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## Brahms, Childhood, and Nostalgia

Nineteen ninety-seven marked the one hundredth anniversary of Johannes Brahms's death. As readers of this Newsletter are well aware, that year witnessed innumerable publications, conference papers, symposia, and other scholarly products devoted to the composer and his work. Of all the issues raised by that scholarship, none provoked so much rancorous debate as the veracity of an old, oft-repeated thread in the Brahms biographical tradition: namely, the claim that as an adolescent Brahms played in "sailor" bars in the notorious Hamburg Reperbahn district, and that he was in some way "abused" by prostitutes while doing so. The story dates back as far as the earliest published reminiscences by Brahms's friends and the earliest biographies of the composer, some of which were likewise penned by friends or close acquaintances. A typical example can be found in an anecdote told by Brahms's friend, the musicologist Max Friedlaender to the biographer Robert Schauffler:

How his father would drag him from bed to play for dancing and accompany obscene songs in the most depraved dives of the St. Pauli quarter:... "When the sailing ships made port after months of continuous voyaging, the sailors would rush out of them like beasts of prey, looking for women. And these half-clad girls, to make the men still wilder, used to take me on their laps between dances, kiss and caress and excite me. That was my first impression of the love of women. And you expect me to honour them as you do!"<sup>1</sup>

Whereas the author to whom this anecdote was related, Robert Schauffler, is hardly considered authoritative (many of the anecdotes in his book *The Unknown Brahms* are widely taken to be exaggerations or outright apocryphal), Friedlaender was Brahms's acquaintance and is generally thought to be a trustworthy source. Jan Swafford argues for the veracity of Schauffler's anecdote by pointing out that Friedlaender "was still alive when Schauffler's book came out. If his one-time student and old friend Schauffler had placed words in his mouth, Friedlaender would have been outraged. In the event, there was no outrage."<sup>2</sup>

But Swafford is no innocent bystander on this matter. It was his widely read 1997 biography of Brahms that ignited the debate over whether this story was more fact or fiction.<sup>3</sup> In his book, Swafford ignored the findings of Kurt Hofmann,



Silverpoint drawing of the 20-year-old Brahms by Jean-Joseph-Bonaventure Laurens (Stadtarchiv und Wissenschaftliche Stadtbibliothek Bonn)

a renowned German Brahms scholar who argued that the supposed underlying reasons why the boy Brahms would have been placed in so inappropriate a situation as to play for sailors and prostitutes, namely that the family was poor and lived in a slum, could not be substantiated or, at least, were grossly exaggerated. Swafford's adherence to the older story led to vigorous rebuttals from Brahms scholars, especially Styra Avins, whose own volume, *Johannes Brahms; Life and Letters*, had appeared around the same time as Swafford's biography and, following Hofmann's lead, emphatically rejected the notion that Brahms had played for or been traumatized by prostitutes.<sup>4</sup> The debate came to a head publicly in a 2001 issue of the scholarly journal *19<sup>th</sup> Century Music* in which tête-à-tête essays by Swafford and Avins appeared.<sup>5</sup> Although the debate was continued by a third essay in the journal two years later by

Boman Desai (who was writing the first of his trio of novels on Brahms and the Schumanns and sided with Swafford), it is fair to say that the community of Brahms scholarship roundly sided with Avins.

A lingering question surrounding this episode is why the story's veracity or falsehood mattered so much, why the young Brahms's moral circumstances would lead to the sort of heated and pointed language that spilled out here and warranted devoting space to two opposing articles in a leading musicological journal. Writing a review of the Swafford and Avins books, Alex Ross began to address this question:

We have to wonder where these stories of sleaze and degradation came from. It seems possible that Brahms himself told some version of them, perhaps elaborating on an accident of his youth or on a situation that he observed in passing. He may have looked in a window on his way to a lesson, and later fantasized himself on the other side of it.... Even if the stories of playing piano in sailors' dives and being fondled by prostitutes are the invention of others, they remain interesting. They remind us how much speculation the young Brahms inspired, this beautiful young man with the flowing blond hair. He enjoyed his sense of mystery, and his mysterious innocence allowed him to float farther off the ground.<sup>6</sup>

Ross is speaking of the young Brahms in his own time and place, and he likely is referring to the sort of awe expressed by the Schumanns in 1853 upon meeting the twenty-year-old musician from Hamburg. But we as a modern audience, like audiences of the past century, also ascribe a "mysterious innocence" to Brahms, I think. This is not normally realized in terms of Brahms, the blond-haired youth (an image unknown to many classical music lovers who are more familiar with the portly, bearded Brahms of the later years). Rather, in the music of the older Brahms, we encounter the innocence of youth (represented by the young Brahms, if you will) as something lost; a lost cultural age; a lost era of musical classicism; and a lost musical innocence as against the more overtly political and socially loaded music of his contemporaries.

In this respect our modern perception of Brahms carries a degree of nostalgia, and it is in that context that the apparent need to understand Brahms's own childhood begins to take focus. Lost innocence is a driving force behind the nineteenth-century development of nostalgia as a prevalent mindset. Originally conceived as a medical condition afflicting Swiss mercenaries who longed for their homeland, nostalgia came to be understood in the nineteenth century as a more general "yearning for a world or for a way of life from which one has been irrevocably severed."<sup>7</sup> As nostalgia was thereby redefined as a mental state, rather than a physical condition, deeper psychological roots have been sought for the source of this yearning, leading many to conjecture that our longing to return "home" is bound up with the psychic rupture that occurs in passing over from childhood to adulthood. In an often cited and highly regarded essay on the history of nostalgia, literary critic Jean Starobinski concludes, "nostalgia no longer designates the loss of one's native land, but the return towards stages [of life] in which desire did not have to take account of external obstacles and was not condemned to defer its realization." Starobinski goes on to ascribe modern nostalgia to "the temptation to conserve the unique status of the child."<sup>8</sup>

Childhood was not always associated with innocence. This is a modern equation that has been traced back only to the eighteenth century by sociologists like Phillipe Ariès. He credits the emerging notion of childhood as a distinct and valued stage of life as a direct product of decreased child mortality rates at that time. Once children were reliably viable enough persons in which to invest one's affection and emotions, argues Ariès, society began to treat them protectively, as pure and innocent creatures; hence our modern idea of childhood innocence.<sup>9</sup> Noting a corresponding change in how children are depicted in painting around this time, art historian Anne Higonnet suggests that the separation of childhood from adulthood allowed adults to project onto the child an idealized, lost purity. "Like vanishing points on our chronological horizon," she writes, "the Romantic child shrinks away to an unattainable distance from the adult present. According to Romantic pictures of children, innocence must be an edenic state from which adults fall, never to return."<sup>10</sup> Higonnet's reference to Eden and the Fall opens the door to a spiritual element which is also intrinsically bound up with the Romantic idea of childhood innocence.

That idea is captured vividly in Brahms's "Regenlied," Op. 59, No. 3, the text of which is printed on the following page. The first and last stanzas of Klaus Groth's poem are a pure expression of nostalgia, calling as they do for the raindrops to awaken in the protagonist dreams and memories of childhood. Measures 1–11 of the song are presented in Example 1. In the penultimate stanza the prevailingly dreamy imagery of the poem gives way to a concrete sense of place, the doorway, and the space beyond where "the raindrops pattered outside." This grounding in the present occurs amid a point of return in the poem; the stanza begins "Walle, Regen, walle nieder," just as the first stanza had. Groth thus provides a poetic framework, a present, from which to recollect childhood and the past. Accordingly, the first two and last two stanzas evoke the past, while the middle group inhabits it.

By the fifth and sixth stanzas, childhood is spiritually loaded with words like "chalices," "the soul," and "heavens," and finally becomes "edenic" (to borrow Higonnet's term) with the phrase "creation's holy web." Brahms is appropriately sensitive to the religious aura of these stanzas in his setting of Groth's poem. In the song's overall form, stanzas five and six provide a noticeable respite from the unsettled longing of the first two stanzas, which consistently fail to cadence in the tonic F-sharp minor, or from the giddy A-major recollection of childhood in stanzas three and four. (See the beginning of stanza five, measures 72–80, in Example 2.) These measures mark a moment of pious reflection, an acknowledgement of the religious aura surrounding the memory of childhood.

The spiritual dimension was an essential element of nostalgic memory in the Romantic period and throughout the nineteenth century. Longing for the unattainable object, place, or person became a secularized, Romantic (and nostalgic) expression of the Fall, of the impossibility of returning to a state of grace within this world and this lifetime. Brahms composed the "Regenlied" only weeks after openly expressing nostalgia in its ur-Romantic form: as a yearning for a homeland that is equated with childhood. In a letter from 23 February 1873 to his stepmother in Hamburg, Brahms wrote from Vienna, "I yearn for Hamburg perpetually and I pass my favorite, albeit melancholy, hours sitting alone in the evenings and reminiscing."<sup>11</sup> Within

Walle, Regen, walle nieder,  
Wecke mir die Träume wieder,  
Die ich in der Kindheit träumte,  
Wenn das Naß im Sande schäumte!

Wenn die matte Sommerschwüle  
Lässig stritt mit frischer Kühle,  
Und die blanken Blätter tauten,  
Und die Saaten dunkler blauten.

Welche Wonne, in dem Fließen  
Dann zu stehn mit nackten Füßen,  
An dem Grase hin zu streifen  
Und den Schaum mit Händen greifen.

Oder mit den heißen Wangen  
Kalte Tropfen aufzufangen,  
Und den neuerwachten Düften  
Seine Kinderbrust zu lüften!

Wie die Kelche, die da troffen,  
Stand die Seele atmend offen,  
Wie die Blumen, düftetrunken,  
In dem Himmelstau versunken.

Schauernd kühlte jeder Tropfen  
Tief bis an des Herzens Klopfen,  
Und der Schöpfung heilig Weben  
Drang bis ins verborgne Leben.

Walle, Regen, walle nieder,  
Wecke meine alten Lieder,  
Die wir in der Türe sangen,  
Wenn die Tropfen draußen klangen!

Möchte ihnen wieder lauschen,  
Ihrem süßen, feuchten Rauschen,  
Meine Seele sanft betauen  
Mit dem frommen Kindergrauen.

Pour, rain, pour down,  
Awaken again in me those dreams  
That I dreamt in childhood,  
When the wetness foamed in the sand!

When the dull summer sultriness  
Struggled casually against the fresh coolness,  
And the pale leaves dripped with dew,  
And the crops were dyed a deeper blue.

What bliss to stand in the downpour  
With naked feet,  
To reach into the grass  
And touch the foam with one's hands!

Or upon hot cheeks,  
To catch the cold drops;  
And with the newly awakened fragrances  
To air one's childish breast!

Like the flowers' chalices, which trickle there,  
The soul breathes openly,  
Like the flowers, drunk with fragrance,  
Drowning in the dew of the Heavens.

Every trembling drop cooled  
Deep down to the heart's very beating,  
And creation's holy web  
Pierced into my hidden life.

Pour, rain, pour down,  
Awaken the old songs,  
That we used to sing in the doorway  
When the raindrops pattered outside!

I would like to listen to it again,  
That sweet, moist rushing,  
My soul gently bedewed  
With holy, childlike awe.

Text of Klaus Groth's "Regenlied," Op. 59, No. 3

a year, Brahms also set Groth's more explicitly nostalgic "Heimweh" poems (Op. 63, Nos. 7-9). Like Brahms, Groth hailed from Schleswig-Holstein, which might account for Brahms's attraction to many of the poet's nostalgic texts.

Brahms was forty years old in 1873. Ten years later he set Friedrich Rückert's "Mit vierzig Jahren," ("At Forty"), with its verse: "At forty years the mountain has been climbed, we stand still and look back; there we see our childhood lying quietly, and there the noisy happiness of youth." Around the same time he also composed several solo lieder that were later published as Opp. 94 and 95. One is struck by the gloom reflected in Brahms's choices of texts for these works; Siegfried Kross called them "songs of the darkest resignation," opining that they "apparently corresponded with Brahms's mood at that

time."<sup>12</sup> Op. 94 ends with Friedrich Haalm's spiteful "Kein Haus, keine Heimat":

Kein Haus, keine Heimat,  
Kein Weib und kein Kind,  
So wirbl ich, ein Strohalm,  
In Wetter und Wind!

Well' auf und Well' nieder,  
Bald dort und bald hier;  
Welt, fragst du nach mir nicht,  
Was frag ich nach dir?

(Continued on page 5)

In mäßiger, ruhiger Bewegung

Wal - le, Re - gen, wal - le

nie - der, we - cke mir die Träu - me wie - der,

Example 1: Johannes Brahms, "Regenlied," Op. 59, No. 3, mm. 1–11

72

Wie die Kel - che, die da traf - fen, stand die See - le atmend of - fen, wie die

77

Blu - men, duf - te - trun - ken, in dem Him - mels - tau ver - sunk - ken.

Example 2: Johannes Brahms, "Regenlied," Op. 59, No.3, mm.72–80

No house, no homeland,  
No wife and no child,  
So I whirl, like a piece of straw,  
In rain and wind!

Ebb and flow,  
Soon there and soon here;  
World, if you do not ask after me,  
Why should I ask after you?

Whatever drew Brahms to these texts as he turned 50—one thinks, for example, of the awareness of his advancing age occasioned by his attraction to the much younger Hermine Spies—he himself would come to utter such sentiments just over a decade later, near the end of his life. Richard Heuberger, Brahms's friend, former student, and a Viennese composer and music critic, recorded the following remarks in his diary entry for 11 June 1885: "He spoke of his family and that all of his family members had died on him one after the other, his brother and his sister." Then Heuberger quoted Brahms directly:

Other than Frau Schumann I belong to no one with my complete soul—it is however truly depressing and one should neither say nor think such things. Is that really a life, then, so alone! On immortality we believe entirely incorrectly. The only true immortality lies in children.<sup>13</sup>

It would be easy to understand Brahms's last comment as a statement on his own childlessness. With no one left in his own family and with no offspring, he would not "live on" beyond his years. But there is also an echo here of prevailing attitudes towards children that is in line with the nostalgic tenor of the times.

At its core the Heuberger quote is about loss. And it is in the compositions of those last years that listeners most frequently sense loss. When that sense of loss is verbalized, it is usually in terms of musical tradition: Brahms as the repository of classical forms and principles amid the revolutionary tendencies of the New Germans and his own younger contemporaries. Take, for example, Robert Morgan's thoughts on the late *Klavierstücke*, Op. 118. He deems the entire set of six miniatures to express reticence, regret, melancholy, and longing, and hears in them Brahms's reflection on the end of the tonal musical tradition to which he belonged, "that twilight moment in Western music's evolution where the traditional language of post-Renaissance composition is reaching the end of its long blossoming."<sup>14</sup> Writing on the last number in the set, the E-flat minor *Andante, largo e mesto*, he notes the great difficulty with which Brahms established the tonic. Morgan writes, "Brahms's message seems clear: music can continue to exist only by reflecting upon the very difficulty of its continued existence."<sup>15</sup> To the extent that we understand Brahms to be one of the last great representatives of this disappearing musical language, Morgan practically fuses Brahms the person near the end of his life with the state of common-practice tonality near the end of its existence. If we hear, as Morgan suggests, traditional music language reflecting on its own impending demise, then we simultaneously hear Brahms contemplating his own absence. Perhaps this is what Brahms found "truly depressing," as quoted by Heuberger: the thought that without children or surviving family he would

not be remembered. Certainly he knew by 1895 that his music would survive, but no one who knew him as a child would survive. The end of the memory of one's own childhood may be more depressing than the impossibility of returning to it.

Dan Beller-McKenna

**Notes:** 1. Robert Haven Schauffler, *The Unknown Brahms: His Life, Character and Works* (New York: Doubleday, 1933), 225–226, as quoted in Jan Swafford, "Did the Young Brahms Play Piano in Waterfront Bars?" *19<sup>th</sup> Century Music* 24 (2001): 271. 2. Swafford, "Did the Young Brahms Play Piano in Waterfront Bars?" 272. 3. Jan Swafford, *Johannes Brahms* (New York: Alfred A. Knopf, 1997). 4. Styra Avins, *Johannes Brahms: Life and Letters* (Oxford: Oxford University Press, 1997), 97. 5. Swafford, "Did the Young Brahms Play Piano in Waterfront Bars?" and Styra Avins, "The Young Brahms: Biographical Data Reexamined," *19<sup>th</sup> Century Music* 24 (2001): 276–289. 6. Alex Ross, "Why is Light Given: Johannes Brahms and the Mastery of Melancholy," *New Republic* (March 23, 1998): 27–28. 7. Jean Starobinski, "The Idea of Nostalgia," *Diogenes* 54 (1966): 101. 8. *Ibid.*, 103. 9. Philippe Ariès, *Centuries of Childhood: A Social History of Family Life*, trans. Robert Baldick (New York: Vintage Books, 1962), 38. 10. Anne Higonnet, *Pictures of Innocence: The History and Crisis of Ideal Childhood* (London: Thames & Hudson, 1998), 28. 11. As quoted in Avins, *Life and Letters*, 448. 12. Siegfried Kross, *Johannes Brahms: Versuch einer kritischen Dokumentar-Biographie* (Bonn: Bouvier, 1997), 911. 13. Richard Heuberger, *Erinnerungen an Johannes Brahms*, ed. Kurt Hofmann (Tutzing: Hans Schneider, 1971), 83. 14. Robert Morgan, "Six Piano Pieces, Opus 118," in *The Compleat Brahms*, ed. Leon Botstein (New York: Norton, 1998), 194. 15. *Ibid.*, 195.

## Brahms on the Web

Brahmsians with a special interest in the composer's connection to the princely court at Meiningen will discover a very helpful online source in Maren Goltz's *Musikerlexikon des Herzogtums Sachsen-Meiningen (1680–1918)*, 2. erweiterte Version, Meiningen, 2008, published with the support of the Digitalen Bibliothek Thüringen and available via [www.db-thueringen.de](http://www.db-thueringen.de). As the title implies, the dictionary includes biographical notices of the singers, instrumentalists, music teachers, composers, and conductors that contributed to the musical life of Meiningen and the surrounding region for two and a half centuries. Among these are numerous entries that illuminate the human infrastructure of the famous Meiningen court orchestra that played such an important role in the careers of Brahms, Hans von Bülow, Fritz Steinbach, Richard Strauss, and Max Reger. The alphabetized entries include listings of sources, often primary source documents not previously published, many of which are located in the Max Reger Archiv of the Meiningen Museum's music collection and the Thüringisches Staatsarchiv Meiningen. The dictionary also provides short reports on composers whose music was performed by the Meiningen court orchestra, listing the specific works performed and the dates of performance.

# Brahms the Master

Review of Johannes Behr, *Johannes Brahms: Vom Ratgeber zum Kompositionslehrer*, Schweizer Beiträge zur Musikforschung 6 (Cassel: Bärenreiter, 2007). 428 pp.

Johannes Behr has taken a different approach to Brahms, and his research yields a rich stock of new information. Many writers have quoted Richard Heuberger, Heinrich von Herzogenberg, and Gustav Jenner to elucidate Brahms's compositions or his attitudes towards others, but Brahms's teaching and critical facilities as directed to the improvement or reward of others' works have barely been mentioned. Behr's opening review of the literature on this subject demonstrates this lacuna, particularly among German musicologists. (The bibliography includes few books in English.)

Behr asks the question: To which composers (using that term freely to include amateur, professional, friend, stranger, or student) did Brahms direct comments intended to teach, improve, or reward their compositional efforts? Thus, Brahms's opinion of works by well-known composers, for example, Wagner, Liszt, Dvořák, or Johann Strauss the younger, are not relevant to Behr's study, nor are matters relating to his teaching of piano to Eugenie Schumann and others. For some whom Brahms may have influenced in compositional matters – Georg Henschel, Richard Strauss,<sup>1</sup> Walford Davies,<sup>2</sup> Heinrich XXIV. von Reuß-Köstritz, Robert Kahn, and even Eusebius Mandyczewski – Behr may have assumed the comments were too limited to be fruitful. Unfortunately he does not address this issue, nor does he expand upon Konrad Huschke's mention of Henschel, Kahn, and Heinrich XXIV. in *Johannes Brahms als Pianist, Dirigent und Lehrer*.<sup>3</sup>

In the first two chapters Behr covers Brahms's compositional advice to friends and the professional compositional advice he gave to strangers. In the third chapter Behr addresses Brahms as giver of composition prizes, in the fourth, as a "spiritual" advisor, that is, advice he gave as the "master," and in the fifth chapter, Brahms as advisor/teacher over an extended time period. Behr's categories are not entirely parallel, and not all persons fit equally well into his scheme, but the common thread is that in all cases Brahms evaluated other composers' works and directly affected their lives as a result.

Julius Stockhausen, Heinrich von Herzogenberg, Richard Heuberger, and Robert Fuchs were friends to Brahms with different degrees of closeness. From this first chapter it is apparent that throughout his life Brahms found it extremely uncomfortable to discuss, criticize, or help his friends who were also composers. That he had strong opinions about these men as composers is clear; but personal friendship stood in the way of being fully honest. He avoided answering, sometimes going to extremes of awkwardness and even cruelty, to seek neutrality. In fairness, both Stockhausen and Herzogenberg contributed to the problem by missing Brahms's cues and continuing to send works to him for further comments. With his two colleagues, Heuberger and Fuchs, Brahms could be more straightforward, and he even helped Fuchs gain financial support and publishers.

Behr presents these four relationships in detail with ample quotes from their letters. There is a devastatingly clear

comparison of Stockhausen's song "Die Wellen blinken" and Brahms's parody "Es liebt sich so lieblich im Lenze!" (Opus 71/1). No wonder Brahms was annoyed and uncomfortable with Stockhausen. There are no specific musical examples by Herzogenberg, but the correspondence is well known. Herzogenberg's wife Elisabeth made the situation worse by constantly putting Heinrich's works in front of Brahms. Behr presents the trio's relationship – Heinrich the eager student, Elisabeth the doting mother-figure, and Johannes the vague one – particularly well. Even though Brahms was well aware of the situation, as he wrote to Clara Schumann,<sup>4</sup> he was unable to control it, and only his respect for Elisabeth restrained him from harsh comment. Brahms's relationship to Heuberger also had awkward moments, but it is difficult to be clear about the details because Heuberger's various accounts of the same events differ. Behr carefully sorts out these accounts so that we can recognize these changes. The most sensitive moment for Heuberger was Brahms's harsh criticism of three early songs on texts by Siegfried Kapper, and as a result Heuberger never published these songs or presented any other songs for Brahms's perusal. Brahms had the best relationship with Fuchs, and he looked through many of his compositions and actively promoted them.

From the 1870s, as an established composer, Brahms found himself the recipient of many manuscripts from composers seeking advice, comments, praise, or support. Some were young amateurs with little future; others were experienced and promising. The five whom Behr discusses – Hugo Wolf, Wilhelm Kienzl, Dr. Neubauer, Walther Specht, and Iwan Knorr – had in common that they knew Brahms only by reputation. Behr shows how disappointingly little we know about the meeting of Brahms and the young Hugo Wolf. The account in Max Kalbeck's biography of Brahms, written in 1912, is suspect because it is a revision, though still with an unpleasant twist, of an even more damning account he had published earlier in the *Neues Wiener Tagblatt*.<sup>5</sup> It is hard to believe Kalbeck in either version, considering his hostile attitude toward Wolf. Yet Brahms was, in fact, enormously harsh in telling Kienzl that he had no future in music, and, on the other hand, encouraging and financially helpful to Knorr, whose talent he praised.

In the 1870s Brahms also became a committee-man within four different organizations: the Künstlerstipendium des k.k. Ministeriums für Kultus und Unterricht, the Beethoven-Kompositionspreis der Gesellschaft der Musikfreunde in Vienna, the Preisausschreiben des Florentiner Quartett-Vereins of Jean Becker, and the Preisausschreiben des Wiener Tonkünstlervereins. His authority on musical matters was undisputed and his opinions deeply respected. That he did not act with a fair and even hand in giving out prizes suggests how little he really cared about the processes of bureaucracy. As with those who individually sought his help, advice, or support, here Brahms functioned as the arbiter.

This third chapter presents some of the least known material about Brahms. Behr has sought out the documents of these organizations and studied the committees' processes and decisions for all the years in which Brahms took part. Behr includes complete texts of the decision documents, which make interesting reading in their own right. Some of these documents were written by Brahms; others were summaries from the committees. Brahms was the dominant member



Gustav Jenner ca. 1890  
Painting by Maria Fellinger  
(Philipps Universität Marburg, Hessisches Musikarchiv)

in all the committees, not only because of his position in the music world, but also because some members barely looked at the manuscripts. Brahms, on the other hand, with his singular music-reading skill, read through all the materials. Even at his rapid reading rate he must have spent many hours with this kind of work, but he seems to have considered it an important duty. That he discussed the works with non-committee members (and even with a candidate in one case), that he knew whose manuscript he was reading, that he had favorites and even non-musical reasons for giving the prizes led to public grumbling, and in some cases rules were changed expressly to regularize the selection process and to control Brahms's power.

As a famous composer, Brahms also attracted worshipful followers who primarily wanted to bask in his aura; one might call them camp-followers, hangers-on, or even "groupies" today (chapter four). Eduard Behm was one such young man who eagerly took on the role of "supplicant" to Brahms's "master." This was late in Brahms's life (1890), and having held the position of master for so long, Brahms took the role for granted and enjoyed himself with the new young admirer. Brahms demanded that he show his work to him and accept his criticism, and for a few months Behm was the recipient of Brahms's wit, sarcasm, advice, and knowledge encompassing both the personal and the compositional.

Oddly enough, also late in life Brahms took one composition student, Gustav Jenner, and sought to direct his development over a period of seven years (chapter five). While counterpoint instruction was given over to Mandyczewski, Brahms dealt with

structure, form, melody, and harmony. He was intensely critical to the point of cruelty, and it seems that his psychological approach to teaching was to tear down a student's self-esteem and confidence, because only then could he expect the student to work hard enough. Jenner, at least, saw it this way and apparently applied the same techniques in his own later teaching as a university professor. With Jenner, Brahms focused his instruction primarily on song composition, especially on integrating the meaning of the text with appropriate musical shapes. These shapes, in turn, were to be developed or changed in the progress of the song.

In this chapter, most interesting is Behr's direct application of Jenner's prose description of Brahms's techniques to the development of Jenner's music, specifically his early songs, songs that exist both in manuscript and in revised form published as Opus 1 (Simrock, 1890). Behr shows that the revisions likely were made as a result of Brahms's instruction, and he compares measure by measure Jenner's description of Brahms's comments about song structure – cadences, modulations, and melody plus accompaniment – with Jenner's revisions. Behr also compares Brahms's comments on variation form with Jenner's unpublished Theme with Variations for piano, a piece which exists in five versions, three of which show significant differences. Behr sorts out their chronological order, thus showing which revisions could have been influenced by Brahms's teaching. Jenner's early piano trio movement is given the same comparative treatment, and an A-minor violin sonata movement, existing in two versions made within Brahms's lifetime, shows a clear tightening of form in the second version. Behr also discusses Brahms's advice to Jenner: "learn by copying the masters."

The chapter on Jenner could have been a book of its own (107 pages of text, a time-line, and three complete musical examples – in all, 188 pages). A sign that Behr's book is still a dissertation is that the problems of dealing with Jenner sources (most are in Marburg archives) are enumerated within the main text. Such information belongs in a footnote or appendix. Behr presents a thorough account of Jenner's seven Viennese years (1888–1895). The only thing lacking is an exploration of, or at least a speculation as to why Brahms took on this unusual teaching role late in life. Jenner went through various life phases in the seven years, and as his professional and personal confidence grew, he developed his own circle of friends and began to move away from Brahms. In order to present this thorough and accurate biography, Behr has compared the many different versions of Jenner's writings. These reveal Jenner's changing views of the past, and the alterations are – as Styra Avins has shown with the differing reports from Brahms's last Whitsuntide – a cautionary tale in how to interpret sources.<sup>6</sup> With every alteration of color, tone, and fact, Jenner becomes clearer and Brahms fades.

Behr has provided an excellent addition to the Brahms literature, not only for the context it provides for oft-quoted words, but also as a source to be mined again and again for new information. Behr has ably shown that Brahms struggled with the personal aspect of discussing others' compositions, with the professional role of giving advice, and finally, with the role of a committee-man. A resolution of these personal, professional, and social aspects requires a summary, and here it should have been a sixth and final chapter. Who was this person Brahms,

*(Continued on next page)*

after all? Brahms the elusive, Brahms the busy, Brahms the annoyed, Brahms the embarrassed, the boor, the manipulator, the genius, the sensitive, the illuminator, or maybe just Brahms, the human.

Camilla Cai

**Notes:** 1. See Michael Musgrave, *A Brahms Reader* (New Haven and London: Yale University Press, 2000), 108. 2. *Ibid.*, 77. 3. Konrad Huschke. *Johannes Brahms als Pianist, Dirigent und Lehrer* (Karlsruhe in Baden: Friedrich Gutsch Verlag, 1935), 84–111. 4. *Clara Schumann—Johannes Brahms. Briefe aus den Jahren 1853–1896*, ed. Berthold Litzmann, 2 vols. (Leipzig: Breitkopf und Härtel, 1927), 2:390. 5. See Max Kalbeck, *Johannes Brahms*, 4 vols. bound in 8 parts (Berlin: Deutsche Brahms-Gesellschaft, 1904–14), III/2, 410–412, and Max Kalbeck, “Ein ‘Musikbuch aus Österreich,’” in *Neues Wiener Tagblatt* 38, no. 182 (July 2, 1904): 1. 6. Styra Avins, “Brahms’s Last Whitsuntide: A Memoir by Karl Theodor Piening with a Modern Appreciation,” this *Newsletter* 26/2 (Fall 2008): 1–4.

## News from the Board of Directors

The Board of Directors of the American Brahms Society held its annual meeting on 7 November 2008 at the Annual Meeting of the American Musicological Society in Nashville. In light of their long and distinguished service to Brahms scholarship, the Board elected Margit McCorkle and Thomas Quigley as honorary members of the American Brahms Society. Margit McCorkle, continuing and expanding on the work of her husband, Donald M. McCorkle, authored the monumental *Johannes Brahms: Thematisch-bibliographisches Werkverzeichnis* (Munich: G. Henle, 1984), for which she received the prestigious West German Order of Merit, as well as numerous articles related to Brahms research and editions of Brahms’s music. Her more recent publication of *Robert Schumann: Thematisch-bibliographisches Werkverzeichnis* (Munich: G. Henle, 2003) led to her being awarded the coveted Robert Schumann Prize of the City of Zwickau in 2007. Thomas Quigley is the author of two annotated bibliographies of the Brahms literature: *Johannes Brahms: An Annotated Bibliography of the Literature Through 1982* (Metuchen: Scarecrow Press, 1990), and *Johannes Brahms: An Annotated Bibliography of the Literature from 1982 to 1996* (Lanham: Scarecrow Press, 1998). These two North American scholars have provided fundamental research tools that have enormously facilitated the florescence of Brahms and Schumann scholarship worldwide over the past quarter century.

Ryan McClelland was elected to the Board of Directors. A member of the music theory faculty at the University of Toronto, Dr. McClelland pursues research interests in Schenkerian analysis, rhythmic-metric theory, and performance studies. His Brahms research has appeared in numerous scholarly journals, and he is currently writing a book on Brahms’s scherzo-type movements.

President Heather Platt announced the completion of the initial phase of our Newsletter availability project. When the project is complete, all issues of our Newsletter, except the most recent

three years, will be accessible through RILM at <http://brahms.unh.edu/articles.html>. The Board discussed making our web site available to house a list of Brahms dissertations in progress as a future project, and wishes to encourage all members to post their Brahms-related projects on our website by contacting Webmaster Dan Beller-McKenna.

## Brahms News

As the 175<sup>th</sup> anniversary of Brahms’s birth drew to a close, two celebrations of his life and music took place that Brahmsians may find especially interesting.

On 11–14 September 2008, the Johannes-Brahms-Gesellschaft of Hamburg sponsored “Aufbruch Brahms – Die erste Konzertreise des jungen Genies im Jahr 1853.” This series of lectures and concerts in Winsen (Luhe), Lüneburg, Celle, and Hannover retraced the steps of the celebrated concert tour by the Hungarian violinist Eduard Reményi, with Brahms as his accompanist, that led to Brahms’s fateful relationships with Joseph Joachim, Clara and Robert Schumann, and the circle around Franz Liszt, and which ended with the appearance of his first published works by the distinguished firm of Breitkopf und Härtel in Leipzig.

On 15–30 November 2008, the chamber music series *Gallery Concerts* in Seattle, under the artistic direction of Brahms scholar George Bozarth, presented three concerts intended to recapture a sense of Brahms’s own music-making. In the first concert, the new vocal quartet *Brahms Girls*, directed by Nancy Zylstra, performed Renaissance music, original pieces by Brahms, and arrangements of German folksongs and works by Mozart, Mendelssohn, and Robert Schumann once sung by Brahms’s own Hamburg *Frauenchor*. The second program recreated a German *Hauskonzert* with performances of Brahms’s A-major Violin Sonata, Op. 100, his *Variations on a Theme by Robert Schumann*, Op. 23, and intimate songs and piano pieces by the Schumanns and Brahms. The third concert featured performances of Hungarian-influenced chamber music by Franz Liszt, Ernst von Dohnányi, and Brahms by members of the Chickering Quartet. The festival was part of Gallery Concerts’ 20<sup>th</sup> anniversary season. Guest artists from Romania and the Netherlands joined Northwest musicians for this unique event. A centerpiece of the festival’s instruments was a straight-strung 1867 Chickering grand piano once owned by Miles C. Moore, the last governor of the Washington Territory.

## Recent Brahms Publications

### *Books and Articles*

Burnett, Henry, and Roy Nitzberg. “Eleven-Pitch-Class Systems – III – Johannes Brahms: The Sextets Op. 18 in B-flat and Op. 36 in G.” In *Composition, Chromaticism, and the Developmental Process*, 305–336. Burlington: Ashgate, 2007. ISBN 978-0-7546-5162-8

Behr, Johannes. “Das Wiegenlied von Brahms. Eine Wunderhorn-Vertonung?” In *Von Volkston und Romantik. Das Knaben Wunderhorn in der Musik*, ed. Antje Tumat, 115–123.



- Heidelberg: Universitätsverlag Winter, 2008. ISBN 978-3-8253-5333-9
- Fischer-Dieskau, Dietrich. *Johannes Brahms: Leben und Lieder*. Berlin: Propyläen, 2006. ISBN 9783549072479
- Forner, Johannes. *In Leipzig war's aber doch am schönsten: Johannes Brahms und seine Beziehung zu Leipzig*. Leipzig: Hofmeister, 2007. ISBN 978-3-873-50042-6
- Garland, Joel. "Some Eighteenth-Century Ritornello Scripts and Their Nineteenth-Century Revivals." *Music Theory Spectrum* 30 (2008): 239-282.
- Gassmann, Michael. *Edward Elgar und die deutsche symphonische Tradition. Studien zu Einfluß und Eigenständigkeit*. Studien und Materialien zur Musikwissenschaft 27. Hildesheim: Olms, 2002. ISBN 978-487-11688-4
- Goltz, Maren. "Auf Schloss Altenstein ist Brahms noch immer allgegenwärtig." *Meininger Schülerrundbriefe* 94 (2008): 82-84.
- Gorischek, Thussy. *Die klassischen Wiener Romantiker: Franz Schubert und sein Freundeskreis, Anton Bruckner, Johannes Brahms*. Graz: Studio, 2008. ISBN 9783902522092
- Hinrichsen, Hans-Joachim, and Laurenz Lüttchen, eds. *Bruckner – Brahms. Urbanes Milieu als kompositorische Lebenswelt im Wien der Gründerzeit. Symposien zu den Zürcher Festspielen 2003 und 2005*. Schweizer Beiträge zur Musikforschung 5. Cassel: Bärenreiter, 2006. ISBN 978-3-7618-1916-6
- Moritz Csáky, "Eine Welt von Gegensätzen: Wien und Zentraleuropa zur Zeit von Bruckner und Brahms: 'Musikstadt Wien'?" 10-26  
 Wolfram Steinbeck, "'Tönende bewegte Formen': Brahms und die Symphonie," 27-37  
 Peter Gülke, "Brahms konservativ?" 58-68  
 Andreas Dorschel, "Was heißt 'konservativ' in der Kunst? Das Horn im 19. Jahrhundert und Brahms' Es-Dur-Trio op. 40: eine ästhetische Fallstudie," 69-77  
 Jürgen Heidrich, "Epigonentum oder Fortschrittsdenken? Überlegungen zur Nänie op. 82 von Johannes Brahms," 90-101  
 Hans-Joachim Hinrichsen, "Vom Umgang mit Geschichte: Johannes Brahms und die Aufführungspraxis Bachscher Musik," 102-117  
 Dietrich Kümper, "Nicht 'blinder Bewunderer', sondern 'denkender Verehrer': Philipp Spitta und Johannes Brahms," 118-127  
 Johannes Behr, "Brahms als Gutachter und Preisrichter," 144-153  
 Salome Reiser, "'Neue Bahnen' in den Streichquartetten von Johannes Brahms?" 163-170
- Kohlweyer, Gerhard. *Agnes Stavenhagen: Weimarer Primadona zwischen Johannes Brahms und Richard Strauss*. Weimar: Weimarer Taschenbuch Verlag, 2007. ISBN 978-3-937939-01-8
- Konrad, Ulrich. *Johann Sebastian Bach aus der Perspektive von Georg Friedrich Händel, Wolfgang Amade Mozart und Johannes Brahms: drei Vorträge*. Würzburg: Schöningh, 2008. ISBN 978-3-87717-819-5
- Korff, Malte. *Johannes Brahms: Leben und Werk*. Munich: Deutsche Taschenbuch Verlag, 2008. ISBN 978-3-423-24656-9
- Nohl, Paul-Gerhard. *Geistliche Oratorientexte: Entstehung – Kommentar – Interpretation*. Cassel: Bärenreiter, 2001. ISBN 3761815050
- Odefey, Alexander, ed. *Brahms—Studien*. Veröffentlichungen der Johannes Brahms Gesellschaft. Band 15. Tutzing: Hans Schneider, 2008. ISBN 978-3-7952-1213-1
- Hanspeter Vogel, "Zum Gedenken an Detlef Kraus (1919-2008)," 11-15  
 Karl Heinz Opper, "Johannes Brahms' Kehdinger Vorfahren," 17-21  
 Siegmund Keil, "'...es ist ja allerorten schön in den herrlichen Land.' – Johannes Brahms und seine Italienreisen," 23-36  
 Renate und Kurt Hofmann, "Johannes Brahms und das Herzogshaus Sachsen-Meiningen," 37-68  
 Jan Brachmann, "Johannes Brahms und Max Klinger – eine Kunstfreundschaft," 69-87  
 Beatrix Borchard, "'Brahms – 3 Lieder'. Amalie Joachim als Brahms-Interpretin," 89-110  
 Norbert Meurs, "'Bis wir beide recht gescheut geworden sind' – Brahms und die alte Musik," 111-125  
 Giorgio Pestelli, "On the Finale of Brahms's Fourth Symphony," 127-148  
 Karl-Peter Kammerlander, "'Wenn du nur zuweilen lächelst'. Brahms – Daumer – Hafis," 149-181  
 Peter Roggenkamp, "'Das sind meine Fingerübungen!' – Hinweise zu den Paganini-Variationen op. 35 von Johannes Brahms anlässlich der 2007 erschienenen Ausgabe des Werks in der Wiener Urtext Edition," 183-192
- Roe, Stephen. "Der Komponist als Antiquar: Beobachtungen zu Mendelssohn und Brahms." In *'Zu groß, zu unerreichbar': Bach-Rezeption im Zeitalter Mendelssohns und Schumanns*, ed. Anselm Hartinger, Christoph Wolff and Peter Wollny, 395-406. Leipzig: Breitkopf und Härtel, 2007. ISBN 978-3-7651-0386-5
- Sandberger, Wolfgang, and Stefan Weymar, eds. *Johannes Brahms – Ikone der bürgerlichen Lebenswelt? Veröffentlichungen des Brahms-Instituts an der Musikhochschule Lübeck*, Bd. 4. Lübeck: Brahms-Institut an der Musikhochschule Lübeck, 2008. ISBN 978-3-00-024531-2
- Wolfgang Sandberger, "Johannes Brahms – Ikone der bürgerlichen Lebenswelt?" 6-9  
 Laurenz Lüttchen, "Brahms – eine bürgerliche Biographie?" 10-15  
 Michael Struck, "Zwischen Konzertsaal und Wohnzimmer: Brahms und das Klavier," 16-21
- This 115-page catalogue documents the exhibit mounted by the Brahms-Institut an der Musikhochschule Lübeck from 7 May through 30 August 2008 to commemorate the 175<sup>th</sup> anniversary of Brahms's birth. In addition to the essays listed above, the catalogue includes a great number of photographs of uncommon interest accompanied by extensive explanatory notes by editors Wolfgang Sandberger and Stefan Weymar.
- Schäfer-Töns, Reinhard. "Johannes Brahms und die Musik von Johann Sebastian Bach." In *Bach und die Nachwelt*, 3 vols., ed. Michael Heinemann and Hans-Joachim Hinrichsen, vol. 2: 1859-1900, 200-224. Laaber: Laaber-Verlag, 1999. ISBN 3-89007-322-0 for the three-volume work, 3-89007-324-7 for vol. 2.
- Steinberg, Michael P. *Listening to Reason: Culture, Subjectivity, and Nineteenth-Century Music*. Princeton: Princeton University Press, 2004. ISBN 0691116857
- Turnbridge, Laura. *Schumann's Late Style*. Cambridge: Cambridge University Press, 2007. ISBN 978-0-521-87168-6
- Valder-Knechtges, Claudia. "Max Bruch und Johannes Brahms." In *Max Bruch in Sonderhausen (1867-1870): Musikwissenschaftliches Symposium am 14./15. Juni 2001 in*

*Sonderhausen anlässlich des ersten Max Bruch Festes*, ed. Peter Larsen, 49–68. Hainholz Musikwissenschaft 8. Göttingen: Hainholz, 2004. ISBN 3-932622-74-X

Wackerbauer, Michael. *Sextett, Doppelquartett und Oktett. Studien zur groß besetzten Kammermusik für Streicher im 19. Jahrhundert*. Regensburger Studien zur Musikgeschichte Bd. 6. Tutzing: Hans Schneider, 2008. ISBN 978-3-7952-1121-9

Weise, Walter. *Kammermusik der Romantik: Schubert – Mendelssohn, Schumann – Brahms*. Winterthur: Amadeus, 2008. ISBN 9783905786033

Young, John Bell. *Brahms – A Listener's Guide*. Winterthur: Amadeus, 2008. ISBN 9781574671771

### Dissertations

Berry, Paul. "Memory, Inspiration, and Compositional Process in the Solo Songs of Johannes Brahms." Ph.D. diss., Yale University, 2007. AAT 3267214

Hoag, Melissa. "Multiply-directed Moments in the Music of Brahms." Ph.D. diss., Indiana University, 2008. AAT 3332472

Lott, Marie Sumner. "Audience and Style in Nineteenth-Century Chamber Music, c. 1830 to 1880." Ph.D. diss., University of Rochester, Eastman School of Music, 2008. AAT 3325553

Sholes, Jacquelyn. "'Transcendence,' 'Loss,' and 'Reminiscence': Brahms's Early Finales in the Contexts of Form, Narrative, and Historicism." Ph.D. diss., Brandeis University, 2008. AAT 33008684

Stevens, Daniel. "Brahms's Song Collections: Rethinking a Genre." Ph.D. diss., University of Michigan, 2008. AAT3328962

Tuck, Patrick. "Brahms's 'Ein deutsches Requiem': Dialectic and the Chromatic Middleground." Ph.D. diss., Louisiana State University, 2007. AAT 3256371

Wang, Sean Yung-hsiang. "Lost in Time: The Concept of Tempo and Character in the Music of Brahms." Ph.D. diss., Stanford University, 2008. AAT 3332946

### Papers Presented at Conferences

Paper read at the New England Chapter of the American Musicological Society, Durham, NH, 5 May 2007:

Jacquelyn Scholes (Brandeis University), "Love-Iorn Lamentation, or Histrionic Historicism?: Reconsidering Allusion and Extra-Musical Meaning in the 1854 Version of Brahms's B-Major Piano Trio, Op. 8."

Papers read at the Seventy-fourth Annual Meeting of the American Musicological Society and the Thirty-first Annual Meeting of the Society for Music Theory, Nashville, 6-8 November 2008:

Brent Auerbach (University of Massachusetts, Amherst), "Tiered Polyphony and Its Role in the Piano Music of Johannes Brahms."

Paul Berry (University of North Texas), "Johannes Brahms, Julius Stockhausen, and Theodor Fontane: Lessons in the Musical Politics of Sexual Innuendo."

Yonatan Malin (Wesleyan University), "From Poetic Meter to Musical Rhythm: Declamatory Schemas in the Lied."

Brahms at 175: A Study Session on Current and Future Trends in Brahms Scholarship. Contributors included Daniel Beller-McKenna (University of New Hampshire), Paul Berry (University of North Texas), Jacquelyn Scholes (Williams College), Ryan Minor (Stony Brook University), Brent Auerbach (University of Massachusetts), Daniel Stevens (University of Michigan), Roger Mosely (University of Chicago), Marcia Citron (Rice University), and J. Peter Burkholder (Indiana University).

Paper read at the Annual Meeting of the Southern Chapter of the American Musicological Society, Hattiesburg, MS, 27–28 February 2009:

Valerie Goertzen (Loyola University New Orleans), "'Es geht mir mit Deinen Werken wie mit Beethoven': Brahms's Reception of Joseph Joachim's Overtures to *Hamlet*, *Demetrius*, and *Heinrich IV.*"

### Music

Brahms, Johannes. *Symphonie Nr. 1 c-Moll Opus 68; Symphonie Nr. 2 D-Dur Opus 73: Arrangements für ein Klavier zu vier Händen*. Johannes Brahms, neue Ausgabe sämtliche Werke, Serie 1A, Klavier-Bearbeitungen, Orchesterwerke, Bd. 1. Edited by Robert Pascall. Munich: G Henle, 2008.

Brahms, Johannes. *Johannes Brahms Paganini-Variationen*. Nach den Quellen herausgegeben von Johannes Behr. Fingersätze und Hinweis zur Interpretation von Peter Roggenkamp. Vienna: Schott/Universal Edition, 2007.

Brahms, Johannes. *Symphonie Nr. 2 D-dur op 73. Urtext der neuen Brahms-Gesamtausgabe*. Wiesbaden: Breitkopf und Härtel, 2008 (Partitur-Bibliothek 16101).

The text of Brahms's Second Symphony, as prepared by editors Robert Pascall and Michael Struck for the new Brahms complete edition being released by G. Henle Verlag, is here reengraved and reissued as a conductor's score by Breitkopf und Härtel, with the orchestral parts (OB 16101) and a study score (HN 9853) also available. The score does not include the detailed critical apparatus of the corresponding complete works volume. However, Pascall's "Afterword," provided both in German and English, contains a concise history of the work's origins, early performances, and early reception history, and the most important sources, variant readings, and revisions are listed (in German only) at the end of the volume. The important corrective scholarship of the Henle complete edition is thus now available to performers.

### Recordings of Interest

Harold Bauer: The Complete Recordings. Apr (Appian) 7302, 2009.

Harold Bauer (1873-1951) was known for his performances of Beethoven, Schumann and Brahms, giving the Boston premiere of Brahms's 1<sup>st</sup> Piano Concerto in 1900. He later influenced a generation of American pianists as head of the piano department at the Manhattan School of Music in New York. The recordings collected here, most of which were made in the 1920s, include Bauer's renowned reading of Brahms's Sonata, Op.5.

Johannes Brahms. Early Piano Works, Vol. 2 (Sonata in C major, Op. 1, Sonata in F Minor, Op. 5). Hardy Rittner. MD&G (Dabringhaus & Grimm) 9041538, 2009.

A continuation of Hardy Rittner's brisk and colorful renderings of Brahms's early piano works performed on an 1851 Johann Baptist Streicher piano.

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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.

## Editors' Notes

The Editors would like to thank the contributors to this issue. Dan Beller-McKenna is a member of the faculty of the University of New Hampshire and a past President of the American Brahms Society. His writings about Brahms include his book, *Brahms and the German Spirit* (Cambridge: Harvard University Press, 2004), and articles that have appeared in *19<sup>th</sup> Century Music*, *Journal of Musicology*, and *Music and Letters*, among other journals, as well as in numerous essay collections and this Newsletter. He is currently writing a monograph on Brahms and nostalgia.

Camilla Cai is a member of the Board of Directors of the American Brahms Society and an emeritus member of the faculty of Kenyon College. Her articles about Brahms's piano music, with a special focus on performance practice and editorial issues, have appeared in *Acta Musicologica*, *Performance Practice Review*, and various Festschriften and essay collections. She also has published essays on Fanny Mendelssohn Hensel, Felix Mendelssohn, and Clara Schumann, and, with her father, Einar Haugen, is the author of *Ole Bull: Norway's Romantic Musician and Cosmopolitan Patriot* (Madison: University of Wisconsin Press, 1993). Most recently, she has edited Johannes Brahms, *Werke für Klavier zu zwei Händen ohne Opuszahl, einschließlich Studien und Kadenzten*, Serie III, Bd. 7 of the new *Johannes Brahms Gesamtausgabe* (Munich: Henle, 2007).

We wish to thank George Bozarth for his editorial assistance and his help in tracking recent Brahms publications. We are also grateful to Jessica Roma, who assists with the layout of

the Newsletter at Loyola University New Orleans, and Douglas Niemala, who manages its distribution from the Society's office at the University of Washington in Seattle.

Correspondence, ideas, and submissions for the Newsletter are always welcome, and email communication is especially encouraged. Materials for the fall issues should be sent to the Editors by 1 August 2009.

## Brahms's Second – All over Hamburg

In hopes of attracting new listeners, 100 musicians of the Hamburg Philharmonic performed Brahms's Second Symphony on March 2—simultaneously in fifty locations in the city. Conductor Simone Young presided from an observation platform high on the tower of St. Michaelis Church and her movements were broadcast on TV Hamburg 1. Orchestra members, stationed in pairs in venues including cafes, hotels, a hospital room, the Millerntor Stadium, a subway station, and a particularly inhospitable spot in icy winds beneath the Lombardsbrücke, watched her on televisions or laptops; their new recording served as an orientation aid. Listeners who sought out these venues (there was a walking tour) or came across them by chance heard the recorded symphony in the background and live musicians in the foreground. Outdoors, near freezing temperatures challenged stamina and intonation. Indoors, where some listeners enjoyed coffee or wine, perhaps even a good book, the event became a kind of technology-enhanced Hausmusik. Excerpts from the performance can be viewed at [www.philharmoniker-event.de](http://www.philharmoniker-event.de).

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