

Study Leave Report, Fall 2018

Harald Krebs, School of Music

Research Activity

During the first few weeks of my study leave (my first half-year leave), I was very busy with activities other than research. I saw an MA student through the final stages of his thesis, acted as external examiner for a dissertation from CUNY, and revised the voluminous handouts for the keyboard harmony components of MUS 170A/B and MUS 270A/B. I did engage in as much research and writing as possible, even during these initial weeks. I focused on the completion of a lecture for the Reid School of Music at the University of Edinburgh for October 4. The title was “Revisions of Declamation in Fanny Hensel’s Song Autographs.” I had a draft in place before I left for Europe on September 8. At the German Literature Archive in Marbach (near Stuttgart), I continued to work on the prose and on the elaborate PowerPoint presentation. I prepared a larger version of the paper for publication (a chapter in a volume of analyses of Hensel’s songs, to appear with Oxford University Press), and a short version for a session at the joint meeting of the Society for Music Theory and the American Musicological Society in November (see below).

During my September stay at the German Literature Archive, I also worked on a paper on the novelist Walter Kempowski for a Germanic Studies conference to which I had been invited in 2014, and which is taking place in his birthplace, Rostock, Germany, at the end of April 2019. I was at first inclined to refuse this invitation, since I was not certain that I could contribute anything substantial. As I read Kempowski’s novels during 2017, however, I realized that I would be able to offer a paper on his writing about music (especially piano music—he was a pianist; since I, too, am a pianist, I would be able to sprinkle my paper with live demonstrations). Using primary and secondary sources at the German Literature Archive, I completed this paper (in German) during September. The organizers of the conference have allotted me a complete evening to present this paper. I look forward to it! I am happy to be following in the footsteps of my esteemed former colleague, Michelle Fillion, who wrote a book on the novelist E. M. Forster’s writing about music.

From October 7-17, I worked on the song manuscripts of Fanny Hensel at the Mendelssohn Archive of the German State Library in Berlin. I carefully checked my Hensel chapter against the original documents, making necessary corrections and finding many new points to add. (Working from digital copies of manuscripts at home is all very well—but it cannot compare with seeing the originals!)

In August 2018, I was invited to contribute a chapter to the *Cambridge Companion to Rhythm*. I almost declined, since the timeline was very tight (the completed chapter has to be submitted by February 1, 2019!). On further reflection, I did decide to write the chapter. I began this work during the final two months of my study leave.

I returned to the German Literature Archive for the period November 28-December 13. During this time, my focus was the component of a current major project that deals with writings on poetic rhythm by 18th- and 19th-century poets, philosophers and prosodists. I continued the challenging process of selecting from the huge amount of material that I have gathered over several years, so as to construct a coherent chapter.

During this work, I was happy to find some material that was useful for the Cambridge Companion essay!

Dissemination of Research Results

The talk at the University of Edinburgh on October 4 (including numerous performances of unpublished songs by Fanny Hensel, with Sharon Krebs, soprano) was a great success. There was a large audience, and they asked excellent questions.

From October 31 till November 4, I was in San Antonio, taking part in the joint meeting of the Society for Music Theory and the American Musicological Society. A colleague from the University of Oregon, who is the editor of the aforementioned OUP volume on Fanny Hensel, had organized a session on Hensel's songs, with short talks by numerous experts. Sessions devoted entirely to a woman composer are very rare at the conference, so this was a landmark event. The session went extremely well.

I worked further on my Hensel chapter during the time at home between my two stays in Germany, and was able to meet the December 15 deadline, submitting the chapter, the musical examples (a huge amount of work!), captions for the examples, and a bibliography.

I prepared proposals for a volume on Clara Schumann to which I had been invited to contribute; for a conference on that composer at the University of Oxford in mid-June, 2019; for the meeting of the Pacific Northwest Chapter of the American Musicological Society in March; for the conference of the Canadian University Music Society at UBC at the beginning of June; and for a SSHRC-funded series of workshops on Clara Schumann at the University of Ottawa, which will take place early in October 2019. All of these proposals are based on my research on declamation in German Lieder (and, in part, on new research completed during my study leave).

Teaching

I spent a considerable amount of time planning my courses for the spring term—especially a new graduate seminar, “Analysis of German Lieder.” I gave a song analysis seminar during the 1990s, but am “starting from scratch” on the current course. I have picked completely different repertoire for analysis, and, given the large amount of recent publication on this topic (including my own), completely different readings. The seminar has a high enrolment (fourteen), and I very much look forward to an exciting term with this large group of composers, musicologists and performers.

Performance Activity

I prepared numerous songs by Fanny Hensel for performance (with Sharon Krebs) during my talk at the University of Edinburgh. We also prepared two recitals for our series Lieder at Lunch—one a “musical diary” of recent travels, for January 2019, the other, for February 2019, a recital of “Fliederlieder” (Lilac Songs). In October 2018, we performed an older Lieder at Lunch program (a recital of “Songs about Windows”) at Carleton House, a seniors' residence in Oak Bay.

I coached, and performed with, two of our graduate students in a master class with Orion visitor Prof. Mitsuko Shirai from the Hochschule für Musik in Karlsruhe, Germany. We performed Lieder by Robert Schumann—one of Shirai's (and my) specialties—Schumann's last song cycle (the *Maria Stuart Songs*, op 135), and part of a

little-known early cycle (the Kerner cycle, op. 35). The occasion was immensely rewarding for us as performers, as well as for the audience, which consisted of students and faculty from the School of Music and the Victoria Conservatory of Music, as well as of members of the community.

Other Activities

The organizer of the aforementioned conference on Walter Kempowski suggested that I set some of this author's poetry to music. Again, I initially said I couldn't do this; I do not feel that I am a "real" composer. But when I read the poetry, some musical ideas occurred to me, and I completed three settings during my leave. I shall begin my evening presentation at the conference with a performance of these settings (with Sharon Krebs, soprano).

In September, I attended the International Song Competition of the Hugo Wolf Academy in Stuttgart. I heard 227 songs over five days, performed by young professionals. This was an amazing opportunity to become familiar with a lot of repertoire (I know a lot of German Lieder, but there are many more to discover!). As I listened, I noticed how singers negotiate, successfully or not, the kinds of text treatment about which I write as a scholar. The competition was a rare and wonderful experience for me (rare because I can only attend when my leave during a fall term coincides with the bi-annual competition).

A year ago, at Christchurch Cathedral's annual St. Cecilia's Day concert, I heard an excellent saxophone quartet consisting of UVic students. Their performance of an arrangement of a Lied by Felix Mendelssohn inspired Sharon and me to arrange a song by Josephine Lang for them. They were excited to receive it, and asked us to coach them. They performed the arrangement beautifully for us, and again at the Cathedral's 2018 St. Cecilia's Day concert and at the November 2018 UVic Convocation. They urged us to arrange more of Lang's songs, and we have completed six more; Prof. Wendell Clanton has seen and approved several of them. I have been in touch with a publishing house in Germany that specializes in music by women composers (Furore Verlag); they are interested in publishing our collection of arrangements.

Contacts with Scholars and Musicians

My time in Edinburgh was a wonderful opportunity to get to know the faculty members at the Reid School of Music there, such as Benedict Taylor, a Mendelssohn expert; Morag Grant; and Katie Overy.

The SMT/AMS conference was, as usual, a great opportunity to speak with numerous friends from around the world. Conversations with theorist William Rothstein, for example, will inform my teaching next term.

At the aforementioned song competition in Stuttgart, I had productive conversations with some of the competitors; as always, I tried to make them aware of songs by women composers. (I was gratified to hear that a singer from Australia was familiar with Sharon's and my monograph on Josephine Lang!) A particularly significant contact that I renewed at the competition was that with Marcelo Amaral, one of the most prominent collaborative pianists and instructors of Lied performance in Germany. He will be in touch about programming of songs by Clara Schumann and her circle for her upcoming bicentenary (2019).

Prof. Mitsuko Shirai, one of the most celebrated Lied singers now alive, received an honorary doctorate from UVic in November. I had the great honour to be her official host. I organized two dinners with School of Music voice students, and with faculty members from the School of Music and the Victoria Conservatory of Music. Since Prof. Shirai was going to be here anyway, I put her name forward as an Orion Visitor. In the latter capacity, she gave a two-hour talk about her career, and led the aforementioned two-hour master class with two School of Music graduate students. Students and colleagues (and I) learned an immense amount from her remarks. Every moment of her stay was rewarding for me. My conversations with her were inspiring and illuminating, and will definitely inform my teaching and my performing.

In December 2018, I was invited to a concert with prominent tenor Christoph Prégardien and pianist Hartmut Höll (Mitsuko Shirai's partner in performance and teaching). I had the opportunity to speak with them during a get-together after the concert—an inspiring occasion.

I have connected with numerous alumni during my study leave. I met Jennifer Messelink (who graduated from UVic with a BMus in flute performance, and now studies musicology at McGill) at the MusCan conference at the University of Alberta in May, and have kept in touch with her. (Sharon and I are including one of the Canadian songs that she is researching in our *Lieder at Lunch* recital in January 2019.)

I have met with Neil Cardew-Fanning (MMus, 2002), who has recently returned to Victoria after a long sojourn in the US. Sharon and I met with Libby Concord (PhD, 2017), Twila Bakker (MA, 2011), and Mindy Buckton (MA, 2012) in Victoria in November 2018. When I sent Lee Whitehorne (BMus, 2018) a note of congratulation after his convocation (I was unable to speak with him after the ceremony), he immediately responded with an invitation to meet with his study circle in linguistics, which had been discussing my work. I look forward to the opportunity to interact with him and the group.

At the aforementioned get-together after the Prégardien/Höll recital, it turned out that one of the other guests was a former student (during the early 90s)—pianist Julie Pujol, now teaching piano at the Mozarteum in Salzburg. It was a pleasure to run into her so serendipitously.

I feel inspired and rejuvenated by my leave, and am very happy with its results. I thank the University for granting it.