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Johann Peter Salomon's Scores Of Four Haydn Symphonies 1791-1792: Edition With Commentary (Studies in the History and Interpretation of Music)

Michael E. Ruhling

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Michael E. Ruhling : Johann Peter Salomon's Scores Of Four Haydn Symphonies 1791-1792: Edition With Commentary (Studies in the History and Interpretation of Music) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Johann Peter Salomon's Scores Of Four Haydn Symphonies 1791-1792: Edition With Commentary (Studies in the History and Interpretation of Music):

This book presents these significant scores in a modern edition that is suitable for scholars and performers. Copious critical notes and discussions of various aspects of the manuscripts, sources, will be most enlightening for musicologists interested in Haydn source materials. H. C. Robbins Landon introduced a citation of authentic parts for Symphony no. 93 in his monumental study, *The Symphonies of Joseph Haydn*, with the remarks: As this book goes to press, I have made the discovery that parts of all twelve London symphonies were printed by J. P. Salomon with the firm Monzani Cimador...Textually these parts are of the utmost importance, since comparison with the autographs shows that this edition was made from Salomon's MS. orchestral material and not from the scores.¹ Twenty some

years after those words were written, score copies of Haydn's symphonies 97, 93, 94 and 98 came to light at the British Library² that are likewise traceable to Salomon and clearly establish his role as one of the earliest agents for the transmission of the London symphonies in authentic guise. The scores, which Salomon owned and used, had been produced sometime between 1792 and 1794, most likely at his behest, using the original performing parts or Salomon's own copies of them as their model. Thus, their importance as sources for the symphonies in question can scarcely be overestimated. Michael Ruhling traces the history of these fascinating scores, examining the myriad of details that reflect their striking resemblance to Haydn's own autographs. He reveals that Salomon's scores preserve numerous details of articulation, phrasing, even of note material that are absent from the autographs; and adduces Salomon's later quintet arrangements of the symphonies, wherein the same details are duplicated, as evidence of the sound and manner that shaped the works at their earliest performances. Ruhling concludes his study with first-ever editions of Salomon's score copies. Handsomely engraved and meticulously documented, these editions present a delight to the eye as well as a provocation to thoughtful study.

"Dr. Michael Ruhling traces the history of these fascinating scores, examining the myriad of details that reflect their striking resemblance to Haydn's own autographs. He reveals that Salomon's scores preserve numerous details of articulation, phrasing, even of note material that are absent from the autographs; and adduces Salomon's later quintet arrangements of the symphonies, wherein the same details are duplicated, as evidence of the sound and manner that shaped the works at their earliest performances. Dr. Ruhling concludes his study with first-ever editions of Salomon's score copies. Handsomely engraved and meticulously documented, these editions present a delight to the eye as well as a provocation to thoughtful study." - (From the Commendatory Preface) Charles H. Sherman, Ph.D, University of Missouri "[As] a former conductor-musicologist, I see that these attractive scores would allow me to sit in the seat of Salomon with direct access to the Master. With them I could prepare a performance based upon the best source material and at the same time adapt it to my own creative urges as well as the practicalities of the situation....through his meticulous edition with its copious editorial comments, Dr. Ruhling has provided for both the scholar and the conductor [a work] in a way that has not, to my knowledge, previously existed." - Paul R. Bryan, Duke University "Dr. Ruhling has done a remarkable job of presenting the results of his work in a music copy that is clear and easily readable while at the same time projects as much as might be possible of the original source....The Critical Notes in his edition not only serve to document the source situation, but also add explanation (or even suggested interpretation) when appropriate.....Dr. Ruhling has achieved his goal of making his edition useful to both the performer and the scholar - not as easy a task as some might assume....[His] commentary is very informative and useful. He has addressed the important issues of authenticity dating, and provenance with a clearly project logic. I find his argument to be sound and well-supported.....this is an excellent project, carried out in a professional manner." - Sterling Murray, President of the Society for Eighteenth-Century Music and Chair of Professor of Music History, West Chester University "About the Author Michael E. Ruhling is a Professor of Fine Arts/Music at the Rochester Institute of Technology, where he teaches courses in music history and conducts the RIT Philharmonia. He has also taught at the Eastman School of Music, Catholic University, Goshen College, Huntington College, and the University of Missouri, and was a member of the 2004 faculty of the Classical Music Festival in Eisenstadt, Austria. In addition to his academic career, Dr. Ruhling has conducted many orchestral and choral ensembles.