

SSUSA NEWSLETTER

SCHUBERT SOCIETY OF THE USA

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Dear Members and Friends,

We have all heard of a "good news/bad news" scenario, with the good news wisely presented first. Well, I have excellent news to announce which will appear in the first pages of this newsletter -- the launch of our new scholarly journal, *ARPEGGIONE*. For our members, *ARPEGGIONE* is a benefit they will receive as part of their membership. The journal will be offered for sale to non-members and institutions. There will be work in the year(s) ahead for *ARPEGGIONE*'s Editorial Board and its Editorial Panel; however, we look forward to making a major scholarly contribution to what I call the Schubertwelt.

Now that the SSUSA has members and readers in North America and Europe, it is important to note that the Schubert Society of the USA, Inc. copyrights the contents of the newsletter. We are happy to consider requests to reprint newsletter material and ask that written permission be secured by writing to me. By the same token, we will secure reprint permission when we find material from other sources that we wish to share with readers.

The day after I mailed our last issue in February, I saw news online that Eric Van Tassel had died the previous November. His sudden and unexpected death came just a month after we had met in New York when I attended Eric's October, 2004 lecture on reconstructing an early performance style in Schubert's songs about which I wrote in our last newsletter. Eric was a fine scholar and deeply devoted to Schubert's Lieder to which he contributed much of his research efforts. He will be greatly missed.

Recently I received word that the International Franz Schubert Institute (Vienna), popularly known as IFSI, has gone out of existence. I have no further information about a successor organization or where one may buy back issues of its journal *Schubert durch die Brille* and other IFSI publications. I will try to find more recent information with which to update our members and readers.

To all who read this newsletter; please feel free to submit Schubert-related items of note and interest, whether personal, professional, organizational, or institutional. So much happens of which I am unaware that I am happy to rely on readers and members for information and news to share.

Please note that our web URL has changed as shown below. Thanks to our friend and colleague and now our official Webmaster, Charles Moss, we will use our registered domain name. Our old identifier under Carolina Classical will remain active so that no links are lost and Web surfers will find us at either URL.

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ARPEGGIONE; JOURNAL OF THE SCHUBERT SOCIETY OF THE USA©

The Schubert Society of the USA is pleased to announce the official launch of its new scholarly journal. The aim of *ARPEGGIONE* is to broaden the vistas of Schubert research and to promote greater multidisciplinary approaches to the study of the life and work of Franz Schubert. Such study will include all aspects of Schubert scholarship and performance from the fields of general history, music history, musicology, music theory, performance studies and history, reception history, and the arts and humanities. While the focus is on scholarship, we wish to make *ARPEGGIONE* accessible to the non-specialist contributor and reader. All contributions to these pages will adhere to the best scholarly and literary standards and practices.

It is the policy of *ARPEGGIONE*, as of the Schubert Society of the USA, to embrace all traditions and disciplines relating to Schubert, his music, and his life. *ARPEGGIONE* and the Schubert Society of the USA do not promote any particular ideological viewpoint or methodology. The content of individual contributions does not necessarily reflect the opinions of the editors. *ARPEGGIONE* is intended to be a forum for scholars who may be academic scholars, independent scholars, postgraduate students, and other contributors whose purpose is to pursue Schubert research: "Good scholarship is good scholarship, wherever it comes from."

The only criteria for acceptance of papers will be the originality of ideas, persuasiveness of arguments, and clarity of presentation. The main principle of the editorial policy will be open-mindedness and tolerance for the heterogeneity of ideas.

ARPEGGIONE's Editorial Board includes:

Christopher H. Gibbs, Bard College
David Gramit, University of Alberta
L. Michael Griffel, The Juilliard School
R. Larry Todd, Duke University
Janet I. Wasserman, Schubert Society of the USA, *ex officio*
Susan L. Youens, University of Notre Dame

We know of no other composer who wrote for the arpeggione, therefore the name of our journal is uniquely connected to Franz Schubert. It was Dr. Bempéchat, our Associate Editor, who suggested the journal's title and we are indebted to him for his evocative recommendation. *The New Grove Dictionary of Music and Musicians* (ed. Stanley Sadie, London/New York, 1980/1995, Vol. 1) provides the following description of this instrument: "It was invented and made by J[ohann] G[eorg] Stauffer of Vienna in 1824 and was, in essentials, a bass viol with a guitar tuning....". The *New Grove* has a front-view photo of an arpeggione, which does not convey the depth (back to front) of the box or the impressively large size of the pegs for this six-stringed instrument. The arpeggione has no endpin so it was held between the knees like a viola da gamba. An original Stauffer arpeggione is in the Musical Instruments collection of The Metropolitan Museum of Art in New York.

ARPEGGIONE opens its pages to scholarly articles, reviews, essays, forums, and working notes. While the journal's preferred language is English, other languages will be considered. Contributors in a non-English language are encouraged to submit a translation of their article. To signal the launch of *ARPEGGIONE*, we are issuing a Call for Article Submissions. However, we request that initially a **500-word abstract be submitted by September 30, 2005** to <ArpeggioneD821@schubertsocietyusa.org>. As the editors determine from the abstracts received and reviewed, contributors will be requested to submit copies of complete manuscripts of 10,000 words maximum including bibliography and notes in a format as delineated in the *ARPEGGIONE: Guidelines for Contributors and Submission Categories*. The Guidelines will be provided to the author at the time of this request.

ARPEGGIONE's Editorial Panel includes:

Peter Laki, Editor of *ARPEGGIONE*, was born in Budapest, Hungary, where he studied piano, composition, voice, and musicology at the Franz Liszt Conservatory for which he wrote his entrance essay on Schubert Lieder. After a year of study at the Sorbonne in Paris, he came to the US to enroll in the doctoral program in musicology at the University of Pennsylvania and received his Ph.D. in 1989 for his dissertation *The Madrigals of Giambattista Marino and Their Settings for Solo Voice, 1602-1635*. Since 1990, he has served as musicologist and Program Annotator for The Cleveland Orchestra. He said that the model for his doctoral dissertation was provided by studies of Schubert Lieder that he had "devoured" since he was eighteen. His decision to go into musicology was greatly influenced by his uncle, a musician living in Switzerland, who had sent Peter a copy of Dietrich Fischer-Dieskau's *Auf den Spuren der Schubert-Lieder* for his eighteenth birthday. He was amazed, said Dr. Laki, by what could be discovered about the background of these songs, "many of which I was already familiar with." Dr Laki is a trained singer (a tenor) and, as befits his love of Schubert's Lieder, he has sung at many latter-day Schubertiads. Dr. Laki has taught courses on Schubert at Brown and Case Western Reserve universities and musicology at Kent State and John Carroll universities. He has also lectured and written extensively about the composers in the Western canon from the seventeenth to the twentieth century. Currently, he is Visiting Associate Professor of Musicology at Oberlin Conservatory. Dr. Laki chaired the panel "Orchestral Issues" at the 2004 American Musicological Society / Society for Music Theory convention in Seattle. He is the editor of *Bartok and His World* (Princeton University Press, 1995) and has published numerous articles on various musicological topics including "The Orchestral Repertory," in *The Cambridge Companion to the Orchestra*, ed. Colin Lawson, (Cambridge University Press, 2003) and "Violin Works and the Viola Concerto," in *The Cambridge Companion to Bartók*, ed. Amanda Bayley, (Cambridge University Press, 2001).

Pianist and musicologist **Paul-André Bempéchat**, Associate Editor of *ARPEGGIONE*, is also on the SSUSA Advisory Board. He is a graduate of the Manhattan and Juilliard Schools of Music, where he studied with Artur Balsam and Nadia Reisenberg. He pursued doctoral studies in Comparative Literature and Musicology at the Sorbonne and at Boston University, from which he earned the Diplôme d'études approfondies and D.M.A. degrees, respectively. He notably combines careers as a pianist, teacher, and scholar. With many European tours as well as lecture-recitals and master classes, he has been especially recognized for his performances and teaching of Schubert, his career having gained critical acclaim for his recitals of Schubert's and Beethoven's last three Sonatas. Dr. Bempéchat's lectures on the theme "Is Schubert Not the Most Flowering Province in the Empire of Beethoven?," followed by these programs, were broadcast live across Europe by Radio Suisse-Romande. Currently, he is Visiting Professor and Artist-in-Residence at The Pennsylvania State University. As a scholar, he has published numerous articles and books, including editor of *Liber Amicorum Isabelle Cazeaux*, (Pendragon Press, 2005). His forthcoming *Jean Cras: A Polymath of Music and Letters*, (Ashgate Publishing, 2006), is to become the landmark biography of the eclectic Breton composer. Dr. Bempéchat has contributed to *The Revised New Grove Dictionary of Music and Musicians* and to *Die Musik in Geschichte und Gegenwart*. He is the recipient of numerous fellowships, scholarships, and awards, and serves on the Scholarly Papers Committee of the National Opera Association. As an Artist-Scholar of the Institut Culturel de Bretagne, Dr. Bempéchat has been based at Harvard University as Associate of the Department of Celtic Languages and Literatures and an Affiliate at the Center for European Studies since 2002. Among his very recent accomplishments, he is the Founder and Co-Executive Director of The John Joseph Daverio Memorial Endowment for the Arts. In July 2004, he was appointed President of the Lyrica Society for Word-Music Relations.

Executive Director **Janet I. Wasserman**, Managing Editor.

ADVISORY BOARD NEWS

SUSAN KAGAN's annual Prague June recital programs included chamber music by Suk, Beethoven, Louise Farrenc, and Mozart's Piano Concerto in G (K.453) with the Suk Chamber Orchestra. In Rotterdam on July 1, she recorded the first two piano sonatas, Opus 1, by Ferdinand Ries (1784-1838) - a premiere event as the first recording of the Ries sonatas - at the invitation of Jos van der Zandan, producer for Raptus Records as well as for Dutch National Radio who is also a Beethoven scholar. Ries was quite possibly one of Beethoven's most accomplished pupils and he was deeply devoted to Beethoven to whom he dedicated the two sonatas in 1806. On May 7, a small group had the pleasure of attending a private performance in New York of the two quite marvelous sonatas played by Prof. Kagan who provided fascinating background about Ries's life and work. The Winter 2004 issue of *The Beethoven Journal* has its lead article by Mr. van der Zandan: "Ferdinand Ries in Vienna: New Perspectives on the *Notizen*."

We are pleased to announce **DEBORAH STEIN** as a new member of the SSUSA Advisory Board. Prof. Stein teaches music theory at The New England Conservatory, has published articles in music theory and musicology journals, and is author of *Hugo Wolf's Lieder and Extensions of Tonality*. She has presented lectures to the Society for Music Theory, the New England Conference of Music Theory, and Music Theory Society of New York State as well as elsewhere (Brandeis University, University of Victoria, University of Connecticut, Storrs, Hartt School of Music). In 2004, she published a chapter in *A Rebecca Clarke Reader*, and edited and contributed to a book, *Engaging Music: Essays in Music Analysis*. She won a University Fellowship at Yale University and a Mellon Grant at the Eastman School of Music. Her book *Poetry Into Song: Performance and Analysis of Lieder*, co-authored with pianist Robert Spillman, with a foreword by Elly Ameling and Max Dean Larsen, was named an Outstanding Academic Book of 1996 by Choice. She holds a B.M. and M.M. from the University of Michigan, and the Ph.D. from Yale University. She was formerly on the faculty of Eastman School of Music, 1982-1989, and Visiting Associate Professor, Harvard University, 1994-95.

SUSAN YOUENS lectured at the International Orpheus Academy for Music Theory in March and April, which was devoted this year to Music and Theory: The Era of Beethoven and Schubert. Guest lecturers are invited to meet scholars, (pre-) professional music theorists, musicologists, and musicians from all countries. The aim is to work with a selected group of participants at a high level, in such a way that it will be an enriching experience for everyone involved.

MEMBERSHIP NEWS

STYRA AVINS was interviewed at length by NPR's Performance Today for the May 6th and following broadcasts, celebrating Brahms's birthday. Prof. Avins, a cellist and Brahms specialist, spoke about the composer's inspiration for his first Serenade, about Brahms himself, his music, and his friendship with Clara Schumann. We learn from her two articles for the Autumn 2003 and Spring 2004 newsletter of The Violoncello Society of London that Brahms studied the cello as a boy. Both articles may be read online at the Society's web site at <<http://www.violoncellosocietylondon.org/newsletter.htm>>. Her notable selections of Brahms's correspondence, which she translated with Josef Eisinger and which she exhaustively annotated, *Johannes Brahms. Life and Letters*, was published by Oxford University Press in 1998. She contributed "Performing Brahms's Music: Clues From His Letters" to *Performing Brahms. Early Evidence of Performance Style*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge University Press, 2003). During July and August, she lectured at The Chamber Music Conference and Composers' Forum of the East at Bennington College in Vermont.

ISABELLE CAZEAUX was honored this past spring by the publication of *Liber amicorum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor*, ed. Paul-André Bempéchat (Pendragon Press, 2005), a Festschrift dedicated to the "Grand Dame of Franco-American musicology." A member of the SSUSA, Prof. Cazeaux was honored by her students, colleagues, and admirers with twenty-seven articles and one original composition. Among the contributors are members of the SSUSA including Paul-André Bempéchat (Advisory

Board), Christopher H. Gibbs (Advisory Board), and Mark De Voto. The Festschrift essays encompass all eras and branches of musicology; Chris Gibbs's Schubertwelt contribution is "From *Haus* to *Konzerthaus*: Orchestrations of Schubert's *Erlkönig* and other *Lieder*."

JOHN HORNOR treated friends and neighbors on April 3 to an afternoon Schubertiad in the time-honored tradition of *Hausmusik*. Jack created a particularly appropriate seasonal program of Goethe Lieder and songs about springtime, and the afternoon concluded with the Heine and Seidl selections from *Schwanengesang*. The Hornor apartment was filled beyond capacity with Schubertians, including friends and family members of pianist and accompanist Hiroko Kanagawa. Ms. Kanagawa studied at the Frankfurter Musik Hochschule with Charles Spencer and passed the *Konzertexamen der Liedbegleitung* (Song Accompaniment). She was admitted to the master class in Song Accompaniment under Irwin Gage at the Zürich Conservatoire.

Prof. **THEODOR LICHTMANN** accompanied his University of Denver Music Department colleague tenor Larry Glenn last February 1 in a faculty recital of *Winterreise* at the university's Newman Center. Mr. Lichtmann, who is director of the piano division, received his MM degree from the University of Texas. He also studied piano at the University of Munich and the Vienna Academy of Music and studied privately with Leonard Shure. Mr. Lichtmann has taught in Zurich, the Brooklyn Conservatory, the University of Texas at Austin, and Wittenberg University. He is highly sought as a soloist and chamber musician.

JEROME F. WEBER, a Catholic priest who is a noted scholar of Gregorian chant, is a long-time music reviewer for such journals as *Fanfare*, *Goldberg*, and *Plainsong and Medieval Music*, and has appeared several times on NPR's nationally syndicated "Millennium of Music." He is a leading expert on discography as witnessed by the Discography Series of which he is editor and publisher, now having reached twenty-one titles with the Schubert Great C Major Symphony discography [see Publications below].

- Jerome F. Weber, 'Discography,' in *The New Grove Dictionary of Music and Musicians*, 2nd edition, eds. Stanley Sadie and John Tyrrell (London: 2001).
- J. F. Weber, "Formulating Guidelines for Discographies," in *ARSC* [Association for Recorded Sound Collections] *Journal*, vol. 28, no. 2, Fall 1997, pp. 198-208.

NEWS ITEMS

The final season presentation of "On Wings of Song," the New York City recital series supported by **The Marilyn Horne Foundation** was reviewed in The New York Times (May 20, 2005). Jeremy Eichler's high praise for soprano Erin Wall and pianist Craig Rutenberg bespeaks the success of SSUSA Advisory Board member Marilyn Horne's commitment to supporting emerging singers and promoting performance of the art song. The MHF also supports National Artist Residency Programs, partnered across the US with local arts presenters. See <www.marilynhornefdn.org/>. The Philadelphia Inquirer (May 19, 2005) reported that Ms. Horne gave a "master class" to Philadelphia teenagers in which she advised a 17-year-old student: "Just sing beautifully. Don't worry about singing loud, loud, loud."

In the last issue of the SSUSA Newsletter, we published Prof. **David Gramit's** conference report on the University of Regina Schubert Symposium. The report was reprinted in the April issue of *The Schubertian*, published by our sister society The Schubert Institute United Kingdom (SIUK). Both organizations look forward to sharing reports of this nature as well as items of mutual interest to our members and readers.

On two Sundays in March and April, **The American Schubert Institute** presented a concert of Schubert string quartets and trios at the Peabody Essex Museum. In May, with the support of TASI, The Master Singers of Worcester presented Schubert's Mass in Bb Major (D324) along with other Schubert works including his setting of Psalm 92 (D953).

From time to time, we will report on ongoing scholarly research on Schubert and about recent doctoral dissertations in music focusing on the composer and/or his work. A doctoral dissertation is now in progress by **T. Elizabeth Cason** at Duke University: "Composing Invisibly: The Posthumous Career of Franz Schubert (1828-1888)." Ms. Cason was kind enough to share with us her recent lecture "Monumentalizing Schubert: Vienna's (Re-)Construction of its Musical Legacy." This presentation was part of her 2002/2003 Junior Fellowship at Vienna's Internationales Forschungszentrum Kulturwissenschaften and is a fascinating look at Vienna's cultural response in the decades after the 1860s to its formerly ignored native son. A condensed German version of her English-language lecture was published online by Austrian Radio and Television (ORF) which also announced the forthcoming public presentation; see <<http://science.orf.at/science/news/76106>>. An English-language abstract of the May 19, 2003 lecture follows:

When Vienna embarked on the great construction project of the Ringstraße and its environs, a conscious decision was made to foreground the cultural achievements of its citizenry. As a life-long citizen of Vienna, Schubert was embraced as a native, "canonic" composer in a way that Beethoven, born in Bonn, never could be. A transformation of Schubert's image began in the 1860s and included both physical monuments and scholarly ones (the Gesamtausgabe edited by Brahms, among others). Perhaps most significant in this transformation, however, was the transfer of Schubert's body in 1888 from its initial resting place to the Ehrengrab in Vienna's Zentralfriedhof. There was a consensus that Grillparzer's original epitaph, "a fair possession but far fairer hopes" no longer applied to Schubert. Consequently, those who came of age in fin-de-siècle Vienna were presented with a culturally-constructed, monumental image of Schubert. Lying side by side with Beethoven, he served as one of the twin pillars of Vienna's modern musical legacy.

"Reincarnation the Swedish way" is what **Alicia Larsson**, a reader of the SSUSA Newsletter in Stockholm, calls a report of two Swedish researchers who she says "studies the pictures of classical composers and pop musicians, then compares the pictures to find similarities and ... voilà!" The said researchers have reincarnated Schubert in the famous Irish pop musician Van Morrison (b. 1945). Ms. Larsson referred us to a controversial Swedish television program "Insider" which she was watching one evening last March when she heard the startling news. She did us the favor of translating the following from the program's web site:

During three years, a [resident of Gävle] has been getting paid from the Swedish National Labor Market for his research on reincarnation. His research consists in finding the reincarnations of classical composers in modern artists. The Swedish National Labor Market defends its decision to finance this unusual type of research.

Ms. Larsson sent us the images from her TV showing the faces of a young Schubert and of the much older Morrison as the Irishman looks today; there appeared to be a thirty-year age difference between the two. The Newsletter editor did an image search of Van Morrison for 1977, when he was close in age (31) to Schubert before he died. The resemblance? Morrison's sidewhiskers and a wavy pompadour, with perhaps the tiniest hint of a chin cleft. Today Morrison is bald, paunchy, and middle-aged -- and still working as a pop musician. Reincarnation fades fast.

In the June issue of *Opera News*, several articles appeared about the recital scene: Brian Moll's "The Collaborator," on piano accompanist Warren Jones, and Steven Blier's "The Revisionist," a new take on creating song recital programs. This issue also had a highly laudatory review of the very recent *Die schöne Müllerin* EMI CD by Ian Bostridge and Mitsuko Uchida. In fact, this is Bostridge's second recording of the cycle -- the first was in 1991 for the Hyperion Schubert Edition -- and all the reviews to date have been exceptional in their praise for both artists. In its historical recordings section, the *Opera News* reviewer looks at the new Dutton Laboratories release of Elena Gerhardt (1883-1961), "Inspired Schubertian," which contains eight selections from *Winterreise* in addition to other Schubert Lieder.

Schubert made an impressive late winter and early spring entry in New York City's music programming according to two of **The New York Times's** music critics. In late February, the Met Chamber Ensemble, plus a few reinforcements, performed John Harbison's four-movement 1988 quartet titled "November 19, 1828," the date of Schubert's death. "Mr. Harbison imagines Schubert being welcomed to the world beyond by a trumpet fanfare, and then wandering into a hall of mirrors where he hears impromptus and waltzes played upside down," wrote Anthony Tommasini. In his March 26 review of Alfred Brendel, Bernard Holland referred to the program's three Schubert Moments Musicaux as "some of the biggest little pieces ever written." In April, Bernard Holland wrote: "How Schubert Showed Simply That Beauty Can Speak for Itself" in which he said: "Writing about music is the work of intermediaries. Words are asked to stand in for sounds: an unlikely task at best, and in the case of Schubert, near impossible. How are we to talk about the B-Flat Trio, part of the Chamber Music Society of Lincoln Center's all-Schubert program at Alice Tully hall on Friday night? Schubert's Andante movement comes from another place. Such sweet, noble melancholy cannot be described; it is simply there. Paranormal tales of near-death experiences and reports from the afterlife seem both justified and vulgar next to the music this man wrote during the last years of his short life." In his May review of Evgeny Kissin and James Levine, "Schubert's Intimacy Endures Four Hands and 6,000 Ears," Bernard Holland wrote high praise for the two pianists who brought an evening of music designed for far smaller spaces than Carnegie Hall. Of Schubert, he wrote: "He leaves us to fit great music into places it does not belong simply to keep it alive."

A new CD label, **Bandoneon Recordings**, was launched by Joe Moore from his home in Spain and will be reviewed in *Classic Record Collector* and *American Record Guide*. On his web site <<http://www.bandoneonrecordings.com>> can be found his first issue, a two-CD set profiling American pianist Webster Aitken (1908-1981), a pupil of Emil von Sauer and Artur Schnabel. The set includes Aitken's long-unavailable 1950 studio accounts of Schubert's Piano Sonatas D959 and D960. The CDs are available for purchase directly from the label's secure site at Bandoneon Recordings or directly from Mr. Moore, Passatge de la Fragata 10, 1o 1a, Mataro, 08301 Barcelona, Spain.

For those who know only the world-renowned Austrian Schubertiad held annually May through September in Schwarzenberg and environs, our sister society, **Franz Schubert Selskabet Danmark** (International Franz Schubert Society of Denmark) has its own annual Schubertiad in Roskilde. In 2005, the event spans August 14 to September 1, and like its Austrian counterpart includes composers other than Schubert. For more detailed information about the Schubertiad Roskilde 2005, go to <www.schubertselskabet.dk>. We expect the same applies for information about the 2006 festival.

In April, there was a lively exchange online at the **Lieder List** about Schubert's so-called Kosegarten cycle. Amazingly, there were two London performances of the cycle in April: one at the Banqueting House and the other at the Austrian Cultural Forum. The debate continues. For those who want to delve further into online controversy (pronounced the Brit way), go to <LIEDER-L@LISTSERV.UH.EDU>.

These days **James C. S. Liu**, M.D., of Boston, uses what spare time he has from his medical practice to study and rehearse *Die schöne Müllerin*. Having started to sing in elementary school, he continued to sing in choruses where he honed his technique and learned the classical repertory. Through college and medical school, Dr. Liu continued to study music. It was five years ago that he began voice lessons and then faced the daunting challenge of learning and performing *DsM*. However, he accepted the conditions of learning this song cycle and he began to delve deeply into every aspect of the work: diction, interpretation, vocal technique, acting, developing stamina, reacting to his audience, and so on. It was when he searched for English translations to assist in a better understanding of the German text that he was surprised to find that no standard translation existed; that Schubert himself made changes to Wilhelm Müller's text. However, in music, that isn't very surprising at all. Dr. Liu researched primary and secondary sources and compared editions for differences, of which he found plenty. His interest in mastering the song cycle evolved into an interest in the Schubert-Müller differences and in the published variants themselves. Having collected the variants, he decided to use his wide-ranging knowledge of computers and computer language to create a web site for what he called his "*DsM* Project." Just as he finished his online *DsM* web page, he found a

copy of the original Sauer & Leidesdorf 1824 *DsM* first edition. Enter confusion with errors and corrections, as in editorial freedom with dynamic and expressive marks, and so on. Now Dr. Liu is awaiting answers from the *Neue Schubert Ausgabe* and the editors at Baerenreiter. He is searching for an informed person who knows about music printing conventions in Schubert's era. His "*DsM* Project" is very much "in progress;" you can view his web site at: <http://members.macconnect.com/users/j/jimbob/classical/Schubert_D795.html>.

The **Long Beach Opera's** director, Andreas Mitisek, conceived an original production called "Winterreise - The Sorrows of Young Werther" in which Goethe's novel is set to the Schubert/Müller song cycle. The four performances, from May 21 to May 26, were described thus: "Both stories tell of unrequited love leading to emotional turmoil and a search for life's meaning. These tales not only mirror actual events in Goethe's life, but also reflect Schubert's disillusionment as he neared death at the age of 31. Schubert's rich music and Mueller's romantic poetry propel the heart and soul of Goethe's young Werther along a journey of internal struggle to eventual acceptance and peace." The cast was Werther (Erik Nelson Werner, baritone) and Lotte (Jennifer Hart Jackson), Michelle Schumann, piano, and directed by Mr. Mitisek who noted the energy he found from the three young men at the time each of them produced their part: Schubert was 31; Müller was 28; Goethe was 25.

As reported in The New York Times (May 22, 2005), the Swiss label **Tudor** has issued a number of CDs of Schubert's early and late works including the first four symphonies and the Unfinished in a 2-CD set. As critic James Oestreich notes, in this set the Unfinished is labeled the Seventh (as it is denoted in the Deutsch Thematic Catalogue, D759), and further, this recorded version by Jonathan Nott and the Bamberg Symphony includes the surviving fragment of a third movement Allegro. The numbering by Tudor reflects present-day musicological thinking on the reordering of Schubert's symphonic chronology. These efforts have not yet arrived at any final conclusion so if one wishes to call Schubert's Great C Major Symphony the 9th, be aware that it may also be labeled the 7th or the 8th. On a third disc titled "Schubert Epilog," are Schubert-based works by four contemporary German and Austrian composers, including Luciano Berio's "Rendering per Orchestra," which is Berio's restoration of the fragments of a symphony in D, sometimes labeled No. 10 although Deutsch's D997 bears no such number.

PUBLICATIONS

In culling the *AMS Newsletter*, we note some recent papers read at various AMS chapters:

- **Jürgen Thym** (Eastman School of Music), "Schubert's Free Verse Settings."
- **John Duffy** (Gettysburg College), "Imagined Songs: Schubert's *Winterreise*."
- **Lisa Feurzeig** (Grand Valley State University), "Reaching the World Beyond: Musical Symbols as Poetic Interpretation in Three Schubert Songs."
- **Brian Black** (University of Lethbridge), "The Development of Motivic Harmonic Cells in the Sonata-form Movements of Schubert's Early String Quartets."
- **Amy Holbrook** (Arizona State University), "Off-Tonic Returns in Schubert's Small Forms."
- **Elizabeth T. Cason** (Duke University), "Franz Schubert in the Viennese Feuilleton, 1858-1888."

A provocative question emerges in **Michael Kimmelman's** review of the just-released RCA Red Seal, nine-CD set of older issued and some never-released performances by pianist William Kapell (1922-1953); "The Undefeated," *The New York Review of Books*, March 24, 2005: what if Kapell's life had been longer? More than a half-century after his greatly mourned death in an airplane crash, Kapell is an artistic icon to generations of pianists. Kimmelman notes that Kapell turned his attention to the Schubert A Major Sonata (D959) and that he performed Schubert's dances while relaxing at his California home. Kimmelman reported that "by various accounts, Kapell was never more engaged than when he played the Schubert sonata." Kapell is quoted from a letter: "Any true artist at bottom must be an escapist. Because look to where he or she escapes! Schubert Impromptus...." Alas, Kimmelman also reports that there is no evidence of an existing recording of Kapell playing the A Major Sonata. Kapell died at thirty-one, about nine months younger than Schubert at his death. That same sad "what if" echoes.

Although late in coming to our attention, we cite *Schubert's Great C Major Symphony, D. 944, a Discography*, Discography Series no. 21, (Utica, NY: 2000) which was compiled by Jerome F. Weber to mark the 200th anniversary of the birth of the composer. The 172 entries conclude with a recording made in March 1998, following seven recordings made during the anniversary year. The series of recordings is divided into six groups, defined broadly as the 78 rpm era; the mono-LP era; the beginning of the stereo era; the beginning of the era of integral collections of the symphonies; the beginning of the digital era; and, the era of period instruments and study of the manuscript. The evolving performance practice of each era is summarized in a short essay, and an introduction provides a guide to understanding the contents. José A. Bowen also contributed a Foreword in which he analyzes the performance practice, especially in reference to the observance of repeats, which are identified in virtually every entry of the main listing. An appendix lists the recordings by the timing of the second movement, and two indexes are provided of conductors and orchestras. The most extensive review of the book appeared in *Fanfare* for November/December 2000. Every detail of the recording and release of each performance is exhaustively documented. Since the publication, two collectors have shared many more details with the compiler, and new releases of old and new performances have appeared. A list of addenda and corrigenda is now supplied with each copy. Readers who have already acquired the discography are invited to request a copy of this list from the publisher at no cost. The 218-page book is available in soft cover for \$30 at www.amazon.com and directly from the publisher at J. F. Weber, 1613 Sunset Ave, Utica, NY 13502. Orders may also be placed with the usual dealers.

IN THE "IS NOTHING SACRED?" DEPARTMENT

On December 29, 2004, the irrepressible **Peter Schickele** foisted another of his *P.D.Q. Bach* concerts on a witting audience at Manhattan's Symphony Space. On the program was "tenor profundo" David Dusing who sang "Gretchen am Spincycle" to the haunting (or perhaps daunting) refrain of the spinning dryer piano accompaniment.

Only weeks after P.D.Q.'s Gretchen had gotten her lovelorn laundry dried, along came *The Top 10 People of the Millenium Sing Their Favorite Schubert Lieder* by playwright and director Alec Duffy. As reported in the New York Times (January 20, 2005), this off-Broadway showcase was the Schubertiad to end all Schubertiads. The Top 10 included Shakespeare, Gutenberg, and Darwin, who never appeared on stage. The heavy hitters for the evening were Einstein, Marx (Karl, not Groucho), Galileo, and Copernicus. The cast of five allowed a mere sliver of Schubert's melodic genius to shine through. For the most part, the show was a witty and farcical commentary on the arrogance and blindness of a 1,000 years of Western Civilization - Dead White Male Division. The play's production company bore the Romantic name of "Promesse de Bonheur." Duffy was pleased to have a member of the SSUSA in the audience on the evening of the Great January 22 Blizzard. Duffy has won fellowships to study music and theater at the Salzburg Festival and at the Hochschule der Kunst in Berlin. Previous to that, he studied at Duke University and at the Jacques Lecoq school in Paris.

BOOK REVIEW

Girl With a Tin Earring

Very hotly touted for last summer's release was Bonnie Marson's *Sleeping With Schubert* (Random House, 2004), her 400-page "humorous" first novel of a young Brooklyn attorney, Liza Durbin, with no musical talent whatsoever who thinks she is possessed totally by Franz Schubert. She becomes a brilliant pianist, unlike Schubert who was acknowledged by contemporaries to be a very good pianist but no virtuoso. The book's cover art shows the back of a nude woman with very long red hair sitting at the piano upon which rests a small bust of you-know-who. (There's nothing salacious in the novel.) Did this young attorney become a smash-hit Lieder composer? No; no Liza am Spinnrade. Did she write a "Great" symphony in C Major. Not a bet; she wrote motions and pleadings. Did she sleep with Schubert? Hard to say; she was sleeping *as* Schubert. The joint Franz/Liza task (note the revelatory 'z' in each name) is to finish the Unfinished Symphony (shades of Otto Erich Deutsch). Given that this book was last year's summertime fluff, can one learn anything about Schubert or the piano here? One thinks not, but let's wait for the movie (yes, the rights have been optioned). Will American publishers next give us *Bedding Beethoven*? One has to love the British for giving us the word smarmy. Janet I. Wasserman