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# NEWSLETTER

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ISSUE NO. 16

APRIL 2010

## 2010 SECM Conference in Brooklyn Heights

*Stephen C. Fisher*

Fine spring weather greeted us in New York City at the fourth biennial SECM meeting, held on 8–11 April 2010 at St. Francis College in Brooklyn Heights. Suzanne Forsberg and her colleagues at St. Francis were exemplary hosts and a program committee chaired by Margaret Butler provided a strong selection of papers. The conference was dedicated to the memory of H. C. Robbins Landon, an honorary member of SECM (see p. 8 for a pair of tributes to Landon).

Before the formal proceedings began, a number of us were treated to a private look at some of the musical treasures of the Morgan Library and Museum, kindly hosted by Frances Barulich. Her selections included the autograph manuscripts of Beethoven's violin sonata Op. 96; two major Mozart works for piano, the sonata K. 310 and the concerto K. 467; Haydn's Symphony No. 91; and several works of J. S. Bach, as well as an autograph letter by Handel and some printed Handel libretti. Barulich also informed us that the Morgan is digitizing its musical manuscripts and that many of them will soon be available on the Web ([www.themorgan.org](http://www.themorgan.org)), some with additional material such as beta-radiograms of the watermarks.

A new feature of this meeting was a panel on three dissertations in progress, all of which promise to make significant contributions: Beverly Wilcox (University of California, Davis), "The Concert Spirituel, Composers, and Audience: Music in the Public Sphere;" Andrew Shryock (Boston University), "Oratorio Culture: Handel and the Intellectual Circles of 1740s London;" and Erick Arenas (Stanford University), "Johann Michael Haydn and the *Missa solennis* of Eighteenth-Century Vienna and Salzburg." Each of the authors submitted two questions or problems for responses by a panel consisting of Karen Hiles, Bruce C. MacIntyre, and Janet Page. This permits a better glimpse of the overall scope and approach of each project than one normally gets from hearing a paper reporting some of the results (as Shryock also did); it may be most useful for dissertations at a relatively early stage.

The papers were limited to half an hour, including discussion, which sometimes caused the latter to be omitted altogether, though in a small gathering it was easier to talk privately than at (say) an

AMS Annual Meeting. The session chairs did a good job of keeping the meeting on schedule (though there were a few delays occasioned by equipment problems). The papers themselves covered a wide range of topics and methods, and came from scholars at all stages of their careers, though students were particularly well represented—and gave some fine ones. Peter Heckl (from Graz) and Allen Badley (from Auckland) continued our tradition of presentations by scholars from outside North America.

Heckl's paper, "W. A. Mozart's Quintet for Horn and Strings in E-flat Major, K. 407 (386c) in Two Arrangements for *Harmoniemusik* by Joseph Heidenreich," was one of many that were based on new evidence from musical and documentary sources. As with several other works Mozart wrote for his friends Joseph Leutgeb (horn) or Anton Stadler (clarinet), there are difficulties in reconstructing the original version of this quintet from the sources that survive, so that even posthumous arrangements may be useful for the task. Badley's "Issues of Authenticity and Chronology in the Sacred Works of Leopold Hofmann" constituted a major step toward establishing the canon and sphere of influence of this important Viennese composer. Joanna Cobb Biermann, after examining the symphonic repertory of the Darmstadt court, asked if the survival of the suite-symphony there after 1750 made it "A 'Missing Link?'" to the four-movement symphony of the latter part of the century. Sterling E. Murray's "Courting an Amorous Muse: The Romance in the Instrumental Music of Antonio Rosetti (c. 1750–92)," examined fifty-five pieces or movements called

"romance" by this one composer, making it possible to draw conclusions about the usage from a substantial body of material. Joseph Darby's "Revisiting the Early Performance History of Handel's Twelve Grand Concertos," used hundreds of advertisements in London newspapers from 1739–40 as well as libretti and musical sources to show how Handel marketed the Op. 6 concertos and how he used them in his oratorio performances. Charles Gower Price elaborated on "A Popular Source of Notated Embellishments and Cadenzas: The Handel Keyboard Transcriptions of William Babell." Anita Hardeman spoke on "Travels with *Hésione*: The *tragédie en musique* outside Paris," showing how this 1700 opera by



*continued on page 11*

## 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 (Thomas.cimarusti@ttu.edu). 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.



### SECM Officers

Mary Sue Morrow, President (2009–11); Jane Hettrick, Vice-President (2007–10); Todd Rober, Secretary-Treasurer (2009–11)

### SECM Board of Directors

Anthony Del Donna (2009–11), Sarah Eyerly (2009–11), Sterling Murray (2008–10), Nancy November (2008–10), John Rice (2008–10)

*ex-officio*

Amber Youell-Fingleton, Mark Knoll, Thomas Cimarusti

### SECM Honorary Members

Eugene K. Wolf (2002), Daniel Heartz (2003), H. C. Robbins Landon (2004), Malcolm Bilson (2005), Bathia Churgin (2009)



### New Members

Allan Badley, Poundie Burstein, Sean Cooper, Paul Corneilson (Lifetime), Evan Cortens, Monica Fazekas, Christina Georgiou, Dianne Goldman, Anita Hardeman, Peter Heckl, Jane Hettrick (Lifetime), Erin Jerome, Keith Johnston, Estelle Joubert (Lifetime), Mathieu Langlois, Daniel Leeson, Bruce MacIntyre (Lifetime), Paul Moulton, Maryann Parker, Edgardo Salinas, David Schulenberg, Andrew Shryock, Maynard Solomon

## A Note from the President

Mary Sue Morrow

As I am assuming the responsibilities and enjoying the pleasures of serving as the president of the Society for Eighteenth-Century Music, the society is approaching the end of its first decade. Thus this seems to be an appropriate moment to pause and reflect upon our purpose, goals, and accomplishments. In his column in the last newsletter, outgoing president Bertil van Boer outlined the ambitious projects and activities envisioned by the strategic planning committee, and you will be hearing more about those in future newsletters. Here, though, I would like to indulge in a bit of musing on one of the founders' original intention: to create a sense of community and identity for those of us working on all areas of music in the eighteenth century, from Bach cantatas to Wrangitzky symphonies. Although that chronological span, ignoring as it does the traditional boundary between Baroque and Classical, may seem completely natural to us now, at the exploratory meeting in Toronto in 2000 it was definitely a point of debate. In retrospect, it was the best decision we could have made, because it allows us to explore, critique, and perhaps even revise the traditional narrative of eighteenth-century music and thus reinvigorate scholarship in the field. We celebrated the reunited eighteenth century at the 2009 AMS meeting with the special reception held together with the Bach, Beethoven, Handel, Haydn, and Mozart Societies, and we've continued to do so with the program of our Fourth Biennial Conference (see Steve Fisher's report starting on page 1) and with this Newsletter. (And here I'll put in a special plug to send all your breaking eighteenth-century news straight to our intrepid Newsletter editor, Tom Cimarusti.) If we can continue with such collaborations, both scholarly and convivial, we can make our second decade even better than the first.



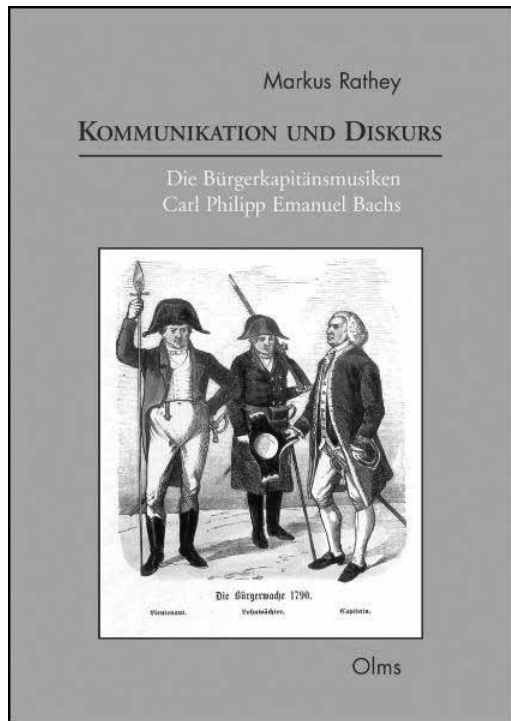
### Members' News

**Ilias Chrissochoidis** has been appointed Associate at the Institute of Musical Research, University of London. Forthcoming publications present new discoveries on Mozart's residence in London in 1764–65 (including a long tradition of performing Allegri's "Miserere") and on Handel's early links with the Vauxhall Gardens as part of a thorough reexamination of the composer's "Second Academy" years.

**Bruno Forment**, Ghent University, was awarded the "Jacques-Handschin-Preis" for young scholars working in the field of European music history by the Swiss Musicological Society (Schweizerische Musikforschende Gesellschaft) for his work on *opera seria*.

**Markus Rathey**, Associate Professor of Music History at the Yale Institute of Sacred Music, was recently named Class of 1960 Fellow at Williams College, Massachusetts. In the Class of 1960 Fellows Program, Williams College invites outstanding figures to visit the campus. As distinguished fellow Markus Rathey will spend several days in the music department, visiting with classes and delivering a public lecture on "Defeminizing Virtue—Johann Sebastian Bach's Hercules-Cantata and the Christmas Oratorio." Markus Rathey's most recent publication is *Kommunikation und*

*Diskurs. Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim: Olms, 2009), a text exploring the relationship between music, philosophy, and patriotism in Carl Philipp Emanuel Bach's compositions for the militia in Hamburg in the second half of the 18th century.



## Announcements

### Hertfordshire Chorus Barbican Concert

The Hertfordshire Chorus will be presenting Mozart's Requiem, Vaughan Williams' Serenade to Music, and the world premiere of Steve Block's Solaris at a concert in Barbican Hall located on Silk Street (London EC2Y 8DS) at 7:30pm, Saturday 22 May 2010. Performing groups will consist of the Hertfordshire Chorus, the Finchley Children's Music Group, the Mid Hertfordshire Youth Choir, and the London Orchestra da Camera. Performers include Miriam Allan (soprano), Diana Moore (mezzo soprano), Joshua Ellicott (tenor), and Andrew Ashwin (bass), with David Temple conducting. For ticket information, please visit Barbican Online Booking or call the Hertfordshire Chorus Ticketline at 08704580445. Emails regarding tickets can also be sent to [tickets@hertfordshirechorus.org.uk](mailto:tickets@hertfordshirechorus.org.uk)

### Instrumental Music in Dresden

The Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden announces a forthcoming international conference: "Das Instrumentalrepertoire der Dresdner Hofkapelle in den ersten beiden Dritteln des 18. Jahrhunderts. Überlieferung und Kopisten," 23–25 June 2010. It will be part of the ongoing research

project "Die Instrumentalmusik der Dresdner Hofkapelle zur Zeit der sächsisch-polnischen Union: Erschließung, Digitalisierung und Internetpräsentation," funded by The Deutsche Forschungsgemeinschaft (German Research Foundation). The conference program will be soon available on the project homepage. For more information on the conference, please visit [www.schrank-zwei.de](http://www.schrank-zwei.de).

## Rosetti Festival 2010 in Germany

The International Rosetti Society (IRG) will celebrate its annual Summer Rosetti Festival in Southern Germany's beautiful region of the Noerdlinger Ries north of Augsburg, 2–6 June 2010. The festival, which will feature eight music performances in picturesque castles and churches in the region, is under the artistic direction of SECM member, Johannes Moesus. Featured artists include Sam Haywood (touring currently with violinist, Joshua Bell), the Gémaux Trio, Stuttgart Chamber Soloists, Czech Wind Harmony, and the Zurich Chamber orchestra under the direction of Maestro Moesus. Performances will include piano music by Rosetti, Mozart, and Beethoven in Amerdingen Castle (2 June), string quartets by Rosetti, Webern, Haydn, and Dvorak in Kapfenburg Castle (3 June), a lecture by Günther Grünstedel on the keyboardist and composer Anna von Schaden, accompanied by piano music by Beecke, Beethoven, Rosetti, and Schaden in Reimlingen Castle (4 June), chamber music for winds and strings by Rosetti, Fiala, Süßmayr, Beecke, and Mozart in Kaisheim Abbey (4 June), a concert of keyboard trios by Rosetti, Mozart, and Mendelssohn in Reimlingen Castle (5 June), Harmoniemusik by Mozart, Rosetti, and Triebensee in Oettingen Castle (5 June), and a final orchestral concert (6 June) featuring an oboe concerto by Rosetti and symphonies by Kraus, Boccherini, and Mozart in the splendid Festsaal of Baldern Castle. In addition, there will also be a performance of Rosetti's passion oratorio, *Der sterbende Jesus* (Murray G1) on 24 April in the cloister church at Kirchem/Ries. For further information please contact the International Rosetti Society, in care of Günther Grünstedel at [gg@rosetti.de](mailto:gg@rosetti.de) or [www.rosetti.de](http://www.rosetti.de).

## New Esterházy Quartet

The New Esterházy Quartet performed the final concert of its Haydn Cycle this past January. Works performed included

- Opus 64, No. 4 in G
- Opus 76, No. 6 in Eb
- Opus 64, No. 2 in b
- Opus 74, No. 2 in F

An earlier November concert was a sampler from Haydn's half-century of quartet writing. In this final concert of the ensemble's historic Haydn Cycle, the New Esterházy Quartet offered a rich plate of the ripest fruits of Haydn's maturity. These four masterworks date from the last decade of Haydn's activity when he was at the height of his powers. During the same period he wrote over 20 string quartets, the last outpourings of a man we have come to admire for his discipline, his wit, his knack for civilized discourse, and his rare balance of pride and humility. We now look forward to "Dedicated to Haydn," the new series that begins with our February concert and will take us into next season and beyond.



## Bertramka Returns to the Czech Mozart Society

Kathryn L. Libin, *Vassar College*

What should have been an unequivocally joyful moment—the restitution last fall of one of Prague’s most significant cultural monuments, the villa Bertramka, to the Czech Mozart Society—was marred when it was handed back to its owners as an empty shell, stripped of its furnishings, its lighting fixtures, its exhibition including instruments and paintings as well as wall displays, part of its heating system, its kitchen cabinetry, and much else. A storage building, which had housed the Mozart Society’s archive, was found in a state of complete disrepair and providing shelter for a family of martens. Though the transfer of the property took place on 2 December 2009 as scheduled, the papers had to be signed on a battered old chair, as all other furniture had been removed from the building. Photographs of the villa’s interior before and after its recent despoiling may be viewed on the website of the Mozartova obec (Mozart Society) at the following links: <http://www.mozartovaobec.cz/?stranka=137> and <http://www.mozartovaobec.cz/?stranka=138>.

Bertramka, located in what is now the Smíchov district in Prague 5, is precious to Mozart lovers because of its association with Mozart’s visits in 1787 and 1791, when he visited his friends Josefa and František Dušek at the villa and worked at composing *Don Giovanni* and other music. Originally a farmhouse surrounded by vineyards, Bertramka was converted into a genteel villa with a park and gardens early in the eighteenth century and named after one of its owners, Franz of Bertram; it

was purchased by the Dušeks in 1784 and inhabited by them until František’s death in 1799. Mozart’s sons Carl Thomas and Franz Xaver Wolfgang both spent some years in Prague after their father’s death, and Bertramka became a second home for them. In 1856, writing to Bertramka’s then owner Adolf Popelka, Carl recalled, “Even blindfolded, I could still find my way there today—after 59 years! . . . I still remember every room in the house and every corner of the garden. In the garden—on the left—there was, first, a little flowerbed and beyond it a path leading uphill and overgrown by fruit trees, with a large pond on the right, then the greenhouse that I saw being built and, finally, the hillside that was used for farming and at the very top of which there was a pavilion from which



you could look down on the cemetery. I also remember—and, as you can imagine, with special affection—the lower part of your estate, where the orchard was situated and where I tried to slip away whenever I could. It was like an Eden to me.”

Adolf Popelka, whose father Lambert had acquired Bertramka at auction in 1838, held the memory of Mozart in some reverence. It was he who began to treat the villa as a shrine, erecting a bust of Mozart by Tomáš Seidan in the garden in 1876 and organizing a festive gathering there to commemorate the 100th anniversary of *Don Giovanni*’s première. After the death of Popelka’s widow in 1918 Bertramka passed to Mathilda Sliwenská, who willed it, by now in poor condition, to the Salzburg Mozarteum in 1925. As Tomislav Volek has written, “For the citizens of the young [Czechoslovakian] Republic, who were endeavoring to ‘de-Austrify’ the whole of Czech society, this was a bitter mouthful.”

[See Volek, "80 Jahre Mozart-Gemeinde in der Tschechischen Republik," <http://www.mozartovaobec.cz/?stranka=120>]. Thus the Czech Mozart Society came into being, with the enormous task of negotiating with the Mozarteum to buy Bertramka, and raising the necessary funds. Leading members of Prague's musical and financial communities joined this effort, which finally succeeded with the purchase of Bertramka by the Mozart Society in January 1929. In the years that followed, burdened now with heavy debt, the Czech Mozart Society worked with a sympathetic government, musicians, and other Prague citizens, to begin restoration of the house and gardens, present exhibitions and concerts, and start a publication program.

These initiatives came to a sudden halt with the Nazi invasion and occupation, when Bertramka was renamed "Bertramshof." After the defeat of the Germans in 1945 the Czech Mozart Society returned only briefly to its mission, which was hindered once again after the communist takeover three years later. While the new regime did not dissolve the Mozart Society, it exerted strict control over its activities and eventually confiscated its property, including over a thousand musical prints, manuscripts, letters, and other documents that were absorbed by the music department of the National Museum. At the same time, the State prepared to celebrate the Mozart bicentennial in 1956 with gala performances and exhibitions, including the further restoration and opening of Bertramka as the "W. A. Mozart and Dušek Memorial" on 25 May. After this point the Czech Mozart Society was compelled to accept a relationship with the National Museum in which, though it retained nominal control of Bertramka, the museum acted as its administrator. The Mozart Society was allowed a space in the storage building mentioned above and permitted to arrange ten concerts per year.

During the 1980s the Mozart Society came under intensive pressure to turn over Bertramka to the city and signed a document doing so in 1986; but only three years later, as the communist government fell, its members decided to apply for restitution of all its property. Thus began a lengthy period of litigation, during which time Bertramka was rented by the municipality of Prague 5 to Comenius (the Pan-European Society for Culture, Education, and Scientific and Technical Cooperation), which has promoted tourist visits to the exhibition, run a concert series, and also rented out the building and grounds for weddings, parties, and other private events. The municipality financed further, extensive restoration at Bertramka during this period. In 2004 the constitutional court of the Czech Republic ruled in favor of the Czech Mozart Society, and decreed that Bertramka should be restituted to it. Only now has this finally taken place, with much publicity, many hard feelings on each side, and with the rather shocking removal of the building's contents by Comenius cited at the beginning of this article.

It is clear that in the next cycle of Bertramka's eventful life the Czech Mozart Society will face many challenges, including not only raising extensive funds to support the estate, but continuing the delicate process of restitution as it pertains to the many materials, including instruments and portraits as well as musical documents, now housed by the National Museum. In the immediate future it will need, at a minimum, to restore lighting and seating so that concerts may continue, and it faces the prospect of devising and installing an entirely new exhibition. Though rather daunting, there is no doubt that this is nonetheless a rare opportunity to

re-envision Bertramka as a space where Mozart's memory can be meaningfully preserved, and as a special setting for the enjoyment of his music. It is fitting that the citizens of Prague, who since Mozart's lifetime have been foremost among those who understand and appreciate him, should once again have the protection of this beloved part of his legacy in their hands.

The Mozart Society of America is pleased to announce the formation of Friends of Bertramka, a group dedicated to supporting the revival of Bertramka for a new era of Mozart plans and projects. If you are interested in making a donation, please see the Friends of Bertramka page on the MSA website (<http://mozartsocietyofamerica.org>), or write to Kathryn Libin, [kalibin@vassar.edu](mailto:kalibin@vassar.edu).



The Mozart Society of America invites nominations for the Marjorie Weston Emerson Award, a \$500 prize given annually for outstanding scholarly work on Mozart published in English during the two previous calendar years. Eligible works include books, essays, and editions. The Award will be given in alternate years to books and editions or essays and articles. The 2010 Award will be for the best essay or article published in 2008 or 2009. The selection will be made by a committee of Mozart scholars appointed by the President of the Mozart Society of America, with approval from the Board of Directors. Nominations must be submitted by 24 July 2010 and should be sent via mail or e-mail to:

Pierpaolo Polzonetti  
Program of Liberal Studies  
University of Notre Dame  
Notre Dame IN 46556-5639  
[ppolzone@nd.edu](mailto:ppolzone@nd.edu)

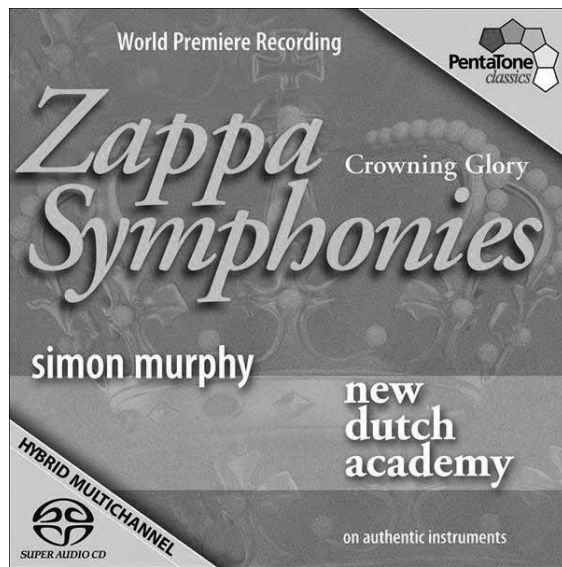
The award for 2009 will be presented at the Society's annual business meeting in the fall of 2010 and announced in the Society's Newsletter the following January. The Society reserves the right not to award the prize in a given year.



## CD Review

*Bertil van Boer*

Crowning Glory: The Musical Heritage of the Netherlands: Dutch Crown Jewels: Symphonies from the 18th-Century Court of Orange in The Hague, Christian Ernst Graaf, Symphony in D major Op. 14, No. 1; Wolfgang Amadeus Mozart, Symphony No. 5 in B-flat major, KV 22 (The "Hague"); Aria "Conservati fedele," KV 23; Friedrich Schwindl, Symphony in D major, Op. 9 No. 3; Carl Stamitz, Symphony in C major, Op. 24 No. 1; Francesco Zappa, Symphony in B-flat major (The "Cello" Symphony); Symphony in D major. New Dutch Academy, conducted by Simon Murphy. Pentatone Classics SACD 5186 365.



Imagine the look of complete surprise and confusion when one tells a class in 18th-century music that they are now going to hear the music of Frank Zappa. That would hardly be the name that one might conjure up in this context, and a certain amount of laughter and incredulity would probably be the order of the day. But anyone expecting some sort of 20th-century parody would be surprised by the fact that, yes, Virginia, there is an 18th-century Frank Zappa, and, yes, he did write symphonies for the court of Orange in the Netherlands. In this world premiere recording, two of the surviving symphonies of Francesco Zappa (fl. 1763–88) are performed by the New Dutch Academy, a new period instrument group that is sponsored by the Dutch Ministry of Foreign Affairs and is dedicated to the resurrection of the Dutch 18th-century musical heritage. Zappa, who functioned at the court in The Hague for over twenty years as a cellist and teacher, was one of a bevy of brilliant musicians and composers who flourished at this court. He, like his colleagues Giovanni Battista Zingoni (1727–1811) and Francesco Pasquale Ricci (1732–1817), was hired from Lombardy, where he received his early training. Although little is known about his life, he was able to carve out a substantial reputation both for his playing technique (second in some reviews only to Boccherini) and his pleasant and accessible compositions. The two works recorded on this disc are thoroughly steeped in the Italian

style, and in both middle movements the obligato cello is featured, not surprisingly. The music is fluid and bright, the compositions well-written, though not particularly progressive. There are enough Mannheim devices to demonstrate that Zappa was certainly aware of the music of his more famous colleagues to the south. Clearly, the disc was meant to premiere Zappa's music, but research into his works seems not to have been enough to provide for a complete disc. The NDA therefore has chosen to contrast the two symphonies with works by three of his German colleagues at The Hague, Friedrich Schwindl (1737–86) and Christian Ernst Graaf (1723–1804). Both of these men were violinists and published regularly with Hummel in Amsterdam. Their works make for a lot of D major, but are more straightforward in that Mannheim vein. Good contrasting themes in the former's first movement, as well as nice orchestrational touches make for competent works that would stand beside any other composer on the continent. For example, boisterous hammerstrokes of the latter's D major symphony make for a splendidly brilliant effect. To top things off (and perhaps in case the Zappa connection fails to work) the disc also includes two standards, a Stamitz symphony and the Mozart KV 22 written especially for The Hague during a visit in 1765. An additional bit is the aria *Conservati fedele*, also written the same year.

The New Dutch Academy performs these works with precision and enthusiasm. The tempos tend a bit towards the fast side, though this is not by itself unusual for such ensembles and certainly gives the recording a great deal of energy. The only real quibble I have is that the horns are in the wrong octave in KV 22 (and, yes, I know this is controversial, but there it is), and the winds in the Zappa tend to be more subdued than they seem. Still, if you want to amaze and confound students, as well as hear some great Dutch 18th-century symphonies, this disc is recommended.



## New Editions

### The Music of the Count of St. Germain: An Edition

*Ilias Chrissochoidis*

The Count of St. Germain (?–1784) is the most enigmatic of Handel's contemporaries. It is generally assumed he was a member of the exiled Rákóczy family. First appearing under this title in the early-1740s, he moved around Europe, acquiring the confidence and admiration of Louis XV and Madame Pompadour, the Prince of Wales, and the Prince of Hesse-Cassel. Contemporary descriptions of his talents penned by Horace Walpole, Voltaire, and Casanova, range from astonishment to ridicule and spite. Among his unofficial diplomatic missions, the one for the rapprochement of France and England in 1760, at the height of the Seven Years' War, is well documented.

Musicological interest in St. Germain centers on his years in Britain (mid-1740s), where he acquired fame for his performances, especially on the violin, and his compositions. Charles Burney identified St. Germain as a leading spirit in London's private music concerts and confirms the popularity of his Italian arias. We are fortunate to be able to verify these claims in a small though



*Count of St Germain by unknown artist*

highly original body of works, including a collection of over forty Italian arias, seven solos for the violin, six trio sonatas, and several English songs.

Highly intelligent and often endearing, the music of the Count of St. Germain deserves both publication and performance. Having acquired copies of all his extant works from several US libraries (Library of Congress, Folger, Houghton) and now from the British Library, I am preparing to submit a proposal for a 2-volume edition of his music:

Vol. 1: Italian arias. *Musique raisonnée selon le bon sens, aux Dames Angloises qui aiment le vrai gout en cet art* (1750); *Favourite Songs in the Opera called L'Incostanza Delusa* (1747) (3 arias contributed by SG).

Vol. 2: Instrumental music and English songs. *Six Sonatas for two violins with a bass for harpsichord or violoncello* (1750); *Seven Solos for a Violin* (1758); *English Songs* (1747-50).

There is an effort to perform and podcast representative works of his through the Chamber Music Club concert series at University College London.

### **Recent Volumes in *C.P.E. Bach: The Complete Works***

Series I, Volume 4.1: "Kenner und Liebhaber" Collections I, edited by Christopher Hogwood, containing Wq 55–57

Series I, Volume 4.2: "Kenner und Liebhaber" Collections II, edited by Christopher Hogwood, containing Wq 58–59, and 61

Series II, Volume 3.2: Keyboard Trios II, edited by Steven Zohn, containing Wq 83–87

Series III, Volume 9.2: Keyboard Concertos from Manuscript Sources II, edited by David Schulenberg, containing Wq 4–6

Series III, Volume 9.15: Keyboard Concertos from Manuscript Sources XV, edited by Douglas Lee, containing Wq 44–45

Series IV, Volume 5.2: *Passion according to St. Mark* (1774), edited by Uwe Wolf

Series IV, Volume 6.1: *Passion according to St. Luke* (1771), edited by Daniel R. Melamed

Further information about the edition can be found at [www.cpebach.org](http://www.cpebach.org)

### **Festschrift for Christoph Wolff**

In honor of Christoph Wolff's seventieth birthday his colleagues at the Bach-Archiv, Leipzig and the C. P. E. Bach complete works edition in Cambridge, Mass. presented him with a collection of essays entitled: "Er ist der Vater, wir sind die Bub'n: Essays in Honor of Christoph Wolff." The bilingual volume contains a foreword by Christopher Hogwood, the Chair of the Editorial Board for *C.P.E. Bach: The Complete Works*, and the following essays:

Uwe Wolf: C.P.E. Bachs Revisionen am Autograph der h-Moll-Messe seines Vaters und der Hamburger Stimmensatz zum Credo BWV 232<sup>II</sup>

Darrell M. Berg: 'Das Verändern ... ist unentbehrlich': Variation as Invention in C.P.E. Bach's Keyboard Music

Laura Buch: Considering the Alternative: the Principle of Improvisation in C.P.E. Bach's Trios

Ulrich Leisinger: Carl Philipp Emanuel Bach und die musikalische Deklamation

Peter Wollny: C.P.E. Bach, Georg Philipp Telemann und die Osterkantate "Gott hat den Herrn auferwecket"

Paul Corneilson: C.P.E. Bach's Evangelist, Johann Heinrich Michel

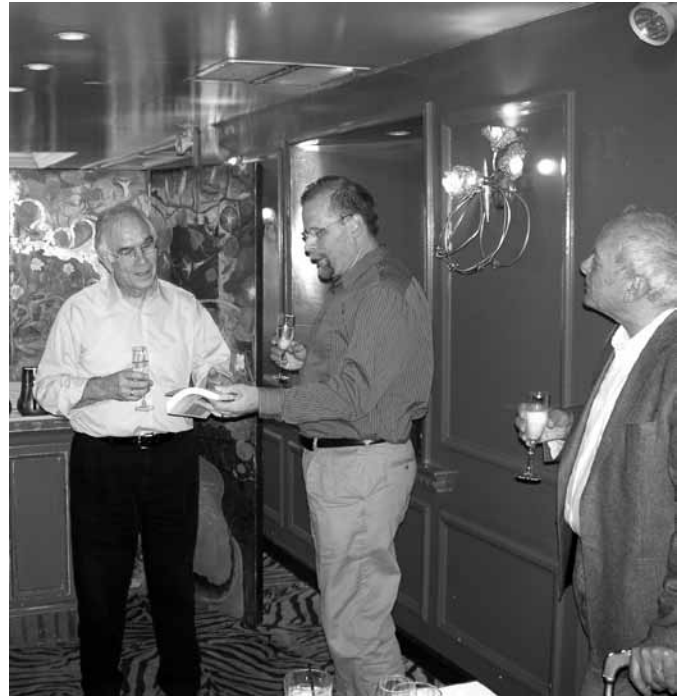
Jason B. Grant: Representations of the City of Hamburg in the Occasional Choral Works of Carl Philipp Emanuel Bach

Wolfram Enßlin & Tobias Rimek: Der Choral bei Carl Philipp Emanuel Bach und das Problem der Zuschreibung

Christine Blanken: Aspekte der Bach-Rezeption: Vokalwerke C.P.E. Bachs in Wien und Alt-Österreich

Mark W. Knoll: Leonard Reichle and J.S. Bach's Bible in Frankenthum

The book will appear later this summer from Steglein Publishing, Inc.



*Christoph Wolff is presented with a Festschrift by Paul Corneilson, Managing Editor, and Christopher Hogwood, Chair of the Editorial Board, of C.P.E. Bach: The Complete Works*

## H.C. Robbins Landon

By Charles Sherman

I first met Robbins Landon in September of 1963. I had come to Vienna in order to undertake a survey of manuscript sources for the masses of Michael Haydn, and I wondered how I could go about making contact with Mr. Landon. Even then he had a reputation of mythic proportions. It seemed that he knew everyone of any importance in music circles and many persons of imposing social rank as well. When I finally took heart and called him one evening, I was surprised to find that he was not only at home but also, more importantly, was in no way annoyed that a stranger should intrude on his privacy. He was, in fact, very forthcoming and questioned me at length about my project—what had I done so far and how did I intend to proceed? My call ended with an invitation to come to his apartment the next day for breakfast and the opportunity to talk at leisure.

What I remember about that first meeting is how effortlessly Landon put me at ease. I learned over the years that he was by nature genuinely interested in the work of others and was respect-



ful of their work with never a hint of condescension. His enthusiasm for music was as infectious as his energy was boundless. And, above all, that he was generous to a fault toward his friends and colleagues.

It is true that, in later years, Landon was sometimes caught up in hyperbole by these very qualities, which led certain circles to indict him with a scorn that was as snide as it was unfair. As a result, his epocal studies in eighteenth-century music were sometimes forgotten and the fact overlooked that he had restored an entire repertory that was not only worthwhile for its own sake but also worthy of rigorous scholarly study.

I am thankful to Mr. Landon for the many instances when he lent his name in support of my professional advancement. And I will be forever grateful for the years that I was able to spend in his company.

## In memoriam

### H.C. Robbins Landon

(6 March 1926–20 November 2009)

Paul Bryan

Howard Chandler Robbins Landon's recent death drew worldwide attention and his many accomplishments elicited widespread public approbation from the many who knew him only from his writings and public performances, as well as from his friends and colleagues who knew him personally and professionally. Barry Millington, a personal friend, wrote an obituary for *The Guardian* for Tuesday 24 November 2009. The following extracts culled from it speak to what I, a much-admiring colleague from the considerable past, remember about his greatness. In addition, it suggests something that I had not recognized about this fascinating yet enigmatic man who was so important to me.

HC Robbins Landon, distinguished musicologist known for his trail blazing work on Haydn and his books on Mozart. It is no exaggeration to call him a titan, for Robbie, as he was universally known, was a giant in both physical and intellectual terms coupled with an encyclopedic memory . . . the vast repository of knowledge that was his brain, . . . his infectious enthusiasm for the subject under discussion, and almost recklessly fluent delivery. . . an inspirational presence, bringing a penetrating intellect and theatrical flair to the world of musicology. . . Larger than life. . . a remarkable capacity for thoughtfulness. . . Others will have stories to tell of his boundless generosity.

A tendency to solipsism . . . penchant for precipitate and over-zealous judgment . . . , e.g., a group of six piano sonatas thought to be by Haydn came to light, their authenticity verified by the performer-scholars Paul and Eva Badura-Skoda and by Landon . . . later discovered that the sonatas were a skillful modern fraud.

Among other things it reminded me that, even though Robbie was younger than I and our personal contact was sporadic and limited, his influence on my professional career as scholar, teacher and conductor was profound.

My little stash of twenty-eight items, mostly letters, to and from him, range from 12 June 1951–10 June 1991. Like trail-blazing markers on life's trees they identify times and places where he guided my steps on the road to Vienna and my professional career—at first directly as a musicologist and later indirectly as teacher and conductor—and as one whose heart never ceases to sing some version of “Wien, du Stadt meiner Träume.” Copies of two of the earlier letters are reproduced with this article.

Mr. Landon entered my life at the right time and in the right place. The propitious place for me was Ann Arbor, Michigan, the time was post-World War II. After four years of making music in Uncle Sam's army, I had gradually awakened to the pleasures of learning more about the music I loved best—the music of Mozart and Haydn and their time—and had begun to write a dissertation that would eventually be named “The Symphonies of Johann Vanhal.” When I left the University of Michigan for a real job at Duke in 1951, I had fulfilled all the requirements for the Ph.D. degree, but had not completed the dissertation. But I had contacted Mr. Landon and received letter no. 1.





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18 June, 1951

Mr. Paul R. Bryan,  
 1455 University Terrace,  
 Ann Arbor, Michigan,  
 U. S. A.

Dear Mr. Bryan:

I have just returned from my trip to the mountains. First, let me report that in Lemberg there are some two dozen Wanhal symphonies and other orchestral works, some of which seem only to exist there and on your list as Qb and Mr. Here is the situation: We can do a thorough job for you, comparing all of these copies as well as those in Melk, Musikvereine, etc., including watermarks (valuable for dates, you should always try to have your librarians list them), but it will take considerable time, and it would be only possible to do this with the proper thoroughness in July or so. Is this too late for you? Then the question of photography. Of those watermarks in your list with a \* asterisk, we can send you or rather photograph for you about a dozen. Do you want all the parts (excluding, I presume, duplicate violin and bass parts) or just, as in Regensburg, the violin and bass parts? Your footnote was not quite clear about this.

The price of 9 cents includes enlargements (small size). Without the enlargements, the microfilm alone would be about four or five cents. It seems that I forgot to make this clear in my last letter--sorry!

Again let me say how valuable your project can be for us. I hope we can assist you concretely in the near future.

Yours,

*H. C. Robbins Landon*  
 H. C. Robbins Landon

During my first two years at Duke I was busy getting established in my new job, and worked sporadically at the dissertation because there was, in fact, a time limit for completing it. In 1954 I returned to the University of Michigan to complete the job in order to have the proper academic credentials for acceptance into a high-level academic community. After returning to Duke I was completely immersed with the needs of my job, and thought little about the all-consuming scholarly work I had done in Ann Arbor.

But, in 1955 when Mr. Landon's monumental book *The Symphonies of Joseph Haydn* arrived, I was intrigued, and tantalized by the information he provided—as well as the conclusions he drew. It forced me again to confront the unsettling problems of authenticity and dating that I had so unsatisfactorily faced in dealing with Vanhal's symphonies in the dissertation. There were no autographs to prove their authenticity, nor did I have information from the paper on which they were written: the watermarks in the paper and the characteristic hands of the copyists who wrote them. Those concerns had never died out; they were always lurking and growing in the back of my mind. In retrospect it was logical: the information that facilitated writing my dissertation (including the proper way to spell his name!) had been derived from very unreliable sources: mostly prints of publishers and persons who lacked a direct connection to Wanhal, and from microfilm which does not reveal the all-important watermarks in the paper used by the copyists—watermarks needed as evidence of dates of composition.

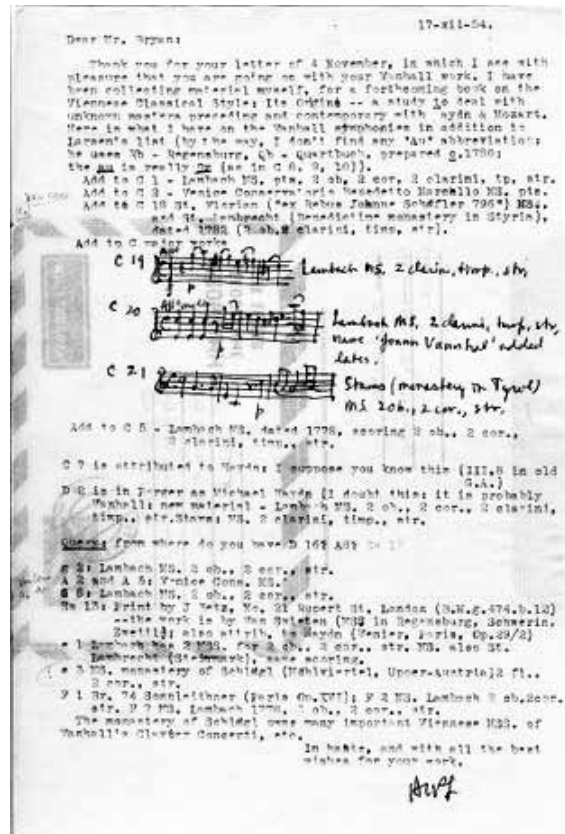
The primary sources in Haydn were, of course, also among the best sources for Wanhal's music. As may be seen in the first letter, written in 1951, Mr. Landon had enthusiastically verified his

belief that Wanhal [Vanhal] was a great choice of subject for study because "many of his symphonies are really very good," and offered the services of The Haydn Society, Inc. which he had recently created, to photograph them as he unearthed them during his travels. As may be seen in the letter, he also offered important and valuable advice which I found to be very informative and useful.

Letter no. 2 is one of eleven received during the years 1954-55. Each of them contained information, some with incipits, about the symphonies of Wanhal that he was finding in war-torn Austria and elsewhere in Europe. But they arrived mostly after I had completed my dissertation, received my Ph.D. degree and resumed my position at Duke. By that time I was relieved; the job was done and I had little personal enthusiasm in its completion.

In contrast, each of Landon's letters added an element of "live" authenticity to what I had derived from dusty library catalogs. And the personal tone of his writing made me feel immediately at one with what "we" were doing—as though I "belonged" and was sharing in the project. One should see and touch the music—and not only photograph it, but get the feel of that wonderful paper, and trace the watermarks and handwritings. It would be much better than dealing with the mechanical and sort of dead aspect of the titles in the museum catalog.

Each of these letters increased my desire to go to these places and see for myself, and a kind of *Entdeckerfreude* (the thrill of discovery) was gradually engendered. The spell was broken not long after I was back on campus, when a colleague mentioned that a foundation had made it possible for her to live in Italy while studying Boccherini. It was possible that they, The Chapelbrook Foundation, might support my similar project. I jumped at the chance and received a grant that, together with a normal university sabbatical leave, allowed me and my family to live in Vienna for the college-



year 1967–68 while I traveled all over Europe working in large archives like the national libraries of London, Prague, Venice and Vienna and the fabulous archive at Regensburg to small collections in churches and towns from Italy to Sweden and Denmark.

The final result was a book that was based upon the dissertation, but that completely replaced it in every way—even including the spelling of the composer’s name. *Johann Wanhal, Viennese Symphonist: His Life and His Musical Environment*. Published in 1997, it received an important award, and I believe it can be considered a successful venture. But the experiences of the year produced a reward that far exceeded the satisfactions gained from learning about the contents of the libraries and archives of Eastern and Western Europe and writing a book. Because we, the Bryans lived in Vienna and experienced the ups and downs of daily living and became per Du with colleagues like Alexander Weinmann, and now-beloved friends like Drs. Peter and Gretl Kühn, and rubbed elbows with Robbie and his wonderful former wife Christa as well as our neighbors in our Patrubahngasse apartment house. We ate their food and drank their beer and wine and learned their customs, etc, etc. The experience was so positive that, in 1973, for the first of five times, I returned to *alt Wien* for an entire semester with fifty students and their instruments so that we could live, learn, rehearse, perform and even to receive accolades in the press. And some of them have, in their turn, done likewise. Robbie’s generous influence had far reaching effects!

A letter of 1969 points to the other side of Robbie’s effect on me. Written while I was planning to host a conference in April, 1969, the year after I returned to Duke University after a life-changing sabbatical. Sponsored by the Mary Duke Biddle Foundation it was titled: “The Eighteenth Century Between Baroque and Romantic” with lectures by Mr. Landon, Laszlo Somfai and Jan LaRue and illustrations by the Ciompi Quartet, and a professional chamber orchestra under my direction. Somfai talked about Haydn’s “Sun Quartets.” Landon spoke about Sturm und Drang; to illustrate I conducted a program consisting of three compositions in minor mode and one in a bright major. It opened with the Overture to *Der Büßende Sünder* in d minor by Michael Haydn, followed by the Symphony in G minor (g1) by Johann B. Wanhal, the Symphony in C minor by Joseph Martin Kraus, and the Symphony No. 61 in D major by Joseph Haydn.

Wanhal’s g1, however, presented a problem because in Landon’s edition of the work, the only one available at the time, he had marked two of the four horns “2 Corni in Sib/B alto.” In that interpretation the horns are required to play in the same octave as the oboes, a very hollow sound and a most unusual procedure in music of the time. In the second movement, furthermore, Horn 1 enters in m. 4 on a short but very exposed passage that begins on e2 and includes an even more exposed g2. Not surprisingly, my young hornist missed the g2. A small matter perhaps, but, due to the timbre, the entire symphony was out of character. Considering that I had just examined all of the sets of parts for that symphony (one of Wanhal’s most popular) in European libraries and had never encountered that indication, I was unhappy. But, who was I to stand before this imposing man and question the opinion of the master? Not I! Nonetheless, as the reigning expert on Wanhal’s symphonies, it determined me to look into the matter at some time in the future. As a matter of record I never encountered the designation alto on the horn parts of any of Wanhal’s symphonies.

As a result I later studied all the horn parts in works by Haydn,

Mozart and published a monograph “The Horn in the Works of Mozart and Haydn” in the *Haydn Jahrbuch*, IX for 1975 and read a paper based on it at the big Haydn Conference in Washington in the same year. Landon’s belief that Haydn’s pre-London Period horn parts in Bb should always be performed in the upper octave, a step below written pitch rather than, as commonly accepted, a ninth below and his further action of adding “alto” to all the Bb horn parts that he edited and published by Haydn, as well as those of other composers, markedly impacts the sound of their orchestra. My judgment was that in such situations an editor’s opinions might be stated, but that only the composer’s designation should be published in the score.

In 2002, goaded on by observing that the B-flat disease was spreading to Mozart, and based on the sure knowledge that he had composed for horns in both “alto” and “basso,” I decided to do another study. It was titled “Mozart’s Use of Horns in Bb and the Question of Alto-Basso in the Eighteenth Century” (*Journal of the Historic Brass Society*, Vol. 14, 2002, pp. 165–92). Among the results, which in several cases showed that some of the compositions in the NMA were the result of the editor’s opinion rather than Mozart’s, I can happily report that no one has yet come forth with a credible disagreement, and that Horns in Bb Basso existed in Salzburg long before; Landon, to my knowledge, admitted that Haydn could have or would have encountered them in Vienna.

None of the above letters concern the alto-basso problem which consumed so much of my time. I never directly confronted him about it. The last letters express pleasure at seeing each other again in the meeting in Cardiff. Now, however, I wish I had talked directly to him, because I would have been eager to know the basis for his judgment. The truth is that, on his part, Mr. Millington’s judgment that he had “A tendency to solipsism (self centered) . . . penchant for precipitate and over-zealous judgment,” was true, and that I was too weak to grapple with him face to face! I missed my chance. Why did I not approach him directly? Did he know or care? I’ll never know. Regardless and in retrospect, I am VERY grateful to Robbie and equally in awe of his accomplishments.





*The dissertations-in-progress session*

Campra was adapted for use at the royal court as well as in Lyon and Brussels. Roland Pfeiffer of the Deutsches Historisches Institut in Rom (who was unable to attend the meeting; Margaret Butler read his paper) reported on “Two Important Private Collections of Manuscripts in Rome and Their Impact on Research in Late Eighteenth-Century Italian Opera,” including the welcome news that the operatic collections of the aristocratic families Doria Pamphilj and Massimo are being digitized with the assistance of the DHI and will be made available on the Web. Edward Green took “A New Look at the Ployer/Attwood Notebooks—or, Mozart: Teacher of Chromatic Completion,” as well as examining some of the music Attwood wrote in England after completing his studies. Paul Moulton’s “Musical Landscapes: Scottish Songbooks in English Drawing Rooms,” undertook a quantitative survey of its repertory and discussed reasons for the popularity of the songs. Lisa de Alwis’s “Censoring the Censor: Karl Glossy’s Selective Transcription (1897) of Karl Hägelin’s Directive on Viennese Theatrical Censorship (1795),” revealed significant omissions in the published accounts of censorship in this period, a matter of considerable importance for the study of opera in the Hapsburg lands.

Another group of papers dealt with musical-dramatic issues in opera and oratorio. Andrew Shryock’s “Scene Unseen: The Sublime Role of the Messenger in the mid 1740s,” dealt with the messengers in Handel’s oratorios of this period and the effect of their utterances on the audience. Keith Johnston spoke on “A Newly Discovered Scene from Molière in the Intermezzo Repertory,” a scene in the 1723 Vinci intermezzo *Albino e Plautilla* that appears to be based

on the philosophy lesson in *Le bourgeois gentilhomme*. Anthony R. DelDonna’s “Opera, Antiquity and the Neapolitan Enlightenment in Paisiello’s *Socrate immaginario*,” situated this celebrated satire in its cultural context, which included the beginnings of antiquarian studies and Gluck’s reform operas as well as squabbles among the *literati* of Naples. Erin Jerome assayed “Putting a Comic Work into *Seria* Context: Haydn’s *La canterina*,” focusing on the parody of an *opera seria* scene in Don Pelagio’s recitative and aria in the first act. Estelle Joubert’s “Landscape and Time in Mozart’s *Die Zauberflöte*,” discussed the use of scenery in conveying both the external and internal drama of this opera.

Five additional papers dealt with matters of technique and aesthetics. Pierpaolo Polzonetti’s “Haydn and Ovid’s *Metamorphoses*,” pointed out that a fundamental characteristic of Haydn’s music—transformation through continuity and formal coherence—is celebrated in Ovid’s poem, which Haydn owned in German translation. David Schulenberg told “A Tale of Two Brothers: Friedemann and Emanuel Bach,” trying to pinpoint the differences between two men who contrasted in many ways as composers and individuals despite being brothers born less than four years apart. Evan Cortens’s “‘Ein Musikdirektor hat an einem Instrumente Mangel, und schriebe solche Melodie in den Continuo:’ Obbligato Organ in J. S. Bach’s Cantatas,” took on the issue of whether Bach’s use of organ obbligato was merely as a substitute for unavailable melody instruments or whether it had a deeper significance. Mathieu Langlois’s “Haydn’s ‘Irregularities:’ Ambiguous Openings in the Quartets,” focused on the two B minor quartets, Op. 33, No. 1, and the less-often cited Op. 64, No. 2. Edgardo Raul Salinas spoke on



*The Grenser Trio at the Friday afternoon concert*



*The audience for the Saturday concert at the Morris-Jumel Mansion arrive en masse following a long subway ride from Brooklyn*

“Romantic Irony and the ‘Neue Manier:’ Beethoven’s Undoing of Form in the Piano Sonatas Op. 31,” relating Beethoven’s new compositional approach to the changing definition of irony after 1790.

The conference included two enjoyable afternoon concerts by period-instrument groups. One took place at the college, featuring the Grenser Trio (Ed Matthews, clarinet; Dongsok Shin, fortepiano; Carlene Stober, violoncello), presenting music of Lefèvre, Rossetti (coordinated with Sterling Murray’s paper), and Beethoven. The other required us to take the subway to the Morris-Jumel Mansion (1765–70) in upper Manhattan. Members of Brooklyn Baroque (David Bakamjian, violoncello, and Rebecca Pechefsky,



*Members of Brooklyn Baroque with Daniel Waitzman perform at the Morris-Jumel Mansion*

harpsichord) with Daniel Waitzman, flute, performed a fine program of works of Handel, Krebs, Boismortier, and C. P. E. Bach in the splendid octagonal room of this historic home.

The schedule allowed us ample time at breaks and at a reception, as well as in the evenings, to interact with friends and colleagues—always one of the most important functions of our meetings. Planned evening activities would have been superfluous in New York, with so many attractive options; for instance, both major New York opera houses presented 18th-century operas during the conference, the Met giving *Die Zauberflöte* and the City Opera Handel’s *Partenope*. In every respect it was a stimulating weekend, and it has us already looking forward to 2012.



### 2010 SECM Graduate Student Award

Lisa de Alwis is the recipient of the 2010 SECM Graduate Student Award for the best paper presented at the society’s fourth biennial conference in Brooklyn, NY for her paper “Censoring the Censor: Karl Glossy’s Selective Transcription (1897) of Karl Hägelin’s Directive on Viennese Theatrical Censorship (1795).”



*Lisa de Alwis*

She is a Ph.D. candidate at the University of Southern California, where she is working on a dissertation on magical opera and censorship in late eighteenth- and early nineteenth-century Vienna. She received a P.E.O. Fellowship (2009) and a USC Beaumont Fellowship (2010), which supported her research in Vienna. In the summer of 2010, Lisa will present two papers at Austrian conferences (the symposium on *Der 30jährige ABC-Schütz* and the *Internationale Nestroy-Gespräche*) and she is currently collaborating with Austrian scholars on a project on theater censorship.

