



a recently discovered painting of Hester Booth in full harlequin dress while Al Coppola (Fordham University) traced the interesting connections between Rich's harlequin pantomime *Necromancer* and scientific 'conjuring' experiments conducted by Newtonians in the 1720s.

The final Handel session included a contribution by Donald Burrows (The Open University) on the circumstances of composition of *Ariodante* (performed 1735), written during Handel's transfer over to Rich's Covent Garden Theatre while Deborah W. Rooke (King's College London) examined the libretto of his oratorio *Samson* (1743) – the first Handel oratorio to be performed at Covent Garden – and the interrelation between three versions of the biblical story. Michael Burden (New College, Oxford) chaired a concurrent session on Rich's stage business: in his panel, Judith Milhous (City University of New York Graduate Center) described the particulars of Rich's financial difficulties during the 1724–1725 season using manuscript evidence, Berta Joncus (St Anne's College, Oxford) illuminated aspects of the career and public persona of John Beard, the first star tenor on the London stage and manager of Covent Garden after Rich, and Joseph Drury (University of Pennsylvania) notably portrayed Rich as a major technical innovator during a period of increased mechanization in London's theatres.

The final two panels of the conference explored Rich's influence outside London and his family legacy. Gráinne McArdle (Dublin) looked at the repertory performed at Lincoln's Inn Fields Theatre and in Dublin during the 1720s and 1730s, and at the dancers shared between the two theatres, while Ian Small (University of York) convincingly established Rich's influence on the managerial expectations and repertory of the provincial theatre. Rich's provincial connections were also explored by Mark Howell-Meri (*Drama in Schools*), who examined the eighteenth-century theatre spaces of Richmond and Bristol to demonstrate how performers might have worked three-sided stages like Lincoln's Inn Fields Theatre. Neil Jenkins (London) told us about John Beard's management of Covent Garden after Rich; the impresario's familial relationships were also investigated by Martin V. Clarke (Durham University), who highlighted the crucial role played by the theatrical community (and Priscilla Rich) in the development of a distinctive Methodist hymn tune and Terry Jenkins (English National Opera), who focused on unpublished and erroneously transmitted information about Rich's marriages, children and family life.

The conference culminated with a tour of the Garrick Club's collection of theatrical paintings and a reception. This concluded a thought-provoking and enjoyable weekend that created new interdisciplinary ties and hopefully will stimulate future collaborations and further scholarship on Rich's history and legacy. A publication, the first modern volume dedicated to Rich's multi-faceted career, is planned in 2009 and will showcase scholarship from the conference; further details will be posted on the conference website: www.johnrich2008.com.

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JOINT CONFERENCE OF THE SOCIETY FOR EIGHTEENTH-CENTURY MUSIC AND HAYDN SOCIETY OF NORTH AMERICA

SCRIPPS COLLEGE, CLAREMONT, CA, 29 FEBRUARY–2 MARCH 2008

Overlooking the scenic San Gabriel Mountains, the campus of Scripps College on the outskirts of Los Angeles provided a welcoming venue for a joint conference of the Society for Eighteenth-Century Music and the Haydn Society of North America. This was the inaugural conference of the Haydn Society of North America, which was founded in November 2006, supplanting its previous incarnation as the Haydn Society of California. After previous events in 2004 and 2006, this marked the third biennial conference for the Society for Eighteenth-Century Music, founded in November 2001. Nineteen papers were presented in five



sessions, and there were two concerts, one offering two wind divertimentos by Haydn and the other three of his string quartets.

The first paper session, entitled 'Styles and Composition', began with 'A Re-evaluation of Carl Friedrich Zelter's Compositional Style through His Viola Concerto in E-flat Major' by Paul Luongo (Florida State University), presenting an eighteenth-century face to a composer better known for his nineteenth-century lieder. As the only extant orchestral work of Zelter's, the Viola Concerto exhibits interesting placement of recitative passages, suggesting a vocal model for composition, which along with passages from his autobiography imply that he may have been more dedicated to the vocal styles of the cantata than of the lied. In the second paper, 'Middles and Muddles: Haydn's Compositional Style and Sonata Forms', Jan Miyake (Oberlin College Conservatory) presented a detailed yet lucid analysis of Haydn's approach to sonata form, finding three strategies that she labels as two-part, monothematic and continuous. Miyake clarified the 'muddle' that is often associated with attempting to force Haydn's works into theoretical models that often work better for Mozart, and instead presented a case for how the first movements of his last twenty-three symphonies can be viewed as either conforming to the three strategies or as hybrids between them. In addition, Haydn's strategies seem to include a focus on the middles of phrases, formal regions and movements through extending and developing these areas, ideas that were convincingly illustrated in this well received presentation.

Rounding out the first session, James MacKay (Loyola University, New Orleans), in 'Tonal Diversity and Formal Variety in Haydn's *Seven Last Words*', explored the composer's tonal plan and use of sonata form in the seven slow movements that make up the *Seven Last Words*. Tonal links between the inner movements create a mirror form around the central fourth movement, which MacKay linked to the tonal affects discussed in the writings of Schobart. A delightful noontime concert separated the first two sessions, with the two Haydn wind divertimentos, composed in 1760, being performed by student musicians from neighbouring Pomona College.

The second session, 'Musicians and Patrons', began with a paper by Barbara Reul (Luther College, University of Regina) entitled 'Court Musicians at Anhalt-Zerbst ca. 1699–1770: New Sources for 18th-Century Employment Practices'. One of many illuminating aspects gleaned from the presentation was that the audition process for hiring musicians who wished to join the court was an extended one – one bass soloist and instrumentalist was paid for a seven-week trial in 1756, and was still not selected for the post (which was not filled for another two years). The paper by Charles Sherman (University of Missouri, Columbia, retired), 'Michael Haydn's *Wanderjahre* (1754–1759): Where Was He, in Fact, and When?', took the audience on a journey through the Hungarian and Moravian countryside in search of traces of Michael Haydn's employment after he left Vienna but before coming to Salzburg. Based on where manuscripts of Haydn from this early period may be found, Sherman made a convincing argument that he was in the region around Brno until 1760, when he did return to Großwardein (where he had been employed from 1757 to 1758), remaining there until the spring of 1762.

Ellis Anderson (University of Cincinnati College Conservatory of Music), in his paper 'The Earliest Biographies of Haydn and Their Lasting Impact on His Reception', presented a cogent explanation for the lowly status accorded to Haydn in nineteenth-century criticism, based on the three early biographies of the composer by Griesinger, Dies and Carpani. Their depictions of his down-to-earth lifestyle and his age and infirmities (reflecting their visits with him in his later years) were contrary to newer romantic ideals, and while the humour and originality of his music was emphasized, these traits were seen as lesser qualities than the soulful music of Mozart and the transcendent music of Beethoven. The final paper of the day, 'Haydn, the Emperor, and the 'Emperor' Quartet', by Karen Hiles (Columbia University), presented a more nuanced picture of the lesser known Austrian emperor, Franz Joseph's nephew and successor, Franz II. An avid violinist and a lover of string quartets (he even brought one with him to perform on military campaigns), he probably heard or maybe even performed his namesake work, bringing the overt public patriotism symbolized by the variations on the *Kaiserhymne* into the private realm of household music-making.



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

Saturday morning's session on opera began with the paper 'Rethinking the Ballad Opera Orchestra: Manuscript Music and Other Evidence' by Vanessa Rogers (University of Southern California), who presented examples of orchestras numbering from about six to twelve in English playhouses in the early decades of the eighteenth century, culled from iconographic and other sources. In her paper 'Reforming Operatic Luxury in Maria Theresia's Vienna' Amber Youell-Fingleton (Columbia University) proposed that an additional benefit to the reform operas of Calzabigi and Gluck was that they were more cost-effective to produce, and also aligned them with a turn away from luxury in the 1760s to a more controlled and tasteful simplicity in ornament and art. In 'A Revolutionary Opera for Turbulent Times: Badini's and Haydn's *L'anima del filosofo, ossia Orfeo ed Euridice* (1791)' Caryl Clark (University of Toronto) considered reasons this opera written for the King's Theatre was never staged. With the original support for the French Revolution in England tapering off after the chaos of the Reign of Terror, Clark speculated the work may have been banned because of its underlying political message. The opera portrays Orpheus as a philosopher on an Enlightenment journey that ultimately fails as his life spirals out of control after losing his soul and voice embodied in Euridice. The final paper of the session, 'Haydn's Metastasian 'Reform' Opera', by Elaine Sisman (Columbia University), offered a far-ranging examination of *L'isola disabitata*, a Metastasian opera with reform elements that Haydn may have intended for a broader market after his new contract of 1779 allowed publication. With masterful characterization in recitatives, shocking key shifts and chromatic modulations representing labyrinthine trials, Haydn created a work honouring both Prince Nicolaus Esterházy and the ageing Metastasio.

The fourth session, 'Exoticism and National Identities', began with the paper 'Turk in the Mirror: Orientalism in Haydn's String Quartet in D Minor, Op. 76 No. 2 ("Fifths")' by Paul Christiansen (University of Southern Maine), in which he explored a range of possible meanings stemming from a four-bar passage in the development that exhibits several exotic markers. In 'Federalists, Immigrants, and Irish Savages: The Development and Influence of the 18th-Century American Symphony on National Identity' Bertil van Boer (Western Washington University) presented a fascinating look at early American concert life and symphonic composition, especially in Philadelphia, where Alexander Reinagle and James Hewitt, among others, began composing Federal or Medley Overtures that combined folk songs of several immigrant groups, and thus offered a powerful musical symbol of patriotism in a new country. Emily Laurance (San Francisco Conservatory) also examined music-making (though for domestic rather than public consumption) in Federalist America in her paper 'The French Vocal *Romance* and the Sorrows of Exile in the Early American Republic'. The romances written in the United States by two French émigrés, Jean Baptiste Renaud de Chateaudun and Eugène Guilbert, who came to the United States via Haiti, reflect a nostalgic sense of their former lives, with settings of sentimental Romantic texts by Jean Claris de Florian. Rounding out the papers on American musical life was a well researched paper by Bonny H. Miller (Rockville, Maryland) entitled 'Education, Entertainment, Embellishment: Music Publication in the *Lady's Magazine*'. Presenting travel accounts, biographies and stories with a moral undertone, as well as music, the *Lady's Magazine* was an American staple for fifty years, and was a key source for transmitting songs and arias (mostly English), especially by Handel and the magazine's editor, Robert Hudson.

The final session of the conference on Sunday morning, simply entitled 'Connections', began with the paper 'Haydn, Handel and the Concerts of Ancient Music' by Graydon Beeks (Pomona College). While the impact of the huge performing forces at the Handel Commemoration in Westminster Abbey in May 1791 on Haydn has been recognized by scholars, hearing Handel's music performed by the more typical numbers (around ninety-six) of the Concerts of Ancient Music may have had more influence on Haydn for the composition of his oratorios. Ethan Haimo (University of Notre Dame) presented an interesting hypothesis



in his paper 'Haydn's Debt to Cimarosa' that Haydn's opera *La fedeltà premiata* (1780) borrowed not only a libretto set by Cimarosa the previous season, but also a daring succession of keys in the first-act finale. While Haimo's argument for the borrowed key plan in the opera was convincing, the spirited discussion afterward seemed to question whether this encounter with the music of Cimarosa was also the source of certain remote keys in inner movements of Haydn's instrumental music. Matthew McAllister (Florida State University) introduced the music of a little known Scots composer in 'The Model Student: A Study of Thomas Erskine's Modeling of Symphonies by Johann Stamitz'. Not only did Erskine begin two of his overtures with themes copied from Stamitz symphonies, he also adapted other elements of Stamitz's compositional process through a type of modular construction of rhythms, melodies and phrases. The session ended with the outlining of an ambitious theoretical model for understanding style in the keyboard works of C. P. E. Bach and their possible influence on Haydn in 'Methods of Large-Scale Rhythmic and Tonal Organization as Stylistic Features of Haydn's Instrumental Sonatas', presented by Jason Yust (University of Washington). Using a mathematical model known as maximal outerplanar graphs in a reductive type of analysis, Yust found significant differences in the background structures of the two composers.

The joint conference presented a unique experience for those attending from each society: more emphasis on Haydn than in previous meetings of the Society for Eighteenth-Century Music, and a broad range of composers and topics for those members of the Haydn Society of North America. Proceedings from this conference will be published by Steglein, <www.steglein.com>, and more information about the two societies is available at <www.secm.org> and <www.rit.edu/haydnsociety>.

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CUARTO COLOQUIO MUSICAT. HARMONIA MUNDI: LOS INSTRUMENTOS SONOROS EN IBEROAMÉRICA, SIGLOS XVI–XIX (FOURTH MUSICAT CONFERENCE. HARMONIA MUNDI: MUSICAL INSTRUMENTS IN LATIN AMERICA, XVI–XIX CENTURIES)

GUADALAJARA, JALISCO, MEXICO, 10–13 MARCH 2008

In 2002, Lucero Enríquez and colleagues at the Universidad Nacional Autónoma de México (UNAM) founded a multidisciplinary seminar to study the music of viceregal New Spain and early independent Mexico. Six years later, MUSICAT, the ongoing Seminario Nacional de Música en la Nueva España y el México Independiente thrives as the premier organization investigating viceregal musics at an international level and counts among its successes the creation of online databases of archival inventories and references to music-making in cathedral documents, the conservation and study of 121 monophonic choirbooks at the cathedral of Mexico and a series of peer-reviewed publications. MUSICAT aims systematically to collect data about music and music-making in New Spain as a tool for researching musical culture from the perspectives of musicology, history, sociology, anthropology, linguistics, art history, and related fields, and, as such, its publications depart significantly from the positivist epistemologies common in Spanish-language music studies.

Following meetings in Mexico City (2004), Oaxaca (2005) and Puebla (2007), MUSICAT hosted its fourth thematic conference in March 2008 at the eighteenth-century Hospicio Cabañas in Guadalajara, Jalisco, on the topic of musical instruments in viceregal Latin America. Scholars from Mexico, the United States, Spain and Argentina presented a total of twenty papers, half of which focused exclusively on eighteenth-century topics. Beyond the confines of the paper sessions, a concert of classical guitar music at a