

# **SSUSA NEWSLETTER**

## **SCHUBERT SOCIETY OF THE USA**

Vol.2, No.1, 2004

Dear Members and Friends,

We've received very positive responses from all over the USA, as well as from England and Europe, to the first issue of the SSUSA Newsletter in 2003. We encourage correspondence from members and readers everywhere to broaden our Schubertian horizons.

It was with great pleasure that we sent warmest congratulations to SSUSA Advisory Board member Ms. Marilyn Horne on the occasion of her 70<sup>th</sup> birthday, January 16, 2004, which was also the tenth birthday of The Marilyn Horne Foundation. Many celebratory birthday events honored Ms. Horne for her astounding career in opera, her dedication to the art song, and her unstinting support of young singers by providing recital opportunities through the Marilyn Horne Foundation. Happy LXX, Ms. Horne, and Happy X, Marilyn Horne Foundation.

To those who wonder about our new web address, <http://www.carolinaclassical.com/susa/>, we've been fortunate since our inception in being the guest of music educator Charles K. Moss, of Sumter, SC, who began the Carolina Classical Connection. The CCC has grown into a highly acclaimed classical music web site, with well-deserved recognition both in the USA and abroad. We owe very warm thanks to host and webmaster Charley Moss for his constant help and advice.

We are now in our second year, and the SSUSA depends on the kindness of strangers to become new members and supporters. We depend on our current members to continue their valued memberships. Yes, times are tough for all of the arts in America. Symphony orchestras go broke, classical concert tickets and CDs are often priced above an affordable level; the arts are disappearing from many (if not most) of America's elementary and secondary school curricula. Local governments build and pay for sports stadiums while art and music teachers lose their jobs in school systems across the country. Your commitment to the SSUSA will do its part to stem the tide. Join us in 2004.

Newsletter Editor *pro tem*

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## **A NOTABLE FIRST**

**DR. MICHAEL LORENZ**, of Vienna, has cordially accepted the first Honorary Membership in the SSUSA. In 2001, Dr. Lorenz was appointed the General Secretary of the International Franz Schubert Institute (IFSI) in Vienna, a beacon for Schubertians around the world. He is a graduate of the University of Vienna and is a noted Schubert scholar, beginning with his Ph.D. dissertation *Studien zum Schubert-Kreis*. He has written numerous articles and reviews, especially in IFSI's journal *Schubert durch die Brille*, and is a contributor to *The New Grove Dictionary of Music and Musicians, Second Edition* and *Die Musik in Geschichte und Gegenwart*. He is a scholarly consultant to *The New Köchel*, to be published by Breitkopf & Härtel. He has embarked on a three-year research project on Mozart and his Viennese pupils, supported by a grant from the Austrian National Bank. The research results will be published in 2006 as *Mozart's Viennese Pupils: A Textbook on Archival Mozart-Research*. We extend a warm welcome to Dr. Lorenz from the SSUSA. He can be contacted at IFSI via: ml.ifsia@aon.at.

## **MEMBERSHIP NEWS**

**PROF. ERIK BATTAGLIA**, Ord. Professor of Lied and Oratorio at the G. Verdi Conservatory, Turin, has agreed to serve as the Corresponding Member for the SSUSA in Italy. He will be the institutional representative for the Scuola Hugo Wolf, Acquasparta, founded and directed by his father, the renowned baritone and singing teacher, Elio Battaglia. Dietrich Fischer-Dieskau and Christa Ludwig have led master classes at the Scuola Hugo Wolf, in 2002 and 2003. Prof. Battaglia devotes his professional activities to the German Lied as piano accompanist, teacher, and writer. His teaching activities have the particular goal of encouraging and spreading the knowledge and culture of the German Lied in Italy. He has been the pianist in Liederabende with Nicolai Gedda, Lucio Gallo, and Valentina Valente, at the Wiener Musikverein, Staatsoper Unter den Linden Berlin, and La Monnaie Bruxelles, among other venues. He is the author of the CD explanatory notes for all of his recordings for BMG and Warner and of essays on the history of German Lied. In 1999, Prof. Battaglia was artistic director for the complete performance of Richard Strauss Lieder under the auspices of Dr. Christian Strauss, and has published numerous articles on the history and performance practice of the Lied as exemplified by composers Aribert Reimann, Mahler, Schumann, Bellini, and Wagner. In 2004, the Academy of Santa Cecilia will publish his monograph *Glück und Unglück wird Gesang* on the 1,000 Lieder set to Goethe's poems. Information about the Scuola Hugo Wolf can be found at its website: <http://www.scuolahugowolf.it/>. Prof. Battaglia's e-mail address is: erikbattaglia@hotmail.com.

**STEPHEN CASALE**, retired music educator, writer, and composer in New York, has provided us with the background of his completion of the Scherzo movement of the Symphony in B minor (The Unfinished) D759. After finishing his undergraduate and graduate studies at the New England Conservatory of Music, it was in Prof. Martin Chusid's 1978 graduate course on Schubert at New York University that Casale decided to revisit the opening twenty bars of the Scherzo for his course project. Using the published piano sketch, he completed the movement, which was first performed by the NYU orchestra later that year. In his 1979 article on various musical completions, *The New Yorker* music critic Andrew Porter reviewed the Casale Scherzo quite favorably and praised Mr. Casale highly. Subsequently, the Scherzo was recorded by the Czech Radio Symphony Orchestra and released on CD by the Boston-based Master Musicians Collective Recordings in their New Century Volume 16, MMC2128, Track 2: Symphony in B minor, D.759 (arr. Stephen Casale), 7:48. Readers interested in contacting Mr. Casale can do so at: [stevec@covad.net](mailto:stevec@covad.net).

**DR. DALE HIGBEE**, music director of Carolina Baroque, which he organized in 1988, recently published the calendar of the group's 2003-2004 season. This season the program focuses on Telemann, Bach, and Handel. We welcome Dr. Higbee's 17<sup>th</sup> and 18<sup>th</sup> century expertise on music for recorder, which he plays on several of his own rare instruments. More information about Carolina Baroque is available at their web site: [www.carolinabaroque.org](http://www.carolinabaroque.org). Dr. Higbee is also very much a Schubertian, especially devoted to Schubert's piano music, so we are pleased to share him with the Baroque masters. His e-mail address is: [dalehigbee@salisbury.net](mailto:dalehigbee@salisbury.net).

**DR. CRAWFORD HOWIE**, Lecturer in Music at the University of Manchester as well as editor of THE SCHUBERTIAN published by The Schubert Institute (United Kingdom), has agreed to serve as UK Corresponding Member for the SSUSA. As a member both of the SSUSA and of the SIUK, Dr. Howie will play an important part in facilitating transatlantic communications between the sister societies. Dr. Howie has a special interest in 19th century Austrian composers, especially Bruckner and Schubert, is the author of the two-volume *Anton Bruckner - A Documentary Biography*, published in 2002 by Edwin Mellen Press, co-editor of 'Perspectives on Anton Bruckner', published in 2001 by Ashgate Press, and is presently working on a book on 'Austrian church music from Schubert to Bruckner'. He has authored articles on Schubert such as: "Schubert the Dramatist: The Song Cycles," "Dark Undertones in Schubert's piano Sonata, D845," and "Schubert's Choral Music," published by the SIUK. He can be contacted at: [crawford.howie@man.ac.uk](mailto:crawford.howie@man.ac.uk).

**PROF. EMER. WILLIAM SHANK**, retired Music Librarian of the City University of New York Graduate Center, was kind enough to share an informative note about the SSUSA with his online discussion colleagues of the Music Library Association. This is a large membership list, and we send our warmest appreciation to Prof. Shank for thinking of us.

**DR. RUDOLF STALDER** came to know Schubert's music quite well in his native Switzerland where he was a physician and medical researcher until he realized that art was his true calling. He emigrated to the USA in 1994 and began his new career as a working artist in North Carolina. Dr. Stalder has his own web site, which he designed in part to contain art tutorials in subjects such as mosaics, woodcuts, and human anatomy. Dr. Stalder has created artwork he calls *Winterwalk*, inspired by Schubert's Winterreise. See his site at: <http://www.rst-art.com/>.

### **ADVISORY BOARD NEWS**

**CHRISTOPHER H. GIBBS**: Beginning in February 2004, Prof. Gibbs leads The Levitt Seminar in Musical Ambassadorship, a new and unique venture by Bard College. The seminar, held in New York City, consists of twelve classes over three months during which the students are guided to acquiring the essentials of writing and public speaking about classical music for a non-specialist audience. These ambassadors will be part of a wider effort to educate and motivate the music-loving public into returning to America's concert venues to enjoy live classical music. This concept originated with Bard College President Leon Botstein (also the American Symphony Orchestra's music director) who enlisted the enthusiastic support of entrepreneur, author, philanthropist, and arts patron Mortimer Levitt. Mr. Levitt's long involvement with the arts includes the founding across the USA of Levitt Pavilions for the Performing Arts, which offer free summer concerts to the public.

**MARILYN HORNE**: In addition to sending birthday wishes to Ms. Horne, we report that on January 11, 2004, she joined Anthony Tommasini, chief music critic of The New York Times, in an afternoon conversation at the City University of New York Graduate Center. The conversation was "Celebrating 50

Years in Opera" and the audience of Horne fans enjoyed themselves immensely, listening to the irrepressible Jackie's pungent reminiscences of her fifty years since her 1954 opera debut. Our diva also let it be known that she is a Colts football fan; she was missing a live playoff game broadcast at that very moment (she'd been watching on a backstage TV set).

**ANGELA LEAR:** Ms. Lear, a classical pianist and noted Chopin researcher and lecturer, has been invited to perform her annual Schubertiad (with a little Chopin at the end) on April 18 for The Schubert Society of Great Britain, at the Lancaster Gate Hotel in London. She is presently recording all of the Chopin piano works under the title "The Original Chopin" on the Libra label. Ms. Lear has just been elected to a Fellowship (FRSA) by The Royal Society of Arts. More information is available at her web site: <http://www.angelalear.co.uk/>.

### **BOOKS AND ARTICLES**

John Bankston, *The Life and Times of Franz Peter Schubert*, (The Masters of Music series), Hockessin, Delaware: Mitchell Lane Publishers, 2003. [In a new series of children's book for ages 9 to 13.]

Veronika Beci, *Franz Schubert. Fremd bin ich eingezogen*, Düsseldorf/Zürich: Patmos/Artemis & Winkler, 2003.

Vivian S. Ramalingam, "Arcadian Elements in *Die Winterreise*: Bringing Sidney's Sundogs to Light", in *Encomium Musicae: Essays in Memory of Robert J. Snow*, Hillsdale, NY: Pendragon Press, 2002, pages 693-715 (Festschrift Series No. 17).

Ira Schulze-Ardey, *Der Komponist als produzierender Leser : zum Verhältnis von Text- und Musikstruktur im klavierbegleiteten Sololied am Beispiel der Dichtung Friedrich von Matthissons in den Vertonungen von Franz Schubert*, Frankfurt am Main: Lang, 2003. (Diss., Univ. Bochum, 2002)

Ruth A. Solie, *Music in Other Words: Victorian Conversations*, (California Studies in 19th-Century Music, 12), Berkeley, CA: University of California Press, 2004.

Michael P. Steinberg, *Listening to Reason: Culture, Subjectivity, and Nineteenth-century Music*, Princeton, NJ: Princeton University Press, 2004.

Eric Michael Summerer, *Franz Peter Schubert*, New York: PowerKids Press, 2005. [Composer series for school children.]

Theodore Ziolkowski, *Clio the Romantic Muse: Historicizing the Faculties in Germany*, Ithaca: Cornell University Press, 2004.

### **PERFORMANCES AND MISCELLANY**

- **Colleagues in Concert:** On November 20, 2003, *Colleagues in Concert* pleased an audience of Schubertians at Hunter College's Lang Recital Hall who came to hear a commemorative program on the day after Schubert's 175<sup>th</sup> death anniversary. The program featured Schubert's Piano Trio No. 2 in E flat, D929 (op. 100) and String Quintet in C, D956 (op. post. 163). The *Colleagues* in question are past and present members of the Metropolitan Opera Orchestra plus their non-Met pianist, Susan Kagan. The SSUSA was a sponsor of this evening dedicated to the composer's memory. The ensemble ignored the brutal cold on January 15, 2004 to perform a free all-Schubert program at the Bruno Walter Auditorium of the New York Public Library for the Performing Arts at Lincoln Center. Despite the arctic temperature and wind, there was a phenomenal audience turnout - near full house capacity - who gave rousing applause to the ensemble. The program was the Piano Trio No.2 in E-flat D929 and the Piano Quintet in A "The Trout" D667. (In the last Newsletter report, the Deutsch number for Piano Trio No. 2 in E-flat should have been D929, not D898.) The ensemble's scheduled Schubert program for Sunday, December 7, 2003, 2pm, was whited out by over a foot of snow. The

venue, Riverdale's Wave Hill in New York City, decided to cancel the event because the blizzard made travel there impossible. The program is rescheduled at Wave Hill for April 4, 2004, with the Piano Quintet in A "The Trout" D667, and the String Quintet in C, D956.

- **Schubert Lieder on CD:** On December 4, 2003, German bass-baritone Thomas Quasthoff and soprano Anne Sofie von Otter were nominated for the 2003 Grammy in the category Best Classical Vocal Performance for their Deutsche Grammophon recording of "Schubert: Lieder With Orchestra," with the Chamber Orchestra of Europe conducted by Claudio Abbado. In 1999, Quasthoff's *Winterreise*, with Charles Spencer, piano, won a Grammy award for Best Classical Vocal Performance. Quasthoff has received nominations for other of his Schubert Lieder CDs; he has new Schubert CDs to be released soon by DG.
- **The Jupiter Symphony Chamber Players** has a strong following among New Yorkers thanks to the heroic efforts of the late Maestro Jens Nygaard, the founder, conductor, and very soul of The Jupiter Symphony. After his death, the organization continues in its new guise as a chamber music series, under the undaunted guidance of manager Mei Ying (she describes herself as "volunteer factotum"), the late Maestro's collaborator. On January 5, 2004, soprano Christine Goerke sang The Shepherd on the Rock D965 and Erlkönig D328, the latter being far less frequently sung in the soprano range. In his January 7 review, The New York Times music critic Allan Kozinn referred to the songs as "Schubert chestnuts." These chestnuts make excellent soul food. Visit the Jupiter Symphony Chamber Players at: [www.jupitersymphony.com](http://www.jupitersymphony.com).
- **The Riverside Symphony** of New York, founded by George Rothman, music director, and Anthony Korf, artistic director, and now in its 23d season, continued its remarkable efforts to bring high-quality programs to the public at affordable ticket prices. The group opened its 2003-2004 season with a Lincoln Center appearance on Friday, January 23, 2004, at Alice Tully Hall, under the baton of Maestro Rothman. The program featured soprano Dana Beth Miller and offered Sibelius, Pelléas and Mélisande, op.46; Barber, Knoxville: summer of 1915; and a performance of Schubert's Symphony No. 5 in B flat D485. For this season's program in full, see the Riverside Symphony web site at: <http://www2.riversidesymphony.org:8080/>.
- **The Eos Orchestra** of New York, founded in 1995 and led by Jonathan Sheffer, artistic director and conductor, offered *Franz Schubert: Unfinished/Refinished* on January 29, 2004, a compilation of fragments of symphonies and song transcriptions. The program included: the Symphony No. 8 D759; semi-staged Schubert songs, sung by soprano Arianna Zukerman, as arranged by Berlioz, Offenbach, Reger, Taylor, and Sheffer; and two entries by Luciano Berio: Sequenza V for trombone solo, 1965, and Rendering, a completion of the 10<sup>th</sup> Symphony based on sketches by Schubert. A compelling explication of the contemporary state of classical music in America can be found in Maestro Sheffer's July 2003 column, *Making (It In) High Culture* at: [eosorchestra.org](http://eosorchestra.org).
- **Winterreise Recorded:** This is possibly the most recorded song cycle of any composer. As of early 2003, researchers have identified 207 commercial recordings, including pirated releases, in 78rpm, LP, CD, and DVD formats. The most frequently recorded *Winterreise* by a single artist, of course, is the great German baritone Dietrich Fischer-Dieskau, with eleven recorded studio and live performances (including one bootleg recording). Research continues to update the *Winterreise* discography with thanks to the online efforts of Richard Morris, Schubert Institute United Kingdom (SIUK), and Huib Spoorenberg, The Netherlands - both of them dedicated and knowledgeable Schubertians and avid researchers. More entries to the *Winterreise* discography are in process of authentication by several contributors.
- **Sleeping With Schubert:** Straight from the Internet comes news of *Sleeping With Schubert*, a new 384-page novel by first-time author Bonnie Marson, to be published by Random House in June, 2004. The comedy/drama is about a young New York attorney who suddenly becomes able to play the piano brilliantly and believes that the spirit of the famed Austrian composer inhabits her being.

- **Congratulations:** In our first year, the SSUSA has received collegial greetings and congratulations from The Schubert Institute United Kingdom (SIUK), the Internationales Franz Schubert Institut (IFSI), Vienna, the Internationale Schubert-Gesellschaft, Tübingen, and the Nederlandse Schubert Stichting, Amsterdam. Announcements of the formation of the SSUSA have appeared on the web sites of the Paris-based Société Franz-Schubert and the Associació Franz Schubert in Barcelona. We look forward to establishing a mutual exchange of news and information with all of our Schubert sister societies.
- **SSUSA Contributors Guidelines:** The Schubert Society of the USA invites submission of news items and informative updates about members, articles, papers, announcements, performances, and book reviews to appear in the *SSUSA Newsletter*. In addition, we plan to publish a compilation of scholarly papers in a separate publication, temporarily designated as the *SSUSA Journal*. For complete information, kindly send me a request for the "SSUSA Contributors Guidelines" and a copy will be sent to you either by either e-mail or postal mail. To contact us, see addresses on the bottom of page 8.
- **Encyclopedia Britannica, 1911:** Known as "The Great Eleventh" for its authoritative articles by some of the greatest scholars and writers of its day, this EB is now in the public domain, including the historically interesting article on Schubert. The author was Sir William Henry Hadow (1859-1937) who wrote *Studies in Modern Music* (1893), and was an editor of the Oxford History of Music being responsible for the volume on the Viennese period. The EB article can be found at: [http://21.1911encyclopedia.org/S/SC/SCHUBERT\\_FRANZ\\_PETER.htm](http://21.1911encyclopedia.org/S/SC/SCHUBERT_FRANZ_PETER.htm). With thanks to the many members of the American Musicological Society's online discussion list for their responses in definitively identifying Hadow's Schubert authorship in the EB, 1911 edition.
- **Hanoi Conservatory of Music:** We recently received a request for advice from a piano student at the conservatory who has begun preparation of the "Sonata No 7," as he called it, for an international piano competition in 2004. His problem, he says, is that the Vietnamese have no knowledge of Schubert's life and works or of the composer's era. After conferring with Dr. Susan Kagan, Hunter College Music Department, we agreed that the student should begin listening to Schubert's piano music on CDs. We hope to receive updates from the student about his progress.
- **Lieder in Vienna:** American soprano Ilya Speranza will appear in Vienna, June 11, in a celebration commemorating Richard Strauss's birth on June 11, 1864. The recital will take place in the Old City Hall's Baroque Hall with a program including songs and arias by Strauss, Schubert, Stephen Foster, Fauré, Bellini, and Donizetti. Pianist Francis Heilbut, who helped organize this event as part of an Austrian-American musical exchange, will accompany Ms. Speranza. On this side of the exchange, an Austrian singer will appear at the New York Society for Ethical Culture, with both the date and program to be announced.
- **Winter Journey:** On January 31, American tenor David Pisaro, about whom we reported in the first issue, completed his 200-mile hike across England singing *Winterreise* most evenings at different "venues" en route - a venue being a farmhouse parlor or a local pub. He got lost at one point, then had to cancel two performances because of sheer fatigue (he trained for this Schubertian marathon). Mr. Pisaro received wide media and online coverage in the UK and US, including the BBC and NPR.
- **United Family of Strings:** Early last December were three young African-American violinists from Stone Mountain, Georgia, in a damp and cold subway passage playing a spirited rendition of *Eine Kleine Nachtmusik* to a hurrying crowd of New Yorkers. Two days after Christmas: The three violinists were back -- same subway station. When asked if they have Schubert in their repertoire, they responded: "Mostly Mozart right now." However, they are contemplating how to play Schubert with only three fiddles. Suggestions will be conveyed to the group. We would certainly like to hear Schubert in the subway. This might help a little to change the "graying audience" phenomenon on the classical music scene.