

*Brahms*

## Brahms as an Editor of Marxsen?

In July 1901, fourteen years after Eduard Marxsen's death and four years after Johannes Brahms's, Max Kalbeck discovered a great number of Marxsen's autograph music manuscripts in a cabinet on the upper floor of a Hamburg antique dealer.<sup>1</sup> He entrusted the extensive collection, mostly songs and piano pieces, to the Archive of the Gesellschaft der Musikfreunde,<sup>2</sup> reasoning, perhaps, that they might be of interest to Brahms scholars working in Vienna. Kalbeck, who knew Brahms's handwriting intimately, asserted in the first volume of his monumental Brahms biography that "the manuscript of a Marxsen song still exists, in which pencil corrections by Brahms can be identified."<sup>3</sup> Kalbeck used this observation, coupled with his opinion that the corrections were improvements, to state that when Brahms was at the peak of his career there was a turnabout in the teacher-pupil relationship, implying that Marxsen had sought Brahms's criticism of his music. Thus began the common assumption, held by Brahmsians today, with no refutation by later biographers, that Brahms had emended some of his teacher's music.

The notion that pencil markings in the Archive's Marxsen manuscripts had been made by Brahms readily became part of the Brahms story, because no one saw a reason to doubt Kalbeck's authority. Karl Geiringer, curator of the Archive from 1930 to 1938, was familiar with Brahms's handwriting from studying his music manuscripts, letters, and annotated library of printed materials—all held at the Archive—and he knew Marxsen's handwriting, having been the first to examine his manuscripts and letters enough to include some of his findings in his Brahms biography.<sup>4</sup> Geiringer believed that the pencil markings in the Marxsen manuscripts had been made by Brahms,<sup>5</sup> as did archivist Hedwig Mitringer, who catalogued the Marxsen collection.<sup>6</sup> She wrote in her introductory remarks to her inventory: "'Drey Lieder' (VI 59791): in the second song 'Meine Lieb ist fortgezogen,' the characteristic NB [nota bene] of Johannes Brahms can be found on page 2, further a series of pencil corrections that could come from Brahms."<sup>7</sup> On the entry for the song itself she wrote: "Song No. 2, p. 9: an NB, pencil entries, corrections, also in the third song."<sup>8</sup> Her introduction also notes that the pencil corrections in *Drey deutsche Lieder* (VI 59790) could not be identified but that they could hardly have come from Brahms; she does not cite the reasons for her conclusions. Georg Predota, who examined these manuscripts for his study on Brahms's counterpoint, assumed—based on "common knowledge" supported by Mitringer's reading—that



Eduard Marxsen, ca. 1849–52, photograph of a lithograph. Image courtesy of the Brahms-Institut an der Musikhochschule Lübeck.

at least the pencil corrections in "Meine Lieb ist fortgezogen" were by Brahms, and argued that the changes significantly improved on Marxsen's original.<sup>9</sup> Otto Biba, current director of the Archive, also believes that the NBs in "Meine Liebe ist fortgezogen" and "Der Mädchens Klage" (discussed below) are by Brahms, and that the corrections in the Marxsen manuscripts in general fall into three categories: those that are not by Brahms, those probably (or very probably) by Brahms, and those (such as the NB) that are without a doubt by Brahms.<sup>10</sup>

Naturally, in looking at the "Brahms" corrections in the course of my dissertation research,<sup>11</sup> a certain excitement took over. When pencil corrections turned up that looked similar to those mentioned by Mitringer, these also took on the elevated status of possible Brahms corrections, as did the light pen corrections containing NBs in "Der Mädchens Klage" (VI 59792, first song). Further investigation, however, has led me to doubt that any of these markings was made by Brahms, as disappointing as that finding has been for one poised to discuss Brahms's presumed improvements on his teacher.

My conclusion is based on the nature of the changes and also on their apparent timing. As we shall see, some were made when Brahms was no more than five years old and had not even met Marxsen. Many of the changes are of the sort that one might make in preparing a score for publication or possibly for performance. These include labels and signals—for example, NBs entered in strophic songs to indicate the return of music for subsequent verses, or “No. 2” penciled in above a song to indicate its order in a published grouping or performance set (see Figure 1). They also correct errors, such as missing slurs or accidentals, and introduce compositional refinements: revising a tempo marking to make a smoother transition, supplying octave doublings in the piano part, altering notes for brief melodic or harmonic nuance, or adding

as Op. 28 (Marxsen’s 5th Lieder Collection).<sup>12</sup> It is of utmost importance to note that *the published version incorporates all of the pencil corrections from the manuscripts*. Figure 3, for example, shows the published version of the passage in Figure 2. Brahms was only five years old in 1838 and had not even met Marxsen, so it is impossible that he could have made pencil corrections in preparation for publishing these songs. Even if Kalbeck had some knowledge of these songs in published form and realized that all the penciled corrections had been included, he must not have known when the songs were published. If he had, he likely would not have implied that at the peak of Brahms’s career Marxsen sought revisions from the younger composer. As much as Marxsen showed unbounded pride in Brahms’s accomplishments, the idea of such a turnabout goes



Figure 1: “Meine Lieb ist fortgezogen” (Gesellschaft der Musikfreunde in Wien, VI 59791), published as Op. 28, No. 2. Note faint penciled NB in m. 3; matching NB in m. 35 indicates return to m. 3 for the second verse.

weight with a register change or additional chords (see Figure 2). In one passage the changes are slightly more extensive: in “Die Post,” the first of the *Drey Gedichte von W. Müller* (VI 59793), the piano part is enriched harmonically and the vocal line reshaped for a more satisfying pull to the end of the phrase.

Table 1 lists the manuscripts that contain pencil markings (and the one song with NBs and corrections in light pen) and summarizes the changes. Most of these manuscripts are songs, and some even have the “dog-eared” look of having been handled repeatedly, which suggests they were at least rehearsed, if not performed. Pencil corrections also appear in some two- and four-hand piano manuscripts, again possibly reflecting preparation for publication or performance.

Three of the songs containing pencil corrections—No. 1 from VI 59790 and Nos. 2 and 3 from VI 59791 (No. 2 singled out by Mitringer as containing Brahms’s characteristic NB and No. 3 linked with it as possibly also containing pencil corrections by Brahms)—also exist in published form, issued by 1838

against all other early accounts about their relationship, as well as the surviving letters from Marxsen to Brahms.

All the manuscripts identified in the table are early works of Marxsen, composed between 1827 and 1832, as the autograph dates show. Apart from the songs from VI 59790 and VI 59791 that were published as Op. 28, I have not yet been able to locate any of the works listed in Table 1 in published form.<sup>13</sup> Given the similarities among the revisions across the entire collection of manuscripts, however—both in the nature of the changes and in their appearance—I suspect that if these publications do surface, they also will show the corrections to have been incorporated into the print. After looking through every Marxsen manuscript that I know to exist, I can say that these revisions are entirely in keeping with the penned revisions that appear scattered throughout, which no one has doubted are Marxsen’s.

Let us consider for a moment the idea that at least some of the penciled revisions were indeed made by Brahms, but at a

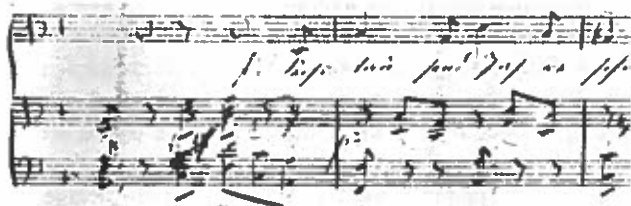


Figure 2: Penciled corrections in “Sechstausend Jahre” (Gesellschaft der Musikfreunde in Wien, VI 59791), mm. 4–5, left and right hands.



Figure 3: All of the penciled corrections in Figure 2 appear in the published version of “Sechstausend Jahre,” Op. 28, No. 3 (Brahms-Institut an der Musikhochschule Lübeck).

MS	Work(s)	Date in autograph	Emendations in pencil (one case in light pen noted below)
VI 59790	<i>Drey deutsche Gedichte</i> 1. An mein Fenster klopft die Sonne (No pencil corrections in Nos. 2 or 3)	13 May 1831 [op. 28, no. 1]	1. "No. 1" penciled in margin; slight note changes for melodic and harmonic inflection, accidental added, figural changes, added pedal marking and trill; changes are observed in published song.
VI 59791	<i>Drey deutsche Gedichte</i> (No pencil corrections in No. 1) 2. Meine Lieb ist fortgezogen	27 Mar. 1831 [op. 28, no. 2]	2. "No. 2" penciled in margin; NB above m. 3; NB in piano postlude (m. 35, indicating return to m. 3 in preparation for second verse); changes to RH and LH accompaniment figures, <i>ritenuto</i> adjusted, RH part added to <i>ad lib</i> cadenza (rewritten at end of song), text shifted to begin after <i>ad lib</i> ; marks are heeded in published song.
	3. Sechstausend Jahre	28 Apr. 1831 [op. 28, no. 3]	3. "No. 3" penciled in margin; slight revoicings, trill, and "8va" (octave lower) for LH, chords added for RH (m. 4); respellings, repetitions of downbeat chord an octave lower (m. 35), tempo marking slightly altered (m. 52); changes are observed in published song.
VI 59792	<i>Drey deutsche Gedichte</i> 1. Der Mädchens Klage (No pencil corrections in Nos. 2 or 3)	July 1830	1. "No. 3" penciled in margin; in light pen: slight change in RH accompaniment figure to make iv chord into N (m. 5); NB where verses start, matching NB near end (m. 32) with vocal pickup and first word of text for succeeding verses; contains other corrections by Marxsen in dark pen of rest of MS.
VI 59793	<i>Drey Gedichte von W. Müller</i> 1. Die Post (No pencil corrections in Nos. 2 or 3)	21 Oct. 1830 [dated in autograph VI 59807]	1. Slight harmonic change (m. 61); substantive change for better harmonic pull (mm. 79–83).
VI 59794	<i>Drey Lieder</i> 1. Du schönes Fischermädchen (No pencil corrections in Nos. 2 or 3)	March 1830	1. Though "No. 1" appears in pen at top, "No. 2" penciled in margin.
VI 59796	Ein Fischer führ zu fischen	17 Jan. 1832	Unidentified pencil sketch (6 mm.) on back of song.
VI 59807	Liebesaufruf	21 Oct. 1830	Slight melodic changes penciled into voice line (mm. 18 and 89); the first has been incorporated into the other manuscript containing a version of this song (VI 59793, No. 3, m. 19); both sources contain other changes made in pen by Marxsen (apparently the same hand).
VI 59816	Thränen—"Ich habe, bevor der Morgen"	9 Feb. 1832	Slight RH figural, harmonic revisions (mm. 21–22); change of accidentals (mm. 30–31), which alters harmony slightly.
VII 59822	Fantasia alla moda	28 Oct. 1830	Slight changes in Finale: added accidental, revoicing of one chord.
VII 59823	Thème de Rossini variée	9 June 1830	Two penciled slurs with "bis" underneath, p. 1.
VII 59831	Ouverture pour le Pianoforte à quatre mains	27 Aug. 1827	"B" or "ß" penciled between staves in Primo, p. 13; same symbol in pen at top of p. 7 and between Primo staves on p. 15 (meaning unknown); slight corrections of notes and accidentals in Primo.
VII 59833	Sonata per il Pianoforte à quattro mani	10 June 1829	1st mvt.: many slight changes in figuration, harmony, and voicing; 2nd mvt. (Rondo): several slight note corrections.
VII 59836	Impromptu [sic] brillant	July 1832	Tempo marking changes in Variations 3 and 6; slight figural and harmonic inflections in Finale.

TABLE 1. Marxsen Manuscripts at the Gesellschaft der Musikfreunde with Emendations

later date. What reason might he have had to make them after the works were published? Could Brahms have been trying retroactively to make the old manuscripts correspond with the printed editions? Could he have been preparing for a performance in which the singer was reading from a printed score and he from the manuscript, and thus the two sources needed to agree? Such scenarios seem implausible and, moreover, they are not supported by external evidence. Most likely Marxsen simply corrected the manuscripts himself, probably in the process of preparing the works for publication. His use of pencil for these final revisions could have made them stand out from the

might also expect to see line and page breaks marked, or plate numbers or other annotations relating to printing.

Comparing the few penciled revisions more generally with Marxsen's penned music or text handwriting presents certain difficulties, such as allowing for the wider strokes of a pen's nib in note heads, flags, and beams. Yet the penciled revisions in the music look remarkably like Marxsen's penned corrections, which, in turn, resemble instances in the first pass of writing out the manuscripts where he uses smaller note heads and thinner beams, as in cadenzas or *ad libitum* passages. In the *ad libitum* passage toward the end of "Meine Lieb ist fortgezogen," for

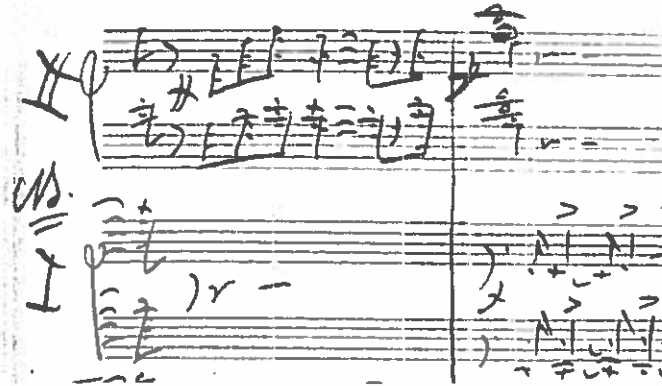


Figure 4: Brahms's NB in left margin, signaling the exchange of Piano I and Piano II parts; autograph score of Brahms's arrangement of Joachim's *Ouverture zu Demetrius*, Op. 6, for two pianos, m. 51 (Gesellschaft der Musikfreunde in Wien, A 124).

main text to set them apart in Kalbeck's mind, especially given the NBs, which he associated with Brahms. Marxsen may often have made the final pass of revisions in pencil, as did others including Brahms. Further, it is entirely possible that Brahms borrowed his signature NB indication (see Figure 4) from his teacher. We may think of Brahms as the most prominent user of the NB, but other composers also employed it to draw attention to certain points. NBs in Joachim's hand appear in his own manuscripts of the mid-1850s, for example.<sup>14</sup>

The possibility exists that Brahms did not revise the music but did write in the NBs, in keeping with his penchant for marking corrections and other events he thought were important. This scenario would pose less of a contradiction to the opinions of a long line of experts at the Archive. But what might have been the importance to Brahms of these particular NBs, since in each case they merely mark where the music returns for another verse? Again, perhaps he was preparing to play from the manuscripts. A point that argues against Brahms having made the NBs is that they look as if they were written in the same pass as the numberings that show the order of the songs for publication. The weight, thickness, and color of the pencil look the same in the two indications, and the Ns are formed similarly (see Figure 1).<sup>15</sup> Further, the Ns in "No. 2" and in other penciled numberings of songs appear to have been written by the same hand as the penned numberings that we know to be Marxsen's in other manuscripts (see Figure 5).

It could have happened that a hand other than Marxsen's or Brahms's made some of the pencil markings in preparation for publication, but, again, why would anyone other than the composer have been making compositional refinements? Moreover, if these manuscripts had served directly as engravers' models and had been touched up at the publisher or printer, one

example, the penciled addition of a part for the piano right hand matches the handwriting of the penned vocal passage that was part of the original pass. To make one final comparison between pencil and pen corrections, the penciled NBs in "Meine Lieb ist fortgezogen" (see Figure 1 above) and the NBs in light ink in "Der Mädchens Klage" (Figure 6) look almost identical, and, as mentioned before, they serve the same purpose in their respective songs—that is, they show where to return in the music for another verse.<sup>16</sup> All in all, the similarities in the markings from one Marxsen manuscript to another lessen the likelihood that Brahms made any of these marks.

The notion that Brahms, by virtue of these emendations, showed himself to be a better and more progressive composer than Marxsen gave added weight, by circular reasoning, to the assumption that he had indeed made these markings. The evidence, however, points instead to Marxsen's abilities to refine his own compositions, as he did elsewhere in pen. That Marxsen corrected performance directions, improved melodic and harmonic nuances, and adjusted textures reinforces our notion of him as a capable composer and teacher—an expert from whom Brahms requested detailed critiques of his latest works even as a mature composer.<sup>17</sup>

Even if Op. 28 had not been published during Brahms's childhood, we would need to consider how presumptuous it would have seemed for the student to have made compositional revisions to his teacher's work. He might have made suggestions in person had the timing been different, but would Brahms have made such revisions in his teacher's manuscripts on his own? The proposition seems doubtful. The only known instance of Brahms borrowing one of Marxsen's manuscripts occurred in 1883 when Brahms wanted to have Simrock publish his teacher's *100 Veränderungen über ein Volkslied* as a surprise

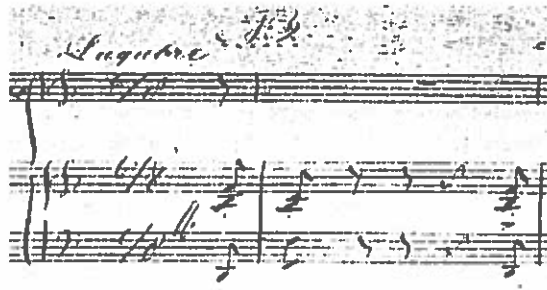


Figure 5: Marxsen's penned "No. 2" at the head of "Der Reiter durch das Bergthal zieht" (Gesellschaft der Musikfreunde in Wien, VI 59794). Compare with penciled "No. 2" in Figure 1.



Figure 6: Light pen NB in "Der Mädchens Klage" (Gesellschaft der Musikfreunde in Wien, VI 59792), m. 32, connects with NB in m. 3 for start of following verses. Compare with pencil NB in Figure 1.

in honor of the fiftieth anniversary of the start of Marxsen's professional career. It is likely that Brahms simply turned the manuscript over to Simrock and allowed the editors there to regularize and correct the work for publication, just as they did for Brahms's own works. Brahms even exhorted Simrock to spare Marxsen's manuscript because further copies were an impossibility—an echo of Brahms's request for Marxsen to spare his own Requiem manuscript and write his critiques on a piece of note paper.

The ultimate basis for the belief that Brahms corrected his teacher's work seems to have been the presence of NBs in Marxsen's manuscripts, coupled with the fact that these NBs and at least some of the penciled musical corrections, with their somewhat less calligraphic look than the surrounding handwriting, seemed possible to accept as Brahms's. Adding Brahms's widespread reputation as one of the greatest composers of his era and the perception that the revisions were improvements gave further weight to the assumption. The fact that Marxsen's accomplishments as a composer were not well enough known to speak on his own behalf made this view seem all the more acceptable. It now seems reasonable to entertain the idea of Marxsen as a competent and self-critical reviser of his own works, one whose skills in assessing musical specifics Brahms valued highly.

Jane Vial Jaffe

**Notes:** 1. *Johannes Brahms Briefe an P. J. Simrock und Fritz Simrock*, ed. Max Kalbeck, 4 vols. (Berlin: Deutsche Brahms-Gesellschaft, 1912–22; rpt. Tutzing: Hans Schnieder, 1974–94), III: 37n. In the letter of 1 November 1883, Brahms writes that Marxsen wanted to bequeath to him all his manuscripts, and only with difficulty did Brahms manage to have them accepted by the Hamburg State Library; only Marxsen's orchestral manuscripts ended up there. 2. My thanks go to Dr. Otto Biba and the staff at the Archive of the Gesellschaft der Musikfreunde for their assistance during my research there and later with microfilms and correspondence. 3. Kalbeck, *Johannes Brahms* (Berlin: Deutsche Brahms-Gesellschaft, 1904–14; vol. 1, 1904; 4th ed. 1921), I: 34: "Das Manuskript eines Marxsenschen Liedes existiert noch, in welchem Bleistiftkorrekturen von Brahms nachzuweisen sind." 4. Karl Geiringer, *Brahms: His Life and Work*, 3rd ed. (New York: Da Capo Press, 1982), originally published as *Johannes Brahms: Leben und Schaffen eines deutschen Meisters* (Brünn and Leipzig: Rohrer, 1934). 5. Personal conversation with Karl

Geiringer at the May 1983 International Brahms Festival and Conference at the Library of Congress. 6. Hedwig Mitringer, "Einzeichnungen," in *Eduard Marxsen 1806–1887: Autographe im Archiv der Gesellschaft der Musikfreunde in Wien*, photocopied typescript, 1980. 7. "'Drey Lieder' (VI 59791): Im zweiten Lied 'Meine Lieb ist fortgezogen,' findet sich auf Seite 2 das charakteristische NB von Johannes Brahms, außerdem eine Reihe von Bleistiftkorrekturen, die von Brahms stammen könnten." "Seite 2" appears to be a misprint, because there are NBs on the first and third pages of this song, but not on page 2. 8. "Lied Nr. 2, S. 9: ein NB, Bleistifteintragungen, Korrekturen, auch im dritten Lied." 9. Email correspondence with Georg Predota, 17 February 1997, and a provisional abstract for a paper he intended to present. At the time he showed me the abstract, I, too, believed the corrections had been made by Brahms. 10. Otto Biba, personal communication. 11. Jane Vial Jaffe, "Eduard Marxsen and Johannes Brahms" (Ph.D. diss., University of Chicago, 2009). 12. This undated publication is listed in the December 1838 number of Hofmeister's *Musikalisch-literarischer Monatsbericht neuer Musikalien, musikalischer Schriften und Abbildungen* (Leipzig: F. Kistner), 191, available online through the web page of the ÖNB. With Marxsen research in its infancy, there are only a few pieces for which I have located both a published score and an autograph; the Op. 28 songs constitute one of the few intersections. 13. I have been collecting Marxsen's works for over twenty-five years and would be happy to provide readers with my works list, updated from my dissertation, in the interest of filling gaps. 14. I am indebted to Valerie Goertzen for this information. 15. The N in both "No." and "NB" reflects the formation of the letter in Latin rather than German script. 16. Figure 1 shows the first NB of the pair in "Meine Lieb ist fortgezogen," whereas Figure 2 shows the second of the two in "Der Mädchens Klage." 17. The best-known example is Brahms's December 1867 request for a critique of several works, including the Requiem. His letter, no longer extant, is quoted by Josef Sittard in *Studien und Charakteristiken*, vol. 2: *Künstler Charakteristiken, Aus dem Konzertsaal* (Hamburg and Leipzig: L. Voss, 1889), 104. Marxsen's 5 April 1868 letter to Brahms (A-Wgm, Briefsammlung Brahms Nr. 234, letter 3) suggests one correction for the Requiem, in advance of the April 10 performance in Bremen. Florence May, *The Life of Johannes Brahms* (London: E. Arnold, 1905; enl. and ill. ed. Neptune City, N.J.: Paganiniana, 1981), 412, was the first to report that Brahms added the soprano solo movement after the Bremen performance at Marxsen's suggestion.

## “Anklänge” as Brahms’s Lied Manifesto

Lieder were among Brahms’s first published opus numbers, demonstrating both his commitment to this genre and the value he placed on these particular works. Certainly his pride was not misplaced, for a number of his early songs already exhibit sophisticated and expressive motives and harmonies. A number of scholars, including Carl Dahlhaus, have described the elaborate motivic saturation in “Liebestreu” (Op. 3, No. 1),<sup>1</sup> but this is not the only noteworthy early song. The Op. 7 songs offer multiple examples of the ways in which the young Brahms subverted and manipulated tonal norms to convey his reading of a poetic text. Of these lieder, “Anklänge,” written in 1853 (the same year as “Liebestreu”), exhibits the most unorthodox tonal structure, avoiding dominant chords at expected conventional cadence points, including the close of the song. Whereas “Liebestreu” is texturally dense, “Anklänge” has a transparent piano figuration. Its regular phrase structure, simple rhythms, and melodic contour suggest the influence of folk song. The straightforwardness of these surface features has perhaps caused commentators to overlook Brahms’s highly nuanced harmonies.

Eichendorff’s poem “Anklänge” tells of a lonely young woman, shut off from the rest of the world in a remote house high over a forest. Images of secluded women are quite common in nineteenth-century art and literature: young virgins are often hidden away in castles or towers, dispatched to convents to become nuns, or imprisoned by family members. While today we might be tempted to trivialize such scenarios as the stuff of fairy tales, higher nineteenth-century art forms depicted such characters with great sincerity, as both Eichendorff’s poem and Brahms’s setting demonstrate.

Hoch über stillen Höhen	High over silent heights
Stand in dem Wald ein Haus;	A house stood in the forest;
So einsam wars zu sehen,	It was so lonely there,
Dort übern Wald hinaus.	Looking out over the forest.

Ein Mädchen sass darinnen	Inside, there sat a girl
Bei stiller Abendzeit,	At silent eventide,
Tät seidne Fäden spinnen	Spinning silken threads
Zu ihrem Hochzeitskleid.	For her wedding dress. <sup>2</sup>

Like Eichendorff’s atmospheric language, Brahms’s harmonies and piano figurations are aural metaphors for the maiden’s physical and psychological isolation. The modal melody of the song’s outer sections, the plagal cadences that conclude both stanzas, and the unusual amount of octave doubling—a possible reference to medieval organum—correlate with the poem’s evocation of a distant place and time. Brahms begins with chiming bare octaves on the dominant in the piano’s right-hand. The *pianissimo* dynamic, the hollowness of the repeated octaves, and the constant syncopations immediately create the hazy atmosphere evoked by the first line of the poem. When the melody enters in m. 2, it is doubled at pitch by the piano’s right hand and two octaves lower by the left hand’s “tenor,” which moves in parallel thirds with the bass. Because the right hand is continually syncopated, its doubling of the

singer’s line creates an echo effect, perhaps like the real echo one would hear in the mountainous regions that Eichendorff’s poem describes. Less literally, these echoes represent the reminiscences (*Anklänge*) reverberating in the maiden’s heart.

Throughout the song, the syncopated melodic doubling and the piano’s octave pedal produce unconventional sonorities that convey the maiden’s distress. To note just one example, the first poetic line ends with the chord D F E (m. 6), which resolves to a C–E dyad only at the start of line 2. The doubling also results in prominent incomplete triads. In addition to the C–E dyad in m. 6, the third is missing from the B chords at the start of stanza 2 (mm. 20, 22, 24, and 26). This omission has ramifications for the large-scale harmonic structure, which I will discuss below, and the particular voicing, with open fifths repeated in both hands of the piano part, directly relates to the emotional and physical themes of the song. Horn fifths, like these, had dominated the preceding song in Op. 7, “Parole,” where they are associated with an absent hunter whose beloved pines at home. In the evening, as the forest rustles, the maiden hears a shot, which she interprets as the hunter’s greeting. The same combination of imagery—the hunt, the mystery of the forest, and a vulnerable maiden—was well known to nineteenth-century musicians from Weber’s *Der Freischütz*, and it is associated with the horn fifths in “Anklänge.”

The eeriness of Brahms’s harmonies is perfectly paired with the unusually slow declamation of the text, suggesting the weary dragging on of time. In a triple meter *Andante moderato*, the text slowly unfurls at the rate of one poetic foot per measure. Whereas the first and third lines of both stanzas are made to fill four-measure phrases, the other lines are end-stopped and their melodic phrases span only three measures, with the piano left to fill out the fourth by itself. These substantial vocal silences combine with the piano’s hollow sonorities to convey the emotional emptiness that is the theme of this song.

Although Eichendorff’s poem comprises two four-line stanzas, Brahms’s song is in ternary form. In order to create the third and final section of this form, Brahms repeats Eichendorff’s last two lines, which describe the girl spinning threads for her wedding dress. This repetition ignores Eichendorff’s structure, but it allows Brahms to emphasize and color the most important lines of text. By setting the repeated lines to different music, Brahms is able to inflect these words in two very different ways. The first statement (mm. 26–33) in C major projects the hopefulness and purity that spinning a wedding dress normally implies. By contrast, the second statement (mm. 34–42) is set in A minor, with the change in mode implying that the spinning is ultimately futile. This final section employs a variation of the music from the first half of stanza 1: the new performance indications along with the tonic pedal in three octaves result in a louder, ominous tone. As Eric Sams notes, the tonic bass pedal suggests a death knell, indicating that the maiden will never wear her dress on a wedding day.<sup>3</sup> This passage’s recollection of the melody previously used to evoke the loneliness and silence of the forest similarly implies the girl’s fate.

In each of the three sections, Brahms deploys idiomatic harmonies to underscore his reading of the text. While the first couplet focuses on the remote house in the woods, the music (mm. 2–9) moves from tonic harmonies to end on the dominant on the word “Haus.” Because this word concludes an end-stopped line and is followed by a semicolon, it carries more

### 3. Anklänge

J. v. Eichendorff

**I** *Andante moderato p messa voce e legato*

Singstimme  
Hoch ü . ber stil . len H6 . hen stand

Pianoforte  
*pp* *messa voce*  
*sempre legato*

7  
In dem Wald ein Haus, so ein . sam wars zu

13  
se . hen dort ü . berrn Wald hin . aus. Ein

19  
Mäd . chen saß dar . in . nen bei stil . ler A . bend zeit,

26  
tät seid . ne FA . den spin . nen zu ih . rem Hoch . zeits .

33  
*f sostenuto*  
kleid, tät seid . ne FA . den spin . nen zu

39  
*dim.* *p*  
ih . rem hoch . zeits . kleid.

A minor: I V I I IV I

Stanza 1 stanza 2

Section A Section B Section A'

Example 1: Johannes Brahms, "Anklänge," Op. 7, No. 3, middleground graph

emphasis than the preceding words. Brahms's music conveys this house's stability and significance by the length of the bass E and by transferring the melodic interest to the piano's lower register. Just as the house is the maiden's entire world, so too this dominant chord creates its own realm: note the enclosing gesture made by the hairpin *crescendo* and *decrescendo* signs on the dominant chord (mm. 9–10).<sup>4</sup> Retrospectively, this chord takes on even greater significance because it is the only firm, full, root-position dominant chord in the entire song. That this dominant is cut off from the rest of the song (like the isolated maiden) is also suggested by the way in which the subsequent period begins. One might expect the inner-voice G sharps to lead directly to the tonic As when m. 11 begins a varied restatement of the opening measures. But both G sharps simply evaporate to Bs; these in turn yield to open octaves on E, which are doubled two octaves higher (m. 10). The final measure of the song's first period ends with these open, hollow octaves: the house is empty and devoid of love.

Brahms repeats most of mm. 2–8 for Eichendorff's third and fourth lines (which further elaborate on the themes of the forest and loneliness), altering only the initial upbeat and concluding cadence. Whereas at the start of the song the upbeat C helped to create a sense of distance on the word "hoch," in this second period the C is replaced by a lower E, and the resulting yearning leap (E–C) anticipates the emotional connotations of the word "einsam." At the cadence concluding the second period Brahms changes both the melody and the harmony, avoiding another dominant chord. The new melodic conclusion on G natural (m. 17) is harmonized by III in a plagal cadence in C major. As Margaret Notley has shown, plagal cadences often connote otherworldliness, distance, and alienation.<sup>5</sup>

Although the plagal cadence establishes the mediant, this new key is not sustained; rather, it is quickly destabilized by the tenor line's chromatic ascent that leads to a prolongation of B (V of E) at the start of the next stanza (m. 19). This G sharp, A, A sharp line clashes against the treble's repeated G, and the resulting dissonances intensify the passing augmented triad and augmented sixth chords that the chromatic tones create. The heightened tension and suspense mirror the expectancy that ends Eichendorff's first stanza.

The first two phrases of stanza 2 prolong V of V, implying E as the new tonal center. But root position E major and minor chords appear only fleetingly in the half cadences that end each phrase (the last beats of mm. 21 and 25). Due to the piano's continuing syncopated rhythms, the complete E triads only coalesce on the first half of the last beat of both measures. Moreover, in both cases these brief chords are obscured by the effect of the sustaining pedal, which is depressed throughout each phrase. Consequently the bass B at the start of each phrase continues to resound during the E triads, creating the impression of a second inversion chord, rather than the notated root position. The beautiful wash of sound created by the pedal, the hovering of the harmonies around one chord (B), and the absence of the key-defining leading tone (D sharp) captures the shimmering stillness of the evening. That this sound quality is a marked contrast to the preceding passages serves to underscore the poem's shift of perspective to the interior of the house, and the young girl who sits there spinning. The change to minor when mm. 19–22 are repeated imbues the echo with a poignant aura, and alludes to the maiden's hopelessness.<sup>6</sup>

Given the reiterated Bs and the melody's expectant, ascending E triads, one might anticipate that a firm E chord will finally appear at the beginning of the third phrase in m. 27; but the C-major chord from the end of stanza 1 reappears instead. Perhaps the earlier C chord (in m. 17) was a glimpse of the lonely girl, whose spinning and dreaming is more fully described in these new C-major phrases (mm. 27–33). Although the relative major could indicate the happiness of a wedding day, the reappearances of A minor chords negate such optimism. Similarly, although the melody ascends to its highest pitch on "Hochzeitskleid," the piano's parallel motion evades the expected authentic cadence in C, and the song's second section ends on a first inversion C chord (m. 33). Further undermining the promise of happiness, often associated with the major mode, this prolongation of the relative major (mm. 27–33) occurs without the usual dominant chord, which would have more firmly established this key.

Whereas stanza 1 reached a cadence in C, the cadence point at the end of the song's second section (m. 33) is bypassed by a two-measure linking passage that restores the A minor tonic. While the bass arpeggiates from E to C (the root of the chord), the piano's top line leads from the high G to G sharp, forcing the tonality back to A minor. The resulting augmented triad and the parsimonious voice leading recall the passing augmented triad that appeared in the transition between stanzas 1 and 2.

As in stanza 1, the melody of the song's final section is doubled in the piano's high and low registers. Together with the three-octave, tonic pedal, this doubling creates an unorthodox closing cadence that evades the dominant, and thus a conventional authentic closing cadence. As the voice sustains its closing A, the bass arpeggiates down an octave, through a subdominant chord that forms another plagal cadence. Brahms notates a *diminuendo* through to the concluding *pianissimo* as well as a closing *ritardando*, invoking the same sense of distance as the plagal cadence at the end of stanza 1. The emotional vacuum associated with this distance is further signified by the hollow fifths and octaves of the cadence's closing tonic chord. The third of this chord only appears in an inner voice at the end of m. 43. For the first time in the entire song, Brahms employs the major third, rather than the minor. But coming so late, this raised  $\hat{3}$  resembles an afterthought, a tepid acknowledgement that the maiden's reminiscences were not without joy.

As discussed above, the only strong, root-position dominant chord in "Anklänge" occurs at the end of the first period (m. 9): the cadences ending all three sections of the song's ternary form omit dominant chords. In the nineteenth-century lied, this type of de-emphasis of the dominant is more often associated with Hugo Wolf than with Brahms. Deborah Stein has explored the innovative aspects of a number of Wolf's songs that similarly avoid a structural dominant, including "In der Frühe" (*Gedichte von Mörike*, No. 5) and "Wir haben beide lange Zeit geschwiegen" (*Italienisches Liederbuch*, No. 16),<sup>7</sup> but Brahms's "Anklänge" predates Wolf's songs by almost thirty years.

The absence of these dominant chords impacts the large-scale structure of "Anklänge," as shown in Example 1, a Schenkerian reading of the song's middleground structural level. Ternary forms, like the one in this song, may often be analyzed by using a Schenkerian interruption structure. According to Schenker, a strong dominant often emerges at the end of the second section of a ternary structure, and, after the re-establishment of the tonic, another strong dominant appears in the piece's concluding



authentic cadence. In “Anklänge,” however, these structural dominants are missing. It might be tempting to read the song’s only full root-position dominant chord in m. 9 as the structural dominant of an interruption structure. However, because the song continues for another 35 measures, this reading would result in a highly irregular, asymmetric structure.<sup>8</sup> Furthermore, Eichendorff’s poem and Brahms’s music work against such an interpretation. The subsequent two lines of text continue to develop the theme of solitude in the forest, and Brahms sets them to music only slightly varied from mm. 1–9. This first stanza is thus one continuous unit, and not two separate sections. The graph in Example 1 provides an interpretation that foregoes Schenker’s interruption model, but nevertheless draws attention to the dominant chord in m. 9. This reading of the first stanza affords a structural analogy to the scene that Eichendorff depicts: the dominant chord is “back-relating”—it connects to the preceding tonic (which sets the description of the house’s isolated environs), but does not provide a structural reference point on which the unfolding of the form as a whole will depend. This reading also supports my earlier observation that this two-measure chord “creates its own realm.”

Example 1 also shows the ways in which the outer sections of “Anklänge” prolong the tonic. The prolongation of B at the start of stanza 2 fills out a large-scale passing motion from the initial tonic prolongation to the mediant, which sets the first statement of Eichendorff’s last lines. This contrasting tonality of C major is prolonged by a 5–6–5 motion, rather than by a strong dominant. Due in part to the emphasis on the mediant and the concomitant de-emphasis of the dominant, the song has an unusually static structural line: rather than descending from the *Kopffion*, the upper line prolongs  $\hat{3}$ . Although the melody ends on the tonic, this pitch is part of the composing out of  $\hat{3}$ , rather than a normal, concluding structural  $\hat{1}$ . Similarly, since the preceding  $\hat{2}$  is a passing tone and without the usual dominant support, it is robbed of any real structural weight.

In his study of Brahms’s early songs, Ludwig Finscher suggests that Brahms’s music in “Anklänge” is far more intense than the poem seems to imply, but he goes on to explain how the origins of this poem may have influenced Brahms’s interpretation.<sup>9</sup> Eichendorff published “Anklänge” in his 1837 *Gedichte*, but in the same volume he also included an earlier version of these stanzas at the start of a long ballad dating from 1815. In this earlier version, the maiden is unfaithful to her lover, who subsequently returns as a ghost and kills her. Finscher concludes that Brahms’s setting was inspired “not so much by the poem itself as by the context of the poem’s original version.”<sup>10</sup> Along similar lines, my emphasis on the abnormal aspects of Brahms’s harmonic structure correlates with the highly unusual scenario of the original poem. For although yearning, spinning maidens are archetypal figures (recall, for example, Goethe’s Gretchen), a spinner laying murdered—which is literally pictured in Hans Looschen’s illustrated edition of Eichendorff’s *Gedichte* (1896)—is anything but typical.

Surveys of Brahms’s lieder tend to focus discussion of his early songs around Op. 3 and rarely acknowledge the high degree of compositional skill in Op. 7. Dahlhaus goes so far as to conclude that the dense motivic manipulations in the first Op. 3 song, “Liebestreu,” represent a “compositional manifesto.”<sup>11</sup> But he observes that this type of developing variation is more a hallmark of chamber music than the lied,

where its use “might seem to contradict Brahms’s lied aesthetic, based on an ideal of simplicity adopted from Goethe.”<sup>12</sup> It might well be, instead, that “Anklänge” is a better candidate for the young Brahms’s “lied manifesto,” as it is more representative of Brahms’s mature approach to the genre. While its simple, diatonic melody, the regular four-measure periodicity, and the transparent textures of the piano part are reminiscent of folk song, its large-scale harmonic structure is indicative of the type of conscious artistic craftsmanship for which Brahms is famed.

Heather Platt

**Notes:** 1. Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 257. 2. Eric Sams, *The Songs of Johannes Brahms* (New Haven: Yale University Press, 2000), 53. 3. *Ibid.*, 54. 4. Compare this gesture to the *crescendo* on the mediant at the end of stanza one leading to the start of stanza two. 5. Margaret Notley, “Plagal Harmony as Other: Asymmetrical Dualism and Instrumental Music by Brahms,” *The Journal of Musicology* 22, no. 1 (2005): 85. 6. I am grateful to William Home for his insights regarding this passage’s use of the sustaining pedal and its horn fifths. 7. Deborah Stein, *Hugo Wolf’s Lieder and Extensions of Tonality* (Ann Arbor: UMI Research Press, 1985), 188–202. Felix Salzer also provides a graph of “In der Frühe” and, like Stein, he reads the middleground bass motion as prolonging I–II–I. See his *Structural Hearing: Tonal Coherence in Music*, 2 vols. (1952, rpt. New York: Dover, 1962), II:488. 8. In two of Brahms’s other ternary songs, “Es schauen die Blumen alle” (Op. 96, No. 3) and “In Waldeinsamkeit” (Op. 85, No. 6), the structural dominant of the interruption occurs approximately two thirds of the way through and is followed by a period. See my “Unrequited Love and Unrealized Dominants,” *Intégral* 7 (1994): 119–48. 9. Ludwig Finscher, “Brahms’s Early Songs: Poetry Versus Music,” in *Brahms Studies: Analytical and Historical Perspectives*, edited by George Bozarth (Oxford: Clarendon Press, 1990), 343–44. Knowledge of this earlier version of Eichendorff’s poem contributes to the recognition of an ironic aspect of Brahms’s setting of the second stanza’s first line. As mentioned above, this passage employs horn fifths, which have long been interpreted as symbols of the hunt. In the first version of the poem, the girl’s lover was a hunter, and it is because of her relationship with him that her first love, a knight, kills her. 10. *Ibid.*, 344. 11. Dahlhaus, Op. cit., 257. 12. *Idem.*

## Brahms News

Brahmsians were surprised and delighted in March by the recovery of two early choral works by Brahms. Dr. Helmut Lauterwasser, a staff member of RISM at the Bavarian State Library in Munich, discovered the pieces, “Des Postillons Morgenlied” (Wilhelm Müller) and “Gold’ne Brücken seien alle Lieder mir” (Emanuel Geibel), in a collection of materials of the “Alten Celler Liedertafel” in the archives of the city of Celle. It appears that Brahms composed the Geibel text especially for the men’s chorus of the town of Celle in May of 1853 during his tour with the Hungarian violinist Eduard Reményi. “Des Postillons Morgenlied,” on the other hand, probably dates from some time between 1847 and 1851, when the teenaged Brahms would visit Winsen an der Luhe in the summers and conduct

the men's chorus there. Consequently, this work might well be the oldest surviving composition by Brahms. The pieces were given their first performances in more than a century and a half by the men of the Bayerische Rundfunk-Chor on 5 March under the direction of Peter Dijkstra, and are available in print from Breitkopf & Härtel (order number ChB 5321). Readers who wish to hear the March performances online can access them at [www.br-online.de](http://www.br-online.de).

The Brahms Prize awarded yearly since 1988 by the Brahms-Gesellschaft Schleswig-Holstein was presented in 2010 to the Forschungsstelle der Johannes-Brahms-Gesamtausgabe am Musikwissenschaftlichen Institut der Universität Kiel in recognition of their work in preparing a long-needed new complete edition of Brahms's music. The prize was awarded in conjunction with a festival concert on 2 May in the St. Jürgen Church in Heide featuring the NDR-Chor performing works by J.S. Bach, Brahms, Kurt Nystedt, and Arvo Pärt.

The inaugural Brahms Award, given by The Ohio State University to a graduating senior of distinction, was presented to clarinetist Erika Cikraji on 1 June 2009. The award was established by long-time ABS member and Ohio State professor Tony Pasquarello in memory of his son, A. Joseph Pasquarello.

## Recent Brahms Publications

### *Books and Articles*

Barsacq, Stéphane. *Johannes Brahms*. With a preface by Hélène Grimaud. Arles: Actes sud, 2008. ISBN 978-2-7427-7834-8

Block, Adrienne Fried. "Matinee Mania, or the Regendering of Nineteenth-Century Audiences in New York City." *19<sup>th</sup> Century Music* 31, no. 3 (Spring, 2008): 193-216.

Bradley, Ian. *Water Music: Music Making in the Spas of Europe and North America*. Oxford: Oxford University Press, 2010. ISBN 978-0-19-532734-2

Hancock, Virginia. "Johannes Brahms: Volkslied/Kunstlied." In *German Lieder in the Nineteenth Century*, rev. 2<sup>nd</sup> ed., edited by Rufus Hallmark, 142-77. Routledge Studies in Musical Genres. New York: Routledge, 2010. ISBN 978-0-415-99038-7

Hellaby, Julian. *Reading Musical Interpretation: Case Studies in Solo Piano Performance*. Burlington, VT: Ashgate, 2009. With CD. ISBN 978-0-7546-6667-7

Hurwitz, David. *Brahms' Symphonies: A Closer Look*. New York: Continuum, 2009. ISBN 978-0-8264-3164-6

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

Malin, Yonatan. *Songs in Motion: Rhythm and Meter in the German Lied*. New York: Oxford University Press, 2010. ISBN 978-0-19-534005-1

Malvinni, David. *The Gypsy Caravan: From Real Roma to Imaginary Gypsies in Western Music and Film*. New York: Routledge, 2004. ISBN 978-0-415-96999-4

Platt, Heather. "Hugo Wolf and the 'Evolution' of the Lied." In *Music's Intellectual History: Founders, Followers, and Fads*,

edited by Zdravko Blažeković and Barbara Dobbs MacKenzie, 397-407. New York: Répertoire International de Littérature Musicale, 2009.

Ravizza, Viktor. *Brahms: Spätzeitmusik—Die Sinfonischen Chorwerke*. Schliengen: Edition Argus, 2008. ISBN 978-3-931264-28-4

Rehding, Alexander. *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany*. New York: Oxford University Press, 2009. ISBN 078-0-19-538538-0

Schmitz, Peter. *Johannes Brahms und die Leipziger Musikverlag Breitkopf & Härtel*. Abhandlungen zur Musikgeschichte 20. Göttingen: V&R Unipress, 2009. ISBN 978-3-89971-728-0

Walker, Alan. *Hans von Bülow: A Life and Times*. Oxford: Oxford University Press, 2010. ISBN 978-0-19-536868-0

Young, Julian. *Friedrich Nietzsche: A Philosophical Biography*. Cambridge: Cambridge University Press, 2010. ISBN 978-0-52187-1174

### *Papers Presented at Conferences*

Paper read at the Annual Meeting of the Southwest Chapter of the American Musicological Society, 4 April 2009, Denton:

Jennifer Carpenter (University of North Texas), "The Rhetoric of Triumph: Johannes Brahms' *Triumphlied* and Handel's *Dettingen Te Deum*"

Paper read at the Joint Conference of the International Association of Music Libraries, Archives and Documentation Centers and the International Musicological Society, Amsterdam, 5-10 July 2009, "Music, Notation and Sound":

Paul Banks and Katy Hamilton (Royal College of Music, London), "Research Using Hofmeister: Brahms and Mahler"

Paper read at the conference, "Celebrating Haydn – His Times and Legacy," York University, Toronto, 6-9 August 2009:

Heather Platt (Ball State University), "Brahms's Tribute to Pohl and Haydn"

### *Dissertations*

Jaffe, Jane Vial. "Eduard Marxsen and Johannes Brahms." Ph.D. diss., University of Chicago, 2009. UMI 3350880 ISBN 978-1-198-06429-2

Kim, David Hyun-su. "Hairpins and Notation as Metaphor." M.A. thesis, Harvard University, 2009.

Lin, Wen-Hui Lily. "Towards a Historically Informed Performance of Brahms's *Fantasien*, Op. 116." Ph.D. diss., University of Connecticut, 2009.

Wiley, Christopher. "Re-writing Composers' Lives: Critical Historiography and Musical Biography." Ph.D. diss., Royal Holloway School of Music, University of London, 2008.

### *Scores*

Johannes Brahms. *Begräbnisgesang op. 13 für fünfstimmigen gemischten Chor und Blasinstrumente*, with a Preface by Ulrich Mahlerlert and piano reduction by Walter Börner. Wiesbaden: Breitkopf & Härtel, 2010.

(Continued on p. 12)

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Johannes Brahms. *Two Partsongs for Men's Voices A Cappella: "Gold'ne Brücken" – "Postillons Morgenlied,"* edited by Helmut Lauterwasser. Wiesbaden: Breitkopf & Härtel, 2010. ISMN 979-0-004-41249-7

## Correction

In our Fall 2009 issue, the diagram portion of Example 1 in Scott Murphy's article, "Brahms's Op. 32, No. 4 with a Twist," lost clarity after having been redrawn by the Editor. A reader might incorrectly conclude that chord movement *alpha* refers to a movement from an A major chord to a G-sharp major chord, and that chord movement *gamma* refers to a movement from a C-sharp minor chord to a B-sharp minor chord. The author intended *alpha* to refer to the C-sharp minor to B-sharp minor chord movement, while *gamma* should refer to the A major to G-sharp major chord movement. The Editor regrets any confusion brought about by the redrawing of the diagram.

## Editors' Notes

The Editors would like to thank the contributors to this issue. Musicologist Jane Vial Jaffe serves as program annotator and consultant for a number of symphony orchestras, festivals, and music presenters and also writes for individual performing artists and recording companies. She earned her Ph.D. at the University of Chicago, her Master of Arts degree at the University of North Carolina at Chapel Hill, and her Bachelor of Music degree at

Oberlin College. She periodically teaches music history at the University of the Pacific in Stockton, California, where she and her husband Peter Jaffe, conductor of the Stockton Symphony, raised three sons: James and twins Adam and Paul.

Heather Platt is a Professor of Music History at the School of Music of Ball State University, a long-time member of the Board of Directors of the ABS, and its current President. Her most recent publications include: "New Paths to Understanding Brahms's Music: Recent Analytical Studies," *Nineteenth-Century Music Review* 6, no. 2 (2009): 111–23; and "Hugo Wolf and the 'Evolution' of the Lied," in *Music's Intellectual History: Founders, Followers, and Fads*, edited by Zdravko Blažeković and Barbara Dobbs MacKenzie (New York: RILM, 2009), 397–407. In August 2009 she presented "Brahms's Tribute to Pohl and Haydn" at the conference *Celebrating Haydn, His Times and Legacy*, at York University in Toronto.

We are grateful to Prof. Dr. Wolfgang Sandberger and Mr. Stefan Weymar of the Brahms-Institut Lübeck for providing the portrait of Marxsen that appears on the cover and for granting permission to include Figure 3 on page 2. We thank Prof. Dr. Otto Biba, Archive Director, Gesellschaft der Musikfreunde in Wien, for supplying figures on pages 2, 4, and 5. We also wish to express our appreciation to George Bozarth for his editorial assistance and to Douglas Niemela, who distributes the Newsletter from the Society's office at the University of Washington in Seattle. Correspondence, ideas, and submissions for the Newsletter are always welcome, and email communication is especially encouraged. Materials for the Fall issue should be sent to the Editors by 1 September 2010. A fuller list of recent publications will appear in the Fall issue.

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