

REVIEWS



BOOKS

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CARYL CLARK, ED.

THE CAMBRIDGE COMPANION TO HAYDN

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In the last ten years major publications on Haydn have mostly favoured collected essays (for example, Elaine Sisman, ed., *Haydn and His World* (Princeton: Princeton University Press, 1997) and W. Dean Sutcliffe, ed., *Haydn Studies* (Cambridge: Cambridge University Press, 1998)) or a dictionary format (David Wyn Jones, ed., *Oxford Composer Companion: Haydn* (Oxford: Oxford University Press, 2002)), with Ludwig Finscher's traditional life-and-works biography (*Joseph Haydn und seine Zeit* (Laaber: Laaber, 2000)) the exception that proves the rule. Previously it had been customary to write monographs restricted to a single analytical, philological or historical perspective. Nowadays, however, Haydn scholarship exhibits a rather more multi-faceted approach, allowing readers and authors alike to pursue different, often contrasting, perspectives on Haydn and his music by means of a critical, reflective and interdisciplinary discourse. Hence, in this context, it is not too bold to conclude that the recent change in types of Haydn publications reflects a change – or rather, a development – in methodology that has taken place over the last decade. Certain works conceived against a broad methodological or interdisciplinary background, such as David P. Schroeder's *Haydn and the Enlightenment* (Oxford: Oxford University Press, 1990) and James Webster's *Haydn's 'Farewell' Symphony and the Idea of Classical Style* (Cambridge: Cambridge University Press, 1991), can be identified as central to this development.

In 'New Directions for Haydn Research' (*The Journal of Musicology* 6 (1988), 245–257) Caryl Clark had critically analysed the state of Haydn scholarship. Its main achievement as of the late 1980s, she stated, had been to provide future research with a sound (and nearly complete) biographical and philological foundation. More importantly, though, Clark called for the re-evaluation of Haydn's operas 'as an integral part of the composer's musical output' ('New Directions', 247), since most of Haydn's musical life at Eszterháza was devoted to the genre of opera. It thus followed, according to Clark, that modern (namely future) Haydn research would have to concentrate more on the study of his operatic activities, which not only featured Haydn the composer of operas, but also Haydn the conductor, impresario and, indeed, arranger of a European operatic canon for the princely theatre at Eszterháza. Furthermore, Clark argued convincingly that advanced Haydn research should take more account of matters of performance practice and, finally and above all, 'must not only remain open to the new ideas, perspectives and challenges coming from other corners of the musicological discipline, but also begin to implement and shape them' ('New Directions', 257).



With regard to opera studies, Haydn research still has quite a long way to go, as exemplified by a current research project – begun only two years ago at the Joseph Haydn-Institut in Cologne – on Haydn as an arranger of opera arias by other composers. But the growing number of musicologically informed recordings, of studies of the performance practice of Haydn's music, and of publications with broad methodological and interdisciplinary grounding (for example, Thomas Tolley, *Painting the Cannon's Roar: Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn, c. 1750 to c. 1810* (Aldershot: Ashgate, 2001)) has proven the validity of Clark's appeal for a more flexible, sometimes even speculative, approach, allowing scholars to move in new directions.

Now Clark herself has followed suit as editor of the *Cambridge Companion to Haydn*. It is interesting to view this publication in the light of her review article from 1988 and against the background of the developments in Haydn scholarship briefly sketched above. Assembling a cast of eminent musicologists, such as Elaine Sisman, James Webster, David Wyn Jones, Scott Burnham and Lawrence Kramer, the *Companion* is divided into four parts, entitled 'Haydn in Context', 'Stylistic and Interpretive Contexts', 'Genres' and 'Performance and Reception'. The frequent occurrence of 'context' already hints at the method behind the whole volume, which is built on a foundation of critical and contextual analysis. In addition, the operatic perspective so vigorously suggested for Haydn scholarship by Caryl Clark nineteen years ago represents a vanishing point for nearly every chapter, as will be shown in the course of this review. As a result, another intrinsic thematic thread emerges, which connects most of the essays internally, forms a basis for a discourse amongst them and finally allows the reader to assess Haydn's music and the authors' analyses within a kind of meta-context.

Part One zooms in on Haydn's musical personality. At the beginning Elaine Sisman outlines the broad horizons of 'Haydn's Career and the Idea of the Multiple Audience'. If we ask for whom Haydn actually wrote his music, then we are not only talking about his audience, Sisman rightly argues, but also about his performers. This argument introduces new perspectives, such as the role of performance in his compositional process and the idea of a composition having 'something to prove' (11), and hence of musical meaning being transported to different segments of Haydn's audience, his dedicatees and his performers. Opera, too, plays a major role in this regard, since, especially in Haydn's symphonies, a theatrical attitude in musical composition stands for an integration and combination of distinctive features from other genres within a musical work. Thus it is plausible to argue that Haydn the composer created a flexible concept of musical discourse that corresponds to a certain extent with Haydn the man of letters, who, amongst other things, elaborately discussed the opportunities in and the potential of his musical home ground in his correspondence, as Rebecca Green illustrates ('A Letter from the Wilderness: Visiting Haydn's Esterházy Environments'). The fleeting remark by Haydn that he was set apart from the world in Esterháza has to be viewed from different angles, and a thorough exploration of this musical microcosmos (the 'wilderness') reveals that ties to Vienna and the 'world' were in fact strong, and regularly updated (at least in the 1780s) through Esterháza's renowned opera house, which attracted many foreign visitors and always featured a modern and international opera repertory. In this context, then, it comes as no surprise that James Webster explains 'Haydn's Musical Aesthetics' (with particular emphasis on the instrumental compositions) against the background of an aesthetics of vocal music. Step by step the reader moves closer to an understanding of a complex musical personality so deeply rooted in the spirit of his age (fused with its 'Zeitgeist', one could say) that it was hardly traceable for early historians, thus giving ample credence to the myths and legends of the inconspicuous 'Papa Haydn' in nineteenth- and twentieth-century reception. Webster easily negates some of these myths, thus creating a wonderful link to James Garrett's excellent deconstructive analysis of 'Haydn and Posterity: The Long Nineteenth Century' in Part Four.

All these perspectives, which seem so self-evident, rather represent a minority in current Haydn research, especially given their additional preoccupation with their authors' critical reflections on their own methodology. Clearly, multivalent approaches help to paint a telling portrait of Haydn's individuality, his music and his position amongst his fellow composers. They also illustrate our own relationship to the composer and his music. David Wyn Jones's essay 'First Among Equals: Haydn and His Fellow Composers', meanwhile,



provides a ‘zooming-out’ at the end of Part One, introducing a greater sense of perspective. Haydn was one of a number of composers from the same generation (others include Albrechtsberger, Dittersdorf, Hofmann, Michael Haydn and Vanhal) who had a career that was comparatively uniform in character – all were employed by either a secular or a sacred institution, hardly travelled and ‘pursued their musical development within the Austrian territories’ (47). From this vantage point it becomes clear what separated Haydn from his contemporaries, and what he actually gained from them, particularly with regard to his instrumental music, which also digested influences from current theatre music. In this context it is also important to realize that Mozart actually belonged to the generation of Haydn’s pupils. Hence two ‘genealogical’ lines parallel one another: Haydn–Albrechtsberger–Vanhal–Dittersdorf and Mozart–Gyrowetz–Pleyel–Wranitzky. So even the label ‘first among equals’ contains significant differentiations; it puts Haydn on top of the second half of the eighteenth century without actually degrading his contemporaries (Mozart included), though a ‘flow of influence . . . predominantly one way . . . that was rather more likely to produce a master–pupil relationship’ (52) certainly also existed. Jones not only delineates Haydn’s position among the composers of his age, but also deconstructs myths and images attributed to Haydn by posterity. Historically speaking, Jones’s perspective is restricted neither to Haydn and his time nor to Haydn and posterity, but embraces both.

It is important to note that all of the essays in the *Companion* brilliantly lead from one to the next, without pursuing the same objectives. To phrase it in eighteenth-century fine-arts vernacular, the idea of ‘unity in variety’ has been beautifully realized here with a high level of eloquence, wit and originality. Part Two enriches further the intense network of historical and aesthetic contexts built up in Part One with ‘Haydn and Humor’ (Scott Burnham) and ‘Haydn’s Exoticisms’ (Matthew Head). Burnham interprets humour in Haydn’s instrumental music as an enlightened phenomenon, which moves the listener from ‘being fooled to being informed’ (75), while Matthew Head convincingly explains exoticism in Haydn’s theatrical works as an act of musical self-reflection: ‘exoticism was always based on Europe’s concerns about itself’ (81). Again, the reader experiences two different perspectives and two different contexts, and at the same time comes to realize how they relate to each other. Part Three, dealing with Haydn’s musical genres, intersects perfectly with the methodological approaches in Part Two – without simply following suit – as David Schroeder and Mary Hunter respectively illustrate in an analytical essay on the orchestral music and a consideration of Haydn’s quartets. Finally, Part Four, on performance and reception, does not merely round off the volume, containing as it does Tom Beghin’s lively ‘thoughts on performing Haydn’s keyboard sonatas’, which are unconventionally pursued from three different angles (composer, dedicatee and instrument), and Melanie Lowe’s view of performance practice as a means of evaluating reception in recordings of Haydn’s symphonies. Thus Part Four not only outlines another interpretive context for Haydn and his music, but also develops a new point of departure for assessing methodology in current Haydn research.

Reading the volume as a whole, it seems that each contributor takes into account the views and perspectives pursued in the preceding essays while at the same time developing a new direction. It is difficult to imagine more successful communication and collaboration in a volume of essays. One criticism should be voiced, nevertheless, namely the lack of a philological context. Consideration of Haydn’s compositional process and notational characteristics is missing, resulting in too few opportunities for direct contact with his working practices. Viewed in relation to Caryl Clark’s review article from 1988, though, this is unsurprising, since she expressly pointed out there that the time was ripe for a more interpretive approach to Haydn scholarship that transcended philological considerations. In this context, the description on the back cover of the *Companion* (‘an accessible and up-to-date introduction to the musical work and cultural world of Joseph Haydn’) represents a polite understatement. The book rather provides the reader with fascinating new insights by casting our canonical knowledge of Haydn in a different light, a shining example being Lawrence Kramer’s beautiful work on ‘The Kitten and the Tiger: Tovey’s Haydn’. Kramer identifies Tovey as the father of modern Haydn research, who did not even shy away from drawing exaggerated parallels between Brahms and Haydn (accusing the latter of plagiarizing from the former’s compositions!) to illustrate the older composer’s originality and modernity.



In short, this illuminating book is highly recommended reading for students, researchers and teachers alike, addressing the richness of Haydn's musical personality through an impressive array of fresh perspectives. For the reader this is indeed a comforting prospect, since it demonstrates that, in spite of the vast range of current musical and historical knowledge, there is still ample room for witty and unconventional analyses in Haydn scholarship.

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ELISABETH LE GUIN

BOCCHERINI'S BODY: AN ESSAY IN CARNAL MUSICOLOGY

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Any new arrival to the largely uninhabited world of Luigi Boccherini (1743-1805) deserves a hero's welcome. Elisabeth Le Guin's book is a pioneer, *sine pares*, adding significantly to the literature. Since the mid-nineteenth century, French scholarship has led the way. Louis Picquot's *Notice sur la vie et les ouvrages de Luigi Boccherini, suivie du catalogue raisonné de toutes ses œuvres, tant publiées qu'inédites* (Paris: Philipp, 1851) built the foundations of a legacy. Georges de Saint-Foix later republished Picquot's work, adding a hefty preface, *Boccherini: Notes et documents nouveaux* (Paris: R. Legoux, 1930). Only one previous monograph of the composer has appeared in English, *Luigi Boccherini: His Life and Work* (Oxford: Oxford University Press, 1965) by the Baronne Edouard Germaine de Rothschild, mother-in-law of the legendary cellist Piatigorski; in her Introduction she tellingly acknowledges help received from the respected Boccherini scholar Yves Gérard. The translation of Gérard from the French, by Andreas Mayor, has long since been out of print, as is Gérard's goliath companion work, the *Thematic, Bibliographical, and Critical Catalogue of the Works of Luigi Boccherini* (Oxford: Oxford University Press, 1969). Around the same time, Ellen Amsterdam produced a remarkable PhD thesis, 'The String Quintets of Luigi Boccherini' (University of California at Berkeley, 1968), but never published it. There have been some helpful Italian efforts, amounting to variations on Picquot and Rothschild/Gérard, and a study on the string quartets in German, by Christian Speck. More recently, *Luigi Boccherini: un músico italiano en la España ilustrada* (Madrid: Sociedad Española de Musicología, 2002) by Jaime Tortella adds usefully to hypotheses on biographical aspects of Boccherini's life but remains light on substantive musical and textual insight. A hands-on approach to the music itself has been lacking until now. In *Boccherini's Body*, Le Guin tackles the yin and yang of Boccherini's music, its physical (visual) nature versus its embodiment (invisible) within eighteenth-century Western culture.

The title of Le Guin's book initially made me wince, bringing unpleasant reactionary thoughts to mind. Enlightened now by the concept of a more holistic approach to musicology, I know that my first reaction said more about my own resistance to the idea that a composer such as Boccherini might be viewed and deconstructed from many angles and used as the basis for performative exploration than it did about the book itself. Impressively, Le Guin is not only an associate professor at UCLA but also a respected (baroque) cellist. Her writing has inspired me to break out of my own narrow identity as a (modern) violinist and to launch myself into the outer regions of Boccherini research. In *Boccherini's Body* Le Guin demonstrates, with staggering panache, the way forward for writing about music. Furthermore, she certainly *can* play the cello. But is it possible to excel both as an academic and performer? There is certainly a resistance within academic circles to such versatile virtuosity, and in performing circles, an intolerance of anything that might appear to clip the wings of artistic flight by means of intellectual rigour. Stick to what you do best and do not tread on my patch, would appear to be the maxim on both sides of the musical divide.