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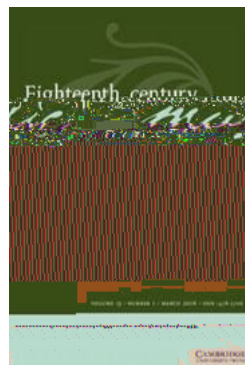
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depth of his compositions' better than any other performer (AmZ 25 (1823), 300). Clement on the other hand retained his status as concert master and solo virtuoso, yet without displaying either the irrational forces of a Paganinian performative madness, 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.

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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-

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.

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