



among them the recent one in the set issued by Hyperion Records, under the direction of Graham Johnson. And a recent essay by Xavier Hascher, the unsettlingly provocative “In dunklen Träumen’: Schubert’s Heine-Lieder through the Psychoanalytical Prism,” (2008) might be taken as an entry into the conversation.

Copies of the score of *Schwanengesang* and facsimilies of Schubert’s autograph manuscript will be available, but participants should bring their own if at all possible.

All participants should read the following in preparation for this seminar:

Xavier Hascher, “In dunklen Träumen’: Schubert’s Heine-Lieder through the Psychoanalytical Prism,” in *Nineteenth-Century Music Review*, V/2 (2008), 43-70, but esp. 43-57.

Further suggested readings:

Louise Litterick, “Recycling Schubert: On Reading Richard Kramer’s *Distant Cycles: Schubert and the Conceiving of Song*,” in *19<sup>th</sup>-Century Music*, XX/1 (Summer 1996), 77-95.

Richard Kramer, “Against Recycling,” in *19<sup>th</sup>-Century Music*, XX/2 (Fall 1996), 185-89.

For a review of the Hyperion performances, see *Nineteenth-Century Music Review*, V/2 (2008), 155 (bottom)-158.

**4:30-6:00 pm**                      Seminar – Stealing *rubato*: Using Old Recordings to Inspire New Ideas For Modern Performances  
Rebecca Plack

Early recordings demonstrate an aesthetic of musical timing that sounds foreign to many of today’s listeners. Although many of us may find early examples of recorded *rubato* at best, amusing – and at worst, offensive – we cannot avoid the fact that some of those recordings were made by performers who worked closely with composers like Brahms and Strauss. Similarly, though early recordings may include musical gestures that, to us, sound mannered, in many cases these recordings were made by singers who were among the most admired performers and finest musicians of their time.

In order to better understand how early performers played with time, we’ll read some 19<sup>th</sup> and early 20<sup>th</sup> century descriptions of tempo *rubato* and use them to help us classify what we hear on some early recordings. Then, we’ll try out some of the techniques we’ve observed on recordings in our own performances.

Required listening:

- Schubert, “Der Leiermann”

- Harry Plunket Greene, baritone.
- Sir George Henschel, baritone.
- Schubert, “Wohin”
  - Marcella Sembrich, soprano.
- Schubert, “Die Forelle”
  - Ernestine Schumann-Heink, contralto.
- Schubert, “Frühlingsglaube”
  - Heinrich Hensel, tenor.
- Schumann, “Widmung”
  - Johanna Gadski, soprano.
- Schumann, “Die beiden Grenadiere”
  - Sir George Henschel, baritone.

Required reading:

Greene, Harry Plunket. *Interpretation in Song*. London: McMillan & Co., Limited, 1912. Reprinted, 1948.

- “Main Rule I,” excerpt (71-77)
- “Main Rule III,” excerpt: “Prosody and Metre” (120-131)

Kutsch & Riemens. *A Concise Biographical Dictionary of Singers*. Philadelphia: Chilton, 1969.

- Biographical entries for Johanna Gadski, Harry Plunket Greene, Sir George Henschel, Heinrich Hensel, Ernestine Schumann-Heink and Marcella Sembrich

A note from Dr. Plack on some optional reading: “These are additional sources I consulted in preparing this seminar. Feel free to read, skim, or avoid them entirely. I’d most highly recommend the Plunket Greene chapters from which the required readings are excerpted.”

Brown, Clive. *Classical and Romantic Performing Practice, 1750-1900*. Oxford: Oxford University Press, 1999.

- “Types of Tempo Modification” (376-411)
- “The Variable Dot and Other Aspects of Rhythmic Flexibility” (613-626)

Greene, Harry Plunket. *Interpretation in Song*. London: McMillan & Co., Limited, 1912. Reprinted, 1948.

- “Main Rule I” (37-91)
- “Main Rule III” (104-144)

Hudson, Richard. *Stolen Time: The History of Tempo Rubato*. Oxford: Clarendon Press, 1997.

- “Introduction” (1-3)
- “Background of the Earlier Rubato” (13-40)

- “The Earlier Rubato in Vocal Music” (41-88)

Phillip, Robert. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*. Cambridge: Cambridge University Press, 1992.

- “Flexibility of Tempo” (7-16)
- “Tempo rubato” (37-44)
- “Long and short notes” (70-76)

## **Tuesday 7 June**

**10:00-11:00am**

Lecture – Rubato on Lieder Recordings of Strauss, Mahler, and Their Colleagues: Intentions, Notation and Performance  
Rebecca Plack

Today’s musicians are often taught that they should honor a composer’s intentions by adhering closely to the musical score. But what does it mean to respect a composer’s notation? A century or more after a piece was written, how do we think about what musical notation means? Recordings can help us answer these questions, for numerous composers, including Gustav Mahler and Richard Strauss, played their own Lieder on recordings. These recordings shed light on how to read music by these composers and others, and effectively give singers and pianists “permission” to experiment with non-literal interpretations of Lieder. Particular attention will be given to tempo rubato on these recordings, as singers can easily experiment with rubato while maintaining the fundamentals of their vocal technique.

**11:00 am-12:00 pm**

Performance masterclass – Strauss: “Ständchen,” “Sie trugen ihn” from *Drei Lieder der Ophelia*  
Cameron Stowe

**2:00-4:00 pm**

Seminar – Investigating Schubert’s Musical Readings of Poetry  
Benjamin Binder

Schubert was a perceptive and penetrating reader of poetry on its own terms. In fact, some critics, in their effort to explain what makes Schubert’s songs unique, have specifically pointed to the composer’s musical sensitivity for the nuances of poetry’s concrete, material aspects – its meter, accentual patterns, rhyme scheme, grammatical structure, flow of imagery, even its layout on the page. For these critics, Schubert’s musical settings of poetry are less notable for their pitch-perfect conjuring of mood, ingenious text painting, or lyrical exploration of character than for the way they work with and respond to poetic language itself. Schubert’s songs thus offer an interpretation, a “reading,” literally and figuratively, of their chosen poems.

In this seminar, we'll consider some of the ways in which Schubert's songs can be said to constitute "readings" of their poems by conducting two close readings of our own. After a very brief review of some of the critical writing referenced above (and cited below), we'll discuss the following two poems and Schubert's settings of them:

- 1) Johann Wolfgang von Goethe, "Grenzen der Menschheit"
- 2) Jakob Nikolaus von Craigher de Jachelutta, "Die junge Nonne" (performed for us by Dana Luccock)

Participants should study each poem and song in advance of the seminar, thinking about how aspects of poetic construction might be reflected or otherwise interpreted by Schubert's musical setting. Our detailed inquiry should lead to a number of interesting larger questions. What does it mean to think about music as "reading" poetry? How analogous *are* music and poetry, and how *do* they interact in the hands of a sensitive reader like Schubert? Is the music of Schubert's songs distinctly "poetic" or "linguistic" in some way? What elements of poetic construction actually survive after Schubert sets a poetic text to music? How can (or should) our awareness of the poem – both as an independent entity and after its alchemical transmutation into song by Schubert – productively inform our performances? And how much of our interpretation of the poem and song as *critics* depends on the way we choose to *perform* both the poem and the song?

As optional background reading, participants may wish to review some of the criticism in question:

Thrasylbulos Georgiades, "Lyric as Musical Structure: Schubert's *Wandrer's Nachtlied*," trans. Marie Louis Göllner. In *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln and London: University of Nebraska Press, 1986), 84-103.

Arnold Feil, "Im Dorfe, from *Winterreise*," trans. Walter Frisch. In *Schubert: Critical and Analytical Studies*, 104-116.

Rufus Hallmark, "On Schubert Reading Poetry: A Primer in the Rhythm of Poetry and Music." In *Of Poetry and Song: Approaches to the Nineteenth-Century Lied*, ed. Jürgen Thym (Rochester, NY: University of Rochester Press, 2010), 3-36.

Yonatan Malin, *Songs into Motion: Rhythm and Meter in the German Lied* (New York: Oxford University Press, 2010), chapters 1 and 4.

**4:30-6:00 pm**

SSP Schubert song coachings:

Cameron Stowe, Benjamin Binder and SSP faculty





## **Friday 10 June**

**10:00 am-12:00 pm**           Lecture/masterclass – Performer’s Concerns in the  
German Lied  
Deborah Stein and Cameron Stowe

Performers have an almost endless series of decisions to make in preparing a song - decisions about tempo, timing, articulation, volume, timbre, texture, and so on. But by using the tools of music theory, singers and pianists can creatively explore their scores and make informed choices about how they will interpret any given song for maximum expressive effect. In this workshop presentation, Drs. Stein and Stowe will team up to guide us through this process, working with VISI students to show how the insights of music theory can be applied to performance.

SSP student singers, joined by SSP student pianist/musicologist Loretta Terrigno, will perform the repertoire for this class:

Wolf, “Anakreon’s Grab” (Dana Luccock)  
Schumann, “Am leuchtenden Sommermorgen” (Blake Abbie)  
Brahms, “Die Mainacht” (Rachel Fenlon)

**2:00-3:00 pm**                   Lecture – Schubert’s Sonata in G, Opus 78, and  
*Schwestergruß*: an Exercise in Hermeneutics  
Richard Kramer

Adorno, in his inscrutable Schubert essay of 1928, drew attention to the significance of Schubert’s choice of texts, “whose *Kraft* sets in motion Schubert’s landscape.” If Adorno had in mind the poetic texts of the great song cycles, his conceit seems paradoxically appropriate to an understanding of the instrumental works, whose poetic texts must be imagined. The expansive landscapes of the Sonata in G invite such an inquiry even as the signifying figures of *Schwestergruß* (1822), a song with deep personal meanings, suggest a poetics only tenuously bound in with Bruchmann’s mawkish poem.

Copies of the Sonata and Song scores will be made available, but participants should bring their own if at all possible. The Bruchmann poem and its translation by Richard Wigmore can be found online in the Hyperion Records collection of *The Complete Songs*, with notes by Graham Johnson:

<http://www.hyperion-records.co.uk/tw.asp?w=W1739>

**3:00-4:00 pm**                   SSP presentation: topic TBD  
Richard Kurth

**4:30-6:00 pm**                   SSP Schubert song coachings:

Cameron Stowe, Benjamin Binder and SSP faculty

**8:00 pm** SSP dinner party at Rena Sharon's home

## **Saturday 11 June**

**["Collaboration" sessions, TBD]**

**1:30 pm-?** SSP concert preparation – voice coachings for musicology/theory students

**8:00 pm** CONCERT: "All the World's a Stage". Art Song Theatre premiere. Frederic Wood Theatre, UBC.

## **Monday 13 June**

**10:00-11:00 am** Lecture – Performance Practices in Schubert's Circle:  
Discovering the Schubertiade  
Benjamin Binder

In Schubert's lifetime, friends and admirers of the composer often gathered together on special evenings to enjoy performances of his songs, read poetry, play games, drink more than a few toasts to the immortality of art, and dance the night away. This event was known as a Schubertiade, and ever since those heady days in the early 19th century, fascination about the Schubertiade has only increased. What were these events really like? Who performed songs at the Schubertiade, and in what manner did they perform them? In this lecture, we'll approach the topic of historical performance practice in Schubert's songs, using the Schubertiade as a point of focus.

**11:00 am-12:00 pm** Performance masterclass – Schubert: "Halt," "Ganymed"  
Cameron Stowe

**8:00 pm (?)** Reading circle: Goethe's *Wilhelm Meister*  
Alison d'Amato, Benjamin Binder, Cameron Stowe

## **Tuesday 14 June**

- 1:00-2:00 pm** SSP student concert – “VISIONary Fusions: Schubert’s Realm”
- 8:00 pm** CONCERT: “To be Sung on the Water” . Roy Barnett Recital Hall. Martha Guth, soprano, Terence Dawson, piano, James Taylor, tenor, Erika Switzer, piano.

## **Wednesday 15 June**

- 10:00** Presentation: Emily Ezust, creator of the Lied, Art Song, and Choral text website, and Robert Crawford, host of recmusic.org and creator of Artsconverge text-projection.
- 2:00-4:00 pm** Seminar – Functions of Metrical Dissonance in Schubert’s Songs  
Harald Krebs

A note from Dr. Krebs on his presentation: “In Schubert’s songs, metrical conflict (which I metaphorically call “metrical dissonance”) is not as obvious or frequent as in those of other nineteenth-century composers (for example, Robert Schumann, Brahms, and Wolf). Nevertheless, such conflict is undeniably present. In my paper, I shall discuss numerous relevant excerpts from Schubert’s Lieder, and shall attempt to explain the pictorial, expressive, and/or structural reasons for the use of metrical conflict within them.”

We will also explore examples of metrical dissonance from Schubert’s songs as a group. Our primary example will be the Platen setting “Du liebst mich nicht.” Participants may wish to study this song in advance of the seminar.

Suggested reading:

Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, 1999), Chapter Two and pp. 156-73.

Although this reading refers to Schumann’s songs rather than Schubert’s, it will prepare participants for the presentation, in which a similar approach will be applied to the songs of Schubert.

- 4:30-5:15 pm** SSP student lecture recital – Art Songs with Texts by Langston Hughes; Kristina Jackson, soprano, Miguel Brito-Lopez, piano

## **Thursday 16 June**

**10:00-11:30 am** Translation roundtable discussion with Emily Ezust, SSP faculty, Profs. Sima Godfrey and Kevin McNeilly, award-winning poet Ray Hsu, and others. Two poems, 14 versions....

**2:00-4:00 pm** Seminar – Tonal Audacity in the German Lied  
Deborah Stein

In their efforts to depict the depth and nuance of the poetry they set, German Lied composers explored and expanded every aspect of their craft, including the use of unusual tonal designs to convey various poetic progressions. We will examine the tonal innovation known as chromatic third relations where keys chosen were not closely related but rather were more distant from the tonic. In addition to using chromatic third-related keys for different sections of a Lied, we will also examine the replacement of classical tonal progression with a chain of 3rds.

The repertory will include:

Schubert: "Der Neugierige," "Nacht und Träume," "Der Jüngling und der Tod"  
(1817 version, ending in Bb)

Schumann: "Widmung"

Brahms: "Die Mainacht," "Immer leiser wird mein Schlummer"

Wolf: "In dem Schatten meiner Locken," "Und steht Ihr früh am Morgen auf"

The material of this seminar is also covered in Chapter 6 of Dr. Stein's book, *Poetry into Song*, pp. 126-133.

### Suggested reading:

Carl Schachter, "Motive and Text in Four Schubert Songs," in Deborah Stein, ed., *Engaging Music: Essays in Music Analysis* (New York & Oxford: Oxford University Press, 2005): 110-121 (esp. 118-121).

**4:30-5:15pm** Lecture – *Frauenliebe und Nicht-leben*: Chamisso's  
*Thränen*  
Sharon Krebs

Among musicians, Chamisso's reputation is based primarily upon his cycle *Frauenliebe und Leben*, as set by Robert Schumann. He is, however, also the author of another poetic cycle in a woman's voice, namely *Thränen*. Examination of

*Thränen* and its musical settings sheds new light on Chamisso and on his view of “a woman's place.”

Participants unfamiliar with Schumann’s cycle should listen to it in advance to make the most of this lecture.

**Saturday 18 June**

**7:30 pm Telus Theatre at the Chan:** Concert – A Vancouver Schubertiade; The VISI faculty artists and guests from Vancouver’s composer community will unite for an evening of songs, stories, wine, laughter...and a few ghosts....