



Ilan University) examined the altered reprise in early and late movements, and argued that an altered reprise does not necessarily carry the same rotational-form implications that later movements in sonata form do.

The topic of influence between Beethoven and Haydn was, unsurprisingly, also addressed at this joint conference. Refreshingly, the two papers that dealt directly with influence relied on specific musical similarities, rather than solely on the historical and biographical connections between the two composers. This led to two intriguing ways of engaging with compositional similarities. James Palmer (University of British Columbia and Douglas College) compared the finale of Haydn's String Quartet Op. 33 No. 2 with Beethoven's Bagatelle Op. 33 No. 2, looking at the different ways in which the two composers use the technique of 'humorous excess' to create musical jokes. He argued that Beethoven's Op. 33 No. 2 possesses an 'intramusical tension' foreshadowing the concluding joke, while Haydn's unprepared joke is the more surprising. James MacKay (Loyola University) compared the key-relation strategies of Haydn's Op. 17 and Op. 20 quartets to those found in Beethoven's Op. 18 quartets, suggesting an influence of the earlier composer on the later through similarities in harmonic technique.

The finale to the mini-conference was a presentation by Caryl Clark (University of Toronto) and Sarah Day-O'Connell (Skidmore College) on the progress of their project 'The Cambridge Haydn Encyclopedia'. They are co-editing a new kind of encyclopedia on the composer, a book meant both to 'digest' the state of the field and to 'spur new ways of research'. The key features will be copious in-text cross-referencing and a detailed index, in order to entice readers to continue reading entries and gain a wider contextual understanding of a topic. The publication date has not been settled at this time.

One common thread throughout all the papers was the challenging of traditional approaches to the composer's music. Clarke and Day-O'Connell's new approach to an encyclopedia is one example of this. The careful 'introversive' approach to influence in Palmer's and MacKay's papers challenges research focused on documentary evidence, just as Buurman and Cassaro question the notion that archival work on Haydn's music is essentially complete. The additions to *Formenlehre* models seen in Greenberg's and Yust's presentations reflect not only a robust history of developing models that work specifically for Haydn's music, but also the need for continued exploration of Haydn's 'sonata-form' movements.

Haydn's music continues to intrigue and animate scholars and listeners more than two hundred years after the composer's death, with new sources still appearing, new archival work being undertaken, new insights into music and culture being offered, and our ability to process and frame information in new and exciting ways. One happy observation was the number of performers in the audience, and the questions that arose regarding the arguments and conclusions the papers presented. This bodes well for good performances of Haydn's works, and in turn, continued interest in research on the composer.

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SIXTH NEW BEETHOVEN RESEARCH CONFERENCE  
 VANCOUVER, 2–3 NOVEMBER 2016

The Sixth New Beethoven Research Conference, generously sponsored by the University of Alabama School of Music and the American Beethoven Society, was held in advance of the joint meeting of the American Musicological Society and the Society for Music Theory in Vancouver. It marked an exciting moment in a crescendo of activity in Beethoven scholarship, fed by multiple lively areas of current interest in music



theory and musicology. A well-balanced mix of music theorists, performers and musicologists from North America and Europe discussed the composer from multiple angles, including sketch studies, formal analysis, performance analysis and historical research. The conference was held in parallel with a meeting of the Haydn Society of North America, and the joint sessions highlighted how interest in both composers could lead to a deeper understanding of their fascinating relationship.

The conference got underway with one of these joint sessions, a series of papers exploring the nexus between Haydn and Beethoven research. Naturally, influence was a central topic of this session, and music analysis was featured, but the first paper, by Erica Buurman (Canterbury Christ Church University), was the exception. Buurman provided an illuminating glimpse into the world of turn-of-the-nineteenth-century Vienna with her decoding of the musical programmes of balls held by the Fine Artists' Pension Society (Pensionsgesellschaft bildender Künstler). Drawing upon a broad knowledge of Viennese society, she provided a window into the social contexts in which Haydn and Beethoven worked. James S. MacKay (Loyola University New Orleans) then presented an exploratory study of musical influence in the string quartet, pairing quartets from Beethoven's Op. 18 set with the Opp. 17 and 20 quartets of Haydn's in the same keys. He noted similarities of texture, tonal plan and form, such as the use of the subtonic key in first movements of Beethoven's Op. 18 No. 3 and Haydn's Op. 17 No. 6, and contrapuntal procedures in the scherzos of Haydn's Op. 20 No. 2 and Beethoven's Op. 18 No. 4. The analytical focus of James Palmer (University of British Columbia / Douglas College) was on musical humour, using theories of humour to contrast Haydn's famous musical joke in his String Quartet Op. 33 No. 2 with Beethoven's Bagatelle (also) Op. 33 No. 2, whose joke likewise involves musical endings but is more thoroughly woven into the overall plan of the piece. My own paper (Jason Yust, Boston University) showed how a method that Beethoven probably learned from Haydn of integrating a coda with the preceding part of a sonata form can be linked to the most significant formal innovations of his middle period.

Wednesday afternoon brought us recent revelations from the treasure trove of autograph scores and sketches left behind by Beethoven, delivered by four scholars from research centres in Bonn. Jens Dufner (Beethoven-Archiv Bonn) introduced the idea of doing 'genetic criticism' on Beethoven, that is, analysing the genesis of a work rather its final state. He applied this paradigm to added and cancelled repeats in autograph scores of the scherzos from the Fourth and Fifth Symphonies. Suzanne Cox (Beethovens Werkstatt, Beethoven-Haus Bonn) offered perceptive commentary on Beethoven's compositional process in his folksong settings, WoO 158. Federica Rovelli (Beethovens Werkstatt, Beethoven-Haus Bonn) described the Beethovens Werkstatt project and considered the genesis of the Eighth Symphony, offering revelations about Beethoven's use of the autograph manuscript as a working score, his organizing of a private rehearsal to test possible alternatives in an early version of the symphony, and his initial conception of the first movement as a concerto. Finally, Christine Siegert (Beethoven-Archiv Bonn) discussed the importance of chamber-music arrangements of the composer's symphonies, the principal means, along with solo piano versions, for eighteenth- and nineteenth-century musicians to acquaint themselves with these works. She demonstrated the great number and wide variety of arrangements that have been acquired by the Beethoven-Haus.

The conclusion of Wednesday's proceedings left us on a high note (literally:  $e^3$ ), with a lecture-recital by Katharina Uhde (Valparaiso University) and R. Larry Todd (Duke University), held jointly with the Haydn Society of North America. Uhde and Todd explored the ways in which the finale of the Violin Sonata Op. 47 ('Kreutzer') relates to the work as a whole and to its earlier role as the finale of Op. 30 No. 1. Uhde's and Todd's performance of the latter work with the substitution of the Op. 47 finale was truly stunning, and all the more delightful for the intimate setting, the novelty of the experience, and the opportunity to ruminate on their perceptive commentary about how the preceding movements of Op. 30 No. 1 may have motivated features of this finale.

The last paper session, on Thursday morning, brought us full circle to some of the music-analytical topics that had characterized the first session. A paper by Alan Gosman (University of Michigan) took up the interesting question of Beethoven's conception of the sonata-form exposition as revealed in the sketches, specifically whether the main theme can appear in the dominant key before the beginning of the secondary



theme group. Gosman showed, from Beethoven's sketches, how he tried many ways to incorporate the transposed main theme in the first movement of the Third Symphony ('Eroica') into transitional passages, and was ultimately satisfied by none of them. Gosman suggested that this idea, ultimately unrealized in the final version of the symphony, resurfaced in the unique first-movement form of the String Quartet Op. 130.

The other two papers on Thursday morning were impressive excavations of historical performance practices in relation to Beethoven's works, evidence of a current confluence of interest in questions of performance from the disciplines of musicology and music theory. Johannes Gebauer (Universität Bern) presented a very well-argued thesis that Joseph Joachim's definitive nineteenth-century interpretation of Beethoven's Violin Concerto was displaced by the overwhelming influence of Fritz Kreisler's 1926 recording of the work. Encouraging us to 'shake off listening habits that we've become so fond of and look behind the curtain of the twentieth century', Gebauer showed that Kreisler considerably slowed the tempos of all movements and in so doing affected subsequent recorded interpretations, even by performers who had previously played the concerto with faster speeds. Kreisler also displaced the technique of 'free playing' that Joachim taught to his students. Mark Ferraguto (Penn State University) discussed the influence of Beethoven's Erard piano on works written between 1803 and 1810, focusing on the 32 Variations in C minor, WoO80. This *passacaglia-cum-kaleidoscope of pianistic techniques* focuses on techniques that typify English and French etudes. Ferraguto noted that, as in contemporaneous works like the 'Appassionata' sonata, Beethoven's use of the Erard's registral extremes is carefully planned to coordinate with the work's formal design, and that 'these moments are significant not because they involve very high notes but because they represent physical limits'.

The conference finale was an entertaining keynote address from the director of the Beethoven-Haus in Bonn, Michael Ladenburger, who shared with us his centre's extensive collection of *inauthentic* Beethoven manuscripts. His descriptions of uncovering numerous forgeries of Beethoven autographs and sketches left us impressed not only by the diligence and ingenuity of some of the forgers (and the incompetence of others), but also by the Beethoven-Haus researchers' skill in exposing these documents as fakes.

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MUSIC AND POWER IN THE BAROQUE ERA  
 LUCCA, 11–13 NOVEMBER 2016

The symposium *Music and Power in the Baroque Era* took place in Lucca's Complesso Monumentale di San Michele. The organizing committee – Roberto Illiano and Fulvia Morabito (both Centro Studi Opera Omnia Luigi Boccherini), Rudolf Rasch (Universiteit Utrecht) and Luca Lévi Sala (Yale University; now New York University) – had gathered a wide range of contributions concerning the interaction between music production, music creation and power between the seventeenth and eighteenth centuries.

The event began with a session chaired by Reinhard Strohm that reflected on the political, cultural and ideological uses of music in European courts in relation to the great transformations that affected the continent in the seventeenth and eighteenth centuries. Some papers focused on melodrama, in which the sumptuousness of the scenography, the talent of the artists involved and the choice of topics all served to celebrate sovereign power. Helen Coffey (The Open University, Milton Keynes) presented a paper on the house of Brunswick-Lüneburg and the relationship established with Venice by Ernst August, Elector of