



PROFILE

Boston's Handel and Haydn Society: The best of the old and the new



Concertmaster Daniel Stepner leads the Handel and Haydn Society orchestra.

*A significant role
in this country's
performance history*

On Sunday afternoon, May 31, 2009, Boston's Handel and Haydn Society (HHS) will perform Haydn's *Die Schöpfung* in an outdoor concert commemorating the 200th anniversary of Haydn's death. It is fitting that Handel and Haydn be one of the several ensembles worldwide to perform *Die Schöpfung* that day, for the Handel and Haydn Society was the first organization to perform Haydn's great oratorio on American soil, on February 16, 1819.

The Handel and Haydn Society was established in March of 1815 for the purpose of performing "the best of the old [Handel] and the new [Haydn]," and since its first public concert on Christmas Day of that year, HHS has played a significant role in this country's performance history. Three years later, again on Christmas Day, HHS gave the first complete American performance of Handel's *Messiah*, thus instituting its tradition of holiday *Messiah* performances. It is credited with American premières of four other Handel works—*Samson* (1845), *Jephta* (1850), *Salomon* (1855), and *Ode for St. Cecilia's Day* (1863)—as well as Mozart's *Mass in C*, K. 262 (1829), J.S. Bach's *St. Matthew Passion* (1879) and *Mass in B minor* (1887), and Verdi's *Requiem* (1878), and was the first Boston ensemble to give complete performances of Handel's *Judas Maccabaeus* (1847) and *Israel in Egypt* (1859), Mendelssohn's *St. Paul* (1843) and *Elijah* (1848), Mozart's *Requiem* (1857), and Beethoven's Ninth Symphony (1853). The Handel and Haydn Society had commissioned a work from Beethoven in 1823, but the composer died before its completion. Other commissions were more fruitful, however. Handel and Haydn enlisted Randall Thompson to compose a piece to celebrate its 150th anniversary, and on March 28, 1965, gave the world première performance of his *Passion According to St. Luke*. More recently, HHS revived C.P.E. Bach's *Hymn of Thanks and Friendship* (2001), which was thought to have been lost during World War II but was rediscovered in Kiev in 1999, and in 2006 gave the first performance in 235 years of the ballet movements from Mozart's *Ascanio in Alba*.

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The Haydn Society of North America
Newsletter is underwritten by the
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LETTER FROM THE SECRETARY**Haydn Frontiers: The 2008 Membership Report**

The Society has welcomed fourteen brand new members in 2008, mostly as a result of our joint conference with the Society for Eighteenth-Century Music held in Claremont, California. Our members are distributed widely in the United States, Canada, and even internationally. We have active members and advisory board members in Colorado, California, New York, British Columbia, Ontario, Virginia, New Jersey, Louisiana, Wisconsin, Illinois, Massachusetts, Utah, Indiana, Washington, Florida, Iowa, Israel, Austria, Germany, the United Kingdom, and New Zealand.

While it is true that we are the Haydn Society of *North America*, our global disposition will be very important in the years to come. With the 2009 celebrations in places as varied as Boston, Budapest, Toronto, and Eisenstadt, Haydn and his music will gain more international exposure and recognition. Consequently, we will be able to maintain a focus on activities here in North America while valuably collaborating with international organizations and people with shared interests.

One of our strengths as an organization is our multi-faceted membership, including scholars, choristers, music educators, conductors, students, performers, music-lovers, and aficionados. People have found us through the American Musicological Society, the Society for Eighteenth-Century Music, our Web site, our Newsletter, and the all-important word of mouth. As we plan our 2009 conference in Boston, we hope to demonstrate this variety of membership with a focus on Haydn in education (both secondary and post-secondary) and the culminating performance of *Die Schöpfung* by Boston's Handel and Haydn Society.

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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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Letter from the Secretary continued from previous page

Haydn is enjoying a renewed presence on the performance scene, in education, and even in the blogosphere. Last October Erik Tarloff wrote an article for the online e-zine Slate entitled “How to listen to Haydn and Mozart,” in which he wrote that Haydn is “the sanest and most balanced of composers, and his intentions are always clear, his procedures, regardless of how playful or original or ingenious, always limpid.”¹ In response, conductor and popular blogger Kenneth Woods wrote of the Oxford Symphony (cited in the article): “I’m still finding wonderfully subversive and mischievous touches throughout the piece. In fact, far from being a kindly source of reason and sanity, I think of Haydn as being one of the great musical trouble makers.”²

Whether one agrees with Tarloff’s assertions or shares Woods’ view, there can be little doubt that Haydn is emerging in popular culture. In 2005 Naxos published a book and 2-CD set geared toward a more generalized audience, David Hurwitz’s *Exploring Haydn: A Listener’s Guide to Music’s Boldest Innovator* (part of their “Unlocking the Masters” series). Groups like the New Esterhazy Quartet³ (HSNA members) are performing complete cycles of Haydn string quartets. Los Angeles Master Chorale is in the process of a multi-year “Homage to Haydn” featuring the six late masses. Cellist and musicologist Anna Harwell Celenza published a popular children’s book/CD-ROM⁴ which is a semi-fictionalized account of the story behind Haydn’s “Farewell” Symphony. In an online interview, Celenza says “I would love to walk down the street one day and hear a little kid humming one of the themes from Haydn’s symphony. What a kick that would be.”⁵

In the end, no matter what route we take, be it scholarly publications, internet interest groups, performances, blog posts, or conversational enthusiasm, we are all in the business of advocacy. We celebrate the rich variety of backgrounds in our membership and hope that we will continue to foster enjoyment, performance, and scholarship of Haydn and his music for many years to come.

Rebecca Marchand, HSNA Secretary



¹ Erik Tarloff, “How to Listen to Haydn and Mozart” in Slate Magazine (online), Oct. 23, 2007, <http://www.slate.com/id/2175766> (accessed June 5, 2008).

² Kenneth Woods, “Haydn the Subversive,” blog post Oct. 24, 2007, <http://kennethwoods.net/blog/2007/10/26/haydn-the-subversive/> (accessed June 5, 2008)

³ See Anthony Martin’s “Addenda to Questions & Answers about Performing Haydn’s String Quartets” included in this issue.

⁴ Anna Harwell Celenza, *The Farewell Symphony* (Charlesbridge, 2000).

⁵ Anna Celenza, online interview (Summer 2000) <http://www.kidsbooklink.org/anna.html>, accessed June 5, 2008



Dr. Walter Reicher

Artistic Director

Haydn Festival Eisenstadt, Austria

Photograph by Carlos de Mello

Dear Friends of Haydn!

It is a great joy for me that the music of Joseph Haydn now has found a widely beneficial platform in the USA, with the Haydn Society of North America. Permit me to convey to you that I had a little share in the formation of the Society, as the idea originated in the Haydn city of Eisenstadt, where I served as host. That being the case, I send you my heart-felt wishes and all the best for the work with Joseph Haydn and his music. I am confident that in North America, for many young musicians and a new generation of musicologists, there now begins an intensive engagement with Haydn. 2009 is an important year for Haydn, and also for Eisenstadt. As a high point of our cultivation of Haydn over the last 20 years, there will be many Haydn projects to be heard and experienced here next year. At the same time we recognize from the outset the opportunity to further strengthen Joseph Haydn's prominence, and to inspire an enthusiasm for Haydn in many new listeners. Entirely in the spirit of Haydn's famous quote, "My language is understood throughout the whole world," it would be my personal pleasure to welcome the many friends of Haydn from North America next year to the Haydn center of the world, the Austrian Haydn city Eisenstadt. Of course, music performances will be central, but the devotion to knowledge and research is equally important. With great enthusiasm, therefore, I look to the future of Haydn, and I am pleased with this wonderful collaboration.

Yours,

Dr. Walter Reicher, Artistic Director

Haydn Festival Eisenstadt, Austria

Haydn Foundation Eisenstadt

HAYDN-YEAR 2009 Burgenland



The Haydn Society of North America, in partnership with the Handel and Haydn Society, will hold a conference in Cambridge, Massachusetts, on May 28-31, 2009. The conference, which is co-sponsored and hosted by the Longy School of Music, will conclude with the Handel and Haydn Society's free, outdoor performance of *Die Schöpfung* on Boston's Esplanade on Sunday, May 31. It will include paper sessions, round-table discussions and performances, as well as presentations dedicated to Haydn in the classroom, and *Die Schöpfung*. See insert regarding proposals for presentations, with a deadline of September 30, 2008. Several rooms are reserved for conference attendees at the Sheraton Commander Hotel, located across the street from the Longy School, for \$219 double occupancy. Hotel reservations should be made by April 27, at this Web site <http://www.starwoodmeeting.com/Book/haydn>.
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- Haydn Society of Great Britain Conference, British Library, 14-15 March 2009
- Haydn: Forms of Expression, Wellington, NZ, 22-24 May 2009
- HAYDN 2009: A Bicentenary Conference, Budapest & Eszterháza, 27-30 May 2009
- Celebrating Haydn: His Times and Legacy, York University, Toronto, Canada, 6-9 August 2009

For information on these and other conferences, visit our Web site www.haydnsocietyofnorthamerica.org

**PERFORMANCE
PERSPECTIVES**

Founded in 2006, the New Esterházy Quartet takes its name from the Hungarian estate where Joseph Haydn lived and worked for nearly three decades, and from the noble family who were his employers and patrons. The name also honors Quartetto Esterhazy, the ground-breaking historical string quartet from the 1970s, with the blessing of that ensemble's eminent founder and leader, Jaap Schroeder.

The New Esterházy Quartet has recently embarked on a performance cycle of all 68 of the Haydn's string quartets. The concerts will span two seasons, culminating in 2009, the 200th anniversary of Haydn's death. This is the first complete period-instrument Haydn cycle ever performed in North America.

**Addenda to Questions and Answers
about Performing Haydn Quartets**

Since I wrote for the first HSNA Newsletter, two items have come forcibly to our attention. First is an important new book, *The String Quartets of Joseph Haydn* (New York: Oxford, 2006) by Society members Floyd and Margaret Grave that seeks to illuminate "the common ground of procedures and techniques that underlies a given opus group or that informs the oeuvre in its entirety." This book will not remain idly filed on the shelves of lovers of Haydn's quartets but will constantly be at hand for its general insights, its detailed analyses, and its fascinating and useful tables.

Second, the New Esterházy Quartet experienced the preparation of two programs of Haydn quartets from copies of performance materials from the archives of the Moravian Music Foundation. These sources included early and first editions as well as manuscript parts copied by American Moravian brethren in the 18th century. (Note to scholars looking for an interesting project: trace the sources of those hand copies!) From those two programs we selected three quartets to play for the Society's conference in March. The experience of dealing with the inconsistencies of notated articulations and dynamics in these sources has further eroded the certainty that any modern edition might provide us about the intentions of the composer. Furthermore, it has shaken somewhat our own ideas about the necessity or even desirability of consistency in performance. While it is not our mission to recreate a sight-read performance by 18th-century amateurs, all misprints faithfully rendered, we find that we don't always need to go as far in reconciling the differences among early parts and editions as has been done in all modern editions of the quartets. After all, this is *Austrian*, not Prussian music!

Anthony Martin, Violist, New Esterhazy Quartet



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American premieres by the Handel and Haydn Society:

- 1818: Handel's *Messiah*
- 1819: Haydn's *Die Schöpfung*
- 1828: Mozart's *Mass in C*
- 1845: Handel's *Samson*
- 1850: Handel's *Jephta*
- 1855: Handel's *Salomon*
- 1863: Handel's *Ode for St. Cecilia's Day*
- 1878: Verdi's *Requiem*
- 1879: Bach's *St. Matthew Passion*
- 1887: Bach's *Mass in B minor*

First complete Boston performances:

- 1847: Handel's *Judas Maccabaeus*
- 1859: Handel's *Israel in Egypt*
- 1843: Mendelssohn's *St. Paul*
- 1848: Mendelssohn's *Elijah*
- 1857: Mozart's *Requiem*
- 1853: Beethoven's *Ninth Symphony*

The Handel and Haydn Society has been called upon to participate in many important local, national, and international functions. In only its third season the HHS was invited to perform for President James Monroe, and in 1844 for President John Tyler. Members of the Handel and Haydn chorus sang at funeral and memorial services for six U.S. presidents—John Adams, Thomas Jefferson, William Henry Harrison, John Quincy Adams, Abraham Lincoln, Franklin Roosevelt—and for the funeral of Daniel Webster in 1852. In 1863 the Society Chorus and Ralph Waldo Emerson were featured in the Boston celebration of the Emancipation Proclamation. And HHS organized benefit concerts in order to offer financial support to the victims of the great Chicago Fire in 1871, and to Russian Jews fleeing czarist oppression in 1883—ironically, only 12 years after giving a special performance for Grand Duke Alexis.

Messiah, which the HHS had performed every year for a century, was chosen as the first piece to be recorded by Handel and Haydn Society in 1955. In many ways this event ushered in the society's "modern" era, characterized by mass media successes, collaborative projects, educational initiatives, and shifts in repertoire and performance styles. In December 1963, just eight years after its first audio recording, HHS gave the first televised performance of *Messiah* on National Educational Network, and teamed up with the Boston Museum of Fine Arts and WBZ-TV to produce *He Shall Speak Peace*, a multi-media portrayal of the Christmas story. Other mass media achievements include a collaborative recording of John Taverner's *Lamentations and Praises* in 2002 with members of the Handel and Haydn Society orchestra and the vocal ensemble Chanticleer, which won two Grammy Awards; and the society's own *PEACE* and *All is Bright* CDs, which both appeared in the Billboard Classical Music's top-ten chart in January of 2006. In July 2007, HHS made its British broadcast debut with a performance of Haydn's *Seasons* as part of the BBC Proms series.

*One of this country's
first and most
prominent period
orchestras*

Thomas Dunn's appointment as music director in 1967 sparked a shift in programming from primarily vocal music to a more balanced repertoire of vocal and instrumental music, with some ventures into concert and staged operas. As the historically informed performance movement gained steam in the 1980s, Dunn's earlier programming shift positioned HHS to become one of this country's first and most prominent period orchestras. In 1986 Christopher Hogwood was named artistic director, and he reorganized the orchestra and chorus to reflect 18th-century models, including the use of period instruments. The historically informed personality of Handel and Haydn Society was strengthened by the appointment of John Finney as chorus master in 1990 and as associate conductor in 1992. A number of educational initiatives also reinforced the HHS's new identity.

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PROFILE

Handel & Haydn Society 2008-2009 Season

Celebrate Handel!

Harry Christophers, conductor
October 3rd and 5th

Beethoven and Mozart

Richard Egarr, conductor and soloist
November 7th and 9th

Handel's *Messiah*

Paul Daniel, conductor
December 5th, 6th and 7th

A Bach Christmas

John Finney, conductor
December 18th and 21st

Haydn's *Orfeo*

Sir Roger Norrington, conductor
January 23rd and 25th

Baroque Grand Tour

Paul Goodwin, conductor
February 27th and March 1st

Romantic Brahms

Grant Llewellyn, conductor
March 20th and 22nd

Music at Fever Pitch

Jean-Marie Zeitouni, conductor
April 3rd and 5th

Haydn in London

Sir Roger Norrington, conductor
April 24th and 26th

Haydn's *Die Schöpfung*

Grant Llewellyn, conductor
May 31st

*Visit the Handel and Haydn Society
Web site for concert details.
www.handelandhaydn.org*

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The year before Hogwood's appointment, HHS had established its Educational Outreach Program to provide enriching musical experiences for young people in the Boston area. Under Hogwood's leadership, this outreach program became the linchpin of many different kinds of events aimed at enlightening Boston audiences of all ages about 18th-century performance considerations, and about the confluence of musicological research and performance. Of note are several weekend festivals that included concerts, lectures, and demonstrations, such as the Mozart Weekend in 1994, the Handel Festival Weekend in April 1999, and the Vivaldi and his Violin Festival the following year.

Grant Llewellyn became music director of the Handel and Haydn Society in 2001, and Hogwood was designated the society's conductor laureate. Llewellyn carried forward the focus on 18th-century music and historically informed performance, and he led HHS in many large-scale projects. HHS and stage director Chen Shi-Zheng have collaborated on fully-staged productions several times since 2001: in 2003 Llewellyn conducted Monteverdi's *Vespers* and in 2005 Purcell's *Dido and Aeneas*; and the society performed Monteverdi's *Orfeo* in 2006, in collaboration with English National Opera. Llewellyn also conducted the 2006 revival of the *Ascanio in Alba* ballet. Sir Roger Norrington joined the artistic team in 2007 as artistic advisor. At the same time, the HHS welcomed Marie-Hélène Bernard as its new executive director. The current artistic leadership team comprises Sir Roger Norrington, artistic advisor; Grant Llewellyn, principal conductor; John Finney, chorus master and associate conductor; and Christopher Hogwood, conductor laureate. A handful of guest conductors, international specialists in historically informed and choral performance, joined them for the 2007-2008 season, and others are slated to lead concerts in 2008-2009.

The May 31 HHS performance of *Die Schöpfung*, conducted by Grant Llewellyn, will be given at 3 p.m. in the Hatch Shell of the Boston Esplanade. This free concert is intended as the grand finale of a 2008-2009 season celebrating the anniversary year of the Handel and Haydn Society's two namesake composers. The season rightfully begins with a concert titled "Celebrate Handel" on October 3 and 5 at Boston's Symphony Hall. Guest conductor Harry Christophers will lead the orchestra and chorus in the four Coronation Anthems, preceded by "Entrance of the Queen of Sheba." The annual holiday season *Messiah* performances will be held at Symphony Hall December 5, 6, and 7, with Paul Daniel conducting. Handel's Concerto Grosso in G minor, Op. 6 no. 6 will be among the pieces included in "Music at Fever Pitch," led by Jean-Marie Zeitouni on April 3 in the Old South Church, and April 5 in the New England Conservatory's Jordan Hall. Sir Roger Norrington will conduct two very interesting programs of Haydn works.

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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: cmfuf.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.

“Teaching Haydn” Survey:
Nancy November is examining how Haydn and his music are used in the classroom, and would like input from HSNA members. To participate in her survey, please contact Dr. November. n.november@aukland.ac.nz

Conferences:
Please see pages 4-5 for a list of 2009 Haydn conferences, and visit our Web site “Events” page for additional information on these and other conferences. www.haydnsocietyofnorthamerica.org

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On January 23 and 25 in Symphony Hall HHS will present a concert performance of *L'anima del filosofo*, with Sarah Coburn singing the role of Euridice, Andrew Kennedy as Orfeo, and Christopher Maltman as Creonte. And on April 24 and 26 “Haydn in London” will include some well-known and some lesser-known pieces, including symphonies 92 and 99, English songs, the March for the Prince of Wales, and *Scena di Berenice*. Symposia are being planned for the weekends of these two concerts, co-sponsored by HHS and HSNA. Among other activities, HHS members will perform chamber music, and some HSNA members will deliver presentations and lead discussions on Haydn's music, as well as on the relationship of Handel and Haydn. Details for the symposia will be forthcoming to HSNA members. A complete listing of concerts and repertoire for the Handel and Haydn Society 2008-2009 season appears on page 7. For more information about HHS and its activities, see the society's Web site: <http://handelandhaydn.org>.

Michael Ruhling, President, Haydn Society of North America



The Handel and Haydn Society performs Messiah in 2007 under the direction of Harry Christophers.