The Intellectual Worlds of Johannes Brahms

International Conference
University of California, Irvine

1–3 February 2019

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Cover image: Brahms-Denkmal by Max Klinger, in the foyer of the Laieszhalle, Hamburg.

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USEFUL INFORMATION

Venues:

All conference events will take place at the Claire Trevor School of the Arts, UCI. The sessions will take place in the Colloquium Room on the 3rd floor of the Contemporary Arts Center. The lunchtime recital on Friday, the lecture-recital on Saturday, and the two keynote lectures on Friday and Saturday evening will take place in Winifred Smith Hall. Please see the map at the back of this booklet for the location of these venues. Those who wish to venture farther afield will also find a map of the main campus at the back of this booklet. Signs throughout the Claire Trevor School of the Arts will lead you to these venues. There will also be ushers to guide you. The wine reception following the first keynote lecture on Friday evening will take place in Room 302 in the Music & Media Building.

The Conference Dinner will be held on Saturday night in Prego Mediterranean Restaurant, located in The District, 2409 Park Avenue, Tustin, CA 92782. Depending on traffic, the drive there from campus will take about 15–20 minutes. Ask your Uber or Lyft driver to drop you off at the Valet drop-off point. The restaurant will only be steps away from this point.

Meals and Refreshments:

Refreshments will be provided at all conference breaks. Lunch on Friday is included in the conference fee. Both will be served in CAC 3001A. Lunch on Saturday and Sunday is not included in the conference fee. We recommend crossing the bridge to the University Town Center (UTC) where there are a number of healthy eateries. Student assistants will be on hand to guide you to the UTC. Should you like further refreshments, we recommend *The Green Room Café* at the School of the Arts Plaza or *Starbucks* at the Student Center.

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The Intellectual Worlds of Johannes Brahms

PROGRAM

Thursday, January 31st

Pre-conference welcome and registration

Informal dinner for those who are in town

Friday, February 1st

8:50: Official Welcome

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Kenneth DeLong (University of Calgary), "Of Ballads, Songs, and Rhapsodies: Genre Designations in Brahms's Late Piano Music"

Tekla Babyak (Davis, California), "Rehearing Brahms's *Klavierstücke*: The Eternal Recurrence of Reflection"

Theodora Serbanescu-Martin (Cornell University), "Recomposing Brahms's Op. 116 Capriccios: 'Hidden' Virtuosity, Brahmsian Lateness, and the Aesthetic of Impossibility"

10:30–10:45: Refreshments

Session 2: 10:45–12:15 | Form and Models (Chair, Walter Frisch)

Benedict Taylor (Edinburgh University), "Mendelssohn, Brahms, and the 'Romantic Turn' in the *New Formenlehre*: Formal Elision in the Chamber Music for Strings"

Jennifer Shafer (University of Delaware), "Johannes Brahms and Chopin's Op. 55, No. 1: A Long-Term Development"

Risa Okina (Temple University), "The Musical Uncanny and its Hermeneutic Implication in the First Movement of Brahms's Piano Quartet in G minor, Op. 25"

12:15–12:55: Catered Lunch

1:00–2:00: Lunchtime Recital, Winifred Smith Hall

Brahms, Sonata for Violin and Piano in G major, Op. 78

Brahms, Sonata for Cello and Piano in F major, Op. 99

Haroutune Bedelein, Violin | Sarah Koo, Cello | Lorna Griffitt, Piano

Session 3: 2:15–3:45 | Nostalgia and Historicism (Chair, Valerie Woodring Goertzen)

Loretta Terrigno (Juilliard School), "The Transmission and Reception of Courtly Love Poetry in Late Folksong Settings by Brahms and Friedrich Wilhelm Arnold"

Joanna Chang (Duke University), "Contextualizing Brahms's *Handel Variations*: Volkmann's Variations on a Theme by Handel, Op. 26 (1856), and Emanuel Moór's Variations and Fugue on a Hungarian Theme, Op. 24 (c. 1889), Reconsidered"

Jane Hines (Princeton University), "The Apollonian/Dionysian Dialectic in the Works of Johannes Brahms and Max Klinger"

3:45–4:00: Refreshments

Session 4: 4:00–5:00 | Brahms and Nationalism (Chair, David Brodbeck)

Jon Banks (Anglia Ruskin University), "Brahms's Hungarian Dances and the Early Gypsy Band Recordings"

Katharina Uhde (Valparaiso University), "Multi-Cultural Allusions in the Correspondence of Johannes Brahms, J. O. Grimm, and Joseph Joachim in the 1850s"

5:00–5:30: Refreshments

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6:30–7:30: Welcome wine reception for delegates, MM 302 (Music & Media Building)

Saturday, February 2nd

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Frankie Perry (Royal Holloway, University of London), "Serious Preludes for Serious Songs: Detlev Glanert's 'Respectful and Imaginative' Orchestral Framing of Brahms's *Vier ernste Gesänge*"

Ryan McClelland (University of Toronto), "Distancing Brahms: Formal Processes in Wolfgang Rihm's *Nähe fern* 1–4"

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Martha Sprigge (University of California, Santa Barbara), "Brahmsian Templates of Grief: Rudolf Mauersberger's Musical Responses to the Dresden Firebombing"

Daniel Beller-McKenna (University of New Hampshire), "Aimez-vous Brahms: The History of a Question"

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Martin Ennis (University of Cambridge), "Secrets of the Grave: New Light on Textual Precedents for Brahms's *Ein deutsches Requiem*"

Styra Avins (New York), "Brahms and Graphic Arts"

4:00–4:15: Refreshments

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Rose Mauro (University of Massachusetts, Worcester), "Brahms, Goethe, Schubert; or, The Undoing of 'Classical' Music"

James Lea (Royal Welsh College of Music and Drama), "His 'Dark Familiar': Brahms and Modernist American Poetry"

5:15–5:45: Refreshments

5:45–6:45: Keynote Lecture No. 2, Winifred Smith Hall: Natasha Loges (Royal College of Music, London), "Femininity, Fragments and Fingers: Reconstructing Brahms's Intellectual World"

Conference Dinner: Prego Mediterranean Restaurant, located adjacent to the valet parking drop-off in The District, 2409 Park Avenue, Tustin, CA 92782

Sunday, February 3rd

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Janet Schmalfeldt (Tufts University), "Brahms and the Unreliable Narrative"

Robert Snarrenberg (Washington University in St. Louis), "Syntax and Discourse in Songs by Brahms"

Sanna Pederson (University of Oklahoma), "The Problem of Genre and the Power of Narrative: The Case of the Double Concerto"

Timothy Gonzalez (Temple University), "Brahmsian Expressivity: Revelation through Kristeva's *Revolution*"

11:00–11:30: Refreshments

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Robert Michel Anderson (University of North Texas), 'Real German Folklore' or 'Unfortunate Brahmin-Decadence'? Brahms's Vocal Quartets and the Nationalist Politics of *Hausmusik*"

Sara McClure (University of Kansas), "'The exile listens secretly… and shakes his head': Johannes Brahms, Duke Georg II, and German Nationalism"

Jacob Gran (Louisiana State University), "From Arcadia to Elysium: Beethoven, Brahms, and Universal History"

Vasiliki Papadopolou (Austrian Academy of Sciences, Vienna), "The 'new Johannes in the tone desert' or Brahms on his way 'to Immortality'? Sociological Discourses in the Viennese Press around Johannes Brahms"

~End of conference~

ABSTRACTS

Friday, February 1st

Session 1: 9:00–10:30 | Reflections on Brahms's Piano Music

Kenneth DeLong (University of Calgary), "Of Ballads, Songs, and Rhapsodies: Genre Designations in Brahms's Late Piano Music"

The long-standing image of Brahms as a composer purely of abstract instrumental music has for some time been re-examined, notably by A. Peter Brown in a well-known article on the Third Symphony and more recently in Reinhold Brinkmann's book on the Second Symphony. These and other modern writings on Brahms usefully develop a line of thought in which Brahms's relationship to the prevailing aesthetic tendencies of late nineteenth-century musical thought is reconsidered.

With respect to the late piano music, Brahms's use of genre titles and their extra-musical associations has been particularly challenging to scholars, especially since his preferred designations have only a loose relationship to earlier Romantic practice. Partly, this derives from Brahms's predilection for terms such as "intermezzo" or "romanze" for his short piano pieces—designations not frequently employed by earlier composers for piano works and for which the issue of "genre meaning" is more normally associated with vocal or orchestral music.

This paper attempts to probe the issue of genre designations in the late Brahms piano music more fully. The line of inquiry begins with the understood conventions surrounding literary genres, such as "ballad" and "rhapsody" in a nineteenth-century German Romantic context, which are seen to be the starting point for Brahms's stylized musical compositions. The musical representation of the "rhetorical stance" of these poetic genres (expressed by Brahms as musical analogues) is seen to provide the imaginative link between the titles and the musical expression.

In presenting its argument, the paper focuses upon the Rhapsodies, Op. 79, No. 1 and, especially, upon the Ballad, Op. 118, No. 3, to make its point. Drawing upon the work of Walter Salmen on the rhapsody, the paper offers analyses of these works, focusing upon the "characteristic" nature of the thematic material and upon the ways in which the thematic material intersects with harmony and musical structure to render specific the spirit of the titles of these works. Brahms's rhapsodies and ballads are seen to follow an independent mode of genre expression from other romantic piano music, one which derives from a poetic impetus that in a highly stylized way translates the "poetic" into music.

Tekla Babyak (Davis, California), "Rehearing Brahms's *Klavierstücke*: The Eternal Recurrence of Reflection"

In a letter to Brahms (22 December 1893), the musicologist Philipp Spitta proposed an intriguing mode of listening to the *Klavierstücke* Op. 118 and 119: "They really are meant to be absorbed slowly in peace and solitude, not just to think about afterwards, but also beforehand…I suggest that you meant something like this with the term *Intermezzo.* 'Pieces in between' have predecessors and followers which, in this case, each player and listener is to make for himself." I argue that this form of listening requires intimate familiarity with each piece. Anticipatory reflection is predicated on the memory of previous hearings. I explore the ways in which Brahms's *Klavierstücke,* particularly the Intermezzi, are designed so as to invite repeated listening. Brahms conveys this invitation through ambiguities of tonal structure and voicing which compel the listener to revisit the works.

Edward Cone's essay "Three Ways of Reading a Detective Story - Or a Brahms Intermezzo" (1977) observes that a first hearing is inadequate for grasping the tonal mysteries of Op. 118, No. 1. Multiple hearings are necessary, during which the listener seeks to recapture the immediacy of the first encounter, while simultaneously reflecting on knowledge gleaned from prior hearings. Similar claims about the *Klavierstücke* are implicit in Diego Cubero's article on Brahms's inner-voice melodies, some of which verge on the inaudible. Drawing together these strands in Brahms scholarship, I examine how a quasi-infinite sense of repeatability is built into the *Klavierstücke*. Nicole Grimes has demonstrated that Brahms's *Schicksalslied* draws the listener inward in search of unity. Building on her insights, I hope to show that these inward turns frame the listener's experience of the *Klavierstücke*, creating an eternally renewable process of reflection.

Theodora Serbanescu-Martin (Cornell University), "Recomposing Brahms's Op. 116 Capriccios: 'Hidden' Virtuosity, Brahmsian Lateness and the Aesthetic of Impossibility"

This paper draws central inspiration from a singular, typically undiscussed aspect of Brahms's first capriccio of Op. 116 — the left hand's finger-legato fingering starting at m. 37 — and attempts to recreate the physical reality of Brahms's pianism and specific wrist technique by redefining it as a core component of the music's meaning. Considering the fingering not as an impersonal instruction tacked on to the musical score but as an intimate imprint of Brahms's pianistic body, experience, and intention, reconceptualizes not only this capriccio, but the rest in Op. 116, as "hidden exercises" whose aesthetic of near-impossibility shapes the meaning of Brahms's pianistic virtuosity within the parameter of late style. Drawing from different analytical models such as carnal musicology, historically informed performance, theory, and more broadly, virtuosity studies and disability studies, I "recompose" the meaning of Brahms's late piano pieces by shifting the focus from their status as document to that of living performance. In order to do this, I give a brief overview of Brahms's background as a "virtuoso pianist" and consider in what ways the late music deviates from or confirms Brahms's own paradigm of pianistic virtuosity. In relation to the fingering, I analyze the scratched-out hairpins and other corrective markings in the same passage of Op. 116 in order to see what meaning Brahms's re-editing process might shed on his general use of notation such as slurs, hairpins, and *sforzandi*. The paper seeks ultimately to explore the rich relationship between Brahms's specific brand of pianistic virtuosity and his aesthetic of lateness, and to consider their place within Brahms's broader artistic-intellectual network in *fin-de-siècle* Vienna.

Session 2: 10:45–12:15 | Form and Models

Benedict Taylor (Edinburgh University), "Mendelssohn, Brahms, and the 'Romantic Turn' in the *New Formenlehre*: Formal Elision in the Chamber Music for Strings"

The influence of Felix Mendelssohn on the music of Brahms has often been understated by commentators. While Hans Kohlhase and David Brodbeck have both addressed the musical links between the two Hamburg-born composers, such acknowledgement proves generally all-too-rare; James Webster, in a famous article on Brahms's early chamber music, even asserted that "barely a trace" of Mendelssohn's influence could be perceived. Such a sweeping contention seems *prima facie* unlikely, however, and an examination of the two repertoires does not bear this claim out. Yet the question of demonstrating influence remains troublesome, and, rather than concerning ourselves with trying to "prove" transmission as such, I would propose situating the question of musical resemblance within recent approaches to the question of musical form, namely the "Romantic turn" in the *New Formenlehre*.

My paper examines the commonalities between the two composers' formal procedures by spotlighting the technique of formal elision at two significant structural junctures in sonata form:

the close of the exposition, and the onset of the recapitulation. Brahms's "recapitulatory overlaps" have been the focus of renewed study since a pioneering study by Peter Smith from 1994, but the principle of undercutting this formal juncture is perhaps the most characteristic of all Mendelssohn's sonata procedures too. Similarly, the dissipation of cadential strength at the close of the exposition and undermining of a clear EEC-serving PAC is a strategy observable in both composers' music. My account focuses on the two composers' chamber music for strings, focusing particularly on Brahms's Op. 18 Sextet, whose procedures are viewed against Mendelssohn's practice in his own Op. 18 Quintet, the Quintet Op. 87, and the later string quartets (Op. 44 and 80). Paradoxically, analyzing Brahms's chamber music from a perspective informed by Mendelssohn's chamber music practice helps to bring out what is distinctly Brahmsian about what the later composer does, despite – or probably because of – the close similarities in formal procedure. Moreover, it allows us to deepen our understanding of Romantic sonata form by focusing on its two most important practitioners in the decades after Beethoven.

Jennifer Shafer (University of Delaware), "Johannes Brahms and Chopin's Op. 55, No. 1: A Long-Term Development"

The marked similarities between the opening melodies of Brahms's Intermezzo in A minor, Op. 76, No. 7, and Fryderyk Chopin's Nocturne in F minor, Op. 55, No. 1, have long been recognized within the literature. The similarity is usually dismissed as a rather obvious allusion, confined to these eight measures. There is reason, however, to suggest that Brahms's interest in Chopin's melody ran much deeper than a passing reference in Op. 76, as evidenced by his further treatment of the same melody in the Intermezzo in A Major, Op. 118, No. 2.

Op. 76, No. 7 is first compared to Chopin's Op. 55, No. 1 by means of structural sketches. The middle section of Brahms's Op. 118, No. 2 is then shown to feature a highly developmental treatment of the same melody, explored in detail through additional sketches and examination of the surface structure. Brahms explores the contrapuntal and imitative possibilities of the melody, progressing even beyond Chopin's original treatment, and creating a tightly woven structure derived from the original seed of Chopin's melody. This work presents a much richer development of the original melody, as Brahms fully exploits its harmonic and contrapuntal potential in this later composition.

Additional analysis by Allan Cadwallader which links Brahms's Op. 76 and Op. 118 is combined with historical context, including correspondence between Brahms and Clara Schumann on the two opuses and Brahms's editorial work on a complete Chopin edition, to suggest that Brahms's connection with this Chopin melody was significant. Finally, given the personal circumstances surrounding the composition of each opus, the relation between the two works gains a deep significance.

Risa Okina (Temple University), "The Musical Uncanny and its Hermeneutic Implication in the First Movement of Brahms's Piano Quartet in G minor, Op. 25"

This paper will explore the musical uncanny in the first movement of Brahms's Piano Quartet in G minor, Op. 25. Uncanniness in the movement is signified by formal ambiguity, musical *déjà vu*, and the musical symptom, which all point to a musical persona's anxiety and uncertainty. The paper frames these uncanny elements with Freud's and Jentsch's notions of the uncanny. Freud defines the uncanny as "that class of the terrifying which leads back to something long known to us, once very familiar" (Freud 1919: 2), and Jentsch "emphasized that the uncanny arises from a certain experience of the uncertain or undecidable" (Royle 2003: 52). Other writers have mentioned uncanny moments in Brahms's music (Smith and Klein, for example), but no one has framed the first piano quartet in this way.

One of the idiosyncrasies of the movement is its unusual form and imbalance between the first and the secondary areas. Many analysts express a problem with the large secondary area,

including Webster, who calls it a "gigantic secondary group," and Peter Smith who calls it a "double second group," but nobody has made hermeneutic sense of this problem. This paper interprets the unusually long secondary theme as a single musical agent struggling with uncertainty. Another uncanny moment appears in the beginning of the recapitulation, where the music becomes strange, represented by a melodic distortion in the cello part accompanied by a chromatic descending line in the piano. I suggest calling this section a musical *déjà vu*—it sounds almost like the original music, yet it is haunting the musical persona, as if the original music has become a ghost. Finally, this paper will discuss the strangest moment in the entire movement (the closing section in the recapitulation) and conclude with its narrative of uncanniness throughout the movement.

Session 3: 2:15–3:45 | Nostalgia and Historicism

Loretta Terrigno (Juilliard School), "The Transmission and Reception of Courtly Love Poetry in Late Folksong Settings by Brahms and Friedrich Wilhelm Arnold"

Studies of Brahms's relationship to German folksong often center on his dissatisfaction with Franz Magnus Böhme's *Deutscher Liederhort*, published in 1893. According to Imogen Fellinger (1988), Brahms disapproved of Böhme's falsification of sources and lack of discrimination in choosing melodies, prompting him to arrange the set of 49 folksongs WoO 33—a musical *Streitschrift*, as he indicated in a letter to Philipp Spitta—against the collection.

This paper uses Brahms's critique of Böhme's collection as the basis for exploring *Minnesang* texts that are the ancestors to those in Brahms's WoO 33 settings. As I will show, Böhme's arrangement of texts and melodies often deemphasized the courtly origins of these poems and their themes of separated lovers, longing, and nostalgia. It also obscured the history of the poems' transmission from a variety of fifteenth- and sixteenth-century poetic and musical sources—including *Liedflugschriften* and polyphonic *Tenorlieder* by the "Heidelberg Liedmeister," published in Georg Forster's *Frische teutsche Liedlein* (1539−1556)—to nineteenth-century collections such as Friedrich Wilhelm Arnold's *Deutsche Volkslieder aus alter und neuer Zeit* (1862), which Brahms knew.

My analysis of similarities between Brahms's settings, including "Ach Gott, wie Weh tut Scheiden," "Mir ist ein schöns brauns Maidelein," and "All mein gedanken" (WoO 33, Nos. 17, 24, and 30), with Arnold's settings of the same texts, which have not been examined before, further claims that their accompaniments reflect the composers' mutual influence and similar interpretations of the poetry. Their choice of specific poetic variants from early sources and features of their expressive harmonizations recapture nostalgic emotions evident in the original courtly love poem, even when the melody stems from a different source. Influenced by Arnold's settings and interpretation of the poetry, Brahms's music thus gives a richer and more historically authentic account of the transmission of these folksongs than Böhme's flawed scholarship.

Joanna Chang (Duke University), "Contextualizing Brahms's *Handel Variations*: Volkmann's Variations on a Theme by Handel, Op. 26 (1856), and Emanuel Moór's Variations and Fugue on a Hungarian Theme, Op. 24 (c. 1889), Reconsidered"

Among Brahms's revisiting of the variation form, the *Handel Variations* of 1861 stands out for its direct quotation of the Baroque master's Harpsichord Suite No. 1 in B-flat major, HWV 434, as well as its treatment of the theme in "old forms." Not only does Brahms's knowledge of antiquated forms find expression through a Siciliano and musette, but the final fugue bears the strongest connection between the Baroque era and the mid-nineteenth century.

An earlier exploration of old forms preceding Brahms is by Robert Volkmann (1815-1883), the German pedagogue, friend and colleague, also from within the Schumann circle.

Volkmann demonstrated his familiarity with Handel by composing a lesser-known set five years earlier in 1856, the same year Friedrich Chrysander founded the Händel-Gesellschaft, to which Brahms was a subscriber. Volkmann's variations treat Handel's "Harmonious Blacksmith" with virtuosic flair, winning Liszt's own approval and performances in 1878. Although notably absent in the work is a fugal finale, Volkmann's treatment of a Baroque theme as predecessor to the Brahms deserves comparison to the famous Op. 24.

Unbeknownst to the two Germans, their respective works also inspired a third, by the neglected Hungarian composer Emanuel Moór (1863-1931). A former student of Volkmann at the Liszt Academy, and an ardent admirer of Brahms, Moór purportedly met Brahms in Vienna in 1889, where the older composer proofread Moór's works. His Op. 24 *Variations and Fugue on a Hungarian Theme*, dating roughly from around 1889-91, coincidentally bears the same opus number, as well as the Baroque fugal finale.

This paper examines the musical context that preceded Brahms's *Handel Variations* through Volkmann, as well as the work's influence on a later composer. A close musical analysis of these works sheds light on varied approaches to Baroque topics in the nineteenth century, while offering context to Brahms's own variation set.

Jane Hines (Princeton University), "The Apollonian/Dionysian Dialectic in the Works of Johannes Brahms and Max Klinger"

The first engraving of Max Klinger's *Brahmsphantasie* (1894), a graphic cycle including six of Brahms's vocal works, depicts a harp with a Greek tragic mask carved on its column. This superimposition of Dionysus's mask onto Apollo's instrument recalls Nietzsche's dialectic between the Apollonian and the Dionysian. Although Klinger and Brahms acknowledged similar artistic credos, a tension exists between Klinger's pursuit of a Wagnerian *Gesamtkunstwerk*—Nietzsche's Dionysian archetype—and Brahms's commitment to absolute music. The *Brahmsphantasie*, in which Klinger intended to capture the "unausgesprochen" essence of Brahms's music, embodies this aesthetic contradiction: it is considered not only a *Gesamtkunstwerk*, but also a tribute to absolute music. This paper explores the intersection between Brahms's and Klinger's aesthetics by examining their mutual interest in antiquity as a reflection of contemporary aesthetic debates.

I focus on both artists' engagement with the harp, or lyre, as a symbol for ancient musical thought and nineteenth-century representations of ancient drama, lyric, and music. In his works setting texts on classical themes, including *Schicksalslied* and *Nänie*, Brahms frequently deploys *pizzicato* and chords in the strings to simulate the sound of a harp. "An eine Äolsharfe," from *Fünf Gedichte*, Opus 19, sets a text by Eduard Mörike with sections of recitative accompanied by sparing broken chords in the piano. Klinger's interest in antiquity is evident in both the style and content of his visual art; in *Amor und Psyche* (1880, dedicated to Brahms), Klinger illustrated a narrative scene from Apuleius's *The Golden Ass*, a text owned and annotated by Brahms. To complement Apuleius's descriptions of music, Klinger included musical scenes as well as non-narrative vignettes featuring the lyre. With these examples, I demonstrate how Brahms and Klinger reconcile the Apollonian and Dionysian in an aesthetic synthesis borne out of their engagement with the nineteenth-century reception of antiquity.

Session 4: 4:00–5:00 | Brahms and Nationalism

Jon Banks (Anglia Ruskin University), "Brahms's Hungarian Dances and the Early Gypsy Band Recordings"

The origins of the majority of Brahms's *Ungarischer Tänze* in previously published Hungarian salon songs and piano pieces are well established. Yet the rhetoric of authenticity surrounding these pieces espoused by Brahms and others around him (Liszt, E van H) stresses the importance of a unique performance style, described in terms of wildness and improvised excess, elements that are not immediately apparent in the notated repertory. The present paper examines the *Ungarischer Tänze* in the context of the earliest recordings of Hungarian gypsy bands. Nearly 300 such recordings survive and although they date mostly from a decade or so after Brahms's death, the bandleaders were only a little younger than Brahms himself, and it is possible that these were among the actual bands that Brahms heard in Budapest and in the Café Csárdás in Vienna. The gypsy band recordings reveal a generic consistency that is clearly distinct, not just from the notated Hungarian salon dances but also from other traditional instrumental musics, such as Jewish and Romanian, that were becoming increasingly known in late nineteenth-century Vienna. The rich context provided by the recorded legacy throws the originality of Brahms's notion of the "Hungarian Dance" into sharp relief and considers the role that this exoticization of Hungarian music for a German public played in its remarkable success.

Katharina Uhde (Valparaiso University), "Multi-Cultural Allusions in the Correspondence of Johannes Brahms, J. O. Grimm, and Joseph Joachim in the 1850s"

The correspondence in the 1850s of the members of the "Kaffernbund" – mainly Brahms, Joachim, and J. O. Grimm – alludes numerous times to terminology, which today is considered racially, ethnically, and culturally charged. "Kaffer" and "Ur-Kaffer" (Grimm to Joachim) were sometimes used as nicknames; "Hotel Kaffer" appears as late as 1864, when Joachim invited J. O. Grimm to stay at a residence in Hanover, "Hotel Kaffer," Haarstraße 4, which turns out to be Joachim's 1864 residence. "Banu-banu" comes from a line of distorted Romanian originating in Brentano's *Die mehreren Wehmüller und die ungarischen Nationalgesichter* (1817) and was used by the Kaffernbund to denote "nonsense." Already Brentano's *Die mehreren Wehmüller* suggests, through use of the literary *mise-en-abyme* device, a multi-layered approach. The Kaffernbund's use of language, likewise, is multi-layered, sometimes veiling associations to difference behind a tone of "Davidsbund"-like playfulness.

Joachim, Brahms, and J. O. Grimm were all musicians but from different backgrounds: Joachim was a Hungarian-born Jew, widely traveled, multi-lingual and cosmopolitan; he identified with Hungary and Germany, depending on the situation, while expressing a deep affinity with his Jewish ethnicity. Brahms was born in Hamburg and considered German during his lifetime. And J. O. Grimm was born in Pernau, now Estonia, then Livonia, a governorate administered autonomously and ruled by local German Baltic nobility (where German was the main language) until the late nineteenth century.

This paper asks what role literary/national/racial/ethnic allusions played in the correspondence of this group and how its members concealed and occasionally also exposed national and cultural differences. Furthermore, were there any compositions discussed in Kaffernbund terms, and if so, how do these fit in with the Kaffernbund's multi-layered discourse? Lastly, how did the dynamic of the Kaffernbund emphasize existing tendencies, and what were the consequences for its members?

Keynote Lecture No. 1: 5:30–6:30, Winifred Smith Hall

Julian Horton (Durham University), "Brahms and the Theory of Romantic Form"

Nineteenth-century instrumental forms have, until comparatively recently, lived much in the shadow of their eighteenth-century forebears. The discourse on sonata form in particular has assumed the priority of Haydn, Mozart and Beethoven: theorists, historians and critics have long promulgated Viennese classicism's centrality for the sonata-type repertoire, and have accordingly side-lined nineteenth-century examples as imperfect postscripts to a perfected style. Brahms has fared better than most in this regard: yet his acknowledged mastery of sonata form is often considered a late outlier, which confirms by constitutive opposition the general Romantic preference for theatrical, poetic or programmatic practices over the absolute forms of symphony, quartet and sonata.

The last decade has witnessed a surge of revisionist thought on this subject. In particular, theorists have explored fresh approaches to Romantic sonata forms' thematic syntax: that is, to the grouping structures underpinning thematic organisation. Drawing on my own work in this area (2017 and 2018) and the contributions of Schmalfeldt (2011), Vande Moortele (2009 and 2017), McClelland (2009), Smith (2001, 2005 and 2016), Hepokoski (2012), Monahan (2011) and Davis (2014) amongst others, my paper considers this research's relevance for Brahms, developing a corpus study of main-theme syntax in his first-movement sonata forms, which investigates both thematic typology and the details of intra-thematic organisation, including the diverse ways in which Brahms initiates themes and the cadential strategies he pursues. I frame this study with a broader defence of musical analysis, considered both as a vital feature of Brahms scholarship and of current musicological practice.

Saturday, February 2nd

Session 5a: 9:00–10:30 | After Brahms/Re-Composing Brahms I

Kyle Shaw (California State University, Bakersfield), "'A Piece Just About the Logic and Not the Beauty and Warmth': Thomas Adès's Anti-Homage *Brahms*, Op. 21"

Various scholars have identified patterns of expanding intervals—both linear and vertical—as Thomas Adès's primary means of generating pitch material. However, there remains a void in the commentary on how the underlying logic governing Adès's music relates to the musical thinking of previous composers. The issue is especially pointed for pieces in which the British composer overtly borrows existing musical material. One notable case is the lack of scholarship linking Brahms's pitch-motivic economy to the intervallic patterns in Adès's *Brahms*, Op. 21.

While Gallon and Venn have adopted extra-musical approaches to understanding Adès's *Brahms*, they do not adequately analyze its pitch organization. They fail in that regard to

contextualize the piece within Adès's work, and offer little comparison of Adès's musical processes with those of Brahms. My paper places *Brahms*, Op. 21 within the wider analytical context of Adès's musical works and shows the strong parallels between Brahms's and Adès's methods of handling pitch material.

Drawing primarily on the insights of John Roeder, Philip Stoecker, and Felix Wörner, I will show the intersections between Adès's pitch-generative patterns and triadic harmony. I will compare these to Brahms's intervallic and motivic parsimony—especially in the Op. 116 *Intermezzi*, the first piano concerto, and the fourth symphony—in order to reveal the strength of the correlation between the two. Thus I argue that while on the surface of his piece Adès offers a tongue-in-cheek critique of the eponymous German composer, at a deeper level Adès actually validates the musical thinking of Brahms. In doing so, he provides a fresh re-imagination of functional tonality and the relevance of Brahms's musical thinking for the twenty-first century.

Frankie Perry (Royal Holloway, University of London), "Serious Preludes for Serious Songs: Detlev Glanert's 'Respectful and Imaginative' Orchestral Framing of Brahms's *Vier ernste Gesänge*"

In *Vier Präludien und ernste Gesänge* (2004-5), Detlev Glanert re-scores Brahms's *Vier ernste Gesänge* (Op.121, 1896) for voice and orchestra in a plausibly nineteenth-century idiom, and adds a prelude to each song along with a short concluding postlude; the new 25-minute work runs continuously. Re-framings of pre-existing music are widespread within contemporary compositional engagements with the musical past, but this one has been especially well-received: it has been performed widely and recorded twice, and reviews consistently foreground the "respectful" manner in which Glanert approaches Brahms's revered late cycle.

For the most part, Glanert's preludes have clear motivic links with their respective songs; as the work progresses, the referential reach of each prelude broadens, stretching backwards and forwards across the songs, and increasingly shifting the sonic climate into the post-Brahmsian musical future. The preludes constitute spaces that foreground and explore the surplus musical material that emerges through the process of the songs' orchestration: new instrumental, textural, registral, and dynamic dimensions come into play, reaching beyond the self-contained entities of the existing songs. These, together with Glanert's deployment of developing variation techniques, lead the music in unexpected directions, culminating in a dark dance-like episode in the third prelude that serves as a dramatic introduction to "O Tod."

My paper focuses on this and other moments of dis- and re-orientation that occur in the composed spaces between Brahms's songs, exploring the narrative strategies deployed by Glanert in his framing. I suggest that, by working around the existing songs in a manner that can be considered both "respectfully" historical and imaginatively fictional, Glanert's serious preludes for Brahms's serious songs encourage a critical engagement with how the musical past is told, both within contemporary composition and more broadly.

Ryan McClelland (University of Toronto), "Distancing Brahms: Formal Processes in Wolfgang Rihm's *Nähe fern* 1–4"

Like Brahms, Wolfgang Rihm (b. 1952) is a composer who revisits the music of his predecessors in many of his works. Among the most direct engagements are four pieces, each about twelve minutes in length, that Rihm composed as prefatory companions for performances of Brahms's four symphonies given by the Lucerne Symphony Orchestra in 2011–12. To varying degrees, Rihm's four compositions (*Nähe fern* 1–4) allude thematically to their paired symphony, but in all cases Rihm's works present formal processes quite different from those of Brahms. At least since Schoenberg's famous labeling of Brahms as a musical progressive, authors have made much of Brahms's irregular phrase structures and the continuity of his motivic development,

often applying Schoenberg's terms developing variation and musical prose. Rihm's exceedingly continuous handling of nuggets of Brahms's thematic materials reveals, however, the extent to which the efficacy of Brahms's local treatment of form relies on clear articulation at the level of the musical phrase and period.

With examples from each of Rihms's four pieces, this paper first establishes their highly continuous unfolding of local form and contrasts it with passages in Brahms's symphonies. Drawing on other works composed by Rihm around the same time, the paper then demonstrates how this approach to formal processes reflects Rihm's compositional style but might be simultaneously received as a creative misreading of Brahms through the memory of other late nineteenth- and early twentieth-century music, given the importance of this repertoire in Rihm's formation as a composer. The paper concludes by considering the prefatory roles of Rihm's pieces and speculating on how they might shape a listener's (re)hearing of Brahms's symphonies.

Session 5b: 10:45–11:45 | After Brahms/Re-Composing Brahms II

Martha Sprigge (University of California, Santa Barbara), "Brahmsian Templates of Grief: Rudolf Mauersberger's Musical Responses to the Dresden Firebombing"

On February 13, 1949, a large congregation gathered at the Dresdner Kreuzkirche for a performance of Rudolf Mauersberger's *Liturgisches Requiem*, a work written in response to the Allied firebombing of Dresden exactly four years prior. Mauersberger, who had been cantor of the Dresdner Kreuzchor since 1930, wrote several pieces about the firebombing. Two of these works—the mourning motet *Wie liegt die Stadt so wüst* (1945) and the *Liturgisches Requiem* (1947/8)—became part of annual state-sponsored rituals to commemorate the firebombing in the German Democratic Republic (GDR).

Wie liegt die Stadt so wüst and the *Liturgisches Requiem* (later retitled the *Dresdner Requiem*) both include allusions to Johannes Brahms's *Ein deutsches Requiem*, Op. 45, and the *Warum* motet, Op. 74, No. 1. This paper examines how Brahms's mourning works became one of Mauersberger's central expressive frameworks in the post-war period. As cantor for the oldest Lutheran church in the Saxon capital, Mauersberger was intimately familiar with Brahms's choral works. He turned to these pieces to formulate his responses to Dresden's destruction.

Assessing Mauersberger's Brahmsian templates for grief inflects our understanding of Brahms's complicated legacy in twentieth-century Germany. Elaine Kelly has demonstrated how the Austro-Germanic canon was integral to cultural politics in the GDR. Here I consider the personal significance of composers such as Brahms to musicians in the post-war period, particularly as they sought to make sense of the wartime years and the collapse of the Third Reich. At a time when Mauersberger's musical activities were being mobilized for political ends in the GDR, the composer sought both solace and avoidance in compositional techniques that articulated his Lutheran beliefs through music. By turning to Brahms in composition and performance, Mauersberger maintained his nation's cultural heritage, expressed his personal grief about the firebombing, and avoided verbally articulating guilt about his involvement in the Third Reich.

Daniel Beller-McKenna (University of New Hampshire), "Aimez-vous Brahms: The History of a Question"

Few clichés have adhered to Brahms like the title of Françoise Sagan's 1959 *Aimez-vous Brahms*. That phrase has echoed through Brahms criticism ever since, implicitly or explicitly taking the title of Sagan's book as a starting point. But this query had enough currency in France during the twentieth century to appear twice in print prior to its eponymous use by Sagan. Although the question of whether one likes a given composer no doubt comes up in common conversation

regularly in any country, the formulation "aimez-vous ____" is not widely found in the French musical press during the time in question. It is notable then that, without searching too far, one finds it directed at Brahms in print at least twice in the first half of the twentieth century in France: first in the Parisian music newspaper *Le Guide Musicale* in 1908; and at mid-century, as posed by a young Austrian musician to the French cultural historian Henri Davenson during the last days of World War II. At these two historically distinct moments, each author reacts to Brahms as both a symbol of the past and as a representative of German-ness. On both counts Brahms is positioned in opposition to modern French music, carrying on a consistent thread in French Brahms reception. By the time Sagan borrowed the phrase for her title, the notion of the "modern" in France had been pushed into the past by the caesura of World War II. Sagan renders Brahms a cipher ("*did* she care for Brahms?" her heroine asks herself) to mark the passing of Modernism and the rise of a new generation who came of age in the decade after the war. Thus, her book serves as a culmination of one strain of Brahms reception history and the start of a new one.

Session 6: 12:15–1:15 | Lecture Recital, Winifred Smith Hall

Katherina Uhde (Valparaiso University), Michael Uhde (Hochschule für Musik, Karlsruhe), and Larry Todd (Duke University), "Exploring Eduard Reményi's, Joseph Joachim's, and Anonymous's *style hongrois*; or, Hypothesizing What Brahms Could Have Heard in 1853"

Brahms's love of the Hungarian style, or *style hongrois*, extends to many small and large pieces in his oeuvre, some of which bear exotic allusions in their titles, while others do not. This lecture recital is dedicated to Brahms's circle, particularly the compositions of two violinists who have been cited as primary influences on Brahms's *style hongrois*: Reményi and Joachim. For the majority of Brahms's and Joachim's careers, both musicians had little to do with Reményi, but as Joachim averred in a letter of 15 May 1897, they were in direct contact in 1853: "Von Reményi hat Brahms gewiß manche [ungarische Tänze] erhalten; sie schwärmten gemeinsam für ungarische Musik (wie für alle Volkslieder), als ich sie 1853 bei mir sah. Aber Brahms war überhaupt ein so fleißiger Sammler und so umfassend Kenner, daß er gewiß nicht den ungenauen Magyaren brauchte.…"

It is, in fact, quite a coincidence that Brahms did not hear Joachim's virtuoso *Fantasy on Hungarian Themes* (1848-50), performed in Hamburg on April 9, 1853 with the Hamburg Philharmonic and in Hanover on April 14, 1853, while Brahms set out from Hamburg on a concert tour with Reményi on April 19, visiting Hanover (and Joachim) "at the end of April." Though the late Joachim letter sounds as if Joachim had little to do with Hungarian melodies in 1853, he did perform his fantasy on Hungarian themes several times between 1850 and 1853, but must have withheld it that April day in Hanover when Brahms and Reményi visited him. A youthful composition, the fantasy nevertheless is striking for several reasons, including its suggestions of Joachim's patriotic Hungarian identity, its *style hongrois* elements, and its use of "Hungarian Themes", which, to this day still unidentified, may have been freely invented by the composer. And although Brahms likely did not hear the piece, it ties in well with his and Reményi's own activities during that spring of 1853.

According to Reményi's memoirs, during his trip with Brahms in 1853 Reményi "had himself composed a number of 'Hungarian' melodies, which he had shown to Brahms, sometimes without indicating that they were of his own invention but instead 'for the purpose of making an innocent deception,' calling them 'national airs'" (Peter Clive, *Brahms and His World: A Biographical Dictionary,* 359). Reményi claimed that several "Hungarian melodies" he wrote, "have been mistaken for popular tunes and actually adopted as such by other composers" (*Edouard Remenyi: Musician, Litterateur, and Man,* 215), which proves that with Hungarian tunes it is not always easy to distinguish between actual tunes and melodies composed in the

style. Reményi's investment in the Hungarian style goes back to the 1848 revolution. And like his fellow country man Joachim, who wrote passionately patriotic letters to his brother in 1848, Reményi was also gripped by Kossuth's bold political actions against Austria, which for some time promised an independent Hungary. Reményi showed his deep personal and musical investment in the revolution by following around Hungarian military leader Artúr Görgei "in all his campaigns...[and] exciting his countrymen by playing national melodies." It is thus not impossible to imagine that the 1881 collection of Reményi's Hungarian pieces – with titles and tempo instructions such as Mélodie Héroïque (No. 1) and Alla Marcia (No. 2) – could have been conceived in earlier days. A glimpse at the score confirms what critics meant when they noted Reményi's "fiery" and passionate approach to the *style hongrois,* which was presumably highly influenced by "gypsy" music performances.

In Joachim's Nachlass at the Staatsbibliothek Hamburg three Hungarian dances survive. Though presumably composed by Joachim, the manuscript does not show typical signs of Joachim's compositional process and, until further evidence appears, must be attributed to "Anonymous." But certain features such as unmeasured grace notes in the form of a slur with a vast number of notes, the tempo markings of Andante/Andantino, and of course the standard *style hongrois* rhythmic, melodic and harmonic markers make this group of pieces aptly comparable with Reményi's *Trois Morceaux*.

This lecture recital presents music by Reményi that might resemble what Brahms heard and played in 1853, music by Joachim that Brahms could have but likely did not hear in 1853 in Hamburg, as well as anonymous Hungarian dances, which offer a riddle for Brahmsians to attempt to disentangle.

Session 7a: 2:30–4:00 | Brahms and Literature and Art

Reuben Phillips (Princeton University), "Brahms in Schumann's Library"

This paper explores Brahms's engagement with Robert Schumann's musical-poetic legacy through a consideration of the collection of quotations, aphorisms, and poems known as *Des jungen Kreislers Schatzkästlein*. Brahms appears to have begun the *Schatzkästlein*, or little treasure chest, in his native city of Hamburg, but many of the later entries were made after his encounter with Robert and Clara Schumann in the fall of 1853. Max Kalbeck speculated about a possible relationship between Brahms's commonplace books and Robert Schumann's *Dichtergarten für Musik* – a compendium of literary excerpts about music that occupied the older composer in the final years of his life. Kalbeck's claims, however, have been hard to evaluate due to the inaccessibility of relevant source materials over the past century, and the casual scholarly approach taken by Carl Krebs in the 1909 edition of Brahms's notebooks.

My investigation considers the *Schatzkästlein* as evidence of Brahms's emulation of Schumann's engagement with literature from two perspectives. Firstly, by drawing on my own transcription of surviving *Schatzkästlein* sources – together with the publication of Schumann's *Dichtergarten* (Nauhaus 2007), *Mottosammlung* (Hotaki 1997), and the recently digitized *Neue Zeitschrift für Musik* – I reveal the striking extent to which Brahms, in assembling his collection of quotations, set about repurposing his mentor's literary treasures. The second part of the paper examines the *Schatzkästlein* as a response to Schumann's use of literary works as a means of fashioning his artistic values. Of particular interest here are the entries in Brahms's notebooks that advance competing conceptions of form, originality, and genius, which are sustained variously by classical and romantic literary aesthetics. Crucially, while the *Schatzkästlein* documents Brahms's early desire to dwell in Schumann's intellectual world, it also invites us to consider the role of literature in directing and sustaining his own later creative endeavors.

Martin Ennis (University of Cambridge), "Secrets of the Grave: New Light on Textual Precedents for Brahms's *Ein deutsches Requiem*"

As is well-known, the text of Brahms's *Ein deutsches Requiem* is drawn from no fewer that eleven books of the Bible. Brahms's choice of texts, not to mention the manner in which he juxtaposed individual biblical verses, has traditionally been viewed as highly original; consequently, the *Requiem* itself has often been seen as lying outside easy generic classification. In recent years, however, Brahms's debts to Lutheran funerary practices as well as to specific works – notably Friedrich Wilhelm Markull's *Das Gedächtnis der Entschlafenen* and Hermann Küster's *Die ewige Heimat* – have been explored by a number of scholars. Despite its unusual status vis-à-vis established religion, *Ein deutsches Requiem* is increasingly accepted as a contribution to an ongoing tradition of German funeral works.

In this paper I offer a brief survey of current thinking on the text of *Ein deutsches Requiem* before proposing an entirely new source, a sacred poem by a poet who flourished in the first half of the nineteenth century. Although it is (currently) impossible to prove that Brahms was familiar with this text, circumstantial evidence suggests he may well have known it. What is more, close parallels in lexis and structure suggest that the *Requiem* stands in a form of dialogue with the new source, a relationship that will be interrogated in the final section of the paper. The overall goal of the presentation will be to cast new light on the genesis of the *Requiem* and to enrich our understanding of the work's relationship with generic predecessors, in particular with sacred verse.

Styra Avins (Independent), "Brahms and Graphic Arts"

At age 24, in the course of writing a letter from Detmold, Johannes Brahms advised Clara Schumann on whether or not to buy Hogarth prints, something he apparently felt quite qualified to do. Unlike his well-known involvement with the literature and poetry of the time, Brahms's interest in the graphic arts has not received much attention, but it is one that developed early in life and remained a lively interest throughout his career. The relationship Brahms felt between music and the visual arts was notable even during his first stay in Düsseldorf, where he went out of his way to meet painters. It is a pattern he continued during his time in Karlsruhe. Brahms would go on to assemble a collection of etchings.

In my talk we will meet Jacques Callot, the French engraver who meant so much to E. T. A. Hoffmann; Hogarth and his great series on High Life; Julius Allgeyer, one of the earliest exponents of German photography and a close friend; and others whose names are more or less familiar: Anselm Feuerbach, Alfred von Menzel, Max Klinger, William Unger, Daniel Nicklaus Chodowiecki, Henri Fantin-Latour, and the Swiss artist Carl Zehnder. I will suggest what they may have had in common with each other and with Brahms. Slides of the artists' work will accompany.

Session 7b: 4.15–5.15 | Brahms and Literature and Art II

Rose Mauro (University of Massachusetts, Worcester), "Brahms, Goethe, Schubert; or, The Undoing of 'Classical' Music"

"All other of Goethe's poems seem to me so perfect in themselves that no music can improve them." This remark by Brahms on Schubert's settings of Goethe has contributed to the view of Brahms as a formalist, primarily instrumental composer. While Brahms scholars have successfully challenged the view of Brahms as a champion of absolute music, non-specialist historians still praise him mainly for his achievements as a symphonist. Even less controversial has been a related concept, that of Brahms as a willing participant in nineteenth-century "museum culture." The advent of institutional "classical" music is thus connected to other historicizing impulses, such as the rapid spread of art museums and the canonizing of Goethe and Schiller as

the chief representatives of the German *Klassik*. The monumentalization, even deification of Goethe at this time reached sometimes ridiculous heights, sarcastically captured by modern scholars in the catch phrases "Goethe cult" and "Goethe as Olympian."

Following John Daverio and Christopher Reynolds, I contend that Brahms's literary allusions, like his musical allusions, had a ludic quality, competing not just with his contemporaries but with future generations of cultural historians. This paper will examine five quotations from Brahms on Goethe, and argue that the ghostly presence of Schubert within them represents an undercurrent of resistance to classicism. This is actually consistent with the view of some modern scholars who see a similar conflict in Goethe himself. I draw especially on a work whose title I allude to here, Benjamin Bennett's *Goethe as Woman: The Undoing of Literature*. Bennett finds a strange ambivalence in Goethe's works about the value of literature, and sees it cast into focus through his women characters. I observe a similar shadow presence of Schubert in Brahms's remarks about Goethe. This is tied in to a wider conceptual network, including women, friendship, craftsmanship, and collective authorship.

James Lea (Royal Welsh College of Music and Drama), "His 'Dark Familiar': Brahms and Modernist American Poetry"

Wallace Stevens, Marianne Moore, and William Carlos Williams, three giants of the modern movement in American poetry, all wrote poems in which they engaged directly with the music of Brahms. Though these poems, not surprisingly, are as different from each other as one would expect the works of such individual artists to be, in each the music of Brahms is used to raise serious questions about modernity. Intriguingly, these references to Brahms are not mere twentieth-century iterations of Whitman's "Italian Music in Dakota," a characteristic mix of wonder and ironic amusement at the American attempt to inherit European culture (though Moore wittily embraces this theme in "Dream": "Haydn…begged Prince Esterházy to lend him to Yale."). Instead they are all references that reveal the alertness of the poets to the country's most serious challenges.

In this paper I will explore, through close readings of Moore's "Propriety," Williams's "Note to Music: Brahms 1st Piano Concerto," and Stevens's "Anglais Mort À Florence," the many ways in which the figure of Brahms is used by the poets to interrogate modern American life. Of the three, Stevens's poem raises issues of his contemporary America most starkly, both in itself and in its critical reception. For though Brahms's appearance as the poet's "dark familiar" has often been noted, the poem itself has usually been discussed apart from the collection in which it sits at the heart, *Ideas of Order* (1936), a deeply problematic work on war, race, and the role of the artist. In other words, Brahms's appearance is circumscribed, treated as if it were not an integral part of the troubling world that the poet depicts. I argue that it is only through analyzing the collection in its entirety that we can fully understand the answer to the question I ask of each poet: Why Brahms?

Keynote Lecture No. 2: 5:45–6:45, Winifred Smith Hall

Natasha Loges (Royal College of Music, London), "Femininity, Fragments and Fingers: Reconstructing Brahms's Intellectual World"

How do we reconstruct a lost intellectual world? Drawing on Aleida Assmann's ideas on cultural memory, as well as those of other thinkers, I will discuss the historiographical challenges of understanding an era which leaves us such an abundance of documented material that we are at risk of ignoring the far larger undocumented past. I will approach this through three connected topics which I argue played a significant but unrecognized role in shaping Brahms's intellectual world. The first is the importance of the feminine, both through the exceptional and unexceptional women Brahms knew, as well as the broader role of women in nineteenth-century cultural life.

The second theme is the idea of the fragment, represented both by the publishing context of the lyric poetry Brahms set, as well as the philosophical implications of concert life in his day. Finally, I will turn to the challenging implications of performance for music history in a wide sense, before turning to some recent research in nineteenth-century performance practice, and closing with a reflection on the central importance of live piano-playing, music "under the fingers" for Brahms's generation.

Sunday, February 3rd

Session 8: 10:45–12:45 | Brahms and Narrativity

Janet Schmalfeldt (Tufts University), "Brahms and the Unreliable Narrative"

Of the many poets who provided Brahms with texts for his songs, one will surely remain anonymous—the Scottish bard-as-narrator who transmitted the folk tale well known as the "Edward" ballad. The poem's form is unusual for folk ballads: it consists entirely of a dialogue—in this case, a gruesome exchange in which the mother's probing questions to her son Edward drive him first to lie to her, then to confess that he has murdered his father, and finally to curse her for having counseled him to do so. First published in 1765, the "Edward" ballad appeared in German in Herder's *Stimmen der Völker* (1778-79); it was set as a vocal duet by Loewe (1824), Schubert (1827), and Brahms (1878). Twenty-four years earlier, however, Brahms had already cited Herder's translation of "Edward" as a motto for the first of his four solo piano Ballades, Op. 10. What to make of his reference to the "Edward" tale has been under debate ever since.

No commentator has contested that the first part of Brahms's Ballade represents the dialogue within the first two stanzas of the poem. But parallels between poetic structure and musical form end here. In its startling anticipation of Freud's Oedipus complex, the "Edward" ballad reaches its climax in the last line, Edward's curse. By contrast, Brahms's climax falls within the middle section of his ternary form (A-B-A'); his much subdued reprise features *only* the music associated with the mother, perhaps in sorrowful regret. This disparity has led Brahms scholars to deny a programmatic content or to dismiss it as irrelevant.

I draw upon the literary concept of "the unreliable narrative" to propose that Brahms's displacement of the poem's climax conspires with his tonal plan and his striking motivic interconnections to suggest that *two* unreliable characters inhabit the narrative. Mother and son *both* lie—both know that they have been in collusion (how could they not know this?); the dialogue itself is a charade, and both pay the heavy price of guilt.

Robert Snarrenberg (Washington University in St. Louis), "Syntax and Discourse in Songs by Brahms"

The discourse structure of Brahms's first published song, "Liebestreu" (Op. 3, No. 1), is a series of commands and evasions exchanged between a mother and her daughter. A brilliant aspect of the song is the fact that Brahms reproduces these discursive events in the music's linear-contrapuntal syntax, along with a process of emotional intensification and the daughter's ultimate acquiescence. Heather Platt has shown that some forms of aberrant tonal syntax, such as a plagal close in lieu of an authentic cadence and an ascending melody that does close on the tonic degree, produce musical effects associated with the persona's emotional experience. Here I stake a broader claim, namely, that Brahms's choice of tonal syntax, whether of the abnormal forms discussed by Platt or the normal form of Schenker's definitively closed *Ursatz*, in most cases underpins a significant aspect of the poetic utterance.

In "Sonntag" (Op. 47, No. 3), for example, the two-phrase structure of an interrupted *Ursatz* reflects the division of the poem into two discourse segments: a pair of declarative clauses establishing a context, and an exclamation expressing the persona's wish. The internal syntax of the phrases is also significant: a sustained initial tonic in the first phrase corresponds to a declaration about the persona's state of being, and the subsequent progression to the dominant corresponds to description of an event which changes that state. In the second phrase, the sustained initial tonic corresponds to a pair of grammatically inert, extraposed noun phrases, while the definitive progression to a full cadence corresponds to the main content of the poem, the persona's expression of a wish.

In this paper I discuss forms of normal and abnormal tonal syntax that support the grammatical and discursive structure of the poetry in "Kein Haus, keine Heimat" (Op. 94, No. 5), "Vor dem Fenster" (Op. 14, No. 1), "Klage" (Op. 105, No. 3), "Sommerabend" (Op. 84, No. 1), and "Das Mädchen" (Op. 95, No. 1).

Sanna Pederson (University of Oklahoma), "The Problem of Genre and the Power of Narrative: The Case of the Double Concerto"

The initial response to the 1887 premiere of the Double Concerto for Violin and Cello, Op. 102, was mixed: while the public applauded, critics expressed reservations. They focused on the problem that it was not a "real" concerto: the two solo parts did not meet expectations because they did not stand out enough from the orchestral texture. The critic Richard Pohl even argued that the fact that it was called a concerto was the only problem with the work.

Eduard Hanslick expressed some of the same qualms about the genre. The way he saw it, a concerto was a form that depended on the strength of the conquering hero (i.e., the soloist). But this story had two heroes, and they only got in the way of each other. Although these were splendid characters, he added, there was no plot.

Max Kalbeck's biographical account of the work, first published in 1914, provided a plot. He claimed that Brahms wrote the piece to win back his estranged friend Joachim, and furthermore depicted this in the music. I argue that Kalbeck's narrative of reconciliation, now ubiquitous, has triumphed over the stumbling block of the piece's genre. The idea that Brahms thought to write a work for Joachim, and thus achieve closure for their relationship at the end of his career, is too compelling to resist.

However, there are just as many problems with this narrative as with the genre. Not least is how to account for the other soloist, the cellist Robert Hausmann. This paper summarizes what we know about the circumstances of the composition and offers an interpretation of Kalbeck's influential account.

Timothy Gonzalez (Temple University), "Brahmsian Expressivity: Revelation through Kristeva's *Revolution*"

Max Kalbeck unequivocally argues that Brahms's *Vier ernste Gesänge* are not an elegy for Clara Schumann, and indeed, Op. 121 bears a dedication to Max Klinger, not Clara. Yet the concurrence of a quote from Robert Schumann's "Requiem," Op. 90, No. 7, and Schumann's musical cipher for his wife in the third of the *Vier ernste Gesänge* suggests not only that Brahms had Clara in mind while composing these songs, but also that the weaving of these two indexical ideas into one intensely expressive moment yields an intimate homage to two of his dearest friends. The union of craft and expressivity is perhaps Brahms's most recognizable signet, an idea for which Steven Rings argues in his recent analyses of several of Brahms's late intermezzi, and the work of Julia Kristeva provides the modern analyst with a useful tool for understanding this particular Brahmsian technique. Kristeva's "Semiotic *Chora*" is a theoretical space wherein a subject perpetually oscillates between two polarities: emotive, pre-linguistic drives (the semiotic) and socio-linguistic structures that allow for signification (the symbolic). Where any utterance

exists in this space is determined by the degree to which one polarity exerts a stronger influence on said utterance over the other polarity. Considering Brahms's penchant for synthesizing the esoteric and the expressive, Kristeva's Semiotic *Chora* is particularly suited for the analysis of Brahms's music. In this essay, I both demonstrate how the Semiotic *Chora* can be used to analyze "O Tod, wie bitter bist du" in new ways, and critique Kalbeck's assertions regarding the cycle's genesis through both historical and analytical evidence.

Session 9: 11:30–1:30 | Liberalism/Nationalism/Social and Political Issues/Universalism

Robert Michel Anderson (University of North Texas), "'Real German Folklore' or 'Unfortunate Brahmin-Decadence'? Brahms's Vocal Quartets and the Nationalist Politics of *Hausmusik*"

Brahms often described his vocal quartets (Opp. 31, 52, 64, 65, 92, 103, and 112) as "ideal *Hausmusik*." Although scholars of the composer's music frequently mention this, the political significance of such a generic identification seems to have gone unnoticed. Indeed, despite recent interest in Brahms and domestic music-making, both in general and in the vocal quartets in particular, most of these scholars do not take into account the rich published discourse that surrounded *Hausmusik* after 1848. In numerous monographs, pamphlets, and periodicals from this period, authors describe *Hausmusik* in implicitly, and often explicitly, political terms, aligning it with German nationalism and specifically with anti-Liberalism. Significantly, many of the conservative tropes developed in these texts turn up in contemporary reviews of Brahms's vocal quartets, even when critics do not explicitly mention *Hausmusik*.

Drawing on writings by W. H. Riehl (1855), August Reißmann (1884), and J. J. Schäublin (1865), among others, I first establish the surprisingly consistent depiction of *Hausmusik* in the German-language press in the second half of the century. Taking the *Volkslied* as an aesthetic model, authors emphasized the simplicity, timelessness, and universality of *Hausmusik* in contrast to the decadent, mechanical musical style they associated with industry and Liberalism. Next, I demonstrate how reviewers of Brahms's vocal quartets (ca. 1860–1890) invoked similar associations between conservative German nationalism and a simpler, more melodic musical style, on one hand, and Liberalism and contrapuntal and harmonic complexity, on the other. Ultimately, I argue, Brahms's synthesis of elements of both musical styles in his vocal quartets, as well as the ambiguity of the political landscape in Austria after German unification, allowed authors to portray these works either as the ideal embodiment of German *Hausmusik* or its most corruptive antithesis; as two contrasting reviewers put it, "Real German Folklore" or "Unfortunate Brahmin-Decadence."

Sara McClure (University of Kansas), "'The exile listens secretly… and shakes his head': Johannes Brahms, Duke Georg II, and German Nationalism"

With the rise of nativism in twenty-first century politics, musicologists must re-examine the effects of nationalism on music, especially nineteenth-century canonic works, including those of Johannes Brahms. Many writers, both Brahms's contemporaries and later historians, have noted Brahms's overt connections with Viennese Liberalism; fewer have noted that as the Liberals' influence declined, Brahms found solace in Duke Georg II's Court at Saxe-Meiningen. In October 1881, Hans von Bülow (1830-1894) led the highly-regarded Meiningen Court Orchestra in Brahms's second piano concerto. While attending this reading, Brahms met Duke Georg II (1826-1914), a trained pianist and artist especially dedicated to the theater, and his wife Ellen Franz (1839-1923), an actress and von Bülow's former piano student. Thus began a friendship that reflects Brahms's Liberal values and German nationalism as shown in two works closely related to the Duke and his orchestra: *Gesang der Parzen* (1882, dedicated to the Duke) and Symphony No. 4 (premiered by the Meiningen Court Orchestra on October 24, 1885). Brahms's setting of Goethe's *Parzenlied* from the play *Iphigenie auf Tauris* reflects his despair about social

and political changes and a deep sense of cultural loss in the late nineteenth century. Similarly, while Brahms's use of Baroque chaconne in the finale of his Symphony No. 4 has been widely noted, further investigation unveils Brahms's nationalistic dedication to great masters of German polyphony. Study of these works will be supplemented by an exploration of letters between the Duke and Brahms, many of which have yet to be translated into English. This friendship and the works associated with it illuminate a different facet of Brahms's political and philosophical leanings during increasingly contentious times in the German-speaking world.

Jacob Gran (Louisiana State University), "From Arcadia to Elysium: Beethoven, Brahms, and Universal History"

During the nineteenth century, many listeners understood Beethoven's Ninth Symphony as an allegory of universal history. Universal history is the history of humanity, viewed through a teleological narrative of spiritual and cultural progress. This view of history was especially prevalent in the writings of the early German idealists and Romantics. Friedrich Schiller's version of universal history placed a moralizing imperative on art. Schiller viewed aesthetic progress as the transition from the naive innocence of the past, which he often summarized as "Arcadia," to modern self-awareness and maturity, or "Elysium." Listening to the Ninth Symphony with this historical program in mind, some listeners heard the murky string tremolos at the beginning of the first movement as the chaos at the beginning of creation, and the choral finale as the acquisition of Joy (the "Daughter of Elysium") at the end of history.

In this presentation, I will argue that Johannes Brahms's Op. 10 ballades – written 30 years after the premiere of the Ninth, and only a few months after Brahms first attended a performance of the work – are a response to the Ninth Symphony, both in their compositional design and their programmatic engagement with universal history. Brahms recomposes many of the Ninth's important key areas, salient chromaticism, and characteristic topical tropes. These revisions to Beethoven's design reflect Brahms's own more ambivalent response to the themes of universal history. Brahms chooses to conclude, for instance, not with an ecstatic vision of the future, but with an elegiac song without words. Finally, recognizing the dialogue between Op. 10, the Ninth symphony, and universal history clarifies many of the ballades' most interpretively challenging features.

Vasiliki Papadopolou (Austrian Academy of Sciences, Vienna), "The 'New Johannes in the Tone Desert' or Brahms on His Way 'to Immortality'? Sociological Discourses in the Viennese Press around Johannes Brahms"

Between the first mentions of Johannes Brahms in the Viennese press in his early twenties and his entombment in a grave of honor, endowed by the city of Vienna following his death in 1897, many social, political, and aesthetical transformations occurred. During this period, Brahms became gradually a well-established yet not uncontroversial composer, providing his contemporaries with a wide variety of works and contributing to the forming of certain significant musical ideals in his time. Daily press was in pre-instant media era a valuable means not only for disseminating news and informing the community, but also for expressing one's position publicly and influencing public thinking.

In the course of an ongoing project dealing with the Viennese Brahms-reception, the numerous and manifold mentions of Brahms, his works and his life, reviews of works and concerts—indeed the very way he was perceived by music critics and the public, as well as the image constructed by different, often polarizing reviewers—are the object of categorization and comprehensive analysis. Daily newspapers and various journals provide a vast corpus of sources, an extensive comparative examination of which has hitherto not been undertaken.

Comprehensive reviews by music scholars of different backgrounds express not only musical and aesthetical judgments. Ideological, political, religious, or national subtexts are very

often—not to claim always—inherent in those, including (intentional or unconscious) self-revelation of personal notions and providing a window to look through at perplexing prevalent sociological circumstances. Viewed from the other perspective, analogies and metaphors based on widely known concepts of religious confessions, bourgeois contexts, nationalities and their alleged differences were used—often in an ironical or exaggerated manner—to make a point, providing us again with intriguing material for such endeavors.

PERFORMER BIOGRAPHIES

Haroutune Bedelian, Violin

Haroutune Bedelian is a graduate of the Royal Academy of Music, London, where, at age twenty, he won the first prize in the BBC Violin Competition. He has performed in major cities, festivals, and concert halls throughout North and South America, the United Kingdom, Europe, and the Middle East, and has appeared in numerous radio and television broadcasts.

Quotes from newspaper reviews of his performances include: "Alert, subtle artist as well as a superb instrumentalist" (New York Times). "The result was a powerful music making, virtuosity going hand in hand with unswerving loyalty to the composer" (The Strad Magazine). "Virtuosity comes to him as second nature, but it is used as a means to the interpretive freedom and sense of style that characterizes his playing above all else" (The London Times). "Refined and sensitive musician. Controlled, clean, and effortless playing making light of the most formidable difficulties" (The London Guardian). "Technical and musical resources of virtuoso class" (Los Angeles Times).

Prior to joining the faculty at UC Irvine, Mr. Bedelian was Professor of Violin at the Royal Academy of Music, London.

Sarah Koo, Cello

Sarah Koo is known not only for her solo and chamber performances, but also as an avid educator and outreach advocate. She graduated with her Master and Bachelor of Music degrees from The Juilliard School where she was the recipient of the William Schuman Award. Koo made her 2000 New York debut in a solo recital at Carnegie's Weill Recital Hall as the youngest winner of the New York Artists International Competition.

Ms. Koo served as the Assistant Principal Cellist of the Phoenix Symphony. Previous to her appointment with the Phoenix Symphony, she toured Europe, including Italy, with the Symfonica Arturo Toscanini under the direction of Maestro Lorin Maazel. Ms. Koo, an outreach advocate, served as a teaching artist with the New York Philharmonic and brought music education to the public schools of New York. At the age of 18, Ms. Koo attended the Pacific Music Festival in Japan, and was selected as Assistant Principal Cellist.

Ms. Koo was featured in *Robb Report* magazine and on the cover of *Residential Systems* magazine for her interest in bringing classical music back to the home as a primary means of entertainment. Her avid desire to increase classical music awareness has led Ms. Koo to become involved in many outreach and educational organizations. Her involvement with the Community Service Fellowship at Juilliard, bringing performances to confined groups of people (e.g. nursing homes, cancer wards, etc.), has allowed her to encourage the genesis of similar programs by proposing ideas to different organizations throughout the United States.
Ms. Koo is currently the cello professor and chamber music lecturer at the University of California, Irvine and is on the cello faculty at the Colburn Community School of Performing Arts.

Lorna Griffitt, Piano

Lorna Griffitt, D. M., began her performing career at 16 as a soloist with the Louisville Orchestra under the direction of Robert Whitney in a performance of the Grieg Piano Concerto in A Minor. Her teachersinclude Doris Owen (Bickel), Tong Il Han, Gyorgy Sebok and Maria Curcio. She received her doctorate with distinction in piano performance from Indiana University under the tutelage of Menahem Pressler. Griffitt enjoys an active career as soloist, chamber musician, and pedagogue here in the United States and in South America, Europe, and the Middle East. She began her teaching career in 1974 at DePauw University in Greencastle, Indiana and joined the music faculty at the University of California, Irvine in 1993. Currently during the summers, Griffitt is invited as guest artist to the Orfeo International Music Festival in Vipiteno, Italy and to the Rio International Cello Encounter in Rio de Janeiro, Brazil, where she teaches, gives master classes, and performs in concerto and chamber concerts with various international artists.

To Campus Drive

W. Peltason Dr.

Path to Little Theatre/ Humanities Hall (LT)

Bridge

W. Peltason Dr.

Elevator for disabled access to Arts Plaza from street

Arts Instruction & Technology Resource Center 714

Arts Media Center

Choral Studio 718

Arts Amphitheater (AA)

Winifred Smith Hall (WSH) 710

Music and Media 726

Dance Studios

Claire Trevor Theatre (CT) 711

Robert Cohen Theatre (RCT) 713

Arts Plaza

Arts Box Office

Beall Center for Art + Technology

University Art Gallery (UAG) 712

The Green Room

Path to Irvine Barclay Theatre (IBT) & Parking

Drama 715

Nixon Theatre 720

Art Studio 722

CAC Gallery

Contemporary Arts Center (CAC) 721

Outreach Room (3rd Floor)

Experimental Media Performance Lab (xMPL)

Meditation Garden

Leo Freedman Foundation Production Studio 723

Elevator for disabled access to Meditation Garden, RCT and Production Studio after crossing bridge

Service Road

Mesa Road

Digital Filmmaking

Catalyst Gallery

Arts, Culture and Technology 727

Room Gallery (R)

Plaza

Studio Four 725

William J. Gillespie Performance Studio (PSTU) 728

Room 1100

Service Road

Bridge

Mesa Arts Building (MAB) 58

Level 2: Dean's Office

Level 1: Student Affairs Office

Level 3: Dance Office

To University Drive

Mesa Parking Structure (MPS)

Parking Kiosk: Lower Level

Disabled Access Path From Parking Level 3

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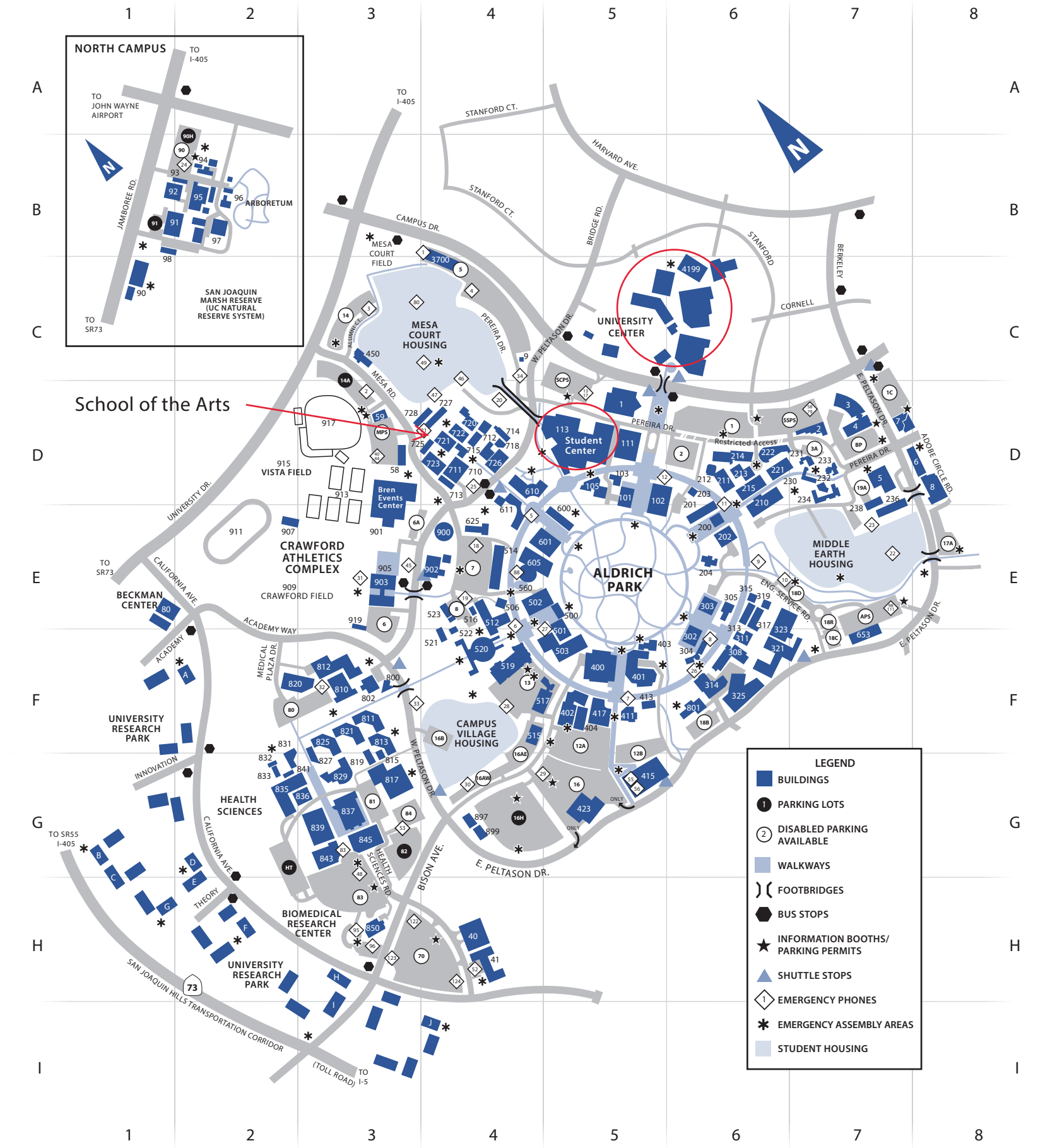

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- School of Medicine (F3) **821**
- Undergraduate (D5) **111**

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Aldrich Hall ALH (D5) **111**
Anteater Community Resource Center ACRC (B4) **3700**
Anteater Learning Pavilion ALP (E4) **605**
Anteater Instruction & Research Building AIRB (E7) **653**
ANTrepreneur Center (D5) **113**
Applied Innovation (H2) **F**
Arboretum ARBO (B2) **96**
Art, Culture & Technology ACT (D4) **727**
Art Studio ART (D4) **722**
Arts Annex ARAN (E4) **522**
Arts Instruction & Technology Resource Center AITR (D4) **714**
Arts Student Affairs (D3) **58**
Arts Village (D4) **710-728**
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- Anteater Stadium (E2) **911**
- Bren Events Center (D3) **901**
- Crawford Clubhouse (E3) **919**
- Crawford Field (E2) **909**
- Crawford Hall (E3) **903**
- Crawford Pool (E3) **905**
- Tennis Courts (D3) **913**
- Vista Field (D2) **915**

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Calif. Inst. for Telecom. & Info. Tech. (Calit2) (F6) **325**
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- Annex CNLMA (E4) **516**
- Bonney Research Laboratory BRL (E4) **512**
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Crawford Hall CH (E3) **903**
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- Continuing Education 4 (D7) **232**
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- CyberA Cafe (D4) **712**
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Herklotz Research Facility (E4) **506, 512**
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Humanities Hall HH (E4) **601**
Humanities Instructional Building HIB (D4) **610**
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Medical Sciences A Annex (F3) **819**
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MRI 4T Trailer (G2) **832**
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Multipurpose Science & Technology Bldg. MSTB (G5) **415**
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National Fuel Cell Research Center (E6) **323**
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Recycling Center (B1) **98**
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- Continuing Education (D7) **234**
- Main Campus (D5) **111**
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Social Science Lecture Hall SSLH (D6) **212**
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Thermal Energy Storage Tank (E4) **900**
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- Bren Events Center (D3) **901**
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Tours (D5) **113**
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Transportation & Distribution Services (D7) **7**
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4 Law Building LAW (D7)
5 Student Health Center SHC (D7)
6 Student Health Center II (D7)
7 Public Services PSB (D7)
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113 Student Center SC (D5)
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201 Social Science Tower SST (D6)
202 Social Science Laboratory SSL (E6)
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305 Engineering Lecture Hall ELH (E6)
308 Engineering Hall EH (F6)
311 Rockwell Engineering Center REC (F6)
313 Disability Services Center (E6)
314 Donald Bren Hall DBH (F6)
315 Interim Classroom Facility ICF (E6)
317 Engineering & Computing Trailer ECT (E6)
319 Interfaith (E6)
321 Engineering Gateway EG (F6)
323 Engineering Laboratory Facility ELF (E6)
325 Calif. Inst. for Telecom. & Info. Tech. (Calit2) (F6)
400 Rowland Hall RH (F5)
401 Frederick Reines Hall FRH (F5)
402 Natural Sciences II NS2 (F5)
403 Parkview Classroom Building PCB (F5)
404 Physical Sciences High Bay (F5)
411 Physical Sciences Lecture Hall PSLH (F5)
413 Physical Sciences Classroom Building PSCB (F5)
415 Multipurpose Science & Technology Bldg. MSTB (G5)
417 Croul Hall CRH (F5)
423 Administrative Modular (G5)
450 Newkirk Alumni Center (C3)
500 B.C.'s Cavern Food Court (E5)
501 Howard Schneiderman Lecture Hall HSLH (E5)
502 Steinhaus Hall SH (E4)
503 McGaugh Hall MH (F5)
506 Qureshey Research Laboratory QRL (E4)
512 Bonney Research Laboratory BRL (E4)
514 Greenhouse (E4)
515 Bison Modular (F4)
516 Center for the Neurobiology of Learning & Memory Annex CNLMA (E4)
517 Natural Sciences I NS1 (F4)
519 Biological Sciences III BS3 (F4)
520 Science Library SLIB (F4)
521 KUCI Radio Station (E4)
522 Arts Annex ARAN (E4)
523 Humanities Interim Classroom Facility/ Studio Art Trailer HICF (E4)
533 Infant/Toddler Center I (C9)
535 Infant/Toddler Center II (C9)
560 Founder's Court (E4)
600 Krieger Hall KH (D5)
601 Humanities Hall HH (E4)
610 Humanities Instructional Building HIB (D4)
611 Humanities Gateway HG (D4)
625 Intercollegiate Athletics Building IAB (E4)
653 Anteater Instruction & Research Building AIRB (E7)
710 Winifred Smith Hall WSH (D4)
711 Claire Trevor Theatre CTT (D4)
712 University Art Gallery & Beall Center for Art & Technology (D4)
713 Robert Cohen Theatre Dance Studios (D4)
714 Arts Instruction & Technology Resource Center AITR (D4)
715 Drama Building DRA (D4)
718 Choral Studio (D4)
720 Sculpt. Ceramic Studios & Nixon Theatre SCS (D4)
721 Contemporary Arts Center CAC (D4)
722 Art Studio ART (D4)
723 Production Studio (D4)
725 Studio Four STU4 (D3)
726 Music & Media Building MM (D4)
727 Art, Culture & Technology ACT (D4)
728 William J. Gillespie Performance Studios PSTU (D3)
800 Cafe Med (F3)
801 University Club UN CLB (F6)
802 Berk Hall/Nursing Science BH (F3)
810 Medical Surge I MS1 (F3)
811 Medical Sciences B MS-B (F3)
812 Medical Surge II MS2 (F3)
813 Medical Sciences A MS-A (F3)
815 Medical Sciences A Administration (F3)
817 Beckman Laser Institute BLI (G3)
819 Medical Sciences A Annex (F3)
820 Gottschalk Medical Plaza (F2)
821 Medical Sciences C MS-C (F3)
825 Medical Sciences D, Cheney Hall (F3)
827 Medical Sciences E MS-E (F3)
829 Plumwood House PH (Hitachi) (G3)
831 Tamkin Student Lecture Building (F2)
832 MRI 4T Trailer (G2)
833 Medical Sciences Classroom Facility (G2)
835 Irvine Hall IH (G2)
836 Medical Education Building (G2)
837 Gillespie Neuroscience Research Facility GNRF (G3)
839 Sprague Hall SPH (G3)
841 MRI 3T Trailer (G2)
843 Hewitt Research Hall HRH (G3)
845 Sue & Bill Gross Hall: A CIRM Institute (G3)
850 Gavin Herbert Eye Institute (H3)
897 Grounds Maintenance Facility (G4)
899 Building Services Bldg. (G4)
900 Thermal Energy Storage Tank (E4)
901 Bren Events Center (D3)
902 Central Plant CP (E4)
903 Crawford Hall CH (E3)
905 Crawford Pool (E3)
907 Track & Field House (E2)
909 Crawford Field (E2)
911 Anteater Stadium (E2)
913 Tennis Courts (D3)
915 Vista Field (D2)
917 Anteater Ballpark/Newkirk Pavilion (D3)
919 Crawford Clubhouse (E3)
3300 Verano Preschool (D8)
3700 Anteater Community Resource Center ACRC (B4)
4199 University Tower UT (B6)

Housing Complexes

Campus Village CV (F4)
Mesa Court MESA (C3)
Middle Earth ME (E7)

University Research Park

A 101 Academy (F1)
B 131 Innovation (G1)
C 141 Innovation (G1)
D 100 Theory (G2)
E 110 Theory (H2)
F 111 Theory (H2)
G 120 Theory (H1)
H 5141 California (H3)
I 5171 California (H3)
J 5251 California (I3)

NOTES