

May 27, Wednesday
10 am – 1 pm (Bartók Hall)

Welcome Address

Tibor Tallián, Director of the Institute for Musicology,
Budapest

Opening Address

László Somfai (Hungarian Academy of Sciences, Budapest):
Fifty Years in Haydn Research: A Personal Account

Coffee break

Opera

Chair: Katalin Komlós
Elaine Sisman (Columbia University, New York / NY):
Staging the Prince's Name-Day on a Deserted Island:
Haydn, Metastasio, and the Esterházy
Caryl Clark (University of Toronto): Haydn's Judaizing of the
Apothecary
John A. Rice (Rochester / MN): "*Bastano i pianti*": A Scena in
Haydn's *La fedeltà premiata* and the Larghetto of
Mozart's *Piano Concerto in B flat, K. 595*

Lunch

2:30 pm

Lunchtime Concert (Bartók Hall)

Trio Antiqua (Tamás Szekendy – fortepiano,
Zsolt Kalló – violin, Csilla Vályi – cello)
Haydn: Trio in G Major, Hob. XV: 25

3 – 4:30 pm

Session A: Vocal Music (Bartók Hall)

Chair: John A. Rice
Katalin Komlós (Ferenc Liszt University of Music, Budapest):
Haydn-Gellert, *Betrachtung des Todes*: A Meeting of
Tradition and Innovation
Balázs Mikusi (Cornell University, Ithaca / NY & National
Széchényi Library, Budapest): Between Tradition,
Innovation and Utopia: Haydn's *mehrstimmige Gesänge*
Christine Siegert (Universität Bayreuth): Zu einigen
Fragmenten in den Aufführungsmaterialien des
Esterházy'schen Opernbetriebs

Session B: Analysis 1 (Kodály Hall)

Chair: Emily I. Dolan
Jessica Waldoff (Holy Cross College, Worcester / MA): Does
Haydn Have a 'C-Minor Mood'?

Benjamin M. Korstvedt (Clark University, Worcester / MA):
Medial Tonic Returns in Haydn's C-Major Symphonic
Movements
L. Poundie Burstein (City University of New York / NY):
Tonic Closes in Haydn's Transition Sections

Coffee break

5 – 6:30 pm

Session A: Symphony 1 (Bartók Hall)

Chair: James Webster
Mark Ferraguto (Cornell University, Ithaca / NY): Haydn as
'Minimalist': Exploration and Exoticism in the Symphonic
Trios of the 1760s
Felix Diergarten (University of Applied Sciences and Arts,
Lucerne): Historical and Immanent Time in Symphony
No. 39
Andreas Friesenhagen (Joseph Haydn-Institut, Köln):
Besetzungsprobleme und Aufführungstraditionen in
Haydn's Sinfonien

**Session B: Reception 1: Contemporaries
(Kodály Hall)**

Chair: Caryl Clark
Clemens Harasim (Joseph Haydn-Institut, Köln): Die
deutschsprachigen Fassungen von Haydn's *Stabat mater*
aus rezeptionsgeschichtlicher Sicht
Emily Green (Cornell University, Ithaca / NY): The Accidental
Patron: Dedications to Haydn as Haydn-Reception
Lisa Feurzeig & John Sienicki (Grand Valley State University,
Allendale / MI): Fit to Wake the Dead: Dramatic Uses of
Haydn's 'Surprise' Symphony in the Viennese Popular
Theater

May 28, Thursday
10 am – 1 pm (Bartók Hall)

Keynote Address

Armin Raab (Joseph Haydn-Institut, Köln): Perspektiven der
Haydn-Forschung nach dem Abschluss der
Gesamtausgabe

Coffee break

Haydn and Europe

Chair: David Wyn Jones
Mark Evan Bonds (University of North Carolina, Chapel Hill /
NC): Haydn's 'National' Symphony for France
Ulrich Leisinger (Internationale Stiftung Mozarteum,
Salzburg): From Dittersdorf to Haydn: Imitation of
Nature vs. Representation of Aesthetic Ideas
Mary Ann Smart (University of California, Berkeley / CA):
Haydine/Rossiniane: Word and Tone Across the Great Divide

Lunch

2:30 pm

Lunchtime Concert (Bartók Hall)

Katalin Komlós presents the Broadwood fortepiano (1798)
of the Museum of Music History of the Institute for
Musicology (restored by János Mácsai)

3 – 5 pm

Session A: Eszterháza (Bartók Hall)

Chair: Armin Raab
Péter Halász (Institute for Musicology, Budapest):
Symphoniequellen in der Esterházy-Sammlung
Katalin Kim-Szacsvai (Institute for Musicology, Budapest):
Die Kopisten der St. Martin Stadtpfarrkirchen-
Musikaliensammlung zu Eisenstadt
Péter Barna (Budapest): „...*der schöne Flieg des berühmten
Kapellmeisters Haiden...*“
Terézia Bardi (Safeguard Agency of National Monuments,
Budapest): Coffee, Tea, Chocolate: Exotic Drinks on the
Esterházy Stage and in the Esterházy Court

Session B: Reception 2: 19–20th Century (Kodály Hall)

Chair: Ulrich Leisinger
Martin Loeser (Ernst-Moritz-Arndt-Universität, Greifswald):
Zur Rezeption von Joseph Haydn's Oratorien im Paris des
19. Jahrhunderts: Überlegungen zum institutionellen und
ästhetischen Kontext
Thomas Schmidt-Beste (University of Bangor): „*Im Namen
Mozarts, im Namen Haydn's und im Namen des alten Bach*“:
Zur Haydn-Rezeption bei Felix Mendelssohn Bartholdy
Emily I. Dolan (University of Pennsylvania, Philadelphia /
PA): *Orchestral Revolutions: Haydn's Legacy and the
History of Music*
Alexander Carpenter (University of Alberta, Edmonton):
Schoenberg and Haydn

May 29, Friday
Excursion to Eszterháza

May 30, Saturday
10:30 am – 1 pm (Bartók Hall)

Keynote Address

James Webster (Cornell University, Ithaca / NY): Haydn's Sensibility

Coffee break

Instrumental Genres

Chair: Richard Taruskin (University of California, Berkeley / CA)

László Somfai (Hungarian Academy of Sciences, Budapest): "...they are full of invention, fire, good taste, and new effects": Two Compositional Essays in the 'Erdődy' Quartets Op. 76

Tom Beghin (McGill University, Montreal): Short Octaves müssen sein! Hanswurst, Sauschneider, and Haydn's Capriccio in G Major, Hob. XVII:1

Lunch

2:30 pm

Lunchtime Concert (Bartók Hall)

Haydn Barytontrio Budapest (Balázs Kakuk – baryton, Anna Magdaléna Kakuk – viola, András Kaszanyitzky – cello)

Haydn: Trio in D Major (Hob. XI: 113)

3 – 4:30 pm

Session A: Symphony 2 (Bartók Hall)

Chair: Mark Evan Bonds

Melanie Wald-Fuhrmann (Universität Zürich): „Ein curios melancholisches Stückchen“: Die düstere Seite von Haydn's fis-Moll Sinfonie Nr. 45

Zoltán Farkas (Budapest): The Largo of Haydn's 'Tempora mutantur' Symphony, No. 64 Reconsidered

Session B: The Creation (Kodály Hall)

Chair: Mary Ann Smart

Stefanie Steiner (Max-Reger-Institut, Karlsruhe): „Vom himmlischen Gewölbe strömt reine Harmonie zur Erde hinab...“: Haydn's Schöpfung und die Idee der Sphärenharmonie in Vokalmusik um 1800

Eystein Sandvik (University of Oslo): Haydn's Creation and the Construction of German National Identity

Nicholas Mathew (University of California, Berkeley / CA): "Achieved Is the Glorious Work": Haydn and the Vocal Work Concept

Coffee break

5 – 7 pm

Session A: Career and Market (Bartók Hall)

Chair: Elaine Sisman

David Wyn Jones (University of Cardiff): Becoming a Complete Kapellmeister: Haydn and Mattheson's *Der vollkommene Capellmeister*

Thomas Tolley (University of Edinburgh): 'Comic Readings' and 'Tragic Readings': Haydn's Observations on London Audience Responses in 1791

Wolfgang Fuhrmann (Bern): Originality and Market-Value: Some Considerations on the *Fantasia in C*, Hob. XVII:4 and Haydn as Musical Entrepreneur

Michael Kube (Neue Schubert-Ausgabe, Tübingen): „...nach neuern Quartetten arrangirt“: Anmerkungen zu einigen Bearbeitungen für Klaviertrio

Session B: Analysis 2 (Kodály Hall)

Chair: L. Poundie Burstein

Nathan John Martin (McGill University, Montreal): *Formenlehre* Goes to the Opera: Examples from *Armida* and Elsewhere

Roger Mathew Grant (University of Pennsylvania, Philadelphia / PA): Haydn, Meter, and Listening in Transition

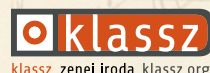
Chadwick Jenkins (City University of New York / NY): The Recapitulation as Process: The Augmented Second Tetrachord in the First Movement of Haydn's Op. 33, no. 5.

Markus Neuwirth (University Leuven & FWO Flanders): Once Again: On the Relation between 'Monothematicism' and 'Altered Recapitulation' in Haydn

Program Committee: Armin Raab, László Somfai, James Webster

Organised by: Institute for Musicology of the Hungarian Academy of Sciences, Hungarian Musicological Society, Hungarian Haydn Society

Sponsored by: Hungarian Cultural Fund, Hungarofest – Klassz Music Office



Haydn 2009 A Bicentenary Conference

Budapest & Eszterháza
May 27–30, 2009



**Institute for Musicology
of the Hungarian Academy of Sciences
(Budapest, I. Táncsics Mihály u. 7.)**

www.zti.hu