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Study Leave Report, 2007-2008

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Research Activity

I was in Germany from mid-August through mid-December 2007, and again in April-May 2008, primarily to do research on the interaction between poetic and vocal rhythm in the German Lied. The fall research trip was funded by a Research Grant in Lieu of Salary, the spring trip by a SSHRC research grant (2008-10).

During both Europe trips I resided at the Collegienhaus of the German Literature Archive in Marbach. Since this archive holds many primary and secondary sources relevant to the topic of poetic rhythm, Marbach was an appropriate base for me. I read a large number of letters and essays by poets of the late 18th and early 19th century, and treatises on poetic rhythm and on declamation from the same period. I looked at numerous musical sources at the Marbach archive as well: editions of obscure Lieder that were mentioned in poets' letters, and autograph manuscripts of Lieder.

My aim in studying autograph manuscripts was to trace the genesis of passages in which poetic rhythms are distorted. I traveled to several other archives and libraries to study manuscripts of relevant songs: the Bavarian State Library in Munich (which holds autographs of songs by Schumann and Brahms), the German State Library in Berlin (where I studied the autographs of all of Schumann's early songs), the archive of the Society of Friends of Music in Vienna (which has many relevant holdings of songs by Brahms and Wolf), the Austrian National Library in Vienna (where I was able to study many Wolf autographs), and the Bodleian Library in Oxford (which holds autographs of two relevant late Schumann songs). I collected much material in all of these locations.

In addition to the above work on my "official" study leave project, I spent a great deal of time on another project: an edition of Josephine Lang's settings of her husband Reinhold Köstlin's poetic texts (44 songs). This project necessitated frequent trips to Stuttgart, where Lang's musical manuscripts are located (at the Württembergische Landesbibliothek). I transcribed unpublished songs and prepared voluminous critical commentaries describing all differences between the various versions of each song (there are usually three to five versions). Most of my time between and after the two trips to Europe was devoted to the completion of this project (the edition must appear during 2008, or the funding for the edition will be lost). The critical commentary (about 100 pages long) requires endless checking of details. The musical scores are now at the proof stage, and checking those (including the poetic texts) has occupied a great deal of time

as well. In June, I wrote an introduction to the edition (in German). The edition is on schedule and will appear during November 2008 as Volume 20 of the series *Denkmäler der Musik in Baden-Württemberg*.

Dissemination of Research Results

During my study leave, I delivered invited guest lectures on the poetic rhythm topic at the following institutions: the University of the Arts in Berlin; Humboldt University (also in Berlin); the University of Music (Musikhochschule) in Rostock; the University of Leuven (Belgium); the University of Wales at Bangor; the University of Cambridge; and the University of Manchester. I gave conference presentations on the poetic rhythm topic at the 15th Biennial Symposium of Research in Music Theory at Indiana University (keynote speech), at the European Conference of Music Theory and Analysis in Freiburg, Germany, and at the meeting of the Canadian University Music Society at UBC. This research also played a role in three graduate seminars on Schubert's Lieder that I led at the University of Leuven in November 2007.

During the coming year, I shall be preparing articles for publication, using material from the papers that I have delivered as well as from my notes on my research in Europe. One of these articles will appear in a collection of analytical essays on music by women (to be published by Oxford University Press) to which I have been invited to contribute; I shall investigate differences in declamation in Josephine Lang's different settings of the same text, thereby bringing together my earlier project on Lang's songs and my current project on poetic rhythm.

Miscellaneous Other Projects

Much of summer and fall 2007 was occupied with the planning of an international conference entitled "Bartók's String Quartets: Traditions and Legacy", to be held at the School of Music on September 19-21, 2008 (co-organized by Daniel Biró; see website at (http://finearts.uvic.ca/music/whats_new/bartok/index.html). Many prominent Bartók scholars from North America, an important composer from Hungary, and an ethnomusicologist from Israel are participating, as are the members of the Lafayette String Quartet (they are doing two concerts of relevant repertoire). I was able to obtain a commitment from the Director of the Wirth Institute of Austrian and Central European Studies (at the University of Alberta) to match any funding that we received from other sources. Daniel and I have worked hard on finding other funding. We have secured funding from the Dean of Fine Arts, the President, the School of Music (through the Lansdowne fund), and the Vice President Research. We applied for and won a \$5,000 conference organization grant from the Society for Music Theory. We also spent many hours (while we were both on leave in Europe) preparing a SSHRC conference grant

application. This application, unfortunately, was declared ineligible by SSHRC. After much thought, we decided not to revise and resubmit the application, since we had sufficient funding from other sources. We are very grateful for the support from various offices at UVic.

I have communicated with the music editor of Oxford University Press about publishing the Bartók conference papers. She has expressed warm interest in pursuing the project, and Daniel and I are hopeful that a book of which we (and UVic) can be proud will result from the conference.

In 2006 the President of the Society for Music Theory asked me to join the Society's Committee on the Status of Women (mostly because I am known for my work on women composers). Work for this committee has taken up a fair amount of my time during my leave, but it has been rewarding. Much of my work so far has involved the planning of the Committee's session at the 2008 conference. I suggested the topic "Addressing the Gender Imbalance," which seemed to me to be a pressing issue for the society (only 30% of members are women). After the Committee adopted this topic, I worked on the planning of the session and on the writing of a proposal for submission to the Society's Program Committee. I will be presenting during the session (summarizing the results of an on-line questionnaire).

Oxford University Press asked me to prepare my book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (1999) for inclusion in the Press's new series Oxford Scholars On-Line. This involved the preparation of an abstract of the entire book, as well as abstracts of the individual chapters. I did this work during February 2008.

The Faculty of Music at the University of Oxford asked me to act as external examiner for a dissertation on Schubert's Lieder. The defense took place in November 2007 (while I was in England for other purposes). I very much enjoyed this task; it was most interesting to take part in a defense at this venerable institution.

The School of Music at York University invited me to evaluate the graduate program in Musicology and Ethnomusicology (along with Dr. Martin Hatch, Cornell University). The evaluation took place in mid-May 2008—an exciting and illuminating experience.

Performance Activity

I remained active as a pianist throughout my leave. During the fall in Europe, I twice performed (with Sharon Krebs) a program of songs about food—once in English at the conference *Feast!* at the University of Wales at Bangor (a conference on the food theme in text and media), and once in German at the German Literature Archive. During spring 2008, we gave two *Lieder at Lunch* recitals at UVic, one a "musical diary" of our four-month stay in Europe, the other a program of Songs about Roses. In April, I performed Mendelssohn's Piano Trio in D minor in Vancouver. On May 31, we

performed the Food Songs recital at the meeting of the Canadian Association of University Teachers of German at UBC (sponsored by the German Consulate-General).

Contacts with Scholars and Musicians

During my travels in Europe and North America, I had the opportunity to speak with numerous scholars working in areas directly related to my research interests, including: Yonatan Malin (Wesleyan University), who is writing a book on rhythm in German Lieder; Manfred Hermann Schmid, the Director of the musicology faculty at Tübingen University, who has studied declamation in Mozart's operas; Martina Rebmann, Director of the music collection of the German State Library of Berlin, who has done research on the composer Emilie Zumsteeg (a contemporary of Josephine Lang); and Frau Renate Matthei and Frau Barbara Gabler, editors of Furore Verlag, a German firm that publishes music by women. I also think back with pleasure to conversations with many other colleagues in my field: an extended conversation on music theory pedagogy with a colleague at Humboldt University in Berlin (Jan Philipp Sprick); conversations with numerous theorists at the European Music Theory Conference (William Caplin, Robert Hatten, Janet Schmalfeldt, and many others); conversations with colleagues in musicology and in French literature at the University of Wales in Bangor (after my talk on poetic rhythm, which tied in with their research interests); a chat with Robert Pascall, an eminent Brahms scholar, at the Archive of the Friends of Music in Vienna; a conversation with Suzy Clarke, a Schubert scholar at Oxford; and sharing my metric analysis of a Brahms piece with Gretchen Horlacher's graduate seminar on rhythm at Indiana University and with her other guest, Justin London (author of a recent book on musical meter).

General Enrichment

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 and master classes in Germany. I attended master classes by Edith Wiens and by Dietrich Fischer-Dieskau in Stuttgart, and classes by the singer-pianist duo Mitsuko Shirai and Hartmut Höll in Karlsruhe. I also attended the International Lied-Duo Competition sponsored by the Hugo Wolf Academy in Stuttgart—an incomparable opportunity to hear fine duos perform a wide variety of song repertoire. All of these events gave me food for thought in connection with my research project on poetic rhythm. I was able to have brief discussions with Edith Wiens and with Mitsuko Shirai on how singers should handle passages where the composer has distorted the poetic rhythm.

My study leave was stimulating and rewarding in every way, and I am extremely grateful to UVic for making it possible.