

Editorial

MAJOR ANNIVERSARIES OF THE BIRTHS AND DEATHS of composers seem indispensable as catalysts for scholarly activity. They stimulate renewed debates about figures of established prestige; they initiate or renew curiosity about composers whose associated body of research is either non-existent or insubstantial. The extant issues of *Ad Parnassum* attest strongly to the importance of anniversaries, as do several editions and series of monographs managed by members of the journal's editorial team. The two-hundred-and-fiftieth anniversary of the birth of Muzio Clementi (2002) coincided with the first complete edition of his works (2000–) whose accompanying volume, *Muzio Clementi: Studies and Prospects*, was published in the anniversary year. The enthusiasm for *Studies and Prospects* amongst its contributors and editors stimulated the inauguration of 'Quaderni Clementiani' (Ut Orpheus Edizioni, 2004–), a series devoted to research on Clementi and related topics. The two-hundred-and-fiftieth anniversary of the birth of Giovanni Battista Viotti (2005) led to the multi-author book *Giovanni Battista Viotti: A Composer between the Two Revolutions*, edited by Massimiliano Sala as the second of the 'Ad Parnassum Studies' series. The third member of this series, in 2007, was *Domenico Scarlatti Adventures: Essays to Commemorate the 250th Anniversary of His Death*, edited by Massimiliano Sala with W. Dean Sutcliffe. One of the most imposing projects driven by an anniversary has been the ninety-volume edition of Luigi Boccherini's works, a collaboration between Ut Orpheus Edizioni of Bologna and the *Centro Studi Opera Omnia Luigi Boccherini* of Lucca: the edition was launched in 2005, the bicentenary of Boccherini's death (1805).

Whereas awareness of the anniversaries of figures like Scarlatti, Viotti and even Boccherini and Clementi is confined to a relatively small subset of specialists, few members of the musical world can have failed to register this year's concatenation of anniversaries: of Handel's death in 1759, Haydn's in 1809 and Mendelssohn's birth, also in 1809. 2009 thus recalls the tri-centennial convergence of the birth anniversaries of J. S. Bach, Handel and Scarlatti, back in 1985. Like 1985, 2009 has witnessed an array of commemorative activities, from television and radio broadcasts aimed at the music-loving public and the launch of new recordings to academic conferences and scholarly studies of varying shapes and sizes. In his Editorial to the April 2004 issue of *Ad Parnassum* the Editor-in-Chief, Roberto De Caro, included some witty comments about this journal's responsiveness to anniversaries or, to revive De Caro's extended medical metaphor, its assimilation of the «powerful academic narcotic» of «anniversine» – a «substance that strikes the central nervous system». De Caro connects John Tyrrell's article on Janaček in the April, 2004 issue with the 150th anniversary of the composer's birth, and the articles on Dvořák and Glinka in the issue to follow (October 2004) respectively with the centenary of Dvořák's death and bicentenary of Glinka's birth. «Anniversine» of an even more explicit kind flows through the issues of Volume VII (April and October 2009): *Ad Parnassum* contributes to the present year's celebrations by including major studies of Handel, Haydn and Mendelssohn. Characteristically, for this journal, the three composers are approached via a stimulatingly varied spectrum of methodologies, by an equally diverse mixture of scholars.

Two out of the five articles of the present issue focus on Haydn. In ‘Galant Style, Enlightenment, and the Paths from Minor to Major in Later Instrumental Works by Haydn’ Floyd Grave explores the role of minor tonality in Haydn’s instrumental works. Acknowledging that the importance of the minor mode was «persistent» if «marginalized» in Haydn’s compositions, Grave coins the expression «Galant minor» to describe a mode of writing in which many of the characteristic tendencies of major-key Galant writing were perpetuated, namely lowered dynamic levels, regular phrase structure and the avoidance of registral extremes. Grave also discusses Haydn’s minor-mode symphonic writing whose «more urgent, theatrical, or vividly coloured» idiom required transcendence of the minor with the major mode for closure to be convincingly achieved; this leads to a «minor-to-major» tendency. Grave detects a parallel between Haydn’s musical outlook in this context and contemporary theoretical views concerning the «imperfection» of the minor mode. Grave’s discussion addresses a topic of considerable importance, not only with reference to Haydn’s output, but also for a richer understanding of late eighteenth-century musical style *per se*. About ten years ago Joseph Kerman showed how Beethoven, in his earlier works, negotiated similar problems of reconciling the minor mode with closure in his sonata-type recapitulations and acknowledged the extent to which certain devices had been learned from Haydn (see KERMAN, Joseph. ‘Beethoven’s Minority’, in: *Haydn, Mozart and Beethoven: Studies in the Music of the Classical Period: Essays in Honour of Alan Tyson*, edited by Sieghard Brandenburg, Oxford–New York, Clarendon Press–Oxford University Press, 1998, pp. 151–173). Important questions remain about how Haydn’s «minor-to-major» tendency was by turns embraced, reconfigured and (more frequently) reversed by early-generation Romantics like Mendelssohn. The notion that the operations of the minor mode in late eighteenth- and early nineteenth-century musical style were somehow distinctive and necessitated specialised approaches on the parts of composers and differently nuanced technical terminology on the part of theorists and analysts has preoccupied several recent scholars, including Marie Sumner Lott in her contribution to a recently published book on Carl Czerny (see SUMNER LOTT, Marie. ‘Not Just a Dry Academic: Czerny’s String Quartets in E and D minor’, in: *Beyond The Art of Finger Dexterity: Reassessing Carl Czerny*, edited by David Gramit, Rochester [NY], University of Rochester Press, 2008 [Eastman Studies in Music, 53], pp. 179–201).

In ‘Haydn’s «Requiem for Mozart»? Revisiting the Slow Movement of Symphony No. 98’ Balázs Mikusi re-examines Donald Francis Tovey’s hypothesis that the slow movement of Haydn’s Symphony No. 98 was intended as a «Requiem for Mozart» – a hypothesis based on the thematic similarity between Haydn’s ‘second subject’ and that of the second movement of Mozart’s ‘Jupiter’ Symphony. Mikusi builds on Tovey’s original argument by introducing two further thematic parallels, between Haydn’s slow movement and the *Agnus Dei* of Mozart’s ‘Coronation’ Mass, KV. 317 and between it and the slow movement of Haydn’s Symphony No. 75, with which Mozart is known to have been familiar and that, like the second movement of the Symphony No. 98, deploys variation form.

The topics of the three remaining articles are not connected with the anniversaries but they encompass subjects with pleasingly diverse geographical and chronological foci. In ‘Aux sources d’un Âge d’Or. La Sonate pour violon et piano en France au XIX^e siècle’ Stéphanie Moraly explores the background to the emergence of the major sonatas by Fauré, Franck, Debussy and Ravel that have since provided the cornerstones of the repertoire of works for violin and piano. Moraly explains how conditions in the musical life of nineteenth-century

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France became gradually more favourable to the growth of a repertoire of works for this combination of instruments. Developments resulting from these more favourable conditions included composers' rediscovery of «serious» music in the face of the prevailing taste for opera and for 'lighter' music, and the formation of the Franco-Belgian Violin School whose representatives were enthusiastic players and promoters of chamber music. This provided a suitable basis for the works by Franck, Fauré and Saint-Saëns that signify the arrival of the «golden age» of the French sonata for violin and piano. With João Pedro d'Alvarenga's 'Some Preliminaries in Approaching Carlos Seixas' Keyboard Sonatas' the geographical focus shifts to Portugal and the keyboard sonatas of Carlos Seixas (1704-1742), whose sources have never received a full critical appraisal. D'Alvarenga initiates this by confronting certain problems of authorship attribution; he also identifies the chief characteristics of Seixas's style, and includes a preliminary catalogue of the sonatas and description of the manuscript collections that contain them, which are housed at the National Library of Portugal. Dillon R. Parmer and Nicole Grimes return to more familiar, nineteenth-century territory with their article '«Come, Rise to Higher Spheres!» Tradition Transcended in Brahms's Violin Sonata No. 1 in G Major, Op. 78' in which influences on Brahms's G-major Violin Sonata are considered, beyond the well-known re-use of the songs «Regenlied» and «Nachklang» (Op. 59 nos. 3 & 4) for the finale's principal theme. Grimes and Parmer offer both documentary and analytical evidence of the influence on Brahms's sonata of the G-major violin sonatas by Mozart and Beethoven.

The bicentennial celebrations continue in the October with articles on Handel and Mendelssohn by authors including John Michael Cooper, Benedict Taylor, Ralph Larry Todd and Graham Pont.

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