

Purcell, Handel, Haydn, and Mendelssohn

Anniversary Reflections

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Martin Adams

Trinity College, Dublin

"That what took least, was really best": tensions between the private and public aspects of Purcell's compositional thought.

Roger North remembered that Purcell "used to mark what did not take for the best musick, it being his constant observation that what took least, was really best." Purcell's penchant for complexity has been discussed widely; and Alan Howard has recently said that aspects of the composer's practice set him "somewhat apart from contemporary composers and, even more importantly, from the expectations of his audiences." They also set him somewhat apart from the other composers in this conference.

My paper will argue that this apartness is rooted in a tension between expectations - those towards himself and towards his paying audience. It is a tension between the private and the public, the private epitomised in music of a "highbrow" kind (whatever its intended audience), and the public epitomised in his theatre music. Via a comparison of works private (especially songs from *Harmonia Sacra*) and public (mainly theatre songs), the paper will define the thinking and practice that differentiates the two spheres. It will also suggest that the private sphere was so deeply embedded that Purcell's reputation inevitably rests on a small number of works. In that respect too, he makes a revealing comparison with the other composers in this conference.

Maria Teresa Arfini

Milan and Aosta University

Music as Autobiography: Mendelssohn between Beethoven and Schumann

There are some compositions where Mendelssohn shows actually autobiographical traits. In June 1827 he composed a love song, "Frage", which he wrote also the verses. The Lied would be a love effusion for Betty Pistor, a maid one year older than Felix who sang in the Berlin Singakademie. Next month the thematic material of this Lied was used in the string quartet in A minor, op. 13, stylistically similar to Beethoven's late quartets. Probably Betty Pistor recurs also in next Mendelssohn's quartet, the string quartet in Eb op. 12. There is a secret dedication: in the autograph appear the initials B. P. (perhaps Betty Pistor?), successively corrected by Ferdinand David, on Felix's instruction. And, most important, the first theme begins with a rising fourth, Bb - Eb, that in German sounds B - Es. These letters are the three "musical" letters of Betty Pistor's name, extractable with the old "soggetto cavato" technique. In Larry Todd's opinion, all three compositions are related with a love affair and Betty Pistor, but I perceive some more complicated relationship. Maybe there is a cultural sense of autobiography: all these compositions are connected to Beethoven and with a concept of unreturned love, and there is an use of "soggetto cavato" also in Beethoven's Great Fugue op.

133 - on the name of BACH. Moreover the old "soggetto cavato" technique is the central feature of the Robert Schumann's "autobiographical" first piano compositions, like ABEGG-Variations op. 1, or more subtle encoding of the name "Clara". There are not only old sources for this technique, but some extra-musical source common to Mendelssohn and Schumann too, like the beloved writer Jean Paul Richter, that could explain a such peculiarity in Mendelssohn's music.

Amanda Babington

University of Manchester

The autograph of *Messiah*: a case-study in Handel's methods of construction

Handel is well known for his lack of pre-compositional sketches. This means that his autographs can provide particularly tantalising insights into the several initial creative stages of his works. In order to gain these insights, however, we need to be able to interpret the language and vocabulary of the autographs. Burrows's and Ronish's work on the watermarks and gatherings of the autographs provides an invaluable starting point for the investigation that forms this two-part paper detailing the findings of my research into Handel's construction of the autograph score of *Messiah*. Dissection and cross-referencing of the calligraphic elements of the autograph have revealed a compositional code by which it is possible to discover the surprisingly wide scope of Handel's intentions as he initially composed the work. These findings form the first part of this paper; the second part illustrates the potential benefit of such information by using it to investigate Handel's intentions towards the pacing and division of the work in performance.

Matthew Badham

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Handel, Haydn and dappled aesthetic of light and dark: new perspectives on *L'Allegro, il Penseroso ed il Moderato* and *Die Jahreszeiten*

Handel's *L'Allegro* (1740) and Haydn's *Die Jahreszeiten* (1801) demonstrate both composers engaging not just with nature in general, but with the idea of light and dark, one of the most elemental of artistic contrasts. Symbolism of light and darkness is a timeless musical theme and yet it seems particularly recurrent in art throughout the eighteenth and early nineteenth centuries, gaining important new aesthetic power representational of current religious, political or philosophical ideals in many seminal musical works (eg. *The Magic Flute*, *The Creation*, *Fidelio*). This paper will focus on Handel's setting of John Milton's imaginative, youthful companion poems 'L'Allegro' and 'Il Penseroso' which, although written during the early 1630s, remained popular and influential throughout the seventeenth and eighteenth centuries. Haydn's *Die Jahreszeiten*, was a German adaptation of *The Seasons* by James Thomson, a lengthy poem which was a pan-European bestseller of late 1720s. The influence of Handel upon Haydn's mature choral style is well documented, and yet the two works are rarely compared - perhaps because there are no direct musical allusions or quotations. A comparison of the moonrise of 'Sweet bird that shuns't the noise of folly' (*L'Allegro*) and the sunrise of 'Die steight herauf' (*Die Jahreszeiten*), will act as springboard into a wider examination of the darkness versus light dialectic of both works. In the libretto of *L'Allegro*, mirrored imagery heightens the dialogue of Milton's companion poems and, although dark and light imagery are counterpoised, neither is presented as being valued above the other. Handel's music notably retains much of this ambiguity. Conversely, *The Seasons* reflects more cyclical patterns of darkness progressing to light represented firstly as a yearly cycle, and secondly, within the course of one day. This paper will actively compare both

compositional responses, focusing on how they reflect ideology related to imagery of light versus darkness, suggesting how the works situate themselves within wider questions about eighteenth-century aesthetics.

Olive Baldwin and Thelma Wilson
Brentwood, Essex

Purcell's Mad Songs in the time of Handel, Haydn and Mendelssohn

Purcell's two great soprano mad songs, 'From silent shades' (*Mad Bess*) and 'From rosy bowers', were republished and performed in the theatre and at concerts throughout the 18th century. Their influence can be seen in Handel's mad scenes, and when Haydn was visiting England in the 1790s they were enjoying a resurgence in popularity. At this time, too, the bass mad song 'Let the dreadful engines' provided James Bartleman with his greatest triumph. The 'cantatas' *Mad Bess* and 'From rosy bowers' continued to feature in concerts in London and the provinces in the 1830s and 1840s. These mad songs were received by critics not as antiquarian revivals but as a part of the current repertoire for good dramatic singers. This paper will look at the reputation, performance and publishing history of the three mad songs between the deaths of Purcell and Mendelssohn, and suggest why it was that so many leading English singers introduced them into their concerts.

Chiara Bertoglio
University of Birmingham

Hidden verses in Haydn's "Seven Last Words" and in Mozart's Piano Concertos

In his setting of *The Seven Last Words*, Haydn actively tried to express spiritual meanings through a complex and manifold approach.

Although originally conceived as instrumental "sonatas", they had to be real meditations on the mystery of Christ's passion, death and resurrection; so he thoroughly analysed the Gospel fragments, as concerns biblical exegesis, mystical experience and theological insight, and he used of his whole compositional palette: onomatopoeic imitation (e.g. Sitio's water drops), creation of atmospheres, insertion of seemingly incoherent musical situations (e.g. dance-like movements within tragic moments, conveying however a deep theological significance), dramatic use of harmony and counterpoint.

Moreover, the Seven Words constitute the main themes of their respective sonatas: so instrumental music receives the evoking power of words, and themes become the musical and dramatic equivalent of the phrases they allude to. This process can be compared with Mozart's "hidden verses", i.e. his use of the rhythmical structures of (mostly Italian) verses within instrumental music: as a "secret code" ("Rose Cannabich", "Sophie and Constanze"), for establishing the piano as a character (dialogue with soprano in KV 505), and - at a probably unaware level -, as a rhythmical pattern (in Piano Concertos). Their "hidden verbal settings" can thus be compared, to reveal the similarities and differences between the "instrumental operas" by the former (i.e. his Piano Concertos) and the "instrumental oratorio" by the latter (*The Last Seven Words*).

Lorraine Byrne Bodley
National University of Ireland, Maynooth

Lux Perpetua: Goethe's Presence in Mendelssohn's Journeyman Years

'Apart from the young Felix Mendelssohn, who according to the judgment of established musicians is a musical wonder and can become a second Mozart, I know not a single musical genius amongst the current natives of Berlin', reported Heinrich Heine in 1822. Goethe would have been a position to judge such a comparison having attended performances given by both child prodigies: Mozart at seven and Mendelssohn at twelve. Goethe's response to the twelve-year old's virtuosity, his improvisational gifts and ability to perform an orchestral manuscript by Mozart at sight is contained in the poet's correspondence with Zelter. What impressed Goethe most was Mendelssohn's immense historical knowledge and ability to grasp music history as a process. Mendelssohn's musical gifts combined with his cultural education, refined social graces and the multifaceted nature of his talent, which included his abilities as a water-colourist and writer of letters, led the poet to recognize in him a perfect fulfillment of humanistic ideas.

Zelter's letters to Goethe provide a fascinating account of Mendelssohn's musical education and development. Without any trace of jealousy, Zelter recounts Mendelssohn's 'admirable industry' and openly recognizes his musical gifts as superior to his own. This paper reinterprets the portrayal of Mendelssohn by Goethe and Zelter, two artists actively engaged in the musical developments of their time. Both men consciously handed down a wide spectrum of letters, both casual and thoughtfully composed, some spontaneous and others written for publication, all rich with the details of Mendelssohn's musical development: valuable because they preserve the immediacy of Mendelssohn's existence.

Michael Burden

New College, Oxford University

Fox and Pitt as Grimbald and Philidel; an 18th-century political use for *King Arthur*

That Purcell's opera *King Arthur* can be read as a political document, or at least, can be given a political reading, is not in doubt; it is also known that on its revival in the 1730s, it gained yet another political reading, this time in encompassing to Queen Charlotte. But what happened when it was revived later in the century? Arne's version - now one of a number of works (including masques and other pieces) which glorified the monarch using a version of the Arthurian topos - seems to lack the political punch of the 1730s staging. However, its effect was far greater than might be thought. When crisis overwhelmed the Fox-North administration, the story of Purcell and Dryden's *King Arthur* was deemed to be an appropriate way of representing the protagonists and their ambitions.

Donald Burrows

Open University, Milton Keynes

Chasing the Royal Music Library - a lot of Handel and a little Mendelssohn

In November 1957 Queen Elizabeth II presented the Royal Music Library to the British Museum, in commemoration of King George II's gift of the Old Royal Library to the newly-founded Museum in 1757. It was probably the largest musical deposit ever received by a

British library. Many aspects of the history of the Royal Music Library - its provenance, and even its location - are surprisingly obscure, and nearly all of the descriptions of the royal music collection in the period between 1780 and 1911 are from people who gained access in order to see the collection of Handel's autographs. During the last year I have pursued various sources of documentation in order to discover what is known about the history of the Library, including the period of 46 years when it was deposited at the British Museum but remained royal property. This paper will review what is known, and what remains unknown, about the Royal Music Library, and particularly its collections of Handel's music.

Jen-yen Chen

National Taiwan University

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

Central to the modern reception of Haydn's *The Creation* and *The Seasons* is a sense of their humanist universality: to cite one example, Friedrich Blume asserted that "with the unique exception of *The Magic Flute*, there are simply no other works of the time in which the universal language spoke in such degree to all mankind." Counterbalancing this notion are the circumstances of the oratorios' patronage by the aristocrats of the Gesellschaft der Associierten Cavaliere. The expenditure of nearly 2,500 florins by a single member of the Associierten, Joseph von Schwarzenberg, provides an indication of the intensive involvement of the Austrian elite in these two projects. In this presentation, I shall draw upon sociological theory to illuminate the striking conjunction of aristocratic and bourgeois dimensions that characterizes these works. In particular, Norbert Elias' *The Civilizing Process* and *The Court Society* will provide the theoretical framework for understanding the entanglement of interests of the two social classes. Elias' conceptual categories of prestige consumption and aesthetic sensibility and his arguments concerning their transfer from aristocracy to bourgeois can help to clarify essential aspects of the bourgeois ideology that arose around the time of the oratorios' first performances and remains influential today, including the canonical status of a repertory taken to represent a high point of civilization and modernity.

Ilias Chrissochoidis

Stanford University

Handel as a transitional figure

The view of Handel as the last giant of Baroque music rests primarily on stylistic grounds. Against this view stands one based on socio-historical realities: the half-century Handel spent in Britain and the extent of his achievements there place him squarely within modernity. If anything, the two conflicting perspectives help us understand Handel as a transitional figure who exchanged the fixed hierarchies of the Baroque with the self-affirmation (and anxieties) of a modern artist. This paper explores the composer's life and career as sites of transition. An artist of exceptional will power and adaptability, Handel managed to transform himself from a prestigious agent of foreign taste to a paragon of British values; and from a representative of an aging style to the classic exponent of the sublime in music. This change involved biographical details like his attachment to the Hanoverian dynasty and the devotion he received from influential admirers. Far more important, it was

inscribed in the social dynamism of early Georgian Britain, and defined by the Hanoverian Succession, the Jacobite Rebellion of 1745, London's entrepreneurial theatrical scene, the explosion of print culture, and the rise of charitable institutions. Their combined force enabled Handel to advance socially and achieve a degree of independence hitherto unavailable to members of his profession, thus becoming the culturally fortified artist whose music and status would inspire the Viennese Classics.

Caryl Clark

University of Toronto

"Haydn's Others: Staging Ethnicities"

As a medium reflective of broader social, political and cultural realities, opera is an important vehicle for communicating the concerns of the day. And Haydn's operas are no exception. This paper brings Haydn's theatrical works into mainstream operatic criticism by examining the ways in which representations of "difference" and "otherness" were staged in the composer's first and last operas for Eszterháza—*Lo speziale* (1768), and *Armida* (1784). A comparison of the penultimate scenes in each opera offers fascinating perspectives on the interplay of gender, religion, race, and ethnicity on the operatic stage. Near the end of *Lo speziale*, a confrontation between a *faux* Turk and an "othered" apothecary, whose identity is continuously inflected with traces of Jewishness, demonstrates how peoples at the margins of society were exoticized on the eighteenth-century stage. Similarly, in *Armida*, the alluring yet frightening Muslim "femme fatale," who is increasingly orientalized over the course of the opera, is presented as succumbing to patriarchal Christian authority. By aligning court theatrical performances with dominant western cultural values, Prince Nicolaus was able to establish his superiority over both "inside" and "outside" Others, projecting a hegemonic power that reached well beyond Eszterháza. The manipulation of that power dynamic in the German language adaptation of *Lo speziale* as *Der Apotheker* (1895), the first opera by Haydn to be revived in the modern era, demonstrates how the "cultural work" performed by opera continually changes from one era to the next.

Joseph Darby

Keene State College

Subscription Proposals and the Early Marketing of Handel's *Twelve Grand Concertos*

An examination of London newspapers, 1739-40, demonstrates that G.F. Handel's efforts to market his newly completed *Twelve Grand Concertos*, op. 6, were substantially greater than existing documentary studies suggest. In the nine-month period that followed the set's completion, Handel and his agent John Walsh, Jr., purchased nearly 300 newspaper advertisements - subscription proposals, concert ads, publication announcements, and retail sales ads - with references to these concertos. (By contrast, Deutsch's documentary biography cites fifteen such ads and the updated revision in *Händel-Handbuch IV* contains two additional ads.) This paper presents data collected from these advertisements, with a focus on Handel's subscription proposals. These sources shed important light on the early publication history of Handel's op. 6 and its relationship to the practice of issuing large instrumental works by subscription in eighteenth-century Britain.

Patricia Debly
Brock University, Ontario

From Handel to Haydn: Magic, madness, and love in *Orlando*

Originally found in Ariosto's epic poem, *Orlando furioso*, the narrative of the crazed Orlando was a popular source of inspiration for librettists in the seventeenth and eighteenth centuries since it contained a rich variety of intensive dramatic scenes and justified the use of extensive spectacle. Handel created three Italian operas based on Ariosto's poem, the first being *Orlando*, which was premiered in January 1733 in London. Almost half a century later, Haydn's *dramma eroicomico*, *Orlando Paladino*, was first performed in December 1782 at Eszterháza, but was based on a libretto by Porta, rather than Capeci's, which was used by Handel.

While a comparison of these two operatic settings would undoubtedly illustrate many characteristics of Baroque operatic style versus the Classical period's, this paper will focus on exploring and contrasting similar scenes, emotions, and characters. Both operas use a combination of *opera seria* and *buffa* arias in their discussion of the various aspects of love in the intrigues and relationships of the characters. The portrayals of "magic" and "magical powers" in Handel's work by the magician Zoroastro (bass) and, in Haydn's by Alcina (soprano) create some interesting questions concerning musical characterisation and plot development. And finally, the paper will conclude with an analysis of the concept of "madness" as a musical and literary device.

Sinéad Dempsey-Garratt
University of Manchester

Odious Comparisons? The roles of Handel, Haydn and Purcell in Mendelssohn's Nineteenth-Century Reception A constant in the nineteenth-century reception of Mendelssohn's music is the tendency to compare the composer with a variety of artistic figures. Within the music criticism of this period, Mendelssohn is associated in this way with a wide range of contemporary and historical poets, playwrights, painters and other artists. Comparisons with earlier composers are common too: Handel and Haydn are crucial here, but on occasion, more surprising figures - even Purcell - crop up in discussions of Mendelssohn and his works. Thus, drawing together all four composers with significant anniversaries in 2009, this paper explores the functions and meanings of such comparisons, focusing in particular on their significance for Mendelssohn's reputation and how they relate to the dominant contemporary perceptions of his music's value and significance.

Comparisons with Purcell, to be sure, were restricted to the English musical press. But Handel and Haydn were invoked frequently in appraisals of Mendelssohn by both German and British authors. Such analogies by no means served the same functions in these two countries: exploring them sheds light on the distinct aesthetic and ideological agenda of a diverse selection of nineteenth-century critics.

Colin Eatock

University of Toronto

Mendelssohn's Conversion to Judaism: An English Perspective

To many music-lovers today, Felix Mendelssohn is regarded as a prominent Jewish composer. Indeed, his Jewishness has, at various times, been treated as emblematic. When the Nazis came to power in Germany in 1933, they pulled down his statue in Leipzig and banned performances of his music. More recently, in 1993, when the African-American violinist Louis Farrakhan - better known as the leader of the Nation of Islam - decided to publicly perform a work by a Jewish composer (as a gesture of reconciliation towards the Jewish community), he chose Mendelssohn's *Violin Concerto*.

It may come as a surprise, therefore, to some people to learn that Mendelssohn did not consider himself Jewish, and did not wish others to do so. Baptized as a Lutheran at the age of seven, he presented himself to the world as a German Christian - and was (ironically) more readily accepted as such in England than in Germany, during his lifetime. Although Mendelssohn never lived in England, he visited the country ten times in his short life, where he was hailed by the English musical press as a "great German," an "illustrious German," and a "true German."

The goal of this paper is to trace the roots of the differing interpretations of Mendelssohn's ethnicity and religion in England and Germany during his lifetime, and also shifting perceptions in England in the second half of the nineteenth century. Following his death in 1847, changing attitudes about the significance of race in Victorian society led to a gradual re-interpretation of Mendelssohn's "true" identity, so that, by the end of the century, he was widely viewed in England as essentially Jewish. Not co-incidentally, this change was concurrent with a decline in Mendelssohn's popularity, especially in "progressive" artistic circles.

Specifically, this paper draws on both anti- and philo-Semitic ideas that influenced English intellectual thought in the nineteenth century, as well as such diverse factors as the impact of Darwin's theory of evolution, Wagner's essay *Das Judenthum in der Musik*, and the political career of Britain's only "Jewish" prime minister, Benjamin Disraeli.

Michaela Freemanova

Ethnological Institute of the Czech Academy of Sciences

Händel, Haydn and Mendelssohn have a special place in the music history of the Bohemian Lands

Händel's sacred works were performed here from the early 18th century, and enjoyed great popularity in the 19th century, being regularly performed not only by the Prague Society of Musicians, but also at the country seat of Count Heinrich Wilhelm von Haugwitz, strongly influenced in his music views by the controversial interpretation ideas of the Viennese musician Ignaz

Franz von Mosel Haydn's sacred and secular music found its place in the Bohemian and Moravian music collections since he was employed by Count Morzin in Dolní Lukavice; in the 18th century became especially popular his sacred works, symphonies and chamber

music, in the 19th century his oratorios, performed by the Society of Musicians as well as other bodies. Mendelssohn's oratorios and other vocal works were performed by the Society of Musicians and the Cäcilien Musik-Verein, who were responsible for Prague premieres of Mendelssohn's Elias, Paulus, Athalia, Antigone (first performance in the Austrian Empire) and Oedipus in Kolonos.

Wolfgang Fuhrmann

Humboldt University, Berlin

Haydn the Naïve

To call a composer or his works naïve - or to claim that certain compositions represent naïveté - would be considered somewhat crude today. This may have blinded us to the fact that many contemporaries considered Haydn's music to represent exactly this: naïveté. The term smacks of the typical nineteenth-century derogatory view of Haydn, and this might explain why there is no modern study of Haydn the naïve. But in the eighteenth century, the Naïve was a respected and perfectly serious aesthetic category, with pastorale undertones, brought to the fore by the typical Enlightenment admiration of simple nature. Moreover, the Naïve was one of several aesthetic concepts - wit, melancholy, the sublime and so on - which simultaneously served two purposes: by being applicable to all the fine arts, it forged a bond between them, and it also had certain extra-aesthetic (e. g. moral) implications. Both functions were, of course, especially helpful when it came to considering pure instrumental music. Starting from contemporary observations, the paper will try to explore the uses of naïveté in Haydn's music.

James Garratt

Martin Harris Centre for Music and Drama, University of Manchester

Nietzsche as Music Historian

Much scholarship on Nietzsche's views on music, understandably, has shared the philosopher's preoccupation with Wagner. Yet Nietzsche's writings, published and unpublished, offer observations on an extraordinary variety of topics and figures within music history, from Palestrina and Schütz to Handel, Haydn and Mendelssohn (though sadly not Purcell). Nietzsche's statements on music history are mostly cast as aphorisms or fragments, a form that stands in marked contradiction to the grand narratives that often underpin them. This paper explores the sources for these historiographical constructs and conceits, focusing in particular on Nietzsche's appropriation and adaptation of work within contemporary art and music history. Many of the observations that seem so striking today perpetuated themes and tropes well-established within musical discourse. Others were transplanted from the work of art historians such as Jacob Burckhardt, while a surprising number point to the writings of contemporary musical commentators such as Franz Brendel, Otto Jahn, Georg Gottfried Gervinus and Adolf Bernhard Marx. In spite of deriving ideas and images from these writers, all but the latter were the targets of Nietzsche's scorn. As with his relation to Wagner, characteristically, Nietzsche's engagement with these other musical commentators combined overt invective with covert appropriation.

Monika Hennemann

University of Birmingham

Oratorio and Drama: Operatic Staging of Oratorios in the Romantic Era

Friedrich Chrysander castigated them as a "musical mishmash," and for Alfred Einstein they were even the "source of all evil." But crossover "operatic" performances of oratorio have been attempted fairly frequently since the time of Handel's *Esther*, culminating in a plethora of pertinent productions in the late-nineteenth to early-twentieth century. The practice of staging choral works has, however, been largely ignored in histories of both genres, silently condemned as a tastelessly inept approach that can only result in leaden choral operas, or embarrassingly active oratorios.

This paper attempts to question this hitherto unexamined assumption by looking at several successful theatrical adaptations of oratorios during the late Romantic era, in particular Handel's *Samson*, Haydn's *Creation*, Mendelssohn's *Elijah* and Liszt's *St.*

Elizabeth. Although Anton Rubinstein's "sacred opera" *Der Thurm zu Babel* (1872) and Saint-Saëns's *Samson et Delilah* (1877) - first conceived as an oratorio, but produced alternately as an opera - effectively epitomized the crossover genre, many "straight" oratorios were repeatedly staged in major cultural centers.

If such attempts seem surprising nowadays, even more remarkable is the fact that productions did not always confine themselves to the music of the work in question. Especially in the case of *Elijah*, they ranged much more widely, with the omission of some numbers, and their replacement by favorite pieces from elsewhere in Mendelssohn's oeuvre - exactly the same treatment that was often endured by the music to *A Midsummer Night's Dream* in theatrical production. The flourishing of operatic oratorio well into the twentieth century, complete with cuts and substitute numbers, calls into question routine ideas of the firm establishment of the "work concept" by the end of the nineteenth century, and of a comfortably neat distinction between genres. A process of rapid secularization allowed the assimilation of originally sacred works to distinctly worldly contexts, and encouraged the boundaries between oratorio and opera not only to become more fluid, but sometimes to completely disappear.

Rebecca Herissone

University of Manchester

Purcell as Self-Publisher: Or, Why *Dioclesian* 'found so small Encouragement in Print'

During Purcell's lifetime the music-publishing business in England flourished, thanks mainly to the efforts of John Playford, who established an industry printing popular books for the musical amateur. Since intellectual property rights did not exist in seventeenth-century England, Playford and his successors were able to select music they were confident of selling, predominantly producing anthologies of popular instrumental tunes and songs: composers had no protection from (literally) unauthorized use of their materials, and little or no say in what appeared in print. In this context, it is significant that some composers, including Purcell, undertook the financial risk of publishing some of their own music, without the support of an established publisher. In Purcell's case the complete score of his dramatick opera *Dioclesian*, which he self-published in 1691, became a renowned commercial disaster to which reference was still being made some eleven years later. By analyzing closely the surviving copies of the score, the financial practicalities of self-publishing in Restoration England, and the connections between Purcell's score and the two publications with which it is most closely related-Locke's *The English Opera* of 1675 and Grabu's *Albion and Albanus*

of 1687-this paper considers what Purcell may have been trying to achieve in publishing *Dioclesian*, examines his very personal involvement in the production of the print, and assesses what went wrong.

Anthony Hicks

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Sir Thomas Beecham: a 20th-century Handelian

Sir Thomas Beecham's interest in the music of Handel is perhaps now best known for his three recordings of *Messiah*, the last being notable for its extravagant re-orchestration, and is also displayed in his much-abridged and re-scored version of *Solomon*. However, his love and knowledge of Handel's work is more clearly apparent in the many arrangements of it that he made for ballet scores and concert suites. They draw upon music that was virtually unknown at the time and treat it with wit and affectionate imagination. The paper will present an overview of the 'Handel/Beecham' oeuvre, the history of which has yet to be fully clarified.

John Higney

Carleton University, Ottawa, Ontario

"The Most Perfect Models:" Purcell, Handel, Haydn, and Mendelssohn in *The Harmonicon* (1823-1833).

From the opening number in January of 1823, the editors of *The Harmonicon* possessed a clear vision of the purpose and content of the new journal. It would address a lacuna in amateur musical education and complement a "profusion" of journals devoted to other "arts, sciences, and *belles lettres*." The editors accomplished their stated task by offering three basic types of content: printed music consisting of works by contemporary composers, "great masters," and "popular melodies of various nations"; reviews of scores, monographs, and performances; and accounts of issues in music history and theory.

The diverse writings presented in *The Harmonicon* represent a valuable window into perceptions of both the emerging musical canon and contemporary music in early nineteenth-century London. As the journal was concerned with inculcating "correctness of taste" and "knowledge of the style and peculiarities of the different schools," it offered substantial writings on historical and contemporary musical figures. Among these are significant accounts of Purcell, Handel, and Haydn. Citations pertaining to the young Felix Mendelssohn are to be found within *The Harmonicon's* pages; however, as his international reputation was only then forming, these appear in smaller numbers.

The Harmonicon's multifaceted content affords the scholar a rare insight into the reception histories of the above named composers from a common vantage point. Moreover, accounts of Purcell, Handel, Haydn, and Mendelssohn in *The Harmonicon* sometimes overlap and this fact reveals much about the tastes of London audiences and the canonisation process.

Peter Horton Royal College of Music & **Bettina Mühlenbeck** University of Bern (withdrawn)

Felix Mendelssohn and William Sterndale Bennett: An artistic friendship

Among Mendelssohn's many English friends and disciples the name of William Sterndale Bennett features prominently. Drawing on the diaries kept by Bennett during three extended visits to Leipzig - initially at Mendelssohn's instigation - in 1836-37, 1838-39 and 1842, the correspondence between the two musicians, and other letters and documents, this presentation will investigate the relationship between the two composers and the ways in which each helped to further the other's career in their respective countries.

Alan Howard

Martin Harris Centre for Music and Drama, University of Manchester

Attitudes towards formal counterpoint in Purcell and Mendelssohn

Of the numerous musical and biographical resonances among the composers celebrated at this conference, perhaps most striking is the remarkable importance of formal counterpoint in the music of Purcell and Mendelssohn. There are particularly obvious parallels of intent in their early instrumental works: Purcell's fantasias for viols and Mendelssohn's twelve Bach-like fugues for string quartet, both didactic in conception, and the two composers' debut publications (Purcell's 1683 *Sonnatas*, Mendelssohn's Piano Quartets opp. 1-3). During his lifetime Mendelssohn was criticised for producing banal pastiche; drawing on similar prejudices against music that seems out of step with historically prevailing styles, Purcell's sonatas have been portrayed as fatally flawed, preoccupied with arcane counterpoint at the expense of Italianate tonal fluency.

Such comparisons may be facile and largely arbitrary, but are perhaps not beyond use. In this paper I take James Garratt's recent examination of Mendelssohn's historicism (in *The Cambridge Companion to Mendelssohn*) as a cue to re-examine Purcell's engagement with 'ancient' music: as a genuine participation in tradition; as an overt attempt at musical renewal, and as stylistic critique. Ultimately, I argue that Purcell's own 'conservatism' constitutes an active promotion of musical artifice rather than any instinctive nostalgia for past styles.

David Hunter

University of Texas at Austin

"Taking Anniversaries as Read: Celebration and the Biographical Imperative"

Performance is not the only way in which memories of musicians are created or maintained; reading offers an alternative. Celebrations, festivals, and commemorations have their printed memorabilia. Of greater importance are the biographies of musicians, works that tell stories and ensure that stories are re-told. Frequently produced to coincide with anniversaries, biographies act as social memory, shaping identity and heritage as much as they do the portrait of an individual.

The biographical imperative comprises both the urge to write and re-write lives, and the urge (ostensibly resisted by the impersonal school of criticism) to interpret artistic works on the basis of the lives of their initiators. Through comparison of English-language biographies of

Purcell, Handel, Haydn, and Mendelssohn I explore issues of transcendence, particularly as they relate to the negotiations undertaken by biographers between the messy lives of their subjects and the pure musical works produced by those subjects.

Thomas Irvine

University of Southampton

Incidental Music? Henry Purcell, Felix Mendelssohn, and Politics in Germany and England, 1933-1939

In the 1930s, the reception histories of Mendelssohn's incidental music to Shakespeare's *Midsummer Night's Dream* and Purcell's *Fairy Queen* crossed under unpleasant political circumstances. In Germany, the Mendelssohn setting was considered by many to be politically unacceptable, even if the Nazi state's musical authorities were very slow to pronounce an all-out ban on a piece that had been a mainstay of theatrical productions for generations. By 1936, as Fred K. Prieberg has shown, producers and impresarios were outdoing themselves in ever more public attempts to find a 'racially acceptable' replacement. Many turned to contemporary composers, but a substantial number simply replaced the Mendelssohn with selections from Purcell's semi-opera. The pedagogue Hilmar Höckner, a veteran of the Weimar Republic's 'youth music movement' and a leading proponent of 'early music,' did both. In 1936 he commissioned an instrumental suite to be used in school performances of the *Midsummer Night's Dream* from the English composer Walter Leigh, to whom Höckner had been introduced by Leigh's teacher Paul Hindemith. In 1937 Bärenreiter published Höckner's arrangement of *The Fairy Queen*, which Höckner hoped would become standard incidental music for Shakespeare's play. The story, however, has a false bottom, for Leigh's suite had an English history as well. In late 1936 it was used in a performance by the Bank of England Dramatic Society of the *Midsummer Night's Dream*, directed by Leigh's collaborator V.C. Clinton-Baddeley. Purcell seems ever-present in Leigh's setting, except for one key passage, which echoes Mendelssohn's music in a manner that can only be described as uncanny-and pre-meditated. This paper will explore Leigh's suite as both a document of the Mendelssohn 'ban' in totalitarian Germany, and as a witness to a continuing Purcell revival in England, a revival in which Leigh, as a student and protégé of Edward J. Dent, had been involved for most of his career.

Berta Joncus

St Anne's College, Oxford University

'All Nature danc'd to the sweet Tunes he play'd': Handel at Vauxhall and Ranelagh Gardens

Handel's presence in London's pleasure gardens is immortalized by Roubilliac's statue of the composer at Vauxhall. Handel was also present in Garden entertainments, where his music was deployed to mark festivities, benefits and the participation of singers associated with him. This paper analyses the relationship between this remarkable effigy and the music by Handel that was featured at London's two main pleasure gardens. Comparing Roubilliac's statue to competing Handel representations - including a little-known miniature by Zincke - this paper shows how the composer's likeness and musical presence in the pleasure gardens helped broadcast his Orphic powers, profiling him as a local celebrity rather than as an 'Illustrious Head' in an 18th-century portrait gallery.

Handel's music contributed to the larger project of the gardens' entertainment to simulate a British pastoral idyll for visitors seeking to escape London's urban spaces. Programming and advertising emphasized convergence between the music of nature and that of the gardens' exclusively British offerings. Select numbers by Handel were deemed suitable to this environment, notably *Acis and Galatea*, *L'Allegro ed il Penseroso*, *Alexander's Feast*, and *Samson*. Common to these works were their classical, often pastoral, allusions and the native pedigree of their librettos. This music realized in sound the statue's instantiation of Handel as an accessible yet sublime poet. Whereas other portraits commemorated Handel's 'Quality', in Vauxhall and Ranelagh Gardens he was the composer who transported visitors while also binding them together in British taste.

Paulo M Kühl

State University of Campinas (UNICAMP), Brazil.

Haydn in the musical debate in early 19th-century Rio de Janeiro

Until the arrival of the Portuguese court in Rio de Janeiro in 1808, publishing in Brazil was forbidden. The *Notícia Histórica da vida e das obras de José Haydn*, by Joachim Le Breton, is the first book on music published in the country. Originally read at the Institut de France in 1810, with two editions in French that same year, it was finally published in Portuguese in 1820, with notes by the anonymous translator and by Sigismund Neukomm. It was completed with excerpts from the following works: the *Dictionnaire historique des musiciens* (1810-1811) by Charon and Fayolle; the *Vies de Haydn, de Mozart et de Métastase* (1814) by Stendhal, in the English translation by William Gardiner (1817); the *Conversations-Lexicon oder encyclopädisches Handwörterbuch für gebildete Stände* (1817); and finally the poem *La Música* (1779), by Tomás de Iriarte. The book is mainly concerned with biographical anecdotes, and not specifically with Haydn's music, and insists on the composer's virtues as a musician and an exemplary man.

Although the history of the diffusion and the reception of Haydn's music in various parts of Brazil is still to be written, the publication of Le Breton's book is important in the musical debate in Rio de Janeiro. The present paper discusses the motives that led to the publication of these specific texts in the then capital of the Lusitanian Empire, where Italian or italianate music - mainly opera and religious music - prevailed. The paper shows that early reception of Haydn in the city was intimately related to nationalistic issues. The choice of Haydn seems an attempt to put emphasis on "German" music, in order to align it with an idea of "Brazilian" music (represented by the composer José Maurício Nunes Garcia), as opposed to "Italian" and "Portuguese" music, represented by Marcos Portugal. The involvement of José da Silva Lisboa, high official in the Portuguese court and probable translator, indicates that the political and the intellectual were closely intermingled, and, even if Haydn's music was not very well known in the city, his legacy could still be used in a theoretical debate.

Derek McCulloch

Café Mozart

Popularisations of Haydn's Music in England & Germany in the late 18th Century

In January 1785 the press, despairing of Haydn ever actually coming to this country, suggested he be abducted and "transplanted" to Great Britain, "the country for which his music seems to be made".

From this is clear that his music was not unknown in this country long before his arrival in 1791. The popularity of his music rested primarily with the keyboard works and the two collections each of 12 songs published in 1781 and 1784 in Vienna. Within a short period of time William Shield had published English versions of the first twelve (1786), and the second twelve appeared in 1788, this time with no acknowledgement of the English editor or editors.

English editions played fairly free with the German texts, often substituting them by texts of wildly differing sentiment. Sometimes propriety played a hand, but in some songs a more cheerful effect seems to have been the prime motive.

In Germany the massive popularity of the new "Italian" or Spanish guitar led to versions of the 1781 & 1784 collections appearing with guitar accompaniments, often in keys more favourable to the guitar, sometimes with omissions of parts of the original keyboard accompaniments. The two collections of English *Canzonettas* of the mid-1790s seem to have escaped this treatment, possibly because of the sophistication of some of the pianoforte writing.

In England there was another means of popularising Haydn's music via the medium of song: the adaptation of instrumental music, both keyboard and instrumental as solo vocal items.

In his talk Derek McCulloch, *Proprietor* of the chamber music ensemble *Café Mozart*, will demonstrate these various forms of popularisation, aided by members of *Café Mozart*, Rogers Covey-Crump *tenor*; Jenny Thomas *flute*; Alastair Ross *square piano* and Ian Gammie *guitar*.

Pieter van der Merwe

National Maritime Museum

Macready's *Acis and Galatea* revisited

The great 19th-century tragedian, William Charles Macready (1793-1873), had two brief periods of management of the London Theatres Royal (Covent Garden, 1836-39, and Drury Lane, 1841-43). In both, his championship of both classical and serious new drama took a stand against the contemporary stage's perceived decline into 'brainless pantomime', a trend deplored at the time but more recently explained as part of a general shift toward visualism as a dominant cultural mode, including in literature. His attempts proved short-lived, but his use of well-judged spectacle to increase popular appeal for serious works did see some of the earliest co-ordinated fusion of high production values, in scenery and costume, with what we would now call 'ensemble direction', notably in Shakespeare's *Henry V* (Covent Garden, 1839), and *King John* and *As You Like It* (Drury Lane, 1842 and 1843).

A further high-minded element in his Drury Lane programme was the re-introduction of rare items of English opera, of which he only managed to stage Handel's 'serenata' *Acis and Galatea* and Purcell's *King Arthur* before his regime there ended. In the first Macready had the help of an old friend, Clarkson Stanfield (1793-1867), who had been the greatest stage

scene-painter of the age until his theatrical retirement in December 1834 and elevation to Royal Academician (as a marine and landscape painter) in early 1835. Stanfield had already assisted him with some scenery for a pantomime and *Henry V* at Covent Garden, but for *Acis*, in February 1842, he designed and led painting of the entire production - something very unusual at the time.

In 1994 a group of around 80 working designs by Stanfield came to light (only about ten examples being known before) including nearly all for *Acis*. Macready himself said of the results that he had 'never seen anything in my life so perfectly beautiful' and spectators from Queen Victoria down noted their agreement. Probably the most spectacular effect was the opening, when the curtain rose on a moonlit Sicilian beach on which the waves broke with an effect of realism that had the audience rise to their feet with applause 'as to a distinguished actor'. Despite some vivid descriptive criticism, details have since been a matter for speculation, though the designs were known to have survived and been re-used in a revival by George Vining at the Princess's Theatre in 1869.

A brief account of this cache, with particular attention to *Acis and Galatea*, was given to the International Federation of Theatre Research conference at Kent University in 1997 - from which no proceedings were published. Since then (in 2000) the Theatre Museum acquired the entire group. More significantly in terms of reconstructing the *Acis* production, a copy of the hitherto unlocated published score has also now appeared. This includes lithographs of various scenes in the production, clearly based on sketches from it as staged. They show how Stanfield's work materialized, the blocking of principals and chorus and both small and large visual elements otherwise missing (mainly the last scene 'The Temple of Neptune').

This paper presents an updated visual account of the production, based on this scenic evidence and related documentary sources. The longer-term aim is publication and/or a computer-based 'revival' of the scenic aspects of the production, ideally also using the 1842 published score as arranged by Thomas Simpson Cooke, the Musical Director at Drury Lane.

Ryan Minor
Stony Brook University

Memory and Multiplicity in Felix Mendelssohn's "Gutenberg" Works

Of all the commemorative energies fueling an anniversary year such as 2009, perhaps one result might be the historicization of commemoration itself. My paper will focus on Felix Mendelssohn's *Lobgesang*, one of two compositions he wrote for the 1840 Gutenberg celebrations in Leipzig. I examine how both the work and the festival sought to commemorate Gutenberg: not through a focus on the man himself, but rather the contemporary, German bourgeois culture he was said to have enabled. That is, commemoration functioned not by appealing to a rhetoric of heroic singularity, but rather to the promise of communal embodiment.

I will suggest that this emphasis on communality helps us approach the beleaguered *Lobgesang*, which has long-and famously-come under fire for its lack of organic singularity. In particular, I will discuss how the liberal, participatory rhetoric that fueled the festival has an important correlate in the participatory, "communal" forms of Mendelssohn's music as well as contemporary discussions of counterpoint and choral singing. This diffusion

of commemorative sentiment throughout the festival's participants, as opposed to a focus on Gutenberg himself, challenges much of the emphasis on singularity and exceptionalism that has guided most recent thinking on German festival culture.

Paul F Moulton

The College of Idaho

Tourists in the Drawing Room and the Concert Hall: Haydn's and Mendelssohn's Musical Representations of Scotland

Haydn and Mendelssohn both participated in a European fascination with Scotland that occurred during the late eighteenth and early nineteenth centuries. Scotland's striking scenery and intriguing history and culture, propagated by the writings of James Macpherson and Walter Scott, captured the imaginations of many, including musicians and tourists. Inspired by this northern fringe country, Haydn and Mendelssohn produced works that represented an idyllic place that appealed to foreigners and would-be tourists.

Haydn never visited Scotland, but from 1791 to 1804 he arranged several hundred Scottish songs for three different British publishers. His most fruitful contributions were to George Thomson's six-volume *A Select Collection of Original Scottish Airs* (1793-1841). Research has been done on Haydn's Scottish arrangements, but little attention has been given to the portrayed image of Scotland in these songbooks. This paper focuses on these musical representations and discusses the way these songbooks functioned as tourist books for those outside of Scotland. Performances of these songs often occurred in the drawing rooms of the wealthy, and the songbooks functioned in a way that was similar to the landscape painting or a tourist's Claude glass. Arrangements, by composers like Haydn, framed and tamed the place and people of Scotland, and allowed for a virtual, musical visit to this idealized place within the comfort of one's own home.

Mendelssohn visited Scotland as a tourist in 1829, and was inspired during his visit to write several pieces, including the *Hebrides Overture* and the "Scottish" Symphony. This paper addresses the ways Scotland is represented in these pieces, particularly within the context of the concert hall. Using historical reviews of the works it shows how audience members responded to the sound imagery presented in the works. These contemporary critics demonstrated an eagerness to let the imagination take flight to the rugged place of Scotland—a land separate from the structure and artificiality of the concert hall.

Bettina Mühlenbeck (withdrawn)

University of Bern

Mekala Padmanabhan

Haydn in England: Influences on British Domestic Music
c.1800

Although Haydn's instrumental works had been published in England since 1765, the 1780s saw a very rapid rise in publications of vocal arrangements of his instrumental music and performances of a wide-range of works. In addition to vocal arrangements of pre-existing instrumental works, Haydn's two sets of German *Lieder* published initially by Artaria in 1781 and 1784 achieved wider appreciation through the hands of English publishers. Haydn's English canzonettas written in the full spate of the composer's glorious creative productivity after his first London season enjoyed similar success with the British public. When researching late eighteenth-century editions of Haydn's lieder and canzonettas in all their variety, one encounters an abundance of adapted songs as well as keyboard arrangements of this repertory. It is true that the reception history of primarily domestic or salon music such as keyboard pieces and songs can be problematic, given the generally informal and thus socially invisible nature of the repertory. The British Library holdings of numerous little studied-publications of stylized imitations of Haydn's works, demonstrate salient information to British musical taste, culture and history of the period. The proposed lecture-recital will demonstrate the stylistic significance of Haydn's keyboard works as well as his German and English songs on British domestic music c1800.

Domenico Pietropaolo
University of Toronto

The Aesthetics of Grotesque Dance in the Commedia dell'Arte Tradition

An analysis of the techniques and conventions of comic dance in the late seventeenth and early eighteenth centuries, viewed against the background of Baroque aesthetic theory and in the context of contemporary performance practices. Primary sources include the iconography of comic dance in the Balli di Sfessania tradition, grotesque lazzi in contemporary commedia dell'arte manuals, early discussions of the biomechanics of grotesque movement, and dance scenarios in baroque opera librettos.

Andrew Pinnock and Will Lingard
University of Southampton

Seeking the bubble: The economic basis of musical reputation, and the role of the anniversary as value inflator

In modern cultural economics some of the most interesting and (of course) the most contentious debate centres on the "problem of value":* on notions of value (rival definitions, not all of them economic), on the sources of value, on value transformations over time, and on ways to measure value.

This paper - an attempt to connect cultural economics with musicology - explores the systems which have developed in Western countries over the past few centuries to assign value to musical compositions, to preserve value once assigned, and to contest value when special interest groups see potential benefit in doing so. Predictably calendared composer

anniversaries provide a structure for music-promotional activity, making it much more efficient (efforts would be harder to co-ordinate if the anniversaries passed un-noticed); but they also bring value conflicts out into the open. Who is celebrating? Why? Who isn't celebrating? Why not? Who's in charge? By what right? If changing power relationships between promoters and their hoped-for audiences change the promoters' goals, then successive celebrations of the same composer's life-work should differ noticeably in tone - a hypothesis developed in *Seeking the bubble*, and put preliminarily to the test.

Vanessa Rogers

Wabash College, Indiana

'Britons Strike Home': Ballad Opera and the Eighteenth-Century Purcell Revival, 1728-1760

Henry Purcell's (1659-1695) music enjoyed an auspicious revival on the London stage in 1715 with a performance of *The Island Princess*, and his operas began to be performed with increasing regularity in both full and adapted forms. In the meantime, vocal music from his theatre pieces circulated widely in print sources such as operatic song-books and single sheet songs. Intriguingly, many of Purcell's best-known vocal compositions entered the eighteenth-century repertory as traditional English ballad tunes; this trend culminated in their appearance on the stage in ballad opera, one of the most prominent genres on the British stage from 1728-1760. Ballad opera entertainments appropriated the most popular traditional tunes, dance airs, and opera arias, and were significant in promoting English national identity through their inclusion of burgeoning patriotic anthems such as Purcell's 'Britons Strike Home'. This paper will demonstrate how Purcell's eighteenth-century revivals intersected with the rise of ballad opera, and how the inclusion of his music in ballad operas helped to promulgate his legacy as one of the greatest of English composers.

Alon Schab

Trinity College, Dublin

Revisiting the known and unknown misprints in *Dioclesian*

Henry Purcell's published legacy divides more or less equally between his busy creative life and the two decades following his early death. The temptation of seeing the publications from the composer's time as more authoritative than the posthumous oeuvre is great. Purcell's personal involvement in the editorial process, as well as his hand on numerous proof exemplars, does indeed suggest that the pre-1695 publications are a reliable corpus. However, some of Purcell's printing ventures were so ambitious in scope that even the composer's own supervision could not keep them free of error. His largest publication, *Dioclesian*, was produced in 1691, when the composer's obligations were becoming more and more demanding. *Dioclesian* is significantly less reliable than the masterly engraved edition of the *Sonatas of Three Parts* (1683), perhaps because of those demands on his time; and we have no autograph concordance on which to rely. I will try to show that inner evidence in the printed music betrays characteristic errors that have been overlooked, and that their identification as errors may affect future editions or performances, as well as shed new light on the printing process.

Thomas Schmidt-Beste
University of Bangor

"I think you will say they are better done than the German" - On the English version of Mendelssohn's *Antigone*

On 28 September 1841, the Royal Prussian Palace of Sanssouci witnessed a cultural event of the highest order: the fully staged performance of Sophocles' *Antigone*, commissioned by King Frederick William IV, supervised by Ludwig Tieck, with choruses composed specifically for the occasion by Felix Mendelssohn Bartholdy. This novelty caused a prolonged discussion amongst German critics and philologists, and it also quickly led to a number of further staged performances in Germany. After the characteristic flurry of revisions by the composer, the piano-vocal score of the choruses also appeared in print with Kistner in Leipzig in February of 1843. Less well known is the fact that this publication was accompanied by a simultaneous edition in English, with Mendelssohn's London publishers, Ewer & Co. This might seem surprising at first glance since "Grecomania" had not taken hold in England to the same degree as it had in Germany, but the director of Ewer & Co., Edward Buxton, was eager enough to remain Mendelssohn's exclusive publisher in England to take on the economic risk of publishing a work without expectations of high sales. This paper will trace the trials and tribulations of publisher and translator (William Bartholomew, best known to Mendelssohnians as the translator of *Elijah*) to prepare an edition deemed appropriate to British tastes; in doing so, Bartholomew, who only had the German translation and not the Greek original to work with, attempted to convert the irregular, unrhymed verses into regular rhymed verse, with sometimes surprising results. Not least as a result of the composer's insistence that the choruses had to be performed in the context of the complete play, the first English performance of *Antigone* did not take place until 1845 and remained marginal to the reception of Mendelssohn in England.

Stephanie Schroedter
University of Bayreuth

Henry Purcell between History and Contemporary Performance Practice: Choreographing *Dido and Aeneas*

There is hardly any other obviously inconspicuous and plainly planned "opera" like the one by Henry Purcell, Josiah Priest and Nahum Tate which can look back on a similarly amazing 'success story' - even if it only set in long after its premiere or maybe flourished even later, in the first half of the 20th century in the course of the efforts for a scientifically founded and artistically ambitious performance practice of "early music". It looks as if the very roughly sketched concept of *Dido and Aeneas*, which first and foremost aims at immediacy and directness, while at the same time showing extraordinary emotional depth, has not insignificantly contributed to its still lasting and repeatedly successful reception. But also the fact that its sources were passed down only fragmentarily, which still poses riddles for us until today, seems to be a special challenge, not only for the music and dance historiography, but especially for the artistic creativity of musicians, directors and last but not least of choreographers. By comparing the three choreographic approaches to Henry Purcell's composition by Reinhild Hoffmann (Bremen 1984), Mark Morris (Brussels 1989) and Sasha Waltz (Berlin 2005) I would like to demonstrate not only different dance interpretations of a pre-existing musical score, but also the possible transformation processes of an opera

including dance, which comes from the English Masque tradition, into a modern dance theatre up to a "hybrid" musical theatre.

Benedict Taylor

Princeton University

Beyond the Ethical and Aesthetic: On reconciling religious art with secular art-religion in Mendelssohn historiography

It has long been customary - indeed it is now rather a discredited cliché - to use binary divisions to describe Mendelssohn or divide his oeuvre into two. Greg Vitercik, for instance, calling upon the imprimatur of George Bernard Shaw and Tovey, speaks of 'two Mendelssohns' - the "immensely talented, vigorously original" Mendelssohn of the Octet, Hebrides and Midsummer Night's Dream Overtures and a pseudo-Mendelssohn of the Lobgesang, St Paul, and Elijah, those "platitudinous monuments to early Victorian seriousness". What Vitercik's comment clearly delineates is the ideological nature of this division and its rootedness in a conflict - or rather apathy - with the religious or broadly speaking 'ethical' elements of Mendelssohn's music. From a rather less judgemental perspective John Toews has similarly characterised a dualism in Mendelssohn's work between his "secular, instrumental, "humanist" music in which he presented himself as the heir of Haydn, Mozart, and Beethoven" and the "German Protestant tradition of sacred liturgical music".

This paper focuses on the implications this hypothetical split in Mendelssohn's work has had for the historiography and reception of his music, focusing particularly on the Lobgesang, a 'symphony-cantata' poised (for some perilously) between the sacred and secular. Starting from valuable interpretations by Mark Evan Bonds and Toews of this work as a Christian 'misreading' of Beethoven's Ninth, I consider the conflicting demands of ethics and aesthetics in coming to an understanding of Mendelssohn's music, drawing on the parallels here with Mendelssohn's notable contemporary Søren Kierkegaard that Eric Werner had suggestively hinted at back in 1963. Yet it is far from clear that this assumed division was ever a major problem for Mendelssohn himself, and one must be aware how much this issue - as with the fabled 'Mendelssohn Problem' - remains a historian's (or historiographical) construct.

Jennifer Thorp

New College, Oxford

'To come to a resolution about the dancers': Anthony L'Abbé and the staging of opera at the King's Theatre, London, 1719-1721

Studies of the Royal Academy of Music, founded in 1719 to stage Italianate opera at the King's Theatre in London, have understandably tended to concentrate on the role of Handel in furthering the Academy's work, and on the impact of the Italian singers brought in for the operas. A few brief references in the records of the 1719 season however indicate that another person consulted if not directly involved in the Academy's early operas was Anthony L'Abbé, arguably the foremost choreographer and dancing-master of his day in London. Although it is clear that by its second or third seasons financial stringencies had virtually cut out dance as an integral part of the operas staged by the Royal Academy, the early productions - *Numitore* and *Radamisto* in particular - certainly contained scenes which required professional dancers.

But where did L'Abbé find his dancers, and who were they? No records of any dance troupe at the King's Theatre survive for the early 1720s, but a closer look at what was happening (in dance terms) within those two operas and elsewhere in the London theatres at that time might offer one or two clues.

Sandra Tuppen

The British Library

Purcell in the eighteenth century: music for the 'Quality, Gentry, and others'

In the second half of the eighteenth century, music clubs and concert series aimed at various classes of society flourished in England. Among such institutions were the Academy of Ancient Music, the Concert of Antient Music, the Noblemen and Gentlemen's Catch Club and the Madrigal Society. The music libraries and administrative archives of some of these institutions survive, and reveal much about the music performed at such gatherings. In this paper I shall look at the contribution that Purcell's music made to these occasions. Following on from Ellen Harris's study of eighteenth-century sources for *Dido & Aeneas* and Arne's arrangement of *King Arthur*, I shall look at some of the performing material from these societies, including a set of eighteenth-century manuscript parts for *King Arthur* recently acquired by the British Library, and examine it for evidence of arrangement and modification to suit contemporary taste.

Ellen T. Harris, *Henry Purcell's Dido and Aeneas* (Oxford, 1987) and 'King Arthur's journey into the eighteenth century', in *Purcell Studies*, ed. Curtis Price (Cambridge, 1995), pp. 257-289.

David Vickers

Roundtable on recorded history

The role of commercial recording ventures has undoubtedly played a vital role in the dissemination of music since the early 20th century. In a mixture of brief separate surveys and round-table panel discussion, contributors Roger Savage (Purcell), David Vickers (Handel), Richard Wigmore (Haydn) and Kenneth Hamilton (Mendelssohn) explore the development of their respective composer's discographies, examine changing trends and characteristics, assess the artistic and scholarly value of recordings, and speculate about how the four anniversary composers can be served by the classical recording industry in future.

Peter Ward-Jones

The Bodleian Library, Oxford University

Forty Years of Mendelssohn Research - a Librarian's Reflections

The past forty years or so have seen a radical transformation in the availability of source material on Mendelssohn and his family. Much material previously held in private hands (mostly those of descendants) has been acquired by libraries, while the autographs donated by the family to the Königliche Bibliothek in Berlin in 1878, have once more become generally available, having for several decades after World War II been either hard of access or considered lost. Catalogues of many of these resources have also appeared, and we are at last

about to see a scholarly thematic catalogue of Mendelssohn's works. Oxford, with its own very considerable Mendelssohn collection, has become one of the nerve centres of post-war Mendelssohn research, and this paper considers the developments as viewed by a librarian who has witnessed much of the change and its effect on research into the composer and his circle.

Christopher Wiley

City University, London

Late Victorian Appropriations in the Biographies of Handel, Haydn, and Mendelssohn

Previous scholarship by Marian Wilson Kimber and David Gramit has explored the ways in which later nineteenth-century English writers recast specific Great Composers in a suitably Victorian light. This paper adopts a more comparative approach in order to investigate, with reference to an array of important biographical texts, the extent of such reconstruction and appropriation across the life-writing on perhaps the three most obvious candidates. Reading in tandem the articles on Handel and Mendelssohn in the first edition of Grove's *Dictionary* (1878-1890), for instance, reveals that the rhetoric by which the naturalized composer was claimed for England was manifestly similar to that for an indisputably German subject; while the earliest 'Master Musicians' biography of Handel (1901, by C. F. Abdy Williams) even situated the composer between Purcell and the English Musical Renaissance to justify the aridity of the country's musical scene in the intervening period through what the author perceived as Handel's inescapable influence. Given the absence of analogous English creative genius for much of the eighteenth and nineteenth centuries, biographers apparently emphasized the country's recognition and support of such greatness in foreigners by way of instead promoting notions of a surrogate national tradition in which non-native composers could flourish.

Amanda Eubanks Winkler

Syracuse University

'In Harmony, Celestial Harmony, All Magick Charms are found': Musical Politics in *The British Enchanters*

In 1706 the first new dramattick opera in five years, George Granville's *The British Enchanters*, enjoyed enormous success at the theatre in the Haymarket. A reworking of the medieval romance *Amadis of Gaul* via Philippe Quinault and Jean-Baptiste Lully's *Amadis* (1684), Granville's extravaganza featured vocal music by John Eccles and Bartholomew Isaack and instrumental music by William Corbett. Given its foreign roots and the fact that a version of the opera may have been penned by a youthful Granville as early as the mid-1680s, the text of *The British Enchanters* might seem to be thoroughly disconnected from English turn-of-the-century discourses and debates.

In fact, as this paper demonstrates, Granville obviously revised and updated the work and, like the playwright and critic John Dennis, he was particularly concerned with legitimising dramattick opera as a moralistic and nationalistic enterprise. Read through the lens of contemporary debates over theatrical immorality and the lasciviousness of Italian opera, I show how Granville and his collaborators defined morality and heroism in English musical

terms.

Susan Wollenberg

Faculty of Music, University of Oxford

Haydn in Oxford

Highlights of the Oxford musical scene and the University's calendar of events in the eighteenth century were the visits of Handel, in 1733, and Haydn in 1791. Handel seems to have refused the University's offer of an honorary degree; his music, however, remained popular in Oxford. Haydn gracefully accepted the award of the honorary D. Mus., and bore his title of 'Dr Haydn' proudly thereafter. Although he was in the city only briefly in July 1791, the performance history of Haydn's music in Oxford stretched over decades during the late eighteenth and early nineteenth centuries, making a significant contribution to the cultivation of his works in the English provinces. This paper, in documenting this history, considers to what extent Haydn was placed alongside Handel in the esteem of Oxford performers and audiences of the period.