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Study Leave Report, 2000-2001

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Research Activity

I was in Germany from mid-July through mid-December 2000, and again in May 2001 to do research on the composer Josephine Lang (1815-80). The research was funded by an SSHRC grant, a grant from the German Academic Exchange Program, and a Research Grant in Lieu of Salary. I resided at the Collegienhaus of the Deutsches Literaturarchiv in Marbach. Since this archive holds the *Nachlaß* of Josephine Lang's husband, Marbach was an appropriate base for me. During the months in Marbach, I was able to read all letters in this *Nachlaß*, plus a great many letters to and from individuals whom Josephine Lang or her husband knew. These letters not only gave me an understanding of the composer's cultural environment, but also enabled me to uncover numerous previously unknown details of her life.

I commuted frequently to Stuttgart, where Lang's musical manuscripts are located (at the Württembergische Landesbibliothek). My wife and I have for several years been working on an index of Lang's song manuscripts—a valuable tool for anyone who wishes to do research on the composer. We completed this index during our five-month stay; this work involved the identification of every song in the three boxes of manuscripts, the determination of the order of composition of various versions of a given song, the confirmation and in some cases identification of the poets of song texts, and repeated checking for errors.

In addition to the work on the database, I performed analytical studies of a large number of manuscripts. Comparison of various manuscripts of the same song, and comparison of the manuscripts to the published score yielded interesting insights into the genesis of the songs, and into particular features of them on which Lang lavished a great deal of compositional work.

I visited several other libraries in connection with my research. In the *Nachlaß* of Ferdinand Hiller, a friend and supporter of Josephine Lang, at the Historisches Stadtarchiv in Cologne, I located letters from various individuals to Hiller, which contained interesting references to Josephine Lang. At the Bayerische Staatsbibliothek in Munich, the vast holdings in works of little-known Bavarian poets made it possible to identify the poets of a number of Lang's songs. At the Deutsche Staatsbibliothek in Berlin, a voluminous card index of poems that have been set to music filled additional gaps in poet identifications. At the Hessische Landesbibliothek in Darmstadt, I studied a

collection of Josephine Lang manuscripts in the *Nachlaß* of the singer Franz Hauser (another of the composer's friends and supporters). I spent one week in Oxford, where I read numerous letters to Felix Mendelssohn in a large collection at the Bodleian Library, hoping to locate references to Josephine Lang (who was a friend of his). I did locate such references; particularly important was the discovery of a long letter that sheds light on a previously unknown romance in Lang's early years, and hence on the songs written in those years.

Dissemination of Research Results

In December, our index of Josephine Lang's manuscripts was published on the website of the Württembergische Landesbibliothek (Musikabteilung) as a searchable database, along with a short biography, a bibliography and a discography (which I prepared). The URL is <http://www.wlb-stuttgart.de/%7Ewww/referate/musik/lang.html>. The database, which allows anyone interested in Josephine Lang to gain access to our research, is already attracting attention. For example, Albrecht Dürr (Stuttgart), who has published a biographical essay on Josephine Lang, writes,

"I just came across your Josephine Lang database. I would like to congratulate and thank you warmly for it! It is very praiseworthy that you have therewith given research on this interesting and as yet too little known composer a solid scholarly foundation, which will hopefully be used assiduously in the future. I, for one, am inspired by your work to occupy myself once again with Josephine Lang."

Dr. Suzanne Summerville of the University of Alaska at Fairbanks, one of the foremost researchers on music by women, writes about the database:

"I have just spent time looking through your pages in Stuttgart - fabulous! I haven't ever seen anything better."

During my study leave, I delivered papers on Josephine Lang at the Jagiellonian University in Kraków, the Université Marc Bloch in Strasbourg (my first paper in French), and in the Rokoko-Saal of the Steingraeber Piano House in Bayreuth. The Bayreuth talk was a biographical lecture-recital, including performances of fifteen songs by Josephine Lang (with Sharon Krebs). In February/March, we performed this lecture-recital at Kwantlen College, the University of Colorado at Boulder, and the University of Cincinnati. In May, I three times gave a paper investigating Josephine Lang's statement that her songs were her diary—in English at Oxford University, in German at the Ludwig-Maximilian-Universität in Munich, and again in German (a shorter version) at a conference on the Lied in southwestern Germany in the late 18th and early 19th centuries. The paper will be published in the conference proceedings.

Four Josephine Lang publications are in press. Two of these were submitted before my leave—a paper on Josephine Lang’s relationship with Robert and Clara Schumann, and a large biographical and analytical study, including a complete list of works, for Volume 7 of the series *Women Composers: Music through the Ages* (to appear this year with G. K. Hall). The latter study has continued to occupy me during my leave; it required significant updating because of new information uncovered during my five-month stay in Europe.

The paper that I delivered in Strasbourg will be published this year in the French journal *Revue de musique classique et romantique*. I have also completed a chapter for a book on music theory pedagogy, to appear with University of California Press, in which I use excerpts from Josephine Lang’s songs as examples of certain metrical complications.

My work on the letters and manuscripts of Josephine Lang has provided me with ample material for a book on the life and music of the composer. The papers that I have already written will be integrated into this book. I plan to submit a proposal and sample chapter to Oxford University Press in the fall.

Aside from presenting my work on Josephine Lang, I presented a paper that expands on a portion of my book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford University Press, 1999) at King’s College, London, at the University of Southampton, at the University of Colorado at Boulder, and at the University of Cincinnati. At the University of Colorado, I gave a presentation in a graduate seminar on pedagogy (on teaching Schenkerian analysis). I have prepared for publication a paper given at the UVic conference “Beethoven’s String Quartets: A Classical or Modernistic Legacy” in March 2000 (a conference organized by William Kinderman and me). The paper will appear in a collection of essays edited by William Kinderman and published by University of Illinois Press.

Contacts with Scholars and Musicians

While in Europe, I met numerous scholars working in areas related to my research interests, including: Prof. Dr. Hartmut Schick, the Director of the musicology faculty at the Munich University; Prof. Dr. Manfred Schmid, the Director of the musicology faculty at Tübingen University; Dr. Martina Rebmann of Karlsruhe, who is doing research on the composer Emilie Zumsteeg, a contemporary of Josephine Lang; Prof. Xavier Hascher, the Director of the musicology faculty at Université Marc-Bloch in Strasbourg and editor of the journal *Revue de musique classique et romantique*; and Prof. Nicholas Cook of the University of Southampton and Dr. Christopher Wintle of King’s College, both prominent British music theorists. Some of these contacts have resulted in interesting prospects for the future. Dr. Schmid, for example, has asked me to edit at least a collection of Josephine Lang’s songs, and possibly a Collected Works, for a series that specializes in music of southwestern Germany.

In addition to these new contacts, I had the opportunity to nurture friendships with scholars and musicians whom I had met before, for example, Dr. Frank Samarotto at the University of Cincinnati (who does research on musical rhythm); Dr. Steven Bruns at the University of Colorado (who does research on music by women); Fr. Brigitte Berenbruch (the former director of the Schumann-Haus in Bonn, now retired); Dr. Imogen Fellingner of Munich (musicologist, and last living descendant of Josephine Lang); Dr. Birgit Lodes of the University of Munich; and Fr. Cornelia Bartsch and Prof. Dr. Rainer Cadenbach of the Hochschule der Künste in Berlin. In Bayreuth, I performed as a pianist in a song recital with the contralto Frau Elke Burkert, with whom I had already collaborated at the University in Victoria.

General Enrichment

To the extent that time permitted, I took advantage of the rich cultural life in Europe. Since my research interests and my activities as a performer lie in the domain of song, I was thrilled at the many opportunities to hear song recitals. I heard recitals by Matthias Goerne and Maria Theres Ullrich in Stuttgart; by Dietrich Henschel and Jonas Kauffmann in Bad Urach, and a concert by the enormously talented students of the singer-pianist duo Mitsuko Shirai and Hartmut Höll in Karlsruhe. My wife and I were also invited to sit in on classes given by this duo—an inspiring experience. Equally inspiring was a series of master classes given by Dietrich Fischer-Dieskau in Stuttgart.

My study leave was stimulating and rewarding in every way, and I am extremely grateful for the opportunity to devote a year to research and guest lecturing.