

## Study Leave Report, 2014-15

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### Research Activity

I spent eight weeks in Europe during the fall of 2014, and another four weeks during the spring of 2015. During much of this time, I worked on my ongoing project on expressive declamation in German Lieder—reading primary and secondary sources related to this topic at the German Literature Archive, looking at song autographs at the Austrian National Library in Vienna and the Bavarian State Library in Munich, and organizing the wealth of collected material.

In June 2014, I was invited to present a keynote lecture at a conference on the European salon at the National University of Ireland in October 2015. The research for this keynote occupied a large amount of my time in Europe. I located a large amount of material at the German Literature Archive and the Bavarian State Library, and completed a draft of my talk (“Women Composers and the Salon in Southern Germany”) during my spring stay in Germany.

### Dissemination of Research Results

I gave two guest lectures at the Musikhochschule in Karlsruhe, and one at the University of Bangor (as the invited guest in a symposium on Words and Music). I delivered fewer guest lectures and conference presentations during this study leave than during earlier ones, in part because I wanted to have a lot of time for research and writing, and in part because I had been very busy with speaking engagements just before my leave began. (In April 2014, I gave eight hours of seminars on my recent work in Ghent and Leuven as Music Theorist in Residence, and in June 2014, I delivered papers at the International Nineteenth-Century Music Conference at the University of Toronto and at the Vancouver International Song Institute at UBC).

The Society for Music Theory has established a video journal, *SMTV*. The current President encouraged me to submit a video. Recording took place in August 2014 and January 2015, and during spring 2015 I completed the selection of takes. The final editing will be done as soon as my technician is available.

Numerous essays that I had written in earlier years “came home to roost” during my leave; that is, I had to do final edits, check the musical examples,

proofread, etc. These essays included a keynote article for the journal of the Dutch-Flemish Theory Society; an article in the Society for Music Theory's online journal, *Music Theory Online*, with audio examples of my performances (with Sharon Krebs) of songs and excerpts; a chapter in the volume *Formal Functions in Perspective*, a Festschrift for the eminent Canadian music theorist William Caplin, forthcoming with University of Rochester Press; a chapter in a collection of essays on rhythm in the music of Johannes Brahms, forthcoming with University of Rochester Press; a chapter in the proceedings of a 2011 conference on women composers, forthcoming with Ashgate Press; and a chapter in the proceedings of a 2010 conference commemorating Robert Schumann's 200<sup>th</sup> birthday. The first two essays mentioned above have been published; the others will appear shortly. Most of these essays relate to my poetic rhythm project, and revised versions will likely become chapters of my book on this subject.

I organized a conference at UVic on 19<sup>th</sup>-Century Women Composers of Song (in honour of Josephine Lang's 200<sup>th</sup> birthday). The conference, supported in part by the Society for Music Theory and in part by research funding that UVic has generously awarded me, took place on 21-22 February 2015. I invited a brilliant group of music theorists, musicologists and Germanists from Canada and the US. The conference was a great success. The papers were all excellent, and the discussions were stimulating and fruitful. One session was a master class, during which singer/pianist duos from the School of Music performed relevant repertoire and were coached by the assembled scholars. The scholars were very impressed with our student performers!

I gave a paper during the above conference, and subsequently prepared a longer version of it for a volume of analytical essays on music by 19<sup>th</sup>-century women composers, forthcoming with Oxford University Press.

### Other Activities

In September, I attended the International Hugo Wolf Academy's Art Song Competition in Stuttgart. During the six days of the competition, I heard young professional singers and pianists from around the world perform over 250 songs. Sharon Krebs and I had urged the Academy in 2013 to include repertoire by female composers in the competition and, after they agreed to do so, we were asked to select appropriate songs and provide PDF files. This was a huge amount of work, but it was immensely gratifying and moving to

hear the many lovely performances of songs that we had made accessible to performers who otherwise might never have come upon them.

Until November 2014, I was Past President of the Society for Music Theory. I participated in the Executive Board's discussions and advised the current President. At the Society's conference in Milwaukee in November, my four-year period as President-elect, President and Past President came to an end. The assembled membership gave me a warm send-off. I am happy to have had the opportunity to contribute in this manner to the preeminent society in my field.

Early in June, I was asked to take on the position of Acting Director of the School of Music. I agreed to serve during the fall term. A considerable portion of my final month of leave was occupied by meetings and other preparations in connection with this position. I look forward to serving the School in this capacity.

### Performance Activity

I was active as a pianist throughout my study leave. Sharon and I gave one Lieder at Lunch recital at UVic in January. I performed a violin/piano sonata at a chamber music recital in Vancouver in March. In June, Sharon and I performed the musical examples for a talk at the New Westminster Historical Society; the speaker, Kevin Barrington-Foote (formerly of Douglas College) discussed the songs of the New Westminster composer Mabel Cave-Browne-Cave [*sic!*]. It was a pleasure to collaborate with a valued colleague in bringing to light the unrecorded songs of a virtually unknown composer.

Of course I performed (with Sharon) during my own talks as well; these, too, dealt with unrecorded Lied repertoire, or included my hypothetical recompositions of songs (to show how they might have gone, had the composer followed the rhythm of the poetry). The examples for my paper for the Josephine Lang conference were particularly challenging, both for singer and pianist. We have been asked to record them for the companion website to the forthcoming OUP volume, and will be doing that during the summer.

Sharon and I organized a concert of songs and choral works by women composers during the aforementioned conference at UVic; the concert took place in the Phillip T. Young Recital Hall on the evening of February 21, 2015. There were performances by UVic faculty and students (including the Chamber Singers and a large group of brass players), faculty members of the Victoria Conservatory, and guest artists. I performed songs with seven different singers. The concert was very well attended; a large number of

people were exposed to wonderful repertoire that was unfamiliar to them. Both the concert and the conference were joyful collaborations between members of the UVic community and scholars and musicians from other institutions.

### Contacts with Scholars and Musicians

My research and conference travel presented innumerable opportunities to interact with old friends with similar interests, and to initiate valuable new contacts. The aforementioned meeting of the Society for Music Theory and the International 19<sup>th</sup>-Century Music Conference in Toronto provided such opportunities, as did the European Music Analysis Conference in Leuven, which I attended in September.

At the latter conference, I chaired a session on the analysis of Lieder. (One of the scholars on my panel subsequently asked me to contribute to a volume on Mendelssohn that he is editing. I have submitted an abstract.) During this conference, I also represented the Society for Music Theory at a meeting of presidents of theory societies. It was a pleasure to meet prominent members of the European music theory community with whom I had only corresponded in the past.

I was delighted to have the opportunity to discuss the Lied repertoire with several prominent performers— Julian Prégardien (an amazing singer who contacted me by e-mail about my research on Robert Schumann, whom I met in person in Vienna, and with whom I shall correspond and get together in the future); Mitsuko Shirai (who is known as the “First Lady of the German Lied”, and who teaches at the Musikhochschule in Karlsruhe); and Anne LeBozec (a superb pianist who teaches Collaborative Piano at the Paris Conservatoire, the premier music school in France). Both Mitsuko Shirai and Anne LeBozec would be wonderful Orion visitors, and both are eager to visit UVic. I will be exploring with my colleagues the possibility of setting up these visits.

I remained in touch with numerous UVic students and alumni during this leave. Several current students invited me to attend their graduating recitals, which I did with pleasure. I had stimulating meetings with UVic alumni at the various conferences that I attended—a breakfast with several former students at the conference of the Society for Music Theory; conversations at two conferences with a former undergraduate student, now a prominent music theorist; dinner in Bangor with a student who completed her MA in Musicology at UVic and who is now in the final stages of her PhD at the University of Bangor; and lunch in Victoria with a former undergraduate

student who is completing her doctorate at New England Conservatory in Boston.

Like my earlier leaves, this one has been immensely enriching. I thank the University of Victoria for making it possible.