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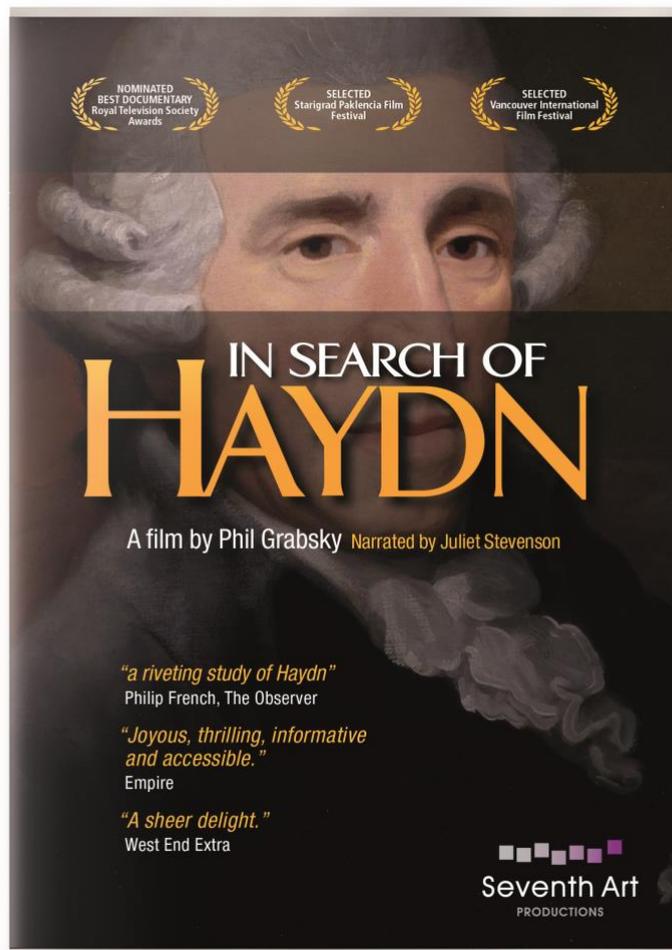
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In Search of Haydn (Seventh Art Productions, 2015): Deconstructing the Documentary.

By Nancy November

University of Auckland



For purchase information and video trailers of this film, go to <http://www.seventh-art.com/shop/in-search-of-haydn>. HSNA members can receive a 25% discount when purchasing this video, until 31 December 2017. At checkout, type HSNA into the "Apply Coupon" box, and click the button.

Abstract

How can *In Search of Haydn* be used to encourage critical reading of composer documentaries more generally? This essay first discusses framework for understanding the modes in which this documentary operates, considered from a film perspective. I then step back to consider *In Search of Haydn* from the perspective of Haydn reception, scrutinizing critically the various themes that emerge. The aim is to provide a model for how to enable students to think more consciously about what they are doing when they view a documentary about a musical figure.

I. Introduction

From the maker of *In Search of Mozart* (2006) and *In Search of Beethoven* (2009) comes the story of a composer less filmed: Haydn is a latecomer to film as compared to his famous composer contemporaries. Beethoven featured on film almost from its inception: the list of best-known Beethoven biopics (biographical films) includes *Un Grand Amour de Beethoven* (1937), *Immortal Beloved* (1994), *Eroica* (2003), and *Copying Beethoven* (2006). Mozart's career in the movies skyrocketed with Miloš Forman's 1984 period drama *Amadeus*, based on Peter Shafer's 1979 play of the same name. The on-going success of that movie is not matched by that of any of the Beethoven films; but for Haydn there is simply no equivalent.

In terms of documentaries, Haydn has fared somewhat better, though still making a later appearance than the other two composers. In 2004 the BBC released a three-

episode TV documentary entitled *The Genius of Mozart*, and a year later a similar production for Beethoven. It took ten more years for the BBC to finally complete and release *The Genius of Haydn* (2015). At this point, however, Phil Grabsky had completed a third documentary in his four-volume set, *In Search of Haydn* (Seventh Art productions SEV175; 2012).¹

A key strength of *In Search of Haydn* undoubtedly lies in the numerous points of view it presents. More than seventeen distinguished performers, conductors and musicologists, reveal to us the Haydn they have discovered in their own lives and careers. Among the contributors are major names in Haydn research and (especially) performance, such as Emmanuel Ax, Roger Norrington, and David Wyn Jones. Over the course of the 102-minute film, they respond to questions (which are not heard by the viewer) of the following kind: "what sort of person was Haydn?," "what is the character of his music?," and "what is inspirational and innovative about his life and work?" Given the numerous speakers, approaching the questions from a wide variety of experiences, one might well ask: whose Haydn is the viewer likely to find? Is a unified view of the composer presented? Does this documentary help us to understand "other faces" of Haydn to those presented most often in performance and scholarship? As a teacher of university students, my own pedagogical interests also lead me to ask a more directed question that ties together all of the above questions: how might I make use of a documentary like *In Search of Haydn* in the classroom context to help engage students with this important historical and artistic figure, and help them towards a deeper, more critical understanding of his place music history?

¹ *In Search of Chopin* followed in 2014.

I have been teaching a unit on “Mozart at the movies” based on *Amadeus*, which is designed to help students understand how myths and stereotypes are constructed around historical figures, and to critique those myths and stereotypes. In that unit I help students to develop a literacy skill that is highly relevant today: the ability to read popular and visual media critically. Students do background reading for their chosen scenes from *Amadeus* (readily available on YouTube), and learn the basic language of film. They then explore the audio and visual aspects of *Amadeus* interactively and in detail, in order to gain an appreciation of the artful ways the makers of the film have crafted the sounds and images to immerse viewers in the narrative of the film. The students report on where and *how*, in their chosen scenes, the producers have departed from the known historical facts and built on popular myths. Through this exercise they gain an appreciation for the balance of artistic license and historical accuracy in service of the narrative. This, in turn, gives them a more solid understanding of Mozart, and Mozart reception.

Could *In Search of Haydn* be used in teaching in a similar way? I found that indeed it could, and, potentially, with even more powerful results. Students generally bring to a biopic the expectation that there will be some playing with the facts—some elements of embroidery and shaping of character and plot to engage the movie-going public. But the opposite assumptions may be present with documentaries, which are framed in various ways as purveyors of “historical truth.” As Bill Nichols notes, viewers bring to the documentary a variety of expectations, which range from “show me the truth” to “entertain me.”² But producers of documentaries tend to play to the former, making use of both localized film techniques and larger-scale narrative

² See Bill Nichols, *Introduction to Documentary* (Bloomington, IN: Indiana University Press), 142.

strategies to convey a sense of historical realism and authority. Techniques to reinforce realism include expert speakers, archival footage, readings of source documents, and re-enactments. These elements are shot in particular ways, combined in sequences, and dramatized through the use of both diegetic and non-diegetic music, to convey an over-arching narrative. In other words, the “historical truth” of the documentary is *constructed*.

Here I provide guidance on how *In Search of Haydn* can be used to encourage critical reading of composer documentaries more generally. I first set up the framework for understanding the modes in which this documentary operates, from a film perspective. This part involves the discussion of “threshold concepts”—concepts that are likely to be tricky for students, but which can take their understanding of the discipline to a new level.³ I then step back to consider the film from the perspective of Haydn reception, scrutinizing critically the various themes that emerge. My discussion of three main themes that run through *In Search of Haydn* might serve as a model for how to enable students to think more consciously about what they are doing when they view a documentary about a musical figure.

II. Voices and modes in the documentary

A fundamental concept to grasp in connection with documentaries is that of “voice.” This concept can be puzzling for newcomers to film analysis because documentaries

³ On threshold concepts, see especially Rey Land, Glynis Cousin, Erik Meyer and Peter Davies, “Threshold concepts and troublesome knowledge (3): implications for course design and evaluation. In *Improving Student Learning - Diversity and Inclusivity, Proceedings of the 12th Improving Student Learning Conference*, ed. Chris Rust (Oxford: Oxford Centre for Staff and Learning Development, 2005), pp. 53-54. Available at: <http://www.ee.ucl.ac.uk/~mflanaga/ISLO4-pp53-64-Land-et-al.pdf>.

often feature numerous voices: those of interviewees, narrators, or actors playing historical roles. Indeed, many documentaries use the expository mode, whereby the viewer is addressed directly by a variety of "voices of authority" (speakers who are heard and seen), or possibly a "voice-of-God" narrator (a speaker heard but never seen). *In Search of Haydn* uses both techniques. But none of these voices constitutes *the* voice of the documentary. Rather, as Nichols argues, a documentary speaks through all of these direct means, and several indirect ones—camera angle, composition of shots, sequences of images, and music, among others—to convey its overall message.⁴ "Voice" in this context is perhaps best understood as perspective, that of the filmmaker in particular. Nichols clarifies this in the case of documentaries: "If fictional style portrays a distinct, imaginary world of the director's making, documentary voice represents how the filmmaker engages with the historical world itself."⁵

Documentaries that are predominately expository convey an impression of objectivity and a well-supported perspective. This is especially the case when voice-over commentary is used, because this device lends to the documentary an apparent detachment, neutrality, disinterestedness, or omniscience; the narrator seems to report and judge actions in history without being caught up in them. *In Search of Haydn* deploys an omniscient narrator throughout, who helps structure the story chronologically. In this case, the filmmaker has stepped outside the norms of traditional documentaries by choosing a female narrator, Juliet Stevenson, whose distinctive, comfortable, and yet expressive and confident voice listeners might

⁴ Nichols, *Introduction to Documentary*, 67.

⁵ Nichols, *Introduction to Documentary*, 68.

associate with the down-to-earth roles that this well-known British actress typically plays. In this way, Grabsky seems to follow more recent makers of documentaries who choose less polished narrative voices in preference to highly polished voices in order to gain a certain credibility.⁶

In the expository mode, the spoken word is the main means by which knowledge is transferred: expert speakers in effect build a case by presenting and discussing evidence which is intended to uncover historical "truth." *In Search of Haydn* is primarily expository: experts' comments are a key means by which Haydn is to be "found" in this film. This dominant expository mode helps establish the authority of the documentary but it also contributes to credibility in terms of the creation of intimacy. The producers have worked to set up a context in which one understands the film as both intimate and authoritative, making extensive and effective use of experts with artifacts to this end. As noted, the film uses indirect interview technique (i.e., we hear only the speakers and no interviewer), so that one has the impression that the speakers address us directly. We sit next to the piano with David Kalischstein of the Kalischstein-Laredo-Robinson Trio, and face-to-face with David Waterman of the Endellion Quartet. Emmanuel Ax teaches us about Haydn's humor at the piano; Walter Reicher walks us through the Esterházy palace at Eisenstadt; and Rupert Ridgwell leafs through Haydn's London Notebooks with us. We seem to be taken into the confidence of these established performers and scholars, and this inspires our trust in the message that the filmmaker wants to convey. For the teacher, these particular scenes can inspire a discussion about the diverse kinds of historical evidence available to the music historian (musical, iconographical,

⁶ Nichols, *Introduction to Documentary*, 167.

documentary, and so forth), and one can think about how this evidence might be best interpreted to build up a well-rounded history. One of the strengths of this documentary is the wealth of historical detail from the historians, including information about the wall paintings in Haydn's house, how much semolina he could claim, his wig, and his abstemious living (notwithstanding his enjoyment of a good glass of wine and handsome dress).

In this documentary, French conductor and harpsichordist Christophe Rousset speaks of the great degree of sensibility expressed in Haydn's (keyboard) works, epitomized in beautiful slow movements—a topic that has been little discussed until recently.⁷ In a parallel scene, Ronald Brautigam then tends to reinforce more traditional narratives about Haydn, emphasizing the pleasing, entertaining aspects of his keyboard concertos as compared to the impressive nature of Mozart's and Beethoven's. In a teaching context, these differing points of view can be used as a point of departure for a larger discussion of (Haydn) historiography—the fact that we tend to select simple pathways through complex historical data, which aids with an overview, but can detract from the richness and individuality of the historical subject. The differing viewpoints contribute to the overall “voice” of *In Search of Haydn* in that they do not necessarily undermine the authority of the documentary, but they do allow us to see its constructed nature.

Many documentaries, especially the more recent ones, tend to mix the “talking heads” of expository mode with other ways of showing and knowing. *In Search of*

⁷ See in particular my “Instrumental Arias or Sonic *Tableaux*: Voice in Haydn's Early String Quartets,” *Music & Letters*, 89/3 (2008), 346-372; and W. Dean Sutcliffe, “Expressive Ambivalence in Haydn's Symphonic Slow Movements of the 1770s,” *The Journal of Musicology*, 27/1 (2010), 84-133.

Haydn is an example: Grabsky deploys the performative mode, which emphasizes the expressive quality of the filmmaker's engagement with the film's subject and addresses the audience in a vivid, visceral way, rather than on a conceptual level.⁸ The performative aspect is seen not so much in the film's extensive footage of musical performance *per se*, which includes nine full movements in some excellent period- and modern-instrument performances. Performative here is the *way* this footage is shot. There are the numerous close-up shots of soloists' hands and singers' heads. We see, for example, the hands of cellist Gautier Capuçon as they glide through the first movement of the C major cello concerto, Hob.VIIb:1. Such shots enable to viewer to "get inside" Haydn performance, and sense his music visually and even physically (feeling what it might be like to perform it), thereby gaining a closer understanding of the composer's own proximity to performers and performance.⁹ A prime example is Alison Balsom's discussion of Haydn's Trumpet Concerto in E-flat major Hob.VIIe:1.¹⁰ We are immersed in Haydn's own engagement with instrumental innovation by means of the rapidly intercut footage of Balsom's own performance, her lively explanation, and period instrument performance with close ups of the (in Haydn's day) awe inspiring execution of scales and chromatic slides.¹¹ Thus deployed, singing heads and playing hands can be more effective than talking heads in conveying that Haydn worked very closely with performers all his life, had great respect for them, was one himself, and wrote his profound understanding of performance into his scores.

⁸ Nichols, *Introduction to Documentary*, 152.

⁹ Video clip of this: <https://www.youtube.com/watch?v=1vu5TVYh1VY&feature=youtu.be>.

¹⁰ See <https://www.youtube.com/watch?v=YtdjjjVnQfo> (date accessed: 3 May, 2017).

¹¹ Video clip: <https://www.youtube.com/watch?v=YtdjjjVnQfo&feature=youtu.be>.

The poetic mode works alongside the performative in this documentary, likewise invoking different ways of knowing to those of the expository mode. It stresses the visual and acoustic elements and formal properties over the word, thus privileging the immediately affective rather than the factual. The film's opening sequence (exposition), for example, uses both the expository and poetic modes: a build-up of voices (of unidentified modern-day spokespeople) in praise of Haydn are heard, together with a sequence of images. After the opening credits, and darkness, there is a slow zoom on Thomas Hardy's 1791 portrait of Haydn, with marble-bound musical score tucked under his arm; then sunlight filters through webbed tree branches, appears hazily amidst clouds, and finally illuminates leaves and droplets on leaves. At Stevenson's transition from Haydn's "humble background" to his making a "revered name in the greatest courts and palaces of Europe," the water now flows as a river. Darkness turns to light, droplets to water: the mature Haydn (Hardy's Haydn) is placed at the center of this transformation and figured metonymically as the Enlightenment genius. One almost hears Kant's words about genius echoed in the natural imagery and verbal eulogy: "Since talent, as an innate productive faculty of the artist, belongs itself to nature, we may put it this way: Genius is the innate mental aptitude (*ingenium*) through which nature gives the rule to art."¹²

III. Music and montage

Of course music can also be harnessed to contribute to this poetic mode, delivering powerful messages without recourse to words. Grabsky uses diegetic music (whose

¹² Immanuel Kant, *Critique of Judgement*, trans. Werner S. Pluhar (Indianapolis/Cambridge: Hackett Publishing, 1987), 174.

source is not visible on screen) throughout, to help convey and structure the narrative, but with mixed success. The first sound we hear in this film, before we see anything but darkness, is the beautiful largo cantabile from Haydn's Keyboard Concerto in F major, Hob.XVIII:3. This sets the scene for a film that is very far from content with the stereotype of "Papa" Haydn, who wrote mainly light-hearted music with little depth of sentiment. One hears Haydn as the master of lyricism and "songful" instrumental music—as his contemporaries also heard and celebrated him.¹³ Elsewhere, the use of sound bridges (connecting scenes by overlapping the sound from one scene to the next) is more puzzling than helpful, arguably serving more to confuse than to guide our "search for Haydn." Near the beginning, the narrator tells us that the musical child Haydn wanted to turn a stick into a violin, at which point we hear a cello, rather than a violin; the cello solo lingers on into a discussion of Haydn's early training as a chorister at St. Stephens, while we contemplate an image of a choirboy; then an adult singing voice takes over although the subject remains focused on Haydn's early years. The musical and visual messages are mixed here.

Yet the producers of *In Search of Haydn* certainly recognized music as a powerful means for "taking us there," where "there" is not necessarily the historical past but can be any place where Haydn's music and his world "come alive" for today's audience. Music is carefully selected to highlight particularly dramatic segments. The musical choices are not always the most obvious ones, but they are mostly apt. Towards the end of the film, for example, there is a reading of Haydn's "wilderness" letter, written from Eszterháza on 9 February 1790 to Maria Anna von Genzinger in

¹³ See November, "Instrumental Arias or Sonic *Tableaux*," 346 and 348-351.

Vienna. In this letter, Haydn characterizes himself in melancholy terms, as one cut off from the world and dogged by painful recollections of pleasurable times.

Musically, we are carried through the reading by the eerie second-movement adagio from Haydn's String Quartet in C major, Op. 54 no. 2 (1788). The movement opens with a low-register C-minor chorale for all four instruments; this continues in the lower three instruments, like a passacaglia, above which the first violin delivers an impassioned, written-out fantasia. Visually we are presented with more images of nature (rain on a landscaped garden), and close-up shots of the Endellion Quartet (especially first violinist Andrew Watkinson) performing this extraordinary movement.

The whole sequence, or montage, provides the teacher with an ideal point of departure for discussing lesser-studied aspects of Haydn's musical persona, especially his melancholy voice, and for thinking about the complex relationship between music and biography.¹⁴ The bringing together of this movement with the "wilderness" letter permits another look at Kantian ideas that are relevant to Haydn's aesthetics. The Kantian theorist Carl Friedrich Michaelis considered the capriccio (which he associated with the fantasia) as a kind of musical humor that tends towards the sublime. According to Michaelis, the musical persona of the capriccio or fantasia "seems to be too dependent on his immediate mood and upon ideas that are generated by it to have in mind an audience or to attempt to entertain it and engage

¹⁴ On the subject of melancholy in the music of this era see especially Elaine Sisman, "Music and the Labyrinth of Melancholy: Traditions and Paradoxes in C. P. E. Bach and Beethoven." In *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus (Oxford: Oxford University Press, 2015), 590-617.

its sympathy by means of comprehensible ideas."¹⁵ In a capriccio, or fantasia, as in the case of Kantian melancholy, the subject's creativity is dogged by a certain confinement—here perhaps represented by the passacaglia.

Montages in documentaries are often linked with words spoken by characters. This visual (and here also aural) representation of the characters' thoughts serves to position the audience in the story, and helps the audience to understand what the character is saying. But it also positions one to believe certain themes presented by the documentary. In presenting this letter to the viewer, music, text, and image work particularly well together to support the understanding of what melancholy might mean in connection with Haydn and his music. Haydn's letter, as his quartet movement, projects this particular *melancholia* persona, by seemingly speaking directly to us, freely or spontaneously, from a position of grieving or sorrow. The film producers reinforce our understanding of this persona with close ups of the performers and images that presumably represent Haydn's "isolated" environment (lawns and lakes in the rain). At the same time, Haydn's hyperbole is subtly pointed out through the imagery. It was, after all, hardly a "wilderness" in which he found himself, but rather a lavish and well-groomed country palace, with gardens to match Versailles; and of course the impassioned plea from the first violin has been written out by Haydn. Both Haydn's letter and his fantasia are staged: both put on a

¹⁵ "in diesem scheint der Komponist zu sehr von dem Eigensinn seine Laune, von den Eigenheiten seiner jetzigen Gemüthsstimmung abzuhängen, als dass er sich einen bestimmten Zweck, die Zuhörer zu unterhalten, und ihre Sympathie durch fassliche Regelmässigkeit zu gewinnen, vorsezen könnte." Christian Friedrich Michaelis, "Ueber das Humoristische oder Launige in der musikalischen Komposition," *Allgemeine musikalische Zeitung* 10/46 (1807), 728; trans. Peter Le Huray and James Day, *Music and Aesthetics in the Eighteenth and Early Nineteenth Centuries* (Cambridge: Cambridge University Press, 1981), 292.

“melancholy face” for their reader/listener, who might be expected to sympathize, but also to enjoy the show.¹⁶

IV. Seeking Haydn through themes and myths

Such views of Haydn and his music are rewarding and refreshing; but there are other themes at work in this film, which offer a less enlightened perspectives on the composer. It is useful, in the teaching context, to follow some of these themes in order to build critical awareness of this genre of film. It may come as a surprise to the student to find in this documentary stories about Haydn akin to the myths and stereotypes (about Mozart and Salieri) in a film like *Amadeus*. The producers of *In Search of Haydn* have, after all, carefully edited the “talking heads” and the extensive musical footage, selecting the moments and movements that they need in order to ensure not only coherence, but also an engaging narrative—a plot with crises, struggle, turning points and triumphs. Three main myths about Haydn are rehearsed in this documentary, by the speakers and by the directors’ narrative.

The first of these is the comparison of Haydn to Mozart and Beethoven, and the implicit (if unintentional) ranking of Haydn “below.” The effect of the powerful opening, in which Haydn’s music speaks (literally sings) for him, with much more power than words, is undermined by the ensuing spoken text. The speakers’ opening

¹⁶ For more on the “show” aspect of melancholy, see Nancy November, “English Song, English Malady: Haydn’s Canzonettas and the Melancholy of Beauty,” in *The English Malady: Enabling and Disabling Fictions*, ed. Glen Coburn. Cambridge Scholars Press, 2009, 45-72; for more on the rhetoric of Haydn’s letters, see Tom Beghin’s “A Composer, His Dedicatee, Her Instrument, and I: Thoughts on Performing Haydn’s Keyboard Sonatas.” In *The Cambridge Companion to Haydn*, ed. Caryl Clark (Cambridge: Cambridge University Press, 2005), 203-225.

eulogies center on a comparison (albeit favorable) between Haydn's status and that of Mozart and Beethoven. These comments, and especially the less-than-favorable returns to this comparison throughout the film, suggest that Haydn's place in the Western canon of classical music still requires some pleading.

Unfortunate, too, is Stevenson's suggestion that Haydn's main resonance as a composer, in his day, was in courtly settings. The error of this statement is reinforced, not helped, by British historian Tim Blanning's statement that Haydn's reception in London would, back then, be the equivalent of a "classical composer" coming to London and being lionized there today. Rather, by the time Haydn arrived in London he was already received (there and elsewhere) as a terrifically popular, modern, cutting-edge composer who, to be sure, drew on aspects of tradition (Handel, fugue, etc.), but "up-dated" them and thus appealed to a wide audience. A more nuanced understanding of Haydn reception needs to be represented here: to "find" Haydn we need to also find his audiences. We learn from historian Richard Wigmore that "more than anywhere else, Haydn suffers in operas from not being Mozart." But this serves to undermine the fact that Haydn was primarily responding to local conditions in his operas—as he himself stated in a letter to Franz Roth in Prague, recommending Mozart as a composer of operas. Earlier in the documentary, Emanuel Ax compares Haydn and Mozart in terms of their use of humor in music, drawing particular attention to the element of surprise in Haydn's works, which he compares to Mozart's more "subtle" approach. One would be forgiven for thinking, from this comparison, that Haydn's surprises were localized phenomena, rather than

carefully and subtly plotted outcomes of a much larger (even work-level) musical story.¹⁷

Grabsky's view of Haydn's career is overtly teleological. The narrator informs us that Haydn only found himself "in his full originality and ingeniousness" at age 40, which at least admits Op. 20 and the "Farewell" Symphony into the canon. Excerpts from these works are heard in the course of the documentary.¹⁸ The account of Haydn's career largely neglects his earlier quartets and symphonies. Sonatas, trios, and concertos from the Morzin years are featured. But overall the emphasis falls squarely on works of the London years and later. Haydn's Op. 73 no. 3, together with an excerpt from the F-Minor Variations, Hob.XVII:6 (both 1793), help us view these later years as an era of "feverish and highly successful" works, as the narrator says. Most of the symphonies featured are from the London set: Nos. 94, 100, 101 and the slow introduction of 104. Successful these works certainly were, but his earlier works had paved the way for the Londoners' rave reviews.

There is a large-scale emphasis on keyboard music across Haydn's career. Vocal music plays a much more minor role until the major focus on *The Creation* at the end of the film, as the crowning glory of Haydn's career and Enlightenment work *par excellence*. Thankfully, Jones speaks out early in the documentary to remind us of the great importance of Haydn's early training as a choirboy. But we do not actually hear the proof of this, in terms of Haydn's vocal output, until much later. Quite a few of the spokespeople are keyboard players, so it is surprising that we do not get a

¹⁷ See for example the use of Haydn register in Op. 20, No. 2, discussed in my "Register in Haydn's String Quartets: Four Case Studies," *Music Analysis*, 26/3 (2007), 298-307.

¹⁸ Video clip: <https://www.youtube.com/watch?v=nNwxNeZKXAE>.

more balanced discussion of the keyboard sonatas, which feature throughout. The sonatas were, for instance, certainly not all written for Haydn himself, as Brautigam claims. As Tom Beghin has shown, an understanding of the dedicatee is as vital as an understanding of the various keyboard instruments for which he wrote, and which inspired him.¹⁹

In his review of *In Search of Haydn*, Antony Hodgson says: "It was logical to delay attending to choral music until the end of Haydn's career. His last years, after the final return from London, were filled with the composition of six great masses and two oratorios together with other vocal music."²⁰ I disagree, and find this delay to be the film's greatest problem. We know that late in life Haydn reported to Georg August Griesinger that he wished he had written more opera.²¹ But in fact he wrote and directed a great deal of opera, and this had a major impact on his aesthetics, not least the aesthetics of his instrumental music, throughout his life. Not until nearly half way through the documentary do we have a singer who will vouch for the quality of Haydn's vocal music: soprano Sophie Bevan tells us that it was Haydn's vocal early training that enabled him to make a line easy for a singer to sing, and beautiful.

Haydn's music is often represented as being a direct expression of his personality in this film. Many of the spokespeople want to find Haydn the man represented straightforwardly in his music. Teachers who want to use this film effectively in the classroom may find that with this point they need to revisit conceptions of "voice,"

¹⁹ See Beghin, "A Composer, His Dedicatee, Her Instrument, and I: Thoughts on Performing Haydn's Keyboard Sonatas."

²⁰ Antony Hodgson, "Reviews: In Search of Haydn," *Haydn Society of Great Britain*, 31 (2012), 41-44.

²¹ Georg August Griesinger, *Biographische Notizen über Joseph Haydn* (Leipzig, 1810), 118.

but now to discuss the idea of the composer's voice.²² Norrington's Haydn is a simple honest pleasant man, writing simple honest pleasant music. Of course, the music we hear speaks of much greater complexity. Even if the C-minor adagio from Op. 54 no. 2 has an air of the gypsy violin, but this is in fact complex, double-edged, "peasant" music. Capuçon, after moving breathlessly through the C-major Cello Concerto, rehearses the well-worn idea that Haydn was "full of joy;" apparently there was "not too much pain in Haydn's world." What a pity that none of Haydn's songs are on the sound track, to show more of his understanding of expressive vocal writing; his representation of pleasure, pain, and their mixture; and his ability to write diverse affects into his music regardless of his personal circumstances.

V. Conclusion: suggestions for classroom use

How, in practical terms, can one integrate *In Search of Haydn* into an undergraduate course? One point I have noted from teaching *Amadeus* is that a group work approach can be useful when teaching film in a music history context. Of course, college students resist group work for a variety of reasons. Perhaps they are worried that their peers will drag their feet and they will end up doing the lion's share of the work; or they associate group work with a younger age group than theirs; or they simply have little experience and do not know how to proceed. These objections are all reasonable, but there are also good reasons in favor of group work. First, in the undergraduate music history classroom there will often be at least one film buff, who knows all the jargon and loves to share his or her knowledge. Group

²² Edward T. Cone's work still remains a touchstone for discussions of this nature. See *The Composer's Voice* (Berkeley, CA: University of California Press, 1974).

work can be an ideal way to empower students, giving them significant opportunities to teach and mentor their peers that they may not get in any other circumstance.

In my experience with group work, students are more highly motivated if they can see how it can promote transferable skills.²³ To this end, I preface any group work by pointing out the kinds of collaborative work that take place in connection with music history, which contribute substantially to research and study. One thinks, for example, of the team work on *Joseph Haydn Werke*, or on the forthcoming *Cambridge Haydn Encyclopedia* (eds. Caryl Clark and Sarah Day-O'Connell). As to how students can "divide and conquer" the task of discussing a documentary like *In Search of Haydn*, here one can make suggestions about the various different roles for group members, including "historical researcher (Haydn's life and cultural milieu)," "musicological researcher (Haydn's music and musical milieu)," "film imagery researcher (visual aspects)," and "film audio researcher (musical aspects)." Students might also like to divide up roles like writer, presenter, and slide-show designer in order to report back on their findings.

In these ways, the task of film study in a music history context becomes much more than a chance to sit back and be entertained in class, or while doing one's homework assignment. The study of composer documentaries like *In Search of Haydn* provides a prompt to look more widely than the more obvious lines of evidence for reception history; a chance to broaden one's critical and analytical skills to popular and visual

²³ See my "Integrating Online Group Work into First-Year Music Studies: 'This IS a University': Exploring Online Group Work in Music Studies @auckland.ac.nz." In *Interaction in Communication Technologies & Virtual Learning Environments: Human Factors*, ed. Angela T. Ragusa (Hershey, PA: IGI Global, 2009), 314-330.

media; and a prompt to think twice before accepting at face value even the most compelling "voices of authority" that speak about the past.

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