



NEWSLETTER

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OCTOBER 2008

Conference Report

R. Todd Rober

Joint Conference of SECM and the Haydn Society of North America, Scripps College, Claremont, California, 29 February–2 March, 2008.

The third biennial conference of our society included several firsts. It was the first conference on the west coast of the USA, after previous conferences near Washington, DC and Williamsburg, Virginia. It was our first joint conference, with our colleagues of the Haydn Society of North America joining us for the weekend on the scenic campus of Scripps College overlooking the San Gabriel Mountains near Los Angeles. It also emphasized the music of a single composer—Joseph Haydn—in about half of the papers, which was another first for our society. Thanks are in order to the program committee, led by Mary Sue Morrow, who selected a stimulating group of nineteen papers, and also to the arrangements committee led by Bertil van Boer, who organized two concerts and the seamless flow of the entire weekend.

The first paper session, entitled “Styles and Composition,” began with a paper by Paul Luongo who examined an early work of Carl Friedrich Zelter. The only extant orchestral work by Zelter, the Viola Concerto employs recitative passages suggesting that he may have been more dedicated to the vocal styles of the cantata than the lied early in his career. In the second paper, Jan Miyake presented a detailed yet lucid analysis of Haydn’s approach to sonata form, identifying three strategies that Haydn employs as two-part, monothematic, and continuous. She presented a case for viewing the first movements of his last 23 symphonies as either conforming to the three strategies or as hybrids. Rounding out the first session, James MacKay explored Haydn’s tonal plan and use of sonata form in the seven adagio movements that make up the *Seven Last Words*. Tonal links between the inner movements create a mirror form around the central fourth movement. A delightful noontime concert separated the first two sessions, with two Haydn Wind Divertimenti composed in 1760 performed by student musicians from neighboring Pomona College.

The second session, “Musicians and Patrons,” began with a paper by Barbara Reul who examined employment practices at the court of Anhalt-Zerbst. Of the many illuminating aspects to be gleaned from the presentation was the extended audition process for hiring musicians to join the court. For example, one bass soloist and instrumentalist was paid for a seven-week trial in 1756, and was ultimately still not selected for the post. A paper by Charles Sherman took the audience on a journey through the Hungarian and Moravian countryside in search of traces of Michael Haydn’s employment after he left Vienna but before coming to Salzburg. Based on current manuscript locations, Sherman makes a convincing argument that Haydn

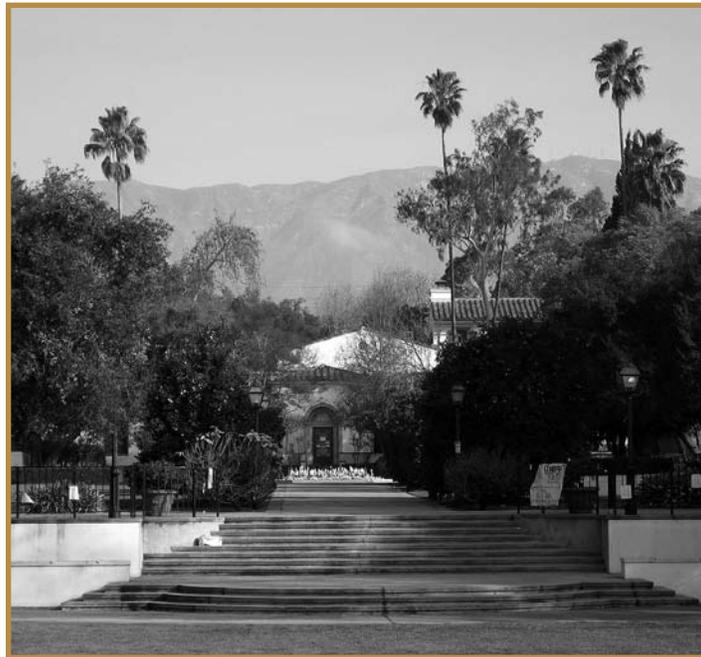
was in the region around Brno until 1760, before returning to Großwordein (where he had been employed from 1757–1758) and remaining there until the spring of 1762.

Ellis Anderson presented a cogent explanation of Joseph Haydn’s lowly status in nineteenth-century reception based on the three early biographies by Griesinger, Dies, and Carpani. Their depictions of his simple lifestyle and his age and infirmities were contrary to newer Romantic ideals, and the humor and originality of his music were seen as lesser qualities than the soulful music of Mozart and the transcendent music of Beethoven. In the final paper of the day, Karen Hiles presented a nuanced picture of the lesser-known Aus-

trian emperor, and Franz Joseph’s nephew and successor, Franz II. An avid violinist and a lover of string quartets, he likely heard or maybe even performed Haydn’s “Emperor” Quartet, bringing the overt public patriotism symbolized by the variations on the Kaiser’s hymn into the private realm of household music making.

A highlight of the conference was the Friday evening visit to the oldest stone and mortar building in southern California, the San Gabriel Mission, where the New Esterházy Quartet performed a stirring concert of three Haydn string quartets. Fittingly, the group played works (Op. 2, no. 6; Op. 17, no. 4; and Op. 77, no. 2) using manuscripts from early Moravian settlements in America, so that both the performance location and the parts dated from the turn of the eighteenth and nineteenth centuries.

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*The Scripps College campus at the base of the San Gabriel Mountains
(R. Todd Rober)*

From the Editor

The SECM Newsletter is published twice yearly, in October and April. Submissions in the following categories are encouraged:

- News of recent accomplishments from members of the society (publications, presentations, awards, performances, promotions, etc.);
- Reviews of performances of eighteenth-century music;
- Reviews of books, editions, or recordings of eighteenth-century music;
- Conference reports;
- Dissertations in progress on eighteenth-century music;
- Upcoming conferences and meetings;
- Calls for papers and manuscripts;
- Research reports and research resources;
- Grant opportunities.

Contributions should be submitted as an attachment to an e-mail message (preferably in Microsoft Word format) to the SECM Newsletter editor (see www.secm.org). Submissions must be received by July 1 for the October issue and by January 1 for the April issue. Claims for missing issues of the Newsletter must be requested within six months of publication. Annotated discographies (in the format given in the inaugural issue, October 2002) will also be accepted and will be posted on the SECM web site. Discographies should be sent to mknoll@steglein.com.



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Acknowledgments

The Society wishes to thank David Feingold, Chair, Department of Music, Western Washington University for his generous financial support of the SECM Newsletter.

From the President

Bertil van Boer

As we approach the end of another calendar year, it is time to reflect on the state of both the Society and the state of music in our special historical time. In February, SECM and the newly-formed Haydn Society of North America held a joint conference at Claremont, California. The breadth and scope of the papers was truly inspiring, ranging from Haydn's *L'anima del filosofo* to ballad opera, from musical magazines to court musicians at Anhalt-Zerbst. One does not normally associate the Los Angeles basin with the eighteenth century, but in fact it was a settled area, particularly during the last two decades of that time. The city (or pueblo) of Los Angeles was founded in 1782 to complement a thriving mission culture. The concert by the New Esterházy Quartet performing Haydn quartets from the American Moravian Archives, and held in the Mission San Gabriel brought this fact home (see Todd Rober's review elsewhere in this issue). Next year, SECM will join with the Mozart Society of America in co-sponsoring our first European conference in Prague in June. The Call for Papers has been issued on our website, and appears below; the joint program committee promises to ensure that this will be a truly memorable event. I would urge all those who are interested to participate, either by presenting a paper or simply by being there.

In March, we were granted affiliate society status with the American Society for Eighteenth Century Studies (ASECS), which means that henceforth we will be participants in their annual conferences (and the decennial ISECS conference, if desired). In September we organized a program committee led by board member Steven Fisher. Our first session will take place in Richmond, VA next March, with four papers that cover topics from the composer Gottlob Harrer to the *Querelle des Bouffons* (see "Conferences and Calls for Papers" on page 11 for more information about the session). I anticipate that this will be the first of many such sessions in the future. This highlights the ever-increasing collaboration that we have with our sister organizations: many of us hold duplicate membership in several of these, a sign of the health and integration of our efforts.

Efforts on other fronts are also proceeding apace. In this Newsletter you will read about some of the exciting dissertations that show the depth of our future. To that end, it was particularly gratifying to see the good number of student papers presented at various recent conferences, and to award our first SECM student paper prize to Amber Yeoll-Fingleton of Columbia University—who is also the new student representative on our Board of Directors—for a splendid talk on "Reforming Operatic Luxury in Maria Theresia's Vienna." Moreover, as a society we have begun publication of conference reports, with reports already available from our Georgetown conference four years ago and from Williamsburg two years ago. The report from the Claremont conference is well underway. Finally, this year an ad hoc committee has put together proposals for how we might expect SECM to grow in the future. We hope to share these with everyone in the next Newsletter.

In short, I hope all are pleased with the growth and spread of the society since our founding nearly ten years ago at the City Tavern in Philadelphia. It is a tribute to all of our membership that this progress is being made, and if this is any indication, our future will indeed be healthy, active, and result in even better dissemination and understanding of the music of the eighteenth century.

Members' News

Anthony DeDonna has recently published an article on "An eighteenth century musical education: Francesco Mancini's *Il zelo animato* (1733)," *Recercare* 24/1-2 (2007): 205–218. An article on "A documentary history of the clarinet in the Teatro di San Carlo in late-eighteenth-century Naples" is forthcoming in *Studi Musicali*.

Edward Green received his Ph.D. from New York University in May. His thesis was entitled "Chromatic Completion in the Late Vocal Music of Haydn and Mozart—a Technical, Philosophic, and Historical Study." Two essays by him on Jean-Jacques Rousseau are scheduled for publication in late 2008: "Reconsidering Rousseau's *Le devin du village*—An Opera of Surprising and Valuable Paradox," for the journal *Ars Lyrica*, and "The Impact of Rousseau on the Histories of Burney and Hawkins," for the RILM publication *Music's Intellectual History: Founders, Followers & Fads*.

Beverly Jerold (Scheibert) has recently published articles on the following: "Intonation Standards and Equal Temperament," *Dutch Journal of Music Theory* 12/2 (2007): 215–227; "How Composers Viewed Performers' Additions," *Early Music* 36/1 (2008): 95–109; and "The 'Most Indispensable and Most Pleasing Trill,'" *The Consort. Journal of the Dolmetsch Foundation* 64 (2008): 90–101. Two articles, on rhythmic inequality and the tromba and corno in Bach's time, are forthcoming in *Early Music* and *Ad Parnassum*.

Barbara M. Reul, Luther College, University of Regina, Saskatchewan, Canada, was elected the President of the International Fasch Society (IFS) on 1 July 2008. Based in Zerbst, Germany, the IFS promotes the life and works of Johann Friedrich Fasch (1688–1758), court Kapellmeister of Anhalt-Zerbst, the childhood home of Catherine the Great of Russia (see www.fasch.net). During her three-year term, Barbara will help prepare and organize the 11th International Fasch Festival, to take place in Zerbst from 7 to 17 April 2011; one of the main focal points will be the 275th birthday of J. F. Fasch's son, Carl Friedrich Christian Fasch (1736–1800), the founder of the Berlin Sing-Akademie.

Todd Rober has accepted a tenure-track position, beginning in the Fall semester, at Kutztown University of Pennsylvania. He is teaching music history and literature courses for music majors and non-majors.

Michael Ruhling has been named the Christopher Hogwood Historically Informed Performance Research Fellow for the Boston Handel & Haydn Society 2008–2009 season. Michael will be writing program notes, delivering pre-concert and post-concert presentations, organizing symposia related to select concerts, and advising on performance matters for the Handel & Haydn Society.

Amber Youell-Fingleton is the recipient of the SECM Graduate Student Award for the best paper presented at the Claremont conference. She is a Ph.D. candidate at Columbia University, where she is working on a dissertation on opera seria and court culture in Maria Theresa's Vienna. She was a recipient of the AMS Eugene K. Wolf Travel Award (2008), with which she continued her research in Vienna. Amber also sings professionally and with the baroque trio, Charites. She recently became the director of the Columbia Collegium Musicum.



Amber Youell-Fingleton

Meeting Report

Jane Schatkin Hettrick

Fifth annual meeting of the Concordia Academy, Redeemer Lutheran Church in Bayside, New York, NY, 14 October 2007.

The Concordia Academy was founded by the Rev. Dr. Lowell C. Green in 1973 to be an open forum for all Lutherans and other interested persons to discuss the Lutheran Confessions and their implications in theology, music, and art. Past symposia met for many years at Wartburg Seminary in Dubuque, Iowa, as well as other sites. Since coming to New York in 2003, the programs have focused on the great heritage of music and liturgy in the Lutheran Church. Each meeting (after 2003) considers a particular aspect of that history: in 2004, Luther and the Reformation; in 2005, Lent and penitence; in 2006, the Incarnation.

At its 2007 meeting, Concordia Academy marked two anniversaries of that year that are significant to Lutheran identity: Paul Gerhardt and Dieterich Buxtehude. Paul Gerhardt (1607–1676) is widely considered to be the greatest hymn writer of the Lutheran Church. The optimistic, cheerful poetry of his hymns belies the suffering that he endured throughout his life: the hardships of the Thirty Years' War, the persecution for his religious beliefs (including removal from his pastorate), and the loss of five of his six children and his wife. In the Lutheran Church at Lübben, Germany, there is a large painting of Gerhardt that bears the inscription: "Theologus in cribro Satanae versatus" (A theologian sifted in Satan's sieve).

The two papers read at this symposium dealt with the work of Gerhardt. (It may be noted here that, unlike most musicological conferences, theology meetings normally allow or even prescribe papers of one hour's length!) In his presentation "Singing the Church Year with Paul Gerhardt," the Rev. Dr. D. Richard Stuckwisch gave an overview of Gerhardt's hymnody, illustrating how these pieces adorn every season and festival of the liturgical year. Dr. Stuckwisch heads a project devoted to reclaiming and translating Gerhardt's hymns for the modern church. The work of this project has determined that Gerhardt wrote at least 139 hymns, only a small percentage of which are currently available in English-language hymnals. *The Lutheran Hymnal* (1941) contains twenty-one of these, including the well-known "O Haupt voll Blut und Wunden," set to Hassler's tune "Herzlich tut mich verlangen." Gerhardt fares less well in most subsequent Lutheran collections. *The Lutheran Book of Worship* (1978) has half that number (eleven), while *Lutheran Worship* (1982) and the recent *Lutheran Service Book* (2006) do better with seventeen. But all three cut many stanzas from Gerhardt's lengthy poems, which impedes one's understanding of the theological content of these works. The best source is the *Evangelical Lutheran Hymnary* (1996), which has twenty-three. Clearly, much work remains to be done on this subject. The Rev. James Coffey contributed the second paper, entitled "Why Should Cross and Trial Grieve Me? The Theology of the Cross and the Incarnation in the Hymns of Paul Gerhardt." This study explored the ways in which the Christmas hymns of Gerhardt reflect the ultimate suffering of Christ and humanity. An example is the Christmas hymn "Fröhlich soll mein Herze springen," which after the joyous first stanza, continues with many references to the sacrifice of Christ and his victory over sin and death—all this a far cry from the sentimentality of, say, "Silent Night."

The program opened with the Order of Matins, which was framed in the observance of a Day of Humiliation and Prayer. Originating in the Ember and Rogation Days of the early Church, the 16th-century equivalent, Buß- und Bettage, developed as unfixed days of Prayer and Penitence, typically observed in times of shared adversity (e.g., war, floods, and epidemics). The liturgical basis of this Day is the “theology of the cross,” that is, the Christian life of suffering, and dying to live. The two appointed Scripture lessons emphasize fasting and penitence, and their correct application and value. The Old Testament reading is Joel 2:12-19, which instructs, in part: “Therefore also now, saith the Lord, turn ye even to me with all your heart, and with fasting, and with weeping, and with mourning.” The second lesson, Matthew 6:16-21 (which is also the Gospel associated with Ash Wednesday), speaks of the proper way to fast: “But thou, when thou fastest, anoint thine head and wash thy face: that thou appear not unto men to fast, but unto thy Father which is in secret: and thy Father, which seeth in secret, shall reward thee openly.” As the Collect for the day, Concordia Academy selected one assigned for this day in the Nürnberg Agend-Büchlein of 1691.

The musical offerings in this Order of Matins reflected the themes of the conference: the two anniversaries being commemorated and the liturgical Day being observed. Three hymns of Gerhardt were sung by the gathered “congregation.” To open the service we used his Pentecost hymn “Zeuch ein zu deinen Toren” (Oh, enter, Lord, thy temple), set to the tune by Johann Crüger. Probably written during the Thirty Years’ War, several stanzas of this hymn plead for peace and repentance. The office hymn (principal hymn of the day) was “Warum sollt’ ich mich denn grämen” (Why should I then grieve), its tune by Johann Ebeling. As it appears in modern hymnals, this is a cento made up of eight stanzas from Gerhardt’s longer hymn based on Psalm 73. A hymn of comfort, it was reportedly spoken (in part) by Gerhardt as his dying prayer. For the closing hymn, we sang “Nun danket all’ und bringet Ehr” (Now thank we all and bring honor) again a Gerhardt/Crüger product. It was written to celebrate the Peace of Westphalia, the treaty that ended the Thirty Years’ War.

The choir performed four selections, each closely associated with the topics of penitence and prayer, and fulfilling assigned liturgical functions in the Order of Matins. The psalm of the day was represented by a setting of Psalm 67:1, 2, 7 by Moritz Hauptmann (1792-1868, a successor of Bach as Thomaskantor in Leipzig). Entitled “Gebet” (Prayer), this piece implores: “Gott sei uns gnädig und segne uns” (God be merciful unto us and bless us). The prayers of the day were presented as a setting of “Pater noster” by Johann Beranek (1813-1875, church musician in Vienna) and the Collect for Grace by Thomas Tomkins. Also sung was the motet “Herr, wenn Trübsal da ist,” based on Isaiah 26:16 (Lord, in trouble have they visited thee) by Gottfried August Homilius.

Organ music by Buxtehude preceded and followed the service, including his Praeludium in F-sharp minor (BuxWV 146) a foot-twisting example of the *stylus phantasticus*. The organist was myself, as Music Director of the host church. I also conducted the choir and had planned all the music for the day’s program.

Finally, the 2007 Concordia Academy presented a “new” Gerhardt hymn. As mentioned above, only a small percentage of Gerhardt’s large body of hymnody has ever been available in English-language hymnals. The hymn in question, “Schwing dich auf zu deinem Gott” (literally, “Turn thyself up towards thy God”) is one

of those “new” to the English-speaking (Lutheran) Church. It was published in Johann Crüger’s *Praxis Pietatis Melica* (Berlin, 1653), a collection containing hymns by Martin Luther and “other distinguished and learned persons.” In this book, it appears under the heading “Troost in schwerer Anfechtung” (comfort in severe temptation). A fervent hymn of consolation, it vividly depicts the battle of the Soul with Satan, urging the Soul to cling to God through faith. The Gerhardt text appears with an equally fine Crüger tune, which also deserves to be reclaimed for today’s church. The only previous English translation was that of English theologian John Kelly, and was published in his volume *Paul Gerhardt’s Spiritual Songs* (London, 1867). Kelly’s translations are highly regarded for their directness and fidelity to the original German, but as products of their time, they also feature certain language and imagery that have not worn well. For Concordia Academy, Dr. Richard G. Schaefer prepared a new singing translation, based in part on Kelly’s work. What follows are the first and last stanzas of the seventeen-verse *Schwing dich auf*; the original Gerhardt is given here with the Schaefer translation.

Original

1. Schwing dich auf zu deinem Gott
Du betrübte Seele!
Warum liegst du, Gott zum Spott
In der Schwermuthshöhle?
Merkst du nicht des Satans List?
Er will durch sein Kämpfen
Deinen Trost, den Jesus Christ
Dir erworben, dämpfen.

Schaefer

1. Lift thy heart to God above
Soul beset with anguish!
Why disdain his gracious love
And in sorrow languish?
Dost thou Satan’s plan not see,
Who, through desolation,
Gladly he would keep from thee
Jesus’ consolation.

Original

17. Ei, so faß o Christenherz,
Alle deine Schmerzen,
Wirf sie fröhlich hinterwärts;
Laß des Trostes Kerzen
Dich entzünden mehr und mehr!
Gib dem großen Namen
Deines Gottes Preis und Ehr!
Er wird helfen. Amen.

Schaefer

17. Seize then, O ye Christian heart,
On the griefs that pain thee.
Cast aside the things that smart,
Let faith’s flame sustain thee,
Let it ever burn more bright,
Praise God’s name to all men,
Give him honor as is right,
He will help thee. Amen.

Conference Report

Michael Rubling

20th Annual Eisenstadt International Haydn-Tage
Esterházy Palace, Eisenstadt September 4-14, 2008.

Congratulations are very much in order to Dr. Walter Reichert, Intendant of the Haydn Festspiele, for a successful 20 years of programs at the Esterházy Palace in Eisenstadt! This year's International Haydn-Tage was true to the form of the annual event in terms of its quality and variety of programs. Each evening a different ensemble performed works by Haydn and others in the magnificent Haydnsaal of the Esterházy Palace, and other Haydn events were scattered throughout the eleven days, and throughout the small city.

Haydn's orchestral and choral works anchored the concerts, which were performed by orchestras that ranged from all period-instruments to all modern-instrument, and a mixture of the two. The English Concert, led from the harpsichord by Harry Bicket, played Haydn's Symphonies nos. 49 and 64, and were joined by mezzo Vessalina Kasarova in six arias from Handel's *Alcina* and *Ariodante*. The playing in the symphonies was charming, and the Handel arias were superb. Ms. Kasarova and the orchestra inspired one another more and more as the evening went on, and the oboes and bassoon were particularly well performed. L'Orfeo Barockorchester, directed by Michi Gaigg, a smaller period-instrument orchestra, programmed Haydn symphonies 81 and 91. One wonders whether they would have been more effective playing a couple of earlier symphonies, given their small numbers. While striking dynamic changes made for some exciting moments in the acoustics of the Haydnsaal, and while the solos in the second movement of Symphony no. 81 were lovely, the ensemble was not always quite right, and the tempos were unsteady. Their accompaniment of soprano Nuria Rial in five of the *Songs for Luigia Polzelli* was much better. Her light voice and delicate phrasing fit the texture of the songs and the sound of the orchestra beautifully. Anima Eterna, the third period-instrument ensemble, with a 16-voice chorus, seemed to get better as the evening progressed. Indeed this was true with many of the concerts. The program began with rather dull performances of three of Mozart's Epistle Sonatas, with music director Jos van Immerseel playing organ, followed by a well-executed *Te Deum* for Nikolaus Esterházy. Their performance of the *Cäcilienmesse* was very good, particularly in its clarity of counterpoint, the skill with which bass-baritone Harry van der Kamp handled some very disjunct solo lines, and the musicality of alto Marianne Beate Kielland.

The Kammerorchester Basel combined period strings, brass,

and timpani with modern woodwinds (and a few of the strings) in two evening performances. Stefen Vladar led the first concert of Haydn's Symphony no. 37, Beethoven's Violin Concerto with soloist Viktoria Mullova, and the "Pastoral" Symphony. Despite some rough entrances in the finale, Mullova's playing made the concerto the highlight of this concert. She had a wonderful sensitivity for the dramatic differences required in each movement, and a rich, ringing tone. Vladar shaped the phrases beautifully in the symphonies, and there was some fine playing in the winds, but overall their performances were flat, particularly the "Pastoral" Symphony. The slow movement was too fragmentary, and the mundane dance movement failed to adequately prepare the audience for the ensuing storm. However, in their performance the next night, led from the concertmaster's stand by Florian Kellerhals and featuring Pieter Wispelwey in the two Haydn cello concertos, this orchestra seemed completely different. The skill and musicality with which they performed Grieg's *Holberg Suite* made one wonder if perhaps



Caption: Esterházy Palace, Eisenstadt (Michael Rubling).

the Haydn symphony the night before would also have been better without a conductor. We have all heard the Haydn cello concertos many times, but Wispelwey's approach to these works, particularly the C major Concerto, was so special as to lead me to imagine that I was hearing them for the first time. Astutely, he treated them as chamber music, not theater music (thus using Johann Matheson's classifications), "speaking" the solo line rather than shouting it out, and effectively inviting the orchestra and 600+ audience members to join him. His own cadenzas maintained the "discursive" atmosphere, with several of his clever musical commentaries causing

members of the orchestra and audience to open their eyes wide and grin, as if to reply: "Oh, I hadn't thought of that." This approach was stunningly effective in the Haydnsaal, but I imagine the impression of the same performance on CD would be much less profound—further proof of the importance of live music! Wispelwey treated the audience (and orchestra) to two unaccompanied Bach movements as encores, including the G major Prelude, and played them with the same elegance as the concertos.

The Radio Sinfonieorchester Wien performed Haydn's first and last symphonies and Mozart's "Posthorn" Serenade on modern instruments, with the exception of the wooden flutes and natural posthorn. As with the Anima Eterna concert the night before, RSO Wien and conductor Hugh Wolf seemed to be "going through the motions" early in the programme, in Symphony no. 1 and most of the serenade, with some particularly careless playing by the bassoon. But then an outstanding posthorn solo seemed to inspire the rest of the orchestra, since the finale of the serenade and all of Symphony no. 104 were crisp and exciting, with excellent, well-controlled articulation in the trumpets and timpani, and much more shapely musical lines than earlier in the concert, par-

ticularly in the minuet and finale movements of the symphony.

The high points of this year's Haydn-Tage have to be the four concerts performed by the Österreichisch-Ungarische Haydn Philharmonie and music director Adam Fischer. Fischer and the musicians of this orchestra have an uncanny ability for finding all of the beauty, charm, humor, sentiment, and *Gemütlichkeit* present in Haydn's larger works, and for conveying those qualities to the audience on modern instruments. So much of this rests on the shoulders of the woodwinds, brass, and timpani, who understand the role of their instruments in Haydn's music, and are able to convey that understanding through their articulation, balance, and tone. The opening concert of *Il ritorno di Tobia* set the high standard. The trumpet and oboe playing were exceptional. Fischer's stamina in keeping the orchestra, chorus and soloists vibrant through this long piece, full of difficult accompanied recitatives, and under very warm conditions, testifies to his love of Haydn's music. The most touching moment of the performance occurred when Tobit, sung by bass Florian Boesch, proclaimed "Gloria al divin Benefattor" upon finally having his eyesight restored.

The mid-week Ö-UHP Gala Concert was performed on two consecutive nights because of the demand for tickets. This all-Haydn concert included Symphonies nos. 94 and 100, the *March for the Royal Society of Musicians*, and the Overture to *La fedeltà premiata*. All of these were most enjoyable, and included a few eccentricities that might have seemed gimmicky in a less-skilled performance, but suited this orchestra. The *Paukenschlag* was very loud and the violins played *col legno battuto* accompanying the oboe solo in the third variation of the *Paukenschlag* movement. The trio of Symphony no. 94 was played by a string quartet instead of the whole body of strings, the horn calls in the overture were played from off stage, and from a different place each time, and in each piece subtle and tactful tempo variations led to a sense freedom so often absent from Haydn performances. This same ebullience was present in their "Abschlusskonzerte" of the Haydn-Tage, particularly, in their performance of the "Miracle" Symphony and traditional festival-concluding "Abschluss" movement. Words of recognition must also appear here for French violinist Fanny Clamagirand, whose wonderful performance in Haydn's C major Violin Concerto was mature beyond her 24 years.

While larger works performed in the Haydnssaal drew most of the attention, smaller-scale performances offered more variety throughout the Haydn-Tage. Chamber music concerts were given by Collegium Viennese (harmoniemusik), the Wiener Posaunen Ensemble (at the Leopoldine Temple), and Neobarock (trios and quartets with piano). Paul Badura-Skoda presented a very interesting overview of Classical piano sonatas, and sopranos Giorgia Milanese (Giorgio Paronuzzi, piano), and Patricia Petibon (Susan Manoff, piano) each gave recitals, including a beautiful performance by Petibon of five of Haydn's English Canzonettas. On the two Sundays of the festival the major churches in Eisenstadt—Bergkirche and Domkirche—held masses that included the *Theresienmesse* and *Kleine Orgelmesse*, respectively, and at the Domkirche a motet by Gregor Joseph Werner, Haydn's predecessor as Kapellmeister in Eisenstadt, was sung for the first time in about 250 years.

Variety is certainly a trait of all of 2009 in Eisenstadt. To commemorate the Haydn year, Dr. Reicher and the Haydn Fespiele have scheduled a calendar of musical events from April through September, focusing on different genres in different months. It be-

gins on Haydn's birthday, March 31, with a performance by Nikolaus Harnoncourt and Concentus Musicus. April will be dedicated to sacred works, May to trios and various other works, and Haydn's *Sturm und Drang* music fills much of June. From July through September most of the symphonies will be performed, as will the four different versions of *The Seven Last Words* (August 13 and 14). Next year's Haydn-Tage Festival will be a week longer, running September 9–27. The entire Haydn Festspiele 2009 calendar can be viewed at www.haydnfestival.at.



Up-coming Event:

The program for the 2009 Haydn Festspiele in Eisenstadt, Austria is now available. You can find a downloadable program at the Haydn Society of North America website: www.haydnsocietyof-northamerica.org (under "Events"). Click on "2009 Events in Eisenstadt, Sponsored by the Haydn Festspiele" to learn more.



Book Review

Fiona McAlpine

Day-O'Connell, Jeremy. *Pentatonicism from the Eighteenth Century to Debussy*. xviii + 529 pp., illustrations. ISBN 978-158046-248-8.

Depending on your entry-point into western musical history, you will see pentatonic music as deeply emic or deeply etic: deeply encoded into western classical music through its ultimate origins in medieval monophonic chant, or deeply other, and used within western music as a conscious signifier of the other, whether oriental, primitive—or indeed medieval. If used in the latter way, as a signifier of the medieval, it is not used as a signifier of our tonal ancestry, but rather as signifying some kind of idealized religious world. Can it be only some kind of historical accident that the same century that gave us the idealized medievalism that fed both Wagner and Solesmes should also have given us a revitalized pentatonicism?

Yet there is more to pentatonicism than a signifier of the exotic or nostalgic. There are the musical possibilities offered by the pentatonic mode: if it looks like a deliberate refusal of modernity as represented by the hypersaturated chromaticism of Wagner, it is also associated with the II–IV–VI nexus that leads ultimately beyond Wagner to Debussy or Scriabin. The book is about more than pentatonicism as such: any gapped melodic line forms part of its subject matter. Essentially, it stems from one observation: that scale degree 6, whose tendency is to fall to scale-degree 5, in the nineteenth century is increasingly used as a pre-cadential degree moving directly to 8, thus avoiding the leading-note and dominant-tonic polarity. Scale degree 6 begins to function as a leading-note: 6–8 is not a leap, it is a step—as it would naturally be in a pentatonic major scale (that is, a do-re-mi-so-la arrangement above a tonic). For many centuries the move 6–8 did not exist, whether as a leap or a step, since melodic horizons were bounded by the hexachord. The gap between 6 and 8 was not filled by any kind of 7, but by a 3 (B natural) or a 4 (B flat), as G or F was re-defined as 1. As late as Rameau the step upwards from 6 to 7 was

regarded as unnatural: in Rameau's harmonized scale, 6 falls to 5 before leaping to 7. By 1853 Moritz Hauptmann was still asserting that the melodic move 6–7 should be considered as a leap.

The book expands Day-O'Connell's ambiguously-titled 2002 article in *Music Theory Spectrum* "The rise of 6 in the 19th Century" by a huge range of over 400 music examples, right down to the falling major third that the BBC sound effects department considers to signify a doorbell. At first glance this might look like picking out the pentatonic or at least gapped-scale bonbons from much larger works, and making extravagant claims for pentatonicism; horn calls from Haydn or Leopold Mozart are but moments in works which are distinctly not pentatonic. But, as I have indicated above, Day-O'Connell is as interested in the musical effects of a gapped scale as he is in the deliberate use of a pentatonic scale to convey extra-musical associations: we probably all have our own rather smaller catalogues of such uses. Horn calls or the simple triadic melodies adorned with scale degree 6 that constitute the pastoral in eighteenth-century music form a "domestic pentatonic" ancestry to pentatonicism's nineteenth-century uses.

The other domestic ancestor is Gregorian chant, to which Day-O'Connell devotes an important portion of his book, especially the nineteenth-century chant revival and in particular those pro-chant polemicists who discouraged the widespread practice of semitone inflections at cadences. His focus is chant's gapped melodic style, which is an observation that suits his purpose: but there is more to it than that. Like the "leading-note" 6–8 cadence of the nineteenth century, the gaps in chant have a tonal function. Day-O'Connell cites Finn Egeland Hansen's study, which shows the underlying pentatonicism of tenth-century chant, and himself performs something of a Hansen-style analysis on a Gloria setting, showing the predominance of gaps between D and F in an F-mode chant: hypolydian, to be precise. The fact that D–F gaps can occur in other modes he takes as a sufficient indicator that pentatonicism overrides mode, that the pientone E was by and large avoided. (A careful reading of Hansen will show that he detects three different pentatonic systems at work, actually). Day-O'Connell notes the common pentatonic building block of a fourth subdivided into a major second and minor third, in its intervallic prime form 0,2,5. But what is important in chant is not the presence of this building-block, but the varying permutations in which it can be used, particularly as an intonation pattern to indicate modes, especially the plagal modes. As such, however, the scale degree that is omitted is not usually 7 but rather 6. For example, the hypodorian mode uses the gapped subfinal fourth C–A–D (7–5–1) or A–C–D (5–7–1) as a way of cranking itself up to its tonal centre, and the hypomixolydian mode uses the gapped subfinal fourth G–D–F (1–5–7) or G–F–D (1–7–5). Only the hypolydian mode omits 7 (the semitone) in favor of 6: its intonation patterns are C–D–F (5–6–1) or D–F–G (6–1–2). When scale degree 7 is a whole tone under the final, it is important tonal information, and often also part of cadential figures, notably the D–F closures around the phrygian E. It is only when scale degree 7 is a semitone under the final that it is avoided. Nor are chant cadences generally gapped cadences up to the final; rather, they typically consist of falling stepwise movement, something that will have ramifications for polyphony, as we shall see. This does not of course detract from Day-O'Connell's argument: it adds to the suggestion that the 6–8 "step" had tonal ramifications—not that he develops these extensively, beyond a short discussion in his first chapter. Before leaving the subject of

chant, I should point out that his Example 3.8 is not a "modest introit": it is one of the eight different tones to which the verse and doxology (*gloria patri*) of the introit were sung, in accordance with the mode of the introit. Example 3.8 is but a sample performance model for this tone.

The above intonations are all examples of a "subfinal sixth," or what Day-O'Connell calls a "subtonic 6" in a discussion of the fifteenth-century under-third cadence. There is after all a precedent for a 6–8 cadential "step," and Day-O'Connell offers two interpretations of it: the decorated leading-note cadence, with scale degree 6 as a lower neighbor note to 7, or a cadence displaying the "deeply inrooted" principle of chained thirds, in which a triad D–F#–A would open out to the cadential C, with 7 (B) as an upper neighbor note to scale degree 6. The former is the Salzer/Schachter view, the latter that of Curt Sachs.

Perhaps Salzer and Schachter have been ahistorical here, their position "strongly-informed by traditional views of tonal voice-leading" (40). Yet the Schenkerians' perception of the cadence as consisting of a six-three chord moving from scale degree 7 to 1 in the treble is in fact the one that is historically grounded, and it depends on the falling step which is the usual final cadence in chant. Ever since a *vox organalis* emancipated itself from its condition as a basic drone yoked to chant by a rope that would not permit it to stray further than a perfect fourth, the contrary-motion stepwise cadence to the octave has been the norm. It can be seen as early as the eleventh-century treatise *Ad organum faciendum*, where the organal voice counters the stepwise descent in the chant by a 5–7–8 ascent, all the more remarkable in that the sixth before the final octave had no official status as a consonant interval.

The 6–8 cadential "step" was indeed a nineteenth-century innovation. Day-O'Connell locates its first appearance at the end of the first movement of Berlioz' *Symphonie fantastique* of 1830, and appends a list, in Table 1.1, of major-mode terminal plagal cadences before 1828. Indeed, they all show a soprano that falls 6–5 or 4–3, or even stays on the same pitch, the 1–1 of the protestant "amen." He will have to knock the top item off his list though: the sixteenth-century composer Arcadelt did not write an *Ave Maria*. He wrote a three-part chanson *Nouvo voyons que les hommes*, to which a nineteenth-century hand added a fourth part, replaced the racy French text with liturgical Latin, slowed the pulse down to *religioso* minims, and appended the plagal 1–1 amen at the end. All of which goes to show precisely what sixteenth-century harmonic progressions conveyed to the nineteenth-century mind: if they were not spiritual, then they ought to be. You do not have to get your medievalism right to signify "medieval."

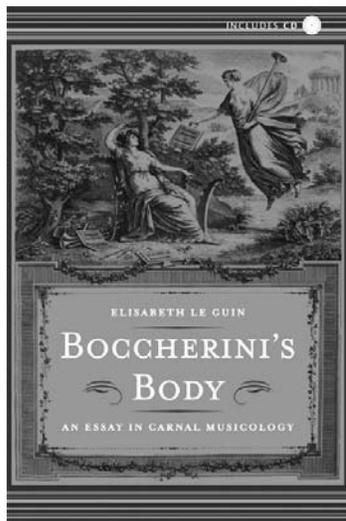
No book that looks at the social or ideological ramifications of nineteenth-century music would be complete without considering technological innovation in this century of the Industrial Revolution, and here Day-O'Connell does not let his readers down. A very enlightening chapter describes one effect that came about as a result of Erard's invention of the double-action harp: the pentatonic glissando, achieved through enharmonic tuning of adjacent strings. It has become a staple of film music, signifying the otherworldly in a truly Romantic fashion.

I found this book interesting, persuasive, and impressive in the range of its references. The author modestly wonders if his study of scale degree 6 might not ultimately amount to "little more than a footnote" in the story of plagal harmony (42). But that story could not be properly written without Day-O'Connell's exploration.

Book Review

Stephanie Vial

Le Guin, Elisabeth. *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley: University of California, 2006). xxiv + 350 pp. + CD. ISBN: 0-520-240170.



Elisabeth Le Guin is not only an exceptionally skilled and expressive cellist, but also an erudite and originaive writer and scholar. She combines these formidable skills in a work that presents a new and vivid portrayal of Boccherini—the complex entity of man, composer, and performer—against the backdrop of the behavioral norms of eighteenth-century society, and particularly the Spanish society in which Boccherini spent more than half his life. Le Guin uses her own bodily experience of playing the cello as a departure point from which to surmise the interrelated psychological and physiological operations of Boccherini's body. The process takes her on an historically informed and philosophical examination of attitudes about comfort and discomfort, sensibility, and melancholy, and their relationship to consumptive illness (pulmonary tuberculosis being the confirmed cause of Boccherini's death). Her interpretive process, what she terms “carnal musicology,” demonstrates how these emotions and physical senses can be used to assess and analyze Boccherini's music, how they relate to concepts of musical structure, virtuosity, and the important visual element of performance. Her embodied approach projects a continually reciprocal relationship between performer and composer, and on a broader level, emphasizes the way that music and its accompanying critical discourse continually comment on and reflect the human condition.

Chapter 1, on “Cello-and-Bow Thinking,” introduces Le Guin's “carnal” methodology through an analysis of Boccherini's Cello Sonata in Eb Major. Le Guin describes such cellistic techniques as thumb position, the process of shifting between upper and lower registers, and the placement of the bow relative to the bridge—all according to the degree and manner with which they elicit sensations of ease or tension. I found myself (a cellist) playing the sonata along with her as she described in detail the physical pleasure encountered in passages where one is allowed to really sink into the cello's most sonorous range, verses those passages that require great control and muscle manipulation. I was utterly in agreement. This is the kind of fundamental knowledge and information the

performer gathers and internalizes in the process of preparation and execution. This is what it *feels* like! The idea, then, that such sensory knowledge can be used as a tool of analysis, or another “face” of interpretation, becomes positively empowering to the performer (who has spent years in the practice room acquiring it). I was somewhat surprised, in this chapter and elsewhere, that despite her expertise and engagement with historical instruments, Le Guin chose for the most part not to address the physical ramifications of playing on a period cello verses a modern instrument. For instance, the sensation of extension (even precariousness) in upper registers is more pronounced when a cello is held vertically, resting between the performer's legs (as if in a basket), than it is on a cello more securely fixed to the floor by an endpin. But perhaps Le Guin felt that such discussions served only to complicate her narrative without really changing or enhancing its import.

Boccherini's Body is a very personal book on many levels. Accepting Boccherini's own avowal that his nature is “as [his] works of music show [him] to be,” Le Guin attempts an intimate portrait of the man. Her premise is also her own personal relationship with the composer: she asks the reader to accompany her on one of her “trysts” with Boccherini (the opening analysis of the Eb Major cello sonata). My own ready response is influenced by the fact that I come from the same school of cello playing as Le Guin. She and I both studied with teachers influenced by the late great Grande Dame of the cello, Margaret Rowell, who developed a teaching method based on an acute awareness of the muscular and skeletal system of the human body, and a strong focus on the physical sensations of sound production and expression. Rather coincidentally, this teaching method was developed during a severe three-year bout with tuberculosis in 1930, during which time Rowell became physically unable to play. But while Le Guin's physical approach to musical interpretation seems quite natural to me, her method is, I believe, presented in such a way as to be appreciated by the non-string player, even non-performer. As Le Guin so aptly notes, the listener-observer will feel at least some of what the performer feels “through the subtle physical identification that comes with proximity and close attention to another human being.”

Le Guin's uses her physical understanding as a performer to particularly good effect in addressing some of the elements of Boccherini's music that have not withstood the test of time very well. For instance, his “remarkable repetitiveness” (potentially viewed as a structural failure or deficiency in imagination) can be appreciated for the opportunities for sheer physical satisfaction that it gives to the performer. Le Guin describes two such moments in the Eb major cello sonata, which invite the performer, through different modes of expression—one pastoral and calm, the other more urgent and active—to explore a “frictive physical pleasure.” In chapter 3, she highlights a passage of layered, interactive, but essentially directionless repetitions within what is otherwise the extroverted first movement, titled “Allegro brillante,” of the String Quartet in A major, op. 8, no. 6. She describes the moment of introspection as typical of what she terms Boccherinian *Sensibilité* and likens it to an acoustical *tableaux*, capturing the essence of the near motionless, yet highly theatrical art form much in vogue in the eighteenth century, and which so neatly straddles both the visual and performing arts.

Le Guin's interpretations are self-admittedly subjective, but the routes that her intuitions follow, in the process of placing Boccherini's character and musical tendencies in an historical context,

are at once provocative and informative. Boccherini's penchant for soft dynamics, and his gentle and inventive, "obsessively nuanced" performance instructions, take on a new importance in light of his *sensibilité* or *melancholy anatomy* (chapter 5) and becomes an entrée into discussions of eighteenth-century medicine, consumptive psychologies, and period theatrical dramas. Le Guin notes Boccherini's unique use of the direction *con smorfia* or *smorfiosa*, meaning "grimacing," "simpering," or "with a wry face." She considers that Boccherini uses this term (particularly in the opening "Allegro assai" from his D major String Quartet op. 8, no. 1 of 1769) in a satiric-melancholic way, to acknowledge the divided state of the actor who skillfully portrays vivid emotions and images which are nevertheless not his own. I had encountered and wondered about this unusual term in the sonata of another virtuoso performer/composer, Haydn's first cellist in Esterházy, Anton Kraft. Like Boccherini, Kraft employs *smorfioso* in the context of lively movements, the outer "Allegro spiritoso" and "Rondo Allegretto" of his sonata op. 1, no. 3 (1790). Given the professed admiration of the two composers, and the likely knowledge of each other's work which Le Guin describes in Chapter 7, is it possible that Haydn had procured this quartet (and/or other works which employ the term), which had then inspired Kraft? The performer's alienated state, depicted *con smorfia*, is also part of Le Guin's insightful evaluation, in chapter 4, of the complex nature of virtuosity. Le Guin observes in Boccherini's brand of virtuosity, not mere artifice or display, but the tendency to avoid sacrificing "the performer's ease to virtuosic excitement," remaining within the voice of the instrument (while experimenting extensively with that voice), and again, through the effective use of repetition, gratifying the performer in his physical skill. The rare moments in which Boccherini departs from this practice then become quite significant.

In order to appreciate Le Guin's work, one must, as the author does, "value speculation as an intellectual tool." Le Guin calls upon the reader to accept a kind of "open-endedness" that is both a means and an end, and which embraces experimentation at the risk of conflicting results, and even calling into question her own methods. For instance, her semi-fictionalized dialogue between the members of the Artaria quartet, based on their kinesthetic responses to performing Boccherini's quartet in E major, op. 15, no. 3, rather than revealing four sympathetic bodies highly sensitized to each other's emotions, presents a variety of often disconnected individual fears about technical difficulties (very likely in anticipation of the recording that the ensemble is about to make). At the same time, the quartet's responses suggest some interesting avenues of study concerning the relationship between the individual performer and the group. Le Guin acknowledges that the dialogue demonstrates "the equivocalities that must arise in generalizing from individual embodied experience" (12). But her willingness to put her theories into practice, in essence to perform them, is fundamental to her process of placing "the performer always first, front and center" (13). Le Guin has admirably taken on the extremely difficult task of uniting into one discourse the highly disparate worlds of performance and musicology. Her beautifully performed CD, which embodies (at least aurally) each thoroughly researched and exquisitely crafted point she makes, is a testament to her success.



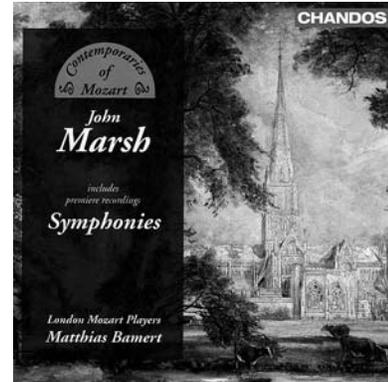
Record reviews

Tony Gable

The Land without Music strikes back

John Marsh, *Symphonies* (Symphonies nos. 2 in B flat, 6 in D, 7 in E flat (*La chasse*), 8 in G, and the Conversation Symphony in E flat). London Mozart Players, conducted by Matthias Bamert (*Contemporaries of Mozart* series). Chandos, CHAN 10458.

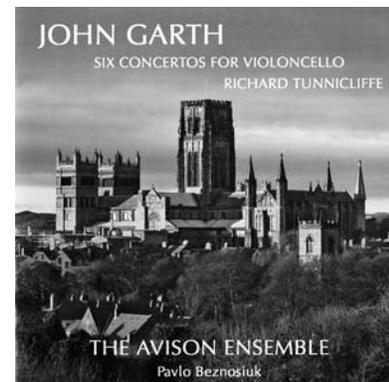
John Marsh, *Five Symphonies* (Symphonies Nos. 1 in B flat, 3 in D, 4 in F, 6 in D, Conversation Symphony in E flat), Chichester Concert, conducted by Ian Graham-Jones. Alto, ALC 1017 (from Olympia OCD 400, 1989).



Ignaz Pleyel, *Prussian Quartets, nos. 7-9* (String Quartets in D, F, G minor, Ben. 337-9). Pleyel Quartet, Cologne. CPO 777 315-2.



John Garth, *Six Concertos for Violoncello, op. 1*. Richard Tunnicliffe (cello), The Avison Ensemble, directed by Pavlo Beznosiuk. Divine Art DDA 25059 (2 CDs).



These two discs, one a reissue from 1989, contain all but one of Marsh's nine extant symphonies. This is scarcely a quarter of his actual symphonic output, but these are the only symphonies that he published (1778-1798). He often visited London (fourteen hours by coach), buying music by leading composers like Pleyel and Gyrowetz for performance in Chichester. Wounded by the press, who criticized him as being a "dilettante," Marsh the landowner felt that his amateur status caused the Anacreontic Society orchestra under Cramer to perform his work less well than Haydn's, by playing "in a very languid manner" (Marsh's *Journal* 22 February 1792). Attending London concerts in 1791-2 under Haydn and Pleyel, he appears not to have met either of them personally. In Marsh's copious journals, kept until 1802, the composers figuring most frequently are Handel and Haydn, although Pleyel is mentioned more than forty times. Modest about his own achievement, very conscious of Haydn's stature, and sharp enough to appraise Pleyel's ("certainly inferior to the style of Haydn"), Marsh owned and played many of Haydn's and Pleyel's symphonies and quartets, abridging Pleyel's first concertante (Ben. 111) for performance, and adapting oboe parts for clarinets since no Pleyel symphony has them. In July 1799, Marsh bought Salomon's quintet reduction of Haydn's Symphony no. 97 and re-orchestrated it as a symphony!

These discs include his twenty-seventh symphony, no. 6, an exceptionally fine piece, resplendent with trumpets and drums, conceived "upon the plan of Haydn's modern ones" (*Journal*, April 1796). This was his first symphony with a slow introduction (in the minor); its fanfare-dominated allegro acknowledges Haydn's London symphonies, which Marsh had heard, with a hint of the "Bear" Symphony and a significant development section. The slow movement pays homage to Pleyel, not by echoing a concertante, as the liner note by the symphonies' editor Ian Graham-Jones suggests, but instead by purloining the second subject of the G minor quartet's opening allegro (Ben. 339). The andante ends with a short cadenza. There follows a sturdy minuet with the swagger of Gyrowetz's music. Bamert dispenses with some of the marked repeats in the finale, where the material is perhaps less distinguished. It is good to have his splendid recording of this striking, well-argued, melodious work. Written in the international style of the 1790s it is markedly less "English" than earlier symphonies. No. 8 (1778) has many Handelian echoes, a lovely slow movement and a finale with all the panache of Kraus's *Fiskarena* hornpipe. There is a taste of Handel, too, in the Largo of no. 2 (1780), with hints of *Messiah* in the finale. The cover incorrectly calls this symphony "La chasse," but the *chasse* symphonies are nos. 1 and 7.

The Alto disc containing Marsh's Symphony no. 1 suffers from inaudible horns in the *chasse* movement. Ian Graham-Jones performed no. 6 and the Conversation Symphony for Marsh's 250th anniversary celebrations in Chichester in 2002. His pioneering 1989 disc is now reissued, perhaps inadvisably, to coincide with Bamert's CD. Marsh's charm and subtlety find more persuasive advocates in the London Mozart Players. Bamert's generally excellent performances (despite some oboe smudges, which should have been edited out) make a strong case for Marsh the symphonist. The Conversation Symphony exists in a fine performance by the Hanover Band under Graham Lea-Cox (ASV GAU 216). It is brisker than the Bamert, and observes Marsh's *maestoso* marking. How sad it is to consider the loss of thirty Marsh symphonies from the period 1770-1816.

Pleyel published forty-two of his seventy string quartets in the

space of five years. His facility in quartet writing is always an issue: Pleyel's quartets can suffer from what the insert note calls the "concertante" element. Mara Parker (*The String Quartet 1750-1797*) writes less indulgently of "a succession of solos" in Ben. 347 (not recorded). One might expect this to be more accentuated in these quartets, which were dedicated to the cello-playing king of Prussia, but that is not really the case. These quartets, written in 1786, are among Pleyel's most mature works, showing his concern to distance himself from Haydn's op. 33 quartets. He varies the structures: the D major in three movements; the F major in two, its second a long variation movement (an open invitation for solos, here seized by the viola); and the G minor incorporating a cantabile minuet within the finale. Just as one work, the D major symphony of 1796, stands out on the Marsh discs, so the G minor impresses one the most of the Pleyel quartets. G minor was a special key for Pleyel, as it was for Mozart. Pleyel wrote three quartets and three quintets in G minor. The quartet recorded here appeared in Vienna one month after Mozart had completed K. 516. This is the third recording of this powerful work, and the first to be recorded on period instruments. How well these players build up to the second subject, which so beguiled Marsh! Its reappearance in the minor is most affecting. This dramatic work also has its lyrical moments in the E flat adagio and in the finale's intercalated minuet. These performances—superbly judged, tense, and exciting—are even finer than those by the Artis Quartet of Vienna, who are also excellent in the G minor, and the masterly late F minor Ben. 367 (ORF 484 issued 2007).

From Marsh's southern England we travel to the far north: John Garth wrote these concertos in the early 1750s when he was attached to Avison's circle in Newcastle; he published them in 1760, by which time they were slightly old-fashioned. These pleasing, modest English concertos seem quite immune to the seismic influences shaping Filtz's cello concerto in Mannheim, or Abel's of the later 1750s. They are superbly played by the soloist, Richard Tunnicliffe and a one-to-a-part group, with apparently only two violins despite the score frontispiece requiring four violins, plus viola and bass. This group creates a very different sound from the 1987 Helios version of no. 2 (CDH88015). Forsaking his customary tuneful elegance, Garth is terse and aggressive in the D minor work, no. 5; its three movements are all in the minor. All six concertos are a delight, their sparkle and their vein of melancholy suggesting that Garth had an unerring gift for melody. These discs definitely evidence a land *with* music.



Up-coming Haydn Concert Season

The New Esterházy Quartet based in the San Francisco Bay Area continues next season with the first ever Haydn Quartet Cycle on period instruments in America. Last season they played 40 of Haydn's 68 quartets in 11 concerts, next season the pace will slow a little, with 20 quartets in 5 concerts, leaving 2 concerts of 4 quartets each for the 2009-2010 season. For further information, please consult www.newesterhazy.org.



Conferences and Calls for Papers

The Society for Eighteenth-Century Music will present its first session as an affiliate organization of the American Society for Eighteenth-Century Studies during the annual ASECS conference from 26–29 March 2009 in Richmond, Virginia. The SECM session will consist of four papers:

Corbett Bazler, “Nonsense Well-tun’d: Opera, Absurdity and the Suspension of (Dis)belief”;

Anthony R. DelDonna, “Rinfreschi e composizioni poetiche: The feste di ballo tradition in late eighteenth-century Naples”;

R. Todd Rober, “A Narrative of the Hunt: The 1737 and 1747 Characteristic Sinfonias of Dresden Composer Gottlob Harrer (1703–1755)”;

Beverly M. Wilcox, “The Hissing of Monsieur Pagin: A Violinist in the Querelle des Bouffons.”

The Mozart Society of America and the Society for Eighteenth-Century Music invite proposals for papers and presentations to be offered at our forthcoming conference in Prague, 9–13 June 2009: “Mozart in Prague.” We wish to explore not only Mozart and his music in the Prague setting, but also the musical culture of Bohemia and neighboring territories during the long eighteenth century. Topics may include Mozart opera in Prague, music in Bohemian convents and monasteries, musical patronage in Central Europe, Mozart’s Czech contemporaries (composers, singers, instrumentalists, impresarios), the dissemination of Mozart’s music in Central Europe during the late eighteenth and early nineteenth centuries, and important eighteenth-century sources and collections in the region. We welcome new perspectives on these and other topics that engage the general themes of the conference and contribute to knowledge of a rich musical culture that Mozart found particularly congenial. Please submit an abstract of up to 500 words about your proposed topic, along with an indication of equipment necessary for your presentation, to the Program Chair: Kathryn L. Libin, klibin@vassar.edu. The deadline for proposals is 1 December 2008.

A symposium on *Niccolò Paganini: Diabolus in Musica* is to be held in La Spezia, Sala Dante, from 16–18 July 2009. The symposium has been organized by the *Società dei Concerti* of La Spezia (Liguria, Italy) and the *Centro Studi Opera Omnia Luigi Boccherini* of Lucca, in association with MusicalWords, on the occasion of the 8th edition of the *Festival Paganiniano* of Carro. The Symposium aims to investigate different aspects of the life and works of Niccolò Paganini. The programme committee encourages submissions within the following areas, although other topics are welcome:

Paganini and the Eighteenth- and Nineteenth-Century Schools of Violin technique;

Paganini and Viotti;

Paganini’s oeuvre in the light of the musical style of his time;

The Role of the Orchestra in Paganini’s Violin Concertos;

Questions of performance practice in Paganini’s music;

Paganini and the bravura tradition;

The Reception of Paganini’s music.

Keynote speakers will include: Prof. Clive Brown (School of Music, University of Leeds) and Prof. Robin Stowell (School of Music, Cardiff University). The official languages of the conference are English and Italian. Selected papers presented at the conference will be published in a volume of proceedings. Please submit an abstract of no more than 300 words, and a one-page biography.

All proposals should be submitted by email no later than Saturday 31 January 2009 to Dr. Massimiliano Sala (msala@adparnassum.org). Please include your name, contact details and (if applicable) your affiliation within your proposal. For further questions, please contact: Dr Massimiliano Sala, Via Antonio Puccinelli, 27, I-51100 Pistoia, Italy; msala@adparnassum.org.

The Haydn Society of North America, in partnership with the Handel and Haydn Society, will present “Haydn 2009 In Boston” from 28–31 May 2009 in Cambridge and Boston, Massachusetts. 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 *The Creation* on Boston’s Esplanade on Sunday afternoon, 31 May. The program committee includes Floyd Grave (Rutgers University), Benjamin Korstvedt (Clark University), Michael Lamkin (Scripps College), Melanie Lowe (Vanderbilt University), Rebecca Marchand (Haydn Society of North America), and Jessica Waldoff (The College of the Holy Cross). For more information about the Haydn Society of North America, its goals, and its activities, please visit: www.haydnsocietyofnorthamerica.org.



Dissertations Presently Underway Treating the “Long” Eighteenth Century

Compiled by Karen Hiles

Rebekah Ahrendt, “Politics, Pleasure, and the Propagation of French Opera outside of France, 1680–1715” (University of California, Berkeley)

Roland Biener, “Die geistlichen Werke Antonio Rosettis (um 1750 bis 1792)” (Technische Universität Dresden)

Peter Broadwell, “Swashbucklers on Stage: Musical Depictions of Pirates and Bandits in English Musical Theater, 1650–1820” (University of California, Los Angeles)

Gergely Fazekas, “The Context and Reception of J. S. Bach’s Notion of Musical Form” (Liszt Academy Budapest)

Karen Hiles, “Haydn’s Heroic Decades: Music, Politics, and War, 1795–1809” (Columbia University)

Katsuaki Ichikawa, “Die Harmoniemusik am Hof von Oettingen-Wallerstein” (Martin-Luther-Universität Halle-Wittenberg)

Martin Küster, “Theoretical Approaches to Musical Prosody in the Eighteenth Century” (Cornell University)

Adeline Mueller, “Pamina’s Journey: Youth and the Young in Late Eighteenth-Century German Opera” (University of California, Berkeley)

Marius Schwemmer, “Familie, Leben und Werk von Joseph Willibald Michl—ein Komponist von vielem Kopfe” (Universität Würzburg)

Monica Steger, “Frohlocke, Darmstadt, sei erfreut: Contextualizing the Aesthetics of Christoph Graupner’s Secular Cantatas” (University of Wisconsin-Madison)

Beverly Wilcox, “The Paris Concert Spirituel, Composers, and Audiences: Music in the Public Sphere” (University of California, Davis)

Amber Youell-Fingleton, “Italian Opera in Maria Theresa’s Vienna” (Columbia University)

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Saturday morning's session on opera began with a paper by Vanessa Rogers, who presented examples of ballad opera orchestras. The players in these numbered from about six to twelve in English playhouses in the early decades of the eighteenth century, according to iconographic and other sources. Amber Youell-Fingleton proposed that an additional benefit to the reform operas of Calzabigi and Gluck was that they were more cost effective to produce; she aligned these works with a turn away from luxury in the 1760s to a more controlled and tasteful simplicity in ornament and art. Caryl Clark's paper considered reasons why the Orpheus opera *L'anima del filosofo*, written by Badini and Haydn in 1791 for the King's Theater, was never staged. Clark speculated that the work may have been banned because of its underlying political message. The work portrays Orpheus as a philosopher on an enlightenment journey that ultimately fails: he loses his soul and voice, which are embodied in Euridice. The final paper of the session, by Elaine Sisman, offered a far-reaching examination of *L'isola disabitata*. It may well be that Haydn intended this Metastasian opera, with its reform elements, for a broad market, given the allowance for publication in his new contract of 1779. With masterful characterization in the recitatives, shocking key shifts, and chromatic modulations representing labyrinthine trials, Haydn created a work honoring both Prince Nicolaus and the aging Metastasio.

The fourth session, "Exoticism and National Identities" began with a paper by Paul Christiansen in which he explored a range of possible meanings stemming from a four-measure passage in the development of Haydn's "Fifths" Quartet Op. 76 no. 2, which exhibits several exotic markers. Bertil van Boer then presented a fascinating look at early American concert life and symphonic composition, especially in Philadelphia. Here Alexander Reinagle and James Hewitt, among others, began composing Federal or Medley Overtures, which combined folk songs of several immigrant groups and thus offered a powerful musical symbol of patriotism in a new country. Emily Lawrence examined domestic music making in Federalist America in her paper on the French vocal Romance. The romances written by two French émigrés, Jean Baptiste Renaud de Chateaudun and Eugène Guilbert, who came to the United States via Haiti, reflect a nostalgic sense of their former lives through settings of sentimental Romantic texts by Jean Claris de Florian. Concluding the papers on American musical life was Bonny H. Miller's extensive analysis of music publication in the *Lady's Magazine*. Presenting travel accounts, biographies and stories with a moral undertone, and music, the *Lady's Magazine* was



Officers and Board members of the Society for Eighteenth Century Music and Haydn Society of North America at the joint conference, Claremont, CA, February, 2008. Front, left to right, Suzanne Forsberg, Jane Hettrick, Jane Ellsworth, Rebecca Marchand, Elaine Sisman. Back, left to right, Todd Rober, Mark Knoll, Steven Fisher, Michael Rubling, Bertil van Boer, Karen Hiles, Michael Lamkin.

an American staple for 50 years. It was a key source for transmitting songs and arias (mostly English), especially those by Handel and the magazine's editor, Robert Hudson.

The final session of the conference, on Sunday morning, which was simply entitled "Connections," began with a paper by Graydon Beeks. The impact on Haydn of the huge performing forces at the Handel Commemoration in Westminster Abbey in May 1791 has been recognized by scholars. Yet hearing Handel's music performed by the more typical performing forces of the Concerts of Antient Music (around 96 players) may in fact have had more influence on the composition of Haydn's oratorios. Ethan Haimo presented the hypothesis that Haydn's opera *La fedeltà premiata* (1780) borrowed not only a libretto set by Cimarosa the previous season, but also a daring succession of keys in the first act finale. While Haimo's argument for the borrowed key plan in the opera was convincing, in the spirited discussion afterwards it was asked whether this encounter with the music of Cimarosa was also the source of certain remote keys in inner movements of Haydn's instrumental music. Matthew McAllister introduced the music of the little-known Scots composer Thomas Erskine, who studied with Johann Stamitz. Erskine began two of his overtures with themes copied from Stamitz's symphonies, and also adapted other elements of Stamitz's compositional process through a type of modular construction of rhythms, melodies, and phrases. The session ended with Jason Yust's presentation of an ambitious theoretical model for understanding style in keyboard works by C.P.E. Bach, and for examining their possible influence on Haydn. Using a mathematical model known as maximal outerplanar graphs, and a reductive type of analysis, Yust found significant differences in the background structures of the two composers.

The papers on Joseph (and Michael) Haydn gave the conference one focus; yet there was still a broad range of topics, genres, and composers, thus permitting the kind of thought-provoking associations that we have come to expect from our conferences. It was also heartening that more than a quarter of the papers were presented by students, which bodes well for the continued health of research in our field.



Members of the New Esterházy Quartet perform at the San Gabriel Mission (R. Todd Rober)