



CONFERENCE REPORT

2009 Conference, Haydn Society of North America

"We don't have to be something special... we have to enjoy the simplicity of [Haydn's] expression." These were the words of longtime Longy School of Music faculty member Eda Shlyam to twelve-year-old Mirella during one of three pedagogy sessions held on Thursday evening during the Haydn Society of North America 2009 Conference, 28–31 May in Cambridge, Massachusetts.

Shlyam worked with three different piano students, translating the meaning of "simplicity" to an appreciation of nuance and perfection in learning and performing Haydn's music. For her two younger students from Longy's preparatory program, Prof. Shlyam chose Haydn's Sonata in C Major, Hob. xvi:3 and the Adagio from Sonata in G Major, Hob. xvi:39. Longy conservatory student Ivan Todorov closed the session with the Sonata in C Minor, Hob. xvi:20. Brian Moll, Longy's Chair of Collaborative Piano, presented the next session, which featured Longy conservatory students performing some of Haydn's *Deutsche Lieder*, as well as more standard fare such as "The Mermaid's Song." D. J. Robinson's performance of "Lob der Faulheit" (In Praise of Laziness) was not without irony as Robinson also served as an excellent stage manager for the conference. The last session of the evening was offered by Prof. Anne Trout and three students from Longy's Preparatory Program who had never before collaborated in chamber music.

These sessions were part of a widely varied program put together with an eye toward appealing to scholars, performers, students, and Haydn aficionados. The conference attendees included students at Longy School of Music, HSNA members, and community members. Over the four days of the conference, attendees were treated to lecture-recitals, concerts, and papers. Topics ranged from Melanie Lowe's investigation of exclusion and difference in the instrumental music of Haydn to more theoretical papers, such as Scott Murphy's "Extraordinary Phrase Rhythm Without Extra Measures in Haydn's XVI: 12/3." Heather Platt's paper examined "Haydn Disciples" and Bryan Proksch delved into the 1909 musical hommages by French composers. A complete list of presentations and abstracts is posted on the HSNA Web site www.haydnsocietyofnorthamerica.org.

continued on page 14



Fortepianist Rebecca Maurer and Mekala Padmanabhan collaborate for a presentation entitled "Haydn in England: Influences on British Domestic Music c. 1800."



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LETTER FROM THE PRESIDENT

As we come to the end of this year of celebrating the life and works of Joseph Haydn, it is gratifying to leaf through the pages of this newsletter and see how active our members have been. Our own conference in Cambridge, Massachusetts, in May, co-sponsored by the Longy School of Music and in conjunction with the Boston Handel and Haydn Society, was a most successful and enlivening event. I continue to receive words of gratitude for the way our conference demonstrated the multi-faceted nature of current Haydn scholarship by showcasing new areas of inquiry, the intersection of scholarly research and performance, uses of Haydn's music in educating young people, and a fresh consideration of the value of music connoisseurship *vis-à-vis* the educated and enthusiastic concertgoer. Thanks again to Karen Zorn and the faculty and staff of the Longy School for hosting the conference, and to Marie-Hélène Bernard and the Handel and Haydn Society for presenting a fine recital to close the conference. And, of course, I am grateful to all of you who generously shared not only your fine research and talent, but also your warm conviviality.

But as you will find herein, our conference was only one of several Haydn events throughout the year. Other conferences in the U.S. and Canada, as well as Great Britain, Hungary, Vienna, and New Zealand, testify to the importance and popularity of Haydn's music 200 years after his death. The participation of HSNA members in every one of these gatherings is a sure sign that the scholarship of our North American friends is flourishing, and is respected by our colleagues in other parts of the world. Abundant, too, have been the number of performances of Haydn's music involving HSNA members. The New Esterházy Quartet continues to present interesting performances of Haydn's chamber works, and I had the pleasure of joining a number of our members once again at the Eisenstadt Classical Music Festival in August.

continued on next page

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.

For questions, please contact Peter Alexander, Editor
319 384-0072
peter-alexander@uiowa.edu
or
Michael Ruhling, President
585 475-2014
michael.ruhling@rit.edu

Letter from the President continued from page 2

I am happy to inform you that the long-awaited study of Haydn's masses undertaken by Robert W. Demaree and Don V Moses, founder and long-time artistic director of the Classical Music Festival, has been completed. *The Masses of Joseph Haydn* is a comprehensive study of all of Haydn's Masses, building on foundations laid by the research of Brand, Larsen, Landon, Feder, Schenbeck, and others. It examines chronologically the history, sources, character, style, and performance choices within each of the Masses in careful detail, with special focus given to performance practices in the churches in which he performed these Masses, Haydn's evolving style of orchestration, and his crucial, engaging preferences in rhythmic motion and tempi. For more information on the book, and to order it, go to the book's Web site at www.haydnmasses.com.

Regarding our international colleagues, it is my pleasure to report that Advisory Board member Dean Sutcliffe has been awarded the 2009 Dent Medal by the Royal Musical Association. An excerpt from the announcement in the RMA Journal: "Sutcliffe has produced a remarkably impressive body of published work... distinguished by an acute analytical insight and elegance of expression that are models of their kind. He has prompted new interest in ideas of dialogue in eighteenth-century instrumental music and his work on texture in Haydn's piano trios has prompted a critical re-evaluation of this neglected corpus. He has shed new light on works by Haydn, Mozart, and Beethoven with which we thought we were familiar." Congratulations, Dean, for having received this wonderful honor, and thank you for your many contributions to Haydn research, and for your continued support of the HSNA.

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W. Dean Sutcliffe, winner of the 2009 Dent Medal, presented by the Royal Music Association

Letter from the President continued from previous page

The occasion of the anniversary year encourages us to look to the future. The HSNA is undertaking two important initiatives that we hope will build on the strengths of our current membership in order to support Haydn research and performance in the future. The first of these is to establish series of scholarship and performance programs for which we would like to offer financial support, and to develop a strategy for soliciting various governmental and private sector entities to help us build our endowment in order to fund such programs. Ideally we would have such a strategy ready to go as soon as the economic situation makes fundraising more promising. If you are interested in serving on the committee to develop these programs and strategies, please contact Nancy November (n.november@auckland.ac.nz) or Jane Ellsworth (jellsworth@ewu.edu).

The second initiative is to develop some audience-building and community involvement programs, aimed at raising the understanding of not only Haydn's music but also music of the entire eighteenth century. The Society for Eighteenth-Century Music has expressed interest in pursuing this with us. Melanie Lowe (m.lowe@vanderbilt.edu) and Rebecca Marchand (rebecca.marchand@gmail.com) are spearheading this project. Contact them if you would like to join the effort. I hope these and future similar programs will sufficiently pique the curiosity of our membership, so that more and more of you can become actively involved in our Society.

You, the members of HSNA, should feel very proud of what you have accomplished this year, and excited about what is ahead.

With gratitude and best wishes,

Michael E. Ruhling
President, HSNA
Rochester Institute of Technology



Officers Michael Ruhling, Rebecca Marchand
and Michael Lamkin relax after a great conference

Dispatch From Eisenstadt
Eisenstädter Sommerakademie

The Classical Music Festival, known in Austria as the *Eisenstädter Sommerakademie*, held its 34th annual meeting 1–16 August 2009 in the beautiful town of Eisenstadt, where Joseph Haydn lived and worked for the Esterházy family from 1761 to 1790. The festival was founded by Don V Moses, who served as artistic director and principal conductor for more than 25 years. It includes the study, rehearsal, and performance of music of the classical masters, with emphasis on Haydn. This year's festival, with artistic director and conductor Richard Zielinski, featured lectures, solo recitals, chamber music performances, and concerts by the Festival Chorus and Orchestra in a series of venues including significant historical sites such as the Haydnsaal and Empiresaal in Schloss Esterházy, and the Bergkirche, where Haydn is buried. Chamber music performances featured the Kismarton Quartet (Shi-Hwa Wang, violin, Ian Jesse, violin, Istvan Polónyi, viola, and William Conable, cello) and the Festival Winds. Festival staff and participants came from many states within the United States as well as Austria, Hungary, Poland, Slovakia, and Taiwan.



Richard Zielinski and the chorus and
orchestra of the Classical Music
Festival prepare to perform Haydn's
Seven Last Words of our Savior on the
Cross in the Haydnsaal of the Esterházy
Palace, Eisenstadt, August, 2009

This year the festival observed the 200th anniversary of Haydn's death with performances of four versions of Haydn's *The Seven Last Words of our Savior on the Cross*: the string quartet arrangement, one for solo keyboard, a choral/orchestral version, and the original orchestral work commissioned for the Cathedral of Cadiz in Spain. The choral/orchestral version was performed in the lovely Middle Burgenland town of Oberpullendorf on 6 August, and all four settings were presented in Eisenstadt 13–14 August as productions of the Haydn Festspiele. The first Eisenstadt performance was at the Bergkirche, with the string quartet arrangement presented by the Quartet de Minaret (Lei Liu, violin, Bryan Payne, violin, Libor Ondras, viola, and Hsien-Liang Lien, cello) augmented by a small chorus singing the incipits before each section. This performance was received with great appreciation by the congregation at the Bergkirche. That evening the festival orchestra performed the original orchestra version in the Haydnsaal.

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The next day the piano version was exquisitely performed by Darshini Tambiah in the Empiresaal of the palace, and the fourth version, for orchestra, chorus, and four soloists, was conducted by Richard Zielinski that evening in the Haydnsaal. Soloists were Michele Byrd, Dagmar Anna Hödl, Todd Donavan, and André Garcia-Nuthmann, with Shi-Hwa Wang as concertmaster and James Bass as chorus master.

Prior to the string quartet performance Anne Moses, administrative director and co-founder of the festival, welcomed the audience and described the series of performances to come. She was followed by Walter Reicher, *Intendant* of the Haydn Festspiele, who provided commentary on the four versions, focusing especially on that for string quartet. Michael Ruhling, president of the Haydn Society of North America, presented a pre-concert lecture before the orchestra performance in the Haydnsaal. Dr. Ruhling spoke again before the piano solo presentation, and then Lukas Haselböck, Viennese musicologist and composer, presented the pre-concert lecture for the chorus/orchestra version. Each of these performances displayed a sensitivity to style considerations, with the solemnity of *The Seven Last Words*' settings communicated effectively through elegant and graceful performances.

Other events included performances of the *Theresienmesse*, conducted by Richard Zielinski, in the parish church in Mattersburg, at St. Stephen's Cathedral in Vienna, and at the Bergkirche. The last being on the day of the feast of the assumption, the church was crowded to standing room only. The performance at St. Stephen's was broadcast live on Stephansdom Radio. Following each of these presentations as a part of the mass, the congregations stood and applauded enthusiastically and appreciatively. For the festival participants, the drama and depth of feeling of Haydn's music was brought more sharply into focus by its presentation within the service. Performance in the Bergkirche, where Haydn's mausoleum is located and where the *Theresienmesse* was first performed, added further to the meaningfulness and musical understanding of Haydn's mass setting.

A highlight of the festival each year is the lecture demonstration by Conductor Emeritus Don V Moses on performance practice of the classical period. This year he was joined by Edward Rath, longtime associate and pianist, who provided musical illustrations of performance practice issues. The famous "Ten Points" lecture provides clear and effective guidance to students and professionals alike on how to present performances as lively, breathing, elegant creations. Another highlight this summer was a lecture by Walter Burian, director of the Joseph Haydn Conservatory Eisenstadt, who presented an informative historical perspective on the Esterházy family from the time of Haydn's employment as *Kapellmeister* to the present.

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The drama and depth of feeling of Haydn's music was brought more sharply into focus

In addition to the many lectures and performances, festival participants enjoy the experiences of living in the city of Eisenstadt and the old Pannonian region of central Europe. Excursions are arranged for informative travel through Vienna, Budapest, and the Wachau valley of the Danube. Local residents, including the businesswoman Ulrike Hillebrand and the scientist/Haydn archivist Josef Pratl, host festival participants for social events that provide a glimpse into the lives of local residents and make it possible to imagine Haydn going about his work among the cafes and inns. The government of the province of Burgenland and the mayor of Eisenstadt also host festival participants each year to lovely receptions in the palace and the historic city hall, providing their warm welcome to "the city of Haydn".

For the theme "Haydn 2009 Burgenland" there were special exhibits offered in the Esterházy Palace, the Haydn House Eisenstadt, the Museum of the Diocese of Eisenstadt, and the Museum of the Province of Burgenland. These exhibits covered life at the Esterházy court, Haydn's personal life and work, church music at the court, and the influence of folk music on Haydn's compositions. Through these exceptional exhibits, festival participants gained an even greater depth of understanding and appreciation of Haydn and his music.

With the success of this past summer, plans are already underway for the 35th Annual Classical Music Festival for the summer of 2010. Richard Zielinski, now on the faculty at the University of Oklahoma, and Cathy Griffin, administrative coordinator, will soon be announcing dates and concerts for the coming year.

Michael and Kathleen Lamkin
Scripps College and University of Laverne



Festival participants enjoy the experiences of living in the city of Eisenstadt and the old Pannonian region of central Europe

**Haydn 2009: A Bicentenary Conference in Budapest
Celebrating Haydn: His Times and Legacy in Toronto**

This Haydn Year has seen two noteworthy scholarly conferences held outside of the United States. *Haydn 2009: A Bicentenary Conference* was sponsored by the Hungarian Academy of Sciences in Budapest in late May; and *Celebrating Haydn: His Times and Legacy*, was “celebrated” at York University in Toronto in early August. Both conferences brought together a range of scholars and performers literally from around the world—from New Zealand to Norway. And both were truly successful events that combined high levels of scholarship, musical performance, and intellectual exchange.

Haydn 2009: A Bicentenary Conference was held in the lovely setting of Buda, the old, historic district of Budapest on the western bank of the Danube. The Institute of Musicology, which hosted the event, occupies a beautifully restored eighteenth-century palace that houses lecture halls, offices, and archives, as well as an important museum of music history. Some of the most distinctive elements of this conference drew upon this setting. Each day of the conference was graced by a lunchtime recital of Haydn’s music performed on period instruments from the institute’s collection.

The conference coincided with the opening of a major memorial exhibition, “Joseph Haydn and Hungary.” The exhibition, which will be on display through March 2010, includes an impressive range of manuscripts, printed music, paintings, images, artifacts, and musical instruments that vividly evoke Haydn’s life and time in Hungary. The conference participants were fortunate to have the luxury of a private guided tour of the exhibition by its curator, Mikusi Balász.

In addition to the events in Budapest, the entire conference took an excursion to Esterháza, the summer residence built by Nicholas Esterházy where Haydn was employed for some three decades. The visit to this superb estate, designed on the model of Versailles, was a wonderful opportunity that was greatly enhanced by a fascinating guided tour through the palace led by Terézia Bardi (National Trust of Monuments, Budapest) and a concert by Concerto Armonico in the concert hall where Haydn presided for so long. The concert, which amply demonstrated the room’s superb acoustics, included two of Haydn’s harpsichord concerti and two symphonies, one by Johann Baptist Vanhal and the other by Florian Gassmann, that were in the Estraháza repertoire in Haydn’s time.

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*Haydn’s music
performed on
period instruments
from the institute’s
collection*

Haydn 2009... Celebrating Haydn... continued from previous page

The scholarly portion of the Budapest conference was equally satisfying. It was anchored by keynote addresses by three important Haydn scholars. The first was by László Somfai of the Hungarian Academy of Sciences, who reflected on the great advances in Haydn research he has witnessed over his fifty years in the field. The second was by Arnim Raab, the director of the Joseph Haydn Institute, Cologne, who reported on the progress and achievements of the *Haydn Werke* collected works edition, scheduled for completion in 2014. James Webster of Cornell University and a member of the HSNA advisory board gave the third of these talks in which he discussed and illustrated the often overlooked role that the aesthetic of sensibility plays in Haydn’s music.

The conference brought together more than forty scholars from Hungary, Germany, Norway, the United States, Canada, and the United Kingdom. Some thirteen scholarly sessions were devoted to Haydn’s operas, his symphonies, *The Creation*, the documentary sources of music, his contemporaries, and musical analysis.

Among the most memorable of the dozens of presentations were an exploration by Thomas Tolley (University of Edinburgh) of Haydn’s response to the English’s audience’s love of the comic and the tragic, wonderfully illustrated by numerous period engravings and caricatures; a lucid explication of the origins and significance of Haydn’s opera *L’isola disabitata* by Elaine Sisman (Columbia University and a member of the HSNA advisory board); and Thomas Beghin’s (McGill University) witty and convincing argument, accompanied by his own musical performance, that Haydn’s 1765 capriccio for keyboard on the tune “Acht Sauschneider müssen sein” (“It takes eight to castrate a boar”) originated directly in the spirit of the Viennese comic theatre.

Celebrating Haydn: His Times and Legacy also struck a fine balance of scholarship, discussion, and performance. This conference included a concert of three late Haydn quartets performed by the Penderecki Quartet, as well as the premiere of a fine new string quartet composed by Geoffrey Palmer in the spirit of Haydn (albeit in a rather more modern idiom) and performed with artistry by the Windmere Quartet. The distinguished fortepianist Malcolm Bilson gave both a truly superb recital and a talk entitled “Are We Reading Notation of the Eighteenth and Nineteenth Centuries Correctly?” that wore its deep learning lightly.

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*His presentation...
reflected a life-long
love of Haydn
and was a perfect
culmination*

This conference found room for four plenary speakers. The first two addresses—by Elaine Sisman (Columbia University) and James Webster (Cornell University)—were thoughtful meditations on Haydn’s art organized around the themes of “Haydn and the Music of Illumination” and “Haydn’s Irony,” respectively. Sigrid T’Hooft, a choreographer and dramaturge based in Ghent, offered a fascinating report on the ongoing efforts by the International Opera Foundation Esterháza to rebuild the 1781 Opera House that once stood at Esterháza, to resurrect the original Esterháza opera repertoire, and to establish an international early-opera academy there. And Julian Rushton (University of Leeds) gave the final plenary address, “Seeking Haydn.” His presentation, illustrated with spirit from the keyboard, truly reflected a life-long love of Haydn and was a perfect culmination for the weekend. As in Budapest, more than a dozen scholarly sessions included presentations on Haydn’s operas, symphonies, quartets, and choral works, as well as questions of analysis, reception, and documentary research. The participation of several graduate students and younger scholars alongside long-established figures was noteworthy and bodes well for the future of Haydn studies.

Celebrating Haydn also included an open forum on the state of Haydn research chaired by Mark Evan Bonds (University of North Carolina). Such discussions often amount to little, but this one was really substantive. Among the topics that found general agreement were the need for an up-to-date, full-scale life-and-works biography of Haydn, a desire to continue to counteract the old “Papa Haydn” image that lingers among music-lovers and performers, possibly by crafting a more accurate accessible account based on the advances in Haydn research and criticism over the last generation, and a wish to consolidate and extend the great advances in Haydn performance practice of the last few decades.

Both conferences were marvels of organization. Each seemed to unfold effortlessly, a sure sign that the organizers had succeeded in the enormous task of conceiving, planning, and implementing a major event. We owe great thanks the conference organizers—Zoltán Farkas, Péter Halász, and Balázs Mikusi of the Institute for Musicology of the Hungarian Academy of Sciences in Budapest, and Patricia Debley (Brock University) and Dorothy de Val (York University) in Toronto. Their vision, commitment, and hard work paid off very amply.

Benjamin M. Korstvedt
Clark University
Vice President, HSNA



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***Haydn & Landon: Perspectives on
Haydn Scholarship in Celebration
of H.C. Robbins Landon***

The Boston University School of Music, College of Fine Arts, Howard Gotlieb Archival Research Center and Marsh Chapel jointly hosted a conference *Haydn & Landon: Perspectives on Haydn Scholarship in Celebration of H. C. Robbins Landon* 1–2 October 2009. Landon, who received his undergraduate degree from Boston University under the tutelage of Karl Geiringer, recently donated his vast collection of materials to BU’s Howard Gotlieb Archival Research Center. Scholars from the U.S., Canada, Great Britain, and Vienna presented research that was in some way influenced by Landon’s groundbreaking and prodigious work.

Thursday evening’s session was dedicated to placing Landon’s work in its proper historical context. Victor Coelho, professor of music and associate provost for undergraduate education at Boston University, welcomed the attendees and gave some background regarding the Landon Collection. Following a film about Landon, with reflections by several scholars and musicians, Otto Biba’s (Gesellschaft der Musikfreunde) keynote address “Celebrating Haydn and Landon” outlined the importance of Landon’s work as Haydn’s champion: his tireless work tracking down important sources, especially during the Cold War when access to Eastern Bloc countries was so limited, his desire to make materials available for further study in such forms as the *Haydn-Werke* and *Haydn Yearbook*, and particularly his concern with getting materials into the hands of performers, and thus Haydn’s music into the ears of the broader public through concerts and recordings. The evening ended with a magnificent performance in Marsh Chapel of Haydn’s *Missa Cellensis in Honorem Beatissimae Virginis Mariae* by the Cambridge Concentus, conducted by Joshua Rifkin.

David Wyn Jones (Cardiff University) began the Friday morning session with “Converting symphonies into string quartets: Haydn’s forgotten quartets.” Artaria published two sets of symphony arrangements for quartet—symphonies 84, 85, and 86 in 1788, and symphonies 99, 102, and 104 in 1800—naming Haydn as the arranger on the title pages. While neither publication was mentioned in the letters between Haydn and Artaria, nor were they included in Pleyel’s edition of the quartets, Wyn Jones convincingly argued that both circumstantial evidence and the music itself, with some significant, careful changes made to the symphony string parts that skillfully exploit chamber music strengths, support Artaria’s identification of Haydn as the arranger. In “Beyond the ‘Chaos’: understanding Haydn’s ‘C-minor mood,’” Jessica Waldoff (College of the Holy Cross) examined the notion of a “C-minor mood,” described by Landon (*Haydn: Chronicle and Works*, vol. 4, regarding Symphony No. 52) as “a key which obviously awakes in [Haydn’s, Mozart’s, and Beethoven’s] hearts the strongest emotions of power, grandeur and tragedy.” Drawing on the features of the “C-minor mood” labeled by Michael Tusa (*Beethoven Forum 2*), Waldoff concluded that the multi-faceted nature of what we call Haydn’s C-minor mood makes the matter somewhat complex.

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*“Celebrating
Haydn and Landon”
outlined the
importance of
Landon’s work as
Haydn’s champion*

The subsequent discussion brought forth many points, including that Haydn's use of C-minor has implications stemming from the keys related to it (C-major, E-flat major), and that discussions of the C-minor mood should be informed by this. While studying Gluck's operas, Edward Green (Manhattan School of Music) noticed that he frequently presented cycles of all 12 tones, and that the completion of these cycles of chromatic pitches—the arrival of the 12th pitch—often occurred at important musical and dramatic points, and thus made such points more poignant to the listener. “Chromatic Completion—a little appreciated technical link connecting the operas of Gluck, Haydn, and Mozart” examined how this characteristic also appears in the music of Haydn and Mozart. He proposed that the latter two composers used the technique in their dramatic works after becoming familiar with Gluck's operas. Caryl Clark (University of Toronto) recently completed *Haydn's Jews: Representation and Reception on the Operatic Stage*. Her presentation “Haydn's conversion masses” reviewed one of the topics from her book: the possibility that masses dedicated to saints who had remarkable conversion stories were used as tools for converting Eisenstadt's Jews to Catholicism. Glorias and Credos of these masses are truncated, with much of the shortening due to a telescoped text in the latter half of the Credo. Yet more intriguing, they all are missing the line “Et in unum Dominum Jesum Christum, filium Dei unigenitum.” She asserts that the previous explanation for this omission—that Haydn was working from memory and forgot the line—is unsatisfactory, and that it was rather a conscious concession on Haydn's part to delete this potentially most offensive line to Jews.

Benjamin Korstvedt (Clark University) began the afternoon session with “The fate of Haydn's ‘sham recapitulations’ in the 1780s: refining and extending a critical category.” In his monumental *The Symphonies of Joseph Haydn* Landon identified the *fausse reprise* or sham recapitulation, the appearance of thematic material in development sections in keys other than their original, in his discussion of several symphonies Haydn composed in the 1770s and '80s. Korstvedt reviewed the works that display this characteristic, which seems particularly prevalent in C-major symphonies, and refined the consideration of the technique by suggesting that it is most effective when surrounded by substantial sections of developmental, non-thematic music. This is consistent with what Koch described as an alteration of thematic (stable) and developmental material in the medial section of symphonic movements. Korstvedt also discussed a related stabilizing maneuver in developments: introducing the tonic key without thematic material. Evan Cortens (Cornell University) continued the theme of formal process with “The ‘continuous exposition’ in Haydn's string quartets.” Cortens challenged the Hepakoski/Darcy assessment of normative sonata form movements by showing examples of how Haydn, in the string quartets, presents second theme material in expositions without the medial caesura. These continuous expositions do not merely contain “caesura filler” as Hepakoski and Darcy might label them, nor are they anomalies, but solid moves to and confirmations of the second key area. Stephen C. Fisher (Fredericksburg, VA) focused on instrumentation in “How did Haydn use his hornists?”

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Considering the abundance of horn players in the Eisenstadt pay records in the 1760s, and the practice of employing two pairs of horn players, one for “high” keys and one for “low” keys, Fisher gave an overview of Haydn's use of horns in symphonies and operas where the key choices and the practical pitfalls of quick key changes might make necessary the use of four (or more) horns. Among his conclusions, he noted that the alternation between high and low horns at these quick changes was not a consideration in key choice. Finally, Ingrid Fuchs (Gesellschaft der Musikfreunde) presented a cultural perspective of Haydn's chamber music in “The Viennese musical salon in the time of Joseph Haydn: ladies and gentlemen as hosts and performers.” Fuchs referenced letters by patrons and hosts of the Viennese salons, in particular the correspondences of Johann Samuel Liedemann, Amand Wilhelm Smith and Emeroich Horváth-Stansith from the 1780s, to uncover a sense of what the Viennese salon was like when Haydn was beginning to have his works published.

Between the two Friday sessions, the Howard Gotlieb Archival Research Center hosted a reception and formal opening of the exhibition “Celebrating Franz Joseph Haydn and his Champion, H. C. Robbins Landon: A Retrospective Exhibition.” This exhibition reflected the unifying thread of the conference: how much has come to light because of Landon's lifetime of work, and how many areas of research have been opened for the current and next generations of scholars, with the common goal of more fully understanding Haydn as a composer and as a personality of the late eighteenth century. The uncovered territory was made most clear by Otto Biba in his keynote address; by David Wyn Jones, who made the point that Haydn in arrangements is a fertile, unstudied area; and by Stephen Fisher, who suggested that more research is needed for giving a better picture of how the Esterháza operas effected Haydn's music. As always seems to be the case at Haydn gatherings, the lively discussions and the tangible sense of community made clear that Haydn scholarship and performance—Landon's legacy—continue to be exciting and enriching endeavors.

Michael E. Ruhling
President, HSNA
Rochester Institute of Technology



Announcement

In honor of the Handel and Haydn anniversary years, there will be a special reception at City Tavern in Philadelphia from 7:30 to 9:30 p.m. Friday 13 November. The reception, during the Annual Meeting of the American Musicological Society will be jointly sponsored by the HSNA with the Society of Eighteenth-Century Music, Handel Society, Mozart Society of America, Bach Society, and Beethoven Society.

Haydn's use of c minor has implications stemming from the keys related to it

Fully understanding Haydn as a composer and as a personality of the late 18th century

Three presentations showcased Haydn's music on early keyboard instruments: a paper by James Callahan, a lecture-recital by Mekala Padmanabhan and fortepianist Rebecca Maurer, and an evening recital by fortepianist Sylvia Berry. For all three events, Ms. Berry generously donated the use of her fortepiano, a replica of the 1795 Walter in Nuremburg, made by Chris Maene in Belgium. Ms. Berry's concert was offered at no charge to the public and drew a large and enthusiastic crowd. Haydn Society member Larry Krenis expressed much appreciation for the opportunity:

The performances of Haydn sonatas and smaller works by Sylvia Berry and Rebecca Maurer were revelatory of the expressive capabilities and beauty of the fortepiano... The dynamic shading, more subtle than that of the modern pianoforte, coupled with the capability of achieving incredibly swift passagework, made me feel that these works were coming alive for the first time in my experience. These sounds were not weak, slightly out-of-tune, unbalanced ones; they were vibrant and powerful in their own universe.

A particular focus of this year's conference was Haydn's *Creation*. The last two paper sessions of the conference were devoted to a multi-dimensional look at this masterwork, with offerings from Edward Green, Wiebke Thormaehlen, Jen-Yen Chen, Deirdre Loughridge, and Lauren Jennings.

The conference finale was a free concert of Haydn's music performed by members of the Handel and Haydn Society of Boston, as well as the Young Men's and Women's Choruses performing selections from Mendelssohn's *Elijah* in honor of that composer's 200th birthday. The concert featured four Haydn part songs, an 1801 arrangement of excerpts from *The Creation* for string quartet, and Johann Peter Salomon's 1798 transcription of the Symphony No. 94 ("Surprise") for flute and string quartet.



Lauren Jennings, Melanie Lowe and Deirdre Loughridge enjoy the conference



Longy conservatory student D. J. Robinson sings Haydn's "Lob der Faulheit"



Members Laurence Krenis and Fred Thornton show their enthusiasm for Joseph Haydn

In a year full of Haydn celebrations, these four days in Cambridge successfully offered a diverse sampling of all aspects of Haydn scholarship, performance, and appreciation. We hope all Society members will be active in brainstorming ideas for future conferences that will help foster greater knowledge and appreciation of Haydn and his music.

Rebecca Marchand
Somerville, Massachusetts
Secretary, HSNA



RECENT BOOKS OF INTEREST

DelDonna, Anthony R., and
Pierpaolo Polzonetti, eds.
*The Cambridge Companion
to Eighteenth-Century Opera*,
Cambridge University Press, 2009.
342 pp. \$36.99. ISBN: 9780521873581.

Freeman, Daniel E.
Josef Myslivecek, "Il Boemo"
The Man and His Music,
Harmonie Park Press, 2009.
443 pp., \$37.50. ISBN: 0-89990-148-4.

Lister, Warwick. *Amico: The Life
of Giovanni Battista Viotti*,
Oxford University Press, 2009.
544 pp., \$74.95. ISBN 9780195372403

Mirka, Danuta.
*Metric Manipulations in Haydn
and Mozart: Chamber Music for
Strings, 1787-1791*,
Oxford University Press, 2009.
352 pp. \$55. ISBN: 9780195384925.

Conference Announcement

Perspectives and Reflections on Haydn's *Il mondo della luna*

A one-day symposium commemorating the Haydn bicentenary
and the International Year of Astronomy.

Saturday November 7, 2009, 10:00AM–5:00PM
Faculty of Music, Room 130, Edward Johnson Building
University of Toronto, 80 Queen's Park, Toronto Canada M5S 2C5

Speakers will include Caryl Clark, Patricia Debly, Domenico Pietropaolo,
Pierpaolo Polzonetti, Michael Ruhling, and James Webster. In association
with the conference, the University of Toronto Opera Division will present
a fully staged production of Haydn's *Il mondo della luna* (1777) in the
MacMillan Theatre:

November 5, 6, 7 at 7:30PM

November 8 at 2:30PM

Tickets: \$26; students and seniors \$16 | For tickets call 416-978-3744

For more information about the symposium, contact Professor Caryl Clark:
c.clark@utoronto.ca or consult the Faculty of Music Web site: www.music.utoronto.ca

News of Members

- Working well outside the eighteenth century—even the *long* eighteenth century—**Paul-André Bempéchat** of the Harvard's Center for European Studies has recently published a biography of the Breton impressionist Jean Cras. *Jean Cras, Polymath of Music and Letters* is available from Ashgate.

- **Edward Green** has received a Grammy nomination in the category of Best Classical Contemporary Composition for his Piano Concertino. He also recently became a Fulbright Senior Specialist (CIES).

- **Randolph Scherp** recently completed his dissertation on Haydn symphonies, "The Bimodal Symphonies of Joseph Haydn (1732-1809): A Repertoire of Works Grounded in the Play of Modes," for the University of California at Santa Barbara. He states:

This dissertation identifies a group of symphonies in which a structured play of major and minor significantly shapes each work. Haydn's preference for basing bimodality in parallel keys (e.g. C, c) not only reveals a close kinship of this repertoire to the *da chiesa* symphonies, but it also dramatically expands the available harmonic resources of the composition, which now has harmonies belonging to two distinct regions at its disposal. The employment of distant harmonies in musical passages introduces chromaticism and new harmonic relationships that often replace traditional functions. Bimodality thus introduces a strong element of innovation that, in the characteristic manner it assumes in each of the works under study, gives rise to each symphony's unique tone.



2010 Membership Form

The Haydn Society of North America encourages and promotes the performance and research of Joseph Haydn and his music. The Society shall be operated as a general not-for-profit corporation exclusively for these purposes. Membership in the Society shall be open to all persons interested in its activities and stated objectives.

Please send completed form and dues to:

Jane Ellsworth, Treasurer
Haydn Society of North America
815 Villard Street | Cheney, WA 99004

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HSNA is moving to an electronic format for our newsletter. **If you wish to receive a printed copy, please check here:**

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Date