

## Brahms's Performances of Bach's Organ Works

In 1870, Viennese music critic Theodor Helm noted that Brahms's "particular specialty" as a pianist was his arrangements of Bach's organ works, the "characteristic sound of which he knows how to mimic through the most astonishing fullness of tone and the most individual handling of the instrument."<sup>1</sup> These arrangements, which Brahms shared with the public only through live performance, helped him build a reputation as a technically-daring composer-pianist with extensive knowledge of the music of the past. In these very personal public moments, he communicated directly with audiences as a creative artist, employing novel pianistic techniques to create sonorities and effects that recalled those of the model works. That the musical texts were fluid enhanced audiences' excitement and connection with Brahms, as they envisioned the creative process unfolding before them. The impact of the performances stemmed from Brahms's stature as a composer, his authority in matters relating to Bach's music, the novelty of his playing, and the excitement he created by pushing the limits of his stamina and technique.

Probably none of Brahms's contemporaries knew more about Bach's music than he. He studied Bach from his youth until his last days. Inspired by the publication of the first volumes of the Bach-Gesellschaft edition, he directed Bach cantatas with the Singverein at the Detmold Court (1857–60), the Vienna Singakademie (1864), and Singverein of the Gesellschaft der Musikfreunde (1872–75).<sup>2</sup> He copied numerous works, performed original keyboard pieces such as the *Chromatic Fantasy and Fugue* and movements of the Suites, and published three piano Studies based on movements from the solo violin sonatas and partitas, including the famous D-Minor Chaconne for left hand alone.<sup>3</sup> He also studied and annotated the biography of Bach by his friend Philipp Spitta.<sup>4</sup>

Table 1 lists six organ works by Bach that Brahms performed in public. The use of generic titles such as "Fugue by Bach" in some programs and reviews makes it impossible to present a complete list.<sup>5</sup> Brahms must have worked out an arrangement of the *Tocatta in F Major* before his first visit to the Schumanns, as he played it privately in Düsseldorf at the beginning of October 1853, a few days after his arrival.<sup>6</sup> He shared his fascination with Bach's organ works with both Robert and Clara Schumann, who had begun studying the keyboard works together in the first week of their marriage. The *Prelude and Fugue in A Minor* BWV 543 was in Clara's memorized repertory from 1840;<sup>7</sup>



Brahms in 1867, one of a series of photographs taken by Ludwig Angerer, Vienna.

Brahms began to program it near the end of his two-and-a-half-year stay in Düsseldorf during Robert's hospitalization and death. Organ music was a strong point of connection between Brahms and Clara Schumann during this period. Both studied the instrument, with Brahms attaining sufficient mastery to imagine touring with Clara.<sup>8</sup> On Christmas Eve 1855 she gave him the first volume of the Bach-Gesellschaft edition "as a beginning" (*als Anfang*).<sup>9</sup> Thus, by the mid-1850s Brahms was well acquainted with the organ's resources and technique and familiar with some of its repertory.

Brahms's own *Prelude and Fugue in A Minor* and *Fugue in A-flat Minor* for organ were modeled on works of Bach and composed in connection with counterpoint studies with Joseph Joachim. Clara Schumann received both works as gifts, the first for Brahms's birthday in May 1856, the second for Robert's birthday in June.<sup>10</sup> Brahms would return to composing solo organ works with his *11 Chorale Preludes* in May–June 1896, just before and after Clara's death. But he and she played

Work	First performed	Number of performances
<i>Toccata in F Major</i> (BWV 540)	1853 privately; in public from 1856	13–15 public; 5+ private
<i>Fugue in A Minor</i> (BWV 543)	1856	4–7 public; 6? private; most were fugue only
“Orgel=Sachen Dmoll” <i>Toccata and Fugue in D Minor</i> (BWV 565? 538?)	1865	2 public
<i>Prelude in B Minor</i> (BWV 544)	1866	4 public
<i>Fantasia in G Major</i> (BWV 572)	1867	12 public; 2 private
<i>Pastorale in F Major</i> (BWV 590)	1867	2 public

Table 1: Bach’s Organ Works Performed by Brahms

Bach’s organ music together numerous times. Clara Schumann probably inspired his arrangements not only of the *Prelude and Fugue in A Minor*, but also the *Prelude in B Minor* (which she performed from 1865), and the *Pastorale*. On 17 November 1859 she wrote Brahms that the mood of his new *Ave Maria*, Op. 12, reminded her of “Bach’s splendid *Pastorale*, which we have played together now and again,” perhaps four-handed.<sup>11</sup> Eugenie Schumann remembered her mother playing it for an emotional Brahms during his last visit in October 1895.<sup>12</sup>

Brahms was heard as a composer whose pianistic abilities served a higher purpose. L. A. Zellner described:

[Brahms] is not one of those who practice a piece for years in order to present it completely polished and honed to greatest effect. He has perhaps none of the pieces he plays properly in his fingers, as one is in the habit of saying. He has them all only in his head. He will play for you from his head, if you like, all of Bach, all of Beethoven, Schubert, Schumann. And if here and there a note goes amiss or a nuance isn’t brought out enough or a run is less polished, what does it matter? He is not playing in order to play the piano, after all, but to play the compositions. And that he can do, for that he possesses more than sufficient technique. Others who cannot do that may puzzle and chip away at the mechanics [*am mechanischen tifteln und feilen*]; of Brahms we don’t expect such a thing.<sup>13</sup>

Brahms was not content simply to encompass the manuals and pedal part of an organ composition on a single keyboard, but strove to project the organ’s idiomatic qualities. On the organ a tone will sound for as long as a key is depressed. The piano’s damper pedal raises the dampers to allow a tone to ring until it either decays naturally or is stopped by release of the pedal. However, raised dampers cause all played tones to ring and other strings to vibrate sympathetically, creating an enveloping atmosphere. The different registers of the pianos Brahms used—top, middle, bottom—were more distinct in timbre than on the modern instrument. But the organ affords an extremely wide array of timbres which, when combined with the instrument’s pronounced overtones and long reverberation time, may result in a kaleidoscope of colors and a strong *physical* sensation of sound, especially of the low bass.

How did Brahms play Bach’s organ works? Eyewitness accounts comment on the following qualities:

**remarkable memory and focus:** Brahms held a voluminous repertory in his memory and projected an intense sense of interiority when playing. Johanna Graßl von Rechten wrote about his Sunday visits to her Vienna home beginning in 1862:

Soon he visited our house very often, mostly on Sunday evenings. [...] For hours he would play, and he played the Bach organ fugues especially magnificently. No one dared disturb him, or open a door, or he would come out of the spell. The F-Major Toccata roared—powerfully! He called it: the heavenly barrel organ [*die himmlische Drehorgel*].<sup>14</sup>

**power, audacity, and stamina:** Brahms appeared fearless in challenging his physical and musical capabilities before an audience. British composer Ethel Smyth linked the power of his playing to the creative force he harnessed in composing:

I like best to think of Brahms at the piano, playing his own compositions or Bach’s mighty organ fugues, sometimes accompanying himself *with a sort of muffled roar*, as of Titans stirred to sympathy in the bowels of the earth. The veins in his forehead stood out, his wonderful bright blue eyes became veiled, and he seemed the incarnation of the restrained power in which his own work is forged.<sup>15</sup>

**evocation of the organ’s sounds:** Through the use of diverse techniques of tone and touch, dynamic shadings, doublings, octave displacement, and the damper pedal, Brahms imitated the sounds of the organ. He simulated the 32-foot organ pipes through accented striking of low bass notes enhanced with pedal, and also allowed harmonies to overlap and accumulate in the pedal. Although some listeners disapproved, others praised the boldness of such experimental sounds, “a magical world of chords” [*eine Zauberwelt von Accorden*].<sup>16</sup>

**extreme technical difficulty:** In piano performances of virtuosic organ works, Brahms accommodated dense fugal structures in which pedals also take part, sweeping improvisatory passagework, and in the F-Major *Toccata*, exciting pedal solos. He invented new techniques to satisfy his own creative impulses, astound audiences, and set himself apart from other pianists. A reviewer of an 1867 concert in Budapest remarked:

Whoever knows that [the *Toccata*] was written originally for organ, for an instrument on which the player’s feet serve as a third hand, must find it nearly inconceivable that two hands can cover the entire range of the keyboard almost constantly at the same time, that two hands are sufficient to make all these intricacies heard clearly and sharply, the various developments of the theme, the expansions and contractions, in short all the contrapuntal features.<sup>17</sup>

Such a feat demonstrated creativity, daring, and technical prowess of a sort that every listener could recognize.

**experimental approach and improvisation:** The arrangements challenged Brahms to do more with less. To an extent, he shaped his arrangements anew as he played them. His approach was seen as entirely without parallel.

**strong expression:** Brahms’s student Florence May described his playing of pieces from the *Well-Tempered Clavier* as “a revelation of exquisite poems” performed “not only with graduated shading, but with marked contrasts of tone effect.” She noted a “certain elasticity of tempo,” Brahms’s ability to find expressive melodies in Bach’s passages, and his love of the dissonances created by Bach’s suspensions.<sup>18</sup> These features also are reflected in reviews of his playing of organ works.

**bringing the past into the present:** Brahms’s playing was modern and exciting, and thus able to win new admirers for the organ works, and by extension, for other music by Bach.

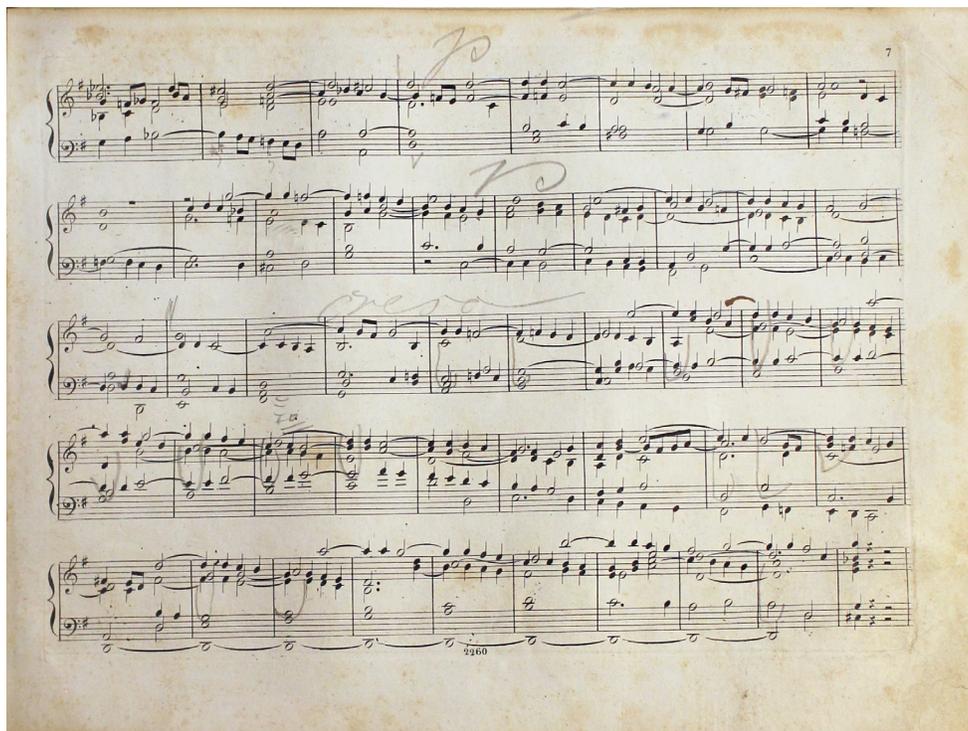
The G-Major *Fantasia* is one of several arrangements that Brahms added to his programs in the mid-to-late 1860s. These were years of intensive concert activity, including solo programs, performances with orchestras, and concerts with Joseph Joachim or baritone Julius Stockhausen. Brahms was inspired to create new arrangements, including four organ works, the Scherzo from Schubert's Octet, Chopin's Etude Op. 25, No. 2, and the Gavotte from Gluck's *Iphigénie en Aulide*. He first performed the *Fantasia* in the hall of the Gesellschaft der Musikfreunde in Vienna (Tuchlauben) on 17 March 1867,<sup>19</sup> and presented it numerous times, including in concerts with Joachim and Stockhausen.

More detailed evidence concerning how Brahms played the *Fantasia* is found in two scores that contain his markings. One is in a bound volume of published scores once belonging to Robert and Clara Schumann and now in the Riemenschneider Bach Institute at Baldwin Wallace University. The book contains eleven of Bach's keyboard works published by C. F. Peters in the early 1800s.<sup>20</sup> The organ pieces, which also include the F-Major *Tocatta*, the *Preludes and Fugues in A Minor* BWV 551, *G Major* BWV 541, and *G Minor* BWV 535, and the *Tocatta and Fugue in D Minor* ("Dorian") BWV 538, are designated "pour l'orgue ou le piano-forte," with an eye to maximizing sales, and are notated on two staves. Anyone wishing to play them on piano had to work out a plan for doing so. Robert Schumann marked scores in pencil and brown pencil, correcting or questioning notes and accidentals, bracketing fugal entries, specifying organ registrations, and questioning Bach's authorship of the *Fantasy in C Minor* BWV 906 ("Schwerlich von Bach") and the *Tocatta and Fugue in D Minor* BWV 913 ("Zweifelhaft ob von Bach"). Pencil emendations in the *Tocatta* and *Fantasia*, many by Brahms and at least some by Clara Schumann, show the two pianists addressing the

question of how to play the pieces on the piano, and thus provide insight into Brahms's performances of these works.<sup>21</sup>

The *Fantasia* is in three sections: a toccata-like opening for manuals, an extended fugal "organo pleno" section in five voices, and a final section in rising arpeggios over an accented, chromatically descending bass line in the pedals. In the Riemenschneider copy, the second, *Grave*, section contains dynamic markings in pencil in Clara Schumann's large, fluid hand: *pp* in m. 131, *p* in mm. 142 and 152, and *cresc.* in m. 160. There are also other pencil markings, at least some of them by Brahms<sup>22</sup> (Example 1). Besides adding hook-like marks to show distribution of the notes between the hands, the annotator(s) reworked the inner voices, signaled chromatic movement with "NB," doubled notes at the octave either below the bass staff or above the treble, added chords in the bass (m. 129), marked off cadences with vertical lines above the staff, and added one accidental in parentheses.

An unbound collection in Brahms's *Nachlass*, entitled *Abschriften hervorragender Meisterstücke des 16.–18. Jahrhunderts zu Studienzwecken* (Copies of Distinguished Masterpieces from the 16th–18th Centuries for Study Purposes), includes what amounts to an analysis of this fugal *Grave* section of the *Fantasia* in Brahms's hand, including the subject entries and the bass line.<sup>23</sup> Shared details of content and orthography, including the title "(Bach. Prel. quasi Fant.)," the correction of an accidental on the downbeat of m. 109, and many of the small lines marking off segments of the piece, indicate that Brahms worked from the Peters "Bureau de Musique" edition, either the Schumanns' copy or another one. Although the analysis contains no performance-related indications to link it directly to Brahms's arranging process, it does show his careful study of the work's structure. The understanding he gained must have informed his playing of the *Fantasia* on the piano.



Example 1: J. S. Bach, *Fantasia pour l'orgue ou le pianoforte* (Leipzig: Bureau de Musique de C. F. Peters, [1832/33], p. 7, mm. 139–85, with markings by Clara Schumann and Brahms. Riemenschneider Bach Institute. Used by permission.



Example 2: J. S. Bach, *Fantaisie pour l'orgue ou le pianoforte* (Leipzig: Bureau de Musique de C. F. Peters, [1832/33], p. 8, mm. 186–93, with Brahms's markings. Riemenschneider Bach Institute. Used by permission.

The marks in the third section (mm. 186–202) are in Brahms's hand (Example 2). Whereas an organist plays the bass on the pedalboard and divides the arpeggios between the hands, a pianist playing the bass in octaves must take all of the arpeggios that have a bass note below them entirely with the right hand. Brahms remade the arpeggios to enlarge and more evenly fill the pitch range, and omitted dissonances that would be grating when caught in the damper pedal. He seems to have intended that the pattern be continued throughout the beats and measures left unmarked, but it is not always clear what notes he meant to be included. To allow the overtones to accumulate in the manner of an organ, he may have allowed harmonies to overlap rather than changing the pedal every half bar in the first four lines. Once the bass reaches the dominant *D* at the beginning of the fifth line, the stage is set for an invigorating barrage of colors, including tones imitating the 32-foot organ pipes (reaching a low *DD*) in the last line of the piece.

A review of Brahms's playing of the *Fantaisie* in Vienna on 23 November 1867 describes a performance fully consistent with the markings in this copy:

[The *Fantaisie*] begins in the Bach style with a short Prelude (Presto), followed by a pure organ movement. With the aid of the damper pedal, Mr. Brahms simulated the effect of organ playing, and even the full organ, most ingeniously, and finally even let us hear the organ pedal and the 32-foot pipes with his left hand. The effect of this manner of playing was extremely powerful and grand.<sup>24</sup>

Brahms's copy of the the *Fantaisie* edited by F. C. Griepenkerl and Ferdinand Roitzsch (Leipzig: C.F. Peters, 1845) contains several markings in light pencil and blue pencil relating to dynamics and register in the *Grave* section, and the designation *loco* in the final arpeggio section.<sup>25</sup> Thus it seems that this score, with the pedal part on a separate staff beneath the manuals, was

a model for Brahms's arrangement. Several of his markings in it correlate with those in the Riemenschneider score:

	Brahms <i>Nachlass</i> copy	the Schumanns' copy
m. 131, beat 3	blue pencil: <i>p sempre</i>	pencil (CS?): <i>pp</i>
m. 146, beat 2	blue pencil: <i>sempre p</i>	pencil (CS): <i>p</i> in mm. 142 and 152
m. 160, beat 1	blue pencil: <i>string[endo]</i>	pencil (CS): <i>cresc.</i>
m. 169, beat 1	pencil: $\delta$ —	whole note $\delta^b$ penciled in above the staff
m. 196 third group of sixteenth notes from the end	pencil: <i>loco</i>	

The two sets of annotations shape the *Grave* section (mm. 29–185) in similar ways. Both call for a drop in dynamic level at m. 131 (where Bach's pedal line drops out for three bars), so the pianist may effect a build, in volume or tempo or both, starting in m. 160. The goal is the diminished seventh chord with which the section breaks off abruptly in m. 185. At m. 169 the texture expands to encompass the upper octave; presumably this holds through the end of the section, with the bass also doubled an octave below in the pedal point in mm. 176–84 and elsewhere where possible. The *loco* in m. 196 indicates that the arpeggios have previously been carried into an upper register, either by shifting them up an octave (or perhaps two?) or by expanding their range to include an upper octave. The return to the notated pitch level in m. 196 prefaces a final exhilarating climb; Brahms may have carried this into the upper registers of the keyboard as well, to balance the “32-foot organ pedal” penciled into the bass in m. 199 of the Schumanns' score.

Brahms's markings in the Schumanns' score may show him working out details of the arrangement, perhaps together with Clara.<sup>26</sup> Or he may have been communicating aspects of his

playing to her, possibly with one or both of the friends trying out passages on the piano. But surely the details in the two marked scores provide a more solid basis for understanding reviews such as the following:

The Organ Fantasia in G by Father Bach, which builds to enormous heights, was played with remarkable energy and technique and achieved captivating effects. Brahms brought so much mastery in conveying the full-voiced character and the obligato pedal that we truly believed we were hearing that instrument of all instruments that sounds in a thousand voices, for which this pyramidal composition is envisioned. The difficulties are nearly insurmountable. Brahms didn't just play them, he played himself with them. With what security, power, and ease he let this godly thunderstorm loose; it is too beautiful for words.<sup>27</sup>

The fact that Brahms did not publish, or apparently even fully notate, these arrangements is not difficult to understand. They were not transferable to anyone else. Scores would have had limited commercial viability, and fixing the musical texts through print would have privileged one reading over all others, thereby restricting Brahms's experimental approach. The unnotated arrangements also effectively projected Brahms's interiority and authenticity as he acted out the grandeur of the organ pieces—and thus of the organist Bach himself—before his audience's eyes and ears.

Valerie Woodring Goertzen

**Notes.** 1. Theodor Helm, "Johannes Brahms," *Musikalisches Wochenblatt* 1, no. 3 (14 January 1870): 40–41. 2. Robert Pascall, "In Concert-Life, the Most Striking, Most Pleasing of Adventures' – Brahms's Arrangements of Bach's Cantatas," this *Newsletter* 31, no. 2 (Fall 2013): 1–8. Pascall's edition of Brahms's performance materials is forthcoming in the *Johannes Brahms Gesamtausgabe*. 3. Leipzig: Bartholf Senff, 1878. See the author's *Johannes Brahms. Arrangements von Werken anderer Komponisten für Klavier zu zwei Händen oder für die linke Hand allein*, Johannes Brahms Neue Ausgabe sämtlicher Werke Serie IX Band 2 (Munich: G. Henle, 2017), hereafter: *Goertzen 2*. 4. *A-Wgm, Nachlass* Brahms, 3037/203. Philipp Spitta, *Johann Sebastian Bach*, 2 vols. (Leipzig: Breitkopf & Härtel, 1873, 1880). See also Russell Stinson, *The Reception of Bach's Organ Works from Mendelssohn to Brahms* (Oxford and New York: Oxford University Press), 149–51. 5. Kurt and Renate Hofmann, *Johannes Brahms als Pianist und Dirigent: Chronologie seines Wirkens als Interpret* (Tutzing: Hans Schneider, 2006) is an inventory of his programs. Further details are found in *Goertzen 2*, xxxii–xxxviii, and in the author's *View from the Piano Bench: The Arrangements of Johannes Brahms*, in preparation. Brahms also owned scores for other organ works of Bach; see Siegmund Helms, "Johannes Brahms und Johann Sebastian Bach," *Bach-Jahrbuch* 57 (1971): 13–81, here 50–57. 6. Albert Dietrich, *Erinnerungen an Johannes Brahms in Briefen besonders aus seiner Jugendzeit* (Leipzig: Otto Wigand, 1898), 2; Hofmann, *Chronologie*, 27. 7. Gerd Nauhaus and Ingrid Bodsch, eds., *Robert und Clara Schumann Ehetagebücher 1840–1844* (Frankfurt and Basel: Stroemfeld Verlag and Stadt Museum Bonn, 2007), 18–19. Robert noted on 16 April 1841 that Clara played for guests "the great fugue in A minor by Bach from memory, which amazed me" (75). See also Stinson, *Reception*, 56–57. 8. *Clara Schumann Johannes Brahms Briefe*, ed. Berthold Litzmann, 2 vols. (1927; rpt. Hildesheim: Georg Olms, 1989), 1:187–88. The Schumanns rented a pedal piano in Dresden in 1845 in order to learn to play organ music. Brahms was playing on a practice organ at Böhme's Music Store, Hamburg, in November 1854 (*ibid.* 1: 32). 9. *A-Wgm, Nachlass* Brahms. He also received the first six volumes from his student, Princess Anna von Hessen,

in 1857 and continued the subscription on his own (see Helms, "Johannes Brahms und Johann Sebastian Bach," 15–16. 10. David Brodbeck, "The Brahms-Joachim Counterpoint Exchange; or, Robert, Clara, and 'the Best Harmony between Jos. and Joh.,'" in *Brahms Studies* vol. 1 (Lincoln: University of Nebraska Press, 1994), 30–80, here 68–80. See also Vernon Gotwals, "Brahms and the Organ," *Music—the A.G.O.—R.C.C.O. Magazine* (April 1970): 38–55, and George S. Bozarth with Johannes Behr, *Johannes Brahms. Orgelwerke*, Johannes Brahms Neue Ausgabe sämtlicher Werke Serie IV (Munich: G. Henle, 2015). 11. *Schumann-Brahms Briefe* 1: 285. Robert and Clara sightread Bach organ fugues four-handed in 1832; see Georg Eisman, ed., *Robert Schumann Tagebücher* (Stroemfeld: Roter Stern, 1971), 1: 400. Clara performed the *Pastorale* from 1877 and played it for her students in 1895; see Renate Hofmann, *Clara Schumann Frankfurter Vorspielbüchlein* (Baden-Baden: Brahmsgesellschaft, [n.d.]), 105, 111. 12. Eugenie Schumann, *The Schumanns and Johannes Brahms: The Memoirs of Eugenie Schumann* (1927; rpt. Lawrence, Mass.: Music Book Society 1991), 172–73. 13. L. A. Zellner in *Blättern für Theater, Musik und bildende Kunst*; cited in Max Kalbeck, *Johannes Brahms* (Berlin: Deutsche Brahms-Gesellschaft, 1921), II/1: 27. 14. *ibid.*, II/1: 26–27. 15. Ethel Smyth, *Impressions That Remained*, 2 vols. (London: Longmans, Green, and Co., 1919), 1: 266. 16. Ed[uard] H[anslick], review of the concert in Vienna on 23 November 1867. *Neue Freie Presse* 1165 (27 November 1867): 1–2. 17. *Pester Lloyd* 97 (24 April 1867), "Konzert des Herrn Johannes Brahms," on 22 April 1867, cited in Ágnes Gádor and Wolfgang Ebert, eds., *Johannes Brahms: 22 Briefe nach Ungarn* (Mürzzuschlag: Österreichische Johannes Brahms-Gesellschaft, 1993), 37; Hofmann, *Chronologie*, 95–96. 18. Florence May, *The Life of Johannes Brahms*, 2 vols. (London: Edward Arnold, 1905), 1: 16–17. 19. Hofmann, *Chronologie*, 94. 20. Riemenschneider Bach Institute RBI / R / M27 / B2 / (1817?). Further description is given in *Goertzen 2*, xxxiii, and in Russell Stinson, "Clara Schumann's Bach Book: A Neglected Document of the Bach Revival," *Bach Journal* 39, no. 1 (2008): 1–67. I am grateful to John DiGennaro and John T. Curtis for allowing me to study the volume in the Institute. 21. Facsimiles of the *Toccata* and the *Fantasia* are included in Stinson, "Clara Schumann's Bach Book," 45–53 and 60–66. Sources relating to the two works are described in *Goertzen 2*, xxxii–xxxviii. The Schumanns' entire volume is viewable online at <https://digital.opal-libraries.org/digital/collection/p16708coll9/id/49/>. 22. "Bureau de Musique" edition published by C. F. Peters in 1832/33, plate number 2260. In "Clara Schumann's Bach Book," 24–25, Stinson lists the notes added by Brahms to the final section. His measure numbers are one measure behind beginning with 191 (= 192); the second note in m. 196 is *d*, not *c*; the first (lowest) added note in m. 199 is *DD*, not *GG*. On the downbeat of m. 200, Brahms changed the *g* to *b* by deleting a ledger line. 23. *A-Wgm*, A 130, folio 41r–41v. Facsimile and transcription in Stinson, *Reception*, 177–81; facsimile in Wolfgang Sandberger, ed., "Auf Bachs Wegen wandeln": *Johann Sebastian Bach und Johannes Brahms* (Munich: Richard Boorberg, 2019), 82–83. The manuscript is identified as a copy in Margit L. McCorkle, *Johannes Brahms. Thematisch-bibliographisches Werkverzeichnis* (Munich: G. Henle, 1984), 723 (Anhang Va Nr. 4). Stinson correctly identifies it as an "analysis" or "study score" (147–49). 24. Review signed "(-r.);" in *Neues Fremden-Blatt* 3, No. 325 (26 November 1867): 4–5. 25. *A-Wgm, Nachlass* Brahms VII 49683. Helms's claim that the copy contains no marks by Brahms is in need of correction ("Johannes Brahms und Johann Sebastian Bach," 52). See also *Goertzen 2*, xxxvii–xxxviii and notes 225–26. 26. Neither pianist's copy of the *Fantasia* in the Bach-Gesellschaft edition (published 1891) contains markings; *A-Wgm, Nachlass* Johannes Brahms VII 70717 and *D-Zsch*, 10734,43-D1/A4. 27. L. A. Zellner in *Blättern für Theater, Musik und bildende Kunst* 23 (19 March 1867): 91, review of Brahms's Vienna concert of 17 March 1867.

## “A Pearl of the Concert Literature”

Review of Julian Horton, *Brahms' Piano Concerto No. 2, Op. 83: Analytical and Contextual Studies* (Leuven: Peeters, 2017). ISBN 978–9042933408

Hanslick considered Brahms's Second Piano Concerto a “pearl,” “a great symphony with obbligato piano” (143). Julian Horton's magisterial *Brahms' Piano Concerto No. 2, Op. 83: Analytical and Contextual Studies* teases out the fascinating implications of the work's symphonic and virtuosic characteristics, and in so doing provides the most thorough analytical study of this work to date. While Ulrich Mahler's monograph considers the early reception of Op. 83 and provides analytical overviews of each movement, Horton delves into the complexities of each movement's forms.<sup>1</sup> This study benefits from his exploration of the symphonies of Bruckner, his recent study of Field's piano concertos, and his engagement with the latest theoretical approaches to analyzing form. Aside from scrutinizing a veritable treasure trove of structural elements in Op. 83, this study goes a long way toward constructing the history of the type of sonata form employed in first movements of nineteenth-century piano concertos.

The volume is divided into two parts. The first 181 pages (Chapters 1–5) provide the theoretical methodology and historical background that form the framework for the analyses of the individual movements of Brahms's concerto, which are located in the following 134 pages (Chapters 6–10). Much of the volume is devoted to the form of the first movement, and Horton's thorough explanation of his analytical approach, which occupies Chapters 2 and 3, concentrates on the types of sonata forms used in other concertos. Chapters 4 and 5 continue this slant, exploring the generic position of Op. 83's first movement by considering both the approaches earlier composers have taken to this form, and also the corresponding movements in Brahms's other concertos. Conversely, the book's epilogue looks to the years after Op. 83, asking “Is there a Post-Brahmsian Piano Concerto?” In many ways, this study of genre and sonata form builds upon James Hepokoski's exploration of these topics in his seminal essay on the first movement of Brahms's First Piano Concerto.<sup>2</sup>

Whereas a typical approach to analyzing the type of sonata form that Brahms employed in the first movement of his concertos might mention the influence of concerto movements by Mozart, Beethoven, and Schumann, Horton (in Chapter 4) provides an overview of the approaches deployed in some eighty-one early nineteenth-century concertos by seventeen composers, ranging from Dussek to Bennett. Concertos by Mendelssohn, Chopin, Liszt, Schumann, and Liszt are highlighted, but formal aspects of movements by numerous other composers, including Grieg, Saint-Saëns, and Rubinstein, are also referenced. At almost seventy pages, this chapter comprises a wealth of details that expand upon studies of the London school of piano composers and Hepokoski's work on Brahms's First Piano Concerto. Much of the discussion centers on large-scale formal elements such as whether a composer employed a double-exposition, whether the first exposition modulated, and how (or if) a cadenza was incorporated. This chapter amply demonstrates that Brahms's works should be

viewed in relation to a much greater variety of concertos than often acknowledged. This is not simply a matter of looking to see who might have influenced Brahms, but rather contemplating such broader questions as what approaches Brahms might have been reacting against.

Chapter 5, “Brahms and the Concerto Idea,” views all of Brahms's concertos through their competing virtuosic and symphonic characteristics, and how these idioms impacted form. While primarily concentrating on the sonata form first movements, the forms of the slow and last movements are also considered. Horton reveals that symphonic techniques are used to varying degrees in each concerto.

The background is thus set for the analytical chapters on the individual movements of Brahms's Second Piano Concerto. Each of these chapters is subdivided into different sections, depending on the most significant features of the respective movement. For example, the chapter on the first movement, Chapter 6, comprises sections on form, motives, large-scale harmonic structure, and texture. Although this chapter references some of the movement's rhythmic complexities, Chapter seven's discussion of the second movement more intensively delves into Brahms's manipulations of meter and hypermeter, in part by invoking concepts explored by Ryan McClelland.<sup>3</sup> Throughout these analytical chapters, Horton highlights specific passages or compositional techniques rather than offering a measure-by-measure narration of entire movements. For instance, he dissects the manipulation of the first theme of the first movement in great detail but offers very little about the second theme. There is an occasional reference to formal characteristics that are also to be found in a few of the concertos referenced during the first part of the volume, as well as in Brahms's other concertos. However, given the great emphasis Horton placed on the importance of these earlier works, one might have expected to see many more comparisons. These chapters are replete with helpful charts, summarizing the analytical points about the forms, and copious, clearly annotated music examples. Indeed, these music examples are crucial to enlivening Horton's many subtle observations.

Even in the space of a monograph, it is impossible to deal with every one of Brahms's intricacies, and Horton's exploration of the concerto, like many other wonderful analyses of this composer's works, will no doubt inspire further ideas and interpretations. In this spirit, one might consider a slightly different reading of the B-flat major *Andante* movement to the one given in Chapter 8. Horton focuses on the problems posed by Brahms's insertion of the central F-sharp major *Più Adagio* section (mm. 59–71). He begins with the rather seductive idea that because this section is characterized by so many elements that contrast with those in the surrounding sections “it seems to pull from one aesthetic stance towards another, and consequently between two kinds of slow movement” (248). This observation leads him to explore five ways of understanding the movement's form. These interpretations come about not only because he needs to accommodate the contrasting character of the *Più Adagio*, but also because he is intent on incorporating procedures and elements he hears as deriving from sonata form—a form that, as he acknowledges, cannot easily be applied to the structure or rhetoric of the movement. Indeed, other analysts have interpreted the movement as being in ternary form. Whilst pursuing this focus, Horton considers many of the

movement's metrical tensions, especially in the first section, and he parses the numerous subtle ways the A section gently transitions into the *Più Adagio* and then reemerges from it (mm. 71–78). Despite these transitions Horton emphasizes the difference between the sections, describing the *isolation* of the central section (260). But perhaps an alternative reading would focus more on the motivic relations between the sections, a strategy that is supported by the coda's return to the *Più Adagio* (mm. 94–99).<sup>4</sup>

While analyzing the transition to the return of the tonic at the start of the A' section, Horton identifies the significant role of a two-note, sighing motive (mm. 74–77). This motive had already been extricated from the opening double neighbor motive in m. 4, and throughout the A sections it is frequently highlighted by an abrupt shift to a high register. In particular, this high, sighing version of the motive is part of the two-measure preface to the piano's triplet version of the main theme (m. 23). Later, at the start of the coda, Brahms unites the contrasting sections of the movement by presenting this two-measure preface in the slower tempo used for the middle section (see Example 1). In the same measures (mm. 94–95), the cello accompanies the piano's theme with a descending chromatic line. This line is derived from a phrase presented by the cellos in m.1, which Horton labels as *a1.2*. Although he discusses the metrical implications of the way this phrase is rhythmically altered in m. 7 (and the way it is further developed in m. 31), he does not point out that the statement of the line in m. 7 is chromaticized. This version is varied in mm. 65–67 of the *Più Adagio* and it returns with A', in mm. 80–81 and 84–85. Finally it is heard in the *Più Adagio* coda (m. 94). Rather than hearing this last return as combining a motive from the A sections with the slow tempo of the central section, Horton only seems to acknowledge that the statement in mm. 94–95 is a variant of the string accompaniment from the central *Più Adagio* section (mm. 65–67). Acknowledging these motivic relationships between the outer and inner sections might also lead one to search for others, and perhaps to hearing the right-hand figuration in mm. 59–62 of the *Più Adagio* as relating to the *Andante* sections' two-note sighing motive.

All of these connections, however, contradict Horton's claim that the middle section suspends all developmental activities of the material from the first section. To be sure, Horton is correct in observing that the shift to F-sharp major and the slower tempo take the listener to another place or state. Hearing subtle motivic connections between this section and the outer sections, however, does not contradict such an interpretation. Moreover, in the case of some of Brahms's other works, including "O kühler Wald" (Op. 72, No. 3), slow phrases that initially seem to disrupt the more flowing surrounding sections are subtly related to those in the prevailing pulse or tempo.<sup>5</sup> These relationships often involve musical elements such as motives, harmony and rhythm, as well as expressive or narrative details.

Horton provides a perceptive hermeneutic reading of the concerto's *Andante* that builds on the work of Malcolm MacDonald and Constantin Floros. While MacDonald connected the concerto to compositions by Clara Schumann, Floros observed that the opening melody of the *Più Adagio* is reminiscent of the melody of the F-sharp major section in "Todessehnen" (Op. 86, No. 6), which was written around the same time as the concerto.<sup>6</sup> Horton references these connections in Chapters 1 and 10. In Chapter 8, he asserts that the sustained descent in the strings during the close of the movement (mm. 94–95; Example 1), which I discussed above, also derives from this song. He does not, however, weave this observation into his analyses, but rather delays considering its significance until the hermeneutic reading of the movement that is offered in Chapter 10.

In general, some readers might not agree with Horton's strategy of providing the hermeneutic readings of the first and third movements in a chapter that is separate from the structural analyses of those movements. In contrast, Hepokoski wove these approaches together in his holistic exploration of the first movement of Brahms's First Piano Concerto. Moreover, while a separate chapter devoted to hermeneutic considerations accommodates Horton's disquisition into the nature of topic analysis of nineteenth-century, as opposed to eighteenth-century, music, these two movements have contrasting characters and

The image shows a musical score for Example 1, consisting of two staves: Piano and Orchestra. The Piano staff is labeled "solo preface (a1.3)" and begins at measure 94. It features a two-measure preface with a high register sighing motive, marked with "8va" and "1". The Orchestra staff is labeled "Todessehnen' reminiscence" and features a descending chromatic line in the strings, marked with "pp". The score includes dynamic markings like "pp" and "8va".

Example 1: Brahms, Piano Concerto No. 2, third movement, mm. 94–96, as given in Horton's Example 8.6 (p. 263)

narrative trajectories, and Horton engages in concomitant contrasting interpretative strategies. His interpretation of the first movement centers on topics and the movement's overall strategy to "secure the heroic transformation of the pastoral" (308). In contrast, his interpretation of the third movement rests on the closing measure's allusion to "Todessehnen." Through an analysis of the song's text and a reading of the movement's opening section as representing a *Wiegenlied*, Horton concludes: "the slow movement unfolds a narrative of the transfiguration of love through death construed in the poem as a kind of eternal life" (313).

Throughout the analytical chapters, Horton makes numerous references to a plethora of recent publications by scholars whose theories he adapts. They include Hepokoski and Warren Darcey, William Caplin, Harald Krebs, Steven Vande Moortele, and Janet Schmalfeldt. Many of his astute analytical observations also draw on Schoenberg's developing variations and Schenkerian voice leading. In addition, he observes the ways in which his interpretations intersect with those by Mahler. Of course, there are also citations of publications by numerous other Brahms scholars. But it is somewhat surprising that he does not invoke studies of tonal pairing. A number of these studies have explored the intermingling of harmonies from two keys related by a third, such as D minor and F major, or D minor and B-flat major. Both of these pairings are employed in the first and last movements of the concerto. Horton views this tonal strategy as one of the mechanisms that ties the entire work together. He concludes that with this type of large-scale, subtle tonal planning "Brahms transfers symphonic mentalities into the genre" of the concerto (292). He does not, however, acknowledge Brahms's exploitation of this type of tonal pairing in works in other genres. Peter Smith has shown that a number of Brahms's (and Schumann's) chamber works employ tonal pairing (as do some of his lieder), and that such passages sometimes have cyclical implications.<sup>7</sup> One is therefore left to contemplate Horton's conclusion and to question to what extent the tonal pairing in Op. 83 and the related subtle tonal connections between movements of the cycle are "symphonic." Perhaps one could argue that tonal pairing might be added to those elements that led MacDonald to suggest that the concerto's "character is almost as much a kind of 'Überkammermusik,' a chamber-musical intimacy of discourse writ large into the orchestral medium."<sup>8</sup> But the bigger point is that, what is really needed is for more scholars to follow the lead of Walter Frisch's seminal *Brahms and the Principle of Developing Variation* and consider the ways in which Brahms uses the same compositional techniques across genres, including both instrumental and vocal genres.

The first part of Horton's Epilog returns to one of the volume's subtopics, the history of the piano concerto, by analyzing the few concertos in the early twentieth century that could be considered successors to Brahms's Op. 83. It concentrates on formal elements of the piano concertos by Reger (Op. 114), Pfitzner (Op. 31), and Schoenberg (Op. 42). The short concluding part of the Epilog takes an even broader approach and returns to methodological issues that Horton has explored in other publications. He asserts, and this book admirably demonstrates, the necessity of folding "historical awareness into music theory's remit, in conscious opposition both to musicologists who reject theory altogether on the grounds of its

ahistoricity, and to theorists who are happy to practice theory ahistorically" (350). This is absolutely commendable, and this point of view should lead institutions on both sides of the pond to ensure that more of their undergraduates—and graduates—can manipulate full scores. But readers of this review who are of a certain vintage, and possess a wry sense of humor, no doubt recall that way before the Society of Music Theory was founded and before the emergence of the new musicology, *musicologists* cut their teeth by *analyzing* large numbers of scores, essentially performing what theorists now fashionably refer to as corpus studies. Of course, they did not have the large arsenal of analytical techniques and theoretical frameworks that aid current tonal theorists, like Horton.

In today's world, where an increasing number of publishers are discouraging studies focused on one work and studies that employ theoretical terminology, Peeters is to be congratulated for supporting the series *Analysis in Context: Leuven Studies in Musicology* and in particular for publishing Horton's *Brahms' Piano Concerto No. 2, Op. 83*. There is no doubt that in the coming decades, scholars and students will frequently consult the analysis of this concerto and build on Horton's already substantial contribution to creating a history of the nineteenth-century concerto.

Heather Platt

**Notes.** 1. Ulrich Mahler, *Johannes Brahms: Klavierkonzert Nr. 2, B-dur, Op. 83* (Munich: Fink, 1994). 2. James Hepokoski, "Monumentality and Formal Processes in the First Movement of Brahms's Piano Concerto No. 1 in D Minor, Op. 15," in *Expressive Intersections in Brahms: Essays in Meaning and Analysis*, ed. Heather Platt and Peter H. Smith (Bloomington: Indiana University Press, 2012), 217–51. 3. Ryan McClelland, *Brahms and the Scherzo: Studies in Musical Narrative* (Farnham: Ashgate, 2009). 4. Jin Uk Kim interprets this movement as being in ternary form. Using Schenkerian analysis, Kim demonstrates that the inner section of the movement is tightly related to the outer ones through large-scale voice leading. In particular its F-sharp is part of a large-scale expansion of the double neighbor motive that is prolonged throughout the entire movement. This double neighbor is also the opening motive of the movement's first theme, and it is embedded in the first theme of the first movement. "The Half Step in Brahms's Piano Concerto No. 2 in B-flat Major, Op. 83: A Study of the Motivic, Harmonic, and Tonal Relationships, Their Dramatic Significance, and Their Implications for Performance" (DMA diss., New England Conservatory, 2015), 54–57. 5. Heather Platt, "Temporal Disruptions and Shifting Levels of Discourse in Brahms's Lieder," in *Brahms and the Shaping of Time*, ed. Scott Murphy (Rochester: University of Rochester Press, 2018), 50–58. 6. Malcolm MacDonald discusses Floros's idea as well as his own. "'Veiled Symphonies'? The Concertos," in *The Cambridge Companion to Brahms*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1999), 167 and 301, n24. 7. Peter H. Smith, "The Drama of Tonal Pairing in the Chamber Music of Schumann and Brahms," in *Expressive Intersections in Brahms: Essays in Meaning and Analysis*, ed. Heather Platt and Peter H. Smith (Bloomington: Indiana University Press, 2012), 252–90. 8. Malcolm MacDonald, *Brahms* (New York: Schirmer, 1990), 275.

## From the Board of Directors

The ABS Board of Directors met in Boston on 1 November during the annual meeting of the American Musicological Society. Laurence Willis was selected as this year's Geiringer Scholarship winner (see the article below). Ji Young Kim, one of the 2018 winners, dropped by and was congratulated on completing her dissertation, "*Innere Stimmen* and Hidden Duets in the Piano Music of Robert Schumann and Johannes Brahms" (Ph.D., Cornell University, 2019). Valerie Goertzen was elected President for a two-year term. In further elections held electronically, Nicole Grimes was elected Vice President and Laurie McManus Secretary, and Marie Sumner Lott was re-elected Treasurer. New members Karen Leistra-Jones, Jacquelyn Sholes, and Loretta Terrigno were added to the Board.

Three long-time members stepped down from the Board of Directors and were elected to the Advisory Board: David Brodbeck, Board member since 1986, Vice President 1986–89, President 1995–97, editor of *Brahms Studies* 1995–2001, and co-organizer of the conference *Brahms on the Pacific* in 2019; Richard Cohn, Board member since 2005 and Chair of the Geiringer Committee 2015–18; and Heather Platt, first recipient of the Geiringer Scholarship, Board member since 1998, Secretary 2002–7, President 2007–11, and organizer of the conference *Brahms in the New Century* in 2012. The Society expresses heartfelt thanks to these members who have served generously and wisely for so many years.

The ABS would like to know about dissertations on Brahms or Brahms-related topics in progress or recently completed. Please send details to Laurie McManus at [lmcmamus@su.edu](mailto:lmcmamus@su.edu).

The Society provides subventions to authors completing books on Brahms-related topics. Guidelines are posted on our website. Applications should be submitted electronically to Peter Smith at [Peter.H.Smith.80@nd.edu](mailto:Peter.H.Smith.80@nd.edu) by 15 February 2020. If no award is made in this competition, a second round of applications will be accepted with a due date of 15 August.

## Geiringer Scholarship Awarded

The ABS congratulates Laurence Willis, Ph.D. candidate in Music Theory at McGill University, who is the recipient of the 2019 Karl Geiringer Scholarship in Brahms Studies. Willis' dissertation, entitled "When Materials Collide: Formal Interplay in Ternary Piano Works of the Late Nineteenth Century," accounts for how musical materials (motivic, harmonic, and rhythmic) of the various sections of a ternary late Romantic piano work may be heard to influence one another. To explore these patterns, he first explains the current theorizing around late nineteenth-century short piano works, with particular emphasis on the research of Ryan McClelland, Ann Besser Scott, Allen Cadwallader, and Edward T. Cone in regard to Johannes Brahms. To describe how various musical materials may relate to one another across a work, he explores two musical techniques, transfer and compensation. Transfer comes about when we hear materials associated with one section reappear in a contrasting section. Compensation accounts for relationships between sections not expressed through transfer. Usually, compensation takes the form of a musical "problem" being proposed early in a work, which the

final section somehow "solves." Willis develops a set of paradigms for the interpretation of trans-sectional effects in short piano works and explains his paradigms through analytical examples drawn from the piano compositions of Brahms, Reger, Fauré, Scriabin, Respighi, and Gian Francesco Malipiero spanning the years 1892–1916.

The ABS welcomes applications for the 2020 competition from students in the final stages of preparing a doctoral dissertation written in English. Guidelines for applications are found on the Society's website. Materials should be submitted electronically as pdf files to Paul Berry, [paul.berry@yale.edu](mailto:paul.berry@yale.edu), by 1 June 2020.

## Brahms News

*Brahms and the Shaping of Time*, edited by Scott Murphy (University of Rochester Press, 2018), has won the 2019 award for Outstanding Multi-Author Collection from the Society for Music Theory. The ABS provided a subvention for the volume. The award citation explains that the book "explores complexities of rhythm and meter in the *oeuvre* of one composer, but the applicability of concepts developed by its contributors and the analytical techniques devised by them go far beyond this specific *oeuvre* and will have lasting impact upon analysis of rhythm and meter in other repertoires. Among the many issues whose study is significantly advanced by the volume's contributors are the mutual relation of musical and poetic meter, shifting metrical levels, and expressive qualities of hemiolas and durational enharmonicism. All the contributions are of outstanding quality, and the volume's conception and layout bear a stamp of the editor's unifying thought." Congratulations to Scott and to contributors Eytan Agmon, Richard Cohn, Harald Krebs, Ryan McClelland, Jan Miyake, Samuel Ng, Heather Platt, and Frank Samarotto!

## Clara Schumann Celebrated

An account of the international conference held in Zwickau, Dresden, and Leipzig on 9–12 May in celebration of Clara Schumann's 200th birthday appeared in the Spring 2019 *Newsletter*. Nicole Grimes and Styra Avins send the following reports of conferences held later in the year at Oxford and Cornell.

A three-day conference, *Clara Schumann (née Wieck) and Her World*, was held at Lady Margaret Hall, Oxford University on 14–16 June, organized by Joe Davies, Laura Tunbridge, and Susan Wollenberg. It included keynote lectures by Natasha Loges (Royal College of Music) and Susan Youens (Notre Dame University), and brought together an international roster of leading performers, musicologists, and theorists to deliver 17 individual papers, 2 lecture recitals, and a beautiful performance of Clara Schumann's songs and piano music by Aisling Kenny, Cheryl Tan, and Cecily Lock. The focus of the conference was on the musical and cultural contexts in which Clara Schumann lived and worked. The themes of the paper sessions included issues of identity, Clara Schumann's performance career in relation to those performers in her circles, her legacy as a teacher and pedagogue, her compositional output with analytical readings concentrating on her innovative formal strategies and treatment of tonality, and a myriad of approaches to her Lieder that illuminated her compositional

process and the poetics of her songs. The conference brought about a vital reassessment of Clara Schumann's place in nineteenth-century music, and a welcome and timely celebration of women's contributions to the musical landscape of Germany and beyond. Full details of the conference may be found at <https://claraschumannbicentenary.com>.

A wide-ranging conference, *Performing Clara Schumann: Keyboard Legacies and Feminine Identities in the Long Romantic Tradition*, was held at Cornell University on 16–17 November under the energetic and imaginative guidance of Theodora Serbanescu-Martin, a Ph.D. student in musicology, with the cooperation of many Cornell University institutions: the Department of Music, the Center for Historical Keyboards, the Council for the Arts, the Institute for German Cultural Studies, the Department of German Studies, the Society for the Humanities, Costume and Textile Collection, and Telluride House. A Saturday evening concert explored Clara Schumann's musical environments with performances using pianos from her time, clothing like that she would have worn, and works by composers with whom she had direct contact—Robert Schumann (arr. Franz Liszt) and Johannes Brahms—and a substantial selection of her own piano music and songs. Among many outstanding moments was a presentation of six of her Lieder touchingly performed by university students, not all of whom were music majors.

The two days of sessions included 15 individual talks ranging from historical, biographical, performance, and contextual topics to formal compositional studies, with a keynote address by Natasha Loges (Royal College of Music) that re-examined Clara Schumann's considerable concert legacy and its relevance for today. More details can be found at <https://music.cornell.edu/conference-festival-performing-clara-schumann>.

## Recent Publications

### *Books and Articles*

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Joan Grimalt, “Brahms's Intermezzi as (Hidden) Narrative Cycles,” 77–92

Laura Joella, “Contrasting Influences of Richard Wagner and Johannes Brahms on Arnold Schoenberg's *Verklärte Nacht*,” 147–70

Jonathan Kregor, “Writing Program Music's Origin Stories, 1854–1907,” 381–98

Dolores Pesce, “Beyond Hanslick: Liszt's Symphonic Poems and Program Symphonies in Vienna, 1886–1904,” 429–62

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Sandberger, Wolfgang, ed. *“Auf Bachs Wegen wandeln”*: *Johann Sebastian Bach und Johannes Brahms*. Brahms-Institut an der Musikhochschule Lübeck 12. Munich: Richard Boorberg, 2019. ISBN 978–3–86916–883–8

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Hanns-Josef Ortheil, “Tagebucheintrag zum Goldenen Federhalter von Robert Schumann,” 9

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Christiane Tewinkel, “Robert Schumann und die Idee des Poetischen – eine eherne Verbindung?” 16–23

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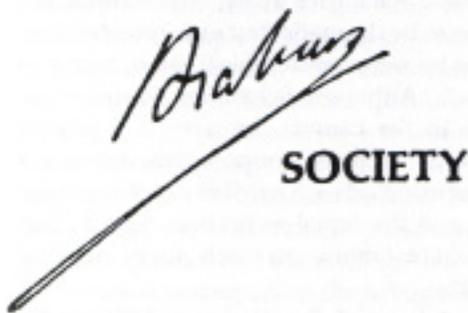
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Eleonore Büning, “‘Musik ist die höhere Potenz der Poesie.’ Robert Schumann als Musikschriststeller,” 52–60

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*Recent Publications, continued from p. 10*

*Ausgabe*. 2 vols. Wiener Veröffentlichungen zur Musikwissenschaft 45. Vienna: Hollitzer, 2017. ISBN 978-3-99012-338-6

Wilfing, Alexander. *Re-Reading Hanslick's Aesthetics: Die Rezeption Eduard Hanslicks im englischen Sprachraum und ihre diskursiven Grundlagen*. Wiener Veröffentlichungen zur Musikwissenschaft 49. Vienna: Hollitzer, 2019. ISBN 978-3-99012-526-7

*Dissertations*

Kim, Ji Young. "Innere Stimmen and Hidden Duets in the Piano Music of Robert Schumann and Johannes Brahms." Ph.D. diss., Cornell University, 2019.

Phillips, Reuben. "Brahms as Reader: Examining the Young Kreisler's Treasure Chest." Ph.D. diss., Princeton University, 2019.

*Critical Edition*

Brahms, Johannes. *Streichquintette Nr. 1 op. 88 und Nr. 2 op. 111, Klarinettenquintett op. 115*. Edited by Kathrin Kirsch. Johannes Brahms Neue Ausgabe sämtlicher Werke Serie 2, Band 2. Munich: G. Henle, 2019.

*Recording*

*Johannes Brahms. Clarinet Sonatas and Trio*. Marie Ross, clarinet; Petra Somlai, piano; Claire-Lise Démettre, cello. Centaur Recordings CRC 3760, 2019.

Using a 1875 New York Steinway piano, a gut-strung cello with Romantic bridge, and a pair of clarinets produced by the Berlin

maker Oskar Oehler in the 1890s (the B-flat clarinet) and 1905 (the A clarinet), Ross, Somlai, and Démettre turn in stunningly original readings of three of Brahms's late clarinet chamber works.

## Editors' Notes

The editors thank the contributors to this issue. Valerie Goertzen is Professor of Music History at Loyola University New Orleans. She recently presented papers on Clara Schumann's performances of Bach's music at the conference *Clara Schumann 200* in Zwickau, Dresden, and Leipzig, and on Brahms's performances of arrangements at the *North American Conference on Nineteenth-Century Music* in Chapel Hill, NC. Currently she is coediting an essay collection, *The Creative Worlds of Joseph Joachim*, with Robert Eshbach for Boydell Press and writing a book on Brahms's piano arrangements.

Heather Platt is Professor of Music History at Ball State University and the author of *Johannes Brahms: A Research and Information Guide* and coeditor, with Peter H. Smith, of *Expressive Intersections in Brahms: Essays in Analysis and Meaning*. She serves as the Digital Reviews Editor for *Nineteenth Century Music Review* and as a member of the editorial board of *Music Theory Spectrum*.

We thank John Curtis, Paul Cary, and Christine Fuhrmann of Baldwin Wallace University for providing the scans from the Schumanns' Bach volume, and Johannes Behr for information on the cover photo. Ideas, correspondence, and submissions for the *Newsletter* are always welcome. Materials for the Spring 2020 issue should be sent by 1 February.