



Newsletter

NUMBER 3

MAY 2009

PROFILE

Orpheus in Boston: Performances of Haydn's *L'Anima del filosofo*

On 23 and 25 January, Boston's Handel & Haydn Society produced a concert version of Haydn's rarely performed opera *L'Anima del filosofo*. Known more casually as Haydn's "Orfeo," the production featured Sarah Coburn as Euridice/Genio, Andrew Kennedy as Orfeo, and Christopher Maltman as Creonte, under the musical direction of Sir Roger Norrington. HSNA member Caryl Clark, who is associate professor at the University of Toronto, gave an illuminating pre-concert talk, highlighting the "larger narrative trajectory" as well as the political aspects of Carlo Francesco Badini's libretto.

In addition to the concerts, the Handel & Haydn Society, in conjunction with New England Conservatory (NEC), offered a free afternoon symposium at Jordan Hall. As part of this event, the HSNA sponsored another presentation by Clark entitled "Journeying Onward: Visualizing Haydn's Orpheus on Stage," which examined the various critiques of Jürgen Flimm's Covent Garden production in 2001 and discussed various challenges in a staged performance of the work.

Members of the audience were also treated to the Allegro from Haydn's Piano Sonata in E-flat Major, Hob. XVI/52 ("English"), performed by NEC student Charlie Albright; and the String Quartet in B-flat Major, op. 76 no. 4 ("Sunrise"), performed by Handel & Haydn Society members Daniel Stepner, Linda Quan, David Miller, and Reinmar Seidler. The afternoon's events concluded with an engaging and lively roundtable discussion, "Performing Haydn's Orpheus," moderated by HSNA president Michael Ruhling and featuring Norrington and Clark.

Rebecca Marchand, HSNA Secretary





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LETTER FROM THE PRESIDENT

Dear HSNA members:

As we observe the 200th anniversary of Dr. Haydn's death year, it is indeed gratifying to see how lively Haydn research has grown of late. The following pages of this newsletter testify to the wide variety of topics related to Haydn that are being investigated by scholars here and abroad, presented and discussed at the many Haydn conferences spread throughout the year. Many of our own members will be presenting their research in these international conferences. Last month I attended "Joseph Haydn and the Business of Music," jointly sponsored by the British Library and the Haydn Society of Great Britain. As you can see from the list of papers delivered (pages 17-18), the subject matter was quite varied, and the presenters came from all over the world. I pass along to you greetings from many of our international colleagues, with whom I spoke at the conference, in particular those of Denis McCaldin (director, Haydn Society of Great Britain), Rupert Ridgewell (British Library), and Armin Raab (Haydn-Institut). In addition, I had the good fortune of hearing a preview of the paper on *Creation* arrangements that Wiebke Thormählen will deliver at our conference in May.

The focal point of the Haydn Society of North America this year is our own conference, to be held at the Longy School of Music in Cambridge, Massachusetts, 28–31 May. This newsletter includes the schedule of events for the conference, abstracts and a registration form. Please note the relevant dates for registering for the conference and booking your hotel room at the Sheraton Commander Hotel, which is right across the street from Longy. Special thanks go to Benjamin Korstvedt and the Program Committee (Floyd Grave, Michael Lamkin, Melanie Lowe, Rebecca Marchand and Jessica Waldoff) for selecting such an interesting variety of presentations and performances, and to Rebecca Marchand for her tireless work in making the local arrangements.

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Submissions

The Haydn Society of North America Newsletter is issued in February and August 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 December 15 for February issues and June 15 for August 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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We are very happy that the Longy School of Music is partnering with us. They have graciously offered their facilities, and their faculty will present sessions about teaching Haydn repertoire on Thursday evening, 28 May. Longy's president Karen Zorn and her staff have worked with us from the beginning of the planning process. They have been most helpful, and their excitement about hosting the conference has been contagious. We also have the good fortune of being joined by Boston's Handel & Haydn Society. Although the performance of *The Creation* that had been planned for Sunday afternoon, 31 May, has had to be cancelled, members of the Handel & Haydn Society will be performing a very interesting recital at Longy at 3 p.m. that Sunday, including several of the Scottish songs, Salomon's quintetto arrangement of the "Surprise" Symphony, and portions of a ca. 1801 arrangement of *The Creation* for string quartet, about which Dr. Thormählen will be speaking in her presentation. I have enjoyed working with Handel & Haydn Society's executive director Marie-Hélène Bernard, as well as others from H&H in planning this performance. Hearing these works played on period instruments, and by such wonderful performers, will surely be a treat, and a most fitting conclusion to the conference.

Our members are participating in a number of other conferences and Haydn-related activities this year as well. Please take a few minutes to read through the remaining conference schedules in this issue for details. And as you consider which events you will attend, make sure you highlight the AMS Annual Meeting in Philadelphia. HSNA, the Society for Eighteenth Century Music, and a number of other eighteenth-century music organizations are planning a group reception during the meeting, possibly at the old City Tavern. It's sure to be a joyous closing ceremony to this very special year.

See you in Cambridge!

Michael E. Ruhling, President, Haydn Society of North America



Thursday 28 May

1:45 p.m. | Welcome and opening comments

Michael Ruhling, President of the Haydn Society of North America
(Rochester Institute of Technology)

2:00 p.m. | Paper session 1

Approaches to Haydn's Instrumental Music Collections
Session Chair: Susannah Clark (Harvard University)

Melanie Lowe (Vanderbilt University): "Difference and Exclusion
as Enlightened Values in Haydn's Instrumental Music"

That the Enlightenment is hardly celebrated in critical work on difference is an understatement—in its discourse of ethics, the universal human is a European man. But just as we readily count such distasteful and repressive institutions as absolutism, racism, colonialism, and sexism among the Enlightenment's many sins, it is now cliché that our critiques of the Enlightenment trade in clichés. Given the centrality of universalism in enlightened thought, it is perhaps surprising that difference was integral to the civil conversations of eighteenth-century *Tischgesellschaften*, salons, and coffeehouses. Not only did participants use reason to de-naturalize differences and organize them usefully, but this de-naturalization of difference set participants apart from those who maintained difference as immutable and unbridgeable.

This paper considers the enduring question of Haydn's relationship to enlightened thought by exploring manifestations of difference in his instrumental music. I argue that the institutionalization of rationality and the democratization of society depended on assertions of difference and processes of exclusion and even coercion, all of which may be heard in Haydn's instrumental music alongside such enlightened values as tolerance and egalitarianism. This may seem a somewhat uncomplimentary interpretation, but because the goals of the Enlightenment were advanced largely within institutions partially founded on sectionalism, exclusiveness, and even repression, the argument underlying my readings actually offers further support for the role of Haydn's music in the intellectual movement of the European Enlightenment.

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Paper session 1

"Difference and Exclusion
as Enlightened Values
in Haydn's Instrumental Music"

Paper session 1

"Haydn's 'Farewell'
Symphony and the Overture
to *Lisola disabitata*"

Stephen C. Fisher (Fredericksburg, Virginia): "Haydn's 'Farewell'
Symphony and the Overture to *Lisola disabitata*"

A widely-held view of Haydn's career considers that his orchestral music reached a peak of accomplishment in the so-called *Sturm und Drang* phase around 1770 and then declined, returning to the earlier artistic level only with the "Paris" symphonies of 1785–86. Despite arguments by Charles Rosen and others that Haydn made important stylistic advances in them, there has been less scholarly interest in the orchestral works of 1775–84 than in those of the preceding or following years. Haydn did not compose a four-movement symphony in a minor key between the early 1770s and 1782. In 1779, however, he wrote a G-minor overture (Hob. Ia:13) for the opera *Lisola disabitata* that he published as a concert *sinfonia* three years later. The *Vivace assai* of the overture, which depicts a storm, bears comparison with the *Allegro assai* of the best-known example of the *Sturm und Drang*, the "Farewell" symphony, No. 45 (1772). A striking feature of both movements is the appearance of a new, lyrical episode in the development. In the symphony, though, the episode contributes to a loss of momentum, while in the overture it starts a rise in intensity that continues through the rest of the movement. A detailed comparison demonstrates that in the seven years separating the two works, Haydn's command of rhythm, texture, and form grew substantially, resulting in music of greater sophistication with no loss of expressive power.

Paper session 1

"Explorations in Sound Color:
Excerpts from Five Fortepiano
Sonatas by Haydn"

James Callahan (University of St. Thomas): "Explorations in Sound Color:
Excerpts from Five Fortepiano Sonatas by Haydn"

Haydn's sensitivity to the wide variety of sounds available on the fortepiano of his time is quite remarkable. Three brief examples from Hob. XVI:50 in C major can be cited. The initial soft three eighth-note staccato theme is later transformed into a loud chord passage and eventually into a legato passage that blurs several harmonies together because of the use of the pedal. Haydn creates these and a variety of other colors by careful calculation regarding articulation, sound duration, register, dynamics, figuration, ornamentation, and the use of the pedal. Taking examples from Hob. XVI:34, 35, 40, 49, and 50, and demonstrating them on a fortepiano, this presentation will explore Haydn's adventurous use of color in these sonatas.

conference schedule continued on next page

4:30 p.m. | Lecture/Recital

Sang Woo Kang (Providence College): “Developing a Technical and Musical Vocabulary to Inspire Artistry in Haydn’s Piano Sonata Hob. XVI:34”

Haydn wrote nearly three times as many piano sonatas as Mozart, many of them among his most definitive pieces, but they have not quite become a standard part of the pianist’s repertoire, as have those of Mozart and of course Beethoven.

As a teaching tool, Haydn’s sonatas are invaluable for developing an understanding of basic musical concepts. The transparency of his writing often allows students to see and react. The clear indications of Haydn’s scores force the students to consider every aspect of music making and piano playing. Once a student goes through the learning process of even a simple sonata, he or she becomes a better musician and player. A teacher’s job is to guide the students through this process of uncovering the intricate tapestry in Haydn’s music.

The sonatas in particular pose pedagogical challenges that directly tackle basic issues of musical execution. Haydn’s music requires playing that is light and clear, and scales and trills have to be executed with precision. Rhythms must be accurate, even, and lively. By developing this style of playing, students begin to learn refinement and to become artists. As a major work from this repertoire, the E-minor sonata Hob. XVI:34 can be the culmination of a student’s work with Haydn’s style. Through the struggle of developing the necessary techniques, students begin to develop artistry that requires a different musical sense than Mozart. With Haydn, execution of the obvious is much more evident, which serves to develop piano technique in its absolute sense.

In a short lecture, I will examine the Sonata Hob. XVI:34, discussing Haydn’s use of articulation, rhythm, and phrasing, and its pedagogical importance to pianists. I will conclude the lecture with a performance of the Sonata.

Evening pedagogy sessions, presented by Longy School of Music faculty

7:00 p.m. | Eda Shlyam: “Teaching Haydn’s piano music”

7:45 p.m. | Brian Moll: “Haydn’s Lieder and songs: Coaching and Coaxing the Magic of this Literature”

8:30 p.m. | Anne Trout: “Coaching Haydn’s chamber music”

conference schedule continued on next page

Friday 29 May

9:00 a.m. | Paper session 2

Analytic Topics

Session Chair: Floyd Grave (Rutgers University)

Paper session 2

“New Tonal Paths in Haydn’s Piano Trio in A-flat Major, Hob. XV:14”

James S. MacKay (Loyola University, New Orleans): “New Tonal Paths in Haydn’s Piano Trio in A-flat Major, Hob. XV:14”

A number of years ago, Ethan Haimo explored Haydn’s sudden and largely unexpected flirtation with remote keys in multi-movement works. I would like to examine in greater depth the first such work that Haydn wrote, his Piano Trio in A-flat major, Hob. XV: 14, written in 1790. In particular, I posit that Haydn’s interest in introducing remote keys in the opening movement’s development set the stage for his choice of a remote third-related key for the middle movement, and for his subsequent resolution of these tonal regions (or their reconciliation with the home key) in the work’s final movement. In so doing, I seek to confirm Haimo’s proposition that “the extraordinary pervasiveness of remote-key movements in Haydn’s late compositions indicates that this was no casual experiment, but a conscious response to internal compositional demands.” The specific demands that this work’s opening movement might have created—the “tonal problem,” in the Schoenbergian sense, that required subsequent resolution in the context of the work—will be posited and examined in depth. Two striking tonal features that Haydn introduces relatively early in the trio’s opening movement—the deceptive resolution (V-vi) and third-related tonal progressions—will be used to explain many of the work’s wide-ranging tonal regions, the adoption of a remote key for the slow movement, and the subsequent reconciliation of these remote tonal regions in the context of A-flat major in the finale.

Paper session 2

“Extraordinary Phrase Rhythm Without Extra Measures in Haydn’s XVI: 12/3”

Scott Murphy (University of Kansas): “Extraordinary Phrase Rhythm Without Extra Measures in Haydn’s XVI: 12/3”

Among several significant publications that spend considerable time with Haydn’s piano sonatas, there lacks any mention of the ground-breaking use of pervasive septuple hypermeter in the finale to Haydn’s early Piano Sonata in A Major, Hob. XVI:12. One possible reason for this lack of overt acknowledgement is how well the harmonic and melodic flow of the music collaborates with its seven-measure periodicity, mollifying its anomalous hypermetric structure. Music theorists contemporary with Haydn generally considered odd-measure phrases to be derived from even-number phrases through the addition or deletion of extra measures.

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However, linear-reductive analyses suggest that conforming the music to an even-numbered “deep structure” would undermine the efficacy of each phrase’s teleology; rather, Haydn seems to have crafted a movement that takes advantage of hidden benefits latent in seven-measure units. Furthermore, the second reprise treats the seven-measure phrase length as the norm and subjects this idiosyncratic norm to phrase extensions that display a wit generally associated with the composer’s later music. Thus, Haydn deserves billing as one of the earliest, if not the first, composers to construct the “background” hypermetric structure of an entire self-standing movement from seven-measure units. This presentation will conclude by speculating on this movement’s dualistic relationship between the customary combination of a seven-note diatonic scale and duple meter and Haydn’s combination of septuple hypermeter with a binary harmonic undulation.

James Grier (University of Western Ontario): “The Reinstatement of Polyphony in Musical Construction: Fugal Finales in Haydn’s Opus 20”

The title, borrowed from Paul Henry Lang’s description of Haydn’s Opus 20 Quartets in *Music in Western Civilization*, characterizes Haydn’s endeavor to create more independent part writing in the string quartet. The paper first situates Haydn’s fugal practice in the Italian style of contrapuntal writing, particularly in the construction of the fugal exposition and Haydn’s treatment of multiple subjects, the question of what constitutes a regular counter-subject, the order of entries, and the treatment of redundant entries. Second, I establish that the chief purpose of these movements, aside from their own aesthetic value, is the invention of invertible counterpoint in three or four voices. Haydn writes a double fugue (with a regular counter-subject), as well as a triple and quadruple fugue, in each of which the principal issue is the design of each subject (including the double fugue’s counter-subject) to serve as any voice, top, middle or bottom, in a texture of invertible counterpoint. The expertise he attained with these works then allows him to exploit the technique in later quartets, principally in the development sections of sonata-form movements. There, he uses invertible counterpoint to establish the independence of each voice, and to create longer passages unarticulated by cadences. This second feature serves to distinguish these development sections from the more clearly articulated, periodic phrase structure of the surrounding expositions and recapitulations. The three fugal finales of Opus 20, therefore, constitute Haydn’s advanced study, not so much in fugal procedure, as in the practice of invertible counterpoint.

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Paper session 2
“Reevaluating the Three-Part Exposition: Pseudo-Developments, Purple Passages and the Minor Dominant in Haydn’s Op. 76 No. 1”

Alex Ludwig (Brandeis University): “Reevaluating the Three-Part Exposition: Pseudo-Developments, Purple Passages and the Minor Dominant in Haydn’s Op. 76 No. 1”

Aspects of Haydn’s compositional practice often contradict one’s conception of the classical style. In fact, Haydn’s works often appear as exceptions to the rule, rather than illustrations of the rules themselves. The three-part exposition is one such exception. Although it appears in just under fifty percent of Haydn’s string quartets, its representation in the literature is not commensurate with this percentage. Following Jens Peter Larsen, Michelle Fillion provided the first in-depth examination of this form more than forty years ago. Since then, the three-part exposition has received little attention in the literature, and it appears as a footnote in James Hepokoski and Warren Darcy’s recent book on sonata theory.

The chief difference between the three-part exposition and its more conventional counter-part is the addition of a large middle section. Called the ‘expansion’ section by Jens Peter Larsen, this section is characterized by an overall dramatic intensification. This intensification often centers on a harmonic *coup de grâce*, in which the climax of the expansion section emphasizes uncommon harmonies including the *minor* dominant. In this paper, I will discuss how the insertion of an expansion section creates a rest-motion-rest structure in the three-part exposition that is unlike the more conventional two-part exposition. The first movement of Haydn’s Op. 76 No. 1 will help to reevaluate this uncommon expositional strategy.

2:00 p.m. | **Paper session 3**
Haydn’s Posterity
Session Chair: Michael Lamkin (Scripps College)

Paper session 3
“In the Footsteps of Haydn: Beethoven in Eisenstadt”

Jeremiah W. McGrann (Boston College): “In the Footsteps of Haydn: Beethoven in Eisenstadt”

A recurring questions in musicology focuses on the relationship of one composer to another. Nowhere is this question more problematic than in Beethoven’s relationship to Haydn. And nowhere is this problem more apparent than in Beethoven’s composition of his Mass in C for the Esterházy chapel, five years after Haydn’s last work for this princely patron. This paper brings to light evidence from the compositional and performing sources for Beethoven’s Mass in C which reveals how Beethoven handled this influence and speaks to larger issues of liturgical style and performance in the early nineteenth century.

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Evidence from his sketches shows that Beethoven consulted at least one of Haydn's late masses while composing the Mass in C—Haydn's "Creation Mass" of 1801. This paper shows evidence of this Haydn model for part of Beethoven's Mass in C, and other Haydnisms mostly rejected during the sketch process. In conclusion the paper addresses issues of liturgical style as redefined by Haydn's late works and issues of one composer's relationship to another. Where historians attempt to see connections, composers seek differences in the search for their distinctive and personal voice.

Heather Platt (Ball State University): "Haydn Disciples in Nineteenth-century Vienna"

During the last decades of the twentieth century a number of scholars, most notably Leon Botstein, have drawn attention to the nineteenth century's "respectful but bland deification of Haydn." Nevertheless, despite the plethora of documents that attest the acuity of this statement, there were composers and music lovers who were genuinely appreciative of Haydn's compositional skill. This is certainly so in the cases of Carl Ferdinand Pohl, one of Haydn's early biographers, and his circle of friends in Vienna, which included Brahms and Theodor von Billroth, one of Vienna's most highly esteemed surgeons and knowledgeable music patrons. Although Brahms's allusion to Haydn in his Op. 11 Serenade has attracted scholarly attention, his allusion to the opening of Haydn's C minor Piano Sonata (Hob. XVI: 20) in his lied "Immer leiser wird mein Schlummer" (Op. 105 No. 2) has not been explored. Brahms wrote this song at a time when he and his friends were extremely concerned over Pohl's failing health. The protagonist has much in common with Pohl's condition. Moreover, the unusual abundance of motivic manipulations in Brahms's music recalls Haydn's talent for varying material, which Pohl discussed in his monograph on the Classical master. By referencing a motive by Haydn and using compositional techniques for which the older composer was renowned, Brahms honored not only the Classical master, but also his biographer, Carl Ferdinand Pohl.

Mark Kroll (Boston University): "Haydn, Hummel, and *The Creation*: A Study in Friendship and Influence"

The first meeting of Johann Nepomuk Hummel and Haydn occurred in London in 1791. It proved to be of great significance for the young prodigy, particularly because Haydn assumed the role of Hummel's mentor, teacher, and friend.
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Paper session 3
"Haydn Disciples in
Nineteenth-century Vienna"

Paper session 3
"Haydn, Hummel, and
The Creation: A Study in
Friendship and Influence"

Haydn gave Hummel composition lessons in Vienna, closely followed the progress of his career, and recommended him for several *Kapellmeister* positions, including that of Esterháza, where Hummel served as Haydn's successor 1804–1811. Haydn had such confidence in his protégé that he asked "the worthy Hummel" to conduct the Esterháza premier of *The Creation* on 30 September 1804, and Hummel reciprocated by dedicating his Piano Sonata in E-flat major, Op. 13, to the man he called "most beloved Papa." Hummel continued to conduct, play, and arrange Haydn's compositions throughout his life, including the first performance of *The Creation* in Weimar on 13 March 1831.

This paper will focus on Haydn's central role in Hummel's development as a composer of sacred music. Hummel achieved great renown in this genre during his lifetime, writing five Masses, six Offertories, the Graduale *Quod, quod in orbe*, and a *Te Deum*, and contemporary commentators often credited Haydn for Hummel's success. My discussion of the stylistic similarities found in the sacred music of these two composers, and of Hummel's performances of Haydn's music, will explore the important bond forged by these two composers, and provide insights into a neglected aspect of Haydn's legacy to the nineteenth century.

Bryan Proksch (McNeese State University): "Composing H-A-Y-D-N: The 1909 Haydn Hommages"

The lukewarm reception given to Haydn's music by many late nineteenth- and early twentieth-century composers and critics, especially in Germany, is well known. Yet in 1909 Jules Écorcheville invited a group of French composers to write solo piano pieces dedicated to Haydn for a special supplement of the *Revue musicale de la S.I.M.* to celebrate the centenary of his death. Debussy, Ravel, Dukas, d'Indy, Widor, and Hahn accepted his commission, agreeing to include a *soggetto cavato* whereby "H-A-Y-D-N" would be spelled using the notes B-A-D-D-G.

I will examine the circumstances that gave rise to the Haydn *hommages* as well as their significance to Haydn's reception at this time. Écorcheville invited composers with an espoused interest in Haydn's music. For instance, d'Indy wrote extensively on Haydn in the *Cours de Composition Musicale* (1897-1909) while Dukas authored an essay on Haydn's music in 1904. An analysis of the *hommages* will note instances in which each composer's perception of Haydn's importance in the areas of genre, form, phrase structure, texture, and thematic development influenced their composition.
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Paper session 3
"Composing H-A-Y-D-N:
The 1909 Haydn Hommages"

In an odd twist, Saint-Saëns (an advocate of Haydn's piano sonatas) and Fauré (who was responsible for introducing *The Creation* to the Conservatoire repertoire) declined Écorcheville's commission due to a fear of "German criticism" over the method used to translate "H-A-Y-D-N." The published writings by each of these individuals indicate that a number of well-known French composers and critics actively engaged with Haydn's music well before similar efforts began in Germany and Austria.

8:00 p.m. | Lecture/Recital

Sylvia Berry (Boston), Fortepiano and Harpsichord:
"Haydn at the Keyboard: Four Sonatas from Four Decades"

Saturday, 30 May

9:30 a.m. | Paper session 4

The Creation and its Milieu

Session Chair: Michael Ruhling (Rochester Institute of Technology)

Edward Green (Manhattan School of Music): "The Oneness of Technique and Emotion; or, Chromatic Completion in Haydn's Oratorio *The Creation*"

"All beauty," wrote the philosopher Eli Siegel, "is a making one of opposites, and the making one of opposites is what we are going after in ourselves." In *The Creation*, a masterpiece of musical art, one means by which Haydn achieves the unity of technique and emotion is through the art of chromatic completion—the unfolding of the chromatic aggregate so that its twelfth and final constituent arrives with structural and expressive import. For example, the "Chaos Prelude" contains several "cycles" of unfolding, each musically significant. The seventh cycle, for instance, concludes on the word "light"—on the E natural which is the brilliant major third of the most celebrated C major chord in history.

The aria "In Native Worth" has a text which celebrates the very idea of completion: mankind as the culminating point of God's activity. Its first cycle is fulfilled on C#. Significantly, this note arrives with the word "breath"—the means by which God brings life to man. The second cycle ends on the same word and the same pitch, only spelled enharmonically. The third completion, on a Bb, comes as the text tells of "love, happiness, and joy."

Here, Haydn reflects a deep human feeling about the opposites of the incomplete and the complete: that love is the authentic completion of our otherwise incomplete selves.

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Paper session 4
"The Oneness of Technique and Emotion; or, Chromatic Completion in Haydn's Oratorio *The Creation*"

The listener has been yearning for this "completing tone" for nearly half the length of the composition. It is like Adam's yearning for completion through Eve.

Paper session 4

"*La Creation* à Cinq Instruments: Towards an Aesthetics of Arrangements in late Eighteenth-century Vienna"

Wiebke Thormaehlen (London): "*La Creation* à Cinq Instruments: Towards an Aesthetics of Arrangements in late Eighteenth-century Vienna"

In 1801 Count Zinzendorf praises a unique performance of Haydn's *Creation*. Performed by only nine players the oratorio loses none of its grand resonances. Haydn himself chose the arrangers for both the string quartet and the string quintet versions of his oratorio carefully, and his own 'arrangement' of the *Seven Last Words* for string quartet set a precedent in favour of these today mostly belittled arrangements.

In this paper I present a contemporaneous aesthetic background for these arrangements, commonly overlooked, but latent even in (instrumental) music's most stern opponents: in late eighteenth-century aesthetics, works of art are assessed by their facility to assist the education of man as a member of society. As individual experience—sensual and rational—is channelled through the pleasures of experiencing art, art that requires multiple layers of involvement must rate highly.

In his virtually unknown essay *On the Formation of Taste* G.v. Swieten reveals his belief in the vital need for a communal exegesis of art to mediate each individual's experience. His salon, commonly regarded as having promoted a cultural canon, adhered to his preference of method over content; through arrangements, "classics" were experienced rather than revered. Those playing arrangements "feel" structure and beauty in music; experience trumps metaphysics.

Paper session 4

"The Social Dimensions of Haydn's Late Oratorios: Aristocratic Patronage, Bourgeois Reception, and the Sociological Theory of Norbert Elias"

Jen-Yen Chen (National Taiwan University): "The Social Dimensions of Haydn's Late Oratorios: Aristocratic Patronage, Bourgeois Reception, and the Sociological Theory of Norbert Elias"

Central to the modern reception of Haydn's *Creation* and *Seasons* is a sense of their humanist universality: to cite but a single example, Friedrich Blume asserted that "with the unique exception of *The Magic Flute*, there are simply no other works of the time in which the universal language spoke in such degree to all mankind." Somewhat counterbalancing this notion, however, are the circumstances of the patronage of the oratorios by the aristocrats who constituted the Gesellschaft der Associierten Cavaliere.

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The expenditure of nearly 2,500 florins by just a single member of the Associierten, Prince Joseph von Schwarzenberg, provides an indication of the intensive involvement of the Austrian elite in these two projects. In this presentation, I shall draw upon sociological theory to illuminate the striking and rather odd conjunction of aristocratic and bourgeois dimensions that characterizes these works and their place in modern musical culture. In particular, Norbert Elias' *The Civilizing Process and The Court Society* will provide the theoretical framework for understanding the entanglement of interests of the two social classes. Elias' conceptual categories of prestige consumption and aesthetic sensibility and his arguments concerning their transfer from aristocracy to bourgeois can help to clarify essential aspects of the bourgeois ideology that arose around the time of the oratorios' first performances and remains influential today, including the canonical status of a repertory taken to represent a high point of civilization and modernity.

2:00 p.m. | Lecture/Recital

Mekala Padmanabhan (Chennai, India) with Rebecca Maurer, fortepiano: "Haydn in England: Influences on British Domestic Music ca.1800"

Although Haydn's instrumental works had been published in England since 1765, the 1780s saw a very rapid rise in publications of vocal arrangements of his instrumental music and performances of a wide range of works. In addition to vocal arrangements of pre-existing instrumental works, Haydn's two sets of German *Lieder* published initially by Artaria in 1781 and 1784 achieved wider appreciation through the hands of English publishers. Haydn's English canzonettas, written in the full spate of the composer's glorious creative productivity after his first London season, enjoyed similar success with the British public in the 1790s.

When researching late eighteenth-century English editions of Haydn's *Lieder* and canzonettas in all their variety, one encounters an abundance of adapted songs as well as keyboard arrangements of this repertory. More interesting, however, are new works such as solo keyboard pieces or canzonettas written in homage to Haydn by British composers ca. 1780-1800. Such publications not only remain as a testament to Haydn's popularity, but more importantly demonstrate the significance of the composer's style for the development of the British domestic repertory during the late eighteenth century. The talk will be supported by a fortepiano recital by Rebecca Maurer featuring musical selections of keyboard works by Haydn and his English contemporaries ca. the 1790s.

conference schedule continued on next page

3:30 p.m. | Paper session 5

The Creation and its Audiences

Session Chair: Melanie Lowe (Vanderbilt University)

Paper session 5

"Haydn's *Creation* as a Visual Entertainment"

Deirdre Loughridge (University of Pennsylvania): "Haydn's *Creation* as a Visual Entertainment"

"What can aesthetics have to say," asked Johann Triest of Haydn's *Creation* two years after its premiere, "to a natural history or geogony set to music, wherein the objects pass before us as in a magic lantern?" Aesthetics of the period had much to say against tone-painting, and recent scholarship has situated Triest's comment in that discourse. Triest's comparison of Haydn's music to a magic lantern, however, points to a hitherto unexplored context that shaped early listeners' experiences of the oratorio, and enables us to better understand the work's popularity, which endured even as tone-painting became an ever greater liability for early nineteenth-century composers. Magic lanterns, along with shadow-plays and peep-shows, delighted spectators with visual entertainments. They also, as Terry Castle has argued, informed understandings of the imagination: Goethe and E.T.A. Hoffmann, for instance, described images appearing to the mind's eye as in a magic lantern. For early nineteenth-century concert goers, the magic lantern and other technologies suggested ways of engaging the visual imagination while listening to music. Haydn's *Creation* was particularly successful at stimulating listeners' visual imaginations, partly through tone-painting, but also through sudden changes in texture, unexpected harmonic turns, and other strategies developed in *Singspiel* and melodrama to render unstaged objects present through music. While for Triest the magic lantern embodied the music-aesthetic problem of tone-painting, for other listeners—such as Carl Zelter, who likened *The Creation* to "a fine shadow play"—visual technologies offered an alternative framework within which to appreciate Haydn's oratorio. Placing Haydn's *Creation* in the context of visual technologies provides a new understanding of the ways early nineteenth-century concert-goers heard and saw this great work.

Paper session 5

"Creating American Audiences: Haydn, Handel, and the Program Notes of the Philadelphia Musical Fund Society"

Lauren Jennings (University of Pennsylvania): "Creating American Audiences: Haydn, Handel, and the Program Notes of the Philadelphia Musical Fund Society"

The Philadelphia Musical Fund Society, founded in 1820, printed extensive program notes for two of their earliest concerts: a full performance of Haydn's *Schöpfung* in 1822 and a performance of Handel's *Dettingen Te Deum* in 1824.
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Windows into the past, these annotations reveal much about musical consumption and the presumed level of musical knowledge within the concert-going community. Recent research by Christina Bashford and Catherine Dale has suggested that program notes first appeared in England during the 1840s and remained a British phenomenon until the end of the nineteenth century. Both authors connect early program notes to the Victorian desire for self-improvement and the belief that culture should be accessible to all. The Musical Fund Society's notes stand out in this context though they fill a similar didactic function, for they were published two decades before the first British notes and are significantly longer as well as broader in scope.

This paper, then, aims to put these program notes in dialogue with the work of Bashford and Dale, revising both our understanding of the early history of program notes and of musical culture in nineteenth-century America. Considering the contents of the notes along with their distribution, I will explore different forms of musical knowledge and activity in Philadelphia, in particular focusing on how these notes, along with *The Creation* itself, functioned as tool to refine and shape American musical life during the 1820s.

5:00 p.m. | Reception

Sunday, 31 May

3:00 p.m. | Chamber Music Concert

featuring members of the Handel and Haydn Society of Boston. Haydn's chamber music and chamber arrangements of Haydn's larger works, including parts of *The Creation* in an arrangement for string quartet from ca. 1801.



HAYDN CONFERENCES

Haydn's music has been a mainstay of concert life in London since the 1790s, when the composer directed performances during two extended visits there.

The conference will feature an international panel of speakers presenting the latest scholarship on Haydn's life, works, and the distribution and reception of his music.

This event coincides with "Haydn's Brave New World," a series of concerts at nearby Kings Place given by the Classical Opera Company and featuring Haydn's most innovative symphonies and highlights from his operas.

Joseph Haydn and the Business of Music

A public conference marking the bicentenary of the death of Joseph Haydn, presented by the British Library in association with the Haydn Society of Great Britain.

British Library Conference Centre, 14–15 March 2009

Saturday 14 March

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| Haydn and England | David Wyn Jones (Cardiff University):
"Such a Thing is Possible Only in England: Austria, England, Haydn, and History" |
| | Alan Davison (University of Otago):
"Thomas Hardy's Portrait of Haydn" |
| Haydn and the Business of Music | David Rowland (Open University):
"Haydn's Music and Clementi's Publishing Circle" |
| | Ingrid Fuchs (Gesellschaft der Musikfreunde, Vienna):
"The Target Group for Haydn's Chamber Music" |
| Biography and Reception | Rachel Cowgill (University of Leeds):
"Spreading the Word: Haydn's Vocal Music and Amateur Advocacy in Late Georgian England" |
| | Caroline Grigson (University College, London):
"Words Matter: Haydn, Holcroft, and Anne Hunter" |
| Haydn's Influence | Miguel Ángel Marín (Universidad de La Rioja):
"Joseph Haydn and the String Quartet in Madrid" |

Sunday 15 March

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| Haydn as Collector | Balázs Mikusi (Cornell University):
"Haydn's British Library" |
| | Tom Tolley (University of Edinburgh):
"Caricatures by Henry William Bunbury in the Collection of Joseph Haydn" |

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- Haydn and the Business of Music
- Rupert Ridgewell (British Library):
“Publishing Practice in Haydn’s Vienna: Artaria and the Keyboard Trios Hob.XV:6-8”
- Péter Barna (Budapest):
“English Keyboard Instruments in Haydn’s Vienna”
- Biography and Aesthetics
- Wiebke Thormählen (Southampton University):
“Re-creating The Creation at Home: Towards an Aesthetics of Arrangements in Late 18th-century Vienna”
- Chris Wiley (City University, London):
“Mythological Motifs in the Biographical Accounts of Haydn’s Later Life”
- Haydn as Opera Director
- Otto Biba (Gesellschaft der Musikfreunde, Vienna):
“Haydn as Opera Kapellmeister: An Unknown Opera Arrangement Project”



New Zealand School of Music, Wellington, 22–24 May 2009

To commemorate the bicentenary of Haydn’s death, The New Zealand School of Music will hold an international conference in Wellington, New Zealand on May 22-24, 2009. The conference is part of a year-long series of events devoted to Haydn at the New Zealand School of Music. Keynote addresses will be delivered by W. Dean Sutcliffe (University of Auckland) and Richard Will (University of Virginia), and the conference will conclude with a roundtable discussion that will, in addition to the keynote speakers, also include Peter Walls (New Zealand Symphony Orchestra) and, as moderator, Elizabeth Hudson (New Zealand School of Music).

Friday, 22 May 2009

- Hamish Robb (New Zealand School of Music):
“Motivic Treatment in Late Haydn and Early Beethoven Piano Sonatas”
 - Peter Adams (University of Otago): “Haydn and the *Grundgestalt* Principle”
 - Robin Maconie: “The Two Cultures and the Search for Human Nature”
 - Concert by the New Zealand String Quartet
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- Performance/Presentation: Shane Levesque (Hong Kong Academy for Performing Arts): “Extemporaneous Expression: Hidden Opportunities for Improvisation in Haydn’s Keyboard Sonatas”
- Roger Dean (australYSIS, Sydney and MARCS Auditory Laboratories, University of Western Sydney): “Dynamics of Haydn’s Music: Intensity Archetypes, Rhizomatic Applications”
- Walter Kreyszig (Department of Music, University of Saskatchewan and the Center for Canadian Studies, University of Vienna): “...the first man to teach us general variation and to extend it to all the instruments’: Franz Joseph Haydn’s Pathbreaking Contribution to an All-embracing Notion of the Variation in the Slow Movements of his Late Symphonies, Hob.I:82-104”
- Keynote Address: Dean Sutcliffe (University of Auckland):
“Expressive Ambivalence in Haydn’s Symphonic Slow Movements of the 1770s”

Saturday, 23 May 2009

- Robert Hoskyns (New Zealand School of Music): “Captain Cook’s Afterlife on the English Stage”
- Alan Davison (University of Otago): “Iconography as Reception: Haydn and his London Portraits”
- Eystein Sandvik (University of Oslo): “Haydn’s *Creation* and the Construction of German Cultural Identity”
- Ralph Bathurst and Peter Lineham (Massey University, Albany): “Haydn’s Theology: Exploring the Spirituality of Leadership”
- Jen-yen Chen (National Taiwan University): “The Seven Last Words: Genre and Expression in Late Eighteenth-Century *Musica da Chiesa*”
- Performance/Presentation: Polly Sussex (Auckland), with Emma Goodbehere, harpsichord: “Boccherini’s Celli: A New Look at Selected Works for Solo Cello in Light of Recent Discoveries”
- Keith Chapin (New Zealand School of Music): “Haydn, Mood, and Time”
- Nancy November (University of Auckland): “Haydn’s Late Instrumental Labyrinths”
- Keynote Address: Richard Will (University of Virginia):
“Haydn’s Cosmopolitan Scots”
- Pre-Concert Talk, concert by the New Zealand String Wuartet, and Post-concert reception (Conference attendees and invited guests only)

Sunday, 24 May 2009

- Vector Wellington Orchestra: Performance of a Haydn mass
- Roundtable Discussion: Dean Sutcliffe, Peter Walls, and Richard Will; Elizabeth Hudson, moderator



International musicological congress, organized by the Joseph Haydn-Institut, the Musikwissenschaftlichen Institut der Universität zu Köln and the Hochschule für Musik Köln.

Hochschule für Musik Köln, Kammermusiksaal, 4–6 June, 2009

Vorstellungen eines auratischen “Spätwerks,” wie sie an Bach, Beethoven oder Brahms entwickelt wurden, lassen sich nicht ohne weiteres auf Joseph Haydn anwenden. Statt hermetischer Abgeschlossenheit, Isolation vom Zeitgeschmack oder Übersteigerung ins Avantgardistische findet man in Haydns späten Kompositionen eher eine bewusste Wendung zum Allgemeinverständlichen, ja Populären—sei es durch die berühmten Überraschungseffekte in den letzten Sinfonien, die Tonmalereien in den Oratorien, oder die als “Volks-Lied” konzipierte Kaiserhymne.

Das Symposium will den Spätwerkbegriff neu justieren und das scheinbar so vertraute Schaffen des späten Haydn ästhetisch, historiographisch, gattungsgeschichtlich und analytisch neu einordnen.

Ergänzt wird der wissenschaftliche Teil durch thematisch ausgerichtete Konzerte der Musikhochschule Köln sowie ein Schlosskonzert in Brühl.

Thursday 4 June

Norbert Miller (Berlin): “Zum Phänomen des Spätwerks”
Joseph Haydn: *Lisola disabitata*, concert by the Barockensemble der Hochschule für Musik Köln, Gerald Hambitzer, artistic director.

Friday 5 June

Spätwerk als
Retrospektive
und Innovation

Stefan Grohé (Köln): “Spätwerk in der bildenden Kunst”

Gernot Gruber (Wien), “Der späte Haydn, ein modernes Kanondenken und die Konstruktion des Klassischen”

Elaine Sisman (New York): “London Retransition: Haydn’s 1793 Portfolio”

Armin Raab (Köln): “Haydn und seine Biographen”

Innovation in
Haydns später
Instrumentalmusik

Friedhelm Krummacher (Kiel):
“Bemerkungen zu späten Quartetten”

W. Dean Sutcliffe: “The Introspective Turn in Haydn’s Slow Movements of the 1790s: A Late Style After All?”

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Tom Beghin (Montreal): “A Contract with Posterity. Haydn’s London Piano Works and Their Viennese Afterlife”

Julia Ronge (Bonn): “Was Beethoven bei Haydn nicht lernte”

Lieder für das Clavier und Kammermusik,
Gerald Hambitzer, artistic director.

Saturday 6 June

Vokalmusik im
Ruhestand (I)

Jürgen Heidrich (Münster): “Haydns späte Messen im liturgischen, politischen und geistesgeschichtlichen Kontext”

Andreas Friesenhagen (Köln), “Strategien der Textausdeutung in Haydns späten Messen”

Ulrich Konrad (Würzburg), “Haydn und die Folgen: Die späten Oratorien im Kontext der Gattungsgeschichte”

Clemens Harasim (Köln): “Zwischen Instrumental- und Vokalmusik: Die Sieben letzten Worte unseres Erlösers am Kreuze”

Vokalmusik im
Ruhestand (II)

James Webster (Ithaca, N. Y.):
“Haydn’s ‘Mehrstimmige Gesänge’ im Rahmen des Spätwerks”

Wolfgang Fuhrmann (Berlin), “‘Volcks Lied.’ Haydn’s gegenrevolutionäre Kaiserhymne und ihr ‘Gattungs-Kontext’”

Ulrich Wilker (Köln): “Haydn’s ‘letzte Oper.’ Die Bearbeitung von *Lisola disabitata* im Jahr 1802”

Piano trios by Joseph Haydn, Ludwig van Beethoven and Felix Mendelssohn Bartholdy, performed by the Wiener Klaviertrio



*Celebrates the music
of Joseph Haydn
and reflects on his
legacy, influence
and reception*

Celebrating Haydn: his times and legacy

An international conference to commemorate the bicentenary of Joseph Haydn's death
York University, Toronto, Canada, 6–9 August 2009

This interdisciplinary conference celebrates the music of Joseph Haydn and reflects on his legacy, influence and reception over the past two hundred years. The conference provides a forum for both internationally renowned Haydn scholars as well as emerging scholars to share their research in a lively and dynamic environment. As this is an interdisciplinary conference, the organizers have accepted paper proposals from a wide range of disciplines including musicology, performance practice, theatre and art history, drama and literature.

The program for the conference includes evening concerts featuring the Penderecki String Quartet and fortepianist Malcolm Bilson. There are four plenary speakers: James Webster (Goldwin Smith Professor of Music, Cornell University), Julian Rushton (Professor Emeritus, University of Leeds), Elaine Sisman (Anne Parsons Bender Professor of Music, Columbia University), and Sigrid T'Hooft (dramaturg, choreographer-stage director, International Opera Foundation Eszterháza, Belgium), as well as a roundtable and conference paper sessions.

“Celebrating Haydn: His Times and Legacy” is an officially sponsored special event to celebrate York University's 50th Anniversary, with support of co-sponsors York University and The Wirth Institute for Austrian and Central European Studies. In addition, this conference has received generous funding from the Social Sciences and Humanities Research Council of Canada through an “Aid to Research Workshops and Conferences in Canada” grant.

For registration and further information:
www.brocku.ca/haydnconferenceyork/
E-mail: haydnconference@brocku.ca



Haydn and Landon

Perspectives on Haydn Scholarship in Celebration of H. C. Robbins Landon
Boston University, 1-2 October 2009

To celebrate the bicentenary of Joseph Haydn (1732-1809) and to honor H. C. Robbins Landon's extensive and pioneering work on the composer, the Department of Musicology at Boston University in collaboration with the Howard Gotlieb Archival Research Center will hold an international conference from 12 October 2009 on the campus of Boston University. In addition to papers and a keynote address by Dr. Otto Biba of the Gesellschaft der Musikfreunde in Vienna, the conference will include performances of works by Haydn that are associated with Landon's editorial work, as well as an exhibit drawn from the extensive collection of Haydn prints, manuscripts, and archival material recently donated by Landon to his alma mater, Boston University.

For further information on the Haydn and Landon conference contact the conference director, Prof. Victor Coelho, blues@bu.edu



ANNOUNCEMENTS

The New Esterházy Quartet is engaged in a project to perform all 68 Haydn quartets. Performance details listed at www.newesterhazy.org or www.haydnsocietyofnorthamerica.org

34th annual Classical Music Festival, Eisenstadt, Austria
August 1–August 16, 2009 Details: cmfusf.arts.usf.edu

HSNA Book Discounts: HSNA members can receive discounts on several Haydn related books, including Caryl Clark's *Cambridge Companion to Haydn* and Kathleen Lamkin's *Esterházy Musicians 1790 to 1809*. Please contact Rebecca Marchand (rebecca.marchand@gmail.com) for a list of titles and ordering information.



RECENT BOOKS OF INTEREST

Badura-Skoda, Eva, and Badura-Skoda, Paul: *Interpreting Mozart: The Performance of His Piano Works*. Routledge. ISBN: 978-0415977500

Beghin, Tom, and Sander M. Boldberg, eds.: *Haydn and the Performance of Rhetoric*. University of Chicago Press, 366 pages; includes compact disc. ISBN: 978-0226041292

Berg, Darrell M., ed.: *The Correspondence of Christian Gottfried Krause: A Music Lover in the Age of Sensibility*. Ashgate, 306 pp. ISBN: 978-0-7546-6429-1

Berger, Karol: *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity*. University of California Press, 432 pp. ISBN: 978-0520257979

Bösel, Richard, ed.: *La cultura del Fortepiano 1770-1830: Atti del Convegno internazionale di Studi Roma, 26-29 maggio 2004*. Ut Orpheus Edizioni, 516 pp. ISBN: 978-8881094639

Buch, David J.: *Magic Flutes and Enchanted Forests: The Supernatural in Eighteenth-Century Musical Theater*. University of Chicago Press, 480 pp. ISBN: 9780226078090

Churgin, Bathia: *Transcendent Mastery: Studies in the Music of Beethoven*. Pendragon Press, 433 pp. ISBN: 9781576471227

Heartz, Daniel: *Mozart, Haydn, and Early Beethoven, 1781-1802*. W. W. Norton, 800 pp. ISBN: 978-0393066340

Hunter, Mary: *Mozart's Operas: A Companion*. Yale University Press, 280 pp. ISBN: 9780300118339

Johnson, Victoria: *Backstage at the Revolution: How the Royal Paris Opera Survived the End of the Old Regime*. University of Chicago Press, 304 pp. ISBN: 9780226401959

Kirkendale, Ursula: *Antonio Caldara: Life and Venetian-Roman Oratorios*, revised and translated by Warren Kirkendale. Leo S. Olschki, 643 pp. ISBN: 978-8822257147

Kirkendale, Ursula and Warren: *Music and Meaning: Studies in Music History and the Neighbouring Disciplines*. Leo S. Olschki, 643 pp. ISBN: 978-8822256591

Loudon, Robert Tallant: *The Era After The Baroque: Music and Fine Arts 1750-1900*. Pendragon. ISBN: 978-1576471241

Lockwood, Lewis et. al.: *Inside Beethoven's Quartets: History, Performance, Interpretation*. Harvard University Press, 285 pages. ISBN: 978-0674028098

Preethi de Silva, ed. & trans.: *The Fortepiano Writings of Streicher, Dieudonna, and the Schiedmayers: Two Manuals and a Notebook*, Edwin Mellen Press, 688 pp. ISBN: 978-0-7734-4874-2

Speck, Christian, ed.: *Boccherini Studies, Vol. 2*. Ut Orpheus, 236 pp. ISBN: 978-88-8109-465-3

Vial, Stephanie D.: *The Art of Musical Phrasing in the Eighteenth Century: Punctuating the Classical 'Period'*. University of Rochester Press, Eastman Studies in Music, 384 pp. ISBN: 978-1580460347

Woodfield, Ian: *Mozart's Così fan tutte: A Compositional History*. Boydell & Brewer. ISBN: 978-1843834069