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depth of his compositions' better than any other performer (*AmZ* 25 (1823), 300). Clement on the other hand retained his status as concert master and solo virtuoso, yet without displaying either the irrational forces of a Paganinian performative madness, or the willingness to suppress his own performative soul to a performance wholly subjugated to the inherent expression of the composition (*AmZ* 25 (1823), 309). Clement, it seems, could not find the right hat to wear in order to please the early nineteenth-century music critics, for he was neither adventurous and rarefied enough in his own performance, nor profound enough in his compositions to suit the new taste for the sublime that Beethoven came to characterize so vehemently.

In this light, Clive Brown's edition of Clement's concerto might benefit the scholar even more than the performer, for whom it may remain 'merely' a vital piece in the relatively sparse puzzle that surrounds Beethoven's Violin Concerto. For the performer, Clement's concerto certainly confirms the existence of a Viennese violin school that had a profound influence on Beethoven's writing for the instrument; and this edition offers the welcome opportunity to become familiar with one of its paradigmatic examples. (Previous studies have pointed to Beethoven's indebtedness to the French violin school.) Brown's agenda – validating Clement not only as a performer, but also as a composer – would have benefited from a general overview of Clement's other compositional output. But his primary concern to give Clement his rightful status as a major influence on Beethoven and not simply a Beethovenian puppet is laudable. Clement's relevance – and consequently the relevance of this edition – stretches beyond the Beethovenian realm. The figure of Clement, his biography and his contemporaneous treatment, can help to unravel a period in music history that for posterity has been overshadowed by gigantic Beethovenian monuments. As much as we can comprehend the changes in artistic conception during the early nineteenth century through the elevation of the Beethoven hero, we can discover the underbelly of this philosophical and sociological beast through the biographies and music of figures such as Franz Clement and Ignaz Schuppanzigh. The availability of their compositions therefore marks a vital contribution.

WIEBKE THORMÄHLEN



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The lore surrounding Haydn's first set of Scottish songs (1792) hinges on the composer's benevolence: soft-hearted 'Papa Haydn' writes fifty arrangements to save publisher William Napier, a debt-ridden father-of-twelve, from dire financial straits.

In contrast, accounts of Haydn's two sets of arrangements for William Whyte (1804 and 1807) replace magnanimity with miserliness, for commentators read guilty defensiveness between the lines of Haydn's only surviving comment on the volumes' genesis: 'I only regret that in this world I am obliged to serve any gallant gentleman who pays me; and, moreover, Mr Whyte gives me two guineas for every single arietta, that is to say, twice as much [as you]' (H. C. Robbins Landon, ed., *Collected Correspondence and London Notebooks of Joseph Haydn* (London: Barrie and Rockliffe, 1959), 218). With these words, the narrative goes, Haydn rather lamely excuses himself to Edinburgh publisher George Thomson, for whom he was supposed to be writing a second volume of arrangements of Scottish songs, rather than side-lighting for the upstart Whyte.



Similarly dichotomous has been the historical reception of Haydn's folksong oeuvre. Haydn and his Scottish publishers were often described by their contemporaries in heroic terms: they were not only preserving national treasures, but improving them. Griesinger reported that although the melodies were 'harsh, often shocking', Haydn's accompaniments provided 'assistance', making 'these remains of old national songs very enjoyable' (Edward Olleson, 'Georg August Griesinger's Correspondence with Breitkopf & Härtel', in *Haydn Yearbook* 3 (1965), 34). By the turn of the next century, however, the patriot publishers had come to be viewed largely as cultural traitors, imperialist sympathizers blind to the tunes' inherent value in their 'authentic' form. To set the tunes as chamber music, seemed, from this vantage point, offensive – all the more so given that it was not home-grown, but continental composers who were employed to make the arrangements. The Scots' publications (and in Thomson's case, essentially his life's work) thus amounted to misguided enthusiasm. 'I don't need to tell you', declared the commentator of a BBC 3 radio programme in the 1960s, 'that that was a complete misinterpretation of the song, with Haydn and [Robert] Burns at fault in equal measure'. Far from improving the tunes, Haydn (the critic continued) was a 'hack' whose settings gave the songs 'alien undertones' (*Third Programme*, 24 January 1967).

It may be that now the pendulum is midway on its return swing. Taking a wide-angle, historiographical view, we have today begun to suspect that the repertory's real liability is that it does not match our present-day expectations of great art. Arrangements are not compositions in the emphatic sense; much less, then, can they be considered 'original'. We flinch at the knowledge that Haydn wrote his accompaniments without having read the texts, and, what's more, that he on occasion even failed to match the style of the tune. We are embarrassed by the mercenary focus of the surrounding correspondence – first Haydn's aggressive business acumen, then his pusillanimous appeasement by a gift of handkerchiefs in the midst of negotiations over his fee. Most difficult to stomach, perhaps, has been the fact that Haydn farmed out some of the work to his pupils (in the case of the Whyte arrangements, Sigismund Neukomm); on that basis Landon declined, in his *Chronicle and Works*, to discuss the songs in any detail at all. But recent reorientation to eighteenth-century expectations and practice has led to a new take on the repertory. James Webster and Kirsteen McCue, participants in the symposium 'Haydn's Bearbeitungen Schottischer Volkslieder' (Cologne, 2002), exemplify this inclination. (Most of the papers presented at the conference, including editor Friesenhagen's essay on the songs for Whyte, appear in *Haydn Studien* 8/2 (2004).) Webster finds in the Scottish songs all the vital components of Haydn's aesthetics: a fluent melody, ideas that work together to move the emotions, nothing excessive, idea- and word-painting, 'light' and 'shade', and the tailoring of the music to the expected circumstances (see his 'Haydn's Aesthetics', in *The Cambridge Companion to Haydn*, ed. Caryl Clark (Cambridge: Cambridge University Press, 2005), 30–44). We should study the folksong arrangements, Webster argues, not just for their socio-historical interest (which is significant) but because they are good music. McCue, meanwhile, reintroduces us to Thomson as a man in tune with the multi-faceted and contradictory ideals of the Scottish Enlightenment. The publisher's scrupulous efforts to avoid offending his English patrons (opting, for example, to replace Scottish texts containing earthy, sexual lyrics or politically vengeful topics) can be seen as anglicized assimilation or subjugation, but could also be read as distrust of sectarianism and disdain for nationalistic hostility. And Matthew Head tackles the question of cultural imperialism that has underpinned reception ('Haydn's Exoticisms: "Difference" and the Enlightenment', in *The Cambridge Companion to Haydn*, ed. Clark, 77–92): 'what is the function', he asks, 'of the settings by Haydn?' (87). Haydn's settings are not, it is true, Scottish folk music on its own terms, a fact that has been, and may rightfully still be, linked to imperialism. But the Age of Imperialism was, Head reminds us, an Age of Cosmopolitanism, and while 'citizens of the world' may have been guilty of careless generalization and homogenization, they were also motivated by an often genuine and well-articulated desire to overcome ignorance and prejudice by blurring boundaries of nation, race, religion and class. So, I would suggest, it may be that Haydn was not (only) in it for the money, but on account of a genuine interest in 'identity' coupled with a genuine desire to cut across differences thereof. Even if he saw the raw materials as 'primitive', his compositional choices demonstrate his respect for them: he does not modernize the tunes by insisting on common practice cadential formulas or by assiduously filling in pentatonic gaps, but he does work to



highlight the tunes' special qualities by means of his own musical language, as if to say 'let's be in dialogue'. (On the cultural context of Haydn's and other composers' treatment of pentatonic sources, see Jeremy Day-O'Connell, *Pentatonicism from the Eighteenth-Century to Debussy* (Rochester, NY and Woodbridge: University of Rochester Press, 2007).)

Recently some scholars, such as philosopher K. Anthony Appiah, have encouraged and predicted a return to Cosmopolitan ideals in political and cultural realms today, as an escape from the apparent impasse between 'traditional' values and the interests of diversity (*Cosmopolitanism: Ethics in a World of Strangers* (New York: Norton, 2006)). If a neo-Cosmopolitan age is in our near future, then the pendulum of reception regarding Haydn's Scottish folksongs may narrow its compass – but it will not altogether lose its momentum, for Cosmopolitanism is by definition a dialectical stance. To present-day Cosmopolitans, seeking an authentic cultural expression is like peeling away the layers of an onion: there is no pure core to be found, but there are multiple, even countless layers of legitimate, sometimes competing meanings. Cosmopolitans would not argue for the superiority of ancient Scottish texts based on their ancientness; they may not even buy the notion of a Scottish ur-text, but would rather point out, for example, that both Thomson and William Tytler (a fellow nationalist historian) took pains to establish links between Scottish song and the music of ancient Greece. They would counter Tytler's supposition that a 'Scots song can only be sung in taste by a Scottish voice' (McCue, 313) with the fact that some of Thomson's favourite performances were those of Italian castrato Giusto Ferdinando Tenducci. And yet, thanks to a commitment to conversation (in the older sense of living with and learning about one another, not necessarily in order to be persuaded, but in order to understand), Cosmopolitans today would respect anyone's right to take a (reasoned) stance one way or another. 'A tenable Cosmopolitanism', writes Appiah, 'tempers a respect for difference with a respect for actual human beings' (113). By these lights, I can admit to a special affection for Fischer-Dieskau's striking performances – which, among other not-so-authentic qualities, happen to have been in German. But I can also imagine someone else finding them so far ontologically removed as to render moot the question of like/dislike.

Hardly anyone would doubt the value of the new edition, and not just because it makes the Whyte songs widely available (many have not seen light since the early editions) and contributes to the comprehensiveness of the *Joseph Haydn Werke* series. The editors present new scholarship on sources and alternative texts, provide a bibliography of related work, offer advice regarding performance practice, and describe their editorial decisions with transparency. They speculate (based on stylistic and new documentary evidence) on the extent of Neukomm's contribution. They include facsimiles of an autograph (of 'The Braes of Yarrow') and Whyte's preface to the first volume. Particularly helpful is their table which identifies for each song the title, first line of text, Hoboken number, (Elssler) Haydn-Verzeichnis number, location in the autograph (where applicable), location in the first edition, and settings of the same tune found in Napier's, Thomson's and modern editions. (Two were published in *Joseph Haydn: Fifteen Scottish, Welsh, and Irish Folksongs*, ed. David Wyn Jones (Cardiff: University College Cardiff Press, 1984).)

While the edition's scholarly purpose is clear, the fact that the score contains corrections, with errors noted in the critical text, rather than keeping the source text and correcting it elsewhere, suggests that part of the edition's function is also to serve performers. Performers, however, will have several other needs that will have to be met elsewhere, such as parts for the violin and cello, and guidance about pronunciation and meanings in the archaic vocabulary of the text. They would do well to try to obtain a copy of the original edition by Whyte, for example from the British Library, to use in tandem with the *Joseph Haydn Werke* edition: despite many 'period' aspects of the layout that may be unfamiliar (such as beaming), it is not hard to use, and in terms of pagination, it is more convenient. (Finding copies of the violin and cello parts is more difficult than finding the voice, keyboard and text part.)

If this is Enlightenment/Cosmopolitan music, and ours a Post-Postmodern/Cosmopolitan age, we may ask, paraphrasing Head: what is the function of this new edition? What sort of cultural work might it perform? The edition should represent to present-day Cosmopolitans (whether scholars, performers or listeners) both a historical example of, and present-day opportunity to exercise, the imaginative engagement



that is central to their ethic. The songs are a case of music being made meaningful through identity – a people's powerful connection to an artistic expression that they consider 'theirs'. Of course, says the *Cosmopolitan*, the connection of music and (Scottish, or any other) identity is a connection produced in the imagination (there is, again, no authentic core of the art-work onion) – but that is not to say that such connections are not real. On the contrary, connections through identity are among the most real connections we have. At the same time, the *Cosmopolitan* wants us to be mindful of other connections as well. These are connections, not through identity, but despite difference. With the publication of this edition, we not only gain a model of this sort of engagement – respecting, even celebrating identity while simultaneously tempering and even decentralizing it – but we also gain the opportunity to exercise this kind of double-barreled engagement ourselves.

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THOMAS ROSEINGRAVE, COMPLETE KEYBOARD MUSIC

MUSICA BRITANNICA 84

ED. H. DIACK JOHNSTONE AND RICHARD PLATT

London: Stainer and Bell, 2006

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Thomas Roseingrave was a prominent figure in the musical life of Dublin and London. As a friend and passionate advocate of Domenico Scarlatti he was directly responsible for the 'Scarlatti cult' in England. He had met Scarlatti in Venice in 1709. Then only eighteen or nineteen, Roseingrave had been sent to Italy 'to Improve himselfe in the art of musick' sponsored by the dean and chapter of St Patrick's Cathedral, Dublin, where his father Daniel was organist. Invited to a concert at a nobleman's house, Thomas had improvised, unaware that Scarlatti was in the room. Scarlatti then took to the harpsichord and made such an impression on Roseingrave that he did not touch an instrument himself for a month. Nevertheless, the incident initiated a friendship and Roseingrave's devotion to Scarlatti eventually bore fruit in his edition of *XLII Suites de Pieces pour le clavecin . . . composées par Domenico Scarlatti*, an edition to which Arne, Avison, Boyce, Greene, Loeillet, Pepusch and Stanley were subscribers. Published in 1739, it is the principal source for some of the pieces and was used by Avison for his set of twelve string concertos arranged from Scarlatti sonatas and published in 1744.

Roseingrave was also renowned as an improviser on the harpsichord and organ, and this skill in 1725 secured him the job as the first organist at the newly built church of St George's, Hanover Square, London. After performing their chosen pieces, each candidate was required to extemporize a fugue on subjects provided by the panel of judges; Handel, who lived in the parish, sent a fugue subject but was not present. According to Burney, Roseingrave 'treated the subjects given with such science and dexterity, inverting the order of the notes, augmenting and diminishing their value, introducing counter-subjects, and turning the themes to so many ingenious purposes that the judges were unanimous in declaring him the victorious candidate' (Charles Burney, *A General History of Music* (London, 1776–1789), ed. F. Mercer (1935, reprinted New York: Dover, 1957), volume 2, 704).

Burney appears to have included an account of Roseingrave's life in his *General History of Music* in large part for its colourful details, for as he writes, '[Roseingrave's] intellects being a little deranged in the latter part of his life rendered him so whimsical and eccentric a character that he is too prominent to be overlooked' (Burney, *General History*, volume 2, 704). Roseingrave suffered a mental breakdown sometime in the mid-1730s, which, according to Burney, was the result of being rejected by 'a lady of no dove-like