

*Brahms*

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## Brahms's Developing Variation

### *Continuity and Innovation in a Musical Tradition*

*A version of this article, adapted by the author from his Brahms and the Principle of Developing Variation (University of California Press, 1984), appeared in The New York Times, 27 May 1984.*

In 1853 Robert Schumann introduced Brahms to the public in an article brimming with the high-flown rhetoric of Romanticism. He called Brahms "a chosen one," "a youth at whose cradle Graces and Heroes have kept watch," and described the music with such images as "rushing waves" and "fluttering butterflies." Eighty years later, Arnold Schoenberg, though equally enthusiastic, took a very different approach. In a lecture of 1933 entitled "Brahms the Progressive," he claimed that Brahms, so often branded as dry and uninspired (especially by the cantankerous Wagnerians of the later nineteenth century) was in fact a brilliant innovator. Schoenberg had little use for the extravagant language of Schumann. Instead, he relied upon close and sober analysis of the music, of the printed notes, to demonstrate that Brahms was a pioneer of the technique of "developing variation."

A polymath and a busy man, Schoenberg never took (or had) the time to explain developing variation in adequate detail. But with some elaboration the concept can help us appreciate both how Brahms's music is unique and how it forms part of a continuous Viennese tradition from Beethoven to Schoenberg.

Schoenberg's term can cause confusion, for it refers not to one of the standard terms used to describe musical form—not to a "variation" on a theme, nor to the "development" section of a piece—but to a broader method or principle of composition. What he admired in Brahms was the technique by which an entire composition grew seamlessly, organically, from a very small amount of musical material. Brahms was perhaps the most economical of all composers.

A compelling and very audible example is the Piano Quartet in C minor, Op. 60 (begun in the mid-1850s, completed 1875). It opens with a blunt and neutral idea



consisting of only two notes, from which Brahms proceeds to extract a recognizable theme. The actual rhythm of the basic idea remains constant while other aspects (its intervals and its mood) change gradually, almost imperceptibly. Before our very ears the somber opening becomes gruff, aggressive, and then goes on to assume many other guises. A similar process shapes the splendid slow movement, whose long, arching melody is created from the continuous recycling of a few brief ideas.

Brahms's ingenious technique assures both variety and comprehensibility. That the music is in a state of perpetual evolution, that nothing returns the same way twice, accounts for the "developing" in developing variation. That the themes are nevertheless always related to one another constitutes the "variation."

Brahms did not exactly invent developing variation. Rather, he forged it out of two different principles of composition. From Beethoven he took the idea of making a large piece expand outward dynamically from a

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tiny theme. But this energetic style did not offer Brahms enough melodic breadth; Beethoven's musical ideas rarely stop agitating long enough to form real tunes. Thus, from Romantic contemporaries like Liszt (and earlier, Schubert), Brahms borrowed a device for creating melodic variety. Instead of breaking up a theme into its component parts, he would repeat it more or less intact, transforming its character or mood. (This method is often called thematic transformation.)

The fusion of these two techniques resulted in Brahms's ambitious early Piano Sonata in F minor, Op. 5 (1853), which relied closely (perhaps too closely for the comfort of some listeners) on two models, Beethoven's "Appassionata" Sonata in the same key, and Liszt's Piano Sonata in B minor.

As a pianist, the young Brahms was most comfortable, and most "progressive," when composing for his own instrument. But he soon began to explore the realm of chamber music, where the crisp sound of the piano could be enhanced by the more sustained lyricism of strings. In the Piano Quintet in F minor, Op. 34 (1862-64), his first undisputed masterpiece, Brahms absorbed the essence of Beethoven, Schubert, and Liszt into a style very much his own. The themes are sweet and tuneful, yet unpredictable. They often start on a beat other than the expected downbeat or first beat of a measure, then keep us guessing about where and how they will end. This is why the melodies of the Quintet, and other works by Brahms, fall just short of hummability.

After advancing from piano to chamber music, Brahms waited more than another decade before taking the next logical giant step—toward the orchestra. His First Symphony was not completed until 1876, when he was forty-three. And only in the Third Symphony (1883) is developing variation fully operative: a three-note "motto" (F, A flat, F), heard at the very beginning, governs almost all the melodic, harmonic, rhythmic, and formal aspects of the piece. Indeed, the opening theme returns at the very end of the symphony, as if to sum up the whole continuous process.

Although Brahms's last works of 1894-96 exude nostalgia and resignation, they are anything but regressive in compositional technique. They are, rather, highly sophisticated meditations on the developing variation Brahms had mastered over a creative lifetime. The Four Serious Songs, Op. 121 (1896), employ the technique to communicate the meaning of the words, taken from the Bible. In the third song, "O Tod," the bitterness of death is conveyed by a stark, descending theme; in the final measures the same theme is transformed into a blissful ascent to express the solace death can also bring. The medium—developing variation—and the message are thus intimately related.

Many commentators see Brahms as a conservative, as the last great musical classicist. But his classicism was in a

sense only skin deep. Although he rarely ventured outside the established genres of song, piano, chamber, choral, and symphonic music, he left a great legacy to twentieth-century composers through the principle of developing variation. What Schoenberg recognized and emulated is what we continue to appreciate today in Brahms. His works are wonderfully, endlessly rich; each rehearing offers the attentive listener new rewards. More than any other composer, Brahms demonstrated how music can be logical—how one idea can grow inexorably from another—and yet continually fresh and stimulating.

Walter Frisch

## Brahms Conferences, 1983

### *Brahms-Symposion, Hamburg*

The *Brahms-Wochen '83* of Brahms's native city began on 7 May, his 150th birthday, and continued until 29 May, with concerts every day (including a moving performance of the *Requiem* at the church where Brahms was baptised), an exhibition, and a fine program-book (with introductory articles and illustrations). Within this musical feast, a musicological symposium organized by Constantin Floros took place at the University on 26-28 May; it had the title *Brahms and his Times* and brought together major German, Austrian, and English Brahms scholars.

Professor Floros gave as introduction a penetrating study of the conservative versus progressive polarization of Brahms's times and how this related to expressive and formalistic tendencies in music. There followed thirteen papers exploring aspects of Brahms's personal and artistic context by biographical and style-critical means. Kurt Hofmann revised established aspects of Brahms biography for the Hamburg years, in particular correcting the erroneous but widely accepted belief that in his youth Brahms played music in brothels. Hofmann drew new insight into Brahms's relationship with his father from his mother's moving final letter, most of which is unpublished, and placed Brahms's conducting ambitions in a new light by showing how obscure he was at the time he hoped to obtain the directorship of the Hamburg Philharmonic.

Angelika Horstmann provided an account of the press reception of Brahms's Opp. 1-10 in the wake of Schumann's laudatory article "Neue Bahnen"; she prefaced this with a fascinating discussion of the tradition behind Schumann's critique, showing how Schumann's title and thoughts derive from E.T.A. Hoffmann. Otto Biba gave a valuable overview of musical life and institutions in Vienna during Brahms's years there, and of Brahms's developing role in the cultural life of the city. Renate Hofmann introduced us to her impressive work



on about 2000 unpublished letters of Clara Schumann (now in Zwickau), adding much to our understanding of the relationship between Brahms and Clara, and of the importance of Brahms's music for her.

Hans Kohlhase spoke on Brahms's relationship to Felix Mendelssohn; drawing on biographical material to establish his arguments concerning influence, he concentrated particularly on Brahms's B-flat-major String Quartet, Op. 67, and two String Quintets, Opp. 88 and 111. Heinz Becker used new aesthetic categories to discuss Brahms's reliance on a particular four-note motive, related by Becker to folk music. Klaus Stahmer provided a comparative study of three piano quartets from the years 1875–76 by Brahms, Dvořák, and Mahler; and Peter Petersen investigated the relationship between Brahms and Dvořák, particularly in terms of rhythmic features and thematic processes.

Helmut Wirth studied the relationship between Brahms and Wagner, concentrating on Wagner's instrumental music and his criticisms of Brahms. Imogen Fellingner gave a most useful and detailed account of Brahms's criticism of Liszt's music in the 1850s (which led to the ill-fated Manifesto of 1860) and placed this in the context of the developing history of the New German Party/School during that decade. My own paper reviewed Brahms's relationship with certain minor composers from biographical and aesthetic viewpoints. Bernhard Stockmann discussed religious liberalism in Brahms's life and sacred choral music, and how the Catholic Max Reger had then made his own significant contribution to Protestant church music. Constantin Floros gave a systematic account of Brahms's relationship with Beethoven's music, beginning with a history of the descriptions of this relationship, then turning to analyses of Brahms's Serenade, Op. 11, First Piano Concerto, Op. 15, Horn Trio, Op. 40, and F-major String Quintet, Op. 88. The Symposium concluded with a wide-ranging discussion, reviewing the present state of knowledge in Brahms studies and suggesting lines for future research.

It is a mark of the different ways in which musicology is practiced in German- and English-speaking countries that the Symposium papers have already been published in the *Hamburger Jahrbuch für Musikwissenschaft, Band 7: Brahms und seine Zeit*, edited by Constantin Floros, Hans Joachim Marx, and Peter Petersen (Hamburg: Laaber-Verlag, 1984). Included are three additional papers not given at the Symposium itself.

*Brahms and his Times* of course refers in the strict sense to the last half of the nineteenth century. But this major musicological event, together with similar conferences elsewhere which have already been described in this Newsletter, leads one to revise this view: Brahms's music, so atemporal in its greatness and significance, has such a hold on the minds of modern musicians, and Brahms studies are such a major part of our present musicological world, that Brahms's "times" are in a very real sense also *now*.

Robert Pascall

## Brahms Societies, Past and Present

*When the American Brahms Society came into existence in May 1983, it joined a long tradition of societies devoted to fostering understanding and appreciation of the music of Johannes Brahms. The objective of the ABS is to encourage and disseminate research on the life, music, and historical position of Brahms through the publication of a Newsletter and a series of Brahms Studies and the creation of a research archive. Similar motives have prompted other devotees of Brahms's music to join together in societies. The following account details the nature, history, and accomplishments of these organizations, past and present.*

Within the first decade after the death of Johannes Brahms, two societies, one in Austria, the other in Germany, were founded to perpetuate the memory of Brahms through research, publications, and performance of his music. A description of the early years of the *Brahms-Gesellschaft* in Vienna and the *Deutsche Brahms-Gesellschaft* appears in Max Kalbeck's biography of Brahms (Appendix 16); the records of the Viennese society are preserved in the Archive of the *Gesellschaft der Musikfreunde* in Vienna.

In April 1904 the Vienna *Brahms-Gesellschaft* was organized in order to achieve three goals: the preservation of Brahms's residence in Vienna; the collection of Brahms manuscripts and other materials for an archive to be founded in cooperation with the *Gesellschaft der Musikfreunde*, soon to become permanent custodian of the Brahms Nachlaß; and the promotion of writings on Brahms. Among the society's founding members were such close friends of Brahms as Eusebius Mandyczewski, Max Kalbeck, and Arthur Faber. The society's first president was another friend of Brahms, Dr. Viktor von Miller zu Aichholz, who himself had already begun to acquire a substantial and significant collection of Brahms manuscripts and Brahmsiana which he displayed in a cottage he erected in Bad Ischl. to duplicate Brahms's summer rooms there, and which provided the illustrations for his wife Olga's well-known *Brahms-Bilderbuch*, published in 1905.

The society's goal of preserving Brahms's residence on the Karls-gasse was thwarted when that building was sold and demolished to make room for the expansion of the neighboring Technische Hochschule. Nor did plans for the creation of an archive fare any better. After the premature death of Miller zu Aichholz in 1910, his widow and children gave his Brahms collection—which included such choice items as the autographs of the Variations on a Hungarian Theme, Op. 21, the Haydn Variations (two-piano version), the First Violin Sonata (a gift from Brahms), and the Second Symphony (arranged for piano four-hands), as well as manuscripts for numerous songs and duets—to the *Brahms-Gesellschaft*. Four years later the society presented this collection to the city of Vienna for the projected "Kaiser Franz Josef Museum," to be erected on the Karlsplatz to a design by the Austrian *Jugendstil* architect Otto Wagner.

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(Brahms Societies, *continued*)

But the First World War intervened, the museum was never built, and the Miller zu Aichholz collection remained in the Archive of the Gesellschaft der Musikfreunde, where it had been deposited for safekeeping in 1910. Finally in 1922 these materials found a permanent home in the Vienna Stadtbibliothek.

In its first year the Brahms-Gesellschaft had 195 members; by 1915, when Max Kalbeck wrote his account, membership had grown to 353. In 1910 Kalbeck succeeded Dr. Miller zu Aichholz as president of the society and urged its members to add to its goals the popularization of Brahms's music, especially those works seldom heard in public concerts. The statutes of the society were amended in 1911 to reflect this new orientation. According to Kalbeck, during the year before he prepared his account the Brahms-Gesellschaft sponsored five concerts and one scholarly lecture.

In early 1906 the *Deutsche Brahms-Gesellschaft* was founded in Berlin under the auspices of Herzog Georg von Sachsen-Meiningen and with Brahms's close friend, the famous violinist Joseph Joachim, as its honorary president. Founding members included the Lieder scholar Max Friedlaender, Fritz Steinbach, who during Brahms's lifetime had conducted many of his works with the Meiningen court orchestra, and Hans Simrock, nephew and business successor of Brahms's chief publisher Fritz Simrock. The major accomplishments of this society were an illustrious series of publications and eight Brahms festivals. The DBG also acquired the Brahms *Geburtshaus* in Hamburg in 1914; the care of this building was entrusted to the city of Hamburg in 1921.

The publications of the DBG included both music and books. As one of its projects the DBG sought to issue hitherto unpublished works by Brahms, drawing upon manuscripts from the collections of Joseph Joachim, Klaus Groth, and Clara Schumann, among others. Between 1906 and 1926 the society released the Scherzo to the "F.-A.-E." Sonata; Brahms's arrangement for soprano, women's choir, four horns, and two bassoons of *Ellens zweiter Gesang* by Schubert; two cadenzas by Brahms for Beethoven's Fourth Piano Concerto; Brahms's first setting of Klaus Groth's "Regentropfen aus den Bäumen"; two keyboard sarabandes; and thirty-two arrangements of folk songs. The society's series of books on Brahms began in 1905 with Rudolf von der Leyen's *Johannes Brahms als Mensch und Freund*, and continued with a sixteen-volume set of correspondence (1906-22), Kalbeck's four-volume biography of Brahms (1907-21), Gustav Ophüls's *Brahms-Texte* (1908), Carl Krebs's *Des jungen Kreislers Schatzkästlein* (1909), Ophüls's *Erinnerungen von Johannes Brahms* (1921), and the society's 1933 *Johannes Brahms Festschrift*, published in the journal *Die Musik* and also separately.

The first two "German Brahms Festivals" were held in Munich in September 1909 and in Wiesbaden in June 1912, both under the direction of Fritz Steinbach. With the outbreak of World War I, these ambitious festivals

had to be suspended, although the DBG did present three *Brahms-Abende* in Berlin in May 1917, organized by Artur Nikisch and Siegfried Ochs. In Wiesbaden in June 1921 the first post-war festival took place, and this marked the beginning of Wilhelm Furtwängler's continuing participation in these concerts. Brahms's native city of Hamburg hosted the Brahms Festival in May 1922, and subsequent festivals were held in Heidelberg (1926), Jena (1929), Vienna (1933, in conjunction with the Gesellschaft der Musikfreunde), and again in Hamburg (1937). Eventually the Brahms-Gesellschaft in Vienna merged with the Deutsche Brahms-Gesellschaft. In 1945 the DBG was dissolved.



The scheduled demolition of the "Brahmshaus" in Baden-Lichtental, Brahms's summer residence for ten years (1865-74), prompted the creation of the *Brahms-gesellschaft Baden-Baden e. V.* in 1967. With funds raised from gifts and benefit concerts the Brahmshaus was saved, and now contains a Brahms museum in the rooms which the composer had occupied, a library of books, recordings, and the music of Schumann and Brahms, and a "Studio" with living accommodations for performing musicians, composers, and musicologists, who are welcome to visit as guests for short periods of time, free of charge (a brief curriculum vitae should accompany requests to stay in the Studio).





Brahmshaus, Baden-Baden

To date the Brahmsgesellschaft has sponsored nine "Brahms-Tage," presenting these festivals every other year; between festivals, single concerts and lectures are featured. For its festival in May 1983 marking the Brahms sesquicentenary, the society presented in the Badische Kurhaus nine concerts of piano, chamber, solo vocal, choral, and orchestral music, including the German Requiem, and a public lecture by Dr. Joachim Draheim; it also co-sponsored the major Brahms exhibit mounted at the Landesbibliothek Karlsruhe (see Newsletter I/2). Among the many precious items in this exhibit was the autograph of the F-major String Quintet, Op. 88, which Elisabeth Furtwängler gave to the Brahmsgesellschaft in 1971.

The Brahmsgesellschaft has also sponsored a series of publications, which includes Kurt Stephenson's *Johannes Brahms und die Familie von Beckerath* (1979), Kristian Wachinger's new edition of Ophüls's *Brahms-Texte* (1983), a reprint of Ophüls's memoirs (1983), and the fine catalogue, with eight full-length articles, which accompanied the Karlsruhe exhibit. Annual dues for membership in the Brahmsgesellschaft are DM 50 for individuals, DM 100 for corporations. Anyone wishing further information about the Brahmshaus and the Brahmsgesellschaft Baden-Baden may write to Gustav Abel, Lautenbacherstraße 17, D-7562 Gernsbach, BRD.

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For the opening of the Brahmshaus in Baden-Baden in June 1968, the city of Hamburg, drawing upon its private collections and the extensive holdings of its Brahms Archive at the Staats- und Universitätsbibliothek, provided the materials for the first exhibit mounted in the Brahms memorial rooms. On this occasion Peter Hartmann, Kurt Hofmann, and Kurt Richter had the idea of founding in Hamburg a Brahms

society which should take as its mission the support of Brahms research through occasional contributions to Brahms projects and, by doing so, would make more readily accessible the rich collection of manuscripts and letters in Hamburg's Brahms Archive. Furthermore, such a society should assist in establishing a Brahms *Gedenkstätte* to preserve the memory of Johannes Brahms in the city of his childhood and youth.

A *Brahms-Abend* held in May 1969 in Hamburg-Blankenese in conjunction with an exhibit of materials from the Brahms Archive indirectly gave rise to Alfred Topfer's plan of creating a Brahms *Gedenkstätte* in the building of the former Beyling-Stift in the Peter-Straße. This plan was soon approved, and construction work began later in 1969. In November of that year the *Brahms-Gesellschaft Hamburg e. V.* was officially founded in Hamburg-Blankenese, and, in addition to its other projected missions, it assumed the task of fostering the memory of Johannes Brahms in relationship to his native city.

Work on the *Gedenkstätte* proceeded apace, and in August 1971 the Brahms memorial rooms in Hamburg were dedicated. On the ground floor in the Baroque portion of the building is a Tea Room, and from it a Baroque spiral staircase leads up to the next floor, where the two beautiful and bright Brahms rooms are situated. Along the street side is an exhibit room with standing and wall-mounted display cases; on the other side of the building is a music room containing a library and a mid-19th-century *Tafelklavier* built in Hamburg by Baumgardten & Heins (the young Brahms practiced on a piano like this one at the manufacturer's warehouse, and in March 1859 he first performed his D-minor Piano Concerto in Hamburg on a similar instrument).

Since these rooms were opened to the public in October 1971, thousands of visitors from all parts of the world have sought them out, as the guest register attests. The Brahms-Gesellschaft continues exclusive care of these rooms.



In September 1971 the Cultural Council of the Free Hanseatic City of Hamburg, on the initiative of the Brahms-Gesellschaft, erected a monument to its native son. On the corner of the Speckstraße and the Caffa-

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macherreihe, in a small park on the site of the Brahms *Geburtshaus*, which had been destroyed during the last war, a tall, four-sided memorial stone of Finnish granite was erected. On its front side is a summary of Brahms's life prepared by Kurt Stephenson and fashioned onto a bronze plaque in bold letters by the sculptor Eugen Lis-sow, who also created the portrait medallion mounted above the life history.

In 1970 the Brahms-Gesellschaft issued the first of its annual printed *Mitteilungen*, a twelve-page booklet with brief essays about Brahms and communications to its members. The society also began sending to its European members lists of radio broadcasts of Brahms's music. With the publication of the first volume of *Brahms-Studien* in 1974, under the editorship of Constantin Floros, the Brahms-Gesellschaft entered a new phase in its effort to foster research on Brahms. Subsequently four additional volumes have been released, Nos. 2 and 3 under the editorship of Helmut Wirth, Nos. 4 and 5 supervised by Kurt Hofmann and Karl Dieter Wagner. Each issue is approximately one hundred pages long, except the celebratory 1983 volume, which is twice that length. This series has featured articles by such scholars as Constantin Floros, Kurt Stephenson, Helmut Wirth, Siegfried Kross, Imogen Fellinger, Rudolf Elvers, and Kurt Hofmann.

A further mission of the Brahms-Gesellschaft is the advocacy of those works by Brahms which have tended to be neglected in public concert life. To this end the society presents one concert of seldom-performed works each year in Hamburg; a second concert, as well as a scholarly paper, accompanies the annual meeting of the members of this society. In 1973 the conductor Gerhard Maasz, an honorary member of the society, donated funds to establish the "Brahms Prize," which is awarded to performing artists who have made distinguished contributions to the interpretation of the music of Brahms. This prize was first awarded to the Hamburg pianist Detlef Kraus, who in a festival concert with the NDR-Orchester performed the B-flat-major Piano Concerto. In 1979 the Brahms Quartet of Hamburg was honored, and in September 1983 the prize was conferred, together with awards from other Hamburg foundations, upon the winners of the "First Brahms Competition Hamburg." For this competition the repertoire was Brahms's chamber music with piano, and fifty-four ensembles from seventeen countries took part. The artistic success of this first competition has made it possible to plan a second one for 1985 and others thereafter at two-year intervals. In 1985 the theme will be "Pianist as Partner," and repertoire will be drawn from Brahms's solo Lieder and duos for two pianos and for piano four-hands.

The first president of the Brahms-Gesellschaft Hamburg was Kurt Stephenson. He was succeeded in 1973 by Helmut Wirth and in 1981 by Detlef Kraus. In 1979 the society changed its name to the *Johannes Brahms-Gesellschaft Internationale Vereinigung e. V.* The other cur-

rent officers of this society are Walther Leisler Kiep (Vice President), Horst Zapf (Secretary), and Karl Dieter Wagner (Treasurer); the society's address is Rothenbaumchaussee 1, D-2000 Hamburg, BRD.

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The *Japan Brahms Association* was founded in May 1973 and currently has a membership of about one hundred. The members of this society, who come from all walks of life, meet several times each year for concerts, lectures, and various social activities, including seminar/outings during the summer. Through November 1983 the JBA had sponsored seventy-one concerts of the music of Brahms. To celebrate Brahms's 150th birthday last year, the JBA mounted a five-and-a-half-hour festival in Tokyo on the 7th of May. The Japan Brahms Association's annual publication *Akai Harinezumi* (*Zum roten Igel*, named after the convivial *Lokal* in Vienna favored by Brahms) is a booklet of about 125 pages combining reports on the society's activities with short articles about Brahms. The logo of the JBA bears a profile of Brahms and the optimistic slogan "Brahms Forever."

Annual dues for members are 8,000 yen. The current chairman of the Japan Brahms Association is Koichi Akaiwa. Inquiries may be addressed to Isamu Yagi, Honmoku Manzaka 187, Naka-Ku, Yokohama, Japan.

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Since 1977 the *Southern California Brahms Festival* has been mounting an ambitious series of concerts each year. A non-profit, educational-cultural organization, the SCBF attempts in each of its festivals to range over the full gamut of Brahms's creative output. In eight days last autumn participants in this festival performed six concerts surveying Brahms's solo and ensemble music for voices, choral compositions (including the German Requiem), piano music, chamber works, and the orchestral version of the Haydn Variations. Originally held at Pomona College in Claremont, the festival is now affiliated with the University of LaVerne. The SCBF is seeking wider community support, in the hope that it will be able to sponsor competitions and grant awards to young performers of the music of Brahms.

The Southern California Brahms Festival is currently under the direction of James R. Low. For a prospectus of their forthcoming festival, please write to the president of the society, Daniel R. Schultz, 1988 Yorba Drive, Pomona, CA 91768.

George S. Bozarth, with assistance from Gustav Abel, Kurt Hofmann, Detlef Kraus, James Low, and Isamu Yagi



## Discounted Publications for ABS Members

The eagerly awaited new Brahms thematic catalogue (see Newsletter I/1) has at last made its appearance, on 18 September 1984 in Munich, and is now available at a discount to ABS members:

Margit L. McCorkle. *Brahms Thematische-Bibliographische Werkverzeichnis*. Munich: G. Henle Verlag, 1984. Until 31 March 1985, \$146.00 (reg. \$162.25), as of 1 April 1985, \$173.25 (reg. \$192.50), plus shipping costs due upon receipt of book; make checks payable to Henle/USA (VISA, MC).

The following publications remain available to Society members at special discounts:

*Brahms: Biographical, Documentary and Analytical Studies*. Edited by Robert Pascall. Cambridge: Cambridge University Press, 1983. \$27.60 (reg. \$34.50), payable to Cambridge University Press (check or money order only).

*Johannes Brahms, Alto Rhapsody, Opus 53*. Introduction by Walter Frisch. New York: The New York Public Library, 1983. \$40.00 (reg. \$50.00), payable to the New York Public Library (check or money order only).

*Johannes Brahms, "Feldeinsamkeit," Opus 86 Nr. 2: Facsimile nach dem in Privatbesitz befindlichen Autograph*. Accompanying notes (German and English) by Ernst Herttrich. Munich: G. Henle Verlag, 1983. \$23.85 (reg. \$26.50), payable to Henle/USA (VISA, MC).

*Johannes Brahms: Three Lieder on Poems of Adolf Friedrich von Schack*. Introduction by George S. Bozarth. Washington, DC: The Library of Congress, 1983. \$10.00 (reg. \$12.50), payable to the Library of Congress (check or money order only).

Jonathan Dunsby. *Structural Ambiguity in Brahms*. Ann Arbor, MI: UMI Research Press, 1981. \$27.96 (reg. \$34.95), plus \$1.50 per order for shipping, payable to UMI Research Press (check, VISA, MC).

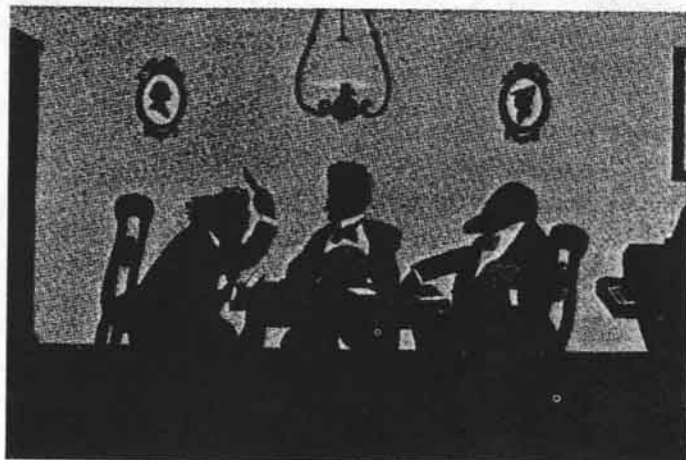
Walter Frisch. *Brahms and the Principle of Developing Variation*. Berkeley: University of California Press, 1984. \$20.25 (reg. \$27.00), plus \$1.50 per order for shipping, payable to the Regents of the University of California (check, VISA, MC).

Karl Geiringer, in collaboration with Irene Geiringer. *Brahms: His Life and Work*. New York: Da Capo Press, 1982. \$31.60 hardcover (reg. \$39.50), \$8.76 paperback (reg. \$10.95), payable to Da Capo Press (check, VISA, MC, AmExp).

Virginia Hancock. *Brahms's Choral Compositions and his Library of Early Music*. Ann Arbor, MI: UMI Research Press, 1983. \$31.96 (reg. \$39.95), plus \$1.50 per order for shipping, payable to UMI Research Press (check, VISA, MC).

*The N. Simrock Thematic Catalog of the Works of Johannes Brahms*. Introduction, including Addenda and Corrigenda, by Donald M. McCorkle. New York: Da Capo Press, 1973. \$30.00 (reg. \$37.50), payable to the Da Capo Press (VISA, MC, AmExp).

To take advantage of these discounts, please send your order, with payment(s) by check, money order, or credit card, as designated above, to the Society's office in Seattle; you may use the order form in this Newsletter. If purchasing with credit card, please include your card number and expiration date. We will verify your membership in the Society and forward your order to the appropriate publisher(s), who will send the publication directly to you.



## Report from the Executive Director

As the American Brahms Society approaches the end of its second calendar year, it is heartening to be able to report that the Society now consists of over 125 members and is operating on a solid, albeit modest financial basis. During the past year, more than two dozen music libraries throughout the United States, Canada, and Europe have joined the ABS in order to add our Newsletter to their collections of periodicals. In addition to Brahms scholars and other musicologists and music theorists, our membership rolls include Brahms enthusiasts from other academic disciplines, as well as from the fields of medicine and law. Our Society's overseas members hail from Austria, Germany, Israel, Japan, and Australia. To achieve its goal of disseminating information on Brahms research as widely as possible, the ABS is now sending complimentary copies of its newsletters to seventy-four programs in musicology and music theory in North America and Europe.

Solid progress has been made in recent months on two of the Society's current projects. This past summer the Society's Archive moved into new and ample quarters in the School of Music at the University of Washington, and acquisition of materials has begun. Applications to regional foundations are now being made in order to fund further acquisitions of secondary literature, microfilm of primary sources, and research equipment, and to employ a small staff to assist with "in-house" projects and help answer inquiries from scholars. Furthermore, negotiations for the publication of *Brahms Studies I: Papers Delivered at the International*

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(Executive Director's Report, *continued*)

*Brahms Conference, The Library of Congress, Washington, DC, 5-8 May 1983* have been successfully concluded with the Oxford University Press. This volume of approximately twenty papers, and running to about 400 pages, is being edited by the Conference Director, George Bozarth, and is scheduled to appear in 1986. Several proposals for contributions to *Brahms Studies II* have been received, and further submissions of analytical, critical, theoretical, bibliographical, archival, and documentary studies are welcome. These may be sent to either Walter Frisch or George Bozarth; finished articles will be requested on a schedule determined by the editors.

The Board of Directors of the ABS will hold its annual meeting at 7:30 p.m. on Thursday, 25 October 1984, during the national meeting of the American Musicological Society at the Franklin Plaza Hotel in Philadelphia. Following this meeting there will be an informal reception and a display of recent Brahms publications open to all interested in learning about our Society.

The American Brahms Society cordially invites all who support its goals and projects to join its ranks. A membership form appears later in this Newsletter. This form may also be used for ordering the publications now available to our members at special discounts.

George S. Bozarth

## Editor's Notes

Readers interested in Alessandra Comini's illustrated lecture on "the visual Brahms" given at the Leipzig Brahms Conference (see Newsletter II/1) will find much of its content in her article "The Visual Brahms: Idols and Images," in *Arts Magazine* 54 (October 1979): 123-9. Especially fascinating are the many photographs and discussion of the contents of Brahms's Karlsgasse apartment. Professor Comini published an article, "Through a Viennese Looking-Glass Darkly: Images of Arnold Schönberg and His Circle," in the May 1984 issue of the same journal; she is currently completing a book on Beethoven.

\*\*\*

Walter Frisch, President of the American Brahms Society, has become one of the editors of *19th-Century Music*, joining D. Kern Holoman and Joseph Kerman. He was a consulting editor of the same journal for two years prior to his recent appointment.

\*\*\*

The Society is grieved at the death of Otto Albrecht, a member of the ABS since its inception and an enthusiastic supporter of its efforts.

\*\*\*

George Bozarth writes that several of his recent articles have been plagued by printers' errors. He offers to supply lists of corrigenda for the regrettably numerous errors left uncorrected by the publishers in his articles on Brahms documents (*Fontes Artis Musicae* 30:239-62) and on the Duets, Op. 61 (*Studia Musicologica* 25:191-210). A missing line in his essay on the song "Vorüber" in *Brahms: Biographical, Documentary and Analytical Studies*, edited by Robert Pascall (Cambridge, 1983), makes nonsense of part of the argument; it is the penultimate line on page 95, and should read: "To reserve the quickening of pace until 'verglüthe Asche'." In his *Notes* 40 article on Brahms manuscript collections, the third line from the bottom of page 247 should read: "... (no. 7, in D flat major)..." thus distinguishing this autograph of Op. 33 No. 7 from the one in D major which the Library of Congress also owns (this correction was given in *Notes* 41:769).

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An edition by Otto Biba of Brahms's "lost" Kyrie and canonic mass movements—works acquired in manuscript by the Gesellschaft der Musikfreunde in Wien in 1983 (see Newsletter I/1)—is now available from Doblinger; many performances are certain to be heard soon.

The editor would like to know if any reader is aware of a performance of these pieces in North America earlier than the one she plans to direct in mid-October 1984. The edition her choir will use is one prepared directly from microfilm of Grimm's manuscript copy by graduate students in a summer seminar at Brigham Young University. The performance will not include the Kyrie in G minor, which was not part of the "Missa canonica" Brahms planned.

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How can we educate English-speaking writers, editors, and radio announcers to the fact that a work said in German to be in *B dur* is in *B flat major*? One doesn't commonly hear of the "H minor Mass"!

\*\*\*

The editor hopes to include an article on Brahms research in progress in each edition of the Newsletter. She thanks Edward Jarvis for his communications, and invites others to share accounts of their own projects with the Society's membership.

\*\*\*

The editor wishes to thank Frank Berberich, Stephen Brady, Rose Mauro, and Claire Peterson for their assistance with the preparation of this Newsletter.

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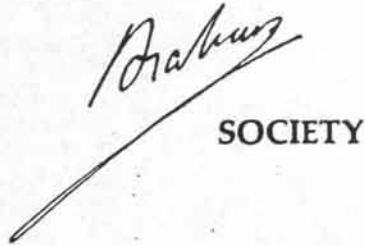
Any articles or suggestions for the next issue of the Newsletter should be sent to the editor by 1 February 1985.

Virginia Hancock



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The American Brahms Society is a non-profit organization. The IRS has determined that donations in excess of dues may be considered as charitable contributions.

I wish to order the following publications now available with member's discounts (see article in this issue for ordering instructions):

\_\_\_\_\_

\_\_\_\_\_

## Brahms Research in Progress

The latest update of *Doctoral Dissertations in Musicology*, prepared by Cecil Adkins and Alis Dickinson, lists a number of Brahms projects in progress in both the United States and Germany:

Brodbeck, David L. "Brahms as Editor and Composer: His Two Editions of Ländler by Schubert and His First Two Cycles of Waltzes, Opera 39 and 52." University of Pennsylvania, completed 1984.

Cai, Camilla. "Brahms's Short Piano Works: A Source Study and Analysis." Boston University.

Goertzen, Valerie W. "The Piano Transcriptions of Johannes Brahms." University of Illinois. [Ms. Goertzen was the recipient of a Fulbright award for research in Vienna, 1983-84, and reported on the Brahms-Kongreß Wien for this Newsletter, II/1.]

Graybill, Roger C. "Brahms's Three-Key Expositions: Their Place within the Classical Tradition." Yale University.

Portillo, Robert. "Durchführung und Reprisenvorbereitung im Sonatensatz bei Brahms." University of Heidelberg.

Schmidt, Susanne. "Brahms Rezeption in seiner späten Wiener Zeit (ab 1870)." University of Freiburg im Breisgau.

Schneider-Kohnz, Brigitte. "Motiv und Thema in den Orchesterwerken von Johannes Brahms." University of Saarbrücken.

Staab, Franz Josef. "Die Behandlung der Streichin-

strumente in den Orchester- und Kammermusikwerken von Johannes Brahms." University of Mainz.

Dissertation research not yet reported in this list includes that by Ira Braus of Harvard University and Edward Jarvis of New York University. Mr. Jarvis has been awarded a Fulbright grant for research in Vienna in 1984-85, and plans to continue a project of examining all the available autograph and copyists' scores, keyboard arrangements, and manuscript parts for Brahms's orchestral works; he hopes eventually to be able to answer the question "What is copying and what is composition?" and thereby elucidate Brahms's compositional process in the symphonies.

Two new volumes of Brahms correspondence are now in preparation. Kurt and Renate Hofmann and Otto Biba are collaborating on an edition of all the unpublished letters to Brahms that are preserved at the Gesellschaft der Musikfreunde in Vienna; and George Bozarth and Wiltrud Martin are working on the letters exchanged by Brahms and the Simrock editor Robert Keller (see Newsletter I/1), with publication planned by the Library of Congress in 1986.

The College Music Society's annual meeting includes presentation of three Brahms papers: Michael Roeder's "Joachim and Brahms: Their Collaboration on Three Concertos"; John Daverio's "Brahms's Magelone-Lieder and the Problem of Genre"; and Ellwood Derr's "Brahms's Albumblatt in F-sharp Minor." (No Brahms topics have been announced for the joint AMS/SMT meeting.)

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