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## **“Into the circle of illustrious spirits, masters of word and music”: Max Kalbeck’s *Stammbuch* (1873–1901)**

Max Kalbeck (1850–1921) is widely known as the author of the monumental four-volume biography of Johannes Brahms, first published between 1904 and 1914.<sup>1</sup> As a confidant and ardent admirer of the composer, Kalbeck created an enduring literary monument for Brahms, which still serves as a rich source for musicological studies.<sup>2</sup> At the same time, Kalbeck’s *magnum opus* must be considered a narrative product in its historical and social context and should be read in awareness of the author’s intentions and strategies in recounting Johannes Brahms’s life and work.<sup>3</sup> This article, however, does not deal with Brahms’s biography, but turns the perspective to Kalbeck’s own personal and professional surroundings.<sup>4</sup>

Born in Breslau, Max Kalbeck was trained in music from an early age.<sup>5</sup> He also wrote poetry, publishing his first volume at the age of twenty with the endorsement of Karl von Holtei, then a very popular and renowned poet and playwright. From 1872 to 1874, Kalbeck studied music in Munich at the *Königliche Musikschule*, with Josef Gabriel Rheinberger (composition, counterpoint), Franz Wüllner (choral singing, orchestral playing, score reading), and Josef Walter (violin). Furthermore, he was admitted into the poets’ society “Die Krokodile,” co-founded by Paul Heyse and Emanuel Geibel. Upon his return to Breslau, Kalbeck began work as a music critic for the *Schlesische Zeitung*. In 1880, he moved to Vienna, where he joined the staff of the *Wiener Allgemeine Zeitung* with the support of Eduard Hanslick. During this time, he entered into a closer relationship with Johannes Brahms, whom he had met in 1874. Kalbeck sent Brahms several poems, two of which he set to music, probably in 1877: “Nachtwandler,” op. 86, no. 3, and “Letztes Glück,” op. 104, no. 3.<sup>6</sup>

Besides his activities as a critic in Vienna, later writing for the *Presse* (1883–90), *Neues Wiener Tagblatt* (from 1886), and *Montags-Revue* (1890–95), Kalbeck translated and revised about sixty opera libretti, many of them, such as Mozart’s *Don Juan* (from 1885) and Massenet’s *Werther*, for the Vienna Hofoper.<sup>7</sup> In the Mozart anniversary year 1906, he collaborated with Hofoper director Gustav Mahler on new German settings of *Don Giovanni* and *Figaros Hochzeit*.<sup>8</sup> Furthermore, he



Max Kalbeck.

served as an editor,<sup>9</sup> particularly of Brahms’s correspondence.<sup>10</sup> It is less widely known that he also was a passionate collector, especially of autographs. An idea of his own perception of his collecting activities is found in his reply of 4 November 1916 to Antonie von Kaiserfeld, who had sent him a catalog of a private autograph collection that was offered for sale:

With thanks I return the autograph catalog that you most kindly lent me. The Beethoven letter would be the only thing that could appeal to me. Most of these manuscripts aren’t of any interest to a spoiled collector of my caliber.<sup>11</sup>

As we know now, thanks to the emergence of an album (ca. 20 x 13.5 cm) bound in reddish brown leather and elaborately gilt, the “spoiled collector” Max Kalbeck pursued another widespread practice of the nineteenth century: that of collecting autographs in an album, or *Stammbuch*. In fact, Kalbeck’s album became known to the scholarly community only recently. It was purchased in December 2020, at Sotheby’s, London,

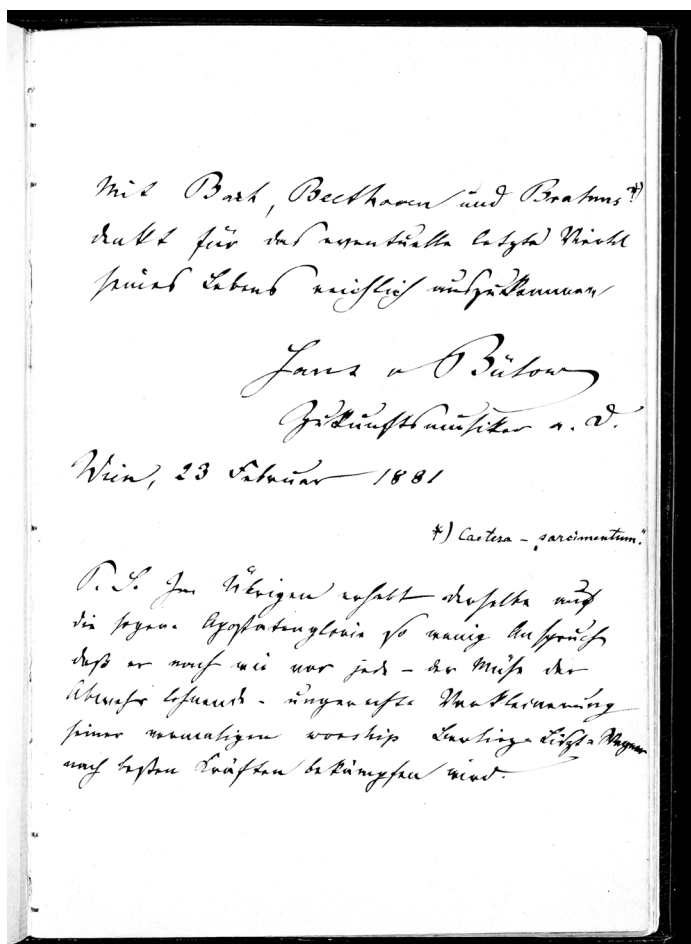


Figure 1. Hans von Bülow's entry (1881) in Max Kalbeck's album  
(Private collection, Houston, TX).  
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by Houston attorney and collector Ronald G. Franklin, who generously wishes to share his treasure with researchers and the public. The American Brahms Society is pleased to host images of the entire album on its website ([americanbrahmssociety.org](http://americanbrahmssociety.org)). Transcriptions and English translations of the album entries with brief commentary on each item are provided by Albrecht Gaub, with the friendly assistance of Walter Hettche.

Max Kalbeck's *Stammbuch* dates from the last quarter of the nineteenth century: the earliest dated entry, a poem by Hermann Lingg, was entered in January 1873; the last entry, by the composer Theodor Kirchner, is dated 12 July 1901. The album, therefore, is a rather late product of the nineteenth-century *Stammbuch* practice. In view of its artistic orientation and inclusion of twenty-nine musical autograph entries, it belongs to a manuscript type that I call *Musik-Stammbuch*, or musical autograph album.<sup>12</sup> The album also contains texts, poetry, and drawings—most entries signed with the inscriber's name along with date and place, and sometimes complemented by a personal dedication. Album owners, or rather collectors, might be professional musicians or dilettantes, thus women and men associated with music-loving circles in the broadest sense. Within the music-oriented *Stammbuch* practice of the nineteenth century, the interplay between flaunting one's social network and status and collecting tokens of personal friendship and attachment—factors closely linked to private and semi-public sociability—is particularly characteristic.

*Stammbuch* practice has always been subject to fashion. Originating with the sixteenth-century Wittenberg reformers and relating to the aristocratic guest book tradition, this specific memory culture spread to ever wider social circles over the centuries.<sup>13</sup> During this dispersion, the idea of collecting handwritten contributions from friends, acquaintances, and celebrities, usually in connection with a personal contact, remained constant. Although musical additions, especially canons, occasionally can be found in earlier *Stammbücher*, too, from the 1810s onwards professional musicians and composers increasingly opted to notate music in *Stammbücher*. Some albums contain musical autographs almost exclusively.<sup>14</sup> Examples are those kept by the Polish pianist and composer Maria Szymanowska (1789–1831), the Austrian military officer Franz Sales Kandler (1792–1831), and the Prague-based dilettante Countess Elise von Schlik (1792–1855)<sup>15</sup>—to name just a few early ones. Examples of exceptionally precious musical autograph albums, begun in the 1830s, are those of the French sculptor Dantan Jeune (1800–69), and of Alfred de Beauchesne (1804–76), secretary of the Conservatoire de Paris.

Max Kalbeck's *Stammbuch*, though, is quite different from the aforementioned albums focusing exclusively upon musical autographs. In his album the Brahms biographer collected a large majority of purely textual entries. Of the eighty-seven contributions written or drawn directly onto the album pages, there are fifty-two textual entries, twenty-nine musical autographs, and six drawings (see Table 1 on pages 6–7). With the exception of three entries—Emanuel Geibel's poem that opens the album, Giacomo Puccini's musical entry, and an unsigned drawing of a woman on a divan—all autographs are dated, and the place is also included in most cases. The album entries do not follow a chronological order. The given cities, above all Breslau, Munich, and Vienna, correspond to the main stages of Kalbeck's life and career. But he seems to have taken the album along sometimes on trips. This reflects a typical use of *Stammbücher* as "travel companions." Kalbeck took his album, for instance, a couple of times to Merano, where he collected among others the autograph of the famous physician Rudolf Virchow in 1894, and to Karlsbad [Karlovy Vary], where he gathered entries by the writers Julius Stettenheim and Carl Karlweis in June 1897. Whereas Karlweis inscribed a rather dreary poem, Stettenheim dedicated a humorous laudation to Kalbeck, inspired by the initial verses of Heinrich Heine's famous poem: "Denk' ich an Kalbeck in der Nacht, dann bin ich um den Schlaf gebracht ..." [When I think of Kalbeck at night, I am deprived of sleep ...].<sup>16</sup>

Kalbeck's album, compiled over a period of twenty-eight years, documents his contacts to numerous German and Austrian writers—such as Paul Heyse, Emanuel Geibel, and Karl von Holtei. Many of the poets appearing in the *Stammbuch* were, like Kalbeck, members of the Munich society "Die Krokodile."<sup>17</sup> Among the visual artists should be mentioned Franz Lenbach, whose painting of Clara Schumann (1878/79) is one of her best known portraits.<sup>18</sup> His album leaf with the drawing of a painter's palette remains rather enigmatic. Only four of the thirty-three musicians and composers who wrote in the *Stammbuch*—pianist Carl Fuchs, violinist Otto Lüstner, composer Theodor Kirchner, and pianist and conductor Hans von Bülow—contributed textual entries and did not inscribe music. Kalbeck published Bülow's entry (Figure 1) later in the

biography, probably due to its devoted confession to Brahms's music and the use of the triumvirate "Bach, Beethoven, and Brahms":

Bülow, who already in 1881 had honored me with his visit in Vienna, wrote these later often misquoted words in my album: "Considers being amply served for the possible last quarter of his life by a diet of Bach, Beethoven, and Brahms\*) only. / Hans v. Bülow, Retired Musician of the Future, Vienna, 23 February 1881.

\*) Anything else doesn't matter. / P. S. By the way, the same covets the glory of the apostate to such a small extent that he will continue to fight any belittling, insofar as it is worth a defense, of his former *worship* of Berlioz–Liszt–Wagner with all his might."<sup>19</sup>

Johannes Brahms, in fact, was only the second inscriber to enter a musical quotation in Kalbeck's *Stammbuch*. Although

a moment I noticed that the eyes did not contradict the mouth. But the flash was only an instant, and he shook my hand in a friendly way. From that day on I knew that, as the saying goes, I had fallen head over heels for Brahms, both as an artist and as a human being.<sup>21</sup>

Years after the event, writing about his encounter with Brahms within the morning rehearsal on 29 December, Kalbeck created a moment of fatefulness. Interestingly, in the biography, he did not mention the composer's album entry, which he may have considered unfavorable to his narrative. With his musical quotation Brahms referred to his performance of the Piano Concerto with the Breslauer Orchesterverein, under the baton of Bernhard Scholz, on that same day.<sup>22</sup>

Like other nineteenth-century composers, too,<sup>23</sup> Brahms produced quite a multifaceted spectrum of album entries. Remembering a private salon performance of his not yet

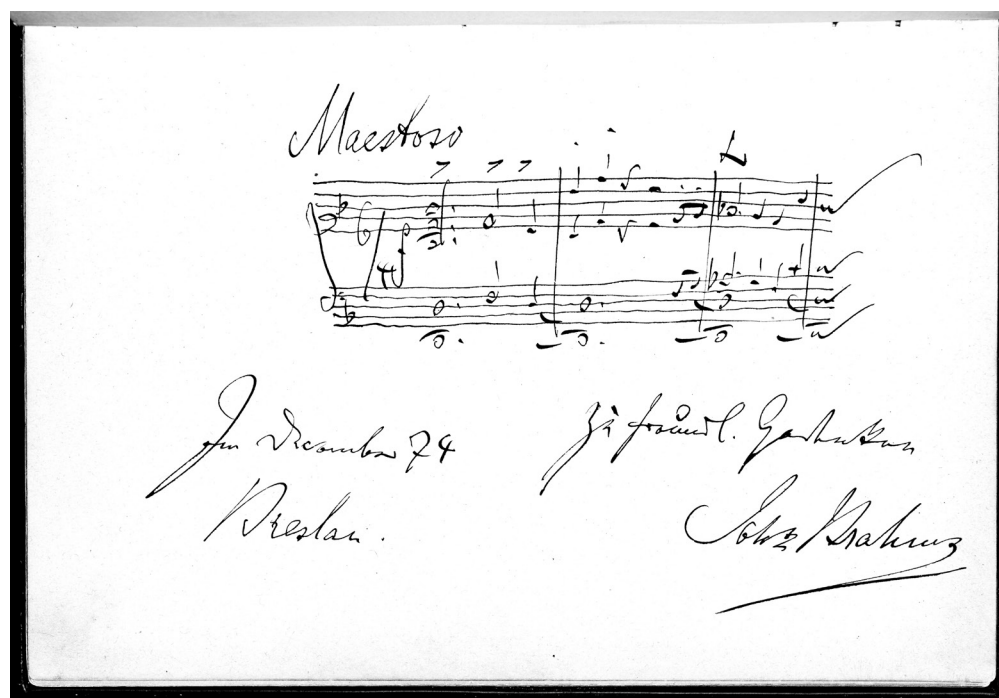


Figure 2. Johannes Brahms's entry (1874).

his inscription is located approximately one-third of the way through the album and is thus preceded by other musical entries, only a Lied incipit from the pen of Robert von Hornstein bears an earlier date. Brahms inscribed Kalbeck's album with the beginning of his Piano Concerto No. 1 in D minor (Figure 2).<sup>20</sup> Omitting the initial pedal on D, he notated bars 2 to 4 of the orchestral introduction of the *Maestoso* in a reduced version on two staves (treble and bass clef). The autograph is signed "Im Dezember 74" in Breslau. Kalbeck, therefore, seems to have collected the autograph within the framework of his first encounter with Brahms. In the biography, in a footnote, Kalbeck describes his introduction to Brahms, at a concert rehearsal on 29 December 1874, as similar to an epiphany:

The raw and unpleasant morning of this December day remains as vivid as a picture, indelibly engraved in my mind. ... When I then was introduced to him [Brahms] by Dr. Kauffmann [board member of the Orchesterverein], it was as if he wanted to size me up thoroughly, and for

premiered String Quintet No. 1 in F Major, op. 88, he created, for instance, a humorous album leaf, dated 19 August 1882. He notated only two bars of the viola voices, for "Herrn Kayserfeld mit verbindlichem Dank für vortreffliches Viola-Spiel!" [To Mr. Kayserfeld with grateful thanks for excellent viola playing!].<sup>24</sup> In contrast, what seems to have been a complete work was written by Brahms in the *Musik-Stammbuch* or *Album Amicorum* of Arnold Wehner, Director of Music at the University of Göttingen.<sup>25</sup> The piano setting, datable to June 1853, is an early and partly different version, in A minor, of the Trio section, in A-flat minor, from the *Scherzo* of Brahms's Trio for Horn, Violin, and Piano, op. 40, completed in 1865.<sup>26</sup> Being a self-contained work, passed down only in Wehner's album, the manuscript is an example of the practice of writing longer musical album entries.

Unlike Brahms's *Albumblatt* for Wehner and the aforementioned earlier musical albums, the musical autographs in Kalbeck's *Stammbuch* are all short incipits or excerpts that



rarely exceed a few bars. This is certainly due to the relatively small dimensions of the album and the necessity of drawing staves by hand on the blank pages. At the same time, the brevity of the musical entries is typical for the late nineteenth century. This seems to relate to the increasing demand for autographs, a reality that shines through when Kalbeck, with reference to Brahms's search for a calm summer vacation spot in 1880, writes of the composer's fear of "all too amiable women admirers attacking him with their albums."<sup>27</sup> It was probably this frequency of requests that led composers and other musicians to inscribe shorter entries in albums in the late nineteenth century,<sup>28</sup> as contrasted with *Stammbücher* from earlier decades in which longer or even complete pieces were more often notated, and in which compositions might even be written for a specific album.

Aside from two canons by Hermann Levi and Carl Reinecke, written on the occasion and representing the traditional musical *Stammbuch* genre of earlier centuries *per se*, the musical entries in Max Kalbeck's album can be considered "musical signatures." These very short musical quotations present the inscriber's latest or most popular published composition, with the work having additional personal meaning for the recipient only in some cases. Camille Saint-Saëns, for instance, noted the incipit of his innovative Piano Concerto No. 4 in C minor, successfully premiered two years before the album inscription dated 1877. In "München im Lenz. 1878," Clara Schumann quoted the beginning of the violin part of her famous Piano Trio in G minor, op. 17. Max Bruch inscribed part of a vocal line from his oratorio *Odyseus*, op. 41, in Vienna, and the Spanish violinist Pablo de Sarasate wrote a few bars, dated January 1880 in Breslau, from his *Zapateado*, op. 23, no. 2, an energetic and playful piece recently published. Ignaz Brüll, an intimate friend of Kalbeck, opted for the beginning of his only Violin Concerto, in A minor, at that time (March 1880) still unpublished, perhaps having in mind the album owner's training as a violinist. In

a similar way, but referring to his own "instrument," baritone George Henschel inscribed a vocal line from his song "Spring" in 1894.

Other singers—those who did not write music themselves—quoted pieces by composers whose works they often or had recently interpreted. German tenor Franz Innozenz Nachbaur, for instance, inscribed a few bars from Lohengrin's aria "Nun sei bedankt, mein lieber Schwan" by Richard Wagner. Baritone Julius Stockhausen notated the beginning of the vocal line of Franz Schubert's "Greisengesang," obviously referring to one special evening ("Erinnerung an den Abend d[es] 8. Mai 80") spent in Frankfurt with Kalbeck, to whom he had offered "to sing everything to him that he wished to hear."<sup>29</sup> Although Joseph Joachim, as a violinist-composer, often opted for his own compositions for *Stammbuch* entries,<sup>30</sup> for the Kalbeck album, which he signed in Vienna on 23 February 1889, he chose a musical quotation from another composer's work, however dedicated to him: Robert Schumann's Fantasy for Violin and Orchestra in C Major, op. 131.<sup>31</sup> Joseph Joachim notated the melody of the solo violin (mm. 44–46) in the section "Das Tempo beschleunigend bis zum Lebhaft" (Figure 3). With this token of remembrance, Joachim referred to his concert performance of Schumann's Fantasy at the Musikverein on the previous day.<sup>32</sup> As Joachim did not identify the work in the album, unlike many of the other inscribers,<sup>33</sup> he must have assumed that the album owner would recognize it at first glance.

Kalbeck's contacts to internationally renowned opera composers, finally, are documented in autographs by Giacomo Puccini, who quoted from *Manon Lescaut* ("all'Ill[ustrissi]mo Sig[nor] Kalbeck"),<sup>34</sup> and by Jules Massenet, who notated an excerpt from his *Werther*, underlaid with the German translation by Kalbeck himself ("à notre remarquable collaborateur Max Kalbeck"). Composer and pianist Anton Rubinstein contributed another opera quotation: the beginning of his most successful opera, *Die Maccabäer*. Representing the epitome of operetta,

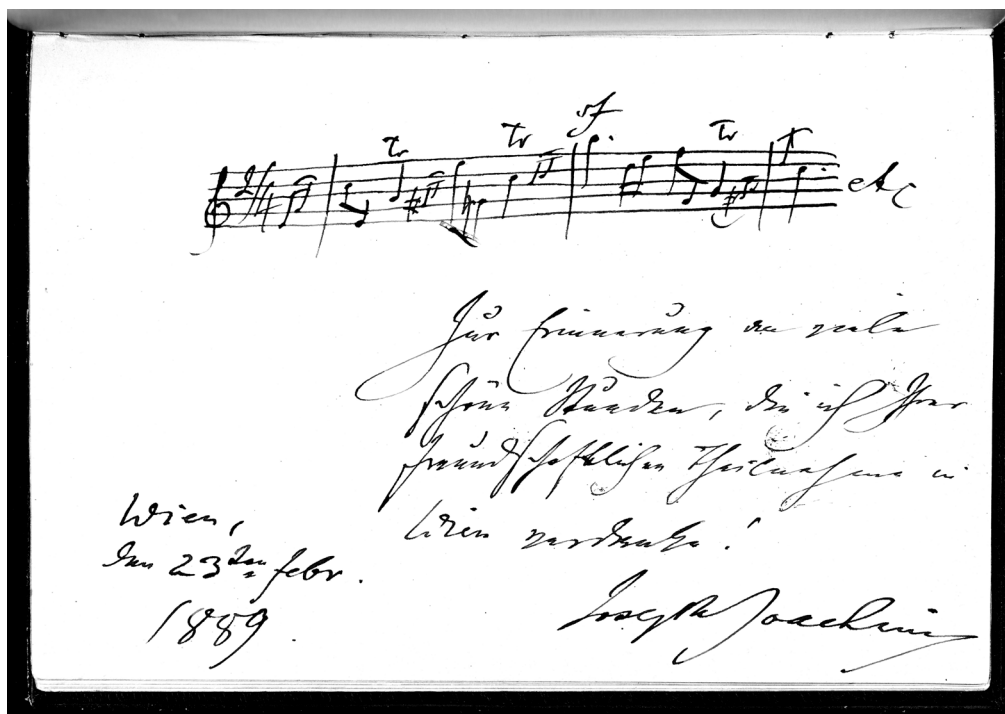


Figure 3. Joseph Joachim's entry (1889).

Johann Strauss, Jr. entered part of the “Tempo di Valse” from *Die Fledermaus*. Kalbeck may have asked for this work explicitly, as he thought the composer had reached the “peak of his talent” in it.<sup>35</sup>

Max Kalbeck’s choices as to whose autograph was worth collecting corresponds to the limited involvement of women in public life. Thus, reflecting the rigid gender barriers of the time, the *Stammbuch* contains only five entries by women. The second female musician in the album, aside from Clara Schumann, is the violinist Bertha Haft. Her entry, dated 19 March 1876, quotes from Louis Spohr’s Duo Concertant for Two Violins in A Minor, op. 67, no. 1. It does not seem unlikely that she played this duet together with Kalbeck within the framework of a private social gathering at Kalbeck’s house in Breslau.<sup>36</sup> The only female actor in the album is Olga Lewinsky, for whom Brahms had composed his five *Ophelia-Lieder* WoO posth. 22.<sup>37</sup> She dedicated a Seneca quote to the “wise and friendly judge,”<sup>38</sup> referring to Kalbeck’s profession as a music critic. The other two women who contributed to the *Stammbuch* are the poets Frieda Port, whose verses Brahms at some point apparently considered setting,<sup>39</sup> and Ricarda Huch. Kalbeck, at first, had ignored Huch’s calling card in Vienna. But the thirty-three-year-old poet finally visited him on 5 November 1897, impressing him “with her uncanny knack of guessing what is on his mind,” and leading him to conclude “that their thoughts on all manner of subjects, including Wagner, harmonize.”<sup>40</sup> Their mutual sympathy was commemorated in Huch’s *Stammbuch* entry from 16 December 1897. She addressed Kalbeck personally with an individual poem, which functioned at once as a token of friendship and a parting gift (“Also auf Wiedersehen!”). It should be noted that her entry concludes the album. Within the *Stammbuch* practice, this must be considered an honor which Kalbeck seems to have paid her very consciously.

Max Kalbeck initiated his *Stammbuch* at the age of twenty-three as a music student and promising poet in Munich. At the age of fifty-one he ceased his collecting activities. By then, he had created a unique compilation of autographs drawing on his personal contacts in the artistic world of his time—a “circle of illustrious spirits, masters of word and music.”<sup>41</sup> The multifaceted mix of writers, poets, composers, performing musicians, painters, and other celebrities corresponds to Kalbeck’s professional identity as well as to his own versatile talents and interests. The numerous poems created on the spot explicitly for the album owner represent a specific literary environment. Interestingly enough, Brahms set to music texts by many of the poets in the album—such as Friedrich Bodenstedt, Emanuel Geibel, Paul Heyse, Carl Lemcke, and Hermann Lingg.<sup>42</sup> Kalbeck’s choices, however, of whom he would or would not ask for a *Stammbuch* entry, are hardly possible to explain. Why Eduard Hanslick, for instance, a longtime friend and important supporter of Kalbeck’s career, does not appear in the album remains unanswered. At the same time, the almost complete absence of representatives from the New German School is telling, apparently reflecting the album owner’s convictions and musical taste. Many of the album entries address Kalbeck very individually, conveying sentiments of respect, loyalty, humor, and friendship. Other entries are more distanced, holding more closely to the conventions of the medium. Paradigmatically, in 1874, Johannes Brahms inscribed a few bars of the concerto he

had just performed in Breslau, and signed with the usual brief “Zu freund[lichem] Gedenken.” He could not know that he had just met his most influential future biographer for the first time.

Henrike Rost

**Notes.** 1. Max Kalbeck, *Johannes Brahms*, 4 vols. (Berlin: Deutsche Brahms-Gesellschaft, 1904–14). 2. See, for example, Oswald Panagl, “‘Lebendige Wahrheit und geschichtliche Treue’: Max Kalbeck als Weggefährte und Biograph von Johannes Brahms,” in *Max Kalbeck. Skizzen einer Persönlichkeit (Symposion, Wien, 21.–24. Mai 2000)*, edited by Uwe Harten (Tutzing: Hans Schneider, 2007), 231–45. 3. For a broader approach to the topic see Melanie Unseld, *Biographie und Musikgeschichte. Wandlungen biographischer Konzepte in Musikkultur und Musikhistoriographie*, Biographik. Geschichte – Kritik – Praxis 3 (Vienna, Cologne, and Weimar: Böhlau, 2014). 4. In this article, I rely on Albrecht Gaub’s translations of the *Stammbuch* entries (for the quotation in the title see note 41). All other translations of German-language text are mine. I am grateful to Valerie Goertzen and William Horne for their multifaceted support in writing this paper. 5. For more biographical detail see the Max Kalbeck chronology compiled by Uwe Harten, in *Kalbeck. Skizzen*, 9–12. 6. See Natasha Loges, *Brahms and His Poets: A Handbook* (Woodbridge, Suffolk, and Rochester: Boydell & Brewer, 2017), 222–27. 7. For a discussion of Kalbeck’s opera translations, especially Smetana’s *Die verkaufte Braut*, see Roman Roček, “Übersetzer für die Weltsprache Musik. Zu den Opernbüchern Max Kalbecks,” in *Kalbeck. Skizzen*, 191–216. On Kalbeck’s own librettos see Uwe Harten, “Max Kalbeck – Leben und Wirken in Wien,” in *Kalbeck. Skizzen*, 49–60, at 55–56. 8. See Herta Blaukopf, “Max Kalbeck, Richard Strauss und Gustav Mahler,” in *Kalbeck. Skizzen*, 292–98, at 297–98. 9. *Daniel Spitzer: Gesammelte Schriften*, edited by Max Kalbeck and Otto Erich Deutsch, 3 vols. (Munich: Georg Müller, 1912–14); *Paul Heyse und Gottfried Keller im Briefwechsel*, edited by Max Kalbeck (Hamburg: Georg Westermann, 1919). 10. *Johannes Brahms im Briefwechsel mit Heinrich und Elisabeth[h] von Herzogenberg*, 2 vols. (Berlin: Deutsche Brahms-Gesellschaft, 1907); *Johannes Brahms. Briefe an Joseph Viktor Widmann, Ellen und Ferdinand Vetter, Adolf Schubring* (Berlin: Deutsche Brahms-Gesellschaft, 1915); *Johannes Brahms. Briefe an P. J. Simrock und Fritz Simrock*, 4 vols. (Berlin: Deutsche Brahms-Gesellschaft, 1917–19). 11. “Mit Dank sende ich den mir gütigst geliehenen Autographen-Katalog zurück. Der Beethoven-Brief wäre das Einzige was mich reizen könnte. Die Mehrzahl der Handschriften interessieren einen verwöhnten Sammler meines Kalibers nicht.” Quoted after Otto Biba, “Lesefrüchte aus Max Kalbecks Korrespondenz. Nach den Beständen im Archiv der Gesellschaft der Musikfreunde in Wien,” in *Kalbeck. Skizzen*, 163–78, at 168. During the First World War, Kalbeck had to sell large parts of his autograph collection, but some material is still family-owned. See Harten, “Max Kalbeck – Leben und Wirken in Wien,” 57–58. 12. For a comprehensive examination of music-related *Stammbücher*, based on a source corpus of over 60 albums from around 1790 to 1900, see Henrike Rost, *Musik-Stammbücher. Erinnerung, Unterhaltung und Kommunikation im Europa des 19. Jahrhunderts*, Musik – Kultur – Gender 17 (Vienna, Cologne, and Weimar: Böhlau, 2020). 13. For the *Stammbuch* practice in earlier centuries, see Werner Wilhelm Schnabel, *Das Stammbuch. Konstitution und Geschichte einer textsortenbezogenen Sammelform bis ins erste Drittel des 18. Jahrhunderts*, Frühe Neuzeit. Studien und Dokumente zur

deutschen Literatur und Kultur im europäischen Kontext 78 (Tübingen: Niemeyer, 2003). **14.** For a discussion of the reasons for the emergence of albums focusing upon musical autographs in the 1810s and 1820s, see Henrike Rost, “‘gleichsam aus Noten auch meinen Nahmen in dies Stammbuch ein zu schreiben’ – The Rise of Musical Autograph Albums in Post-Napoleonic Vienna,” in *Beethoven-Geflechte / Beethoven Networks*, edited by Birgit Lodes and Melanie Unseld (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, forthcoming). **15.** See Henrike Rost, “Reminiscences of Past Sounds: The Musical Autograph Album (1813–1852) of Countess Elise von Schlik,” in “*Apostles of a Brighter Future*: Women in Nineteenth-Century Czech Musical Culture,” edited by Anja Bunzel and Christopher Campo-Bowen (London: Routledge, forthcoming). **16.** For the complete poem titled “Nachtgedanken” (“Denk ich an Deutschland in der Nacht, / Dann bin ich um den Schlaf gebracht ...”), first published in 1844 as part of the cycle “Zeitgedichte,” see Heinrich-Heine-Portal (DHA: Düsseldorf Heine Ausgabe, 2:129–30), <http://www.hhp.uni-trier.de/Projekte/HHP/Projekte/HHP/searchengine/werke/baende/D02/enterdha?pageid=D02S0129&bookid=D02&line ref=Z02&mode=2&textpattern=nachtgedanken&firsttid=0&widthgiven=30> (accessed 22 November 2021). **17.** Aside from Heyse and Geibel, these are Friedrich von Bodenstedt, Mori[t]z Carrière, Julius Grosse, Robert von Hornstein, Ludwig Laistner, Carl Lemcke, Hermann Lingg, Hermann Schmid, and Ludwig Schneegans. See <https://www.bavarikon.de/object/bav:BSB-CMS-0000000000004117> (accessed 22 November 2021). **18.** See [https://commons.wikimedia.org/wiki/File:Franz\\_von\\_Lenbach\\_-\\_Clara\\_Schumann\\_\(Pastell\\_1878\).jpg](https://commons.wikimedia.org/wiki/File:Franz_von_Lenbach_-_Clara_Schumann_(Pastell_1878).jpg) (accessed 22 November 2021). **19.** “Bülow, der mich schon 1881 in Wien mit seinem Besuch beehrt hatte, schrieb mir die später häufig (falsch) zitierten Worte ins Album: »Mit Bach, Beethoven und Brahms\*) denkt für das eventuelle letzte Viertel seines Lebens reichlich auszukommen / Hans v. Bülow, Zukunftsmusiker a. D. Wien, 23. Februar 1881. / \*) *Caetera – »farcimentum«.* / P. S. Im übrigen erhebt derselbe auf die sogenannte Apostatenglorie so wenig Anspruch, daß er nach wie vor jede —der Mühe der Abwehr lohnende—ungerechte Verkleinerung seiner vormaligen *worship* Berlioz–Liszt–Wagner nach besten Kräften bekämpfen wird.«” Max Kalbeck, *Johannes Brahms (1881–1885)*, 2nd ed. (Berlin: Deutsche Brahms-Gesellschaft, 1913), 3/2:491–92, n.2. **20.** The Piano Concerto op. 15 was premiered by Brahms himself in Hanover, 22 January 1859, under Joseph Joachim’s baton. **21.** “Der rauhe und unfreundliche Morgen dieses Dezembertages hat sich mir unauslöschlich mit bildnisartiger Treue ins Gedächtnis eingeprägt. ... Als ich ihm [Brahms] dann von Dr. Kauffmann [Vorstandsmitglied des Orchestervereins] vorgestellt wurde, war es, als ob er mich durch und durch sehen wollte, und ich glaubte einen Moment zu bemerken, daß die Augen dem Munde nicht widersprachen. Aber der Blitz war nur ein Wetterleuchten, und er drückte mir freundlich die Hand. Von diesem Tage an wußte ich, daß ich Brahms, dem Künstler wie dem Menschen, wie man sagt, mit Haut und Haar verfallen war.” Max Kalbeck, *Johannes Brahms (1874–1881)* (Berlin: Deutsche Brahms-Gesellschaft, 1910), 3/1:45–46, n.1. Furthermore, a short account in the table of contents reads: “Der Verfasser [Kalbeck] wird mit Brahms in der Konzertprobe am 29. Dezember 1874 bekannt und fühlt sich mächtig zu ihm hingezogen” (3/1:viii). Translation: “The author [Kalbeck] gets acquainted with

**Table 1. Entries in Kalbeck’s Album**

Inscriber	Place (as written)	Date (yyyy/mm/dd)	*	Quotation
Geibel, Emanuel			T	
Grieg, Edvard		1896 / 03/24	M	Violin Sonata No. 3, op. 45
Bodenstedt, Friedrich von	Bayreuth	1876 / 08/18	T	
Heyse, Paul	München	1873 / 02/09	T	
Eckstein, Ernst	Giessen	1875 / 07/09	T	
Buonamici, Giuseppe	Monaco	1879 / 08/12	M	piano piece in F-sharp minor
Massenet, Jules	Wien	1892 / 01	M	<i>Werther</i> , aria, Act 1
Schmid, Herman[n]	München	1873 / 03	T	
Lemcke, Carl	München	1873 / 02/21	T	
Lingg, Hermann	München	1873 / 01	T	
Laistner, Ludwig	München	1873 / 03/08	T	
Carrière, Mori[t]z	München	1873 / 02/22	T	
May, Andreas		1873 / 03/14	T	
Schneegans, Ludwig	München	1873 / 03	T	
Moy, Graf Karl Joseph Ernst	München	1874 / 07/22	T	
Blumenthal, Oscar	Leipzig	1873 / 03/16	T	
Holtei, Karl von	Breslau	1873	T	
Fuchs, Carl	Breslau	1874 / 10/20	T	
Franzos, Karl Emil	Dresden	1878 / 07/17	T	
Grosse, Julius	Dresden	1878 / 07	T	
Lüstner, Otto	Breslau	1873 / 04/26	T	
Hornstein, Robert von	Ambach	1874 / 08/25	M	“Unter den Linden,” op. 31
Laßwitz, Kurd	Wien	1899 / 07/27	T	
Lobe, Theodor	Breslau	1873 / 04/30	T	
Moeser, Albert	Warmbrunn	1873 / 08/10	T	
Lenbach, Franz	München	18xx / 05/13	D/T	
Brahms, Johannes	Breslau	1874 / 12	M	Piano Concerto op. 15
[unsigned]			D	
Kirchner, Theodor	Hamburg	1901 / 07/12	T	
Scholtz, Herrmann	Breslau	1875 / 04/14	M	piano piece in F major
Schumann, Clara	München	1878 / [06]	M	Piano Trio op. 17
Nachbaur, Franz Innozenz	Breslau	1875 / 06/10	M	Wagner, <i>Lohengrin</i> , aria, Act 1
Freiligrath, Ferdinand	Cannstatt	1875 / 07	T	
Löwenstein, Rudolf	Breslau	1876 / 03/27	T	
Henzen, Wilhelm	München	1876 / 09	T	
Lipiner, Siegfried	Wien	1877 / 05/12	T	
Saint-Saëns, Camille		1877 / 11/20	M	Piano Concerto No. 4, op. 44
Defregger, Franz		1879 / 08/05	D	
Kiel, Friedrich	Görlitz	1878 / 06/23	M	<i>Christus</i> , op. 60, oratorio
Bülow, Hans von	Wien	1881 / 02/23	T	
Levi, Hermann	München	1878 / 09	M	canon à 4 in A major, “O gieb, vom weichen Pfühle...”

*Continued on page 7, following the table*



Inscriber	Place (as written)	Date (yyyy/mm/dd)	*	Quotation
Buths, Julius	Tutzing	1885 / 07/16	M	chorus in F major, "O Friedensbringer..."
Heckmann-Quartett	Wien	1884 / 11/14	M	R. Schumann, String Quartet op. 41, no. 3
Herrig, Hans	Berlin	1878 / 06/19	T	
Sarasate, Pablo de	Breslau	1880 / 01/22	M	<i>Zapateado</i> , op. 23, no. 2
Brüll, Ignaz	Wien	1880 / 03	M	Violin Concerto op. 41
Rubinstein, Anton	Breslau	1879 / 12/02	M	<i>Die Maccabäer</i>
Port, Frieda	Tutzing	1883 / 08	T	
Scholz, Bernhard	Breslau	1880 / 01/15	M	String Quintet op. 47
Stockhausen, Julius	[Frankfurt a. M.]	1880 / 05/08	M	Schubert, "Greisengesang," op. 60, no. 1
d'Albert, Eugen	Wien	1894 / 01/03	M	Piano Suite, op. 1: Allemande
Brandes, Georg	Wien	1885 / 02/01	T	
Strauss, Johann, Jr.	Wien	1885 / 02/01	M	<i>Die Fledermaus</i> , Tempo di Valse
Hirsch, Franz	Wien	1886 / 04/14	T	
Spitta, Philipp	Wien	1886 / 04/06	T	
Paulsen, Fritz	Wien	1888 / 05/26	T	
Stinde, Julius	Wien	1888 / 05/24	T	
Ganghofer, Ludwig	Wien	1896 / 01/07	T	
Joachim, Joseph	Wien	1889 / 02/23	M	R. Schumann, Violin Fantasy, op. 131
Goldmark, Carl	Wien	1890 / 01/30	M	"Fata Morgana," op. 37, no. 6
Virchow, Rudolf	Meran	1894 / 09/12	T	
Haft, Bertha	Breslau	1876 / 03/19	M	Spohr, Duo Concertant, op. 67, no. 1
Brahm, Otto		1892 / 02/16	T	
Schmeidler, Conrad	München	1876 / 09/18	M	vocal piece in A major: "Nach einem grünen Walde..."
Puccini, Giacomo	[Wien?]		M	<i>Manon Lescaut</i> , aria, Act I
Spitzer, Daniel	Wien	1877 / 07/02	T	
Thausing, Mori[t]z	Wien	1877 / 09/14	T	
Bauernfeld, Eduard von	[Wien?]	1882 / 02	T	
Neustätter, Ludwig	Tutzing	1883 / 08/22	D	
Zetsche, Eduard		1887	D	
Ethofer, Theodor	[Vahrn]	1888	D	
Steub, Ludwig	Meran	1886 / 11/05	T	
Bruch, Max	Wien	1877 / 06	M	<i>Odysseus</i> , Scene 7, op. 41, oratorio
Curschmann, Heinrich	Labers	1894 / 09/12	T	
Henschel, Georg	Wien	1894 / 04	M	"Spring"
Lewinsky, Joseph	Wien	1895 / 11/01	T	
Lewinsky, Olga	[Wien]	[1895 / 11/01]	T	

Inscriber	Place (as written)	Date (yyyy/mm/dd)	*	Quotation
Röntgen, Julius	[Wien]	1896 / 03/24	M	fugue theme in G major ("Wie schön war's in Wien")
Reinecke, Carl	Wien	1897 / 03/12	M	puzzle canon ("Wer nicht liebt...")
Stettenheim, Julius	Karlsbad	1897 / 06/22	T	
Karlweis, Carl	Karlsbad	1897 / 06	T	
Sonnenthal, Adolf	Wien	1898 / 05/29	T	
Knaus, Ludwig	Labers	1900 / 09/18	S	
Wallot, Paul	Labers	1900 / 09/21	S	
Caro, Jacob	Labers	1900 / [09]	T	
Telmann, Konrad	Meran	1888 / 09/17	T	
Huch, Ricarda	Wien	1897 / 12/16	T	

\*M=Music T=Text S=Signature D=Drawing

### Notes, continued from page 6

Brahms at the concert rehearsal on 29 December 1874, and is highly attracted to him." **22.** At the "Sechstes Abonnement-Concert des Breslauer Orchestervereins" Brahms not only played the Piano Concerto op. 15, but also conducted his *Drei ungarische Tänze*, arranged by him for orchestra. See Renate and Kurt Hofmann, *Brahms als Pianist und Dirigent: Chronologie seines Wirkens als Interpret* (Tutzing: Hans Schneider, 2006), 148–49. **23.** See, for instance, my chapter on Ignaz Moscheles's *Albumblätter*; Rost, *Musik-Stammbücher*, 236–67. **24.** See Antonie von Kaiserfeld, *Aus den Erinnerungen einer 85 Jährigen* (Vienna: Adam, 1932), facsimile after 66. Brahms remarked about the performance: "Viola I zweifelhaft! / [Viola] II durchaus zu loben!" [Viola I questionable! / Viola II entirely praiseworthy!] **25.** The album was auctioned in 2011 and is today part of the William H. and Judith M. Scheide collection in Princeton, New Jersey, USA. **26.** See George Bozarth, "Brahms's Waltz in A Minor," *The American Brahms Society Newsletter* 29, no. 1 (Spring 2011): 9; George Bozarth, "For the Record ..." and Michael Musgrave, "An Afternoon in the Saleroom," *The American Brahms Society Newsletter* 30, no. 1 (Spring 2012): 9–10. This piece was published under the title: Johannes Brahms, *Albumblatt für Klavier / for Piano*, edited by Christopher Hogwood, BA 9606 (Kassel: Bärenreiter, 2012). **27.** "Der Aufenthalt in Pörschach war Brahms durch die Zudringlichkeit der Menschen verleidet worden. Auch im Krainerhause fühlte er sich nicht mehr sicher vor allzu liebenswürdigen Verehrerinnen, die ihn mit Albums überfielen, ihm den Weg verlegten oder vom Boot im See aus applaudierten, wenn er in seinem Gartenzimmer Klavier spielte." Kalbeck, *Johannes Brahms*, 3/1:245. Translation: "The stay in Pörschach had been spoiled for Brahms by the intrusiveness of the people. Even in the Krainerhaus he did not feel safe from all too amiable women admirers attacking him with their albums, blocking his path, or applauding him from a boat on the lake when he was playing the piano in his garden room." **28.** This development is also evident in Joseph Joachim's *Stammbuch* practice. See Henrike Rost, "Einblicke in Joseph Joachims Stammbuchpraxis: Künstlerisches Selbstverständnis und individuelle Kommunikation," in *Joseph Joachim: Identities/Identitäten*, edited by Katharina Uhde and Michael Uhde (Hildesheim: Georg Olms, forthcoming). **29.** "Nun war

ich [Kalbeck] aber glücklicherweise schon von Stockhausen [in Frankfurt am Main] eingeladen worden, den 8. Mai bei ihm zuzubringen; er wollte die Liebenswürdigkeit haben, mir alles vorzusingen, was ich von ihm zu hören wünschte.” Kalbeck, *Johannes Brahms*, 3/1:245, n.3. Translation: “But fortunately, I [Kalbeck] had already been invited by Stockhausen [in Frankfurt am Main] to spend the 8th of May with him; he wanted to do me the favor of singing everything to me that I wished to hear from him.” 30. For an overview of the works that Joachim used for *Stambuch* entries, see my table in Rost, “Joseph Joachims Stambuchpraxis” (forthcoming). 31. Schumann’s Fantasy op. 131 was also premiered by Joachim in Düsseldorf, 27 October 1853, under the composer’s baton. 32. The concert program, conducted by Hans Richter, included Joachim’s *Hungarian Concerto*, Hugo Reinhold’s *Intermezzo scherzoso*, Schumann’s Fantasy, and Mendelssohn’s Violin Concerto in E minor. See <https://www.wienerphilharmoniker.at/en/konzerte/concert-joseph-joachim/1721/> (accessed 22 November 2021). 33. Clara Schumann, Max Bruch, Pablo de Sarasate, Franz Innozenz Nachbaur, and Julius Stockhausen, for instance, identified their “musical signatures,” Camille Saint-Saëns and Ignaz Brüll did not. Out of twenty-nine musical entries in the album, thirteen are not identified by the inscriber. 34. Giacomo Puccini’s entry is not dated. A possible inscription in Vienna, 5 October 1897, is suggested by Sotheby’s. The assumption, though, is debatable as Max Kalbeck noted in his diary that Puccini came to call in vain on 5 October, the morning of the première of *La Bohème*, “while on the same evening Kalbeck is at pains to escape the composer.” Sandra McColl, “The People Around Max Kalbeck,” in *Kalbeck. Skizzen*, 127–36, at 131. 35. “Gipfel seines Talents.” *Neue Illustrierte Zeitung*, 1885; quoted after Isabella Sommer, “Max Kalbeck und Johann Strauß,” in *Kalbeck. Skizzen*, 299–306, at 301. 36. In the program of Bertha Haft’s “Abonnementconcert” from 7 March 1876 in Breslau, works by Spohr seemingly were not included. See *Neue Zeitschrift für Musik*, 17 March 1876, 123. 37. Olga (née) Precheisen had played Ophelia in Shakespeare’s *Hamlet* and premiered the *Lieder* on 22 December 1873 in Prague. Brahms had composed the songs the month before, at the request of Olga’s future husband, the actor Joseph Lewinsky. See Margit L. McCorkle, *Johannes Brahms. Thematisch-Bibliographisches Werkverzeichnis* (Munich: G. Henle, 1984), 538–39. 38. “Dem weisen freundlichen Richter [Kalbeck], zur Erinnerung an Olga Lewinsky.” Olga inscribed Kalbeck’s album together with her husband, using the lower half of the page. 39. Brahms never set a poem by Port, but had copied some of her poetry into a notebook containing possible texts for musical settings (Wienbibliothek, Ia 79563). See Loges, *Brahms and His Poets*, 290. 40. McColl, “The People Around Max Kalbeck,” 134. 41. I quote from the album inscription by the German poet and lawyer Konrad Telmann, dated 17 September 1888, in Merano: “In den Kreis erlauchter Geister, / Die, des Worts, der Töne Meister, / Freundlich sich um dich gesellt, / Rufst du Einen von den Schlichten, / Deren Trachten, deren Dichten / Unbekümmert läßt die Welt.” Translation: “Into the circle of illustrious spirits / Who—masters of word and music— / Have amicably gathered around you, / You call one of the simple-minded, / Whose intentions, whose poetry / The world does not take note of.” 42. See Loges, *Brahms and His Poets*, 51, 125, 198, 265, 287.



## New Website Launched!

Cue the confetti! The ABS launched its new website, at [americanbrahmssociety.org](http://americanbrahmssociety.org), on 17 December. The website will serve as a central hub of information about the Society and a means of communicating news of events, publications, and other projects. To our gifted designer Hilary Caws-Elwitt we express heartfelt thanks for creating an elegant web- and mobile-friendly site that is inviting and easy to navigate. We also thank Nicole Grimes for her leadership and the other members of the digital committee: Styra Avins, Dan Beller-McKenna, Jacquelyn Sholes, Marie Sumner Lott, and Valerie Goertzen. Grimes and Sholes will monitor the site, with Caws-Elwitt’s continuing assistance. Please send your Brahms-related news to [americanbrahmssociety@gmail.com](mailto:americanbrahmssociety@gmail.com).

As in the past, it is easy to join or renew your membership or to support the Society’s activities online through Paypal or credit card. In addition to an archive of Newsletters (currently through Fall 2019) and other materials brought over from the previous site, the new site includes lists of recent publications and publications supported through the years by the ABS, new images, and further resources.

## From the Board of Directors

At the annual meeting held virtually on 16 November, Board members previewed the Society’s new website (see above) and discussed plans for the pre-conference to be held in New Orleans next year (see the Call for Papers on page 9). Robert Anderson, last year’s Geiringer winner, was present to receive congratulations. Our membership numbers remain steady, and the Society’s investments yielded good returns in 2021. We thank Treasurer Marie Sumner Lott for managing these investments and for successfully seeing us through an audit by the IRS in February.

The following officers were elected to another two-year term: Valerie Goertzen, President; Nicole Grimes, Vice President; and Marie Sumner Lott, Treasurer. Laurie McManus stepped down from the position of Secretary; we thank her for serving in that capacity for the past two years. Loretta Terrigno was elected to the newly combined office of Secretary and Membership Chair. We offer our sincere thanks to Dan Beller-McKenna for his generous service as Membership Chair and Webmaster of the Society for the past seven years.

## Leadership Change, Archive, Gesellschaft der Musikfreunde

On 1 June 2021, Prof. DDr. Otto Biba retired as Archivist of the Gesellschaft der Musikfreunde in Wien, a post he held for 42 years. The ABS congratulates Dr. Biba on his long and distinguished leadership of the Archive, which houses Brahms’s library and a wealth of other treasures, on the many exhibitions (with beautiful catalogs) that he curated, and on his numerous publications and presentations relating to Brahms, his circle, and his adopted city. Dr. Biba has served as Corresponding



Director of the ABS since its founding in 1983. On behalf of the Society, and especially those among us who have relied on his help and guidance over the years, we express our gratitude and our wishes for a long and happy retirement. We look forward to his continued scholarship and participation in the world of Brahms studies. An interview of Dr. Biba from 2 July with Prof. Dr. Wolfgang Sandberger at the Brahms-Institut an der Musikhochschule Lübeck can be viewed at <https://www.youtube.com/watch?v=liyi9Lr54mA>.

The ABS extends a warm welcome to the Archive's new Director, Dr. Johannes Prominczel, a musicologist from Melk who earned his PhD at the University of Vienna in 2012. His dissertation examines the church music of Italian composer Marc'Antonio Ziani, who was connected with Vienna's Imperial court in the early eighteenth century. Dr. Prominczel has kindly agreed to serve as a Corresponding Director of the ABS.

## Max Kalbeck's Album Surfaces

The friendship album in which Brahms's biographer Max Kalbeck collected signatures, poems, music excerpts, and drawings between 1873 and 1901 was purchased at auction in December 2020 by Ronald G. Franklin of Houston, Texas. Mr. Franklin has generously provided scans of the album for our website, so that they may be widely available. They will be posted in January, together with transcriptions, translations, and commentary by Albrecht Gaub. The reappearance of the album inspired the article in this issue by Henrike Rost, whose book about *Stammbücher* is cited in the list of Recent Publications on page 10. The Society expresses heartfelt thanks to Mr. Franklin and to Drs. Gaub and Rost for this welcome collaboration.

## Publication Subvention Awarded

The ABS has awarded a publication subvention to Katharina Uhde and Michael Uhde for their book, *Joseph Joachim: Identities/Identitäten*, forthcoming from Georg Olms Verlag. In nineteen chapters, twelve in English and seven in German, scholars from the US, Ireland, the UK, Austria, Germany, and Switzerland bring together historical, theoretical, and performative perspectives to explore three identity threads: 1) Joachim's identity and self-staging; 2) his identity in the public; and 3) his national identities. The authors are grateful for the generous support of the American Brahms Society. The Society thanks the members of the Subvention Committee: Peter Smith (chair), Ryan McClelland, and Jacquelyn Sholes. Applications for the 2022 competition are due 15 February and should be sent to the new committee chair Ryan McClelland at [ryan.mcclelland@utoronto.ca](mailto:ryan.mcclelland@utoronto.ca). If no award is made in the first round, a second round will be held with a due date of 15 August. Further information can be found on our website.

## Geiringer Applications Due 1 June

Applications for the 2022 Geiringer Scholarship are due to Laurie McManus at [lmcmamus@su.edu](mailto:lmcmamus@su.edu) by 1 June. Guidelines can be found on our website, [americanbrahmssociety.org](http://americanbrahmssociety.org).

## Call for Papers *Brahms 2022: New Paths, New Perspectives*

9–10 November 2022

New Orleans

Guest speaker: Professor Natasha Loges,  
Royal College of Music

The American Brahms Society invites proposals for a pre-conference to be held on Wednesday, 9 November, and Thursday morning, 10 November 2022, in conjunction with the combined annual meetings of the AMS, SMT, and SEM in New Orleans, Louisiana. We wish to explore the place of Brahms scholarship and Brahms's music in our historical moment. We welcome proposals on any aspect of Brahms or his music, but especially relating to the following themes:

Researching, teaching, and performing Brahms in the digital age  
Brahms's music in times of crisis  
Brahms and the canon  
Brahms in global and cross-cultural contexts  
Brahms and public scholarship and outreach  
Analysis: new voices, new methodologies  
Brahms and new music  
Issues of diversity, equity, and inclusivity in Brahms studies

We envision presentations in the following formats: 20-minute papers, with 10 minutes Q & A after each; themed sessions (3 or 4 papers, 20 minutes each followed by 10 minutes Q & A); roundtables (up to six presenters, each giving a brief position paper, followed by a general discussion: 90 minutes in length). Presentations in other formats will be considered. We look forward to welcoming attendees in person, but also wish to accommodate those who are unable to travel to New Orleans. Please be in touch through [brahmnewsneworleans@gmail.com](mailto:brahmnewsneworleans@gmail.com) if you anticipate needing to participate virtually. The conference language is English.

**Proposals should be sent to [brahmnewsneworleans@gmail.com](mailto:brahmnewsneworleans@gmail.com) by midnight EST on Tuesday, 1 March 2022.** One need not be a member of the ABS to submit a proposal, but those who present at the conference will be expected to join.

Please send your proposal (300 words or fewer for individual papers, 900 words or fewer for themed sessions or roundtables) as a Microsoft Word attachment to an email. The Word document should not contain the presenter's name or other identifying information. In the cover email, please include the name, contact details, and institutional affiliation or city of each presenter, and a short bio (no more than 150 words) for each presenter. Also specify equipment needs. Decisions will be announced by 15 May 2022.

Paper-selection committee: Styra Avins, Nicole Grimes,  
Lucy Liu, Laurie McManus, Scott Murphy

Planning committee: Valerie Goertzen, Nicole Grimes,  
William Horne, Karen Leistra-Jones,  
Marie Sumner Lott, Loretta Terrigno

Conference updates will be posted on the Society's website,  
[americanbrahmssociety.org](http://americanbrahmssociety.org).

# Recent Publications

## Books and Articles

Auerbach, Brent Lawrence. *Musical Motives: A Theory and Method for Analyzing Shape in Music*. New York: Oxford University Press, 2021. ISBN 9780197526026

Borchard, Beatrix, and Kerstin Schüssler-Bach, eds. *Brahms-Studien 19*. Hildesheim: Georg Olms Verlag, 2021. ISBN 9783487160450

Bynog, David M. *Notes for Violists: A Guide to the Repertoire*. New York: Oxford University Press, 2021. ISBN 9780190916107

Goertzen, Valerie Woodring, and Robert Whitehouse Eshbach, eds. *The Creative Worlds of Joseph Joachim*. Woodbridge, Suffolk: Boydell Press, 2021. ISBN 978-1-78327-654-7

Robert Whitehouse Eshbach, "Introduction: The Creative Worlds of Joseph Joachim," 1–11

R. Larry Todd, "'Of the Highest Good': Joachim's Relationship to Mendelssohn," 15–35

Styra Avins, "Joseph Joachim and His Jewish Dilemma," 36–51

Mineo Ota, "Joachim and Romani Musicians: Their Relationship and Common Features in Performance Practice," 52–66

Ruprecht Kamlah, "Joachim's Violins: Spotlights on Some of Them," 69–85

Karen Leistra-Jones, "(Re-)Enchanting Performance: Joachim and the Spirit of Beethoven," 86–103

Ian Maxwell, "'Thou That Hast Been in England Many a Year': The British Joachim," 104–17

Michael Musgrave, "Joachim at the Crystal Palace," 118–28

Therese Ellsworth, "'Music Was Poured by Perfect Ministrants': Joseph Joachim at the Monday Popular Concerts, London," 129–44

Robert Riggs, "'Das Quartett-Spiel ist doch wohl mein eigentliches Fach': Joseph Joachim and the String Quartet," 145–62

Sanna Pederson, "Professor Joachim and His Pupils," 163–75

Beatrix Borchard, "Performers as Authors of Music History: Joseph and Amalie Joachim," 176–90

William P. Horne, "At the Intersection of Performance and Composition: Joseph Joachim and the Third Movement of Brahms's Piano Quartet in A Major, Op. 26," 191–217

Katharina Uhde, "Reconsidering the Young Composer-Performer Joseph Joachim, 1841–53," 221–41

Vasiliki Papadopoulou, "'Franz Liszt gewidmet': Joseph Joachim's G-Minor Violin Concerto, Op. 3," 242–59

Valerie Woodring Goertzen, "Drama and Music in Joachim's Overture to Shakespeare's *Henry IV*," 260–79

Marie Summer Lott, "'So Gleams the Past, the Light of Other Days': Joachim's *Hebräische Melodien* for Viola and Piano, Op. 9 (1854)," 280–99

Robert Riggs, "Tovey's View of Joachim's *Hungarian Violin Concerto*," 300–22

Henkel, Theresa. *Carl Banck und die Musikkritik in Dresden 1846–1889*. Regensburger Studien zur Musikgeschichte 16. Regensburg: ConBrio, 2021. ISBN 9783940768971

Hepokoski, James A. *A Sonata Theory Handbook*. New York: Oxford University Press, 2021. ISBN 9780197536810

Hershberger, Monica A., and Sarah Suhadolnik, "Music, Travel, and Circuitous Reflections of Community." In *Sounding Together: Collaborative Perspectives on U. S. Music in the 21st*

*Century*, edited by Charles Hiroshi Garrett and Carol J. Oja, 264–84. Ann Arbor: The University of Michigan Press, 2021. ISBN 978-0-472-05433-6

Kirsch, Kathrin, and Alexander Lotzow, eds. "*Music Is Different*"—*Isn't It? Bedeutungen und Bedingungen musikalischer Autonomie: Festschrift für Siegfried Oechsle zum 65. Geburtstag*. Kassel: Bärenreiter, 2021. ISBN 9783761824917

Otto Biba, "Bachiana im Nachlass von Johannes Brahms"

Michael Struck, "Im Anfang war ... Alternativen des Beginns in Johannes Brahms' Deutschem Requiem"

Wolfgang Sandberger, "Johannes Brahms und Franz Liszt: Ein spätes Déjà-vu auf dem Weg der Selbstverortung"

Bernd Wiechert, "'The Event of the Season'!? Thomas A. Edison's Phonograph elektrisiert Berlin"

Linke, Cosima. "Musikalische Gesten und Agency am Beispiel von Johannes Brahms." In *Klang und Bedeutung: Diskurse über Musik: zur Emeritierung von Joseph Willmann*, edited by Juliane Brandes et al, 209–30. Hildesheim: Georg Olms Verlag, 2021. ISBN 9783487159867

Loges, Natasha. "Hafiz between Nations: Song Setting by Daumer/Brahms and Peacock/Beamish." In *Song beyond the Nation: Translation, Transnationalism, Performance*, edited by Philip Ross Bullock and Laura Tunbridge. Proceedings of the British Academy 236. Oxford: Oxford University Press, 2021. ISBN 9780197267196

Notthoff, Thomas. *Brahms, der Mediterrane – Brahms, der Melancholische: Experimentelle Ästhetik und vergleichende Interpretationsgeschichte*. Schliengen: Edition Argus, 2021. ISBN 9783931264703

Rost, Henrike. *Musik-Stammbücher: Erinnerung, Unterhaltung und Kommunikation im Europa des 19. Jahrhunderts*. Musik-Kultur-Gender 17. Vienna, Cologne, and Weimar: Böhlau, 2020. ISBN 978-3412518721

Sandberger, Wolfgang, Teresa Cäcilia Ramming, et al. *A Brief History*. Munich: Richard Boorberg Verlag, 2020. ISBN 978-3-96707-403-1

Includes discussion and facsimiles of letters in the collection of the Brahms-Institut Lübeck, including commentary by Lea Kollath on a letter from Joseph Joachim to his brother Heinrich in 1847.

Stefaniak, Alexander. *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon*. Bloomington: Indiana University Press, 2021. ISBN 9780253058294

Thurman, Kira. *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*. Ithaca: Cornell University Press, 2021. ISBN 9781501759840

## Critical Editions

*Ein deutsches Requiem op. 45*. (Conducting) score and orchestral parts. Ed. Michael Struck and Michael Musgrave. Wiesbaden: Breitkopf & Härtel, 2020.

From the *JBG*. The vocal parts of the *JBG* edition will be included in the edition of the piano-vocal score and arrangement for soloists, chorus, two pianos, and timpani by Heinrich Poos.

*Klarinettenquintett h-Moll op. 115*. Critical edition and study score. Ed. Kathrin Kirsch. Munich: G. Henle Verlag, 2020.

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# THE AMERICAN



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### *Recent Publications, continued from page 10:*

*Klavierauszug von Franz Schuberts Messe Es-Dur (D 950) Anhang Ia Nr. 18.* Ed. Vasiliki Papadopoulou. Johannes Brahms Gesamtausgabe Serie IX, Band 5. Munich: G. Henle, 2021.

*Violinsonaten op. 78, 100, 108, Violinfassung der Klarinetten-sonaten op. 120 Nr. 1 und 2.* Ed. Bernd Wiechert; “*F. A. E.-Sonate*” von Albert Dietrich, Robert Schumann und Johannes Brahms. Ed. Michael Struck. Johannes Brahms Gesamtausgabe Serie II, Band 8. Munich: G. Henle, 2021.

*Zigeunerlieder für vier Singstimmen und Klavier op. 103.* Ed. Bernd Wiechert. Wiesbaden: Breitkopf & Härtel, 2020.

## Editors' Notes

The editors are grateful to Henrike Rost for her article in this issue; the essay will also be posted on the Society's website, along with scans of all the entries in Kalbeck's album. We also express our warm thanks to Albrecht Gaub for his transcriptions, translations, and commentary on the album's entries; these will also be posted on the website. Finally, we thank Ronald G. Franklin, whose generous wish to make the album's contents widely available was the starting point for the entire collaboration, and who provided the high-resolution scans.

Henrike Rost earned her doctoral degree in Musicology at the Hochschule für Musik und Tanz Köln. She was a Research Fellow at the University of Paderborn from 2015 to 2019 and

holds degrees in Musicology, Media Studies, and Italian Studies from Humboldt University in Berlin. Her teaching and research have focused mainly on music and cultural history of the nineteenth century. Her publications include the first large-scale study of *Musik-Stammbücher*, i.e., musical autograph albums, in nineteenth-century Europe (Cologne: Böhlau 2020), and the volume *Klingende Innenräume. GenderPerspektiven auf eine ästhetische und soziale Praxis im Privaten* (Würzburg: Königshausen & Neumann 2020, co-edited with Sabine Meine), which explores musical practices in the private space in a broader approach across nations and epochs.

Albrecht Gaub holds MA and PhD degrees in historical musicology and an MA minor in Slavic studies from the University of Hamburg, Germany. He followed up his doctoral dissertation on the unfinished collaborative opera-ballet *Mlada* by César Cui, Modest Musorgsky, Nikolay Rimsky-Korsakov, and Aleksandr Borodin (Berlin: Ernst Kuhn, 1998) with an edition of the music (A-R Editions, 2016). He was a DAAD post-doctoral fellow at McGill University (1999–2000), a staff editor at A-R Editions (2004–11), a music critic at the German daily *Stuttgarter Zeitung* (2012–14), and a cataloguer at J & J Lubrano Music Antiquarians (2014–16). He now lives in Milwaukee, working as a translator at Point-to-Point Translation and Language Services.

Our thanks to Hilary Caws-Elwitt for her generous help with the images from Kalbeck's album in this issue.

We welcome your ideas, correspondence, and submissions for the Newsletter. Please send materials for the Spring 2022 issue by 1 March. Best wishes for the New Year!