



PROFILE

Remembering H. C. Robbins Landon, 1926-2009 by Otto Biba, Archivdirektor, Gesellschaft der Musikfreunde

In the public mind, Howard Chandler Robbins Landon was the Haydn scholar *par excellence*. Indeed: “Haydn scholar” was practically his title, although he earned much scientific merit for his work on Mozart and Beethoven, did research on Vivaldi and Monteverdi, and was at home with many of the lesser masters who, in sum, characterize the so-called Viennese Classical Style.

His great merit was the laying of a foundation for the modern image of Haydn. He began by delineating the Haydn *oeuvre* by means of comprehensive source research. Landon found numerous Haydn works which had been considered lost and discovered the true authors of many more works which had erroneously been attributed to Haydn. He represented the supremacy of source research without reservation and demonstrated the indispensability of state-of-the-art research techniques as applied to source research—for example, the identification of copyists’ handwriting and the evaluation of watermarks. Landon found and evaluated innumerable new sources for Haydn’s biography. His life work culminated in the five-volume monograph *Haydn: Chronicle and Works*, published between 1976 and 1980.

H. C. Robbins Landon was born 6 March 1926 in Boston and passed away after a long illness 20 November 2009 in the Château Foncoussières at Rabastens in Southwestern France, where he had lived since 1984. He studied at Boston University, especially with the Viennese-born Karl Geiringer (1899-1989). In 1947 Landon moved to Vienna to transform the enthusiasm for Haydn which Geiringer had passed on to him into concrete research work. Here, he enlisted with the U.S. Army, enabling him to perform his military service and do Haydn research at the same time. In 1949 Landon founded the Haydn Society, based in Boston and Vienna, with the initial objective of continuing work on the Haydn Complete Edition, begun by Eusebius Mandyczewski (1857-1929) but discontinued after his death in 1932. Mainly for reasons of publishing law, the Society eventually embarked on an entirely new complete edition. The LP records published by the Haydn Society were intended to contribute to the financing of this grand project. For the recordings, Landon often functioned as production manager, sometimes participated on the harpsichord, but was always the producer responsible.

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LETTER FROM THE PRESIDENT



Dear Society Members,

News of the passing of H. C. Robbins Landon in November, as the Haydn celebration year was drawing to a close, undoubtedly affected all of us.

I have appreciated hearing your many stories about encounters with this energetic, accomplished individual who, as Otto Biba states in his profile article, laid “a foundation for the modern image of Haydn.” Landon’s body of contributions served to further the understanding of the music of Haydn and a remarkable number of other composers, and surely ranks him among the twentieth century’s most influential musicologists. We, the members of the Haydn Society of North America, should take some measure of pride in our continuing efforts to build upon Robbie’s foundation. And on behalf of the HSNA, I extend my thanks to Professor Biba for his thoughtful reflections.

The Society for Eighteenth Century Music held their semi-annual conference 8–11 April at St. Francis College in Brooklyn. There were many interesting papers delivered, including three on Haydn topics. I met with Mary Sue Morrow, president of SECM, and John Rice, president of the Mozart Society of America, to discuss ways in which we could work together for mutual benefit. Several ideas were hatched, and we will continue to be in contact with one other. SECM is interested in holding another joint conference with HSNA in 2012. The College of Charleston (SC) has extended an invitation to SECM for hosting the conference that year. As more details become clarified, I will be contacting some of you about serving on various conference committees. If you would be interested in helping to organize the conference, please let me know.

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Submissions

The Haydn Society of North America Newsletter is issued in April and October each year. Submissions should be sent as MS Word documents, and photographs in JPEG format (preferably color), attached to an email sent to haydnsna@rit.edu, with the heading *Newsletter Submission*. Deadlines are February 15 for April issues and August 15 for October issues.

We encourage members to submit items for inclusion from the following categories:

- Recent accomplishments of Society members (awards, grants, publications, etc.)
- Conference/Symposium announcements and reports
- Calls for papers, reports, etc.
- Announcement of recent or forthcoming publications related to Haydn
- Reviews of publications (500–800 words, please)
- Reviews of recordings of Haydn’s music (500–800 words, please)
- Haydn concert and festival announcements

Please make sure dated items correspond to newsletter issue dates.

In addition to these items, we would like to include in each edition of our newsletter an article regarding performance aspects of Haydn’s music, suitable for scholars and performers of many levels (e.g. community choral and orchestral conductors and musicians, chamber musicians, educators, music connoisseurs, etc.). The article should be about 1500 words, and include a brief annotated bibliography of additional materials on the topic that will be helpful and informative for scholars.

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On the subject of conferences, the topic of the 2011 Haydn Festspiele Eisenstadt International Musicological Symposium, to be held September 12–18, will be *Joseph Haydn und die “Neue Welt.” Musik- und kulturgeschichtliche Perspektiven*. I hope many of you will be able to attend. We will post information regarding the conference on our Web site as soon as we receive it.

Finally, I am very happy to report that I have received a grant from the Rochester Institute of Technology’s College of Liberal Arts to continue working on establishing an electronic journal dedicated to Haydn research. The grant will allow me some course release, as well as sufficient start-up funds for the journal. I have been working with the RIT Press and some other groups on how we might best format and deliver the journal, and I have received several nominations for editorial board members. The RIT Press is very excited about the project, particularly the possibilities that an electronic journal might offer. I believe this will be a worthy product of the fine scholarship of the 2009 Haydn Anniversary year, and a fitting tribute to the life of H. C. Robbins Landon.

Best wishes,

Michael E. Ruhling,
President, HSNA



***Is It Still 104? or, How Many Symphonies
Did Joseph Haydn Really Compose?
by Stephen C. Fisher***

Having just played viola in a performance of the Haydn symphony I rediscovered in 1976, I've been asked these questions, or variants of them, quite a few times lately. The shortest answer is "107." For a longer answer, read on.

The list of Haydn symphonies we all know was published by the Austrian scholar Eusebius Mandyczewski in 1907. Previously, each publisher had had their own way of designating the Haydn symphonies they printed, usually numbering the works in the order in which they published them—in one widely known edition, for instance, the work we call Symphony No. 103 was Symphony No. 1. Mandyczewski had a practical reason for making a complete numbered list: he was the editor-in-chief of a planned complete edition of Haydn's works and his list was intended as the table of contents for the symphony volumes of this publication, which were to present the works in chronological order.

For each work he had to make three decisions: whether it was by Haydn, whether it was a symphony, and where it fell in the sequence. Mandyczewski took a conservative approach. He accepted only works with a strong pedigree; he took a fairly narrow definition of "symphony"; and he tried to avoid dating works earlier than the documentation would allow. In all three regards later scholarship has vindicated his approach, which is why his list is still in use after more than a century.

Besides the authentic symphonies by Joseph Haydn, several hundred other symphonies found in old manuscript and printed sources are attributed to "Haydn." Part of the confusion is due to the fact that Joseph's younger brother Michael wrote more than forty symphonies himself, but most of it is because Joseph Haydn was so famous that many works by other composers were ascribed to him though error or deliberate forgery.

Some people suspected that Mandyczewski had omitted a significant number of authentic works; noted scholar Adolf Sandberger claimed at one point to have identified seventy-eight new Haydn symphonies! In a fierce controversy in the 1930s the great Danish Haydn scholar Jens Peter Larsen, pioneering new research techniques such as the identification of copyists and the use of watermark evidence, showed that Mandyczewski's list was substantially correct. Some of the spurious symphonies have by now been assigned to their true authors, but many are still musical orphans. None of the three works added to Mandyczewski's list of 104 symphonies list is completely new.

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Haydn used the Italian term *sinfonia* to refer not just to symphonies, but also to other types of piece, including theatrical overtures. These categories were not entirely separate, and a number of symphonies incorporate overtures (my doctoral dissertation on the overtures contains the details). Haydn also used *sinfonia* to label a group of early miniature four-movement symphonies (about eight minutes each) for small orchestra

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Is It Still 104? continued from previous page

(the string section lacks violas), which were also called *scherzandi*—his first matched set of six instrumental works, by the way. Any attempt to impose a uniform definition of "symphony" on this heterogeneous body of music can only be arbitrary. If one includes among the symphonies the *scherzandi* and all the authentic versions of the overtures usable in concert, the total is about 125. By electing to place many of the overtures in a separate category and (presumably) including the *scherzandi* with the divertimenti for large ensemble, Mandyczewski pared the list of symphonies to the familiar 104—but the final number could have easily been higher or lower.

Mandyczewski was less successful in establishing a chronology. About half the symphonies survive in a dated autograph score, but with one exception (Symphony No. 35, dated 1 December 1767) Haydn merely indicates the year of composition. A few other symphonies can be dated by documentary evidence, and in his old age Haydn indicated the symphony he thought was the first—a choice that no one has seen reason to question, although the composer was not certain whether it came from 1757 or 1759 (the earlier date is more likely). For many works, however, Mandyczewski had only secondary references, and though he did as well as his evidence would allow, his chronology can be revised in many respects. As it probably will never be possible to establish a definitive order of the symphonies, especially of the earlier ones, there has been no attempt to change the numbering. Symphony No. 1 is probably Haydn's first; nos. 2–40 are badly scrambled; nos. 41–75 are somewhat out of order; and nos. 76–104 are very nearly correct, with No. 104 definitely being his final symphony, composed in 1795.

Anthony van Hoboken published the first volume of his Haydn catalog in 1957. Where possible he took over established lists for different categories of composition, so he simply used the Mandyczewski numbering for the symphonies in his Group I (and Mandyczewski's less successful list of overtures as his Group Ia). Hoboken added four works to the list:

- I:105 is the *Concertante* Haydn composed in London in 1792, which more closely resembles a concerto.
- I:106 was a mysterious work known only from a catalog entry. Part of the piece turned up in the 1970s; it is thought to be the overture to Haydn's 1769 opera *Le pescatrici*.
- I:107 is an early three-movement symphony also known as the string quartet, op. 1 no. 5; the string quartet version had been printed without Haydn's knowledge or consent by a Parisian publisher. It bears little resemblance to any authentic Haydn quartet (they all have four or five movements) but fits in well with the symphonies.
- I:108 was the only one of Sandberger's seventy-eight "new" Haydn symphonies that Haydn actually wrote. It closely resembles the *scherzandi*; although it does have a full string section, the first movement lasts less than three minutes and it is easy to see why Mandyczewski decided not to print it as a symphony, even though it was clearly by Haydn.

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Mandyczewski's Haydn edition halted after ten volumes, and an attempt to resume the work by the Haydn Society of Boston added only four more. In 1958 the Joseph Haydn-Institut of Cologne began the publication of an entirely new complete edition, the *Joseph Haydn Werke*, due to be finished in 2014. Series I of this edition was to contain eighteen volumes of symphonies. It was decided not to print the symphonies in numerical order, which makes good scholarly sense even if it might initially be confusing for some users. (Christopher Hogwood's recorded Haydn symphony cycle was organized on somewhat similar lines.) Volumes 8-18 present the works of 1775-1795 in chronological order (which is very close to numerical order in the later volumes). Because of the difficulties in establishing the chronology of the earlier symphonies, they were divided into two sequences: the securely dated works of 1761-1774 in volumes 3, 4, 6, and 7, and the other works in volumes 1, 2, and 5 in the best approximation to chronology that could be determined. This allowed the edition to avoid committing itself to a set order and permitted some flexibility in deciding on the contents of the volumes as new evidence came to light. That policy resulted in a few oddities. For example, I discovered a copyist's bill from 1779 that moved Symphony No. 53 into Volume 9, giving that volume five symphonies and leaving Volume 10 with only three. Findings by several scholars resulted in assigning fourteen substantial works to Volume 5, which will appear in two parts, volumes 5a and 5b. (The full contents appear on the Haydn-Institut's excellent Web site, www.haydn-institut.de.)

The new edition will print 107 symphonies in Series I. The *Concertante*, Hoboken I:105, has Series II to itself; the *scherzandi* have been placed among the divertimenti in Series VIII, Volume 2; and the overtures, including Hoboken I:106, generally appear with the works for which they were originally composed.

Of the three works now added to Mandyczewski's 104, I:107 is in Volume 1 of the symphonies, the works of 1757-1761, and I:108 is in Volume 2 with works of the early 1760s. The third addition is the symphony I rediscovered, which will appear in volume 5b with other works of 1770-1774. It is a four-movement concert version of the C major overture Hoboken Ia:1, composed for the opera *L'infedeltà delusa* in 1773. Its history is not fully known, but Haydn seems to have sent a copy to a customer in Spain (where his music was extremely popular) in the late 1770s; both known sources originated in Spain about that time. When asked what number the new piece will get, I say that it could be thought of as 50a, since Symphony No. 50 is also a four-movement concert version of a C major opera overture from 1773 (Haydn performed both operas for the visit of the Empress Maria Theresia to Esterháza in September of that year). Formally, though, it is the four-movement version of Ia:1. With it the count of symphonies stands at 107, and it seems almost certain that we have them all.



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22. INTERNATIONALE HAYDNTAGE 2010
“Haydn & Die Jubilare“: 9–19 September 2010

Haydn's most quoted words describe the star-studded Haydn Festival 2010 in Eisenstadt: “My language is understood throughout the world.”

In 2010, the Haydn Festival will bring ensembles, conductors, and soloists from different parts of the world to Eisenstadt to showcase different styles of interpretation of Haydn's music: from Germany the Capella Augustina and the Heidelberg Symphony Orchestra; the Israel Chamber Orchestra; the quartet Meta4 from Finland; and soloists including Xavier de Maistre, Sergei Nakariakov, Sol Gabetta, and Dejan Lazic. This combination promises outstanding concert experiences of music by Joseph Haydn alongside a number of composers who are celebrating an anniversary in 2010.

Happy Birthday, Gustav Mahler, Robert Schumann, Frédéric Chopin!

If 2009 was the big year for Joseph Haydn, the Haydn Festival Eisenstadt is taking advantage of the International Haydn Days 2010 to offer a platform for composers who have anniversary celebrations in 2010. This focus on Haydn and other composers permits a journey through the history of music: Alessandro Scarlatti (350th anniversary of his birth), Giovanni Pergolesi (300th anniversary of his birth), Luigi Cherubini and Jan Ladislav Dusek (250th anniversary of their births), Frédéric Chopin and Robert Schumann (200th anniversary of their births), and Gustav Mahler and Isaac Albéniz (150th anniversary of their births).

Highlights of the Haydn Festival will be the performances of the Austrian-Hungarian Haydn Philharmonic under Adam Fischer (9 and 10 September, and *The Seasons*, final concert 19 September), the Chamber Orchestra Prague under Milan Turkovic and soloists Xavier de Maistre and Sergei Nakariakov (12 September), the Capella Augustina under Andreas Spering (11 September), the Heidelberger Symphony Orchestra under Thomas Fey (13 September), the Cologne Academy under Michael Alexander Willens (14 September), the Chamber Orchestra Basel under Giovanni Antonini with Sol Gabetta, Dejan Lazic, and Richard Tognetti (15 September), the Israel Chamber Orchestra under Roberto Paternostro and the Austrian cellist Friedrich Kleinhapl (16 September), the Italian Ensemble *Il Complesso Barocco* under Alan Curtis with music enthusiast Donna Leon commenting on the pieces (17 September), and the Wiener Concert-Verein under Dirk Vermeulen with Julian Rachlin (18 September).

Chamber concerts will present the quartet Meta4 from Finland (11 September), the Wiener Instrumentalsolisten (14 September), the Venezuelan guitarist Gabriel Guillén (17 September), and the Czech harp-and-oboe Duo of Katerina Englichová and Vilém Veverka (18 September).

“Celebrate the anniversaries of these composers' birthdays with Joseph Haydn and with us. I am pleased to be able to welcome you to the International Haydn Days 2010 in Eisenstadt.” — *Walter Reicher, Artistic Director Haydn Festival Eisenstadt*



**Cologne:
The Joseph Haydn-Institut**

The next issue of *Haydn-Studien* (X/1), edited by the Joseph Haydn-Institut, Cologne, will be released this spring, with articles by Marie Cornaz, Felix Diergarten, Bernd Edelmann, Sonja Gerlach, John McKay, and Franz Stephan Pelgen. There will also be *Mitteilungen* on the institute's work as well as recent events connected to the Haydn-Institut.

Since the customary four issues for Vol. IX of *Haydn-Studien* were published in one substantial volume (IX/1–4), it took some time before the preparation of the next volume was begun. From now on, however, *Haydn-Studien* will again appear more regularly.

**San Francisco:
The New Esterhazy Quartet**

San Francisco's New Esterházy Quartet begins their second Haydn Cycle fast on the heels of the completion of their first this season. The second will be more leisurely, with a Haydn quartet on each concert of two new series: *Dedicated to Haydn* and *Students of Haydn*. *Dedicated to Haydn* will look at works from the numerous sets of quartets dedicated to Haydn during his lifetime, and in six concerts over the next two seasons feature all six of Mozart's Opus X, as well as quartets from Ignaz Pleyel's Op. 2, Hyacinthe Jadin's Op. 1, Adalbert Gyrowetz's Op. 2, Johan Wikmanson's Op. 1, and others. *Students of Haydn* will open the door to the Beethoven quartets! To keep up-to-date on the New Esterházy season, please consult their website at www.newesterhazy.org.

**Eisenstadt: Haydn Festival
receives "ebiz" award**

The Haydn Festival Eisenstadt received Austria's 2009 "ebiz e-government award" for its Web 2.0 projects. The award is given annually for IT solutions with the best customers' benefits by the Federal Chancellery of the Republic of Austria, Platform Digital Austria, and partners and sponsors from the private sector.

Through the Haydn Festival Eisenstadt Web portal at www.haydnfestival.at/, visitors can access other Web pages maintained by the festival:

- www.haydnfestival.at/haydn_de
(Haydn Festspiele Eisenstadt, also available in English at english.haydnfestival.at/haydn_en/)
- www.haydn107.com/index2.html
(Haydn100&7, with information on Haydn's symphonies)
- www.worldcreation.info/index2.html
(World Creation, with information on *The Creation*)

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- www.haydnkids.at/index2.asp
(Haydn Kids, with interactive activities for children and schools in six different languages)
- www.haydn2009.at/jart/prj3/haydnjahr/main.jart
(an introductory page for the events of Haydn Year 2009)
- www.d2h.at/
(D2H, a page about the eighteen new works commissioned by the Haydn Festival Eisenstadt for the 2009 festival)
- www.myspace.com/haydnrockt
(Haydn rockt, a page about rock music dedicated to Haydn).

As noted in the announcement of the award, the Haydn Festival Eisenstadt reaches several different target groups with its Web 2.0 projects. Visitors gain multifunctional access to the topic of Joseph Haydn, while using the latest developments of Web 2.0.

For example, the "Journey through time" invites visitors to take a multimedia-based journey through past and current concert years and even Joseph Haydn's life. The Web pages worldcreation.info/index2.html and haydn107.com/index2.html provide multimedia experiences of Haydn's works: presentation of scores, audio files of various performers and conductors, and thus the direct comparison of interpretations. Children are served by the Haydn's Kids Page. And the Myspace site www.myspace.com/haydnrockt is a platform for young bands for networking and sharing content regarding the "rock phenomenon Haydn."



*Networking and
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- **Bathia Churgin** has been elected as Honorary Lifetime Member of the Society for Eighteenth-Century Music, “especially for her work on Sammartini and his Lombardic colleagues in relation to the development of the symphony, and analytical work on Mozart and Beethoven.”
- On 23 October 2009, **Stephen C. Fisher** played viola in a performance by the University of Mary Washington–Community Symphony Orchestra of Fredericksburg, Virginia, of the Haydn symphony he rediscovered in 1976. The work, a four-movement composition incorporating the opera overture Hob. Ia:1, is known only from two manuscripts in the Library of Congress. While the piece had been performed at the University of Pennsylvania in 1987, the performance in Fredericksburg attracted substantial press coverage, appropriate not only because of the Haydn anniversary but because 2009 was also the centenary of the acquisition of the manuscripts of the symphony, and other significant Haydn material, by the Library of Congress as part of the Martorell Collection.
- *Haydn and the Performance of Rhetoric*, edited by **Tom Beghin** and **Sander M. Goldberg**, received the Ruth A. Solie Award of the American Musicological Society, given annually for an outstanding collection of essays. In announcing the award, Mary Ann Smart, chair of the award committee, noted: “[T]his book tackles ideas that resonate far beyond the field of eighteenth-century studies. . . . Each of these fresh and rigorously argued studies of Haydn’s music and its contexts makes deeply satisfying reading. But the book’s focus on a narrow repertoire and rich historical detail also paves the way for a persuasive treatment of broader questions, such as the balance of power between notated text and performance, the identity of a work as realized in different performances, and the experience of the historical listening subject. The committee particularly admired the tight, logical integration of essays by scholars of literature, classics, and history with the musicological contributions, the intellectual honesty the editors show in embracing conflicting views, and the elegance and nuance of their first-rate Introduction and ‘Coda.’ “
- **Edward Green** took part in the Haydn-Landon conference in Boston with a paper of the technique of chromatic completion. His other recent eighteenth-century activities include the publication of an essay on the “Parallel Lives” of Haydn and Duke Ellington in the most recent issue of the *International Review of the Aesthetics and Sociology of Music* and an essay on “Haydn the ‘Dodecaphonist’” to appear very shortly in the *Journal of Music and Meaning*. In Green’s work as a composer, March saw the premiere of three works: his Overture in E-flat for symphonic band, his Concerto for Clarinet and Strings, and the release of a short animated feature film for which he wrote the score, *Thomas Comma*, created by the Emmy award-winning director Ken Kimmelman.



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They were epochal in making Haydn’s *oeuvre*—over and above the large works which had never left the repertoire—popularly known and in creating the opportunity for a confrontation with the tenets of historical performance practice. The first recording of the Trumpet Concerto sold 30,000 copies. After the publication of thirty-seven records and four volumes of the Complete Edition, the Haydn Society had to discontinue their activities for financial reasons. Landon, however, did not give up the idea of a Haydn Complete Edition: Four years later, he and colleagues brought into being the Joseph Haydn Institute in Cologne, for which he edited the first volume of a newly begun complete edition which could be carried through to foreseeable completion without interruptions.

Landon was a man who initiated, who led the way, but was not a constant team worker. When the work on this complete edition progressed too slowly for his taste, he himself published a large number of practical editions which had been compiled according to scientific and source-critical criteria. Amongst these were all the symphonies, all the piano trios, and string quartets. Many of Haydn’s operas were first made accessible in practical editions by Landon. After all, it was his objective to give Haydn a new position in the concert repertoire. In 1959, he published the first—according to the standard of knowledge of the time—complete edition of Haydn’s letters (*The Collected Correspondence* and *London Notebooks of Joseph Haydn*), the entire source material of which he gave to Dénes Bartha for a revised and expanded German edition. On two occasions, Landon was not prepared to remain with one particular topic because he was already planning so many other projects. Only for his book *The Symphonies of Joseph Haydn*, published in 1955, did he write a supplementary volume after the opening of the Czechoslovakian and Hungarian archives in 1961. He repeatedly published his news in essays and was much in demand as lecturer; in radio broadcasts and film productions he introduced the public to Haydn by means of new works and new scientific discoveries.

Landon had the rare gift, both as author and as lecturer, of attuning himself to his audience in order to truly establish communication. His presentation could be highly scientific, but he did not shy away from bringing Haydn closer to music-interested circles by means of popular lectures. This occasioned criticism from some professional colleagues who could not understand that a scholar could speak two languages: they confused Landon’s popular efforts with professional superficiality. Today we see that his success on behalf of Haydn’s *oeuvre* in public could never have been attained purely from the high horse of elitist science. With his ability to present complicated musicological topics in such a way that everyone could understand them, indeed, unreservedly find them both fascinating and relevant, Landon performed a great service both for the music-interested public and for the—in this way far more widely known—science of musicology.

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**RECENT
BOOKS OF
INTEREST**

Clark, Caryl.

*Haydn's Jews: Representation
and Reception on the Operatic Stage*,
Cambridge University Press, 2009.
262 pp. \$99. ISBN: 9780521455473.

Lowerre, Kathryn.

*Music and Musicians
on the London Stage, 1695–1705*,
Ashgate, 2009. 428 pp. £54.
ISBN: 978-0-7546-6614-1.

Nenadic, Stana, ed.

*Scots in London in the
Eighteenth Century*,
Bucknell University Press, 2010.
317 pp. \$55. ISBN: 978-0838756539.

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From 1949 to 1959 and from 1975 to 1984, Landon made his home in Vienna, living in between in Buggiano, close to Pistoia in Tuscany. From 1978 to 1984 he lectured at the University of Cardiff. From these centers of activity, he would frequently embark on travels, to research in archives and libraries, to lecture and to teach as guest professor (especially in the United States). Since he was aware that, as a scholar, he was always working for the musical public, Landon maintained good contact or even friendship with many renowned musicians. We should mention Herbert von Karajan and Leonard Bernstein, both of whom he could convince to make their first LP recordings of Haydn; further, at least, Antal Dorati, Sir George Solti, Sir Charles Mackerras, and Nikolaus Harnoncourt among the conductors and Elisabeth Schwarzkopf and George London among the singers. Let us not forget, either, that Landon enabled the young no-name Alfred Brendel to make his first BBC recordings.

Landon was a cosmopolitan whose charm, charisma, and enthusiasm for musicology in general and Haydn in particular enthralled people everywhere. He spoke English, French, German, and Italian with the perfection of a native speaker and was able to adjust well to the local mentality in the then Communist Eastern countries of Czechoslovakia, Hungary, and Rumania. This openness in the service of science does not accord with the popular image of the scientist; it was, however, of great help not only to Landon himself and the topics he held dear, but also to the science of musicology. Many of his generation remained in their ivory towers; subsequent generations realized that they would have to venture out from these. In this respect, too, Landon was progressive: He led the way, because he was unconventional. This quality, together with his immense diligence, his self-discipline, and his sense of responsibility—and not least the occasional stroke of luck—made him successful in those scientific concerns on whose behalf he wished to attain success.

