s characters. John Daverio and Erika Reimann have done much work in analyzing how Schumann’s music is influenced by the literary style of Jean Paul Richter and E.T. A. Hoffmann.²³ Their findings have strong implications for Brahms, as the Hoffmannesque features they identify in *Kreisleriana* find a kinship in the formal, harmonic, and rhythmic elements of Brahms’s late piano pieces.²⁴ Daverio makes a convincing case for the influence of the Romantic fragment on Schumann’s larger, more self-contained works, identifying the “Kater Murr principle” —“an organizational mode based entirely on the principle of incompleteness.”²⁵ This resonates with the elements of incompleteness of the multi-piece that Jonathan Dunsby discerns in Op. 116, elements that find “their completion later in the collection.”²⁶ Dunsby recognizes this set as reviving “from Brahms’s earlier life the Kreislerian world of the expressively bizarre.”²⁷ Another feature, the internal fusing of disparate elements into one novel that characterizes *Kater Murr*, provides a compelling model for understanding and interpreting Op. 118, No. 6. Hoffmann provides the following explanation for the fragmentary nature of the book: “When Murr the cat was writing his *Life and Opinions*, he found a printed book in his master’s study, tore it up without more ado, and, thinking no ill, used its pages partly to rest his work on, partly as blotting paper. These pages were left in the manuscript—and were inadvertently printed, too, as if they were part of it!”²⁸ The result is that the full autobiography of the cat is fused with the fragmentary biography of Kapellmeister Kreisler. In Op. 118, No. 6 the performers and/or listeners are required to continually readjust their timeframe—in a manner similar to the reader of *Kater Murr*—if they are simultaneously to inhabit the two worlds presented in the temporal, metrical, and expressive oppositions between the archaic “Dies irae” melody and the sweeping diminished-seventh arpeggios. In this piece, as John Rink remarks, “the music’s tonal foundations are threatened to the very core,”²⁹ epitomizing and taking to an extreme the harmonic ambiguity that characterizes these late pieces. (Think also, for instance, of the presentation of the opening measures of the Intermezzo Op. 118, No. 1, and Op. 119, No. 1 and the opening and closing sections of the Intermezzo, Op. 117, No. 2.) Such harmonic subversion is redolent of the instability that characterizes Hoffmann’s *Kater Murr*.

Hanslick would likely have been aware that, as Siegfried Kross notes, Brahms’s “process of identification with Kreisler was complete before [he] entered the Schumann circle,” and may also have known that Brahms claimed “this identification applied only to [his] artistic and poetic existence.”³⁰ Nonetheless, he alludes to Hoffmann via Schumann in a manner that not only recalls the spirit of the youthful Brahms in these mature works, but also extends the identification to apply to Brahms’s

biography. Just as, for Daverio, Schumann’s *Nachtstücke* is seen as one of the composer’s “attempts to capture lived experience in artistic form,”³¹ Hanslick views Brahms’s late piano pieces in similar terms—conscious, as was Schumann, that the music must also make sense on its own terms. “Almost throughout,” Hanslick writes, “Brahms speaks a harsh, hard language which, in its effect, also reaches a cutting dissonance. A strong proud nature steps before us here, at times unreconciled, at times deeply sad, as though bothered by secret pain.” Hanslick’s allusion to Schumann’s *Kreisleriana* refers to the subject of biography and autobiography via the full title of Hoffmann’s novel,³² the former by allusion to the fragmentary biography of Kapellmeister Johannes Kreisler, the latter by allusion to the life and opinions of the Tomcat Murr. In his review, Hanslick now assumes the role of biographer, while invoking Brahms’s late piano pieces as autobiographical fragments. The analogy between Brahms and Schumann and their attempts to capture lived experience is made even more explicit by Hanslick in a style that reflects the restless psychology of these pieces: “One could put a caption ‘Monologues at the Piano’ above both of these collections,” he writes, “monologues that Brahms holds with, and for, himself in the lonely evening hours, in stubborn, pessimistic rebellion, in meditative reflection, in romantic reminiscence, every now and then also in dreamy nostalgia.”

There is much in these late piano pieces written between 1892 and 1893 that, while looking towards the future, speaks to reminiscence and nostalgia, a feature that was widely noted by Brahms’s contemporaries and later commentators.³³ There is ample evidence to suggest that events in the early 1890s triggered recollections of the 1850s, a time when Schumann and Hoffmann inhabited Brahms’s intellectual world. Roger Moseley notes that when Brahms first wrote the Piano Trio, Op. 8, in 1854, he was “embroiled in narrative subtexts, in experiences that were later shaped into stories to be (re)told”³⁴ in the reworking of Op. 8 in 1891. William Horne also constructs a bridge between the 1850s and Brahms’s late works in his compelling case that the Intermezzo of Op. 116, No. 2 might be a recomposition of the A-minor Sarabande of the mid 1850s.³⁵ It is all the more fitting, therefore, that Hanslick’s allusion to Schumann’s Hoffmann-inspired works opens up a number of meaningful ways in which to understand and interpret the expressive world of Brahms’s late piano pieces.

The picture of Hanslick’s *Brahmsbild* that emerges from these reviews is entirely at odds with the received view of the formalist advocate of Brahms outlined at the start of this article. Furthermore, the inclusion of biographical elements in Hanslick’s discussion of Brahms is not isolated to these reviews. There is a disconnect, therefore, between theory and practice in Hanslick being labeled a formalist by the New Musicology—the very branch of the discipline that adopts a broadly contextualist or socio-political approach to music scholarship akin to Hanslick’s Brahms reviews. The question that remains, therefore, is how to account for these scholarly inconsistencies.

East Meets West: Hanslick after the Cold War

The tendency to favor “formalist” aspects of Hanslick’s writings is symptomatic of what Anthony Newcomb refers to as a “twentieth-century reaction away from an expressive aesthetic and toward a formal aesthetic.”³⁶ Since the time of Hanslick—and until recent decades—a scholarly tradition was enforced that

disregarded not only the extra-musical associations in Brahms's music, but also Hanslick's very discussion of precisely these features. This can be understood in the context of a formalism that until very recently still governed the broader reception of Brahms and the discussion of Hanslick.

This situation is bound up with the turn that musicological writings took in West Germany and Anglo-America in the Cold War era, whereby certain modes of thought (such as socio-political or literary readings of musical works) were considered extra-musicological and thereby outside the concerns of musicological discussion. The reign of objective musical analysis and documentary studies in this period, with its emphasis on musical positivism, as Celia Applegate points out, "meant the exclusion of what Joseph Kerman calls 'criticism.'"³⁷ This is the very period considered by Beller-McKenna to have removed the aura of cultural significance from most repertoires, so that only those that were overt and explicit in their nationalist or political intent were understood to have such meanings.³⁸ It was during this time that the view of Hanslick continued to focus on the first and second of Kames's three phases of Hanslick's output—that is, on Hanslick the formalist writer of aesthetics, and Hanslick the positivist music historian.

East German musicology during this period can be understood as "theorizing music as social discourse."³⁹ In that sense, the Marxist musicology of East Germany is seen as anticipating the tenets of the North-American New Musicology. For Marxist music historians, the priority was to reconnect music with society. As Anne Schreffler argues, the fact that this East German discourse was carried out under a Marxist banner meant that it could be rejected out of hand by West Germans as they did not accept its basic premise.

Where musicological writings on Brahms and Hanslick are concerned, we cannot neatly draw a line under the end of the Cold War at 1989. The reaction away from an expressive aesthetic and toward a formal aesthetic continues to exert an influence in writings on Hanslick, as we saw in the examples by McClary, and Floros (notes 5 and 6), for instance. In the Cold War climate of West-German musicological writings, where theorizing music as social discourse was viewed as suspect, and the Marxist musicology of the other side was unacceptable, the "aura of cultural significance" (to borrow Beller-McKenna's phrase) of Brahms's music was downplayed, as was Hanslick's reputation as a "critical historian." Perhaps with our distance from the Cold War, and in the aftermath of the "disciplinary turf wars" of recent decades, we are now in a position to take a fresh look not only at Brahms's music, but also at Hanslick's rich and multifaceted reflections on Brahms's output.

Nicole Grimes

Notes. I wish to thank Julian Horton for a careful reading of this text. 1. Kevin C. Kames, "Eduard Hanslick's History: A Forgotten Narrative of Brahms's Vienna," *American Brahms Society Newsletter* 22, no. 2 (Autumn 2004): 1–5. 2. Kevin C. Kames, *Music, Criticism, and the Challenge of History: Shaping Modern Musical Thought* (Oxford and New York: Oxford University Press, 2008). See in particular Part I. 3. Kames 2004, 5. 4. See James Garratt, review of Kames, *Music, Criticism, and the Challenge of History*, in *Music and Letters* 91, no. 3 (August 2010): 436–38. 5. Susan McClary, "Narrative Agendas in 'Absolute' Music: Identity and Difference in Brahms's Third Symphony," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (Berkeley: University of California Press, 1993), 326–44. 6. Constantin Floros, *Johannes Brahms: "Free but Alone."* trans. Ernest Bernhardt-Kabisch

(Frankfurt: Peter Lang, 2010), 201 and 195, respectively (a translation, revision, and enlargement of Constantin Floros, *Johannes Brahms: "Frei aber Einsam"* [Zurich and Hamburg: Arche Verlag, 1997]). 7. See, for instance, George Bozarth, "Brahms's 'Lieder ohne Worte': The 'Poetic' Andantes of the Piano Sonatas," in *Brahms Studies: Analytical and Historical Perspectives*, ed. George Bozarth (Oxford: Clarendon, 1990), 345–78; Dillon R. Parmer, "Brahms, Song Quotation, and Secret Programs," *19th Century Music* (Fall 1995): 161–90, also "Brahms the Programmatic? A Critical Assessment." Ph.D. diss., University of Rochester, 1995, and "Brahms and the Poetic Motto: A Hermeneutic Aid?" *Journal of Musicology* 15 (1997): 353–89; Kenneth Ross Hull, "Brahms the Allusive: Extra-Compositional Reference in the Instrumental Music of Johannes Brahms," Ph.D. diss., Princeton University, 1989; Susan McClary, "Narrative Agendas in 'Absolute' Music"; Raymond Knapp, "Brahms and the Anxiety of Allusion," *Journal of Musicological Research* 18 (1998): 1–30, and "Utopian Agendas: Variation, Allusion, and Referential Meaning in Brahms's Symphonies," in *Brahms Studies* 3, ed. David Brodbeck (Lincoln: University of Nebraska Press, 2001), 129–89. 8. Daniel Beller-McKenna, "The Rise and Fall of Brahms the German," *Journal of Musicological Research* 20, no. 3 (2001): 187–210 (206). 9. *Ibid.*, 206. 10. Ludwig Finscher, "Zwischen Absoluter und Programmusik: Zur Interpretation der deutschen Romantischen Symphonie," in *Über Symphonien: Festschrift Walter Wiora*, ed. Ch. H. Mahling (Tutzing: Hans Schneider, 1979), 103–15 (103). 11. Eduard Hanslick, "Concerte," in *Neue Freie Presse* (23 November 1879): 1–2 (trans. the author); Eduard Hanslick, "Brahms' neueste Instrumental-Compositionen," in *Musikalisches und Litterarisches: Kritiken und Schilderungen* (Berlin: Allgemeiner Verein für Deutsche Litteratur, 1889), 149–56 (153–54), trans. Susan Gillespie as "Brahms's Newest Compositions," in *Brahms and His World*, ed. Walter Frisch (Princeton: Princeton University Press, 1990), 145–50 (148). 12. Dillon R. Parmer, "Musical Meaning for the Few: Instances of Private Reception in the Music of Brahms," *Current Musicology* 83 (2007): 109–30. 13. See Michael Struck, "Revisionsbedürftig: Zur gedruckten Korrespondenz von Johannes Brahms und Clara Schumann: Auswirkungen irrümlicher oder lückenhafter Überlieferung auf werkgenetische Bestimmungen (mit einem unausgewerteten Brahms-Brief zur Violinsonate Op. 78)," *Die Musikforschung* 41, no. 3 (1988): 235–41, translated in part by Ben Kohn and George Bozarth and published as "New Evidence of the Genesis of Brahms's G Major Violin Sonata, Op. 78," *American Brahms Society Newsletter* 9, no. 1 (Spring 1991): 5–6. 14. Billroth to Hanslick, cited in *Johannes Brahms and Theodor Billroth: Letters from a Musical Friendship*, trans. and ed. Hans Barkan (Norman: University of Oklahoma Press, 1957): 82–83. 15. Gillespie 1990, 145–50 (148) (see note 11). 16. Brahms to Hanslick, Summer 1877, cited in Max Kalbeck, *Johannes Brahms*, 3:175, cited and translated in Reinhold Brinkmann, *Late Idyll: The Second Symphony of Johannes Brahms* (Cambridge, Mass., and London: Harvard University Press, 1995), 11; this translation modified from Brinkmann. 17. This review, covering three concerts, originally published as "Concerte (Philharmonisches Concert. Hugo Becker. Thomson. Adelina Herms. Amalie Joachim. Drittes Gesellschaftsconcert.)," *Neue Freie Presse* (7 February 1893): 1–3. The discussion of Opp. 118 and 119 was added later for the review that appeared as "Neue Klavierstücke von Brahms," in *Fünf Jahre Musik*, 257–59. 18. Hanslick, "Brahms (1862)," in *Vienna's Golden Years of Music*, trans. Henry Pleasants (New York: Simon & Schuster, 1950), 81–86 (82–83). 19. John Daverio, *Robert Schumann: Herald of a New Poetic Age* (Oxford and New York: Oxford University Press, 1997): 180. 20. Laura Tunbridge, "Piano Works II: Afterimages," in *Cambridge Companion to Schumann*, ed. Beate Perry (Cambridge: Cambridge University Press, 2007), 86–101 (90). 21. Bozarth 1990, 376. 22. Hanslick, *Geschichte des Concertwesens in Wien*, 2:165. The Goethe poem "Freudvoll und leidvoll" was set by a number of composers, including Beethoven in the incidental music to *Egmont*, Op. 84, which Hoffmann reviewed. See Hoffmann, "Beethoven's Overture and Incidental Music to Goethe's *Egmont*," in *E.T.A. Hoffmann's Musical Writings: Kreisleriana, The Poet, and the Composer*, ed. David Charlton, trans. Martyn Clarke (Cambridge: Cambridge University Press, 1989), 341–51. 23. See, for instance, chapters 2 and 3 of John Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer, 1993) and Erika Reimann, *Schumann's*

Piano Cycles and the Novels of Jean Paul (Rochester: University of Rochester Press, 2004). 24. I explore this topic in greater detail in a forthcoming article, "Brahms's Late Piano Pieces and E. T. A. Hoffmann's Literary Style: A Study in Comparative Analysis." 25. On the "Kater Murr Principle," see Daverio (1993), 61–62. 26. Jonathan Dunsby, "The Multi-piece in Brahms: *Fantasien* Op. 116," in *Brahms: Biographical, Documentary and Analytical Studies* (Cambridge and New York: Cambridge University Press, 1983), 167–89 (176). 27. *Ibid.*, 175. 28. E. T. A. Hoffmann, *The Life and Opinions of the Tomcat Murr*, trans. Anthea Bell (London and New York: Penguin, 1999), 4. 29. John Rink, "Opposition and Integration in the Piano Music," in *The Cambridge Companion to Brahms*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1999), 79–97 (94). 30. Siegfried Kross, "Brahms and E.T.A. Hoffmann," *19th Century Music* (Spring 1982): 193–200 (194). 31. Daverio 1997, 180. 32. The full title is *Lebensansichten des Katers Murr nebst fragmentarischen Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern* (The Life and Opinions of the Tomcat Murr Together with a Fragmentary Biography of the Kapellmeister Johannes Kreisler on Random Sheets of Waste Paper). 33. For a survey of reviews that note this feature, see Daniel Beller-McKenna, "Reminiscence in Brahms's Late Intermezzi," *American Brahms Society Newsletter* 22, no. 2 (Autumn 2004): 6–9. 34. Roger Moseley, "Reforming Johannes: Brahms, Kreisler Junior and the Piano Trio in B, op. 8," *Journal of the Royal Musical Association* 132, no. 2 (2007): 252–305 (263). 35. William Horne, "Brahms's Düsseldorf Suite Study and His Intermezzo Opus 116, No. 2," *Musical Quarterly* 73, no. 2 (1989): 249–83. 36. Anthony Newcomb, "The Birth of Music out of the Spirit of Drama: An Essay in Wagnerian Formal Analysis," *19th Century Music* 5, no. 1 (Summer 1981): 38–66 (39). 37. Celia Applegate, "What is German? Reflections on the Role of Art in the Creation of the Nation," *German Studies Review* 15 (Winter 1992): 21–32. 38. Beller-McKenna 2001, 205. 39. Anne Schreffler, "Berlin Walls: Dahlhaus, Knepler, and Ideologies of Music History," *Journal of Musicology* 20, no. 4 (Autumn 2003): 498–525 (500).

(*Brahms News*, continued from p. 4)

performance of Brahms's Second Piano Concerto. The Brahms Fund at Ohio State was established by longtime ABS member Tony Pasquarello in memory of his son, A. Joseph Pasquarello, and in honor of Johannes Brahms. It is awarded annually to undergraduate students who excel in performance or studies relating to the music of Brahms.

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Austin Patty (Lee University), "Balance: Harmonic Rhythm and the Articulation of Musical Form in Select Sonata-Form Movements by Mozart and Brahms"

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Kyle Jenkins (University of Arizona), "Obscured Articulations: Brahms and the Recapitulatory Overlap"

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Robert W. Eshbach (University of New Hampshire), "Joseph Joachim's English Debut"

Katy Hamilton (Royal College of Music), "From *Liebeslieder* to *Liederspiele*: Brahms's Vocal Quartets in Context"

Natasha Loges (Royal College of Music), "Brahms and the Vernacular: Literary and Musical Models for His Songs in a *volkstümlich* Style"

Sanna Pederson (University of Oklahoma), "Two Kinds of Absolute Music at the End of the Nineteenth Century"

Papers read at the annual meetings of the American Musicological Society and Society for Music Theory, 4–7 November 2010, Indianapolis, IN:

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

Jason Hooper (University of Massachusetts, Amherst), "Heinrich Schenker's Early Theory of Form, 1895–1914"

Timothy McKinney (Baylor University), "A Tale of Two Critics; or, A Wolf at the Door: Subtext in the Wolf/Hanslick Controversy"

Laurie McManus (University of North Carolina, Chapel Hill), "'Musik für's Auge': *A German Requiem*, the Rise of Musical Elitism, and the Challenge of Tradition"

Margaret Nottley (University of North Texas), "Ancient Tragedy and Anachronism in Brahms's *Gesang der Parzen*"

Peter H. Smith (University of Notre Dame), "Tonal Pairing and Monotonicity in Instrumental Forms of Beethoven, Schubert, Schumann, and Brahms"

Papers read at "Die Liebesliederwalzer von Brahms und die zyklische Chormusik im 19. Jahrhundert: Symposium anlässlich der Übergabe des Autographs der Neuen Liebeslieder op. 65 an die Zentralbibliothek Zürich," 15 November 2010, Zürich:

Urs Fischer (Zürich), "Das Autograph der Neuen Liebeslieder op. 65"

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Otto Biba (Vienna), "Brahms' 'Liebeslieder-Walzer' in der Wiener Gattungstradition"

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Laurie McManus (University of North Carolina at Chapel Hill), "'Euch wiedersehen': Interpreting a Schumannian Reminiscence in Brahms's *Requiem*"

Gavin Shin-Kang Lee (Duke University), "Subject Contra Object: The War over Musical Knowledge between Hanslick and the New German School"

Paper read at the annual conference of the German Studies Association, 22–25 September 2011, Louisville, KY:

Jacquelyn Sholes (Boston University), "The 'Edward' Ballad in the Music of Johannes Brahms: A Closer Look at the Issue of Moral Characterization"

Papers read at the Symposium, "Brahms am Werk. Konzepte, Texte, Prozesse," in conjunction with the annual meeting of the Gesellschaft für Musikforschung, 7 October 2011, Christian-Albrechts-Universität, Kiel:

Bernhard R. Appel (Bonn), "Genetische Textkritik: Vom mehrfachen Schriftsinn musikalischer Werkstatthandschriften"

Valerie Woodring Goertzen (New Orleans), "'... auch für vierhändige Seelen genießbar': Adaptation and Recomposition in Brahms's Piano Arrangements"

Hans-Joachim Hinrichsen (Zürich), "Autograph und erste Aufführungen der 4. Symphonie: Stadien des Werkprozesses?"

Ulrich Krämer (Berlin), "'... theoretisch unanfechtbar': Komprimierte Harmonik und verdichtete Form in den späten Klavierstücken"

Robert Pascall (Nottingham), "Denken – Schreiben – Spielen: Eine symbiotische Beziehung bei Brahms und deren Konsequenzen für die heutige Editionspraxis"

Wolfgang Sandberger (Lübeck), "Text – Paratext – Kontext. Überlegungen zur Transaktion 'Widmung' bei Johannes Brahms"

Michael Struck (Kiel), "Brahms am Werk – ertappt: Schaffensgenetische Spuren und analytische Erkenntnis"

Papers read at the annual meeting of the Society for Music Theory, 27–30 October 2011, Minneapolis, MN:

Samuel Ng (University of Cincinnati College-Conservatory of Music), "On the Oddness of Brahms's Five-Measure Phrases"

Boyd Pomeroy (University of Arizona), "Tonicizing the Tonic: Home-Key Insurgencies in Sonata Expositions from Mozart to Brahms"

Papers read at the conference, "Brahms in the Home," 4–7 November 2011, Royal College of Music, London:

Michael Musgrave (Juilliard School), Keynote address: "A Different Brahms? The Social Perspective"

Styra Avins, "Brahms in the Wittgenstein Homes"

Markus Böttgermann (Universität Kassel), "Reverence and Reduction – Imitating Brahms in Late 19th-century Hausmusik"

Robert Eshbach (University of New Hampshire), "The Joachim Quartet Concerts at the Sing-Akademie zu Berlin: a Private Public Space"

Valerie Goertzen (Loyola University), "At the Piano With Joseph and Johannes: Joachim's Overtures in Brahms's Circle"

Katy Hamilton (Royal College of Music), "Music inside the Home and outside the Box: Brahms's Vocal Quartets in Context"

Richard Leppert (University of Minnesota), "The Cultural Dialectics of Chamber Music: Adorno and the Visual-Acoustic Imaginary of *Bildung*"

Natasha Loges (Royal College of Music), "Pushing the Limits of the Lied: Brahms's Op. 33 *Romanzen*"

Marie Sumner Lott (Pennsylvania State University), "Domesticity in Brahms's String Sextets, Opp. 18 and 36"

Sarah Callis (Royal Academy of Music), "Brahms's Op. 51 Quartets: a Public or a Private Pairing?"

Helen Paskins and Michael Freyhan, lecture-recital, "Brahms' Clarinet Quintet Arranged for Clarinet and Piano by Paul Klengel"

Ingrid E. Pearson (Royal College of Music), "On the Recommendation of Johannes Brahms: Walter Rahl's Quartet for Clarinet, Violin, Cello and Piano"

Heather Platt (Ball State University), "'Too Free for a Lady': Issues of Gender and Mores in Brahms's Songs"

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Michael Struck (Neue Brahms Ausgabe/Christian-Albrechts-Universität, Kiel), "Main and Shadow Existence(s): Works and Arrangements in the *oeuvre* of Johannes Brahms"

Matthew Werley (University of Cambridge), "Dancing to History in the Salon: Brahms's Occasional Piano Compositions and the Gavotte Revival in 19th-century Germany"

Robin Wilson and Neal Peres Da Costa (Sydney Conservatorium of Music—University of Sydney), "Brahms's Sonata for Violin and Piano in G Major Op. 78 in the Style of Brahms and Joachim"

Papers read at the annual meeting of the American Musicological Society, 10–13 November 2011, San Francisco, CA:

Paul Berry (Yale University), "Gestures of Effacement in Johannes Brahms's *Intermezzo*, Op. 118/6"

Roger Moseley (Cornell University), "Technologies of Symmetry in Brahms's 'Double' Concerto"

Christopher Reynolds (University of California, Davis), "Brahms's Forlorn Bridal Song: The Alto Rhapsody as Wedding Cento"

Matthew Werley (University of Cambridge), "*Von Salonkleinigkeiten bis Moderne*: Toward a History of the Gavotte in Late Nineteenth-Century Germany"

Editors' Notes

The Editors would like to thank the contributors to this issue. Dr. Michael Struck's research interests run the gamut from Johann Abraham Peter Schulz to Robert Schumann and Brahms to the twentieth-century Hamburg-born composer Berthold Goldschmidt. Since 1985 he has worked as an editor at the research center for the new *Johannes Brahms Gesamtausgabe* in Kiel. His Brahms research has led to numerous articles pub-

lished in journals and essay collections focusing on the editorial process as it relates to Brahms's music and on a wide variety of compositional issues in Brahms's works. In connection with his work on the new Brahms complete edition, he has edited or co-edited Brahms's Piano Quintet, Op. 34 (with Carmen Debryn), Double Concerto, Op. 102, Second Symphony (with Robert Pascall), and Violin Concerto, Op. 77 (with Linda Correll Roesner). Nicole Grimes was awarded a Ph.D. in 2008 from Trinity College Dublin for her dissertation "Brahms's Critics: Continuity and Discontinuity in the Critical Reception of Johannes Brahms." She is currently a Marie Curie Fellow (2011–14) with joint affiliation at the University of California, Irvine, and University College Dublin, and working on a book tentatively called "Brahms and the Fabric of Modernist Culture." She has published articles on Brahms in *Ad Parnassum* and the *International Review for the Aesthetics and Sociology of Music*, has an article on Brahms forthcoming in *Music Analysis*, and is coediting a book on Hanslick for the University of Rochester Press.

We wish to thank Prof. Dr. Wolfgang Sandberger and Mr. Stefan Weymar of the Brahms-Institut an der Musikhochschule Lübeck for providing the photograph on the cover, Dr. George Bozarth for editorial assistance, and 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 2012 issue should be sent to the editors by 1 February.

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