

# **SSUSA NEWSLETTER**

## **SCHUBERT SOCIETY OF THE USA**

**Vol. 3, No. 1, 2005**

Dear Members and Friends,

This is the start of our third year. To those who renewed their memberships for 2005, thank you, and welcome back. To our new members, we're happy you joined us and we look forward to many years together. If you've forgotten to renew or join, please see the 2005 Membership Form on the mailing cover. SSUSA members will receive an insert of a book discount offer from Boydell & Brewer. We plan to expand our discount offers to our members through the year. To our non-member readers: we have been pleased to introduce you to the SSUSA, to inform you of our organization, and to provide news of people, events, and publications. We are happy to continue to send you the Newsletter with your membership.

Very special birthday wishes (January 15) to Advisory Board member Ruth Slenczynska. I've been honored to know Ruth as a wise, warm, and gracious woman. Her great artistry is matched only by her great humanity. Happy Opus 80, Ruth.

The SSUSA is one of the first sponsors of a series of commemorative recitals of The John Joseph Daverio Memorial Endowment for the Arts, of Sharon, Pennsylvania. I feel strongly that this endeavor fulfills part of the mission of the SSUSA, to support educational projects dealing with Schubert as well as to take active steps in restoring music into the curricula of American elementary and secondary schools. The Daverio Endowment is committed to creating and supporting musical arts programs in Sharon High School of which Dr. Daverio was an alumnus. I consider the Endowment a most fitting tribute to the late Dr. Daverio, an excellent and beloved scholar, Schubertian, teacher, and musician, and a memorial that the SSUSA will continue to honor.

Another worthy project for SSUSA support is the Riverside Symphony (New York) Music Memory Program in the New York City elementary schools. In this program, students are trained in the classical tradition through unique learning methods. Read more about the Program under News Items.

On a sadder note: the great French baritone Gérard Souzay and the multifaceted musicologist Eric Sams both died late in 2004. We are fortunate that Mme Elly Ameling shared with us a tribute to her colleague, Gérard Souzay, and Prof. Erik Battaglia, our Corresponding Member in Italy, was pleased to write about his friend, Eric Sams. My sincere thanks go to both Mme Ameling and Prof. Battaglia for their contributions in honoring two stars of the Schubert firmament.

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# SCHUBERT SOCIETY OF THE USA

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### **MEMORIAL CONCERT FOR EDWARD R. REILLY**

An afternoon Memorial Concert was performed at Vassar College by members of the Department of Music on November 7, 2004 honoring their late colleague and SSUSA Advisory Board member Ted Reilly who died February 2004. The program, which reflected Ted's lifelong musical interests, was a Mendelssohn Sonata for organ, three of the Mahler Rückert songs, Britten's Mazurka Elegiaca for two pianos, a Quantz trio sonata, a percussion piece by a former Vassar colleague Annea Lockwood, and the second of the Schubert Drei Klavierstücke (D946), played by Prof. Todd Crow. The performers were all Vassar faculty with the exception of three guest artists. Attendees gathered afterwards to exchange reminiscences of a fine scholar and teacher and a dear friend.

### **GÉRARD SOUZAY (1918-2004)**

Last August 17, the notable French baritone Gérard Souzay died in France at age 85. Although widely reported by a press wire service, the news evoked very few personal responses from the world in which Souzay spent his long professional life. He was quoted in The New York Times obituary (August 19, 2004) as once saying: "Sometimes when I sing I shiver. But it's not because I love what I am doing. It's because music moves me to the bones." While opera and French *mélodies* were where he achieved his greatest reputation, Souzay was noted for his uniquely styled interpretation of Schubert Lieder. Souzay recorded duets with only three singers, including the great Dutch soprano Elly Ameling who graciously agreed to share exclusively with the SSUSA a remembrance of her late colleague.

### **ELLY AMELING: A PERSONAL MEMORY OF GÉRARD SOUZAY**

When I was seventeen years old, and in the first year of my voice training, it was announced that the great French baritone Gérard Souzay had come to our city, Rotterdam, in the Netherlands. In those days, concerts were being held in churches because concert halls were not yet rebuilt in 1950, only five years after the end of the Second World War.

Every visiting musician was a thrill to a young aspiring soprano, and certainly a baritone from Paris who had already been sounding in my room on several Decca vinyl LP recordings. With my mother and my singing teacher, we went to the church and there he came out on the platform -- tall, dark-haired and dark-eyed, very handsome and elegant. Pianist Jacqueline Bonneau seemed to soar on stage with him, as if he carried her in the bend of his arm. That vision and the sounds that followed have imprinted art song deeply in my musical mind. I could by no means fully understand what was going on in the music and in the texts, but the depths of my soul were touched forever. The warm stream of sonorous sound, legato, "la ligne," so all-important in French *mélodie*, the playful swiftness in quick songs, the clear and expressive diction, I was learning for a lifetime.

I heard more recitals by him, and more records. It was the happy time when all great European singers came to visit the small halls of the capitals of our part of the world like the Brahmsaal in Vienna, Salle Gaveau in Paris, and the Kleine Zaal in the Concertgebouw in Amsterdam. In halls of small size, you could hear every detail, without the musicians having to make their sound larger than what fit the fine art of text-on-melody-with-piano.

I heard Peter Pears with Benjamin Britten at the piano and Elisabeth Schwarzkopf, several times accompanied by one of my Dutch music teachers, pianist Felix de Nobel. Fischer-Dieskau came with Gerald Moore. So did Victoria de los Angeles, Pierre Bernac, and Denise Duval. I heard them sing with Francis Poulenc at the piano. And Gérard Souzay: he came with Dalton Baldwin as his accompanist.

You can imagine how honoured I was when Philips Record Company invited me to record the soprano songs of the *Italienisches Liederbuch* to be coupled with Gérard Souzay's songs for baritone from that great cycle by Hugo Wolf. Dalton Baldwin was playing for both of us.

From that time on we were friends and musical colleagues in the best sense of the word. It was 1969/70, twenty years after I fell under the spell of his artistry and personality. A few years later I came to Paris, to learn more about

interpretation from Gérard, because we were starting our Pathé recording project of all the songs by Fauré, the Poulenc Intégrale, and later the Debussy songs. He was the friendliest of teachers.

In 1974, during the Festival of Aix en Provence, the three of us performed in three recitals all the songs by Fauré, and I remember that for himself he needed a great deal of support and praise after concerts, because he was utterly self-critical and never sure that he had sung well. We also performed the Fauré Requiem in the 12th century Cistercian Abbey of Silvacane, not far from Aix en Provence.

Sometimes we gave recitals at various evenings during a Festival, for instance in the US. Usually we did some master classes the next few days. When the students were not up to his high standard, he was always patient with them, but afterwards he would look as pale as a shroud from fatigue and desperation. At a certain final presentation of the students Gérard and I were listening in the audience to their mostly moderate achievements, and with his elegant French accent, he whispered in my ear: "anozzer hopelezz caze, Elly." For me that was an eye- (if not an ear-) opener. Until then I had believed that I must always praise the singers who sing for me, even when I could hear that they were not very musical or had not the most beautiful voice. Over the years, Gérard's remark has helped me to be friendly, but critical and honest.

Summing up I can say that Gérard Souzay was my example and my teacher for singing, and for teaching. Whenever I play his CDs of the early years, fortunately now again easily available, I am still moved to tears by his rare genius: the combination of a stupendously beautiful voice, with a deep and complete musicality, and a warm and loving heart.

### **ERIC SAMS (1926-2004)**

In addition to his great love of Lieder and Schubert, and his Schubert Works contribution to The New Grove, 1980 and 2001 editions, Eric Sams was a noted Shakespearian scholar. When the news reached the Internet, I heard from Corresponding Member (Italy) Erik Battaglia, Ord. Professor of Lied and Oratorio at the G. Verdi Conservatory, Turin, and on the teaching faculty at the Scuola Hugo Wolf. Prof. Battaglia had a long and warm family friendship with Eric Sams. Here is Prof. Battaglia's tribute.

### **ERIK BATTAGLIA: THE APPLICATION OF THOUGHT TO MUSICOLOGY**

The importance of the subject of these few words, which are dedicated to the musicological contributions of the late Eric Sams, warrants this paraphrase of the title of a famous essay by A.E. Housman. Sams in fact considered Housman to be his mentor and succeeded to his intellectual legacy even though their fields of pursuit were different. Indeed, while his work in Shakespeare studies was certainly influenced in large measure by the issues of textual criticism that the great Latinist had raised, Sams applied the same method to his musicological work as well, mediating it with a talent he also shared with Housman for poetry. Given this background, combined with his other various and varied skills, Sams was able to demonstrate the possibility of another musicological approach, of a *logic* that could incorporate and safeguard the very musical-poetic character that was in fact his object of inquiry.

As an expert cryptographer, he recognized the Lied as the only possible key to understanding the otherwise inaccessible code of musical language, even though he also came quite close to discovering the alchemy of Wolf's string quartets in addition to his well-known revelations of the numerous ciphers in Schumann and Elgar's "Enigma". This scientific method, which is also an artistic method (as it was for Housman), could be applied to music, and thus to the Lied, only by someone like Sams with the instinct (and the experience, notwithstanding his reluctance to admit it) of a Lied composer. The fact that Sams was a staunch advocate of free thought, like the great composers from Reichardt to Wolf, contributed to his tolerance and his passionate belief in reason as the means to expressive freedom. His non-dogmatic respect for the poetic text, which allowed him to remain faithful to its "content of truth" without confining it to an exterior role and therefore denying its timeless potential, characterizes his attitude toward Lieder as he penetrated their code without compromising their purity. One of his most beloved axioms was that any artist who seeks a *raison d'être* must either invent something new or else "renew" what already

exists. Schubert and Wolf (and, of course Shakespeare, the last of his three favorite creators) had done just that, and Sams no less so.

The *Sams motivic theory* – which I hope will gain recognition as a method and one day replace sterile Schenkerian analysis – is the greatest innovation of the last fifty years in the field of musical hermeneutics, comparable in importance when considered in terms of scientific logic to the *inference* theories postulated by Wittgenstein in his later years. The motifs Sams identified in Wolf, Schumann, and Brahms (employing different criteria for each composer) are in fact linguistic “formulas” (chords, series of chords, melodies constructed from intervals in series, rhythms, encoded harmonic sequences, etc.) that change their meaning according to the poetic context and – contrary to what is widely maintained in the philosophy of music – assume their own inarguable semantic significance.

The strength of Sams’ theory lies in his patient identification of such formulas by taking the logic emanating from the musical discourse as his point of departure and not, a priori, the independently generated poetic text. As a pianist and composer, he was thus even further removed from the majority of his fellow musicologists, whose theories are based on a pre-musical literary perspective to cover their fundamental ignorance of purely musical matters. A good bit of the literature regarding the Lied is nothing more than a redundant description of the poetry in musicological terms. Sams turned to the statistical codification of the music’s motivic rapport with the text only after an exhaustive examination of its significance, hence using the data as proof and not as possible evidence of this rapport. An augmented triad in Wolf is the “*pathos* motif” not because it was used twenty times in correspondence with a “pathetic” or poignant line of verse, but because its use coincides twenty times with that *necessity*. By virtue of this distinction, thought can be applied to musicology in the same terms that Housman intended for philology. The particular merit of such “creative” rather than “speculative” analytical premises is their enormous usefulness to performers, who can greatly benefit from Sams’ definition of an altered chord or a melodic inflection within this musical-poetic perspective as codes which were influenced by philosophical relationships among the arts, but always with the music as the final focus.

Sams offered the performer the rare opportunity to acquire a kind of “induced instinct” for understanding the Lied as a single entity without forgetting the internal coexistence of two distinctly different artistic languages. The fact that he applied this time-consuming method so scrupulously prevented him from completing his work on Schubert, which we looked forward to read. Our loss does not so much regard the identification of motifs in Schubert, which perhaps a “Samsian” musicologist could complete, but rather the certainty of how Sams would have adapted his theory for the unified nature of Schubert’s language. What does fortunately remain as his specific contribution is the compilation of the catalogue of Schubert’s works for the *New Grove*, of which he was justifiably proud, in addition to countless references to Schubert’s Lieder within his analyses of those by Schumann, Brahms, and Wolf. Our sense of loss for his work is however surpassed by that for the man himself, whom we salute in closing with these lines by Housman: “Life, to be sure, is nothing much to lose; / But young men think it is, and we were young”. (*Translation by Anna Herklotz*)

### **ADVISORY BOARD NEWS**

**PAUL-ANDRÉ BEMPÉCHAT** was appointed to an artist-in-residency and Visiting Professorship for 2004-2005 at Pennsylvania State University. As part of PSU's Distinguished Lecturer Series, with a grant from the Pennsylvania Partners in the Arts, he began a music appreciation lecture and recital series for Sharon (Pennsylvania) high school and PSU students. He also performed a series of annual piano recitals, co-sponsored by the Schubert Society of the USA, on behalf of the John Joseph Daverio Memorial Endowment for the Arts, of which Dr. Bempéchat is founder and co-executive director. The recitals, all in the month of November 2004, were in Seattle, Sharon (Pennsylvania), and Boston, and featured a program of Prof. Daverio's most beloved composers: Johannes Brahms, Three Intermezzi, Op.117; Robert Schumann, Sonata in F-sharp Minor, Op.11; and, Franz Schubert, Sonata in B-flat Major (D960). Dr. Bempéchat was interviewed by The Sharon Herald and The Daily Free Press (Boston University), about his commitment to the Daverio Memorial Endowment.

**WALTER FRISCH** has a new book being published this year by University of California Press, available in July: *German Modernism: Music and the Arts*.

**MARILYN HORNE** participated in inaugurating a new series "Voices of the Arts" on October 18, 2004 at The John F. Kennedy Center for the Performing Arts in Washington, DC. In this series, distinguished American artists who have reached the pinnacle of their careers engage in one-to-one conversation before an audience with Kennedy Center President Michael Kaiser. Ms. Horne, who was a recipient of the Kennedy Center's 1995 honors bestowed on performing artists who have made lifetime contributions to American culture, spoke of the choices she made in her career, techniques, training, and her contributions to the arts.

**SUSAN KAGAN**, piano, Michael Fine, clarinet, and Gerald Kagan, cello, performed a live program on August 29, 2004, before a very receptive audience in Wilkes-Barre, Pennsylvania, called "Beethoven and His Pupils," which was taped for later broadcast on public television and radio station WVIA. The program, one in the station's *Simply Grand Concerts* 2004-2005 series, was: Archduke Rudolph of Austria, Trio in E-flat for Clarinet, Cello, and Piano; Ferdinand Ries, Trio in B-flat, Op.28 for Clarinet, Cello, and Piano; Beethoven, Trio in E-flat for Clarinet, Cello, and Piano, Op.38 (arr. of Septet, Op.20). Prof. Kagan was interviewed on January 6 for National Public Radio's *Performance Today*. She discussed Beethoven's piano sonatas and Archduke Rudolph's studies with Beethoven.

**LAWRENCE KRAMER** had a fourth book published by University of California Press, in 2004: *Opera and Modern Culture: Wagner and Strauss*. Last year saw publication of his article "Analysis Worldly and Unworldly," *The Musical Quarterly*, Spring 2004; Vol. 87, No. 1, pages 119-139. He will be keynote speaker at the conference of the Society for Musicology in Ireland at University College Cork on May 6-8, 2005.

**SEYMOUR LIPKIN** has had a busy schedule thus far this season with his November 22, 2004 all-Beethoven concert at The Curtis Institute, his alma mater and where he is on the faculty. Mr. Lipkin has recently recorded all thirty-two Beethoven sonatas for Newport Classics in two formats: three-set traditional CDs, and on CD-ROM in high quality MP3 Files, along with the complete sheet music of the sonatas. See: <<http://www.newport-cd.com/>> and <<http://www.seymourlipkin.com/>>. On January 17, he played Mozart, Reger, and Kreutzer at the Jupiter Symphony Chamber Players in New York. He made his Philadelphia Chamber Music Society recital debut February 2, playing an all-Schubert program which included: Piano Sonata in D-flat Major (D567); Impromptu No. 1 in C Minor (D899); Impromptu No. 2 in A-flat Major (D946); Impromptu No. 4 in F Minor (D946); and, the Piano Sonata in C Minor (D958). On March 24, he is scheduled to play Beethoven variations at the American Beethoven Society-New York Chapter's anniversary season concert series at Hunter College Kaye Playhouse where information and tickets are available at 212-772-4448. The ABS program is: Thirty-Two Variations in C Minor for Piano, WoO 80; Six Variations on an Original Theme for Piano in F Major, Op.34; Fifteen Variations and a Fugue on an Original Theme in E-flat Major ("Eroica Variations"), Op.35; and another work to be announced. For fascinating impressions of Mr. Lipkin's recent visit to China as part of a cultural exchange program, see the May 2004 *The Juilliard Journal*, online at <[www.juilliard.edu/update/journal/j\\_articles264.html](http://www.juilliard.edu/update/journal/j_articles264.html)>.

**RUTH SLENCZYNSKA** reported that at the end of her current tour in May, she will retire officially from the concert stage but will continue her activities with master classes and competition juries, and seeing her students. Her last tour of Japan in summer of 2004 was a great success. As soon as she returned home to New York, she prepared to return to Japan where her second CD will be released.

**R. LARRY TODD** has an article "On Mendelssohn's Sacred Music, Real and Imaginary," in *The Cambridge Companion to Mendelssohn*, ed. Peter Mercer-Taylor, Cambridge: Cambridge University Press, 2004, pages 167-188. He is at work on his next project, a major scholarly biography of Fanny Mendelssohn Hensel.

**SUSAN YOUENS** has an article "Mendelssohn's Songs," in *The Cambridge Companion to Mendelssohn*, ed. Peter Mercer-Taylor, Cambridge: Cambridge University Press, 2004, pages 189-205.

## MEMBERSHIP NEWS

**JOHN L. HORNOR** held another of his at-home Liederabende on October 2, 2004 - a "Beethoven-Fest" - with his accompanist, Max Sung. The program included two sets of songs by Beethoven and a piano interlude of the Sonata in C Major, Op.53 ("Waldstein") played by Dr. Sung. [See below in Performances for an entry about Dr. Max W. Sung.] Also, note correction of an error in our last issue when we said that Mr. Hornor had a DMA from the New England Conservatory. The correct array of his degrees is: a BA from Williams College, followed by a MusB, MusM, and Artist Diploma from the NEC. The SSUSA is not permitted by law to award doctorates although we do think Jack deserves one.

**A. CRAWFORD HOWIE** has two articles in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge University Press, 2004): "Bruckner and the Motet," pages 54-63, and "Bruckner and Secular Vocal Music," pages 64-76.

**LEWIS LOCKWOOD** has a chapter "Schubert as Formal Architect: The Quartettsatz, D703," in *Historical Musicology: Sources, Methods, Interpretations. Festschrift in Honor of Robert L. Marshall*, eds. Stephen A. Crist and Roberta Montemorra Marvin, Eastman Studies in Music, (University of Rochester Press, 2004).

## PERFORMANCES

As noted above in Membership News/John Hornor, **Dr. Max W. Sung**, an excellent pianist, played Beethoven's Waldstein Sonata at the Hornor "Beethoven-Fest." Dr. Sung is presently a medical oncologist at Mount Sinai Medical Center in New York and the medical director of its Derald H. Ruttenberg Cancer Treatment Center. This was a significant career change for the Hong Kong-born pianist who won first prize in the first Southeast Asian Piano Competition. After the competition, Max Sung went off to study piano with Helmut Roloff at the Berlin State Conservatory of Music, chamber music with Michel Schwalbe, concertmaster of the Berlin Philharmonic, and with Leon Kirchner and Earl Kim in their Chamber Music Performance Class at Harvard University. At Harvard, Dr. Sung majored in chemistry, prior to his medical training at Albert Einstein College of Medicine. In his twenty-five-year association with John Hornor, Dr. Sung has explored in depth the Lieder repertoire of Schubert, Schumann, Brahms, Wolf, and Mussorgsky. It is interesting to note the importance of early musical training whether or not a professional career is the goal. Obviously, the piano is still a meaningful part of this physician's life.

**Todd Crow**, chair of the Vassar College Music Department, performed a recital at Vassar, October 10, 2004, which included Schubert's Piano Sonata in C major "Reliquie" (D840), with the unfinished third and fourth movements completed by Brian Newbould in May 2003. Prof. Crow had performed the premiere of the new version in October 2003 in Hull, England, and is planning to record the sonata with the Newbould completion in 2005. For more information, contact: [tocrow@vassar.edu](mailto:tocrow@vassar.edu).

On February 4, *Colleagues in Concert*, Bruno Eicher, violin; Nancy Wu, violin; Ronald Arron, viola; Gerald Kagan, cello; and, Susan Kagan, piano, presented an afternoon program of Mozart's Quartet in G Minor for Piano and Strings, K.478; Schubert's Adagio in E-flat for Violin, Cello, & Piano, called "Notturmo" (D897); and Raff's Grand Quintet in A Minor for Piano and Strings, op.107, at the Bruno Walter Auditorium of the New York Public Library's Performing Arts Division.

Bard College faculty adjunct, soprano, and singing teacher **Danielle Woerner** performed selected Schubert Lieder as part of an October 9, 2004 program of songs by various composers, "For Your Ears Only: Songs for the Hearth and Heart" at the Trail Mix Music Festival in Olivebridge, New York. In an innovative programming device, the audience was invited to choose the group of Schubert songs it wanted to hear. Her accompanist was pianist-organist-composer James Fitzwilliam, one of whose songs set to Emily Dickinson was on the program. See: [www.woodstockpianos.com/trailmix.htm](http://www.woodstockpianos.com/trailmix.htm) and [www.HVmusic.com/artists/danielle](http://www.HVmusic.com/artists/danielle).

## NEWS ITEMS

The **SSUSA Newsletter** is now on deposit with the Music Division of the US Library of Congress and the New York Public Library's Music Division at the Performing Arts collection (located at Lincoln Center).

The year 2004 was the tenth anniversary of the **International Franz Schubert Society of Denmark**. The SSUSA sends its greetings and warmest wishes for its continued success. See: <[www.schubertselskabet.dk](http://www.schubertselskabet.dk)> for news of the society and plans for their 2005 Schubertiade in Roskilde.

The Austrian novelist and playwright **Elfriede Jelinek** was awarded the 2004 Nobel Prize in Literature last October. Those who read her 1983 novel *Die Klavierspielerin* (published in 1988 as *The Piano Teacher*) will recall that Schubert's music is centrally featured in the story. The Vienna Conservatory-trained writer published a short essay in 1998, *Zu Franz Schubert*, in which she discusses Schubert and his music. For Jelinek, Schubert is essentially a mystery, therefore unknowable. Her essay, in German and English, was viewable online at: <<http://ourworld.compuserve.com/homepages/elfriede/schubere.htm>>.

For those who want a comprehensive bibliography of Music in Fiction/Music in Literature, go to *A Bibliography of Musical Fiction*, by **John R. Gibbs** of the University of Washington Music Library. Mr. Gibbs accepts recommendations and additions to his list, which includes titles from the late 19<sup>th</sup> century to the present. See his bibliography at: <[www.lib.washington.edu/music/mystery.html](http://www.lib.washington.edu/music/mystery.html)>.

The **Riverside Symphony** of New York has an innovative and pioneering initiative in the New York City schools called the Music Memory Program designed to develop a lasting appreciation for classical music for third- to sixth-grade students, using memory techniques. The program, introduced in 1999, has had striking results shown most notably in its annual event at Lincoln Center and its series of free children's concerts. The SSUSA is pleased to give its support to the Music Memory Program. For more information and details about this important and worthy program, and about the Riverside Symphony now in its twenty-fourth season, go to <[www.riversidesymphony.org/mmprogram.php](http://www.riversidesymphony.org/mmprogram.php)>.

**Eric Van Tassel** lectured at the City University of New York Graduate Center, October 21, 2004, on " 'Something utterly new': Reconstructing an Early Performance Style in Schubert's Songs." With a CD of nearly seventy recorded extracts of Schubert Lieder from the late 1920s to the present day, Van Tassel demonstrated that the controversy continues about declamatory performance style, starting with Schubert's first interpreter Johann Michael Vogl, versus the modern ascendancy of *Werktreue*. The extracts were convincing aural evidence that spirited discussions of notation, interpretation, Urtexts, and vocal ornamentation have not decided the issues. See: <[EricVT@Fowlmere.com](mailto:EricVT@Fowlmere.com)>. In a sidenote: English baritone **Thomas Guthrie** is currently doing research on ornamentation in early Lieder (up to and including Schubert) for a Ph.D. at the University of York (UK). At the singer's web site, you can find the text of his 2003 talk on the topic at: <[thomasguthrie.com](http://thomasguthrie.com)>.

Another chapter on Schubert is **Jeffrey Kallberg**, "Sex, Sexuality, and Schubert's Piano Music," in *Historical Musicology: Sources, Methods, Interpretations. Festschrift in Honor of Robert L. Marshall*, eds. Stephen A. Crist and Roberta Montemorra Marvin, Eastman Studies in Music, University of Rochester Press, 2004.

## PUBLICATIONS

**Boydell & Brewer** is pleased to announce the February 2005 paperback release of *Franz Schubert: Music and Belief* by Leo Black. This book is a fresh appraisal of Schubert's nature and beliefs, deriving from a close study of his works. *BBC Magazine* has called it "a remarkable new study" and *Gramophone Magazine* touts it as "an important and absorbing addition to the canon of Schubert literature." Boydell & Brewer is pleased to offer members of the Schubert Society a special 25% discount on this title, making the discount price \$22.50 plus \$4 shipping/handling. Members will receive a separate Newsletter notification insert with the discount code.

**Prof. John C. Tibbetts**, University of Kansas, expects late Spring 2005 publication of his new book, *Composers in the Movies: Studies in Musical Biography* (Yale University Press), which is a history of films that have popularized the lives and works of great composers, both classical and popular. In the introduction, Prof. Tibbetts acknowledges the Schubert film research contributions of SSUSA members Richard Morris and Janet Wasserman. Parenthetically, Mr. Morris is a long-time member and former newsletter editor of the Schubert Institute (UK), and he invited Ms. Wasserman to submit the filmography for online publication at the SIUK web site. The filmography was published in 2002 and updated in 2003, with contributions by Mr. Morris and several others whose names appear online in the filmography credits at: <<http://myweb.tiscali.co.uk/franzschubert/articles/film.html>>.

**Prof. Emer. Reinhold Brinkmann** of Harvard University has just had his lecture "Franz Schubert, Linden Trees, and German National Identity: A Song as Subject of History" published in a greatly expanded German version: *Franz Schubert, Lindenbäume und deutsch-nationale Identität: Interpretation eines Liedes*, Vienna: Picus Verlag, 2004.

## REVIEW

In late summer 2004, Hans Schneider Verlag (Tutzing) published the two-volume *Schubert-Enzyklopädie*, edited by Ernst Hilmar and Margret Jestremski. These volumes are an updated version of the 1997 one-volume *Schubert-Lexikon* (publisher Akademische Druck- u. Verlagsanstalt, Graz) by the same editorial team, undertaken in part to reflect publications that appeared just at the time of and since the 1997 Schubert birth bicentennial. The expansion to two volumes is partly the result of a very welcome increase in font size. Unlike its predecessor, the new volumes are generously leavened with a wide array of lithographs, photos, autographs, and so on, reducing the swath of unrelieved text and adding useful visual information to the work. There are an expanded table of contents, a new alphabetical index of all articles (with more 'see' references), and the first-time addition of a *Namenregister* and a *Werkregister*. These excellent, detailed finding aids increase the researcher's ability to use the volumes with a finer focus. Each entry's Literature section is no longer identified as "Lit." as in the 1997 *Schubert-Lexikon* but has a tiny image of the *Brille* as a section cursor.

The editors apparently decided not to include the Internet/World Wide Web as a research and publication resource therefore no web site URLs are cited. There is still understandable resistance in reference books to WWW citations because of a reference work's long shelf life and of the very real problems with broken (i.e., no longer in existence) and temporary hyperlinks, and with web sites that have undergone a name change. While scholars everywhere recognize the faults and foibles of the Internet, they are using online search engines as the latest tools in an evolving worldwide technology toward capturing valid and usable information. National, university, museum, and other libraries the world over have put OPACs (Open Public Access Catalogue) online to enhance and encourage research to the broadest possible availability. Given the new Google initiative to put thousands of scanned book texts online, the Internet will become a valuable adjunct to shelf-bound print references. Scholarly and university publishers of books and journals use their web sites to publicize (and sell) their publications thus enabling readers to keep pace with the flood of material. One such example is in the KLIMT Literature: the editors missed Scott Messing, "Klimt's Schubert and the Fin-de-Siècle Imagination," in James Leggio, ed., *Music and Modern Art*, (Routledge, 2002), pages 1-35 -- easily found on the Internet.

Not Internet related: under LEHMANN Lotte, missing from Literature was Beaumont Glass, *Lotte Lehmann: A Life in Opera & Song*, (Capra Press, 1988). Although a much older 1949 American magazine article was cited in the Lehmann Literature, this is an important and recent biography by someone who knew Lehmann's life and career as a colleague and close friend. Glass's book is a rich resource for Lehmann scholars, and he is especially knowledgeable about Schubert and *Winterreise* in Mme Lehmann's teaching and her personal philosophy about the song cycle.

There are twenty-nine new entries. Four existing entries were corrected for typos, revised, or re-titled from 1997 *Schubert-Lexikon* articles. Every publication goes to print production having missed inclusion of information

because of an editorial deadline. While the editors noted the death years for Hermann Prey (1998) and Hans Hotter (2003), the entry for Gérard Souzay reasonably lacks the 2004 death year. It is a sad reminder that a generation of Lieder singers is passing from the scene. It is heartening to note the first American, independent scholar David Montgomery, to achieve inclusion with an entry in the *Schubert-Enzyklopädie*. Dr. Montgomery's years of scholarly collaboration with the International Franz Schubert Institute (IFSI) and his many articles in IFSI's *Schubert durch die Brille* are duly listed. To update his entry: as of 2004, he is Director of Music Ministries of the Bethel Evangelical Lutheran Church in Virginia. The large American and Canadian contingent of academic and independent Schubert scholars are also noted in the Literature sections.

As regards the entry for pianist Friedrich Wührer whose life years are given as 1920-1975, his first-time inclusion unfortunately begins with an error in his birth year, which is 1900: 29 June 1900 - 27 December 1975. Wührer is included for his distinction of being the first to record all the Schubert piano sonatas. For those who see their electrical brain activity morph into ink on paper, the dating error is a palpable reminder of the complexity of the research and publishing enterprise. The *Schubert-Enzyklopädie* caught old errors and, inevitably, produced new ones. It is in the nature of the process. At 152 euros, however, this is rather pricey for a work that has not undergone more extensive revision. That said, we are always pleased to see new reference works about Schubert. One curious omission was the absence of an entry for co-editor Dr. Margret Jestremski. Dr. Jestremski is a noted Hugo Wolf scholar and she is currently leading the effort at the Technical University of Berlin in compiling a Wolf thematic/chronological catalogue, which may have been completed at the time of this newsletter's publication. Surely, Dr. Jestremski must know something of substance linking Schubert and Wolf, which could be shared with readers of these estimable reference works.

Janet I. Wasserman

## **CONFERENCE REPORT**

*The Unknown Schubert: New Perspectives, New Insights*  
Luther College, University of Regina, Canada  
December 4-5, 2004

Welcomed by unseasonably warm weather (which, alas, grew steadily more seasonable as the symposium progressed), scholars from around the world gathered at Luther College in Regina, Saskatchewan, on December 4 and 5, 2004, for "The Unknown Schubert: New Perspectives, New Insights." The symposium, hosted by Luther College and the Department of Music of the University of Regina, was organized (with an all-too-rare combination of energy and organizational aptitude) by Barbara Reul of Luther College, in conjunction with the Canadian premiere of Schubert's incomplete setting of Goethe's Singspiel, *Claudine von Villa Bella*, in an English translation by Dan Farelly. Professor Lorraine Byrne of Mater Dei College of Dublin City University, who edited the piano-vocal score for the translation, introduced the Singspiel with a richly informative pre-concert lecture.

Professor Byrne also gave the symposium's keynote address, "Goethe and Schubert: Musicological Misconceptions." Countering a long musicological tradition of dismissing Goethe, who notoriously ignored attempts to draw his attention to Schubert's settings of his texts, as at best limited in his conception of the Lied and at worst essentially unmusical, Byrne drew attention to Goethe's sustained and serious engagement with music of all types, noting in particular that Goethe's own discussions of the setting of his texts, while varied and not completely consistent, show that he recognized that composers could legitimately go beyond passive presentation of his texts. The habit of denying Goethe's receptiveness to Schubert (despite later accounts of his favorable response to hearing *Erlkönig*) can also be linked to a desire to confirm Schubert's place as the sole creator of the Romantic Lied by denying the relevance and value of composers more closely associated with Goethe, especially Reichardt and Zelter.

The symposium's other presentations were presented in four sessions, interspersed with musical interludes performed by Bruce Radmacher and Flannery Supeene (voice) and Heather Williams (piano), students at the

University of Regina. The first day of the symposium also closed with a Schubertiade featuring singers Lynn Channing and Peter Groom, pianists Janina Kuzmas and David McIntyre, and narrator Bruce Plouffe (all of the University of Regina), who presented Schubert's rarely heard melodrama, *Abschied von der Erde* (D829). The program included the F-Minor Fantasy for piano four hands (D940) and a selection of Lieder, including *Suleika I and II* (D720 and 717), *Nacht und Träume* (D827), *Seligkeit* (D433), *Fahrt zum Hades* (D526), *Gruppe aus dem Tartarus* (D583), *Lied eines Schiffers an die Dioskuren* (D360), and *An die Leier* (D737).

The first paper session, on chamber music, opened with Maja Cerar (Columbia University), who spoke on "Intertextuality and Non-Linear Structures in Schubert's Late Quartets." Arguing that, in conjunction with his deployment of classical expressive topoi, Schubert's use of even fleeting references to his own songs in those works introduces a new narrative layer, providing juxtapositions that can be heard as analogous to the "fantastic" mode of contemporary writers such as E.T.A. Hoffmann. Su Yin Mak (Hong Kong Academy of Performing Arts) then presented "'Et in Arcadia ego': The Elegiac Structure of Schubert's Quartettsatz in C Minor (D703)," which offered another approach to the challenge of relating Schubert's literary grounding to his instrumental compositional practice. Beginning with Schiller's definition of the elegiac and arguing for its relevance to Schubert on the basis of several examples, she focused on the interaction of the Quartettsatz's descending tetrachord figures (a conventional symbol of lament) with lyric themes understood to represent the unattainable ideal posited by the elegy; by such analyses, sensitive both to formal and expressive conventions in music and to the literary and philosophical issues around Schubert, we can begin to explore the implications of Schubert's musical and literary background for his compositions. Larry Hamberlin (Tufts University) concluded the session with "The Beethoven Allusions in *Auf dem Strom*: New Insights." After reviewing earlier scholarship that established allusions to works of Beethoven in this song, which was written for the concert Schubert held on the first anniversary of Beethoven's death in 1828, Hamberlin noted a previously unrecognized correspondence between the opening of the song's obbligato horn part and a passage from the finale of Beethoven's fifth symphony. The transformation of that allusion clarifies the nature of Schubert's tribute to Beethoven as a departed hero.

Schubert's response to Beethoven's heroic manner was also considered by Cameron Gardner (Cardiff University), whose paper, "Displacing the Heroic: The First Movement of Schubert's D-Major Piano Sonata (D850)," opened the second session, devoted to piano music. Gardner's analysis demonstrated how, although Schubert explicitly draws on the heroic topic for the sonata's opening, that topic is altered in a variety of ways that reveal the displacement and redirection of the heroic as an essential part of the movement's musical process. Ryan McClelland (University of Toronto) continued the session with "Hypermeter, Phrase Length, and Temporal Disjuncture in Schubert's Klavierstück No. 3 (D946)." Despite the affective and tonal contrasts between this piece's two sections, McClelland's analysis linked the two through a shared complexity in the relation between phrase lengths and hypermeter. In both cases, five-measure units are integral to the development and resolution of metrical tension, and such complexities problematize the prevailing image of Schubert's music as dominated by metrical regularity and symmetrical phrasing. With "Revisiting Schubert's Czech Connections," Kenneth DeLong (University of Calgary) closed the session with a reexamination of the relationship of Schubert's late lyric piano pieces to the music of Tomášek and Voříšek. Challenging the commonplace (originating in the work of Willi Kahl in the 1920s) that the two Czech composers were Schubert's models, DeLong argued that the link is stylistically implausible and without convincing documentary support (since both the titles of both Voříšek's and Schubert's "Impromptus" were added by publishers rather than the composers) and that Schubert's desire to provide publishers with the shorter piano works they favored was a far more immediate motivation for his turn to such pieces.

The final session of the first day, the first of two on vocal music, began with Mary Wichusen (Wayne State University), who read on "Franz Schubert and the Viennese Popular Comedy." After establishing the pervasive presence of popular comedy in Schubert's Vienna and outlining its musical features, she noted that not only Schubert's stage works but also his songs and instrumental music betray the influence of the popular style associated with these works and concluded that greater awareness of that style would provide insight into Schubert's ability to integrate high and low elements without compromising the integrity of either. Marjorie Hirsch (Williams College) then considered "Mayrhofer, Schubert, and the Myth of 'Vocal Memnon'," beginning with an

exploration of the mythological and historical context of the Memnon legend and an examination of its poetic evocation (and personalization) by Mayrhofer. She advanced the possibility that Schubert's setting was conceived in part as a kind of "audition piece" with which to introduce himself to the singer Johann Michael Vogl, noting the unusual integration of Gluckian operatic gestures with those associated with the Lied, and integration that may have been calculated to please the classically oriented Vogl, famous for his performances of Gluck. The day's final paper, presented by Richard Giarusso (Harvard University), was "Willful Disorder and Formal Rupture in Late Schubert," began by exploring the implications of Schubert's reordering of the concluding songs of *Winterreise* as a clear example of the interruption of dramatic and musical continuity. Having established this model, he noted similar disruptive gestures in less familiar passages in late Schubert, including the Agnus dei of the Mass in E-Flat (D950) and the "Hymnus an den heiligen Geist" (D948).

The final session of the symposium, on Sunday morning, was also devoted to vocal music. In "Musical Representation of Concepts in Schubert's Settings of the Jena Romantics," Lisa Feurzeig (Grand Valley State University) raised issues in the interpretation of Schubert's settings of texts by Friedrich Schlegel and Novalis, through an approach inspired by the hermeneutics of another Jena Romantic, Friedrich Schleiermacher. She argued that Schleiermacher's "psychological" hermeneutics, in particular, could provide insight into the process by which Schubert created settings in which structural features of the music represent essential concepts (as opposed to dramatic processes or striking details) of the poetry. Moving beyond the songs to far less familiar vocal works, Brian Locke (Dalhousie University) presented "'Immer schrecklicher wird das Gewirre': Genre and the Problem of Musical Narrative in Schubert's *Fierrabras*." Viewing Schubert's late opera project against the context of the extremely mixed heritage of German Romantic opera and its problematic assimilation of elements of Singspiel, rescue opera, and *Zauberoper*, he focused on the problem of dramatic continuity that critics have long noted in Schubert's operatic efforts. The conventional argument over whether the composer or the librettist was to "blame" for the paucity of viably dramatic scenes, he suggested, needs to be reconsidered in light of generic conventions that raised nearly insuperable obstacles for all involved. The symposium's final paper, "Small Is Beautiful: Schubert's Smaller Sacred Works," by Alan Crawford Howie (University of Manchester) examined another relatively unfamiliar area of Schubert's activity, small-scale liturgical settings. Howie argued that these works provide an excellent opportunity to explore Schubert's compositional development within a single generic context. Furthermore, coincidences of compositional date, key, and musical features between several of these pieces and specific Mass settings allow us to suggest specific liturgical festivals and dates at which they may have been performed along with Schubert's Masses, at times ranging from near the beginning to the very end of the composer's career.

Participants left the conference not only with a heightened appreciation of the impact of a winter's journey "gegen Wind und Wetter," but also with a heightened sense of how much of the "unknown Schubert" remains to be discovered, not only in little-known works but also in works whose familiarity can conceal how much remains to be understood about them. Furthermore, the extent to which a variety of otherwise highly diverse papers hinged repeatedly on considering Schubert's musical heritage and accomplishment in light of his broader culture (especially including the German philosophical and literary tradition, but by no means limited to them) revealed the promise that continued exploration of these interdisciplinary intersections hold for heightening our understanding of that accomplishment.

David Gramit

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