

# **SSUSA NEWSLETTER**

## **SCHUBERT SOCIETY OF THE USA**

**Vol. 5, No. 1, 2007**

Dear Members and Friends,

This year we celebrate the 210<sup>th</sup> anniversary of Franz Schubert's birth. Two hundred and ten years seems less significant than the 200<sup>th</sup> which was celebrated in 1997 – but a birthday is a birthday. Although we can't sing to Schubert "Gaudeamus igitur, Juvenes dum sumus" (Let us therefore rejoice, while we are young), still we can wish Franz Schubert a happy 210<sup>th</sup>.

"A Transcendent Voice" is the title of Arthur Lubow's New York Times Magazine article on German bass-baritone **Thomas Quasthoff** (October 1, 2006). This major article is suffused with TQ (my own shorthand for identifying the singer) talking in interview about singing and teaching Schubert Lieder as well as with Lubow's descriptions of TQ's performances of *Winterreise* and *Die schöne Müllerin*. TQ brings his own thoughts about the voice in performance and of the art of Lieder, which he has performed and recorded extensively and which he teaches at the Hanns Eisler Music Academy in Berlin. His Lieder repertoire goes beyond Schubert as bespeaks the serious Lieder artist and recitalist. As a long-time fan of Thomas Quasthoff, I am happy to write about him here just as I was when I wrote reviews of his New York performances in the late 1990s and early 2000s for a fan site belonging to a dedicated Belgian music and opera enthusiast, Margo Briessinck (this Margo is a man whose spelling of his Flemish name may mislead you). You can find his web site at <[www.gopera.com/](http://www.gopera.com/)> where the TQ pages appear in German and English. I think Margo was the first fan site for TQ, and Margo can attest to the fact that in 1999 I suggested a 40<sup>th</sup> birthday greetings page for TQ at Margo's fan site. Apparently TQ's manager said OK because the page went up and mine was the first birthday greeting from among the many greetings and words of appreciation that came in from around the world. In 1999, we were still a growing crowd of TQ admirers. In 2007, we are part of a huge throng, making each devoted TQ fan that much happier. Personally, TQ was one of my inspirations for making the SSUSA a reality. Vielen Dank, Tommy.

Continuing my Schubert in Poetry project, in this issue I share a poem by Ruth Daigon who was a soprano before she discovered her poetic muse. Daigon's introduction to her poem "Cultural Event" is a fascinating excursion into the life of a singer turned poet and how music and poetry have a natural affinity for each other.

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## ADVISORY BOARD NEWS

**WALTER FRISCH**'s 2003 book *German Modernism: Music and the Arts* is now in a paperback edition from University of California Press. In June 2007, he will lead a workshop "Schoenberg and the Relationship to the Text" at the The Mannes Institute on *Schoenberg and His Legacy* (Mannes College of Music, New York). For more information on the conference, contact director Wayne Alpern at <mannesinstitute@aol.com>.

**CHRISTOPHER H. GIBBS** has a chapter titled " 'Just Two Words. Enormous Success.' Liszt's 1838 Vienna Concerts," in Christopher H. Gibbs and Dana Gooley, eds., *Franz Liszt and His World*, Princeton University Press, 2006. See the entries in the book's index for Franz Schubert, which are numerous owing to the Viennese composer's influence on Liszt and Liszt's many popular piano transcriptions of Schubert's Lieder which brought the songs and Schubert to a far wider public.

**MICHAEL GRIFFEL** was partner to a conversation "Assimilation and Struggle" for the Prism Concerts program on May 14, 2006, *Grappling With Their Heritage: Music of Mendelssohn, Mahler & Castelnuovo-Tedesco*, at New York's Central Synagogue. The complete text is at <<http://classicaldomain.com/archive/griffel.html>>.

**SUSAN KAGAN** was part of the October 14 memorial service for Ira F. Brilliant, founder of the Center for Beethoven Studies, San José State University, California. Brilliant's contributions to the Center, which is named for him, made it one of the world's leading Beethoven research centers. She is president of the New York Chapter of the American Beethoven Society and has worked closely with the ABS, serving on its Board and with the Center. Her CD of the premiere recording of Ferdinand Ries's piano sonatas (Opus 1, nos.1-2, on Raptus Records) was reviewed in *The Beethoven Journal*, Summer 2006. On December 5, she played Schubert (and Mozart and Beethoven) at a faculty recital at the end of which her retirement from the Music Department at Hunter College was announced. She has projects in the works so we expect to hear and see more of her in this column.

**LAWRENCE KRAMER** has a forthcoming book in March from University of California Press, *Why Classical Music Still Matters*. He is co-editor of the forthcoming (June 2007) collection of essays *Beyond the Soundtrack: Representing Music in Cinema*, also from University of California Press, which includes his essay "Melodic Trains: Music in Polanski's 'The Pianist'."

**SEYMOUR LIPKIN** follows his just completed project of recording all the Beethoven piano sonatas with two impressive series of Schubert recordings. In 2006, he and violinist Arnold Steinhardt of the Guarneri Quartet recorded all the violin and piano works on the Newport Classic label. Following the completion of that project, he proceeded to record solo the sonatas, impromptus, Moments Musicaux and the Wanderer Fantasy; again the CDs are issued by Newport Classic. Lipkin said that he decided to forego the smaller works such as the Ländler and so on, but perhaps he may well surprise us in the future. He received notable press reviews of his Schubert interpretations last year in live performance at New York's famous "on the water" music venue known as Bargemusic. He continues his appearances with the Jupiter Symphony Chamber Players on March 26, in New York, in a varied program of Albrechtsberger, Reicha, and Mozart.

**SUSAN YOUENS**'s, "Heine, Liszt, and the Song of the Future," appears in Christopher H. Gibbs and Dana Gooley, eds., *Franz Liszt and His World*, Princeton University Press, 2006.

## MEMBER NEWS

**BLAKE HOWE**, a second-year doctoral student in musicology (he is a baritone) at the City University of New York Graduate Center organized "Liederabend: Songs of Franz Schubert," a CUNY Schubertiad, last October 17 under the aegis of CUNY's Ph.D./D.M.A Programs in Music. Howe and three non-CUNY colleagues, Emily Albrink, soprano, Sara Henry, mezzo-soprano, and Steven Ebel, tenor, with Harry Jensen at the piano, focused on

four poets - Johann Karl Unger, Johann Mayrhofer, Goethe, and Heine - from over the 100 whose poems Schubert set. Howe sang six Heine songs from the cycle *Schwanengesang* (D957). The event was free to the public.

**WILLIAM SHANK** published his "A Memoir of a Music Librarian" in *Notes* (Music Library Association), 63.1 (2006). He is professor emeritus/music librarian of the City University of New York Graduate School and University Center, and his memoir is an amusing though chilling remembrance of America's 1950s anti-Communist frenzy which saw enemies hiding everywhere, even on a record turntable.

## NEWS ITEMS

Mentioned before in the *SSUSA Newsletter* is the **Centre for the History and Analysis of Recorded Music** (CHARM), a partnership of three British universities, and one of its leading projects, "Expressive Gesture and Style in Schubert Song Performance." Now you can access twenty- to thirty-second sound clips from a marvelous array of historical Schubert recordings at <[www.charm.kcl.ac.uk/content/schubert\\_songs/index.html](http://www.charm.kcl.ac.uk/content/schubert_songs/index.html)>. While some of the recordings are solely instrumental, these names from the past and present are all worth hearing. The clip of the Comedian Harmonists, the great German close-harmony vocal group from the 1920s and 1930s (five singers and a pianist), singing *Heidenröslein* is astonishing. We are unaware of any popular music group with such an array of trained vocal talent who were crossover artists before the term was invented. A website dedicated to the Comedian Harmonists is at <[www.geocities.com/Vienna/Strasse/1945/WSB/comhar.html](http://www.geocities.com/Vienna/Strasse/1945/WSB/comhar.html)>.

The small medieval German town of Bad Urach, famous in the scenic Schwabian Alb for its thermal baths (thus giving the town the prefix of Bad), is very close to the city of Metzingen, which is a tourist destination for what Americans know as factory outlet shopping. Bad Urach is also known as the headquarters of an autumn music festival called **Herbstlichen Musiktage Bad Urach**, the origins of which go back to the 1970s with the personal involvement and support of the late great German baritone and Schubertian, Herrmann Prey, and two forward-looking, music-loving citizens, the mayor of Bad Urach and a leading local resident. See <[www.herbstliche-musiktage.de/3-start.lasso](http://www.herbstliche-musiktage.de/3-start.lasso)> where clicking on the tab 'Geschichte' will give you the festival's history in German. The music festival will now be forever known as the presenter and venue of the October 4, 2006 world concert premiere of Schubert's opera **SAKONTALA**, completed by the renowned Danish composer Karl Aage Rasmussen and performed in the Stadthalle Metzingen. As we've reported in earlier newsletters, a dedicated Schubertian and entrepreneur friend of the SSUSA, **Antti Sairanen**, a Finn living in Denmark, has been the main engine of activity and promotion from the outset. He helped to bring the recently rediscovered libretto and existing fragments of Schubert's score to Rasmussen with the resulting completion of this two-act opera. Sairanen will continue to report on other pending developments such as the premiere of the fully staged opera, and recording, television and broadcast commitments.

*From the Editor:* Several years ago, **Antti Sairanen** visited the US and I had the opportunity to go with him to the musical instrument collection at the Metropolitan Museum of Art in New York. Trained in classical guitar, Antti led me through the stringed instruments (and spoke of their history) until we finally arrived before a display of an original arpeggione, the six-stringed, fretted, guitar-like/cello-like creation for which Schubert is the only known composer (on a commission) – his 1824 Arpeggione Sonata (D821). Knowing more about the arpeggione from my knowledgeable guide helped me to understand better the quality of the work Schubert composed for the instrument.

In autumn of 2006 the English-language edition of the great German bass-baritone **Hans Hotter's** (1909-2003) *Memoirs* appeared from Northeastern University Press/University Press of New England. Editor and translator Donald Arthur is a former opera singer and student of Hotter's; Arthur later became a professional actor, screenwriter and biographer as well as a dear friend of the singer. He has done an exceptional job of expanding and updating the original 1996 German edition, with Hotter's help just prior to the singer's death weeks before his 94<sup>th</sup> birthday. In a sad coincidence, another singer with whom Arthur collaborated on an autobiography, **Astrid Varnay** (*Fifty-Five Years in Five Acts: My Life in Opera*, 1998), died in September 2006, just before the release of Hotter's *Memoirs* in which she is significantly mentioned. Varnay was a friend and colleague of Hans Hotter and a great

supporter and enthusiast of Arthur's music biography projects. Varnay was Arthur's "cheerleader" as the biographer sought a publisher for the Hotter *Memoirs*. Hotter was one of the 20<sup>th</sup> century's great opera bass-baritones and a consummate Wagnerian, considered one of the best, if not the best, Wotan of the century. No one should forget Hotter's triumphs as a Lieder recitalist and recording artist, especially as a leading interpreter of Schubert. The near-legendary story of his November 1942 recording of *Winterreise* for Deutsche Grammophon, made in Berlin with his friend and accompanist Michael Raucheisen (1899-1984), is not told in his *Memoirs* nor in the Penelope Turing biography (*Hans Hotter: Man and Artist*, John Calder, 1983). If memory serves rightly, the singer and pianist began recording the cycle, Hotter's first of several *Winterreisen* he recorded, during a period of Allied bombing which they interrupted to await another quiet period before resuming their recording effort. The record, released in 1943, has since been transferred to CD and has entered the archives of historical recordings although few other recording artists can claim the circumstances under which these two artists labored.

During 2006, our Corresponding Member in Italy, Prof. **ERIK BATTAGLIA**, and SSUSA Member Prof. Emer. **WILLIAM SHANK**, made gifts to the SSUSA of postage stamps bearing the image of Schubert. Knowing of this editor's published Schubert Iconography, they each contributed a small memento to our research files. Prof. Battaglia's gift is a 10-Kronen OESTERREICH [*sic*] stamp and Prof. Shank's are a 12-Groschen (coin in use from 1925 to 2002) REPUBLIK ÖSTERREICH and a 48-mark DEUTSCHE DEMOKRATISCHE REPUBLIK. Professors Battaglia and Shank have our warmest thanks.

We were pleased to receive a copy of **Michael Cotton**'s "Selections from The Schubert Operatic Anthology" from his three volumes of piano-vocal reductions of Schubert's operas (for tenor, soprano and baritone). As a vocal coach and accompanist at the University of Nebraska-Lincoln School of Music where he also teaches courses in song literature and a graduate seminar on Schubert's final year, he recognized that the arias exist mostly in full orchestral score. He therefore undertook the project of making reductions of forty-two arias to encourage their study and performance by singers and pianists. In 1988, he was a performing participant in the mastercourse "Poetry and Performance of the German Lied" at the Franz Schubert Institute, Baden bei Wien, and in 2003, he was one of ten professional accompanists worldwide selected as a performing participant in *Songfest*, an international festival of vocal chamber music held in June at Pepperdine University in Malibu, California. He hopes to expand this project in future by adding volumes dedicated to Schubert's ensemble music from the operas - the duets, trios and so on - in piano-vocal versions. If you wish more information about Mr. Cotton's anthology, send an inquiry addressed to him in the subject line of an e-mail to <music2@unl.edu> or contact me personally at <mae08ben02@aol.com> for forwarding mail.

The lack of music courses and instrument training in our elementary and high school schools nationwide is quite alarming. To rectify the problem in New York City, **Carnegie Hall** and **The Juilliard School** announced a project whereby a new music academy will be established whose musician-fellows will go to the public schools to instruct and to talk about music. See Daniel L. Wakin's article "New Project to send Musicians into Schools," *The New York Times*, November 28, 2006. Each year that passes without music courses in our schools is a year in which we lose more of the audience of the future.

From November 7 to 17, 2006, the **North Carolina Symphony** programmed a series titled *Schubert's Farewell: The Miraculous Final Year*. It was quite an ambitious and successful program and we congratulate the North Carolina Symphony for undertaking the presentation of Schubert's symphonies, chamber works, mass, offertorium and lectures in Raleigh, Durham and Chapel Hill. See more about the orchestra at <www.ncsymphony.org>.

## **PUBLICATIONS AND PAPERS**

**Ohran Noh** (University of Saskatchewan) presented "Franz Schubert and the Authentic Pedal: Redefining Authentic Pedaling in Schubert's Keyboard Works" at the Interdisciplinary Nineteenth-Century Studies International Conference, July 2006, at Durham University, UK.

We note that English musicologist and Schubertian **Brian Newbould** presented his paper “*Schubert und kein Ende: Towards a Composer’s Last Thoughts*” at the University of London’s Warburg Institute May 2006 conference *NON-FINITO: Notions of the ‘Unfinished’ in Music, Art and Intellectual History*.

## **FROM SINGER TO POET**

By Ruth Daigon

"Why" and "how" I moved from music into poetry: the transition from music to poetry came out of necessity. My husband and I had been living in New York City and the New York area where contacts and jobs were plentiful: tours, TV, several years on a New York television program Camera Three, more years as soprano soloist with The New York Pro Musica Antiqua where we specialized in Renaissance Music. Actually, the world of music and the world of poetry may have met and it may have been prophetic when I sang at Dylan Thomas's funeral. I was very busy with everything New York had to offer. When we moved to the wilds of eastern Connecticut because my husband was going to teach at the University of Connecticut, the possibility of access to performances slowed down. Also, I now had two children and I couldn't just abandon them somewhere and take off. Although the University and the Hartford area (recitals, guest artist appearances with the Hartford Symphony and several concert appearances) were still available to me, it was nowhere like living a New York career. I felt the necessity to use my surplus energy. I had always enjoyed writing whether it was a diary, descriptive account of all my adventures, letters to friends, and so on. Since I was always comfortable with a pen between my fingers, it made me think of other possibilities. Since nearly every song is based on a poem and since I had covered three or four centuries of vocal music and sang in six languages, I was very much aware of the importance and appeal of poetry. It was almost natural to supplement my life in music with my growing interest in poetry.

At my husband's subtle suggestion, I plunged into poetry. When I started performing, it was rather a heady feeling not to rely on Mozart and Schubert but on my own compositions (at whatever stage they were) - a rather exciting transition. The main influence on my writing was, of course my lasting love of music. The sound and flow of my poetry, the rhythm, the cadence and its lyric quality was given direction by my allegiance to music. A few years later, it became rather lonely sitting at my desk since musical performances depended on working with an instrumental accompaniment (piano, chamber ensemble, orchestra). I realized I needed the stimulation of others. When it was suggested that I make contact by publishing a little magazine (which became *Poets On*), I thought "Why not? It may be an adventure." And it was.

The reason I stressed the movement from music into poetry, not so much because of the obvious relationship, but because a person can move from any area of interest or necessary work into poetry. If one is fortunate enough to go to school and learn from knowledgeable, exciting teachers, that's fine. But nothing should stop someone from entering the area of poetry because of "lack of education." Dana Gioia [*Ed.* A poet who is now chairman of the National Endowment for the Arts] has often advised people to "do something else by removing yourself from the narrow confines of one approach and opening yourself up to other experiences. This will result in growth and a new kind of knowledge you can bring to your poetry."

There were no shortcuts to becoming a poet. I went back to the way I studied and learned to become a singer, and I used everything I knew about music to discover poetry. In the performance of a Schubert *Lied* the emotion is always carefully controlled and the tone as well. You give less but convey the feeling of great depth and an even greater reserve of energy. Imagine a Wagnerian soprano attacking a sensitive little Schubert *Lied*. A few high C's or a thunderous crescendo and poor Schubert lies slaughtered on the stage. All of these musical imperatives of tonal control, technical skill, the feeling of energy and power - power under restraint - were very useful when applied to the making of a poem. Musical control, translated into the realm of poetry, means not squeezing the emotional content out of each word, but letting the phrase carry itself. You have to let go of that all-too-familiar feeling of "Look, Ma, I'm dancing!" and hold back every obvious gesture or phrase. This means trusting your own skill, your own control, and trusting in the poem itself.

Lyric poetry is often synonymous with a passionate outpouring, a singing, a saying. The poet may feel that to restrain or modify the emotion is somehow to betray the depth of feeling. However, the greater the extent of the passion, the more appropriate it is to harness and control such energy. A little understatement makes the poem more powerful not only cognitively but affectively. A good singer doesn't bear down on each note and squeeze it dry to make certain the audience "gets it." In the same way, a poet should avoid overembellishing a poem. A wild fling into emotionally overwrought language can ruin a poem.

The poet should respect his or her audience and give them a chance to bring their own knowledge to the poem just as a musician must allow the audience to hear the music without too many program notes. Each reader calls upon his or her own experience to understand or interpret a poem. Once the poem is published and opened up to others, the author should expect changes in meaning, in interpretation and affect. There are as many shades of meaning as there are readers and each has the right to interpret the poem according to their experience as long as the disciplines and demands of the text are not violated.

I developed what appeared to be double vision - an ability to see and report one set of phenomena in terms of another and to write lines having multiple meanings and elements of ambiguity all of which call for the reader's closer reading of the text. Using the rhythmic discipline of music, I consider the cadence and tone of each word. The way a phrase curves between two commas is similar to the way music curves between two bar lines. All of these qualities contribute to making the poem mean something not only cognitively but affectively. I am always experimenting with sound, attempting to read music into everyday experiences.

One such simple, very early experiment came about this way. I was sitting at the kitchen table wondering what to write about and listening to the kitchen sounds, and this happened:

She listens to domestic static  
of fat sizzling on skillets,  
dissonance of knives and forks  
as light bulbs hum through  
sudden arias of soap bubbles,  
suck and swell of water gurgling down drains  
to the rock and roll of slatted blinds

Nothing to get excited about, but a beginning. I came from a large family of immigrants who arrived in Canada early in the 20th century. My grandmother had fifteen children, and they all begat and begat. Years later, we children would sit around listening to all the family fables. There was a time when we grew bored with them and couldn't wait to grow up and leave home. And, of course, when the time came, I wrote about what I knew, what was important to me. Those old family stories. Reading the news, an article, a phrase, a headline can engage you. Certainly what's going on in the world is enough to grab you. If there is too much for me to handle, there's always a notebook to fill so I don't miss out on anything.

How was I able to combine my two passions? I created Song-Poems. My first attempt was "Cultural Event." Briefly, my first teacher in Toronto, a Viennese who had escaped just before the Hitler takeover, introduced me to German *Lieder* - Schubert, Schumann, Mozart, Brahms, Wolf ... and then he introduced me to the voice of one of the greatest singers of that period, the soprano Elisabeth Schwarzkopf. I was mad about her. I bought her recordings, I went to her recitals and I studied much of her repertoire. When I came to New York and was engaged to sing with Pro Musica, the conductor told me that his friend Leonard Bernstein had recited a terrible tale. My wonderful soprano had been the girlfriend of Heinrich Himmler, one of the most vicious Nazis. I quit listening to Elisabeth and vowed never to hear her again. However, on the eve of her retirement, I went to hear her farewell concert in New York. She was still magnificent ... and I melted.

The poem that resulted from this experience addresses the puzzle of artistic sensibility cohabiting with the horrors of genocide. It is also a poem of my artistic conscience, of the intersection of my life as a singer and a poet. The solution came rather easily to me. First, I described this marvelous song recital (and I sang her songs) and then I had horrendous concentration camp scenes running parallel with the music. The songs were used as an ironic commentary upon the content of the poem. The two forms running parallel evoked the best and the worst of German culture - a culture that could create incomparable music and incomparable cruelty.

[*Editor's Note:* While Elisabeth Schwarzkopf did admit joining the Nazi Party in 1939, there is absolutely no evidence that she was Himmler's girlfriend. Like many other cooperative German artists, she was undoubtedly befriended by Nazi Propaganda Minister Joseph Goebbels who was also head of the state's arts organizations. He was especially friendly and seen in public with attractive actresses and singers. Elisabeth Schwarzkopf made her American farewell tour in 1975. She died at age 90 in Austria on August 3, 2006.]

### **CULTURAL EVENT**

*(a soprano sings her lieder celebrating life and love while exterminators work on final solutions)*

Our season tickets stamped on our wrists,  
we sit among the perfumed furs and patent leather  
in our striped uniforms, waiting.

She appears.  
Opening chords lift off  
like birds flying backwards.

Long skeins of sound  
wrap loosely around listeners.  
Himmler nods, applauding  
from his private Berlin box.

She spins music out of its dark cocoon.  
Phrases glow brighter than  
searchlights on prison towers.

*Du holde Kunst, in wieviel grauen Stunden,  
Wo mich de Lebens wilder Kreis umstrickt,  
Hast du mein Herz zu warmer Lieb entzunden,  
Hast mich in eine bessre Welt entrückt!*

*(An die Musik, Franz Schubert)*

High notes, strict as flames in burning synagogues  
sing us in our seats  
Her burnished voice,  
her tempos locked in marrow,  
the even rhythm of her breath  
moves us toward the showers.

*Du bist die Ruh,  
Der Friede mild,  
Die Sehnsucht du,  
Und was sie stillt.*

*(Du bist die Ruh, Franz Schubert)*

She sings of spring melting shards of winter,  
of summer burning along branches  
of seeds spiraling to earth  
as light as babies falling in slow motion  
into soft beds of soil.

*Mitten im Schimmer der spiegelnden Wellen  
Gleitet, wie Schwäne, der wankende Kahn;  
Ach, auf der Freude sanftschimmernden Wellen  
Gleitet die Seele dahin wie der Kahn*  
(*Auf dem Wasser zu singen*, Franz Schubert)

The texture of her voice  
rubbed smooth by each new season  
ours grown thin as parchment

Now she carves sound  
out of a country of bare surfaces  
where we pound rocks into pebbles  
paving roads to Treblinka Auschwitz,  
Bergen-Belsen, Buchenwald.

And when she sings of love,  
hidden circuits warm our bodies  
packed in vats of ice.

*Leise flehen meine Lieder  
Durch die Nacht zu dir;  
In dem stillen Hain hernieder,  
Liebchen, komm zu mir!*  
(*Ständchen* from *Schwanengesang*, Franz Schubert)

The audience rises with applause,  
the stage buried in bouquets.  
She bows.  
But from somewhere in the wings,  
a voice hums lullabies of barbed wire  
and the string quartet rests between numbers  
waxing their bows.

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Excerpted and edited with the author's permission from her article which first appeared in *Segue*, an online literary magazine of Miami University-Middletown at <[www.mid.muohio.edu/segue/4.1/daigon2.htm](http://www.mid.muohio.edu/segue/4.1/daigon2.htm)>.

**Ruth Daigon**, an American singer, poet, and editor, was born in Winnipeg, Canada. Her career as a soprano brought her into contact with organizations such as New York Pro Musica Antiqua, Columbia Records, CBS-TV, as well as recitals and tours. Later, as a poet, she founded and edited *POETS ON*: for twenty years until it ceased publication. Her poems have been widely published in print and online, and in anthologies and collections. Her poetry awards include the Ann Stanford Poetry Prize 1997 and the Greensboro Poetry Award 2000. The latest of her seven books include *Handfuls of Time* (Small Poetry Press, 2002) and *Payday At The Triangle* (Small Poetry

Press, 2001), which is based on the 1911 Triangle Shirtwaist Factory Fire in Manhattan. Daigon's poetry was published in English and Thai by the U.S. State Department as part of its literary exchange and translation program.

### **PERFORMANCES**

April 2007 will be a banner month for Schubert in New York with **Orchestra of St. Luke's** playing its *Simply Schubert* programs at the Brooklyn Museum on the afternoon of April 22, and on two evenings back-to-back - April 24 and 25 - at the Morgan Library & Museum, in Manhattan. See <[www.oslmusic.org/home](http://www.oslmusic.org/home)>.

### **DOCTORAL DISSERTATION**

Daniel Ott, *Crossing Borders: Rossini's Influence on the Music of Schubert*, D.M.A., Performance, Juilliard School, 2004.

### **EPHEMERA**

A cheeky musicologist created the sample title page as a guide for a Master's Thesis format for graduate students in the music department noted below: We've altered the spacing, rearranged some of the text and bolded the title.

UNIVERSITY OF CALIFORNIA, SANTA CRUZ  
**FRANZ SCHUBERT'S SONGS FOR GERBILS**

A thesis submitted in partial satisfaction  
Of the requirements for the degree of  
MASTER of ARTS in MUSIC

### **A TRIBUTE TO IRA BRILLIANT**

Published in the memorial service program to celebrate the life of Ira Francis Brilliant, founder of the American Beethoven Society, was a letterhead contribution from the SSUSA.

October 3, 2006

To the Family, Friends and Colleagues of Ira F. Brilliant, and to Beethovenians Everywhere:

While this is a sad occasion, commemorating the life and work of the late Ira F. Brilliant, it is also a notable event at which to remember Ira Brilliant's abiding devotion, joy, and reverence for Beethoven. As a member of the American Beethoven Society and a Schubertian, I therefore send two-fold condolences to all, for myself and on behalf of the Schubert Society of the USA.

We all owe a debt of gratitude to Ira Brilliant while sharing his love and admiration for the great master Beethoven, a master Schubert revered during Beethoven's lifetime and for whom the younger composer grieved as he marched, torch in hand, during the long procession to Beethoven's final rest.

A life as accomplished as Ira Brilliant's should indeed be mourned, but in every way it is a life to be celebrated in the happier sense of the word. Ira Brilliant's life in dedication to Beethoven was a life of inestimable value to us all.

I think only of the old poetic German word for farewell: *Ade*.

Signed/ Janet I. Wasserman