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DE-RANGING SCHUBERT'S *WINTERREISE*: AN EXPERIMENT IN REPERTOIRE DIVERSIFICATION

Abstract. This essay explores the concept of repertoire diversification through a modern concert inspired by Clara Schumann and Julius Stockhausen's 1862 performance of Schubert's *Winterreise*. The modern concert, titled *Winterreise-Weltreise*, aimed to juxtapose Schubert's canonical songs with compositions by non-western composers, thereby confronting geographically limited notions of classical music. The essay discusses the context of concert programming and the significance of cultural representation in classical music. Through a practice-driven analysis of the concert, the author investigates how familiar works can "anchor" unfamiliar repertoire. The study emphasises the need to name and deconstruct nationalistic frameworks in classical music, advocating for a musical landscape that acknowledges the interconnectedness of global cultures. Ultimately, this research presents a call to action for musicians and audiences alike to embrace a broader spectrum of musical voices, thereby promoting narratives of connection beyond geographical and cultural divides through artistic practice.

Keywords: Schubert; *Winterreise*; global; practice research; concert

PRZEFORMUŁOWANIE *WINTERREISE* SCHUBERTA: EKSPERYMENT NA RZECZ DYWERSYFIKACJI REPERTUARU

Abstrakt. Niniejszy artykuł analizuje koncepcję dywersyfikacji repertuaru na przykładzie współczesnego koncertu inspirowanego wykonaniem *Winterreise* Schuberta przez Clarę Schumann i Juliusa Stockhausena w 1862 roku. Koncert, zatytułowany *Winterreise-Weltreise*, miał na celu zestawienie kanonicznych pieśni Schuberta z kompozycjami twórców spoza kręgu kultury zachodniej, co umożliwiło zakwestionowanie geograficznie ograniczonych wyobrażeń na temat muzyki klasycznej. Artykuł omawia konteksty doboru repertuaru koncertowego oraz znaczenie reprezentacji kulturowej w muzyce klasycznej. Poprzez analizę opartą na praktyce artystycznej autorka bada, w jaki sposób znane dzieła mogą stanowić punkt odniesienia dla mniej znanego repertuaru. Studium podkreśla potrzebę konfrontacji i dekonstrukcji nacjonalistycznych ram w muzyce klasycznej, opowiadając się za przestrzenią muzyczną, która uznaje wzajemne powiązania kultur globalnych, a zarazem zachęca środowisko

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muzyczne i publiczność do otwartości na szersze spektrum głosów muzycznych, promując narracje przekraczające podziały geograficzne i kulturowe poprzez praktykę artystyczną.

Słowa kluczowe: Schubert; *Winterreise*; globalność; badania praktyczne; koncert

INTRODUCTION

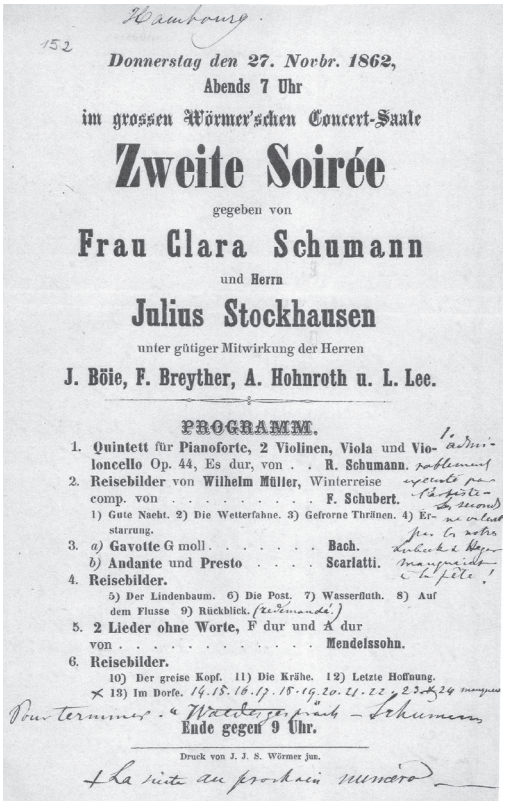
On 27 November 1862, Clara Schumann and her colleague, the baritone Julius Stockhausen, gave a concert which included roughly half the songs from Franz Schubert's cycle *Winterreise* (figure 1), alongside instrumental works. Although this programme might be regarded as unusual today, many of Schumann's programmes were conceived as such "mosaics."[1] Throughout the nineteenth century, performers assembled items from larger collections to create a balance of genres, dynamics, durations, and moods. The elements might have little in common apart from their coexistence within the concert itself.[2] Such "patterned miscellany" programmes (a term coined by William Weber) afforded textural variety between solo and ensemble music, vocal and instrumental music.[3] Indeed, the assumption that a published cycle implied complete and sequential performance was cemented only during the twentieth century, possibly linked to the spate of post-World War II recordings which normalised such presentations. But Schumann and Stockhausen also used such programmes to help audiences create affinities with unfamiliar music the musicians wished to promote. Within their 1862 concert, the three groups of songs from *Winterreise* (here titled *Reisebilder*, or images of travel), together with Felix Mendelssohn's

[1] See Valerie Woodring Goertzen, "Clara Wieck Schumann's improvisations and her 'mosaics' of small forms," in *Beyond Notes: Improvisation in Western Music of the Eighteenth and Nineteenth Centuries*, ed. Rudolf Rasch (Turnhout: Brepols, 2011), 153–62.

[2] For accounts of programming major song-cycles, see the following by Natasha Loges, "Detours on a Winter's Journey: Schubert's Winterreise in Nineteenth-Century Concerts," *Journal of the American Musicological Society* 74, no. 1 (2021): 1–42; "The Limits of the Lied: Brahms's Magelone-Romanzen Op. 33," in *Brahms in the Home and the Concert Hall: Between Private and Public Performance*, ed. Katy Hamilton and Natasha Loges (Cambridge: Cambridge University Press, 2014), 300–23; "Julius Stockhausen's Early Performances of Franz Schubert's 'Die schöne Müllerin'," *19th-Century Music* 41, no. 3 (2018): 206–24; and "From Miscellanies to Musical Works: Julius Stockhausen, Clara Schumann and *Dichterliebe*," in *German Song Onstage: Lieder Performance in the Nineteenth and Early Twentieth Centuries*, ed. Natasha Loges and Laura Tunbridge (Bloomington: Indiana University Press, 2020), 70–86.

[3] For nineteenth-century concert history, see William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2009). On Clara Schumann's programming approach, see Alexander Stefaniak, *Becoming Clara Schumann: Performance Strategies and Aesthetics in the Culture of the Musical Canon* (Bloomington: Indiana University Press, 2021).

popular *Lieder ohne Worte,* may have helped "anchor" Robert Schumann's Piano Quintet Op. 44 as well as the items by J. S. Bach and Scarlatti. (Different listeners might identify different "anchoring" items.)



Hamburg.
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Donnerstag den 27. Novbr. 1862,
Abends 7 Uhr
im grossen Wörmer'schen Concert-Saale

Zweite Soirée

gegeben von

Frau Clara Schumann

und Herrn

Julius Stockhausen

unter gütiger Mitwirkung der Herren

J. Böie, F. Breyther, A. Hohnroth u. L. Lee.

PROGRAMM.

1. **Quintett** für **Pianoforte, 2 Violinen, Viola** und **Violoncello** Op. 44, Es dur, von . . **R. Schumann.**
2. **Reisebilder** von **Wilhelm Müller,** Winterreise comp. von . . . . . **F. Schubert.**
   1) Gute Nacht. 2) Die Wetterfahne. 3) Gefrorne Thränen. 4) Erstarrung.
3. *a)* **Gavotte** G moll . . . . . **Bach.**
   b) **Andante** und **Presto** . . . . **Scarlatti.**
4. **Reisebilder.**
   5) Der Lindenbaum. 6) Die Post. 7) Wasserfluth. 8) Auf dem Flusse 9) Rückblick.
5. **2 Lieder ohne Worte,** F dur und A dur von . . . . . **Mendelssohn.**
6. **Reisebilder.**
   10) Der greise Kopf. 11) Die Krähe. 12) Letzte Hoffnung.
   × 13) Im Dorfe.

Ende gegen 9 Uhr.

Druck von J. J. S. Wörmer jun.

Figure 1. Julius Stockhausen's annotated programme, Hamburg, November 27, 1862[4]

What practices can such historic programmes inspire today? This essay focuses on a recital involving songs from *Winterreise* which took place on March 15, 2024, in the Theater Freiburg (figure 2). Like Schumann and Stockhausen's concerts, this event also aimed to introduce novel classical music, albeit from a far broader geographical range than those musicians would have considered: in this case, by composers from outside western Europe/USA (Table 1). This is a practice-driven exploration of my longstanding interest in how items from *Winterreise* and other canonical collections may "anchor" experiences of the musically unfamiliar.

[4] *Konzertprogramme*, No. 152, Nachlass Julius Stockhausen, Universitätsbibliothek Johann Christian Senckenberg Frankfurt am Main.

Figure 2. Concert flyer, *Winterreise-Weltreise*, March 15, 2024

Table 1. Programme, *Winterreise-Weltreise*, March 15, 2024

Franz Schubert, "Der Wegweiser" (aus *Winterreise*)
Introductory Words
Verdina Shlonsky, "On the Great Road," (1905–90 Israel–Ukraine)
Franz Schubert, "Der stürmische Morgen"
Muammer Sun, "Sevdikçe Yaşıyorum" (1932–2021 Turkey)
Franz Schubert, "Der Leiermann" (aus *Winterreise*)
Moderation
Gaswan Zerikly, "Ma Ihtiyali Ya Rifaqi" (1954– Syria),
Franz Schubert, "Die Krähe"
Franz Schubert, "Der Lindenbaum"
Moderation
Antonio Estevez, "Arrunango" (1916–88 Venezuela)
Manuel Ponce, "Estrelita" (1882–1948 Mexico)
Chiquinha Gonzaga, "Lua Branca" (1847–1935 Brasil)
Franz Schubert, "Täuschung"
Moderation
Franz Schubert, "Rückblick"
Joshua Uzoigwe, "Eriri Ngeringe" (1946–2005 Nigeria Igbo) from *Six Igbo Songs for Voice & Piano*
Akin Euba, 1. "Mo le J'Iyanyo" + 3. "Mo ja'we gbegbe" (1935–2020 Nigeria Yoruba) from *Six Yoruba Folk Songs*
Franz Schubert, "Gefrorne Tränen"
Moderation
Franz Schubert, "Das Wirtshaus" (aus *Winterreise*)
Vanraj Bhatia, "Jhara, jhara" (Monsoon) from *Six Seasons* (1927–2021 India)
Franz Schubert, "Irrlicht"
Yoshinao Nakada, "Cherry Alley" (1923–2000 Japan)
Sun-Ae Kim, "Because you are here" (1920–2007 Korea)
Moderation
Franz Schubert, "Gute Nacht"

A word on terminology: "classical music" here means music in western-style concert performance, i.e., determined by the performance frame rather than merely style or notation. In other words, if a piece is incorporated within the classical concert ritual as defined by Christopher Small, then regardless of whether it evokes African drumming or Indian sitar music, I argue that it assumes the attributes and privileges of "classical music," such as silent, attentive listening.[5] Echoing the language of the promoters, funders, broadcasters, and musicians involved in the concert, this essay also employs the binary division "western" and "global." "Western" is a shorthand for the usual terrain of the classical canon, namely Europe and the USA, while "global" refers to figures originating from outside this "west."[6] This binary is flawed and artificial, not least because the cultural westernisation of the globe has accelerated dramatically even since Bruno Nettl identified "the intensive imposition of Western music and musical thought upon the rest of the world" in 1985.[7] I therefore use these terms as convenient shorthand for commonly internalised divisions. The composers themselves did not use more current terms like "hybrid," or "entangled"; where evidence exists, they positioned themselves (or were positioned) within and between specific national configurations.

Hence, while I agree with Björn Heile that "it no longer makes sense to categorically distinguish between Western and local elements or influences," this does not reflect thinking outside the academy.[8] There is currently no widely accepted term to describe the cultural identities of non-western classical musicians who have been educated in westernised institutions.[9] And although there is abundant scholarship on some global classical composers, its impact on actual classical music-making remains limited.[10] Scholarship—whether historical musicology or ethnomusicology—does

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[5] See Christopher Small, "Performance as Ritual: Sketch for an Enquiry into the Nature of a Symphony Concert," in *Lost in Music. Culture, Style, and the Musical Event*, ed. Avron Levine White (London: Routledge and Kegan Paul, 1987), 6–32.

[6] This usage does not reflect the marginalisation of south and eastern European regions; it also includes Russia within a cultural conception of "Europe."

[7] Bruno Nettl, *The Western Impact on World Music: Change, Adaption, and Survival* (New York: Schirmer Books, 1985), 3.

[8] Björn Heile, *Musical Modernism in Global Perspective: Entangled Histories on a Shared Planet* (Cambridge: Cambridge University Press, 2024), 22. On entanglement, see, for example, Jin-Ah Kim, "'European Music' Outside Europe? Musical Entangling and Intercrossing in the Case of Korea's Modern History," in *Studies on a Global History of Music: A Balzan Musicology Project*, ed. Reinhard Strohm (Abingdon: Routledge, 2018), 177–97.

[9] On hybrid identities, see the influential writings: Homi K. Bhabha, *The Location of Culture*, 2nd ed. (London: Routledge, 2013); Amar Acheraïou, *Questioning Hybridity, Postcolonialism and Globalization* (Basingstoke: Palgrave Macmillan, 2011).

[10] See, for example, Christian Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History of the 20th and 21st Century* (Bielefeld: Transcript-Verlag, 2021).

not automatically generate repertoire; the music must be actively and repeatedly curated in new contexts.

I wanted to use *Winterreise-Weltreise* to reveal the resonances between the canonical songs of Schubert and the rest of the programme. Perhaps I wished, too, to hint at the provincialism of *Winterreise*'s imagined wanderer, whose journey through a small-scale European landscape has been accorded a universalism its creators could never have imagined.[11] I hoped also to encourage audiences to attend to how their listening shifted between the familiar and unfamiliar. Most crucially, I considered this concert as the only contribution which I, a musicologist, can make against the rise of far-right thought. This claim for one concert verges on hubris, yet each conversation about the event involved provoked interest and curiosity. One of the strongest characteristics of the European/US far right is an aversion to (non-white) migrants.[12] Classical music audiences may not identify with the far right, yet often evince loyalty to a repertoire which resists the non-white. As David Irving has shown, the term "western art music," rooted in the late eighteenth century, bears deep-rooted assumptions of cultural superiority;[13] these show limited signs of shifting. A few prestigious venues, such as Wigmore Hall in London, systematically allocate resources to global classical music (e.g., Rebeca Omordia's African Concert series), but such initiatives remain the exception.[14] As no survey of global classical repertoire exists, and access to scores and recordings remains challenging, this situation can only be altered one concert, recording, and edition at a time.

What is at stake here is the willingness to take seriously the potential *aesthetic* value of global classical music and identify supranational affinities. The composers I featured mostly hailed from affluent, urban backgrounds and elected to affiliate themselves with western classical styles, though they might employ "folk" or "traditional" features. Though they are classified under national labels, they are equally defined by their typically cosmopolitan and/or middle-class backgrounds. They therefore may have much in common with a classical music audience, and this affinity may disrupt the involuntary process of "othering" which a western audience member might undertake if told that a work is by Ephraim Amu (Ghanaian), or

[11] For a broad critique of Eurocentrism, see Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*, 2nd ed. (Princeton: Princeton University Press, 2008).

[12] For a summary of the far-right shift, see Cas Mudde, *The Far Right Today* (Cambridge: Polity Press, 2019).

[13] See David Irving, *The Making of "European Music" in the Long Eighteenth Century* (New York: Oxford University Press, 2024).

[14] Although I do not fully share the position of Philip Ewell, his recent intervention is relevant here: Philip Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26, no. 2 (2020). For statistics on representation, see Elizabeth Hardman and Gabriella Di Laccio, *Equality & Diversity in Global Repertoire: Orchestra Season 2023–2024* (report, Donne Foundation, 2024).

Ahmad Adnan Saygun (Turkish), as opposed to Dvořák, Sibelius, or Brahms (all of whom used folk elements within a classical idiom). Aesthetic value, despite being artificially constructed and maintained, is therefore important here. Otherwise, such repertoires risk being relegated to DEI (diversity, equity and inclusivity) initiatives, which are vulnerable to political swings.

1. *WINTERREISE-WELTREISE*: DESCRIPTION AND THEMES

Accepting Small's understanding of a classical concert as ritual, and taking a loosely ethnographic approach, the elements of the concert will be laid out. It took place in the city theatre in Freiburg, a small, left-leaning, and wealthy city in the Black Forest region of Germany. It was funded through public subventions and ticket income. After much deliberation, I approached the tenor Julian Prégardien, not only because of his reputation and lineage, but also because of his symbolism as a white European man. He suggested the pianist Neus Estarellas. Connecting musical interludes within each group of songs were composed by Fabian Luchterhandt, as Estarellas was not familiar with harmonic improvisation. Prégardien and Estarellas wore western concert clothing, whereas I (as an Indian) wore a salwar kameez, a loose tunic and trouser combination, clothing I normally keep separate from my westernised professional identity. The concert was 75 minutes long with no interval, and broadcast by Südwestrundfunk.

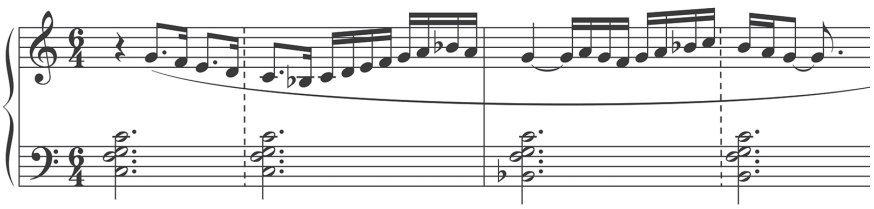
This account can only sketch the musical and thematic connections behind the programme. The first part showcased figures from countries which have major, yet contrasting and circumscribed places in German life: Ukraine, Israel, Syria, and Turkey. The concert began with Schubert's "Der Wegweiser." Thinking dramaturgically, this initial energy level was then raised with Verdina Shlonsky's (1905–90) Hebrew Song "On the Great Road." Shlonsky, from a Russian Hasidic Jewish family, studied in Vienna, Berlin with Artur Schnabel, and Paris with Nadia Boulanger and others. She may have settled in Palestine in the mid-1940s, where she eventually taught at the Tel Aviv Academy of Music.[15] "On the Great Road" expands the Schubertian landscape of trees and fields, evokes numerous people in transit, and the closing words of the poem – that though the poet dies, the people continue – speak of the longer continuity of mankind. Schubert's "Der stürmische Morgen" presents a brief weather report before a song by a leading Turkish composer, Muammer Sun

[15] Anna Raya Arazi, "Selected Piano Works by Verdina Shlonsky: Analysis and Performance Guide" (DMA dissertation, Boston University, 2015), 18–32.

(1932–2021).[16] Sun's studies in Turkey included western piano, composition, and conducting, as well as Turkish music (this bicultural education is common among global composers). He made significant contributions to Turkish cultural life in his career. "Sevdikçe Yaşıyorum" is sung from the perspective of one who is partially paralysed after a stroke, but it was included because it evokes the experience many migrants share, of being unable to be heard, or only half-functioning. It was followed by Schubert's "Der Leiermann," often regarded as the most emotionally devastating song in *Winterreise* due to its placement at the end of the cycle, but here reconfigured as a song about just another poor, displaced person. Its looping melody over an open fifth drone may also hint at Arabic music, which is typically conceived horizontally, involving improvisations on a *maqām* (mode).

Following a brief moderation, "Ma Ihtiyali ya Rifaqi" by the Syrian pianist Gaswan Zerikly (b. 1954) was heard. Zerikly lives in Weimar and is a staunch champion of the canonical piano repertoire.[17] Though not a professional composer, he has recorded Arabic songs with the singer Dima Orsho.[18] He provided me with a transcription of his song, on which we based the performance. The poet of "Ma Ihtiyali," Abu Khalil Qabbani (1835–1902) was an avant-garde Syrian-Turkish playwright; the *muwashshah* – the poetic form he uses – involves a repeated rhyme, somewhat similar to a German "Kehrhreim." This song recalls the pretext of *Winterreise*, namely the poet's lovelorn despair, but also the specific song "Die Krähe" through the shared invocation of an animal (the gazelle in Zerikly's song, the crow in Schubert's) and the use of a distinctive, major-minor inflected melody (see examples 1 and 2).

The central part of *Winterreise-Weltreise* presented songs by composers from countries with histories of slavery. It began with Schubert's iconic "Der Lindenbaum," emblematic of Germany itself, but also recalling the tree motif from Zerikly's "Ma Ihtiyali." This was followed by "Arrunango" (1970) by the Venezuelan composer Antonio Estevez (1916–88). "Arrunango" is subtitled "Canción de cuna indígena," but Estevez was not a folk-composer; he studied in Caracas, then Paris

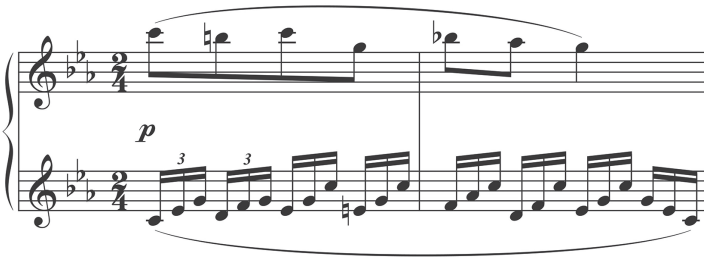


Example 1. Gaswan Zerikly, "Ma Ihtiyali ya Rifaqi," bars 1–4

[16] See Fikirden Eyleme, "Muammer Sun," *Balkan Music and Art Journal* 5, no. 2 (2023): 93–108.

[17] Personal communication with the author, January 2024.

[18] Gaswan Zerikly and Dima Orsho, *Arabic Lieder Qaṣāʾid muġannāī* (Beirut: Incognito, 2008).



Example 2. Franz Schubert, "Die Krähe," *Winterreise* D.911 No. 15, bars 1–2

(in the 1960s), before returning to Venezuela and becoming a pioneering figure in new music. In "Arrunango," he evokes an indigenous sound-world as deliberately as Beethoven or Haydn might in a folk-song arrangement.[19] I debated whether to tell the audience that although Venezuela was colonised by the Spanish in the 1500s, the King of Spain permitted the German Welser Company to operate in the country, resulting in Klein-Venedig, the largest initiative of German colonisation of the Americas. Welser transported both German miners and enslaved Africans, thus connecting the two areas, but I decided that this information was too complex and distracting.[20] "Arrunango" was followed by Manuel Ponce's (1882–1948) hugely popular "Estrelita" which, like "Ma Ihtiyali," expresses longing for a beloved. Like Estevez, Ponce was no folk composer; he was highly trained and polystylistic. He was also a nationalist, returning to Mexico after studies in Italy and Germany in the early 1900s and achieving international prominence in the 1930s and 1940s.[21]

The Brazilian composer Chiquinha Gonzaga (1847–1935) is the earliest of the composers on this programme beside Schubert himself. Gonzaga was significant not only because she overcame racial and gender discrimination, but also because she successfully incorporated popular idioms in her music. Gonzaga's "Lua Branca," like "Estrelita," is a song of longing, but addressed to the moon instead of a star. This flowed into two songs from *Winterreise*, "Täuschung" and "Rückblick," to which I hoped this altered context would afford new meaning by encouraging listeners to dwell on the ideas of deception and memory. Migration is often driven by dreams of stability and prosperity, but the flaws of the host nation only emerge later; selective nostalgia, or "Rückblicke," is common in migrants' lives.

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[19] See Hugo López Chirico, "Estévez, Antonio," in *Oxford Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.09027.

[20] See Giovanna Montenegro, "'The Welser Phantom': Apparitions of the Welser Venezuela Colony in Nineteenth- and Twentieth-Century German Cultural Memory," *Transit* 11, no. 2 (2018): 21–53.

[21] Ricardo Miranda Pérez, "Ponce (Cuéllar), Manuel," in *Oxford Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.22072.

By turning from South America to Africa, the programme traced the return journeys made by some formerly enslaved peoples and hinted at their liminal identities. I included two Nigerian composers who incorporated the European colonial legacy into their music, albeit through distinctly African voices: Joshua Uzoigwe (1946–2005) and the slightly older Akin Euba (1935–2020). The inclusion of the Igbo and Yoruba languages was both an attempt to reflect the tessellated nature of modern Nigeria (like many other former colonised countries), as well as to challenge national (or even continental) essentialism. Uzoigwe's and Euba's careers recall the enduring association between "western" and "upper class" in postcolonial societies. Euba studied in London in 1952–57, and later in the USA before holding institutional posts in Nigeria, Germany, UK, and USA.[22] Uzoigwe studied in the elite Kings College in Lagos, then the International School in Ibadan and the University of Nigeria, where he learned orchestration and counterpoint, theory, and history of western music. After military service in the Nigerian civil war 1967–70, he returned to composition and research.[23] In the 1970s he studied piano at the Guildhall School of Music in London, as well as composition before gaining a PhD in ethnomusicology in Belfast. He was conversant with western techniques such as polyrhythms, twelve-tone composition, and aleatoric processes, but related these to Nigerian *ukom* music (for sets of tuned drums). His *Four Igbo Songs* (later expanded to six) were his first major work, inspired by his fellow-student, soprano Ori Enyi Okoro.

While some musical features of the Nigerian songs and the biographies of their composers emphasised western connections, the texts centred difference from western listeners. For instance, references to places like Ọ̀yọ́ (the historic empire in Yorubaland), in Euba's "Mo já 'wé gbégbé" interrupt comprehension, identification and relation, yet are important reminders of places as bearers of memory. I followed these songs with Schubert's "Gefrorne Tränen" because so many memoirs of migrants from the global South describe the shock of the European cold, itself a permanent reminder of some un-transferable qualities of place. Schubert's sparse, chilly song ends the middle section of the concert.

The final section confronted the entwined yet asymmetrical relationship between western art music and East Asia. The section opens with "Das Wirtshaus," in which the exhausted traveller arrives at a "tavern," which turns out to be a graveyard, forcing him to keep going. I contrasted this dreadful image with one of refreshment, Vanraj Bhatia's lovely monsoon song "Jhara, jhara" from *Six Seasons.* Bhatia (1927–2021)

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[22] For details, see Joshua Uzoigwe, *Akin Euba: An Introduction to the Life and Music of a Nigerian Composer* (Bayreuth: Bayreuth University, 1992).

[23] See Godwin Sadoh, *Joshua Uzoigwe: Memoirs of a Nigerian Composer-Ethnomusicologist* (Charleston: BookSurge, 2007), 30–33. For wider contextualisation, see Kofi Agawu, *The African Imagination in Music* (Oxford: Oxford University Press, 2016).

had a career in Indian film music but is also one of a small number of Indians who wrote western-style classical works for voice with piano or orchestra. Like the texts of Euba's songs, Bhatia's title *Six Seasons* is a reminder of difference from the West, while the English-language text, with a focus on feminine seductiveness, is familiar from countless art songs. Yet the inclusion of Bhatia's song was also a reminder of the occasional failure of western music to displace a culture; India has no significant practice of Western classical music, notwithstanding its lengthy colonisation.[24] The theme of deception was again invoked by Schubert's "Irrlicht," giving Bhatia's song a retrospectively dreamlike quality.

The programme then turned to Japan, with Yoshinao Nakada's "Sakura Yokochô" ("Cherry Alley"), which belongs to Japan's art song canon.[25] Japan embraced western music as part of its push towards modernisation in the Meiji era (post-1868) and it promoted western culture within its own large colonies through the first half of the twentieth century. By the time Nakada (1923–2000) attended Tokyo Music School in the 1940s, the curriculum was heavily Europeanised. Nakada's song was followed by 그대의 근심 있는 곳에 "Geudaeui geunsim inneun gose," a love song usually translated with the title "Because you are here," by Sun-Ae Kim (1920–2007), a straightforwardly tonal love song. South Korea—like Japan—has a poor record for gender equality, so it was important to honour Kim, who is often recognised as the first Korean woman composer.[26] A pastor's daughter, Kim studied piano and composition at the prestigious Ewha Women's University in the 1930s, then in New York in the mid-1950s, before enjoying a distinguished career in Korea, USA, and Germany. Despite contact with leading contemporary composers, Kim championed the piano-accompanied song, motivated by a sense of social responsibility and global Korean modernity. Including the songs of Nakada and Kim is not without risk, because listeners may dismiss their music as derivative without recalling quite how much art music is derived from earlier models. Moreover, juxtaposing Korea and Japan (as former colonised and coloniser) evokes entanglements which must be confronted if history is to be forgiven. The evening closed where *Winterreise* usually begins, with the song "Gute Nacht," sending the audience home.

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[24] Anna Philips argues that a "mutual understanding and acceptance" of the worlds of western and Indian classical music are possible in the 21st century. See Anna Philips, "Embracing Western and Indian Classical Music in the Twenty-First Century: Hybrid Structures in the Works of Param Vir, Anoushka Shankar and Shankar Tucker" (PhD diss., Universität Koblenz, 2025), 2–3.

[25] It is frequently anthologised. See, e.g., Kumiko Shimizu and Mutsumi Moteki, eds, *Japanese Art Song Anthology* (Fayetteville: Classical Vocal Reprints, 2014), and numerous recordings on YouTube.

[26] Seon Gyu Park, "A Study of Korean Art Songs by Female Composers: Soon-Ae Kim, Young-Ja Lee, Eunhye Kim, and Wonju Lee" (DMA diss., George Mason University, 2023), 147–52.

2. REFLECTIONS

Winterreise-Weltreise employed several types of "de-ranging" inspired by, while also extending beyond, the concert model Clara Schumann and Julius Stockhausen used in 1862: principally, the selection of songs from *Winterreise*, as well as the strategic linking of familiar with unfamiliar music. This first step reflects what Rita Felski has identified as the need for a "rough ground of resemblance" which allows us to develop affinities with cultural objects.[27] In devising *Winterreise-Weltreise*, I hoped to go a step further and exploit the potential of resemblance to "enrich, expand, or amend" a "prior self." I also hoped that audience members with post-colonial backgrounds—of which there were many—would experience what Felski calls "allegiance" and perhaps even "recognition."

Notwithstanding the claim I make for the integrity of those who elude nationalist labels, nationalism must nevertheless be constantly re-invoked as it is the dominant system through which many people understand themselves and articulate the world. In 1862, Julius Stockhausen wrote on the back of his programme, "You have to be German, or have German blood in your veins, to agree to listen to *Winterreise*".[28] Although this statement may seem astonishing today, for many, ethnonationalism remains an unspoken prerequisite for cultural understanding. But nationalism *can* be wielded in porous and non-hierarchical ways; for instance, Björn Heile, in his discussion of how South American composers draw on aspects of Stravinsky's *The Rite of Spring* argues that "the (Russian) pagan rites can stand in for pre-Columbian Indigenous ceremonies in South America as much as for Taoist or Buddhist rituals in East Asia or an Aboriginal corroboree in Australia."[29] Yet not all may instinctively share Heile's egalitarian interpretation of stylistic affinities. Listeners may subconsciously respond differently to a piece of music they believe to be by the Hungarian Bartók or the Turkish Saygun, depending on their attitudes towards Islam, whether they knew that Saygun and Bartók were colleagues, and other factors. Acknowledging one's multi-layered bias against "other" composers often prompts shame (why do I not know this composer?), followed by defensiveness (well, they can't be that good if no one performs their music). Hence, nation cannot be simply erased; it must be confronted before it can be deconstructed.

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[27] Rita Felski, *Hooked: Art and Attachment* (Chicago: University of Chicago Press, 2020), 81–82.

[28] "Il faut etre allemande, ou avoir du sang allemand dans les veines pour consentir à écouter la *Winterreise*." Handwritten annotation on the reverse of figure 1, Julius Stockhausen's annotated programme, Hamburg, November 27, 1862. Konzertprogramme, No. 152, Nachlass Julius Stockhausen, Universitätsbibliothek Johann Christian Senckenberg Frankfurt am Main.

[29] Heile, *Musical Modernism*, 34.

Hence *Winterreise-Weltreise* also evoked the instability of nation. Though words like "German," "Nigerian," "Korean," etc. have been repeatedly used in this essay, each of these encodes both historical shifts and future vulnerabilities. "National" music is usually a post-hoc construct, preserved through artificial means and permanently embroiled in a love affair with an imagined (homogenous) past which permits no infidelity. People move, borders are redrawn, yet nation still underpins how classical music is understood. However, confronting national vulnerability may foster new expressivity; Schubert's *Winterreise* as monolith, now frozen in dozens of near-identical performances, does not move me any more (I am not justifying this response but merely stating a fact). In its historically-inspired de-ranging, *Winterreise-Weltreise* may promote what Sanela Nikolić has called "narratives of connections."[30]

The concert had many limitations. Global coverage was impossible, nor could I address the fact that the nations I showcased were often fairly recent constructs, nor that the composers were not always unquestioning patriots even when their music is co-opted into nationalist narratives. The greater limitation arises from the unevenness of global musical resources, principally scores, recordings, and contextual information. Finally, there is my self-imposed artistic limitation to piano-accompanied song; the discourse around global classical music proliferates unimaginably when instrumentation is opened up.

A separate research step could explore what the concert meant to the audience members, both in the moment and afterwards. From informal conversation, I gained the sense that many were delighted by the musical range the evening offered. But I worried that the event was like a brief exotic holiday, with no lasting shift in established cultural hierarchies. Classical music audiences, of course, may not feel any need to question these hierarchies and may also regard their cultural activity as intrinsically, supra-politically valuable. With that in mind, this essay is a call to further such de-rangings. These will collectively generate resources around a trove of music which not only distils the turbulence of several centuries of political, social, and cultural history, but is also aesthetically rich and musically beautiful.

[30] Sanela Nikolić, "Five Claims for Global Musicology," *Acta Musicologica* 93, no. 2 (2021): 228.

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