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Joseph Haydn

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Joseph Haydn

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Franz Joseph Haydn[1] (/ˈdʒoʊzəfHelp:IPA for English#Keyˈhaɪdən/; German: [ˈjoːzɛf ˈhaɪdən] ( ); 31 March[2] 1732 – 31 May 1809), known as **Joseph Haydn**, was a prominent and prolific composer of the Classical period. He was instrumental in the development of chamber music such as the piano trio and his contributions to musical form have earned him the epithets "Father of the Symphony" and "Father of the String Quartet".

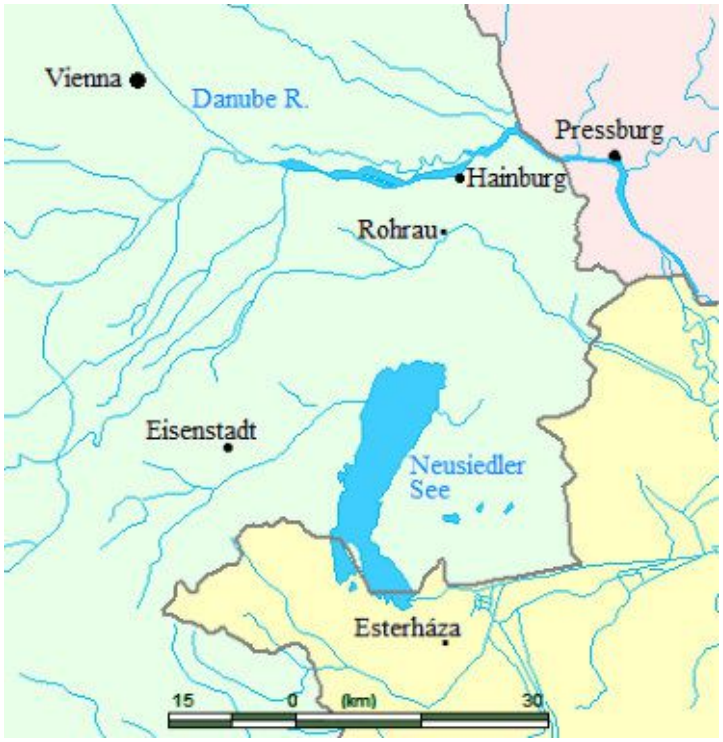
A lifelong resident of Austria,[3] Haydn spent much of his career as a court musician for the wealthy Esterházy family at their remote estate. Until the later part of his life, this isolated him from other composers and trends in music so that he was, as he put it, "forced to become original".[4] At the time of his death, aged 77, he was one of the most celebrated composers in Europe.

Joseph Haydn was the brother of Michael Haydn – himself a highly regarded composer – and Johann Evangelist Haydn, a tenor. He was also a friend of Wolfgang Amadeus Mozart and a teacher of Ludwig van Beethoven.

Portrait of Joseph Haydn by Thomas Hardy (1792).

Biography

Early life



Map showing locations where Haydn lived or visited (see List of residences of Joseph Haydn).

Joseph Haydn was born in Rohrau, Austria, a village that at that time stood on the border with Hungary. His father was Mathias Haydn, a wheelwright who also served as "Marktrichter", an office akin to village mayor. Haydn's mother Maria, née Koller, had previously worked as a cook in the palace of Count Harrach, the presiding aristocrat of Rohrau. Neither parent could read music;[5] however, Mathias was an enthusiastic folk musician, who during the journeyman period of his career had taught himself to play the harp. According to Haydn's later reminiscences, his childhood family was extremely musical, and frequently sang together and with their neighbors.

Haydn's parents had noticed that their son was musically gifted and knew that in Rohrau he would have no chance to obtain serious musical training. It was for this reason that they accepted a proposal from their relative Johann Matthias Frankh, the schoolmaster and choirmaster in Hainburg, that Haydn be apprenticed to Frankh in his home to train as a musician. Haydn therefore went off with Frankh to Hainburg 12 kilometres (7.5 mi) away and never again lived with his parents. He was about six years old.

Life in the Frankh household was not easy for Haydn, who later remembered being frequently hungry and humiliated by the filthy state of his clothing. He began his musical training there, and could soon play both harpsichord and violin. The people of Hainburg heard him sing treble parts in the church choir.

There is reason to think that Haydn's singing impressed those who heard him, because in 1739[6] he was brought to the attention of Georg von Reutter, the director of music in St. Stephen's Cathedral in Vienna, who happened to be visiting Hainburg and was looking for new choirboys. Haydn successfully auditioned with Reutter, and after several months of further training moved to Vienna (1740), where he worked for the next nine years as a chorister.

Haydn lived in the Kapellhaus next to the cathedral, along with Reutter, Reutter's family, and the other four choirboys, which after 1745 included his younger brother Michael.[7] The choirboys were instructed in Latin and other school subjects as well as voice, violin, and keyboard. Reutter was of little help to Haydn in the areas of music theory and composition, giving him only two lessons in his entire time as chorister. However, since St. Stephen's was one of the leading musical centres in Europe, Haydn learned a great deal simply by serving as a professional musician there.

Like Frankh before him, Reutter did not always bother to make sure Haydn was properly fed. As he later told his biographer Albert Christoph Dies, Haydn was motivated to sing very well, in hopes of gaining more invitations to perform before aristocratic audiences—where the singers were usually served refreshments.

Struggles as a freelancer


St. Stephen's Cathedral, Vienna.

By 1749, Haydn had matured physically to the point that he was no longer able to sing high choral parts. Empress Maria Theresa herself complained to Reutter about his singing, calling it "crowing".[8] One day, Haydn carried out a prank, snipping off the pigtail of a fellow chorister. This was enough for Reutter: Haydn was first caned, then summarily dismissed and sent into the streets. He had the good fortune to be taken in by a friend, Johann Michael Spangler, who shared his family's crowded garret room with Haydn for a few months. Haydn immediately began his pursuit of a career as a freelance musician.

During this time, Haydn worked at many different jobs: as a music teacher, as a street serenader, and eventually, in 1752, as valet–accompanist for the Italian composer Nicola Porpora, from whom he later said he learned "the true fundamentals of composition". He was also briefly in Count Friedrich Wilhelm von Haugwitz's employ, playing the organ in the Bohemian Chancellery chapel at the Judenplatz.[9]

While a chorister, Haydn had not received any systematic training in music theory and composition. As a remedy, he worked his way through the counterpoint exercises in the text *Gradus ad Parnassum* by Johann Joseph Fux and carefully studied the work of Carl Philipp Emanuel Bach, whom he later acknowledged as an important influence.

As his skills increased, Haydn began to acquire a public reputation, first as the composer of an opera, *Der krumme Teufel*, "The Limping Devil", written for the comic actor Johann Joseph Felix Kurz, whose stage name was "Bernardon". The work was premiered successfully in 1753, but was soon closed down by the censors. Haydn also noticed, apparently without annoyance, that works he had simply given away were being published and sold in local music shops. Between 1754 and 1756 Haydn also worked freelance for the court in Vienna. He was among several musicians who were paid for services as supplementary musicians at balls given for the imperial children during carnival season, and as supplementary singers in the imperial chapel (the *Hofkapelle*) in Lent and Holy Week.[10]

With the increase in his reputation, Haydn eventually obtained aristocratic patronage, crucial for the career of a composer in his day. Countess Thun,[11] having seen one of Haydn's compositions, summoned him and engaged him as her singing and keyboard teacher.[12] In 1756, Baron Carl Josef Fürnberg employed Haydn at his country estate, Weinzierl, where the composer wrote his first string quartets. Fürnberg later recommended Haydn to Count Morzin, who, in 1757,[13] became his first full-time employer.[14]

The years as Kapellmeister

Haydn's job title under Count Morzin was Kapellmeister, that is, music director. He led the count's small orchestra and wrote his first symphonies for this ensemble. In 1760, with the security of a Kapellmeister position, Haydn married. His wife was the former Maria Anna Aloysia Apollonia Keller (1729–1800), the sister of Therese (b. 1733), with whom Haydn had previously been in love. Haydn and his wife had a completely unhappy marriage,[15] from which the laws of the time permitted them no escape. They produced no children. Both took lovers.[16]

Portrait by Ludwig Guttenbrunn, painted c. 1791–2, depicts Haydn c. 1770.

Count Morzin soon suffered financial reverses that forced him to dismiss his musical establishment, but Haydn was quickly offered a similar job (1761) by Prince Paul Anton, head of the immensely wealthy Esterházy family. Haydn's job title was only Vice-Kapellmeister, but he was immediately placed in charge of most of the Esterházy musical establishment, with the old Kapellmeister, Gregor Werner, retaining authority only for church music. When Werner died in 1766, Haydn was elevated to full Kapellmeister.

View of Eszterháza.

As a "house officer" in the Esterházy establishment, Haydn wore livery and followed the family as they moved among their various palaces, most importantly the family's ancestral seat Schloss Esterházy in Eisenstadt and later on Esterháza, a grand new palace built in rural Hungary in the 1760s. Haydn had a huge range of responsibilities, including composition, running the orchestra, playing chamber music for and with his patrons, and eventually the mounting of operatic productions. Despite this backbreaking workload,[17] the job was in artistic terms a superb opportunity for Haydn.[18] The Esterházy princes (Paul Anton, then from 1762–1790 Nikolaus I) were musical connoisseurs who appreciated his work and gave him daily access to his own small orchestra. During the nearly thirty years that Haydn worked at the Esterházy court, he produced a flood of compositions, and his musical style continued to develop.

1779 was a watershed year for Haydn, as his contract was renegotiated: whereas previously all his compositions were the property of the Esterházy family, he now was permitted to write for others and sell his work to publishers. Haydn soon shifted his emphasis in composition to reflect this (fewer operas, and more quartets and symphonies) and he negotiated with multiple publishers, both Austrian and foreign. Of Haydn's new employment contract Jones writes,

> This single document acted as a catalyst in the next stage in Haydn's career, the achievement of international popularity. By 1790 Haydn was in the paradoxical, if not bizarre, position of being Europe's leading composer, but someone who spent his time as a duty-bound Kapellmeister in a remote palace in the Hungarian countryside.[19]

Prince Nikolaus Esterházy, Haydn's most important patron.

The new publication campaign resulted in the composition of a great number of new string quartets (the six-quartet sets of Op. 33, 50, 54/55, and 64). Haydn also composed in response to commissions from abroad: the Paris symphonies (1785–1786) and the original orchestral version of The Seven Last Words of Christ (1786), a commission from Cadiz, Spain.

The remoteness of Esterháza, which was farther from Vienna than Eisenstadt, led Haydn gradually to feel more isolated and lonely. He longed to visit Vienna because of his friendships there.[20] Of these, a particularly important one was with Maria Anna von Genzinger (1754–93), the wife of Prince Nikolaus's personal physician in Vienna, who began a close, platonic, relationship with the composer in 1789. Haydn wrote to Mrs. Genzinger often, expressing his loneliness at Esterháza and his happiness for the few occasions on which he was able to visit her in Vienna; later on, Haydn wrote to her frequently from London. Her premature death in 1793 was a blow to Haydn, and his F minor variations for piano, Hob. XVII:6, may have been written in response to her death.[21]

Another friend in Vienna was Wolfgang Amadeus Mozart, whom Haydn had met sometime around 1784. According to later testimony by Michael Kelly and others, the two composers occasionally played in string quartets together. Haydn was hugely impressed with Mozart's work and praised it unstintingly to others. Mozart evidently returned the esteem, as seen in his dedication of a set of six quartets, now called the "Haydn" quartets, to his friend. For further details see Haydn and Mozart.

Portrait of Mozart by Joseph Lange.

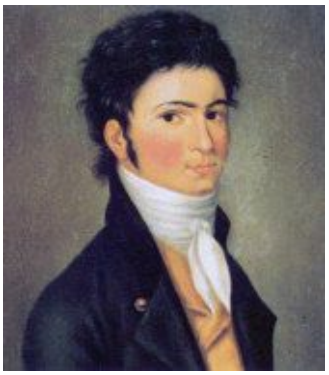
The London journeys

In 1790, Prince Nikolaus died and was succeeded as prince by his son Anton. Following a trend of the time,[22] Anton sought to economize by dismissing most of the court musicians. Haydn retained a nominal appointment with Anton, at a reduced salary of 400 florins, as well as a 1000-florin pension from Nikolaus.[23] Since Anton had little need of Haydn's services, he was willing to let him travel, and the composer accepted a lucrative offer from Johann Peter Salomon, a German impresario, to visit England and conduct new symphonies with a large orchestra.

The visit (1791–92), along with a repeat visit (1794–95), was a huge success. Audiences flocked to Haydn's concerts; he augmented his fame and made large profits, thus becoming financially secure.[24] He received the Doctor Honoris causa in the University of Oxford. Charles Burney reviewed the first concert thus: "Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever been caused by instrumental music in England."[25]

Musically, Haydn's soujourns in England generated some of his best-known work, including the *Surprise*, *Military*, *Drumroll* and *London* symphonies; the *Rider* quartet; and the "Gypsy Rondo" piano trio. The only disappointment was the opera *L'anima del filosofo* that Haydn had been contracted to compose but whose performance was blocked by intrigues.[26] Haydn made many new friends and, for a time, was involved in a romantic relationship with Rebecca Schroeter.

While traveling to London in 1790, Haydn had met the young Ludwig van Beethoven in his native city of Bonn. On Haydn's return, Beethoven came to Vienna and during the time up to the second London visit was Haydn's pupil. For discussion of their relationship, see Beethoven and his contemporaries.



A young Beethoven.

Last years

Haydn returned to Vienna in 1795. Prince Anton had died, and his successor Nikolaus II proposed that the Esterházy musical establishment be revived with Haydn serving again as Kapellmeister. Haydn took up the position, though only on a part-time basis. He spent his summers with the Esterházys in Eisenstadt, and over the course of several years wrote six masses for them. But by this time

Haydn had become a public figure in Vienna. He spent most of his time in his own home, a large house in the suburb of Windmühle,[27] and wrote works for public performance. In collaboration with his librettist and mentor Gottfried van Swieten, and with funding from van Swieten's Gesellschaft der Associierten, Haydn composed his two great oratorios *The Creation* (1798) and *The Seasons* (1801). Both were enthusiastically received. Haydn frequently appeared before the public, often leading performances of *The Creation* for charity benefits. He also composed instrumental music: the popular Trumpet Concerto and the last nine in his long series of string quartets, including the *Fifths*, *Emperor*, and *Sunrise* quartets.

During the later years of this successful period, Haydn faced incipient old age and fluctuating health and he had to struggle to complete his final works. By about 1802, his condition had declined to the point that he became physically unable to compose.[28] This was doubtless very difficult for him because, as he acknowledged, the flow of fresh musical ideas waiting to be worked out as compositions did not cease. Haydn was well cared for by his servants, and he received many visitors and public honors during his last years, but they could not have been very happy years for him. During his illness, Haydn often found solace by sitting at the piano and playing "Gott erhalte Franz den Kaiser", which he had composed in 1797 as a patriotic gesture. Its melody was later used for the Austrian and German national anthems.

A final triumph occurred on 27 March 1808 when a performance of *The Creation* was organized in his honor. The very frail composer was brought into the hall on an armchair to the sound of trumpets and drums and was greeted by Beethoven, Salieri (who led the performance) and by other musicians and members of the aristocracy. Haydn was both moved and exhausted by the experience and had to depart at intermission.[29]

Haydn lived for another year, dying, aged 77, at the end of May 1809. Some of his last words were attempts to calm and reassure his servants as the French army under Napoleon launched an attack on Vienna: "My children, have no fear, for where Haydn is, no harm can fall." Two weeks later, on 15 June 1809, a memorial service was held in the Schottenkirche at which Mozart's Requiem was performed.

Character and appearance

James Webster writes of Haydn's public character thus: "Haydn's public life exemplified the Enlightenment ideal of the *honnête homme* (*honest man*): the man whose good character and worldly success enable and justify each other. His modesty and probity were everywhere acknowledged. These traits were not only prerequisites to his success as Kapellmeister, entrepreneur and public figure, but also aided the favorable reception of his music." Haydn was especially respected by the Esterházy court musicians whom he supervised, as he maintained a cordial working atmosphere and effectively represented the musicians' interests with their employer; see Papa Haydn and the tale of the "Farewell" Symphony.

Haydn had a robust sense of humor, evident in his love of practical jokes and often apparent in his music, and he had many friends. For much of his life he benefited from a "happy and naturally cheerful temperament", but in his later life, there is evidence for periods of depression, notably in the correspondence with Mrs. Genzinger and in Dies's biography, based on visits made in Haydn's old age.

Haydn's signature on a piece of his music: *di me giuseppe Haydn* ("by me Joseph Haydn"). He writes in Italian, a language he often used professionally.

Haydn was a devout Catholic who often turned to his rosary when he had trouble composing, a practice that he usually found to be effective. He normally began the manuscript of each composition with "in nomine Domini" ("in the name of the Lord") and ended with "Laus Deo" ("praise be to God").

As regards his business dealings, Haydn's overriding flaw was greed. Webster writes: "As regards money, Haydn was so self-interested as to shock [both] contemporaries and many later authorities .... He always attempted to maximize his income, whether by negotiating the right to sell his music outside the Esterházy court, driving hard

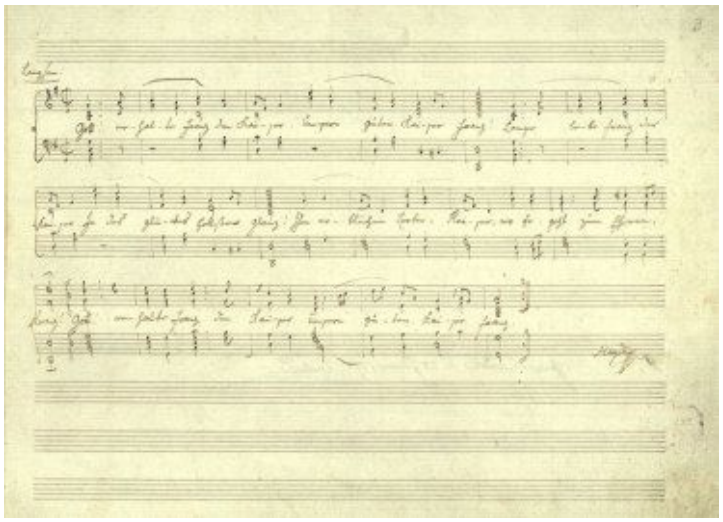
bargains with publishers or selling his works three and four times over; he regularly engaged in 'sharp practice' and occasionally in outright fraud. When crossed in business relations, he reacted angrily."[30] Webster notes that Haydn's ruthlessness in business might be viewed more sympathetically in light of his struggles with poverty during his years as a freelancer – and that outside of the world of business, in dealings, for example, with relatives and servants and in volunteering his services for charitable concerts, Haydn was a generous man.

Haydn was short in stature, perhaps as a result of having been underfed throughout most of his youth. Like many in his day, a bout of smallpox left his face pitted with scars.[31] His biographer Dies wrote: "...he couldn't understand how it happened that in his life he had been loved by many a pretty woman. 'They couldn't have been led to it by my beauty'".[32]

His nose, large and aquiline, was disfigured by the polypus he suffered during much of his adult life, an agonizing and debilitating disease that at times prevented him from writing music.[33]

Works

James Webster summarizes Haydn's role in the history of classical music as follows:[34] *"He excelled in every musical genre... He is familiarly known as the 'father of the symphony' and could with greater justice be thus regarded for the string quartet; no other composer approaches his combination of productivity, quality and historical importance in these genres."*



The original copy of "Gott erhalte Franz den Kaiser" in Haydn's hand.

Structure and character of his music

A central characteristic of Haydn's music is the development of larger structures out of very short, simple musical motifs, often derived from standard accompanying figures. The music is often quite formally concentrated, and the important musical events of a movement can unfold rather quickly.[35]

Haydn's work was central to the development of what came to be called sonata form. His practice, however, differed in some ways from that of Mozart and Beethoven, his younger contemporaries who likewise excelled in this form of composition. Haydn was particularly fond of the so-called "monothematic exposition", in which the music that establishes the dominant key is similar or identical to the opening theme. Haydn also differs from Mozart and Beethoven in his recapitulation sections, where he often rearranges the order of themes compared to the exposition and uses extensive thematic development.[36]

Haydn's formal inventiveness also led him to integrate the fugue into the classical style and to enrich the rondo form with more cohesive tonal logic (see sonata rondo form). Haydn was also the principal exponent of the double variation form—variations on two alternating themes, which are often major- and minor-mode versions of each other.

Perhaps more than any other composer's, Haydn's music is known for its humor.[37] The most famous example is the sudden loud chord in the slow movement of his "Surprise" symphony; Haydn's many other musical jokes include numerous false endings (e.g., in the quartets Op. 33 No. 2 and Op. 50 No. 3), and the remarkable rhythmic illusion placed in the trio section of the third movement of Op. 50 No. 1.

Much of the music was written to please and delight a prince, and its emotional tone is correspondingly upbeat.Wikipedia:Citation needed This tone also reflects, perhaps, Haydn's fundamentally healthy and well-balanced

personality. Occasional minor-key works, often deadly serious in character, form striking exceptions to the general rule. Haydn's fast movements tend to be rhythmically propulsive and often impart a great sense of energy, especially in the finales. Some characteristic examples of Haydn's "rollicking" finale type are found in the "London" symphony No. 104, the string quartet Op. 50 No. 1, and the piano trio Hob XV: 27. Haydn's early slow movements are usually not too slow in tempo, relaxed, and reflective. Later on, the emotional range of the slow movements increases, notably in the deeply felt slow movements of the quartets Op. 76 Nos. 3 and 5, the Symphonies No. 98 and 102, and the piano trio Hob XV: 23. The minuets tend to have a strong downbeat and a clearly popular character. Over time, Haydn turned some of his minuets into "scherzi" which are much faster, at one beat to the bar.

Evolution of Haydn's style

Haydn's early work dates from a period in which the compositional style of the High Baroque (seen in Bach and Handel) had gone out of fashion. This was a period of exploration and uncertainty, and Haydn, born 18 years before the death of Bach, was himself one of the musical explorers of this time.[38] An older contemporary whose work Haydn acknowledged as an important influence was Carl Philipp Emanuel Bach.

Tracing Haydn's work over the six decades in which it was produced (roughly from 1749 to 1802), one finds a gradual but steady increase in complexity and musical sophistication, which developed as Haydn learned from his own experience and that of his colleagues. Several important landmarks have been observed in the evolution of Haydn's musical style.

In the late 1760s and early 1770s, Haydn entered a stylistic period known as "Sturm und Drang" ("storm and stress"). This term is taken from a literary movement of about the same time, though it appears that the musical development actually preceded the literary one by a few years.[39] The musical language of this period is similar to what went before, but it is deployed in work that is more intensely expressive, especially in the works in minor keys. James Webster describes the works of this period as "longer, more passionate, and more daring." Some of the most famous compositions of this time are the "Trauer" (Mourning) Symphony No. 44, "Farewell" Symphony No. 45, the piano sonata in C minor (Hob. XVI/20, L. 33), and the six string quartets of Op. 20 (the "Sun" quartets), all from c. 1771–72. It was also around this time that Haydn became interested in writing fugues in the Baroque style, and three of the Op. 20 quartets end with a fugue.

Following the climax of the "Sturm und Drang", Haydn returned to a lighter, more overtly entertaining style. There are no quartets from this period, and the symphonies take on new features: the scoring often includes trumpets and timpani. These changes are often related to a major shift in Haydn's professional duties, which moved him away from "pure" music and toward the production of comic operas. Several of the operas were Haydn's own work (see List of operas by Joseph Haydn); these are seldom performed today. Haydn sometimes recycled his opera music in symphonic works,[40] which helped him continue his career as a symphonist during this hectic decade.

In 1779, an important change in Haydn's contract permitted him to publish his compositions without prior authorization from his employer. This may have encouraged Haydn to rekindle his career as a composer of "pure" music. The change made itself felt most dramatically in 1781, when Haydn published the six string quartets of Opus 33, announcing (in a letter to potential purchasers) that they were written in "a new and completely special way".[41] Charles Rosen has argued that this assertion on Haydn's part was not just sales talk, but meant quite seriously; and he points out a number of important advances in Haydn's compositional technique that appear in these quartets, advances that mark the advent of the Classical style in full flower. These include a fluid form of phrasing, in which each motif emerges from the previous one without interruption, the practice of letting accompanying material evolve into melodic material, and a kind of "Classical counterpoint" in which each instrumental part maintains its own integrity. These traits continue in the many quartets that Haydn wrote after Opus 33.[42]

In the 1790s, stimulated by his England journeys, Haydn developed what Rosen calls his "popular style", a method of composition that, with unprecedented success, created music having great popular appeal but retaining a learned and rigorous musical structure.[43] An important element of the popular style was the frequent use of folk or folk-like

material, as discussed in the article Haydn and folk music. Haydn took care to deploy this material in appropriate locations, such as the endings of sonata expositions or the opening themes of finales. In such locations, the folk material serves as an element of stability, helping to anchor the larger structure.[44] Haydn's popular style can be heard in virtually all of his later work, including the twelve London symphonies, the late quartets and piano trios, and the two late oratorios.

The return to Vienna in 1795 marked the last turning point in Haydn's career. Although his musical style evolved little, his intentions as a composer changed. While he had been a servant, and later a busy entrepreneur, Haydn wrote his works quickly and in profusion, with frequent deadlines. As a rich man, Haydn now felt that he had the privilege of taking his time and writing for posterity. This is reflected in the subject matter of *The Creation* (1798) and *The Seasons* (1801), which address such weighty topics as the meaning of life and the purpose of humankind, and represent an attempt to render the sublime in music. Haydn's new intentions also meant that he was willing to spend much time on a single work: both oratorios took him over a year to complete. Haydn once remarked that he had worked on *The Creation* so long because he wanted it to last.

The house in Vienna (now a museum) where Haydn lived in the last years of his life.

The change in Haydn's approach was important in the history of classical music, as other composers were soon following his lead. Notably, Beethoven adopted the practice of taking his time and aiming high.[45]

Identifying Haydn's works

Haydn's works are listed in a comprehensive catalogue prepared by Anthony van Hoboken. This Hoboken catalogue provides each work with an identifying number, called its Hoboken number (abbreviation: H. or Hob.). The string quartets also have Hoboken numbers, but are usually identified instead by their opus numbers, which have the advantage of indicating the groups of six quartets that Haydn published together; thus for example the string quartet Opus 76, No. 3 is the third of the six quartets published in 1799 as Opus 76.

Media

Symphony No. 101, the *Clock* Symphony, 2nd movement (chamber arrangement)
Performed by the Amigos do JPC with Pedro Carlos Silva (piano)

Sonata 62, Hoboken XVI:52, 1st movement
Performed by Kristian Cvetković

Sonata 62, Hoboken XVI:52, 2nd movement
Performed by Kristian Cvetković

Sonata 54, Hoboken XVI:40, 1st movement
MIDI performance by Bernd Krueger

Sonata 54, Hoboken XVI:40, 2nd movement
MIDI performance by Bernd Krueger

Cello Concerto in D, 1st movement
Performed by orchestra with cellist John Michel

	Cello Concerto in D, 3rd movement Performed by orchestra with cellist John Michel

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Notes

[1] See Haydn's name. "Franz" was not used during Haydn's lifetime and is avoided by scholars today ("Haydn, Joseph" by James Webster in *Grove Music Online* (http://www.grovemusic.com), accessed 18 January 2007).

[2] The date is uncertain. Haydn himself told others he was born on this day (Geiringer (1982, 9); Jones (1810, 8)), but some of his family members reported 1 April instead (Geiringer). The difficulty arises from the fact that in Haydn's day official records recorded not the birth date but the date of baptism, which, in Haydn's case, was 1 April (Wyn Jones 2009, p. 2–3).

[3] Webster and Feder 2001.

[4] Haydn made the remark to his friend and biographer Georg August Griesinger; cited from English version by Vernon Gotwals (Griesinger 1963:17).

[5] Haydn reported this in his 1776 Autobiographical sketch.

[6] . Jones (2009:7) dates the visit to early summer, i.e. cherry season, since during the visit Reutter plied the child with fresh cherries as a means of inducing him to learn to sing a trill.

[7] Wyn Jones (2009, 12–13)

[8] Dies (1810, 89)

[9] Rita Steblin, 'Haydns Orgeldienste "in der damaligen Gräfl. Haugwitzischen Kapelle"', in: *Wiener Geschichtsblätter* 65/2000, pp. 124–34.

[10] Dexter Edge, 'New Sources for Haydn's Early Biography', unpublished paper given at the AMS Montréal, 7 November 1993, (see *The New Grove Dictionary of Music and Musicians* (2001), vol. 11, p. 265).

[11] Various individuals bore the title "Countess Thun" over time. Candidates for the countess who engaged Haydn are (a) "the elder Countess Maria Christine Thun", ; (b) Maria Wilhelmine Thun (later a famous salon hostess and patroness of Mozart), (Volkmar Braunbehrens, 1990, *Mozart in Vienna*).

[12] . Webster expresses doubts, since the source is the early biography of Nicolas-Étienne Framery, judged the least reliable of Haydn's early biographers.

[13] This date is uncertain, since the early biography of gives 1759. For the evidence supporting the earlier date see and .

[14] Source for this paragraph:

[15] See, e.g.,

[16] Mrs. Haydn's paramour (1770) was Ludwig Guttenbrunn, an artist who produced the portrait of Haydn seen above . Joseph Haydn had a long relationship, starting in 1779, with the singer Luigia Polzelli, and was probably the father of her son Antonio .

[17] Robbins Landon and Jones (1988, 100) write: "Haydn's duties were crushing. We can notice the effect in his handwriting, which becomes hastier as the 1770s turn to the 1780s: the notation starts to become ever more careless in the scores and the abbreviations multiply."

[18] This view is given, for instance, by and .

[19] Jones (2009b:136)

[20] For details see

[21] , citing Robbins Landon.

[22] Jones (2009a)

[23] Geiringer (1982, 96)

[24] According to Jones, the London visits yielded a net profit of 15,000 florins. Haydn continued to prosper after the visits and at his death left an estate valued at 55,713 florins. These were substantial sums; for comparison, the house he bought in Gumpendorf in 1793 (and then remodeled) cost only 1370 florins (all figures from Jones 2009:144–46).

[25] From Burney's memoirs; quoted from

[26] The premier performance did not take place until 1951, during the Florence May Festival. Maria Callas sang the role of Euridice. The opera and its history are discussed in .

[27] The house, at Haydngasse 19, has since 1899 been a Haydn museum ((http://www.planetware.com/vienna/haydn-museum-a-w-hayd.htm), [showUid]=27&cHash=0a55f69cfa (http://www.wienmuseum.at/de/standorte/ansicht.html?tx_wxlocation_pi2)).

[28] Diagnosis was uncertain in Haydn's day, so the precise illness is unlikely ever to be identified. Haydn's symptoms were weakness, dizziness, inability to concentrate and painfully swollen legs (Jones 2009a:146). Jones (2009b:216) suggests that Haydn suffered from arteriosclerosis.

[29] Source for this paragraph: Geiringer (1982:186–187)

[30] New Grove, online edition, "Haydn, Joseph", section 6

[31] The date of Haydn's bout with smallpox is not preserved. It was prior to the time he was hired by Countess Thun (i.e. as a young adult; see above), since it is recorded that when she first encountered Haydn she observed his scars as part of the generally poor impression his appearance made on her. See Geiringer (1983:34)

[32] ; translation taken from Robbins Landon and Jones 1988.

[33] Cohen, Jack (1998), "The agony of nasal polyps and the terror of Their removal 200 years ago", *The Laryngoscope* 108(9): 1311–1313 (September 1998).

[34] New Grove, online edition, article "Joseph Haydn"; downloaded 3 Feb. 2007

[35] mentions this in a criticism of contemporary Haydn performance practice: "[Haydn's] music sometime seems to 'live on its nerves' ... It is above all in this respect that Haydn performances often fail, whereby most interpreters lack the mental agility to deal with the ever-changing 'physiognomy' of Haydn's music, subsiding instead into an ease of manner and a concern for broader effects that they have acquired in their playing of Mozart."

[36] writes: "Having begun to 'develop', he could not stop; his recapitulations begin to take on irregular contours, sometimes sharply condensed, sometimes surprisingly expanded, losing their first tame symmetry to regain a balance of a far higher and more satisfying order."

[37] See, for instance, , which focuses on the humor of Haydn and Beethoven.

[38] writes, "the period from 1750 to 1775 was penetrated by eccentricity, hit-or-miss experimentation, resulting in works which are still difficult to accept today because of their oddities." Similar remarks are made by

[39] See : "the term has been criticized: taken from the title of a play of 1776 by Maximilian Klinger, it properly pertains to a literary movement of the middle and late 1770s rather than a musical one of about 1768–1772."

[40] Webster and Feder 2001, section 3.iii

[41] Original German "Neu, gantz besonderer Art"; Sisman (1993, 219)

[42] Rosen's case that Opus 33 represents a "revolution in style" (1971 and 1997, 116) can be found in chapter III.1 of (Rosen 1971 and 1997). For dissenting views, see and .

[43] Rosen discusses the popular style in ch. VI.1 of Rosen (1971 and 1997).

[44] Rosen (1997 and 2001), 333–337

[45] For discussion, see Antony Hopkins (1981) *The Nine Symphonies of Beethoven*, Heinemann, London, pp. 7–8.

Footnotes

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External links

Wikimedia Commons has media related to ***Joseph Haydn***.

Wikiquote has a collection of quotations related to: ***Joseph Haydn***

Wikisource has the text of an Encyclopaedia Britannica (9th ed.) article about ***Joseph Haydn***.

- Haydn Festival Eisenstadt (http://www.haydnfestival.at)
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- Full text of the biography *Haydn* (http://www.gutenberg.net/etext/3788) by J. Cuthbert Hadden, 1902, from Project Gutenberg. The end of book contains documentary material including a number of Haydn's letters. Alternatively scanned copy *Haydn* (https://archive.org/details/haydn00haddgoog) at archive.org.
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- No Royal Directive: Joseph Haydn and the String Quartet (http://www.classical.net/music/comp.lst/articles/haydnfj/noroyal.html) by Ron Drummond
- *musicologie.org* (http://www.musicologie.org/Biographies/h/haydn.html), with biography **(French)**
- 'Haydn – Quartet in F minor, Op.20 No.5' (http://www.gresham.ac.uk/event.asp?PageId=45&EventId=683), Lecture by Professor Roger Parker, with the Badke Quartet, Gresham College, 8 April 2008 (available for video, audio and text download).
- Haydn anniversary page on Bachtrack, includes lists of live performances (http://www.bachtrack.com/anniversary-200th-haydn)

Scores and recordings

- Free scores by Joseph Haydn at the International Music Score Library Project
- Free scores by Joseph Haydn in the Choral Public Domain Library (ChoralWiki)
- www.kreusch-sheet-music.net (http://kreusch-sheet-music.net/eng/?page=show&query=Joseph Haydn&order=op) – Free Scores by Haydn
- Free scores (http://www.mutopiaproject.org/cgibin/make-table.cgi?Composer=HaydnFJ) at the Mutopia Project
- Works by Joseph Haydn (http://www.gutenberg.org/author/Haydn+Joseph) at Project Gutenberg
- Kunst der Fuge: Franz Joseph Haydn – Hundreds of MIDI files (http://www.kunstderfuge.com/haydn.htm)
- Haydn's page (http://www.classicalarchives.com/haydn.html) at Classical Archives
- Haydn Symphonies (http://sounds.bl.uk/Browse.aspx?category=Classical-music&collection=Haydn) from the British Library Sound Archive
- Complete recording of Joseph Haydns Pianosonatas on a sampled Walther Pianoforte (http://www.sf-media.12hp.de/index.php?option=com_content&view=category&id=19:haydn-complete-pianosonatas&Itemid=6&layout=default&lang=en/)
- Complete recording of Joseph Haydns Pianosonatas on a sampled Steinway D (http://www.sf-media.12hp.de/index.php?option=com_content&view=category&id=18:haydn-complete-pianosonatas&Itemid=5&

layout=default&lang=en/)

Birth, ancestry and kin

Joseph Haydn's ethnicity

The ethnicity of the composer Joseph Haydn was a controversial matter in Haydn scholarship during a period lasting from the late 19th to the mid 20th century. The principal contending ethnicities were Croatian and German. Mainstream musical scholarship in the English language today adopts the second of these two hypotheses. Due to the vagueness of the concept, German written scholarship does not use the term ethnicity in this context any more, but takes it for granted that Haydn's mother tongue was German.

Kuhač's Croatian hypothesis

During the late 19th century, the Croatian ethnologist Franjo Kuhač gathered a great number of Croatian folk tunes in fieldwork. Kuhač was struck by the resemblance of a number of these tunes to themes found in Haydn's works, and suggested that Haydn knew these tunes and incorporated them into his work. Other scholars disagreed, suggesting instead that the Haydn original themes had circulated among the people, evolving gradually into more folk-like forms. For details and examples, see Haydn and folk music.

Haydn never set foot in Croatia, but he almost certainly lived in the vicinity of Croatian speakers. This is because migration in previous centuries had resulted in a considerable number of Croatians dwelling far to the north of Croatia in the Austro-Hungarian border region where Haydn was born and spent most of his life. This aspect of Kuhač's claim is considered uncontroversial, though the relative fraction of the population that was Croatian-speaking is in dispute.

Kuhač went on to claim that the reason Haydn used so many Croatian folk tunes in his music is that he was himself a Croatian; that is, a member of the Croatian diaspora. As such, he would have been a native speaker of Croatian and a participant in Croatian folk culture. Kuhač also claimed that the name "Haydn" is of Croatian origin ("Hajdin"), and likewise for the name of Haydn's mother, Maria Koller.

Kuhač wrote[1] in Croatian, which would have been a barrier to scholarly transmission at the time. However, his works were studied by the English-speaking musicologist Henry Hadow, who promulgated them further in his book *Haydn: A Croatian Composer* (1897) and in the second and third editions (1904-1910; 1927) of the prestigious Grove Dictionary.

The "Haydn as German" hypothesis

In the 1930s, the German musicologist Ernst Fritz Schmid took up the issue of Haydn's origins, searching in parish records and elsewhere for evidence of Haydn's ancestry. He concluded on the basis of his research that Haydn's ethnic roots were not Croatian, but German, and that the names "Haydn" and "Koller" are of German origin.[2]

Schroeder (2009) describes Schmid's work as entirely convincing; "an enormously detailed examination of Haydn's genealogy" that "put all [alternative] theories to rest." He notes further, however, that the "timing of this type of study was unfortunate. Only a few years later similar genealogical studies affirming the German (and Aryan) roots of the Germanic musical giants had become a musicological preoccupation as a propaganda service to the National Socialist government ... Schmid's book pre-dates those sponsored by Propaganda Minister Joseph Goebbels and his chief ideologue Alfred Rosenberg, but it is a matter of regret that his proved to be a model for those which followed."

The Haydn-as-German hypothesis and modern scholarship

Despite its acquired associations with National Socialist musicology, Schmid's work has over the long term convinced not just Schroeder, but all mainstream Haydn scholarship.

Karl Geiringer endorses Schmid's views, both in his Haydn biography and in the fourth edition of the Grove Dictionary. In the 1982 revision of his biography, Geiringer wrote

> "Schmid undert[oo]k elaborate genealogical research, tracing the family names back to the Middle Ages and producing most valuable data about Haydn's ancestors. According to his final conclusions, here can be no doubt that the Haydn and Koller families were of German origin."[3]

Schmid's views were also endorsed by the French scholar, Michel Brenet, and by Rosemary Hughes in their Haydn biographies. H. C. Robbins Landon devoted the opening pages of his massive work *Haydn: Chronicle and Works* with a long summary and warm endorsement of Schmid's research.

The Danish scholar Jens Peter Larsen, writing in the 1980 New Grove, says of this question:

> "the matter must be regarded as settled by [Schmid's work]. It may we be said that Schmid 'was even more intent to prove Haydn a German than Kuhač and Hadow had been to prove him a Slav' [quotation from Scott, in the fifth edition of Grove]. But the weight of the documentary evidence that supports his case is decisive."[4]

In the current version of the Grove Dictionary, the Haydn biography (by James Webster) does not even mention the old controversy, other than to cite Schmid's work in the bibliography. Neither Kuhač nor Hadow is cited.[5]

Haydn's remark on Croatians

Curiously, Haydn himself is recorded as having made a somewhat disparaging remark about Croatians. His words were remembered by the composer and pianist Friedrich Kalkbrenner, who was Haydn's student in Vienna around the year 1800; he wrote them down in his memoirs, published 1824. In the memoirs, Kalkbrenner refers to himself in the third person.

> "He received instruction [from Haydn] during the remainder of his stay at Vienna, which was nearly two years. In the first quartet he attempted to write under this great master - the young artist thought he must put forth all his learning as well as all his imagination, and when he produced it, anticipated that he must inevitably receive no usual quantity of praise. The moment Haydn cast his eyes upon it, he exclaimed - hey day! what have we here! Calmuc, Siberian, Cossack, Croat - all the barbarians of the world jumbled together - he laughed heartily, but tempered his severity with some commendation - telling him that there was by far too much fire, but that it was better to have too much than too little and that time and experience would bring his exertions to more favourable issue."[6]

Notes

[1] Kuhač (1880, cited below)
[2] The work was published as Schmidt (1934).
[3] Geiringer 1982, 4
[4] Quotation taken from the 1982 reprinting in book format of Larsen's article; see References below.
[5] The current edition is on line; copyright Oxford University Press, 2007
[6] Quoted in Robbins Landon and Jones 1988, 306

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External links

- (http://www.haydnfestival.at/haydn_de/netautor/napro4/appl/na_professional/parse.php3?mlay_id=10120&xmlval_ID_KEY[]=2619&xmlval_ID_DOC[]=1033787&mdoc_id=1034559) Notes on the genealogy of composer Joseph Haydn (Dr.Fritz Königshofer). Web site of the Eisenstadt Haydn Festival.

Mathias Haydn

Matthias Haydn (31 January 1699 – 12 September 1763) was the father of two famous composers, Joseph and Michael Haydn. He worked as a wheelwright in the Austrian village of Rohrau, where he also served as *Marktrichter*, an office akin to village mayor.

Life

Matthias (or Mathias) was born in Hainburg, a small town not far from Rohrau, to Thomas Haydn, also a wheelwright. He served an apprenticeship as a wheelwright and then in 1717 left Hainburg on the traditional travels of the journeyman. This period of his life lasted ten years, and took him among other places to Frankfurt am Main. He returned once to Hainburg (1722), a fact known because he applied there for a copy of his birth certificate.[1]

On his final return in 1727 he became a master wheelwright and joined the guild of wheelwrights in Hainburg. However, he settled in nearby Rohrau, where he built a house for himself. The following year he married Maria Koller, aged 21, who had worked as an "under-cook" in the palace of Count Harrach, the aristocratic patron of Rohrau. The couple had twelve children, of whom six died in infancy.[2] The six children who lived to adulthood were as follows (baptismal names not used in later life are parenthesized).

- (Anna Maria) Franziska Haydn (bap. 19 September 1730 - 29 July 1781)
- (Franz) Joseph Haydn (born either 30 March or 1 April 1732, died 31 May 1809)
- (Johann) Michael Haydn (bap. 14 September 1737 - 19 August 1806)
- Anna Maria Haydn (bap. 6 March 1739 - 27 August 1802)
- Anna Katherina Haydn (bap. 6 March 1739 - ?before 1801)
- Johann Evangelist Haydn (bap. 23 December 1743 - 10 May 1805)[3]

Maria Koller Haydn died 22 February 1754, aged 47.[4] The following year Mathias remarried, to "his servant girl of nineteen",[5] whose maiden name was Maria Anna Seeder.[6] The second marriage produced five children, none of

whom survived to adulthood.[7]

Mathias lived on to 1763. This was long enough to see both of his composer sons reach professional success: Michael was a Kapellmeister at Grosswardein,[8] and Joseph had become Vice-Kapellmeister (in fact, Kapellmeister in all but name) for the fabulously wealthy Esterházy family in Eisenstadt. Haydn biographer Georg August Griesinger wrote (1810):

> *Haydn's father thus had the pleasure of seeing his son in the uniform of [the Esterházy] family, blue, trimmed with gold, and of hearing from the Prince many eulogies of the talent of his son.*[9]

Griesinger goes on to relate how Mathias died:

> *A short time after this visit, a wood pile fell on Meister Mathias while he was at work. He suffered broken ribs and died soon hereafter.*

Matthias and music

Matthias apparently enjoyed music a great deal. Griesinger recorded what Joseph had told him in his elderly reminiscences:

> *The father had seen a bit of the world, as was customary in his trade, and during his stay in Frankfurt am Main he had learned to strum the harp. As a master craftsman in Rohrau he continued to practice this instrument for pleasure after work. Nature, moreover, had endowed him with a good tenor voice, and his wife ... used to sing to the harp. The melodies of these songs were so deeply stamped in Joseph Haydn's memory that he could still recall them in advanced old age.*[10]

Albert Christoph Dies, another biographer who interviewed Joseph Haydn in old age, tells a similar story, adding that, insofar as Mathias knew how, he instructed his children musically:

> *In his youth the father journeyed about, following the custom of his trade, and reached Frankfurt am Main, where he learned to play the harp a little and, because he liked to sing, to accompany himself on the harp as well as he could. Afterwards, when he was married, he kept the habit of singing a little to amuse himself. All the children had to join in his concerts, to learn the songs, and to develop their singing voice. When his father sang, Joseph at the age of five used to accompany him as children will by playing with a stick on a piece of wood that his childish powers of imagination transformed into a violin.*[11]

For further information, see Haydn and folk music.

Launching his sons' careers

Matthias, with his wife Maria, was also responsible for launching his sons' careers as professional musicians. The crucial events (in the case of Joseph) are narrated, rather differently, by Griesinger and Dies. Here is Griesinger's account:

> *One day the headmaster from the neighboring town of Hainburg, a distant relative of the Haydn family,*[12] *came to Rohrau. Meister Mathias and his wife gave their usual little concert, and five-year-old Joseph sat near his parents and sawed at his left arm with a stick, as if he were accompanying on the violin. It astonished the schoolteacher that the boy observed time so correctly. He inferred from this a natural talent for music and advised the parents to send their Sepperl*[13] *... to Hainburg so that he might be set to an art that in time would unfailingly open to him the prospect "of becoming a clergyman." The parents, ardent admirers of the clergy, joyfully seized this proposal, and in his sixth year Joseph went to the headmaster in Hainburg.*

Hainburg is eleven kilometers (seven miles) from Rohrau.[14] As Joseph moved three years later to Vienna to become a professional chorister under Georg Reutter, he was never to live with his parents again.

Biographer Dies tells the same story (presumably, also on the basis of what Joseph Haydn told him) as follows:

> *Doubtless we are consider his father's love of singing as the first occasion when Haydn's spirit, already in earliest youth, entered its proper sphere. How easily the father could have set him to his own trade or dedicated him to the cloth, the heart's desire of both father and mother. This did not come about, thanks not a little to his concerts among the neighbors, by which he had won for himself a reputation in the whole town and even with the schoolmaster. And thus when the talk was of singing, all were unanimous in praise of the cartwright's son and could not commend enough his fine voice.*
>
> *Since his father and the schoolmaster were close friends, it was natural for the latter to be drawn into consultation over Josephs's artistic destiny. The deliberations lasted a long time. The father still could not forget the priesthood. Finally, however, came the moment to decide. The various opinions converged. It was resolved that Joseph should stay with music and sooner or later, somewhere or other, perhaps as* Regens chori[15] *or even as Kapellmeister, earn an honorable living.*
>
> *Joseph had passed the age of six when he had to leave his birthplace and travel to Hainburg, a small town not far off. He was recommended to the care of the* Regens chori*, who undertook to guide the young boy on the virtuoso's course.*[16]

As can be seen, the biographers differ on whether it was an unnamed local schoolmaster (Dies), or Franck himself (Griesinger) who advised Haydn's parents to send their son to Franck. They also differ in whether the parents sought musical training with the view that it would help their son become a Catholic priest (Griesinger), or whether they reluctantly decided to give on their hopes for a clerical career for Joseph and let him pursue a musical one instead (Dies). In such cases of conflict Haydn biographers tend to trust Griesinger.[17]

Dies further states that once Haydn's career in Vienna as a chorister had been ended (by puberty; i.e. the loss of his soprano voice), and Haydn faced the difficult task of trying to survive as a freelance musician in Vienna, his parents insisted that he train as a priest, but that Joseph ultimately prevailed.[18]

The launching of Michael's career proceeded more straightforwardly, as Joseph's singing career paved the way for Michael's. According to Dies:[19]

> *Reutter was so captivated by [Joseph]'s talents that he declared to the father that even if he had twelve sons, he would take care of them all. The father saw himself freed of a great burden by this offer, consented to it, and some five years after dedicated Joseph's brother Michael and still later Johann to the musical muse. Both were taken on as choirboys, and, to Joseph's unending joy, both brothers were turned over to him to be trained."*

Unlike Joseph or Michael, Johann did not become a composer, but worked in the Esterházy household as a tenor; his support may have been paid by Joseph.

Mathias's social standing

The standing in society of Mathias bears on the biographies of his composer sons, which sometimes portray the Haydn family as impoverished, or as peasants. Karl Geiringer writes:

> *Mathias lived in a Rohrau in a cottage built by himself, and from the outset was fairly prosperous. It has been the custom of Haydn biographers to stress the extreme poverty of his father, and judging from the appearance of the house in which the Haydns lived throughout their lives, this attitude seems to be justified. The little low-roofed, thatch-covered cottage is bound to fill us with pity, and we all feel like Beethoven, who on his deathbed, when shown a picture of the Haydn house, exclaimed, "Strange that so great a man should have been born in so poor a house!"*

Geiringer goes on to refute the view of poverty, based on evidence from bills that Mathias submitted for his work to Count Harrach as well as Mathias's tax records. Apparently, Mathias had "his own wine cellar, his own farmland, and some cattle". In addition, a letter he wrote to Michael in the mid-1750s (when both Joseph and Michael were living in Vienna) indicates he could afford at least the occasional extravagance:

Jesus Christ be praised!

My very dearest Hanßmichl, I am herewith sending you a carriage from Rohrau which can bring you and perhaps a good friend back and forth, and the river will spend the night in the Landstraß at the Falcon or the Angel; you can talk to heim and arrange that you and Joseph and perhaps Ehrrath, all three of you, can get on the road early on Saturday. Mistress Nänerl and Mistress Loßl and another young lady will also receive a carriage, but only very early because it's so pitch dark at night, so heartfelt greetings to all of you, and in God's name

Mathias Haydn[20]

Mathias as *Marktrichter*

From 1741 to 1761, Mathias was *Marktrichter* (German; literally "market judge") of Rohrau. According to Geiringer, "the list of his duties [was] imposing ... He was responsible for the good conduct of the population and had to keep a sharp lookout for adultery or excessive gambling. He had to see that people went to church and did not break the Sunday rest. It was his job to allot among the inhabitants of Rohrau the labor required by the patron, Count Harrach, and he was responsible for keeping the local roads in good repair On Sundays at six in the morning he had to report on all such matters to the count's steward. Every two years an open-air meeting of the whole community took place at which the *Marktrichter* rendered a detailed account of the work done during the past period."

Visits to Joseph in Vienna

Although Mathias sent both of his future-composer sons away from home at a tender age, he certainly did not lose interest in them. This is attested, for instance, by the letter quoted above, and by two visits he made to Vienna that were remembered decades later by Joseph and related to biographers.

Of these, the more dramatic was one in which Mathias rescued Joseph from being turned into a castrato. Griesinger (1810) relates the tale thus:[21]

At that time there were still many castrati *employed at the court and in the churches in Vienna, and the director of the Choir School*[22] *doubtless supposed he was making young Haydn's fortune when he came up with a plan to turn him into a soprano, and actually asked the father for permission. The father, whom this proposal utterly displeased, set off at once on the road for Vienna; and thinking that the operation might perhaps already have been undertaken, he entered the room where his son was with the question, "Sepperl, does anything hurt you? Can you still walk?" Delighted to find his son unharmed, he protested against all further unreasonable demands of this sort. ... The truth of this anecdote was vouched for by persons to whom [Joseph] Haydn has oftentimes told it.*

A few years later, when Joseph as working as a freelance musician and living in very humble quarters, he suffered a burglary, and Mathias came to Vienna to help:

While he was living in the Seilerstadt, all his few possessions were stolen. Haydn wrote to his parents to see if they might send him some linen for a few shirts; his father came to Vienna, brought his son a seventeen-kreutzer piece and the advice "Fear God, and love thy neighbor!" By the generosity of good friends, Haydn soon had his loss restored.

Notes

[1] Hughes 1970, 3
[2] Information in this paragraph up to this point from Geiringer 1982, 5-6
[3] Source for children and dates: David Wyn Jones, "Haydn family", in Jones 2009. Note that birth dates were not generally preserved at the time, only the (closely coinciding) baptismal dates. Joseph Haydn was baptized 1 April 1732.
[4] Robbins Landon and Jones 1988, 30
[5] Geiringer 1982, 7
[6] Gotwals 1963, 215
[7] Larsen 1980, 2
[8] Robbins Landon and Jones 1988, 31
[9] Griesinger 1810, 16
[10] Griesinger 1810, 9
[11] Dies 1810, 80
[12] This was Johann Matthias Franck, the husband of Matthias Haydn's step-sister Juliane Rosina Seefranz (Matthias's mother Katharina had remarried following her husband's death in 1701); Geiringer p. 6.
[13] Griesinger identifies this as a diminutive form of the name "Joseph"; presumably, it consists of an infantile pronunciation of the second syllable, plus the Austrian German diminutive suffix *-erl*
[14] Distance Calculator: How Far Is It? — Infoplease.com (http://www.infoplease.com/atlas/calculate-distance.html)
[15] Latin for "director of a choir"
[16] Dies 1810, 81
[17] See Webster and Feder 2001, 1; Robbins Landon and Jones 1988, 23; and Geiringer 1982, 10, who for the present story reports only Griesinger's version.
[18] Dies 1810, 87-88
[19] 1810, 86
[20] Robbins Landon and Jones, 31
[21] Griesinger 1810, 11
[22] Georg Reutter

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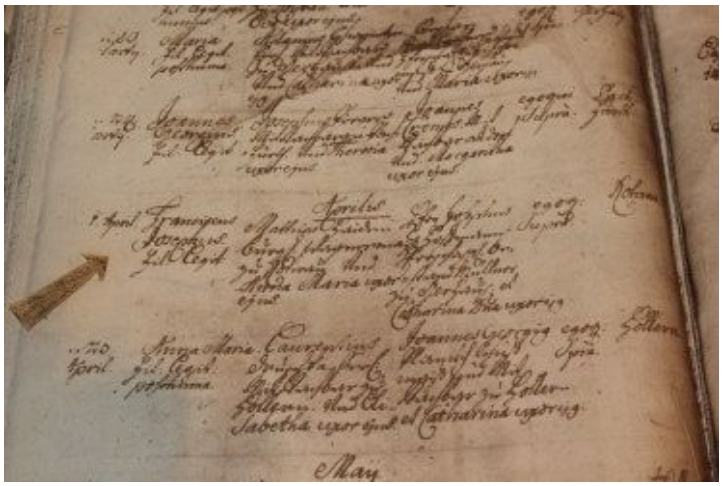
Haydn's name

The **name of the composer Joseph Haydn** had many forms, following customs of naming prevalent in his time.



Haydn's birth register (click to enlarge)

Baptismal names and the use of "Franz"

Haydn was baptized shortly after his birth, on 1 April 1732. The baptismal record indicates that he was given the names **Franciscus Josephus**; these are Latinized versions of the German names **Franz Joseph**, often used today to refer to Haydn.[1]

Both *Franz* and *Joseph* are names of saints whose saint's days fell close to Haydn's birth date. The choice of such saint's names followed the common practice of Roman Catholicism (the parents' religion) in Haydn's time. *Franz* designates the saint Francis of Paola, whose saint's day is 2 April, and *Joseph* designates Joseph the husband of Mary, whose saint's day is 19 March.[1]

In later life, Haydn "hardly ever" used the name Franz. Jones explains the situation thus: "As was frequently the practice in Austria, Haydn's parents gave their children two Christian names, the second of which was routinely used."[1]

Foreign-language versions of "Joseph"

Haydn's signature on a musical work, in Italian and using the Italian version of his name: *di me giuseppe Haydn*, "by me Joseph Haydn".

Although Haydn normally called himself **Joseph Haydn**, he also used two foreign-language versions of his name. On legal documents and letters, he often used the Latinized version **Josephus**. In musical contexts—such as the signature on manuscripts of his music—Haydn referred to himself with the Italian version of his name, which is **Giuseppe**.[1] Haydn was himself a fluent speaker of Italian (since in his employment he worked constantly with musicians from Italy) and evidently felt that Italian as the "language of music" was the appropriate choice for rendering his name in musical contexts.[2]

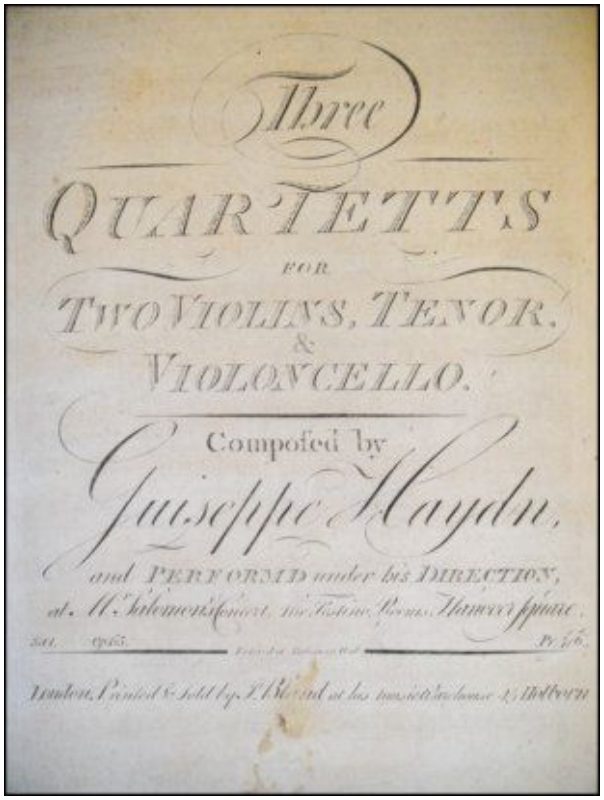
Childhood

As a child Haydn was addressed with a diminutive form of his name, **Sepperl**.[3] This form employs the Austrian diminutive suffix *-erl*, seen elsewhere, for

instance, in the childhood name of Mozart's sister Nannerl. The base form *Sepp* likely originates in an infantile pronunciation of the second syllable of *Joseph*.

Modern usage

Contemporary practice by English-language writers concerning Haydn's name varies, particularly in the (ahistorical) use of his first name. Some commercial sources, for example on recordings and published scores, employ **Franz Joseph Haydn**. Other publishers,[4] and most scholarly researchers, follow Haydn's own practice and omit the "Franz".[5] Haydn scholar James Webster, in the opening of his article on Haydn in the New Grove, goes so far as to encourage his readers to drop the "Franz": "Neither [Haydn] nor his contemporaries used the name Franz, and there is no reason to do so today."[5]



A contemporary musical edition of three Haydn quartets, with "Giuseppe Haydn".

The patterns of English usage can be observed in the reports of the Google Ngram Viewer, which analyzes a large corpus of books, matches particular sequences of characters and gives the results on a year-by-year basis. According to the Ngram Viewer counts, "Franz Joseph Haydn" was not used in English-language books at all before about 1860, but since then it has undergone a gentle ascent and is to this day a solid minority choice, though still falling well behind the most frequent usage, "Joseph Haydn".[6]

English-language authors also occasionally use "Josef Haydn" (with or without "Franz"). The spelling of "Joseph" with an *f* was not found in Haydn's day but is an adaptation of "Joseph" to what is now the normal spelling for this name in German. The change within German to "Josef" can be seen in the Ngram Viewer data for German-language books, where "Josef Haydn" starts to appear only around 1860, long after Haydn's lifetime (indeed, according the same source, the spelling "Josef" as applied to any person is largely a post-1860 development).[7][8]

Even in German-language works, "Josef" is still a minority choice in referring to the composer, as authors tend to favor the historical spelling. For German books "Josef" peaked around the end of World War II and plunged to a low but steady level shortly thereafter.

Notes

[1] Jones 2009, p. 3.

[2] For background on how Italian came to be the "language of music" -- especially in Haydn's own milieu -- see .

[3] Geiringer 1983, p. 10.

[4] Thus, the catalog of the Wiener Urtext Edition gives its listing for Haydn under "Joseph Haydn",() and likewise for the Henle urtext edition ().

[5] Root 2014, article "Haydn, Joseph".

[6] Ngram view (https://books.google.com/ngrams/interactive_chart?content=Franz+Joseph+Haydn,Joseph+Haydn,Josef+Haydn&year_start=1700&year_end=2000&corpus=15&smoothing=3&share=&direct_url=t1;,Franz Joseph Haydn;,c0;.t1;,Joseph Haydn;,c0;.t1;,Josef Haydn;,c0) of "Joseph Haydn", "Josef Haydn", and "Franz Joseph Haydn" as they appeared in English-language books from 1700 to 2000.

[7] Ngram view (https://books.google.com/ngrams/graph?content=Joseph+Haydn,Josef+Haydn,+Franz+Joseph+Haydn&year_start=1800&year_end=2000&corpus=20&smoothing=3&share=&direct_url=t1;,Joseph Haydn;,c0;.t1;,Josef Haydn;,c0;.t1;,Franz Joseph Haydn;,c0) of "Joseph Haydn", "Josef Haydn", and "Franz Joseph Haydn" as they appeared in German-language books from 1800-2000.

[8] Ngram view (https://books.google.com/ngrams/graph?content=Joseph,+Josef&year_start=1800&year_end=2000&corpus=20&smoothing=3&share=&direct_url=t1;,Joseph;,c0;.t1;,Josef;,c0) of "Joseph" and "Josef" as they appeared in German-language books from 1800-2000.

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- Root, Deane, ed. (2014), *Grove Dictionary Online* (http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593?q=haydn&search=quick&pos=2&_start=1#firsthit), Oxford University Press, retrieved 22 June 2014, (subscription required (help)) **Note:** Holders of UK library cards ought to be able to log in using their cards.
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Michael Haydn

For those of a similar name, see Michael Hayden (disambiguation).

Johann Michael Haydn (German: [ˈhaɪdən] ( ); 14 September 1737 – 10 August 1806) was an Austrian composer of the Classical period, the younger brother of Joseph Haydn.

Michael Haydn

Life

Michael Haydn was born in 1737 in the Austrian village of Rohrau, near the Hungarian border. His father was Mathias Haydn, a wheelwright who also served as "Marktrichter," an office akin to village mayor. Haydn's mother Maria, maiden name Koller, had previously worked as a cook in the palace of Count Harrach, the presiding aristocrat of Rohrau. Mathias was an enthusiastic folk musician, who during the journeyman period of his career had taught himself to play the harp, and he also made sure that his children learned to sing; for details see Mathias Haydn.

Michael's early professional career path was paved by his older brother Joseph, whose skillful singing had landed him a position as a boy soprano in the St. Stephen's Cathedral, Vienna choir under the direction of Georg Reutter, as were Johann Georg Albrechtsberger and Franz Joseph Aumann,[1] both composers Haydn later traded manuscripts with. The early 19th-century author Albert Christoph Dies, based on Joseph's late-life reminiscences, wrote:[2]

> "Reutter was so captivated by [Joseph]'s talents that he declared to his father that even if he had twelve sons he would take care of them all. The father saw himself freed of a great burden by this offer, consented to it, and some five years after dedicated Joseph's brothers Michael, and still later Johann to the musical muse. Both were taken on as choirboys, and, to Joseph's unending joy, both brothers were turned over to him to be trained."

The same source indicates that Michael was a brighter student than Joseph, and that (particularly when Joseph had grown enough to have trouble keeping his soprano voice) it was Michael's singing that was the more admired.

Shortly after he left the choir school, Michael was appointed Kapellmeister at Nagyvárad (Großwardein, Oradea) and later, in 1762, at Salzburg, where he remained for 43 years, during which he wrote over 360 compositions comprising both church and instrumental music.

On 17 August 1768 he married singer Maria Magdalena Lipp (1745–1827); their only child, a daughter (Aloisia Josepha, born 31 January 1770) died just short of her first birthday (on 27 January 1771). Although Lipp was disliked by the women in Mozart's family for some reason.,[3] she still created the role of *Barmherzigkeit* ([Divine] Mercy) in Mozart's first musical play, *Die Schuldigkeit des ersten Gebots (The Guilt of the First Commandment, 1767), and later the role of Tamiri in his short pastoral opera* Il re pastore *(1775).*

Leopold Mozart criticized Haydn's heavy drinking.[4]

Haydn was acquainted with Mozart, who held his work in high esteem, and taught young Carl Maria von Weber[5] and Anton Diabelli.

Michael remained close to Joseph all of his life. Joseph regarded his brother's music highly, to the point of feeling Michael's religious works were superior to his own (possibly for their devotional intimacy, as opposed to Joseph's monumental and majestic more secularized symphonic style).[6] In 1802, when Michael was "offered lucrative and honourable positions" by "both Esterházy and the Grand Duke of Tuscany," he wrote to Joseph in Vienna asking for advice on whether or not to accept any of them, but in the end chose to stay in Salzburg.[7] Michael and Maria

Magdalena Haydn named their daughter Aloisia Josepha (who was always called Aloisia) not in honor of Michael's brother, but after Josepha Daubrawa von Daubrawaick, who substituted as godmother at the baptism for Countess de Firmian.

He died in Salzburg at the age of 68.

Works

Michael never compiled a thematic catalog of his works, nor did he ever supervise the making of one. The earliest catalog was compiled in 1808 by Nikolaus Lang for his 'Biographische Skizze' (Biographical Sketch). In 1907 Lothar Perger compiled a catalogue of his orchestral works, the Perger-Verzeichnis, for *Denkmäler der Tonkunst in Österreich*, which is somewhat more reliable than Lang's catalog and attaches P. (for Perger) numbers to many of Haydn's instrumental works. And in 1915 Anton Maria Klafsky undertook a similar work regarding Michael's sacred vocal music. In 1982, Charles H. Sherman, who has edited scores of many of his symphonies for Doblinger, published a chronological catalog of them which some recording companies have adopted. Later, in 1991, Sherman joined forces with T. Donley Thomas to publish a chronological catalog of Michael's complete works using a single continuous range of numbers after Köchel's pioneering catalog of all of Mozart's works and Otto Erich Deutsch's similar comprehensive compendium for all of Schubert's works. Further important amendments to the Sherman/Thomas catalogue have been made by Dwight Blazin.[8]

The task of cataloging Michael's music is facilitated by the fact that he almost always entered the date of completion on his manuscripts.[9] Guesswork was necessary only for autograph manuscripts that did not survive.

St. Peter's Church in Salzburg and the entrance to the Michael Haydn Library

Haydn's sacred choral works are generally regarded as his most important, including the *Requiem pro defuncto Archiepiscopo Sigismundo* (Requiem for the death of Archbishop Siegmund) in C minor, which greatly influenced the *Requiem* by Mozart; *Missa Hispanica* (which he exchanged for a diploma at Stockholm); his magnificent last St. Francis Mass in D minor; the motet *Lauda Sion* which he wished to have sung at his funeral; and a set of graduals, forty-two of which are reprinted in Anton Diabelli's *Ecclesiasticon.* He was also a prolific composer of secular music, including forty symphonies and wind partitas, and multiple concertos and chamber music including a string quintet in C major was once thought to have been by his brother Joseph.

There was another case of posthumous mistaken identity involving Michael Haydn: for many years, the G major symphony now known to be Michael Haydn's Symphony No. 25 was thought to be Mozart's Symphony No. 37 and assigned K. 444. The confusion arose because an autograph was discovered with the opening movement of the symphony in Mozart's hand and the rest in another's hand. It is now known that Mozart composed the slow introduction to the first movement but the rest of the work is by Michael. As a result, this work, which had been quite widely played when thought to be a Mozart symphony, has been performed considerably less often since this discovery in 1907.Wikipedia:Citation needed

Indeed, several of Michael Haydn's works influenced Mozart. To give just three examples: the *Te Deum* "which Wolfgang was later to follow very closely in K. 141";[10] the finale of the Symphony No. 23 which influenced the finale of the G major Quartet, K. 387; and the (fugal) transition and (nonfugal) closing theme of the G major second subject expositions of the finales of both Michael's Symphony No. 29(1784) and Mozart's monumental last

Symphony No. 41 ("Jupiter") (1788), both in C major.

List of works

Main article: List of compositions by Michael Haydn

Instrumental music

- 1.1 Symphonies (43 symphonies + single movements of symphonies)
- 1.2 Concertos (12 concertos + 1 single movement)
- 1.3 Serenades (21 serenades, cassations, notturni and divertimenti)
- 1.4 Incidental music (1)
- 1.5 Ballets (3)
- 1.6 Dances (15 collections of *Menuetti*, 3 of *Menuettini*, 1 *English Dances*, 1 *German Dances*)
- 1.7 Marches (15 marches and fragments of marches)
- 1.8 Quintets (6)
- 1.9 Quartets (19)
- 1.10 Trio Sonatas (10)
- 1.11 Duo Sonatas (4)
- 1.12 Solo Sonatas (2)
- 1.13 Keyboard (19 compositions)
- 1.14 Unknown instrumentation (1)

Sacred vocal music

- 2.1 Antiphons (47)
- 2.2 Cantatas (5)
- 2.3 Canticles (65)
- 2.4 Graduals (130)
- 2.5 Hymns (16)
- 2.6 Masses (47)
- 2.7 Motets (7)
- 2.8 Offertories (65)
- 2.9 Oratorios (7)
- 2.10 Psalm settings (19)
- 2.11 Requiem (2, 1 completed only to the Kyrie, completed in 1839 by Paul Gunther Kronecker OSB (1803–1847))
- 2.12 Other (42)

Secular vocal music

- 3.1 Arias (8)
- 3.2 Canons (65)
- 3.3 Cantatas (14)
- 3.4 Part-songs (97)
- 3.5 Operas (1)
- 3.6 Serenatas (1)
- 3.7 Singspiele (11)
- 3.8 Songs (46)

Notes

[1] p. 556, Anderson (1982) Robert. **123** "Mostly unknown" 1674 *The Musical Times* August

[2] Albert Christoph Dies, 86

[3] Max Kenyon, *Mozart in Salzburg: A Study and Guide* (New York: Putnam, 142)

[4] Kenyon, op. cit, 154. "Michael Haydn indeed, according to Leopold, was taking to drink. He was sometimes under its influence at the organ during High Mass ... "

[5] Max Kenyon, op. cit, 197: "In January 1798, Michael Haydn, who had succeeded to one of Leopold Mozart's minor posts, that of teacher to the Cathedral choir boys, found among the new entry a likeable and promising lad of 11 named Carl Maria von Weber.

[6] Rosen 1997, 366

[7] H. C. Robbins Landon, *The Collected Correspondence and London Notebooks of Joseph Haydn* (Fair Lawn, NJ: Essential Books, 1959; 214), draft of a letter to Haydn's brother, Johann Michael, in Salzburg using the German familiar second-person "Du" form (Vienna, 22 January 1803).

[8] Dwight Blazin, "Michael Haydn and the 'Haydn Tradition': A Study of Attribution, Chronology and Source Transmission" (PhD diss., New York University, 2004), 235–354

[9] H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Edition & Rockliff, 1955): "Michael … dated his manuscripts with a most satisfying exactitude."

[10] Max Kenyon, op. cit., 44

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External links

- Free scores by Michael Haydn in the Choral Public Domain Library (ChoralWiki)
- Free scores by Michael Haydn at the International Music Score Library Project
- The Michael Haydn Project (http://www.haydn.dk) — Biography, works, literature, etc. for Michael Haydn and his contemporaries
- Michael Haydn (http://www.classicalarchives.com/main/h.html#haydnm) — MIDI files at Classical Archives
- "Jubilaeumsmesse" in MP3-Format (http://www.dommusik.at/downloads/index.html) (creative commons licence)

Johann Evangelist Haydn

Johann Evangelist Haydn (December 23, 1743 – May 10, 1805) was a tenor singer of the classical era; the younger brother of the composers Joseph Haydn and Michael Haydn. He was often called "Hansl", a diminutive form of "Johann".

Johann was the eleventh child of Mathias Haydn and Anna Maria Koller Haydn (Joseph was second, and Michael sixth). His career training may have been mixed. According to Albert Christoph Dies, an early biographer of Joseph Haydn, Johann followed his older brothers in serving as a choirboy in St. Stephen's Cathedral in Vienna.[1] However, Rosemary Hughes indicates[2] that Johann was also trained in the profession of his father Mathias, namely that of wheelwright.

Hughes describes Johann as "delicate and quite incapable of carrying on his father's business." In 1763, Johann's father died, leaving a will that specified an early financial distribution to Johann, prior to the formal division of the estate; as Jones suggests, this indicates that he was not yet able to support himself.[3] In 1765, after his stepmother had remarried, Johann left home and joined his brother Joseph, who by this time was employed in Eisenstadt as Kapellmeister to the Esterházy family. Joseph took his younger brother into his home and found him a position as a tenor in the Esterházys' church choir. Johann worked without pay, supported by his brother, for six years, after which he drew a small salary, which Joseph supplemented.[4]

Johann was apparently not a very accomplished singer. The composer Antonio Salieri once remarked of a pupil that she "sang through the nose like Hansl Haydn".[5] Perhaps as a result, his services to the Esterházy family were limited to church music; he was not recruited to perform in any of the many operas directed by Joseph starting in the 1770s. Johann did some teaching and may have been pressed into service from time to time as an emergency music copyist.[6]

It is possible that Johann was paid as a singer as a favor to Joseph; that Haydn's employer at the time (Prince Nikolaus Esterházy) esteemed Haydn's services enough to make such arrangements is suggested by a similar act later on, in which he kept on the payroll another mediocre singer, Haydn's mistress Luigia Polzelli.

Johann briefly lost his job in 1775 when some "minor infraction" (Robbins Landon) brought upon him the wrath of Prince Nikolaus's estates director, the short-tempered Peter Ludwig von Rahier. The position was restored at Joseph Haydn's intervention.[7] Johann was again unemployed from 1790 (when Prince Anton Esterházy succeeded Nikolaus and abolished most of the family's musical establishment) until 1795 (when Anton's successor Nikolaus II revived it). Nothing is known about what Johann did during this time. Following his reinstatement, he continued in the service of the Esterházy family for the remainder of his life, dying in Eisenstadt at the age of 63.

Notes

[1] Dies 1810, 86
[2] Hughes 1970, 37-38
[3] Jones 2009
[4] Hughes 1970, 38
[5] Hughes 1970, 38
[6] Jones 2009
[7] Robbins Landon (2009, 322)

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- Dies, Albert Christoph (1810) *Biographical Accounts of Joseph Haydn*, Vienna. English translation by Vernon Gotwals, in *Haydn: Two Contemporary Portraits*, Milwaukee: University of Wisconsin Press.*Hughes, Rosemary (1970) *Haydn*. London: Dent and Sons.
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Friends, lovers, colleagues

Haydn and Mozart

The composers Wolfgang Amadeus Mozart and Joseph Haydn were friends. Their relationship is not very well documented, but the evidence that they enjoyed each other's company and greatly respected each other's work is strong.

Background

Haydn was already a famous composer when Mozart was a child. His six string quartets of Opus 20 (1772), called the "Sun" Quartets, were widely circulated and are conjectured (for instance, by Charles Rosen[1]) to have been the inspiration for the six string quartets K. 168-173 that the 17-year-old Mozart wrote during a 1773 visit to Vienna.[2]

The two composers probably would not have had an opportunity to meet until after Mozart moved permanently to Vienna in 1781. Haydn was required to reside most of the time at the remote palace of Eszterháza in Hungary, where his employer and patron Prince Nikolaus Esterházy preferred to live. During the winter months, the Prince moved to the ancestral palace of his family in Eisenstadt, bringing Haydn with him. In these periods it was often feasible for Haydn to make brief visits to Vienna, about 40 km away.[3]

Meeting

As Jones notes, there were various points in the 1770s and early 1780s when Haydn and Mozart might have met, Haydn visiting Vienna from his normal work venues of Esterháza and Eisenstadt, Mozart from Salzburg. The earliest at which it is *likely* that they would have met is 22 and 23 December 1783. This was the occasion of a performance sponsored by the Tonkünstler-Societät (a charitable organization for musicians) in Vienna. On the program were works by both Haydn (Jones: "a symphony and a chorus, both probably from *Il ritorno di Tobia*) and by Mozart ("a new concert aria, probably 'Misero! o sogno!' [K. 431], and, on the first night, a piano concerto")[4]

At the time of this meeting, Haydn was the most celebrated composer in Europe. Mozart's own reputation was definitely on the rise. His opera *The Abduction from the Seraglio* had been premiered with great success in Vienna and was being produced in several other cities.[5] Haydn would have been about 52 years old at the time, Mozart about 28.

Playing chamber music

Jens Peter Larsen suggests that "quartet playing was central to the contact between Haydn and Mozart",[6] though the documentation of the occasions in which the two composers played or heard quartets or other chamber music together is slim. One report of such an occasion comes from the *Reminiscences* (1826) of the tenor Michael Kelly.

Storace gave a quartet party to his friends. The players were tolerable; not one of them excelled on the instrument he played, but there was a little science[7] *among them, which I dare say will be acknowledged when I name them:*

> *First Violin: Haydn*
>
> *Second Violin: Baron Dittersdorf*
>
> *Violoncello: Vanhal*
>
> *Viola: Mozart.*
>
> *I was there, and a greater treat, or a more remarkable one, cannot be imagined.*[8]

Both Dittersdorf and Vanhal, though little-remembered now, were well-known composers of the time.

The composer Maximilian Stadler also remembered chamber music performances in which Haydn and Mozart participated: the two of them took the viola parts in performances of Mozart's string quintets, K. 515, 516, and 593.[9]

Haydn's view of Mozart

Haydn freely praised Mozart, without jealousy, to his friends. For instance, he wrote to Franz Rott,[10]

> If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high personages in particular, as deeply, with the same musical understanding and with the same deep feeling, as I understand and feel them, the nations would vie with each other to possess such a jewel.

To the musicologist Charles Burney, he said "I have often been flattered by my friends with having some genius, but he was much my superior."[11] In a letter to his friend Marianne von Genzinger, Haydn confessed to dreaming about Mozart's work, listening happily to a performance of Mozart's opera *The Marriage of Figaro*.[12]

Mozart's view of Haydn

Mozart's early biographer Franz Niemetschek, who interviewed Mozart's wife Constanze, describes Mozart's esteem for Haydn. In one passage from his biography he says:

> *High esteem for true merit, and regard for the individual, influenced his judgment of works of art. He was always very touched when he spoke of the two Haydns or other great masters.*[13]

By "Haydns", Niemetschek refers also to Joseph's brother Michael, who was Mozart's friend and colleague during his years in Salzburg.

An often-retold anecdote from Niemetschek is the following:

> *At a private party a new work of Joseph Haydn was being performed. Besides Mozart there were a number of other musicians present, among them a certain man who was never known to praise anyone but himself. He was standing next to Mozart and found fault with one thing after another. For a while Mozart listened patiently; when he could bear it no longer and the fault-finder once more conceitedly declared: 'I would not have done that', Mozart retorted: 'Neither would I but do you know why? Because neither of us could have thought of anything so appropriate.'*[14]

Niemetschek adds, "By this remark he made for himself yet another irreconcilable enemy."

The "Haydn" quartets

Mozart's "Haydn" quartets (K387, K421, K428, K458, K464 and K465) were written during the early years of their friendship, and were published in 1785. They are thought to be stylistically influenced by Haydn's Opus 33 series, which had appeared in 1781. Mozart's dedication of these six quartets to Haydn was rather unusual, at a time when dedicatees were usually aristocrats:

> *A father who had decided to send his sons out into the great world thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time, and who happened moreover to be his best friend. In the same way I send my six sons to you [...] Please then, receive them kindly and be to them a father, guide, and friend! [...] I entreat you, however, to be indulgent to those faults which may have escaped a father's partial eye, and in spite of them, to continue your generous friendship towards one who so highly appreciates it.*[15]

Haydn in turn was very impressed with Mozart's new work. He heard the new quartets for the first time at a social occasion on 15 January 1785, at which Mozart performed the quartets with "my dear friend Haydn and other good friends".[16] At a second occasion, on 12 February, the last three quartets were performed.[17] Mozart's father

Leopold was present, having come from Salzburg to visit. At that time Haydn made a remark to Leopold that is now widely quoted:

> *Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name; he has taste, and, furthermore, the most profound knowledge of composition.*[18]

It is likely that Mozart would have appreciated the remark, in light of his father's frequently-expressed doubts about his career path.

Freemasonry

It may have been Mozart who attempted to bring Haydn into Freemasonry. Mozart joined the lodge called "Zur Wohltätigkeit" ("Beneficence") on 14 December 1784, and Haydn applied to the lodge "Zur wahren Eintracht" ("True Concord") on 29 December 1784. Lodge records show that Mozart frequently attended "Zur wahren Eintracht" as a visitor.[19] Haydn's admission ceremony was held on 11 February 1785; Mozart could not attend due to a concert that night.

Although Mozart remained an enthusiastic Mason (*see Mozart and Freemasonry*), Haydn did not; in fact, there is no evidence that he ever attended a meeting after his admittance ceremony, and he was dropped from the lodge's rolls in 1787.

Haydn as Mozart's mentor

Mozart in many ways did not need a mentor by the time he met Haydn; he was already rather successful and for most of his life up to then had been under the very active tutelage of his father Leopold. However, two aspects of the historical record suggest that Haydn did in some sense take Mozart under his wing and offer him advice.

First, during the early Vienna years, when Mozart was influenced by Baron van Swieten to take up the study of Baroque counterpoint, Haydn loaned him his personal copy of the famous counterpoint textbook *Gradus ad Parnassum*, by Johann Joseph Fux, a copy heavily covered with Haydn's personal annotations.[20]

There is also the observation that, like many other younger musicians, Mozart addressed Haydn with the honorific term "Papa".[21] For details of this form of address, see Papa Haydn.

Form of address

The German language has two sets of second person pronouns, one (*Sie*, *Ihnen*, *Ihr*, etc.) for relatively formal relationships, the other (*du*, *dich*, *dir*, etc.) for more intimate relationships (*see T-V distinction*). Otto Jahn, in his 1856 Mozart biography, reported that Haydn and Mozart used the *du* pronouns in conversation, and that such usage was unusual at the time for two people of such different ages, hence evidence for a close friendship.[22] Jahn relied on the testimony of Mozart's sister-in-law Sophie Haibel as well as Haydn's friend and biographer Georg August Griesinger.

Haydn's departure for London

Haydn last saw Mozart in the days before he departed for London in December 1790. The oft-retold tale of their last interactions can be found in the biography of Albert Christoph Dies, who interviewed the elderly Haydn 15 years after the event:[23]

> [Haydn's patron] Prince Anton Esterházy granted permission for the journey at once, but it was not right as far as Haydn's friends were concerned ... they reminded him of his age (sixty years),[24] of the discomforts of a long journey, and of many other things to shake his resolve. But in vain! Mozart especially took pains to say, "Papa!" as he usually called him, "you have had no training for the great world, and you speak too few languages."

> "Oh," replied Haydn, "my language is understood all over the world!"...
>
> When Haydn had settled ... his household affairs, he fixed his departure and left on 15 December [1790],[25] in company with Salomon. Mozart on this day never left his friend Haydn. He dined with him, and said at the moment of parting, "We are probably saying our last farewell in this life." Tears welled from the eyes of both. Haydn was deeply moved, for he applied Mozart's words to himself, and the possibility never occurred to him that the thread of Mozart's life could be cut off by the inexorable Parcae within the following year.

Griesinger gives a different (and probably less romanticized) account of the same occasion:[26]

> Mozart said to Haydn, at a happy meal with Salomon, "You will not bear it very long and will probably soon come back again, because you are no longer young." "But I am still vigorous and in good health," answered Haydn. He was at that time almost fifty-nine years old, but he did not find it necessary to conceal the fact. Had Mozart not hastened to an early death on 5 December 1791, he would have taken Haydn's place in Salomon's concerts in 1794.

Mozart's death

Haydn, still in London a year later when the news of Mozart's death reached him, was distraught; he wrote to their mutual friend Michael Puchberg, "for some time I was quite beside myself over his death, and could not believe that Providence should so quickly have called away an irreplaceable man into the next world."[27] Haydn wrote to Constanze Mozart offering musical instruction to her son when he reached the appropriate age, and later followed through on his offer.[28]

Notes

[1] In *The Classical Style*, p. 264

[2] See Brown 1992 for dates and K. numbers. Brown discusses the history of the conjecture that K. 168-173 were influenced by Haydn, and argues against it at length.

[3] For a listing of occasions when Haydn visited Vienna around this time, see Larsen 1980, pp. 53-55.

[4] Both quotations from Jones (2009:245)

[5] Deutch 1966, various locations

[6] Larsen 54

[7] Kelly uses the archaic meaning of "science", i.e. "knowledge, learning".

[8] Quote from Webster 1977, p. 393

[9] Jones 2006, p. 213

[10] Webster and Feder 2001, section 3.iv

[11] Webster and Feder 2001, section iii.4

[12] The letter is printed in

[13] Niemetschek 1798, p. 68

[14] Niemetschek 1798, p. 69

[15] Bernard Jacobson (1995) in CD#13 of the Best of the Complete Mozart Edition [Germany: Philips]

[16] Webster and Feder 2001, section 3.4. Deutsch 1965, 234 suggests that on this evening only the first three of the quartets were played.

[17] Deutsch (1965, 236) identifies the four players as having probably been the composer, his father Leopold, and two Barons: Anton and Bartholomäus Tinti, who were Masonic brothers of Mozart.

[18] Leopold Mozart's 16 February 1785 letter to his daughter Maria Anna ("Ich sage ihnen vor gott, als ein ehrlicher Mann, ihr Sohn ist der größte Componist, den ich von Person und den Nahmen nach kenne: er hat geschmack, und über das die größte Compositionswissenschaft.")

[19] Deutsch 1965, multiple listings

[20] White 2006

[21] Haydn noted this to Georg August Griesinger in 1797; Deutsch (1965, 489). See also the following section.

[22] Jahn (1856, 315). "Auch dutzten sie sich ... -- das war damals bei solchen Altersunterschied ungleich seltner als heutzutage und hatte deshalb auch mehr zu sagen," "They also used 'du' with each other, that was at the time more unusual for such a difference in age than it is nowadays, and thus says more."

[23] Dies (1810, 119-120)

[24] Haydn was actually 58 in 1790.

[25] The original reads 1791, an error.

[26] Griesinger 1810, 22-23

[27] Hughes (1970, p. 78). For Haydn's friendship with Puchberg see Webster and Feder 2001, section iii.4
[28] Hughes, p. 78

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Luigia Polzelli

Luigia Polzelli (ca. 1760 – 5 October 1830) was an Italian mezzo-soprano, who sang at the Esterházy court in Hungary during the late 18th century. She was for a number of years the lover of the composer Joseph Haydn.

Early years

Luigia Polzelli was born Luigia Moreschi in Naples sometime around 1760. She married the violinist Antonio Polzelli some time before 1779. The couple apparently lived in Bologna.[1]

Relationship with Haydn

Luigia arrived at the Esterházy court with her husband Antonio in 1779; both had two-year contracts. Luigia was nineteen years old at the time.[2] Polzelli soon turned out not to be a particularly able singer. Moreover, her husband had difficulties in fulfilling his duties as a violinist, as he was in the initial stages of a long drawn out demise from tuberculosis. The reigning prince, Nikolaus Esterházy, was a great connoisseur of opera who was well acquainted with high-quality singing, and recognizing Luigia's mediocrity and Antonio's unreliability he soon moved (1780) to have them dismissed (in fact, he was willing to buy out the rest of their contracts). However, at this time it emerged that Polzelli had become the lover of Haydn, then 48, who had had a very bad relationship with his wife almost since the beginning of their marriage. The Prince, who valued Haydn's services immensely, apparently agreed to keep the Polzellis on the payroll.

Rosemary Hughes, assessing the relationship, notes that "both of them looked forward to an eventual marriage", though under the rules of Roman Catholic Church to which they both belonged, this was completely impossible until the deaths of their respective spouses.

The relationship between Haydn and Polzelli continued for over ten years, until about 1791.

Musical influence on Haydn

Polzelli had an important influence on Haydn's musical output, for a somewhat negative reason: despite frequent tutoring from Haydn, she often had trouble with difficult parts. An important part of Haydn's job at Eszterháza was to put on productions of operas by other composers. Where arias assigned to Luigia were too difficult for her to sing, Haydn wrote so-called "insertion arias" for her, replacing the originals in performance. According to Jones there were at least five such arias; possibly as many as ten;[3] he describes them as follows.

> She was most comfortable with syllabic settings[4] that avoided decoration, shortish phrases that did not demand sophisticated breathing, a vocal range that did not stray much on either side of the stave and with an accompaniment that doubled the voice rather than allowed it to compete with the orchestra. This may have been how Haydn managed to keep Polzelli on stage without revealing her limitations but, conveniently, they were also techniques habitually associated with the musical characterization of the roles allotted to Polzelli, the maids and peasants of comic opera.

Haydn wrote a considerable number of operas himself (see List of operas by Joseph Haydn), but only twice assigned Luigia a role (Silvia in *L'isola disabitata* and Lisetta in *La vera costanza*).[5]

Children

Luigia already had a two-year-old son, Pietro (1777–1796), when she arrived at Esterháza. She bore a second son, Antonio (1783–1855)[6] in her third year there. Both she and Antonio believed that he was the natural son of Haydn, though Haydn himself never admitted this, at least in writing.

Haydn, who was hitherto childless, was fond of both Pietro and Antonio. He gave them musical instruction and became their guardian on the death of their legal father. In 1792, Haydn took Pietro into his Vienna home, continued his instruction, and got him a position as a piano teacher in an aristocratic home. Pietro died of tuberculosis in 1796.[7] Antonio became a violinist in the Esterházy court orchestra in 1803.[8]

Breakup

Luigia and her husband lost their jobs in September 1790, when her employer Prince Nikolaus Esterházy died, and his successor Anton dismissed virtually the entire musical establishment that had served under his father. Like Haydn, they moved to Vienna, where Antonio died the following year. Luigia did not accompany Haydn when he departed for England in December 1790.

At that time, Haydn still considered himself committed to a future marriage with Luigia, should this be made possible by the death of his wife. On hearing from Luigia of Antonio's death, he wrote her from London, expressing his longing for "the time ... when two pairs of eyes will close", and begging her to write, saying "your letters are a comfort to me however sad I am.".[9] However, the relationship soon cooled; in 1792 "constant reports reached Haydn from Vienna that Luigia Polzelli had been speaking ill of him, and had even sold the piano he had given her."[10] Luigia soon left Vienna herself, returning to Italy and finding work in a small theater in Piacenza.

Haydn eventually wrote sorrowfully to her asking that if she married again she would let him know "the name of the man who will be so happy as to possess you.". Not long after, Haydn embarked on a new romantic relationship in London with the English widow Rebecca Schroeter.

Later life

Luigia later worked in a small theater in Bologna. Haydn remained in contact with her, sending her money from time to time, and when in 1800 Haydn's wife Maria Anna died, Polzelli persuaded him to write the following promise:

> *I, the undersigned, promise to Signora Loisa Polzelli (in case I should consider marrying again) to take no wife other than said Loisa Polzelli, and should I remain a widower, I promise said Polzelli to leave her, after my death, a pension for life of three hundred gulden (in figures 300 fl.) in Viennese currency. Valid before any judge, I herewith set my hand and seal,*

There are a few more letters sending money.[11]

While Haydn kept to his promise and never remarried, Polzelli ultimately married a singer named Luigi Franchi. The two later traveled to Cremona and then to Hungary, where Luigia died in poverty in 1830.

Correspondence

Polzelli is of importance to Haydn biography, as a number of Haydn's letters to her are preserved, containing information about the composer. They are written in Italian.

Notes

[1] Information in this paragraph from Walter, 2001
[2] Hughes 1970, 53
[3] Jones (2009, 97)
[4] i.e., one note per syllable; no melismas.
[5] Walter 2001
[6] Antonio's baptismal name was Alois Anton Nicolaus; Robbins Landon and Jones 1988, 116
[7] Hughes, 86
[8] Robbins Landon and Jones, 1988, 312
[9] Robbins Landon and Jones 1988, 236–237.
[10] Hughes, p. 81
[11] Source for this paragraph, including quotation: Robbins Landon and Jones 1988, 307

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Johann Peter Salomon

Johann Peter Salomon (20 February 1745 (baptized) – 28 November 1815) was a German violinist, composer, conductor and musical impresario.

Johann Peter Salomon

Life

He was born in Bonn and was the second son of Philipp Salomon, an oboist at the court in Bonn. His birth home was at Bonngasse 515, coincidentally the later birth home of Beethoven.[1] At the age of thirteen, he became a violinist in the court orchestra and six years later became the concert master of the orchestra of Prince Heinrich of Prussia. He composed several works for the court, including four operas and an oratorio. He moved to London in the early 1780s, where he worked as a composer and played violin both as a celebrated soloist and in a string quartet. He made his first public appearance at Covent Garden on 23 March 1781.

While in England, Salomon composed two operas for the Royal Opera,[2] several art songs, a number of concertos, and chamber music pieces. He is perhaps best known today, however, as a concert organiser and conductor.

Salomon brought Joseph Haydn to London in 1791-92 and 1794–95, and together with Haydn led the first performances of many of the works that Haydn composed while in England.[3] Haydn wrote his symphonies numbers 93 to 104 for these trips, which are sometimes known as the *Salomon* symphonies (they are more widely known as the London symphonies). Haydn's esteem for his impresario and orchestral leader can sometimes be seen in the symphonies (for example, the cadenza in the slow movement of the 96th and the phrase marked *Salomon solo ma piano* in the trio of the 97th; the Sinfonia Concertante in B-flat major was composed for Salomon, who played the solo violin part; and the six string quartets opp. 71 and 74, written between the two London visits in 1793, though dedicated to Count Apponyi, were clearly designed for the public performances that Salomon's quartet gave in London. Salomon is also said to have had a hand in providing Haydn with the original model for the text of *The Creation*. He was one of the founder-members of the Philharmonic Society and led the orchestra at its first concert on 8 March 1813.

Salomon is also believed to have given the *Jupiter* nickname to Wolfgang Amadeus Mozart's *Symphony No. 41*.[4] Amongst his protégés was the English composer and soloist George Pinto.

Salomon died in London in 1815, of injuries suffered when he was thrown from his horse.[5] He is buried in the cloisters of Westminster Abbey.

Assessment

Salomon's violin playing was highly regarded in his day; for a collection of reviews, see Robbins Landon (1976, 24-27). Robbins Landon also praises his personal qualities: "Salomon was not only a clever and sensitive impresario, he was also generous, scrupulously honest, and very efficient in business matters."[6] Beethoven, who knew Salomon from his days in Bonn, wrote to Ries on hearing of his death, "Salomon's death grieves me much, for he was a noble man, and I remember him since I was a child."

Since 2011 the Royal Philharmonic Society has awarded the *'Salomon Prize* to highlight talent and dedication within UK orchestras.

Memorial in south cloister of Westminster Abbey

Notes

[1] Robbins Landon (1976, 24)

[2] Of his 1795 opera *Windsor Castle*, Joseph Haydn wrote "ganz passabel"; "quite passable". Haydn wrote an overture for the opera (Robbins Landon 1976: 24, 483).

[3] At the performances, both Haydn and Salomon were seated center stage. Haydn (who according to Burney "presided" seated at a piano while Salomon led with his violin, a common practice of the time. The tempos were set by Salomon. See Robbins Landon (1976: 52, 56-57).

[4] Heartz, Daniel, *Mozart, Haydn and Early Beethoven 1781-1802*, p. 210, Norton (2009), ISBN 978-0-393-06634-0

[5] Robbins Landon (1976, 27)

[6] Robbins Landon (1976, 24-27)

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Rebecca Schroeter

Rebecca (**Scott**) **Schroeter** (1751–1826) was an amateur musician who lived in London during the 18th and early 19th centuries. She was the wife of the German composer Johann Samuel Schroeter, and later, during her years of widowhood, a love interest of Joseph Haydn.

Early life and marriage

She was born 1751 (baptized 13 May) to Robert Scott, a wealthy Scottish businessman living in London, and his wife Elizabeth. Her father died in 1771, leaving Rebecca an annuity and the future sum of 15,000 pounds, contingent on her marrying with the approval of the executors of the will.[1]

Some time in or before 1775, the family engaged the composer and pianist Johann Schroeter, an immigrant from Germany, as Rebecca's music teacher. By 1775, Johann and Rebecca had fallen in love, and sought to be married—much against the family's wishes. (Their objection hinged on matters of social class: they felt that Schroeter, a mere musical trademan, was not high enough on the social scale for the daughter of a wealthy family.) The marriage eventually did proceed (17 July 1775), but only with great difficulties. The family tried to get Schroeter to abandon the marriage by offering him the sum of £500, and they also attempted to deprive Rebecca of her £15,000 inheritance (it is not known whether the attempt succeeded.)

The marriage produced no children of which any record has survived. Schroeter continued his musical career but fell into poor health (perhaps, some said at the time, from excessive alcohol consumption). He died either 1 or 2 November 1788. Mrs. Schroeter continued to live in comfort at No. 6 James Street, Buckingham Gate, where she and her husband had moved in 1786.[2]

Relationship with Haydn

Joseph Haydn, probably the most celebrated composer in Europe in his lifetime, traveled to England during 1791-1792 and 1794-1795, where he led highly successful concerts and composed a number of his best known works, including his last twelve symphonies. He resided in London for most of his stay.

On 29 June 1791, Rebecca Schroeter wrote Haydn a letter, inviting him to give her a music lesson:

> *Mrs. Schroeter presents her compliments to Mr. Haydn, and informs him, she is just returned to town, and will be very happy to see him whenever it is convenient for him to give her a lesson. James str. Buckingham Gate. Wednesday, June 29th 1791.*[3]

Haydn accepted the invitation. This is the first of 22 letters from Mrs. Schroeter to Haydn, which are preserved not in the originals, but in copies made by Haydn in his so-called "second London notebook".

The letters indicate that, just like 16 years earlier, Mrs. Schroeter fell in love with her music teacher. These feelings were evidently reciprocated. Biographer Albert Christoph Dies, who interviewed Haydn in his old age, wrote the following in his 1810 book about Haydn:

> *I opened up [one of the London notebooks] and found a couple of dozen letters in the English language. Haydn smiled and said: "Letters from an English widow in London, who loved me; but she was, though already 60 years old, still a beautiful and charming woman and I would have married her very easily if I had been free at the time."*
>
> *This woman is the widow, still living, of the famous pianist Schröter, whose melodious song Haydn emphatically praised... if he was not invited elsewhere, he usually dined with her.*[4]

Dies probably garbled the story; in fact it was Haydn who was about 60 at the time; Mrs. Schroeter was only 40.

In saying that he was not "free at the time", Haydn meant that he was married. His marriage to Maria Anna Keller in 1760 was apparently a disaster for both parties, and at that time divorce was forbidden by the church. Haydn was

also in the breakup phase of a long-term relationship with the singer Luigia Polzelli, whom he had not brought to London with him.

Schroeter's letters to Haydn

The Schroeter letters express an ardent affection and are often very solicitous of Haydn's welfare.

7 March 1792:

> *My D[ear]: I was extremely sorry to part with you so suddenly last Night, our conversation was particularly interesting and I had [a] thousand things to say to you, my heart WAS and is full of TENDERNESS for you, but no language can express HALF the LOVE and AFFECTION I feel for you, you are DEARER to me EVERY DAY of my life. ... Oh how earnes[t]ly [I] wish to see you, I hope you will come to me tomorrow. I shall be happy to see you both in the Morning and the Evening. God Bless you my love, my thoughts and best wishes ever accompany you, and I always am with the most sincere and invariable Regard my D:*
>
> *My Dearest I cannot be happy*
>
> *till I see you if you know,*
>
> *do, tell me, when you will come.*[5]

19 April 1792:

> *M[y]: D[ear]: I was extremely sorry to hear this morning that you were indisposed, I am told you was five hours at your Study's yesterday,*[6] *indeed MY D[ear]: L[ove]: I am afraid it will hurt you why should you who have already produced so many WONDERFUL and CHARMING compositions, still fatigue yourself with such close application.*[7]

Mrs. Schroeter was also very supportive of Haydn's career, telling him often how much she appreciated his music.

In the letter of 1 June 1792, biographers have attempted to restore a wording which in the notebook copy was first double-underlined, then heavily crossed out, presumably by Haydn himself. The passage begins:

> *I hope to see you my Dr Le on Tuesday as usual to Dinner xxxx*

The "xxxx" indicates the obliterated passage, which is a few words long. A few tails and extenders are visible below and above the obliteration. Inspecting these, H. C. Robbins Landon (1959, 283) and Bartha (1965, 522) read this as "and all (?night ?p.m.) with me,"; Scull (1997), citing additional evidence concerning Haydn's handwriting, prefers the reading "and sleep with me". The passage is (with minor exceptions) the only one which Haydn either double-underlined or obliterated.

Konrad Wolf (1958), examining the letters, notes that they were written with circumspection: "She had been careful ... when writing them, for although she is very free with glowing affirmations of love, she never leaves any clues to her activities, circumstances, acquaintance circles, etc. that could identify her to anyone but the recipient." Robbins Landon adds: "It is surprising that a love affair of these proportions, between the famous Haydn and a lady of London society, managed to escape the gossip hounds of the day; it must have been conducted very discreetly indeed."[8] Both Wolf and Robbins Landon suggest that the reason Haydn made copies of the letters was that Mrs. Schroeter had at some point asked him to return them to her.

After 1792

There are no letters following Haydn's departure to England in 1792. On his return in 1794, he rented lodgings at 1 Bury Street, about 10 minutes' walk from Mrs. Schroeter's residence,[9] and biographers[10] conjecture that he continued his relationship with her.[11] The two never saw each other again after 1795, when Haydn departed permanently for his home in Austria.

It seems clear, however, that they parted as friends. Shortly before leaving England for the last time in 1795, Haydn wrote a set of three piano trios (H.XV:24-6), considered today by critics as outstanding,[12] and dedicated them to Mrs. Schroeter.

In 1796, she helped Haydn with a business matter, signing (as a witness) a large-scale contract between Haydn and Frederick Augustus Hyde, a music publisher.[13]

In 1800, when the self-published edition of Haydn's famous oratorio The Creation appeared, Mrs. Schroeter's name was on the list of subscribers.[14] This is the last recorded contact, but the fact that Dies knew that Mrs. Schroeter was "still living" when he wrote his 1810 biography (see above) suggests that communication between Mrs. Schroeter and Haydn may have continued after 1800.

Later life

Mrs. Schroeter moved from the James Street house in either 1800 or 1801, was recorded as living in 11 Gloucester Place, Camden Town (part of London) in 1821, and died there at the age of 74 in 1826 (date unknown; burial 7 April).

Notes

[1] Source for this paragraph: Scull (1997)
[2] Source for this paragraph: Scull 1997
[3] Source: Robbins Landon (1976)
[4] Translation from Robbins Landon 1976, 87
[5] Robbins Landon 1976, 143
[6] Robbins Landon (1976) notes that Haydn was working "frantically" to complete the Symphony #97 in time for a concert.
[7] Robbins Landon 1976, 157
[8] Robbins Landon (1959, XXV)
[9] Hughes (1950, 88)
[10] For example, Hughes (1950), Robbins Landon (1959, 1976), Geiringer (1982, 143)
[11] Under the assumption that Mrs. Schroeter continued her habit of writing to Haydn, there are various possibilities for why no letters survive. Haydn may not have copied the letters, or he may have copied them into one of the London notebooks that later was lost; see Robbins Landon (1959, XXV)
[12] Scull calls them "three great piano trios"; Rosen (1997) also writes very admiringly of them. Rosen characterizes #25, the "Gypsy Rondo" trio, as a thoughtful gift to an amateur pianist--as he judges, it sounds harder to play than it really is.
[13] Larsen (1976)
[14] Geiringer (1983, 143-144)

References

- Bartha, Denes, ed. (1965) *Joseph Haydn: Gesammelte Briefe und Aufzeichnungen*, Kassel.
- Hughes, Rosemary (1950) *Haydn*.
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- Robbins Landon, H. C. (1959) *The Collected Correspondence and London Notebooks of Joseph Haydn*
- Robbins Landon, H. C. (1976) *Haydn: Chronicle and Works, Vol. 3*. Bloomington: Indiana University Press.
- Rosen, Charles (1997) *The Classical Style*. New York: Norton.
- Scull, Tony (1997) "More Light on Haydn's 'English Widow'," *Music & Letters* 78: 45-55
- Wolff, Konrad (1958) "Johann Samuel Schroter," *The Musical Quarterly* 44:338-359.

The scanty available factual material on Schroeter's life has been elaborated into a book-length work by Peter Hobson: *The Girl in Rose: Haydn's Last Love*. (2004, London: Weidenfeld & Nicolson). For reviews, see (http://www.telegraph.co.uk/culture/books/3620490/Haydn's-unfinished-symphony.html), (http://www.telegraph.co.uk/culture/books/3619629/The-beautiful-Scottish-widow-Haydn-might-have-married.html).

External links

- The letters may be read in their entirety in Robbins Landon (1959, pp. 279–286), which is posted on line: (https://archive.org/stream/collectedcorresp007831mbp/collectedcorresp007831mbp_djvu.txt),

Patrons and employers

Georg Reutter II

Johann Adam Joseph Karl Georg Reutter (also Georg Reutter the Younger) (6 April 1708 – 11 March 1772) was an Austrian composer. According to Wyn Jones, in his prime he was "the single most influential musician in Vienna".[1]

Georg Reutter

Early life

Reutter was born and died in Vienna. His father Georg Reutter (the Elder) was also a notable composer. He was the 11th of 14 children and received his early musical training from his father, assisting him as court organist.

A period of more formal instruction from Antonio Caldara ensued, leading to the composition of an oratorio in 1726 and, in 1727, his first opera for the imperial court, *Archidamia*. On three separate occasions during this period, Reutter applied for a position as court organist and was each time rejected by Johann Joseph Fux. At his own expense he travelled to Italy in 1730 (possibly in 1729); in February 1730 he was in Venice and in April 1730 in Rome. He returned to Vienna in autumn 1730, and early in the following year he successfully applied for a post as court composer, the formal beginning of a lifetime of service at the Habsburg court. After his father's death he became *Kapellmeister* of St. Stephen's Cathedral in 1738.

As *Kapellmeister*

The *Kapellmeister* position had existed since the fifteenth century and Reutter was the 27th to occupy the post. The job provided living space directly adjacent to the Cathedral, the *Kapellhaus* (demolished in 1803), which also housed Reutter's family and the choirboys.[2]

Reutter supervised a staff of 31 musicians, as follows:

- 5 choirboys, who sang the treble (soprano) part
- 12 adult male singers: basses, tenors, and countertenors. The latter sang the alto part.
- 12 string players
- an organist
- a subcantor, who assisted Reutter[3]

When trumpets, timpani, or trombones were needed, they were recruited on an ad hoc basis, often borrowed from the musical establishment of the Imperial court (*Hofkapelle*).[4]

According to Wyn Jones, the repertoire of church music "constituted a continually unfolding tradition that is poorly served by the familiar division of the [18th] century into Baroque and Classical."[5] Much of this repertoire was by Reutter himself (see Works, below); other composers prominently represented were Bonno, Tuma, and Fux.

Reutter and Haydn

In 1739, while visiting the town of Hainburg, Reutter auditioned the seven-year-old Joseph Haydn; Haydn joined his ensemble the following year, later to be joined by his younger brother Michael. Both served until they were teenagers and had lost their soprano voices.

It was naturally assumed that the youngsters were likely to become professional musicians in adulthood and they were trained accordingly. Joseph Haydn was given singing lessons by the tenor Ignaz Finsterbusch and taught violin by the ensemble's bass player, Adam Gegenbauer. He was also taught keyboard. The training did not include serious instruction in musical theory; this was a thirst that Joseph was able to satisfy (by studying Fux and Mattheson) only after he had left the *Kapelle.*

The choirboys were also given a basic ordinary education, including reading, writing, arithmetic, and some Latin. Wyn Jones suggests that "Haydn's formal education was rather patchy, perhaps less regular than it had been in [his previous home in] Hainburg."[6]

The memoirs dictated by Joseph to biographers in his old age indicate that Reutter's choristers often were underfed, thanks to Reutter's reluctance to spend money on them. Reutter was also not particularly helpful in providing feedback on Joseph's earliest efforts at musical composition.[7]

Later career

Reutter later advanced to the position of court *Kapellmeister,* and Empress Maria Theresia gave him the sole management of the court orchestra in 1751. Reutter died in Vienna.

Music

In addition to the works mentioned above, Reutter wrote a great deal of church music. Wyn Jones lists the following:

- about 80 masses
- 6 requiems
- 17 graduals
- 31 offertories
- 126 motets
- 151 psalm settings
- 53 hymns
- 48 antiphons
- 7 responses
- 20 litanies[8]

Reutter is believed to be the author of a setting of the *De profundis*, KV 93, formerly ascribed to Wolfgang Amadeus Mozart.

Selected recordings

- Mozart/Reutter: De profundis clamavi Choir and Orchestra of the Vienna Volksoper, Peter Maag
- Johann Georg Reutter: *Portus Felicitatis - Motetten und Arien für das Pantaleon, Monika Mauch, Stanislava Jirku, La Gioia Armonica, Jürgen Banholzer. Ramee 2013*
- Johann Georg Reutter: Arie & Sinfonie, Olivia Vermeulen, Nuovo Aspetto. Accent 2013

References

[1] Wyn Jones (2009, 12)
[2] Wyn Jones (2009, 13)
[3] Wyn Jones (2009, 12)
[4] Wyn Jones (2009, 12)
[5] Wyn Jones (2009, 12)
[6] Wyn Jones (2009, 13)
[7] Wyn Jones (2009, 15)
[8] Wyn Jones (2009, 13)

- Wyn Jones, David (2009) *The Life of Haydn*. Oxford: Oxford University Press.

External links

- Free scores by Johann Georg Reutter at the International Music Score Library Project
- Free scores by Johann Georg Reutter in the Choral Public Domain Library (ChoralWiki)

Nicola Porpora

Nicola (**Antonio**) **Porpora** (or **Niccolò Porpora**) (17 August 1686 – 3 March 1768) was a Neapolitan composer of Baroque operas (see opera seria) and teacher of singing, whose most famous singing student was the castrato Farinelli. Other students included composers Matteo Capranica and Joseph Haydn.

Nicola Antonio Porpora

Biography

Porpora was born in Naples. He graduated from the music conservatory Poveri di Gesù Cristo of his native city, where the civic opera scene was dominated by Alessandro Scarlatti.

Porpora's first opera, *Agrippina,* was successfully performed at the Neapolitan court in 1708. His second, *Berenice*, was performed at Rome. In a long career, he followed these up by many further operas, supported as *maestro di cappella* in the households of aristocratic patrons, such as the commander of military forces at Naples, prince Philip of Hesse-Darmstadt, or of the Portuguese ambassador at Rome, for composing operas alone did not yet make a viable career. However, his enduring fame rests chiefly upon his unequalled power of teaching singing. At the Neapolitan Conservatorio di Sant'Onofrio and with the Poveri di Gesù Cristo he trained Farinelli, Caffarelli, Salimbeni, and other celebrated vocalists, during the period 1715 to 1721. In 1720 and 1721 he wrote two serenades to libretti by a gifted young poet, Metastasio, the beginning of a long, though interrupted, collaboration. In 1722 his operatic successes encouraged him to lay down his conservatory commitments.

After a rebuff from the court of Charles VI at Vienna in 1725, Porpora settled mostly in Venice, composing and teaching regularly in the schools of La Pietà and the Incurabili. In 1729 the anti-Handel clique invited him to London to set up an opera company as a rival to Handel's, without success, and in the 1733–1734 season, even the presence of his pupil, the great Farinelli, failed to save the dramatic company in Lincoln's Inn Fields (the "Opera of the Nobility") from bankruptcy.

An interval as *Kapellmeister* at the Dresden court of the Elector of Saxony from 1748 ended in strained relations with his rival in Venice and Rome, the hugely successful opera composer Johann Adolph Hasse and his wife, the prima donna Faustina, and resulted in Porpora's departure in 1752.

From Dresden he went to Vienna, where among other pupils he trained the young Marianne von Martinez, a future composer. As his accompanist and valet he hired the youthful Joseph Haydn, who was making his way in Vienna as a struggling freelancer.[1] Haydn later remembered Porpora thus: "There was no lack of *Asino*, *Coglione*, *Birbante* [ass, cullion, rascal], and pokes in the ribs, but I put up with it all, for I profited greatly from Porpora in singing, in composition, and in the Italian language."[2] He also said that he had learned from the maestro "the true fundamentals of composition".

In 1753 Porpora spent three summer months, with Haydn in tow, at the spa town Mannersdorf am Leithagebirge. His function there was to continue the singing lessons of the mistress of the ambassador of Venice to the Austrian Empire, Pietro Correr.[3]

Porpora returned in 1759 to Naples.

From this time Porpora's career was a series of misfortunes: his florid style was becoming old-fashioned, his last opera, *Camilla*, failed, his pension from Dresden stopped, and he became so poor that the expenses of his funeral were paid by a subscription concert. Yet at the moment of his death, Farinelli and Caffarelli were living in splendid retirement on fortunes largely based on the excellence of the old maestro's teaching.

A good linguist, who was admired for the idiomatic fluency of his recitatives, and a man of considerable literary culture, Porpora was also celebrated for his conversational wit. He was well-read in Latin and Italian literature, wrote poetry and spoke French, German and English.

Besides some four dozen operas, there are oratorios, solo cantatas with keyboard accompaniment, motets and vocal serenades. Among his larger works, his 1720 opera *Orlando*, one mass, his Venetian Vespers, and the opera *Arianna in Nasso* (1733 according to HOASM) have been recorded.

Works

Vocal music

Operas

See **List of operas by Porpora**.

Oratorios

- *Davide e Bersabea* (Rolli; London 1734)
- *Gedeone* (anon.; Vienna 1737)

Cantatas

- 12 cantatas for solo voice and continuo dedicated to Frederic, Prince of Wales (London, 1735)[4]

  I. *D'amore il primo dardo*

  II. *Nel mio sonno almen (Il sogno)*

  III. *Tirsi chiamare a nome*

  IV. *Queste che miri O Nice*

  V. *Scrivo in te l'amato nome (Il nome)*

  VI. *Già la notte s'avvicina (La pesca)*

  VII. *Veggo la selva e il monte*

  VIII. *Or che una nube ingrata*

  IX. *Destatevi destatevi 0 pastori*

  X. *Oh se fosse il mio core*

  XI. *Oh Dio che non è vero*

  XII. *Dal pover mio core*

Philip Mercier, 1733: Frederic, Prince of Wales with his younger sisters Anne, Caroline and Amelia

Instrumental music

- 6 Sinfonie da camera op.2 (London 1736)
- 12 Sonatas for violin and bass op.12
- 12 Triosonatas for 2 violins and bass (Vienna 1754)
- Sonatas for cello and Bass
- Concerto for cello and strings

Notes

[1] Griesinger, p. 12
[2] Griesinger, p. 12
[3] Griesinger, p. 12
[4] Complete works of Nicola Antonio Porpora (http://www.porporaproject.com/works.htm)

References

- Griesinger, Georg August (1810). *Biographical Notes Concerning Joseph Haydn*. Leipzig: Breitkopf und Härtel. English translation by Vernon Gotwals, in *Haydn: Two Contemporary Portraits*, Milwaukee: University of Wisconsin Press.

External links

- Porpora biography and discography (http://www.hoasm.org/VIIIB/Porpora.html)
- The Porpora Project: a fuller biography (http://www.porporaproject.com/content/nicola_porpora.htm)
- Free scores by Porpora at the International Music Score Library Project
- The Mutopia Project has compositions by Nicola Porpora (http://www.mutopiaproject.org/cgibin/make-table.cgi?Composer=PorporaN)

Count Morzin

Count Morzin was an aristocrat of the Austrian Empire during the 18th century. He is remembered today as the first person to employ the composer Joseph Haydn as his Kapellmeister, or music director. (Lesser known is the Count Wenzel Morzin who was Vivaldi's patron, and dedicatee of The Four Seasons.)[1] The first few of Haydn's 114 symphonies were written for the Count.

Biography

The Morzin palace in Dolní Lukavice

Different authorities give a different interpretation to the phrase "Count Morzin" (the sole words by which early Haydn biographies identified the man); the phrase is ambiguous because the title of count was hereditary, so that there was a whole line of Counts Morzin. The New Grove (article by James Webster) asserts that the "Count Morzin" who played an important role in Haydn's life was Karl Joseph Franz Morzin (1717–1783),[2] whereas a biography by the leading Haydn scholar H. C. Robbins Landon asserts that it was Ferdinand Maximilan Franz Morzin' (1693–1763).[3] The difference apparently involves the question of whether Haydn was hired by the reigning count (Ferdinand Maximilian) or his son (Karl Joseph); see External Link below.

The date of Haydn's appointment is also uncertain; it was either in 1757 or in 1759. (For discussion of the uncertainty see Robbins Landon and Jones (1988, 34) and Webster (2002, 10)). The appointment ended a period of struggle and economic insecurity for the composer, during which time he had worked as a freelance, gradually increasing his reputation and his connections with the aristocracy. Haydn's biographer Georg August Griesinger (1810), who interviewed the composer in his old age, wrote:

> *In the year 1759 Haydn was appointed in Vienna to be music director to Count Morzin with a salary of two hundred gulden, free room, and board at the staff table. Here he enjoyed at last the good fortune of a care-free existence; it suited him thoroughly. The winter was spent in Vienna and the summer in Bohemia, in the vicinity of Pilsen.*

This migratory pattern was characteristic of aristocracy in Haydn's day: summers on their hereditary estates in the provinces, winters in the fashionable capital. The location of the Count's estate has been more precisely specified by Robbins Landon as German: *Unter-Lukawitz* (Czech: *Dolní Lukavice*), usually referred to as Lukavec, now in the Czech Republic. Robbins Landon, writing in 1988, adds "the castle, which still stands, is now used as a mental hospital." Jones (2009) says of the castle that is "still survives, though now empty and in a state of decay."[4]

Haydn wrote, approximately, his first eleven symphonies for Count Morzin. Evidence from copied parts made for Baron Fürnberg (an earlier Haydn employer) leads Robbins Landon to conjecture that the Count's orchestra consisted of "at least six, possibly eight violins ... while in the *basso* section there were at least one cello, one bassoon and one double bass (*violone*). There was also a wind-band sextet (oboes, bassoons, and horns).".[5] Thus, the orchestra was much smaller than orchestras for which Haydn wrote later on in his career (which ranged in size up to about 60), let alone a modern symphonic ensemble.

While in Vienna, the Morzin ensemble was evidently part of a lively musical scene, sponsored by the aristocracy. Haydn's contemporary biographer Giuseppe Carpani (whose testimony is not always trusted by musicologists) wrote the following concerning Count Harrach, who was the patron of Haydn's own birth village of Rohrau:

> *Count Harrach ... was the first to bring the music of Sammartini to Vienna, where it quickly won applause and became the vogue in that great capital so enamored of this kind of diversion. Count Pálffy, ... Count Schönborn and Count Morzin vied with one another in procuring novelties for display in their almost daily concerts.*[6]

It was while Haydn was working for Count Morzin that he was married (17 November 1760) Anna Maria Keller, despite the fact that his contract forbade him to marry.[7] The marriage, which lasted until Mrs. Haydn's death in 1800, was an unhappy one.

The end of Haydn's appointment with Morzin is narrated by another early biographer, Albert Christoph Dies (1810):

> *A year passed without Count Morzin's knowing of the marriage of his Kapellmeister, but something else came up to alter Haydn's situation. The Count found himself obliged to reduce his heretofor great expenditures. He dismissed his musicians and so Haydn lost his post as Kapellmeister.*
>
> *Meanwhile Haydn had the great recommendation of a public reputation; his amiable character was known; Count Morzin was moved to be useful on his behalf--three circumstances that combined so fortunately that Haydn soon after he ceased to be Kapellmeister to Count Morzin (1760) was taken on as Vicekapellmeister ... in the service of Prince Anton Esterházy ... at Eisenstadt, with a salary of 400 florins.*[8]

In fact, since Haydn was Kapellmeister at Eisenstadt in all but name, the incumbent Kapellmeister being infirm, the move to the Esterházy family was a big career advance for him, and he continued there in the same general line of work, as composer, conductor, and administrator, but working for a far wealthier family.

The Haydn symphonies written for Count Morzin

Establishing just which of the Haydn symphonies were written for the Morzin orchestra is partly a matter of conjecture. Haydn scholar James Webster, following earlier research and his own efforts, produced the following list: 1, 2, 4, 5, 10, 11, 18, 27, 32, 37, A, which was used in determining the contents of the opening "Morzin" volume for Christopher Hogwood's recording of the Haydn symphonies. A second volume of roughly equal length consists of symphonies that may have been composed for Morzin, though they equally well could have been composed for the Esterházy family, Haydn's next employers. An earlier conjecture for which symphonies were written for Count Morzin was made by H. C. Robbins Landon, specifically numbers 1, 37, 18, 19, 2, B, 16, 17, 15, 4, 10, 32, 5, 11, 33, 27, A, 3, and 20.[9]

Notes

[1] Kapsa 2012
[2] Webster, p. 10
[3] Robbins Landon and Jones 1988, 34
[4] Jones, David Wyn, "Lukavec", in Jones (2009)
[5] Robbins Landon and Jones 1988, 43
[6] Carpani 1823, 66, cited in Gotwals 1968
[7] Dies 1810, 99
[8] Dies 1810, 99-100
[9] HC Robbins Landon, >*Haydn: Chronicle and Works*, 5 vols, (Bloomington and London: Indiana University Press, 1976-) v. 1, *Haydn: the Early Years, 1732-1765*

References

- Kapsa, Vaclav (2012) *Account books, names and music: Count Wenzel von Morzin's Virtuosissima Orchestra.* Early music 40, 2012, p. 605–620, doi:10.1093/em/cas130.
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- Jones, David Wyn (2009) *Oxford Composer Companions: Haydn*. Oxford: Oxford University Press.
- Robbins Landon, H.C. and David Wyn Jones (1988) *Haydn: His Life and Music*, Thames and Hudson. Biography chapters by Robbins Landon, analysis and appreciation of the works by Jones.
- Webster, James, and Georg Feder (2001), "Joseph Haydn", article in *The New Grove Dictionary of Music and Musicians* (New York: Grove, 2001). Published separately as a book: *The New Grove Haydn* (New York: Macmillan 2002, ISBN 0-19-516904-2). Webster is the author of the biographical section and Feder the compiler of the catalog of works.
- Webster, James. Program notes to the series of Haydn symphonies conducted by Christopher Hogwood, issued on Oiseau-Lyre; Volumes 1 and 2.

External links

- Website of the village of Dolni-Lukavice (http://www.dolni-lukavice.cz/en/)

Paul II Anton, Prince Esterházy

The native form of this personal name is *galánthai herceg Esterházy Pál Antal*. This article uses the Western name order.

Paul II Anton	
Prince Esterházy of Galántha	
4th Prince Esterházy of Galántha	
Period	6 June 1721 – 18 March 1762
Predecessor	Joseph
Successor	Nikolaus I
Spouse	Donna Mária Anna Louisa dei Marchesi Lunatti-Visconti
Full name	
Prince Paul II Anton Esterházy de Galántha German: *Paul II Anton* Hungarian: *II. Pál Antal*	
House	House of Esterházy
Father	Joseph, Prince Esterházy
Mother	Mária Octavia, Baroness Gilleis of Theras and Sonnenberg
Born	22 April 1711 Kismarton (Eisenstadt), Kingdom of Hungary
Died	18 March 1762 (aged 50) Vienna
Religion	Roman Catholic

Prince **Paul II Anton Esterházy de Galántha** (22 April 1711 – 18 March 1762) was a prince of the Esterházy family. He had a distinguished career as a soldier and patron of music.

Life

Born in Eisenstadt, he studied in Vienna and Leiden and had a strong interest in culture. His father died when he was young, and the stewardship of the Esterházy was taken on by regents.

In August 1733, in London, he became a freemason:

> On Tuesday last Prince Anthony Esterházy, lately arrived here, and another german Nobleman, a Relative to the Elector of Mentz, were admitted Free and Accepted Masons, at the French Lodge, held the first and third Tuesday of every Month, at the Duke of Lorraine's head in Suffolk Street. (*Daily Advertiser*, (London), 9 August 1733).[1]

Paul Anton formally assumed the duties of office in 1734.[2] As prince Paul Anton continued the historical policy of his family, namely that of supporting the Habsburg monarchy; in particular he supported the Habsburg Empress Maria Theresa of Austria in the War of the Austrian Succession. In this war (1741–1748), he led a regiment of hussars[3] which he had raised himself.[4] Because of his many successes on the battlefield, he was appointed Fieldmarschal-Lieutenant in 1747 and was sent after the war as imperial envoy to Naples, where he stayed between 1750 and 1753.

At the outbreak of the Seven Years' War in 1756, he fought as a General of the Cavalry and was promoted to Field Marshal in 1758. He retired from military service that year. From then on he was involved in humanitarian and cultural activities.

According to the New Grove, Paul Anton could speak French and German, and "oversaw the Europeanization of the court at Eisenstadt. He also remodeled the gardens there, developed a large library, sponsored theatrical productions. A cultural project of particular interest was his 1761 project of reorganizing the musical staff at his court. He brought in new players, reassigned his aging Kapellmeister Gregor Werner to cover just church music, and appointed the young Joseph Haydn as Vice-Kapellmeister, in charge of the orchestra. Since this provided Haydn with his own orchestra, with ample opportunities to compose symphonies for it to perform, the appointment was of great consequence for the growing status of the symphony and thus for the history of music.

When Paul Anton died in Vienna in 1762 without children, he was succeeded by his brother Nikolaus.

Notes

[1] Source: Rawlinson Collection, Bodleian Library, University of Oxford, UK. (Rawl.C.136). N.B. The speliing is as the original.

[2] New Grove, cited below

[3] For information on this regiment, see (http://www.kronoskaf.com/syw/index.php?title=Paul_Anton_EsterhÃ¡zy_Hussars).

[4] Fürst Paul II. Anton (http://www.esterhazy.at/de/kultur/PaulIIAnton.htm) at the Esterházy family website

References

- Geiringer, Karl. (1986) *Haydn: A Creative Life in Music*.
- New Grove = *New Grove Dictionary of Music and Musicians*, article "Esterházy". Cited from online edition: (http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2337?q=esterhazy&search=quick&pos=2&_start=1#firsthit). The article is written by Wendy Thompson and Caryl Clark.

External links

- Fürst Paul II. Anton (http://www.esterhazy.at/de/kultur/PaulIIAnton.htm)

This article incorporates information from the equivalent article on the German Wikipedia.

Paul II Anton, Prince Esterházy **House of Esterházy** **Born:** 22 April 1711 **Died:** 18 March 1762		
Hungarian nobility		
Preceded by **Joseph**	**Prince Esterházy of Galántha** 6 June 1721 – 18 March 1762	Succeeded by **Nikolaus I**

Nikolaus I, Prince Esterházy

Nikolaus I, Prince Esterházy (Hungarian: *Esterházy I. Miklós*; 18 December 1714 – 28 September 1790) was a Hungarian prince, a member of the famous Esterházy family. His building of palaces, extravagant clothing, and taste for opera and other grand musical productions led to his being given the title "the Magnificent".[1] He is remembered as the principal employer of the composer Joseph Haydn.

Life

Nikolaus Esterházy was the son of Prince Joseph (József Simon Antal, 1688–1721), and the younger brother of Prince Paul Anton (Pál Antal), 1711–1762). He took the title of Prince on his brother's death.

His name is given in various languages: German (the lingua franca of the Habsburg Empire) "Nikolaus Josef", Hungarian (probably his native language) "Miklós József," and (in English contexts) the English form of his name, "Nicholas".

In early life he was educated by Jesuits. He became a military officer, serving the Austrian Empire. Of his military career, Robbins Landon notes[2] that he achieved, "considerable distinction, particularly as Colonel at the Battle of Kolin (1757) in the Seven Years' War where, with great personal courage, he led the wavering cavalry troops to victory. He was later made a Lieutenant Field-Marshal."

Robbins Landon narrates Nikolaus's marriage thus: "On 4 March 1737, he married *Freiin* Marie Elisabeth, daughter of *Reichsgraf* (Count of the Holy Roman Empire) Ferdinand von Weissenwolf". His son Anton I, Prince Esterházy became the father of Nikolaus II, Prince Esterházy, patron of well known musicians and composers.

During the period before his brother Paul Anton's death, Nikolaus held the title of Count. He generally lived apart from his brother, favoring a hunting lodge near the Neusiedlersee in Hungary. The brothers got along well, however, at least as can be determined from their correspondence.

Upon his brother's death in 1762, (Paul Anton having had no children) Nikolaus inherited the title of Prince.

In 1766, Nikolaus began the construction of a magnificent new palace constructed at Eszterháza (now Fertőd), in rural Hungary on the site of his old hunting lodge. This is the most admired of the various Esterházy homes, is often called the "Hungarian Versailles," and is a tourist attraction today. The Prince at first spent only summers there, but gradually came to spend ten months of the year—much to the distress of his musicians; see the tale of the "Farewell" Symphony. Nikolaus evidently did not enjoy Vienna (where most of the Empire's landed aristocrats spent much of their time) and the time he spent away from Eszterháza was mostly at the old family seat in Eisenstadt.

Nikolaus had a very high income; according to some sources, he was richer than the Austrian Emperor. However, his expenses were also high, and on his death his son and successor Anton (Antal, 1738–1794) was forced to retrench financially.

Personal characteristics

Nikolaus carried over habits he had acquired in the military to the administration of his household and lands. His chief administrator, Peter Ludwig von Rahier, was likewise a military man, and the highest ranking servants (including Joseph Haydn) were designated as "house officers" and ate at a special table provided for them.

The Prince insisted on honesty and exact adherence to procedure in his officials. At one point he issued "a detailed printed document to his subordinates, containing all manner of ... instructions and advice ('locks on granaries must be subject to checks'; 'officials must be polite'; 'intoxication is the greatest vice'; 'the bee-hives are to be counted'; 'officials must lead God-fearing lives').".[3] In fact, his management style was successful, insofar as "by the time of his death in 1790, he had great increased the wealth of the family estates."

Nikolaus was extravagant in his clothing budget, and wore a famous jacket studded with diamonds. He was also "intensely musical" (Robbins Landon and Jones, 35), and he played the cello, the viola da gamba, and (his favourite instrument), the difficult and now-obscure baryton.

A modern copy of Nikolaus Esterházy's baryton

Goethe, who beheld Nikolaus in Frankfurt on a diplomatic mission in 1764, described him as 'not tall, though well-formed, lively, and at the same time eminently decorous, without pride or coldness.'[4]

Benevolence

Nikolaus did not spend all of his income on himself; Karl Geiringer, in his biography of Haydn, documents a program of social welfare maintained by the Prince for his employees: “Prince Nicolaus often showed himself to be generous and kindhearted and by and large displayed a degree of social-mindedness uncommon at that time. He paid pensions to aged employees, and bestowed small sums on their widows. He supported a modest hospital in Eisenstadt and another in Eszterháza, which were available to the court employees. The medicines dispensed by the monastery of the Brothers of the Order of Mercy were, in most cases, paid for by the Prince. Any employee was entitled to consult one of the three physicians attached to the court, and, if the doctor so advised, an ailing servant was sent at the sovereign's expense to a spa to receive treatment.” (Geiringer 1982, p. 54)

Nikolaus and Joseph Haydn

Nikolaus did not hire Haydn, but rather "inherited" him from his brother, who had hired him as Vice Kapellmeister in 1761. He was responsible for the promotion of Haydn to full Kapellmeister on the death of the old Kapellmeister, Gregor Werner, in 1766.

It is evident that, following a brief initial rough period (Haydn was reprimanded for negligence in 1765), the prince ultimately came to treasure Haydn. For instance, he frequently presented Haydn with gold ducats in praise of individual compositions,[5] twice rebuilt Haydn's house when it burnt down (1768, 1776), and reversed a decision (1780) to dismiss the mediocre soprano Luigia Polzelli from the payroll when it became evident that Polzelli had become Haydn's mistress.[6] Haydn was also allowed (1766) to retain another mediocre singer on the payroll, his younger brother Johann.

The official reprimand of 1765 included wording insisting that Haydn compose more works for the Prince's favorite instrument, the baryton. Haydn responded immediately, and in the period starting at this time and continuing into the

mid-1770s wrote 126 baryton trios, as well as other works for the instrument.[7] The baryton being quite obscure today, this music is not often played at present.

In his later life Nikolaus played much less and became something of a couch potato, listening to ceaseless performances of operas produced by Haydn and his troupe both for the main theatre and for the marionette theatre at Esterhaza. Haydn wrote several of these operas himself (see List of operas by Joseph Haydn). These are likewise among his least remembered works.

There is no sign that Nikolaus had any real interest in Haydn's string quartets, now considered among his greatest works. However, there is one area of Haydn's œuvre where Nikolaus can be uncontroversially considered a great patron of musical arts, as he was the primary sponsor of Haydn's series of symphonies. Of the 106 symphonies, those following the series written for Count Morzin (Haydn's first employer) and for Paul Anton, and before the Paris symphonies of the late 1780s, were written specifically at Nikolaus's instigation. They were premiered by a small orchestra that Nikolaus provided to Haydn, giving the composer ample rehearsal time, salary levels to attract top personnel, and full artistic control. Few composers can ever have claimed to have possessed such an incubator for their creations, and the symphonies that Haydn wrote for this ensemble can fairly be regarded as Nikolaus's gift to posterity.

The orchestra maintained by the Prince was much smaller than modern symphony orchestras; in the 1760s it numbered only about 13-15. Later, particularly with the introduction of opera performances, the orchestra was expanded, reaching a peak of about 22-24.

A letter of Haydn's[8] tells us that Nikolaus was disconsolate at the death (25 February 1790) of his wife, Princess Maria Elisabeth. The composer struggled to keep his employer's spirits up with music during the few months that he survived her. Haydn was touchingly loyal to his prince, but probably felt a certain sense of relief when Nikolaus finally died, on 28 September 1790.Wikipedia:Citation needed

Famous Descendants

Prince Nikolaus Esterházy is an 9th generation ancestor of *Nobila* Elisabetta Rosboch van Wolkenstein, wife of Amedeo, Prince of Belgium, Archduke of Austria-Este, Hereditary Prince of the succession of the Duchy of Modena.[9]

Notes

[1] German "der Prachtliebende", "lover of splendor"
[2] Robbins Landon and Jones 1988, 38
[3] Robbins Landon and Jones 1988, 41
[4] Robbins Landon and Jones 1988, 44
[5] Webster and Feder 2001, section 3.1
[6] Larsen, 43-44
[7] Webster and Feder 2001, section 3.2
[8] To Maria Anna von Genzinger, dated March 14, 1790. The letter is printed in Geiringer (1982, 92-93).
[9] Source : genealogics.org (http://www.genealogics.org/desctracker.php?trail=I00044590,F00020887,I00044591,F00019196,I00061334,F00026413,I00104035,F00045243,I00308048,F00128682,I00110910,F00048323,I00637244,tree=LEO)

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- Webster, James and Georg Feder (2001) "Joseph Haydn". Article in the New Grove. Published separately as *The New Grove Haydn*.

Anton I, Prince Esterházy

"Anton I" redirects here. For the Catholicos of Georgia, see Catholicos Anton I of Georgia.

Anton (Antal), Prince Esterházy de Galántha (11 April 1738 – 22 January 1794) was a prince of Hungary, a member of the wealthy Esterházy family.

Prince Anton [Antal] (1738–1794)

Life

At the time of Anton's birth his father Nikolaus Esterházy bore the title *Graf* (Count) Esterházy de Galántha. Nikolaus was a successful general and lieutenant field marshal in Austrian service who would later achieve distinction at the Battle of Kolin (1757) in the Seven Years' War leading his cavalry in a battle-winning charge. When Nikolaus's brother died without heirs, Nikolaus acquired the family patrimony, becoming the fifth prince in the Esterházy line. As such, he inherited considerable wealth, with which he built the magnificent palace of Esterháza in Hungary and patronized the arts. In particular he paid an entire orchestra, later a full-scale opera company, both directed by the composer Joseph Haydn.

Anton's mother, Marie Elisabeth, was the daughter of Ferdinand Ungnadin, *Reichsgraf* (Imperial Count) von Weissenwolf.

On 13 January 1763 Anton married Maria Theresia, Gräfin (Countess) Erdödy de Monyorokerek et Monoszlo (1745–1782) in Vienna. She bore him four children: Nikolaus (who succeeded him as prince), Anton (who died of wounds from the Austro-Turkish War (1787-1791)), Therese, and Leopoldine. Maria Theresa died in 1782.[1] Anton married his second wife 9 July 1785 in Vienna: she was Maria Anna, Gräfin von Hohenfeld (1768–1848).

Anton was elevated to the status of prince (German: *Fürst*) in 1783, and became the reigning prince on the death of his father in 1790. He reigned as prince for only four years, dying unexpectedly of a sudden illness in 1794.[2]

Military career

During the Seven Years' War, Anton served in his father's regiment and was at one point taken prisoner by the enemy. He was promoted to Captain in 1763 and in 1780 to Fieldmarshal Lieutenant, eventually becoming head of the regiment.[3]

He was Captain of the Hungarian Noble Life Guard from September 1791 until his death in 1794, and commanded an autonomous corps on the Upper Rhine at the beginning of the War of the First Coalition. His Corps participated in various actions between July and October 1792, after which he received the Commanders Cross of the Order of St. Stephen in 1792; he had already received the Grand Cross of the Order in 1777. His corps was later absorbed into other military formations.[4]

He was Colonel and Proprietor (Inhaber) of the 31st Infantry Regiment, from November 1777 to October 1780, and then Colonel and Proprietor of the 34th Infantry Regiment from September 1780 until his death. He was initiated to the Order of the Golden Fleece in 1790, and also became an imperial and royal Chamberlain.[5]

Anton and Joseph Haydn

Anton is perhaps best remembered to history as the third in the succession of four Esterházy princes who employed the composer Joseph Haydn as the director of their court music. By a wide margin, he was the least enthusiastic of the four in this respect.

Anton had known Haydn long before becoming the reiging prince. Thus, for Anton's marriage in 1763 the Esterházy musical ensemble performed Haydn's opera Acide as part of a lavish three-day celebration.[6]

Before Anton became reigning prince in 1790, his father had spent a great deal on music, particular the opera company. Anton was not particularly interested in music and wanted to cut back on expenditures. Thus when he became prince he dismissed most of the Esterházy musical establishment. He retained a small Harmonie (wind band), a few musicians for church music,[7] and also allocated small salaries (400 florins) to retain the services of Haydn and of the first violinist Luigi Tomasini; neither was expected to work on a regular basis. The laid-off musicians, some of who had worked for the Esterházys for years, were given six weeks' severance pay. Anton was not alone in cutting back his musical establishment; this was a period of general decline in the musical forces sponsored by the empire's aristocracy.

Jones offers an account of one motivation for Anton's cutbacks: prior to his accession, Anton himself had been a spendthrift, and his father Nikolaus was worried about the long-term solvency of the family. When Anton inherited, the family's financial affairs were placed in the hands of a curator, who was to control the funds until it could be established that the finances were stable. Thus Anton had strong incentives to cut back, and moreover (Jones suggests) "a desire to demonstrate where a good deal of Esterházy expenditure had always been incurred."

Anton's cutbacks had an inadvertent though important influence on the history of music: Haydn took advantage of his new freedom to visit London, where he premiered many new works (such as the London Symphonies) in highly successful public concerts, thus helping to establish the role of composer as a public figure, independent of aristocratic patronage.

Personal relations between Anton and Haydn appear to have been friendly. The prince lent Haydn 450 gulden to cover his travel expenses on the first London journey.[8] When in 1791 Anton wrote Haydn asking him to return to compose and direct an opera celebrating Anton's installation as Lord Lieutenant of Oedenberg, Haydn refused, as he had entered into contractual obligations. The composer in fact feared for his job,[9] but Anton did not fire him.

Personal interests

According to Jones, Anton's principal hobbies were the collection of minerals and fossils.

Notes

[1] Mraz (2009)
[2] Jones (2009:167)
[3] Mraz 2009
[4] Digby Smith. *Paul Anton (Antal) Anselm, Graf u. Fürst Esterházy de Galántha* (http://www.napoleon-series.org/research/biographies/Austria/AustrianGenerals/c_AustrianGeneralsE.html#E23). Leopold Kudrna and Digby Smith (compilers). *A Biographical Dictionary of all Austrian Generals in the French Revolutionary and Napoleonic Wars, 1792–1815.* The Napoleon Series. Robert Burnham, editor in chief. April 2008 version. Accessed 28 February 2010.
[5] Smith. *Paul Anton (Antal) Anselm, Graf u. Fürst Esterházy de Galántha* (http://www.napoleon-series.org/research/biographies/Austria/AustrianGenerals/c_AustrianGeneralsE.html#E23).
[6] Jones (2009:52)
[7] Jones (2009:136)
[8] Jones (2009:138)
[9] Jones (2009:154)

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Gottfried van Swieten

Gottfried, Freiherr van Swieten (October 29, 1733 in Leiden – March 29, 1803 in Vienna) was a diplomat, librarian, and government official who served the Austrian Empire during the 18th century. He was an enthusiastic amateur musician and is best remembered today as the patron of several great composers of the Classical era, including Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

Gottfried van Swieten. Photograph of an engraving thought to be by Johann Georg Mansfeld, based on a drawing by Lakner. Archive of Beethoven Haus Bonn.

Life and career

Van Swieten was of Dutch birth; he was born in Leiden and grew up there to the age of 11. His father Gerard van Swieten was a physician who achieved a high reputation for raising standards of scientific research and instruction in the field of medicine. In 1745, the elder van Swieten agreed to become personal physician to the Austrian Empress Maria Theresa, and moved with his family to Vienna, where he also became the director of the court library and served in other government posts.[1] The young van Swieten was educated for national service in an elite Jesuit school, the Theresianum.[2][3]

As diplomat

According to Heartz, the young van Swieten had "excelled in his studies" and was fluent in many languages.[4] Thus it was natural that he would pursue (following a brief stint in the civil service) a career as a diplomat. His first posting was to Brussels (1755–1757), then Paris (1760–1763), Warsaw (1763–1764), and ultimately (as ambassador) to the court of Frederick the Great of Prussia in Berlin (1770–77).

The last posting involved serious responsibility. Frederick had previously defeated Austria in the War of the Austrian Succession (1740–1748), seizing from her the territory of Silesia; and had successfully defended his conquest in the Seven Years' War (1756–1763). Van Swieten was ambassador during the First Partition of Poland (1772), in which much of the territory of this nation was annexed by the more powerful neighboring empires of Austria, Russia, and Prussia. Austria rather unrealistically wanted Silesia (and other territories) back as part of the terms of the partition. It was van Swieten's "thankless task" (Abert) to negotiate on this basis; according to Abert the 60-year-old Frederick replied to him: "That's the sort of suggestion you could make if I had gout in the brain, but I've only got it in my legs." Van Swieten shifted the negotiations to his backup plan[5] and the Partition went forward with Silesia remaining Prussian.[6]

During this period of his career, van Swieten assiduously cultivated his musical interests. His supervisor in Brussels, Count Cobenzl, reported in 1756 that "music takes up the best part of his time."[7] In Berlin, van Swieten studied with Johann Philipp Kirnberger, a former pupil of J. S. Bach, and was part of the musical circle of Princess Anna Amalia, where the music of Bach and Handel was played and admired.

As librarian

On his return to Vienna in 1777 van Swieten was appointed as the Prefect of the Imperial Library, a post which had been vacant for five years since the father's death. Van Swieten remained imperial librarian for the rest of his life.[8]

As librarian, van Swieten introduced the world's first card catalog (1780). Libraries had had catalogs before, in the form of bound volumes. Van Swieten's innovation of using cards permitted new entries to be freely added in a conveniently searchable order. Card catalogs were soon adopted elsewhere, notably in Revolutionary France.[9]

The magnificent *Prunksaal* ("hall of splendor"), part of today's Austrian National Library, occupies the space of the former Imperial Library, of which van Swieten was head.

Van Swieten also expanded the library's collection, notably with books on science, as well as older books from the libraries of monasteries that had been dissolved under the decrees of Emperor Joseph II.[10]

In politics

In 1780, when Joseph II came to the throne, Swieten's career reached its peak of success. He was appointed a Councillor of State and Director of the State Education Commission in 1781, then also as Director of a new Censorship Commission in 1782.[11] Van Swieten was strongly sympathetic to the program of reforms which Joseph sought to impose on his empire (see Josephinism, benevolent despotism), and his position in government was a critical one, considered by Braunbehrens (1990) to be the equivalent of being minister of culture.

Edward Olleson describes the political situation: "The projected reforms of the educational system ... were the most fundamental of all. Joseph's goal of building up a middle class with a political responsibility towards the State depended on great advances in elementary education, and on the universities. Van Swieten's liberal views fitted him to the task of implementing the Emperor's plans."[12] Olleson adds that, because Joseph's reforms increased the freedom of the press, a "flood of pamphlets" was published critical of the Imperial government—thus increasing van Swieten's responsibilities in supervising the censorship apparatus of the government. His letters of the time report an extremely heavy workload.[13]

In 1784, van Swieten proposed that the Austrian Empire should have a copyright law; such a law had already been in effect in England since 1709 (*see: History of copyright*). Van Swieten's suggestion was overruled by the Emperor. Nicholas Till suggests that had van Swieten's law been implemented, the career of his protégé Mozart (see below) as an independent musician might have gone much more successfully.[14]

Van Swieten's rise to power eventually met with obstacles and trouble. In 1787, the Emperor launched a "disastrous, futile, and costly" (Till)[15] war against the Turks, which put Austrian society in turmoil and undermined his earlier efforts at reform. Till writes:

> Joseph attempted to pass the blame for events on to ... van Swieten. As President of the Censorship Commission, [he] had been more liberal than Joseph was willing to countenance. ... As Minister for Education [he] had aimed to strip education of any religious character; he was more concerned about the dangers of religious orthodoxy than heresy, and believed that students should be taught a system of secular values based upon 'philosophy'. But his reforms, which indicated a far more radical rejection of religious education than Joseph was really prepared to accept, had failed. In 1790, Joseph wrote to Chancellor Kolowrat expressing his discontent: 'since an essential aspect of the education of young people, namely religion and morality, is treated far too lightly, since ... no feeling for one's true duties is being developed, the state is deprived of the essential advantages of having raised right-thinking and well-behaved citizens.'

The Emperor was already terminally ill when he wrote the quoted letter, and died later that year.[16] He was replaced by his more conservative brother Leopold, which further undermined van Swieten's position. A "bitter" (Olleson) power struggle took place which Swieten ultimately lost. He was relieved of his commission post on 5 December 1791, coincidentally the day his protégé Mozart died.[17]

As composer

Van Swieten's strong interest in music extended to the creation of his own compositions. While in Paris he staged a comic opera of his own composition.[] He also composed other operas as well as symphonies. These works are not considered of high quality and are seldom if ever performed today. The *Grove Dictionary* opines that "the chief characteristics of [his] conservative, three-movement symphonies are tautology and paucity of invention ... As a composer van Swieten is insignificant."

Known works include three comic operas: *Les talents à la mode*, *Colas, toujours Colas*, and the lost *La chercheuse d'esprit*. He also wrote ten symphonies, of which seven survive.

Other

Swieten was well off financially, though by no means as wealthy as the great princes of the Empire. He had inherited money from his father, and he was also well paid for his government posts. Braunbehrens estimates his income as about "ten times Mozart's", which would make it (very roughly) 20,000 florins per year.[18]

Van Swieten never married. Unlike his father, who remained a Protestant after coming to Austria, Gottfried converted to Roman Catholicism, the state religion of the empire.

Like many other prominent male Viennese (for example, as of 1784, Mozart), van Swieten was a Freemason.[19]

Van Swieten owned a Vermeer, the famous "Art of Painting", which he inherited from his father. At the time it was not known that the painting was by Vermeer.[20]

Relation to classical composers

The evidence suggests that Van Swieten's relationship with the great composers of his day was primarily one of patronage. This means that the composers did not work for van Swieten on salary or commission, but received payments from him from time to time in the manner of a tip. Thus, Joseph Haydn remarked to his biographer Griesinger that ""He patronized me occasionally with several ducats."[21] This was a common way of paying musicians in the age of aristocracy; Haydn had received similar payments from his employer Nikolaus Esterházy, though he also drew a salary.[22] The patronage system also financed the early travels of the Mozart family.[23]

The relationship between patron and artist was not one of social equals. An 1801 letter of Haydn to van Swieten, by then his longtime collaborator, used no second person pronouns, instead addressing the Baron as "Your Excellency";[24] presumably this reflected their everyday practice.

Mozart

Van Swieten first met Wolfgang Amadeus Mozart in 1768, when he was about 33 years old and Mozart a boy of 11. The Mozart family was visiting Vienna, hoping to achieve further fame and income following the earlier completion of their Grand Tour of Europe. According to Mozart's father Leopold, Van Swieten was involved in the early planning of Wolfgang's ill-fated opera *La Finta Semplice* (the opera was later blocked by intrigues, and could be performed only in Salzburg).[25]

In 1781, shortly after Mozart had moved to Vienna, van Swieten met him again: at the salon of Countess Thun, Mozart played extracts from his recent opera Idomeneo, with van Swieten and other important officials in the audience; this event helped instigate Mozart's commission for the opera *The Abduction from the Seraglio*, his first great success as a composer.

Mozart, about 1780. Detail of Mozart family portrait by Johann Nepomuk della Croce

Sharing works by Bach and Handel

By 1782, van Swieten had invited Mozart to visit him regularly, in order to inspect and play his manuscripts of works by J. S. Bach and Handel, which he had collected during his diplomatic service in Berlin.[26] As Mozart wrote to his father Leopold (10 April 1782):

> I go every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of Sebastian, but also of Emanuel and Friedemann.[27]

Others also attended these gatherings, and van Swieten gave Mozart the task of transcribing a number of fugues for instrumental ensembles so that they could be performed before the assembled company. Mozart also sat at the keyboard and rendered the orchestral scores of Handel's oratorios in a spontaneous keyboard reduction (while, according to Joseph Weigl, also singing one of the choral parts and correcting errors of the other singers).[28]

It appears that encountering the work of the two great Baroque masters had a very strong effect on Mozart. Olleson suggests that the process took place in two stages. Mozart responded first with rather direct imitations, writing fugues and suites in the style of his models. These works "have the character of studies in contrapuntal technique."[29] Many were left incomplete, and even the completed ones are not often performed today; Olleson suggests they have "a dryness which is absent from most of [Mozart's] music." Later, Mozart assimilated Bach and Handel's music more fully into his own style, where it played a role in the creation of some of his most widely admired works. Of these, Olleson mentions the C Minor Mass (1784) and the chorale prelude sung by the two armored men in *The Magic Flute* (1791).[30]

The *Gesellschaft der Associierten*

The keyboard-accompanied, one-on-a-part performances of Handel oratorios in van Swieten's rooms whetted the interest of van Swieten and his colleagues in full-scale performances of these works. To this end, in 1786[31] van Swieten organized the *Gesellschaft der Associierten* ("Society of Associated Cavaliers"),[32] an organization of music-loving nobles. With the financial backing of this group, he was able to stage full-scale performances of major works. Generally, these concerts were first given in one of the palaces of the members or in the large hall of the Imperial Library, then in a public performance in the Burgtheater or Jahn's Hall.[33]

Mozart took on the task of conducting these concerts in 1788. He had previously been too busy with other tasks, but with a decline in his career prospects elsewhere he was willing to take up the post. In addition to having him conduct, the Gesellschaft commissioned Mozart to prepare four works by Handel for performance according to contemporary taste:

- *Acis and Galatea*, performed in (approximately) November 1788 in Jahn's Hall.[34]
- The oratorio *Messiah*, for which Mozart wrote new parts for flutes, clarinets, bassoons, horns, and trombones, as well as more notes for the timpani (1789).
- the *Ode for St Cecilia's Day* (1790)
- *Alexander's Feast* (1790)

Van Swieten was responsible for the translations from English into German of the libretti for these works, a task he would perform later on for Haydn (see below).

The Gesellschaft's concerts were an important source of income for Mozart during this time, when he was experiencing severe financial worries.[35] Van Swieten's loyalty to Mozart at this time is also indicated by one of Mozart's letters of 1789, in which he reported that he had solicited subscriptions to a projected concert series (as he had previously done with great success in the mid-1780s) and found that—after two weeks—the Baron was still the only subscriber.[36]

Mozart's death and aftermath

When Mozart died (1:00 am December 5, 1791), van Swieten showed up at his home and made the funeral arrangements.[37] He may have temporarily helped support the surviving Mozarts, as Constanze's correspondence in several places mentions his "generosity". On 2 January 1793, he sponsored a performance of Mozart's *Requiem* as a benefit concert for Constanze; it yielded a profit of 300 ducats, a substantial sum. He was also reported to have helped arrange for the education of Mozart's son Karl in Prague.

Haydn

In 1776, during a visit home to Vienna from his posting in Berlin, van Swieten offered encouragement to the 43-year-old Joseph Haydn, who at the time was vexed by the hostile reception his work was receiving from certain Berlin critics. Van Swieten told him that his works were nevertheless in high demand in Berlin. Haydn mentioned this appreciatively in his 1776 autobiographical sketch.

Joseph Haydn as portrayed by Thomas Hardy, 1792

In 1790, with the death of Nikolaus Esterházy, Haydn became semi-independent of his long-time employers the Esterházy family. He moved to Vienna and thus became more free to accept van Swieten's patronage. Olleson suggests that Haydn participated in the Handel concerts of the Gesellschaft der Associierten,[38] and notes that already in 1793, van Swieten was trying to get him to write an oratorio (to a text by Johann Baptist von Alxinger. In 1794, when Haydn set off for London on his second journey there, he rode in a carriage provided to him by van Swieten.

On his return the following year, Haydn and van Swieten developed a close working relationship, with van Swieten serving as his librettist and artistic adviser. The collaboration began in 1795/1796 with the small oratorio version of *The Seven Last Words of Christ*. This work was composed by Haydn as an orchestral piece in 1785. In the course of his second London journey,[39] in Passau, he had heard a revised version amplified to include a chorus, prepared by the Passau Kapellmeister Joseph Friebert. Liking the idea, Haydn then prepared his own choral version, with van Swieten revising the lyrics used by Friebert.[40]

Haydn and van Swieten then moved on to larger projects: the full-scale oratorios *The Creation* (1798) and *The Seasons* (1801). Van Swieten translated (from English to German) and adapted the source material, which came from an anonymous English libretto and James Thomson's poem *The Seasons*, respectively. He also translated in the reverse direction, putting the German back into English in a way that would fit the rhythm of Haydn's music. This reverse translation, though often awkward, enabled the first published editions of these oratorios to serve both German- and English-speaking audiences.

In the margins of his libretti, Van Swieten made many specific artistic suggestions to Haydn about how various passages should be musically set, suggestions which in general Haydn "observed closely" (Olleson).[41] One example is the moving episode in *The Creation* in which God tells the newly created beasts to be fruitful and multiply. Van Swieten's paraphrase of Genesis reads:

> *Seid fruchtbar alle,*
>
> *Mehret euch!*
>
> *Bewohner der Luft, vermehret euch, und singt auf jedem Aste!*
>
> *Mehret euch, ihr Flutenbewohner*
>
> *Und füllet jede Tiefe!*
>
> *Seid fruchtbar, wachset, und mehret euch!*
>
> *Erfreuet euch in eurem Gott!*
>
> Be fruitful all
>
> And multiply.

> Dwellers of the air, multiply and sing on every branch.
>
> Multiply, ye dwellers of the tides,
>
> And fill every deep.
>
> Be fruitful, grow, multiply,
>
> And rejoice in your God!

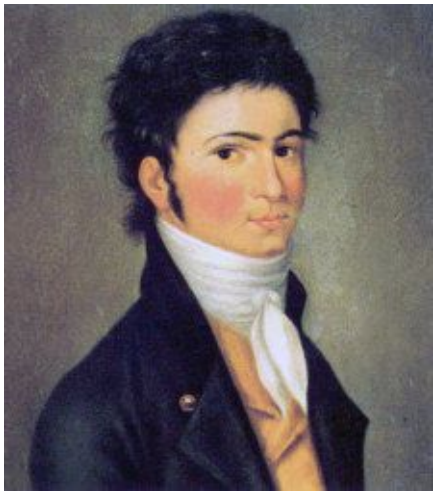
Haydn's musical setting stems from a suggestion of van Swieten's that the words should be sung by the bass soloist over an unadorned bass line. However, he only partly followed this suggestion, and after pondering, added to his bass line a rich layer of four-part harmony for divided cellos and violas, crucial to the final result.[42]

The premieres of the three oratorios *The Seven Last Words*, *The Creation* and *The Seasons* all took place under the auspices of the *Gesellschaft der Associierten*, who also provided financial guarantees needed for Haydn to undertake long-term projects.

Beethoven

Van Swieten was a patron and supporter of Ludwig van Beethoven during his early years in Vienna. Beethoven's experience with van Swieten was in some ways parallel to Mozart's about 12 years earlier. He visited the Baron in his home, where there were still regular gatherings centered around the music of Bach and Handel. Beethoven's early biographer Anton Schindler wrote:

> The evening gatherings at Swieten's home had a marked effect on Beethoven, for it was here that he first became acquainted with the music of Handel and Bach. He generally had to stay long after the other guests had departed, for his elderly host was musically insatiable and would not let the young pianist go until he had 'blessed the evening' with several Bach fugues.[43]



Portrait of Beethoven as a young man by Carl Traugott Riedel (1769–1832)

Schindler's testimony is not generally trusted by modern musicologists (for discussion, see Anton Schindler); however, in the case of van Swieten there is concrete evidence preserved in the form of a letter from van Swieten to Beethoven. The letter dates from 1794, when Beethoven was 23 years old:

> *Monday, December 15*
>
> *Herr Beethoven*
>
> *Alstergasse*[44] *No. 15*
>
> *c/o Prince Lichnowsky*
>
> *If you are not hindered this coming Wednesday, I wish to see you at my home at 8:30 in the evening with your nightcap in your bag. Give me your immediate answer.*
>
> *Swieten*[45]

Albrecht explains "nightcap" as follows: "This aspect of Swieten's invitation was as much practical and considerate as it was hospitable: if Beethoven had returned home after the citywide 9 p.m. curfew, he would have had to pay Lichnowsky's turnkey a fee to let him in the locked house doors."[46]

Exposure to Bach and Handel's music seems to have been important to Beethoven just as it had been to Mozart. Ferdinand Ries later wrote, "Of all composers, Beethoven valued Mozart and Handel most highly, then [J.] S. Bach. ... Whenever I found him with music in his hands, or saw some lying on his desk, it was certain to be a composition

by one of these idols."[47]

In 1801, Beethoven dedicated his First Symphony to van Swieten.[48]

Other associations

Earlier in his career, while in Berlin, van Swieten had also supported the career of Carl Philipp Emanuel Bach. Bach wrote the six Symphonies for String Orchestra (1773; H. 657–662) on commission from van Swieten;[49] according to Goodwin and Clark, the commission specified that "the composer's creative imagination might have free rein, unfettered by any regard for technical difficulties".[50] The third set of Bach's *Sonaten für Kenner und Liebhaber* (1781)is dedicated to van Swieten.

Johann Nikolaus Forkel, the first biographer of Bach, dedicated his book to van Swieten.

Van Swieten and the social customs of music

Van Swieten is thought to have played a role in changing the social customs of music. As William Weber points out, in van Swieten's time, it was still the normal practice for performers to play mostly newly composed music; often music that had been written by the performers themselves.[51] The practice of cultivating the music of previous decades and centuries only gradually increased. By about 1870, older works had come to dominate the scene.

This shift began in van Swieten's own century. Some of the early cases of performers playing older music are pointed out by Weber: "In France the tragedies lyriques of Jean-Baptiste Lully and his successors were performed regularly up through the 1770s. In England music of the sixteenth century was revived in the Academy of Ancient Music, and many of the works of George Frideric Handel remained in performance after his death in 1759." As Weber notes, van Swieten was one of the pioneers of this trend, particularly in his work reviving the music of Bach and Handel, and in his encouragement of contemporary composers to learn from the old masters and create new work that would be inspired by them.

Van Swieten expressed some of his own views about the value of earlier music in the pages of the first volume of the *Allgemeine musikalische Zeitung*:

> I belong, as far as music is concerned, to a generation that considered it necessary to study an art form thoroughly and systematically before attempting to practice it. I find in such a conviction food for the spirit and for the heart, and I return to it for strength every time I am oppressed by new evidence of decadence in the arts. My principal comforters at such times are Handel and the Bachs and those few great men of our own day who, taking these as their masters, follow resolutely in the same quest for greatness and truth.[52]

DeNora describes the devotion to earlier masters as a "fringe" view during the 1780s,[53] but eventually others were following Swieten's lead, particularly with the success of *The Creation* and *The Seasons*.[54] The music publisher Johann Ferdinand von Schönfeld wrote in 1796:

> [Van Swieten is], as it were, looked upon as a patriarch of music. He has taste only for the great and exalted. ... When he attends a concert our semi-connoisseurs never take their eyes off him, seeking to read in his features, not always intelligible to every one, what ought to be their opinion of the music.[55]

A corollary of a "taste for the great and exalted" is the idea that concert audiences should maintain silence, so that each note can be heard by all. This was not the received view in the 18th century,[56] but was clearly van Swieten's opinion. In his 1856 Mozart biography, Otto Jahn reported the following anecdote from Sigismund Neukomm:

> [He] exerted all his influence in the cause of music, even for so subordinate an end as to enforce silence and attention during musical performances. Whenever a whispered conversation arose among the audience, his excellence would rise from his seat in the first row, draw himself up to his full majestic height, measure the offenders with a long, serious look and then very slowly resume his seat. The proceeding never failed of its effect.[57]

Assessment

Van Swieten has not fared well in assessments of his personal demeanor. In a frequently reprinted remark, Haydn remarked to Georg August Griesinger that van Swieten's symphonies were "as stiff as the man himself."[58] He maintained a firm social distance between himself and the composers he patronized, a distance rooted in the system of aristocracy still in force in the Austria in his day. Sigismund Neukomm wrote that he was "not so much a friend as a very self-opinionated patron of Haydn and Mozart."[59] Olleson suggests that "in his own time van Swieten won little affection" (adding: "but almost universal respect."). He also was not close to his fellow aristocrats; although his public roles in music and government were prominent, he avoided salon society, and after 1795 expressed content that he lived in "complete retirement".[60]

Concerning van Swieten's contributions to music, posthumous judgment seems most critical of his role as librettist. Olleson observes that in the three successive oratorio libretti that van Swieten prepared for Haydn, his own involvement in the writing was greater for each than in the previous one. According to Olleson, "many critics would say that this progressive originality was disastrous."[61]

Even van Swieten's musical taste has been harshly criticized,[62] but here the consensus is perhaps more positive. Van Swieten seems to have singled out for his favor—from among many composers whose reputation is now obscure—the composers that posterity has judged very highly. As Olleson notes, "One could scarcely quarrel with his choice of composers of the past, Sebastian Bach and Handel; and of those of his own time, Gluck, Emanuel Bach, Haydn, Mozart and Beethoven."

In popular culture

Unlike his protégés Mozart and Beethoven, van Swieten is seldom portrayed in works of modern popular culture. He does appear as a supporting character in Peter Shaffer's famous play *Amadeus* and in the Miloš Forman film based on it.

Notes

[1] Clive (1993, 151)
[2] Grove
[3] For information on the Theresianum, see (http://www.tourmycountry.com/austria/theresianum-diplomatic-academy.htm).
[4] Heartz (2008, 62)
[5] See Williams (1907, 453–454)
[6] Abert (2007, 787)
[7] Quoted in Olleson (1963, 64)
[8] Braunbehrens 1990, 317
[9] Source: web site of the Austrian National Library (in German) (http://www.onb.ac.at/about/swieten_zettelkatalog.htm)
[10] Petschar (n.d.)
[11] Till (1995, 100)
[12] Olleson (1963, 67)
[13] Olleson (1963, 67–68)
[14] Source for this paragraph: Till (1995, 130).
[15] Till (1995, 231)
[16] See Joseph II, Holy Roman Emperor#Death
[17] Olleson (1963, 68), Braunbehrens 1990
[18] Main source for this paragraph: Braunbehrens (1990, 317)
[19] Braunbehrens 1990, 318
[20] Source: Website of the U.S. National Gallery (http://www.nga.gov/exhibitions/verm_6.shtm)
[21] Griesinger (1810, 38)
[22] See, for example, Robbins Landon (1959, 7).
[23] For extensive discussion, including the many frustrations the patronage system posed for musicians, see Halliwell (1998).
[24] Robbins Landon (1959, 193–194)
[25] Deutch (1965, 80)
[26] Van Swieten's Berlin sources were students of Carl Philipp Emanuel Bach, who had worked in Berlin up to 1768 (Braunbehrens 1990, 318).

[27] Quoted from Tomita (2000, 367)
[28] Keefe (2003, 221). Abert (2007, 792) identifies the singers: van Swieten, descant (soprano line); Mozart, alto; Joseph Starzer, tenor; and Anton Teyber, bass.
[29] Olleson (1983, 66)
[30] Source for this paragraph: Olleson (1963,66–67)
[31] Date from Braunbehrens 1990, 320
[32] Translation from Timothy Bell's English rendering (1990) of Braunbehrens's Mozart biography, cited below. Deutsch (1965, 330) translates it as "Society of Noblemen".
[33] Braunbehrens 1990, 320
[34] Deutsch 1965, 330
[35] Solomon 1995
[36] Olleson (1963, 68)
[37] Solomon 1995, ch. 30.
[38] Olleson (1963, 69)
[39] Sources differ in whether this occurred on the outbound or return journey; Larsen and Feder (1997, 67).
[40] Webster (2005, 150)
[41] Olleson (1963, 71)
[42] Of the passage, Rosemary Hughes writes (1970, 135), "Only a profoundly experienced, as well as profoundly inspired, musician could have endowed the recitative 'Be fruitful all' with the shrouded depth and richness suggested by its accompaniment of divided lower strings alone."
[43] Schindler (1860/1996, 49)
[44] Modern "Alsergasse"
[45] Quoted from Albrecht (1996, 36)
[46] Albrecht (1996, 36)
[47] Clive (2001, 148)
[48] Clive (2001, 229)
[49] Kramer (2008, 84)
[50] Goodwin and Clark (1976, 88)
[51] Weber (1984, 175)
[52] Quoted from DeNora (1997, 26)
[53] DeNora (1997, 13)
[54] Olleson (1963, 73)
[55] Schönfeld's words appeared in the *Jahrbuch der Tonkünst von Wien und Prag*; cited from DeNora (1998, 25)
[56] See, for instance The Creation (Haydn). A 1781 of Mozart's reports the composer's pleasure that his playing had been interrupted by shouts of "bravo"; Waldoff (2006, 310).
[57] Quoted from DeNora (1998, 27)
[58] Abert 2007
[59] Quoted in Olleson (1963, 73)
[60] Olleson (1963, 72)
[61] Olleson (1963, 70)
[62] By the famous Mozart biographer Hermann Abert, who suggests that Swieten's fondness for Baroque polyphony reflected a superficial, mechanical musical outlook; Abert (2007, page number needed

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External links

- Media related to Gottfried van Swieten at Wikimedia Commons
- Program notes on Mozart's version of Handel's *Messiah*, from the Los Angeles Chamber Orchestra (http://www.laco.org/programnotes0403.html)
- Program notes on the Proms 2006 performance of Mozart's version of Handel's *Alexander's Feast*, from The English Concert (http://www.bbc.co.uk/proms/aboutmusic/handel_alexander.shtml) written by the conductor Andrew Manze

Nikolaus II, Prince Esterházy

Nicholas II, Prince Esterházy (Hungarian: *Esterházy II. Miklós*, German: *Nikolaus II Esterházy*; 1765–1833) was a wealthy Hungarian prince. He served the Austrian Empire and was a member of the famous Esterházy family. He is especially remembered for his art collection and for his role as the last patron of Joseph Haydn.

Nikolaus II as portrayed by Martin Knoller in 1793. Oil on canvas. Esterházy Privatstiftung, Burgenland.

Life

Nikolaus was born in Vienna 12 December 1765, the son of Prince Anton Esterházy and his first wife, Maria Theresia, Countess Erdödy de Monyorokerek et Monoszlo (1745–1782). His father Anton was the son of Nikolaus I, whom he succeeded as reigning prince on the latter's death in 1790. In 1783, the younger Nikolaus, aged 17, married the 15-year-old Maria Josepha, Princess von und zu Liechtenstein (1768–1845).[1] According to Mraz (2009b), the marriage was not a happy one (see below, "debauchery"). It produced three children: Paul (1786–1866), who succeeded Nikolaus as prince, Leopoldine (1788–1846), and Nikolaus (1799–1844).[2]

Nikolaus II became the reigning prince on the death of his father in 1794. Like many of the aristocrats of the Austrian Empire, he spent much of his time in Vienna, where his family had a palace. He also spent some time, particularly in summer, in his palace (the traditional family seat) in Eisenstadt. Like his father Anton, Nikolaus had little interest during his reign in living in or visiting Esterháza, the famous palace that Nikolaus I had built in rural Hungary.

Military career

Like most of the princes in his line, Nikolaus pursued a career as a military officer. He was promoted to major general on 13 May 1796, and to Lieutenant Field Marshal in 1803; in 1817, he was promoted to Feldzeugmeister. Like his father, he was also a Captain of the Hungarian Noble Life Guard, from December 1803 until his death in 1833.[3]

In 1802, he was appointed Colonel and Proprietor (Inhaber) of the 32nd Infantry Regiment, a position he held also until his death. He received the Grand Cross of the Order of St. Stephen in 1797 and was initiated into the Order of the Golden Fleece on 7 January 1808. He also served as an imperial and royal Chamberlain and Privy councillor. In 1829, he received from the Grand Duchy of Baden, the Order of Fidelity in 1829 and the Grand Cross of the Order of the Zähringer Lion. The Kingdom of Bavaria awarded him the Military Order of St. Hubert and the House of

Hannover awarded him the Grand Cross of the Guelphic Order in 1816.

A dramatic moment in Nikolaus's career occurred in 1809. Napoleon, having just defeated the Austrian armies and occupied Vienna, sought to weaken the Habsburg monarchy by severing its Hungarian territories. Nikolaus was Napoleon's candidate to serve as King of an independent Hungary. Faithful to the Esterházy tradition of loyalty to their Emperor, Nikolaus refused the offer, and indeed he went further and raised a regiment of volunteers to help defend the Empire, an action he had previously taken in 1797. Hungary remained part of the Empire until the 20th century.[4]

As patron of art and architecture

Nikolaus amassed a large art collection, in part during an Italian tour in 1794-1795. Among the artists represented were Andrea del Sarto, Corregio, Raphael, and Claude Lorrain. He employed a curator, Joseph Fischer, who was also a landscape painter and engraver.[5] Nikolaus spent some years trying to find a home for his collection (and also protecting it during the Napoleonic invasions of 1805 and 1809; at one point in the latter year it was shipped down the Danube to Pest for safety). Eventually it was installed in the palace of Prince Kaunitz, which Nikolaus bought in 1814.[6] The palace was converted to a gallery open to the public and was considered an important collection.[7]

Palace and gardens

Nikolaus remodeled the family palace at Eisenstadt, converting it from Baroque to Classical style.[8] He also caused the gardens to be laid out in contemporary (English) style (1797).[9]

The redesigned gardens included extensive greenhouses, intended both to support landscaping and to house a large collection of plants, which by 1820 had grown to 60,000 varieties. The greenhouses were divided into rooms controlled for temperature and humidity. Starting in 1803, they were watered by a pump operated by a steam engine imported from England—the first steam engine in the Austrian Empire.[10]

A rendering by Albert Christoph Dies of the newly redesigned gardens at the family palace in Eisenstadt. The view is similar today though more wooded.

As patron of music

The prince was at least at some level a musician (a portrait of him by Fischer shows him playing the clarinet)[11] and he spent some of his wealth as a patron of music.

Haydn

When Nikolaus succeeded his father as prince, he partially revived the Esterházy musical establishment, which had flourished (with a full orchestra and opera company) under his grandfather Nikolaus I, but had been severely cut back by his father Anton.[12] Nikolaus persuaded Joseph Haydn to return as active (though part-time) Kapellmeister, and gradually built up the *Chor musique*, his group of instrumentalists and singers: 15 in 1796, 29 by 1802.[13]

These musical forces, augmented by occasional extras, premiered several major works, notably the six masses composed by Haydn, some in celebration of the name day of Nikolaus's wife Maria Hermenegild. That Haydn's compositions for Nikolaus were primarily religious works (in contrast to the symphonies and operas Haydn had composed for Nikolaus's grandfather) reflects the Prince's own preference for religious music.[14]

Nikolaus initially had a difficult relationship with Haydn. He treated the world-famous composer as a servant, addressing him with the low-status pronoun "Er" and calling him merely "Haydn" ("Herr Haydn" or indeed "Dr. Haydn" would have been more respectful, given that Haydn had received an honorary degree from Oxford University). Under the influence of his wife, Nikolaus gradually changed his attitude and eventually was more

respectful to his Kapellmeister.

During Haydn's long period of infirmity (roughly 1803 to his death in 1809), the Prince was very supportive, increasing his pension to compensate for inflation (1806) and covering his medical expenses. He served Haydn posthumously in 1820 by his vigorous—though unsuccessful—efforts to recover the composer's stolen skull.

Other musical patronage

Nikolaus was also active in the musical life of Vienna. He was a member of the Gesellschaft der Associierten, an organization of aristocrats that played an important role in organizing concerts,[15] and also was one of the aristocratic subscribers to the first major published work of Ludwig van Beethoven, his Opus 1 piano trios.Wikipedia:Citation needed

Following Haydn's retirement[16] the musical establishment financed by Nikolaus continued under other leaders, including Johann Nepomuk Fuchs and Johann Nepomuk Hummel.[17] Nikolaus commissioned the 1807 Mass in C of Ludwig van Beethoven, continuing the tradition of masses composed for the Princess's name day. The Prince did not like the work and the comment he made at the premiere led Beethoven to depart in a huff. Nikolaus later wrote to Countess Henriette Zielinska, "Beethoven's music is unbearably ridiculous and detestable; I am not convinced it can ever be performed properly. I am angry and ashamed."[18]

His debauchery

According to Mraz (2009a), Nikolaus was known "for his debauched lifestyle, keeping what amounted to a private brothel in the Landstraße". One commentator said that he had 200 mistresses and fathered 100 illegitimate children.[19]

Financial demise and death

According to Mraz, Nikolaus "coped poorly" with the very high inflation that arose in the Austrian Empire as the result of the Napoleonic Wars. He continued to spend freely both on art works and on his brothel, and ultimately the law intervened, subjecting him to a sequestration order (1832). Mraz describes the end of his life as "ignominious". He died in 1833 in Como, Italy.[20]

Persona

Haydn biographer Karl Geiringer describes Nikolaus II thus: "He was as complete an autocrat as his grandfather had been, but lacked the latter's charm, kindliness, and genuine understanding of music . . . contemporaries described the prince's nature as 'worthy of an Asiatic despot'".[21]

Notes

[1] Mraz (2009)
[2] Mraz (2009b)
[3] Smith. *Nikolaus II Esterházy de Galántha* (http://www.napoleon-series.org/research/biographies/Austria/AustrianGenerals/c_AustrianGeneralsE.html#E23).
[4] Encyclopædia Britannica, 11th edition, 1910, article "Esterhazy"
[5] Mraz (2009a)
[6] Mraz (2009a)
[7] Mraz (2009a)
[8] Mraz (2009a)
[9] Mraz (2009a)
[10] Siegel (2006:39)
[11] Thomas (2010)

[12] The restoration began in 1795, after Nikolaus had returned from his Italian art-collecting journey (June 1795) and Haydn had returned from his final visit to London (August). Source: Jones 2009:167, 174)
[13] Jones (2009, 177)
[14] Mraz (2009a)
[15] Jones (2009:188)
[16] Haydn's ability to work as a composer gradually diminished in the early 1800s; his last composition and his last public performance were in 1803 and he thereafter lived as an invalid but retained his title of Esterházy Kapellmeister.
[17] Mraz (2009b)
[18] Quoted from Jones (1998:95)
[19] Mraz (2009b)
[20] Mraz (2009a)
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Other biography

Autobiographical sketch

Joseph Haydn's **Autobiographical sketch** (1776) is the only autobiographical document ever prepared by this composer. Haydn wrote the sketch, which is about two pages long, at the request (relayed to him by a chain of two mutual acquaintances) of Ignaz de Luca, who was preparing a volume of brief biographies of Austrian luminaries entitled *Das gelehrte Oesterreich* ("Learned Austria"). The sketch was published in 1778, in Volume 1, Part 3 of this work.[1] At the time of writing Haydn was 44 years old.

Haydn portrait by Ludwig Guttenbrunn

Content

The sketch may be read in its entirety by following the External Link given below.

The sketch begins with a brief account of the first 29 years of Haydn's life. Haydn mentions his early home life in Rohrau, his early education in Hainburg, his subsequent career as a choirboy in Vienna, his struggles during eight years of freelance work, and his appointments as Kapellmeister, first with Count Morzin and then with the hugely wealthy Esterházy family. For a detailed account of this period of Haydn's life, including material from other sources, see Joseph Haydn.

Having related his rise to career success, Haydn says nothing at all of the years 1761-1776 spent working in the Esterházy court, but concludes his narrative with a declaration of loyalty to his employer:

> *I was engaged as ... Capellmeister of His Highness the Prince Esterházy, in whose service I wish to live and die.*[2]

Haydn held to his word: despite considerable tedium and loneliness during the time his employer required him to live in isolated Esterháza,[3] he remained in official service to Prince Esterházy and his heirs up to his death in 1809.[4]

The sketch goes on to list what Haydn regarded as his most important works up to that time: the operas *Le pescatrici*, *L'incontro improvviso*, and *L'infedelta delusa*; his oratorio *Il Ritorno di Tobia* (1775) and his Stabat Mater (1767). All of these are vocal music; Haydn omits pre-1776 instrumental works that arguably have received greater critical acclaim in modern times, such as the "Farewell" Symphony[5] or the string quartets, Opus 20. Musicologist David Schroeder notes that "in the eighteenth century vocal music was considered pre-eminent. With opinion such as this as the common currency, it should not surprise us that Haydn ... listed only vocal works among those he considered

his finest." [6]

Haydn also offers an assessment of his then-current reputation as a composer, expressing appreciation for the praise and support of Johann Adolph Hasse, Carl Ditters von Dittersdorf, and Gottfried van Swieten, as well as considerable resentment directed at various (unnamed) critics in Berlin.

> *I have been fortunate enough to please almost all nations except the Berliners; this is shown by the public newspapers and letters addressed to me. I only wonder that the Berlin gentlemen, who are otherwise so reasonable, preserve no medium in their criticism of my music, for in one weekly paper they praise me to the skies, whilst in another they dash me sixty fathoms deep into the earth, and this without explaining why; I know very well why: because they are incapable of performing some of my works, and are too conceited to take the trouble to understand them properly.*

The sketch concludes thus:

> *My highest ambition is only that all the world regard me as the honest man I am.*
>
> *I offer all my praises to Almighty God, for I owe them to Him alone: my sole wish is to offend neither my neighbour, nor my gracious Prince, nor above all our merciful God.*

The sketch as rhetoric

The musicologist Elaine Sisman has offered a novel interpretation of the sketch as having been written, whether consciously or not, according to principles of rhetoric laid down in the Middle Ages. She notes that Haydn studied Latin as a schoolboy, and that traditional Latin instruction would likely have included the principles of rhetoric. Sisman annotates the sections of Haydn's original letter as follows.

> The sketch is a classic rhetorically organized composition, drawing particularly on the medieval *ars dictaminis*, the art of letter-writing: first an introduction (*exordium*), incorporating the so-called "securing of good-will" (*benevolentiae captatio*, in this case by self-deprecation);[7] then the narration of facts (*narratio*, his biography); the supporting evidence (*corraboratio*, the list of pieces); the refutation of his enemies' arguments (*confutatio*, the Berlin critics); and the conclusion, revealing again his good qualities as well as those whom he admires and respects (*peroratio*).[8]

Notes

[1] Robbins Landon (1959, 21)

[2] English translations of all extracts are by H. C. Robbins Landon, from web source listed below.

[3] See discussion in Maria Anna von Genzinger.

[4] After the failure of Haydn's health around 1803, the service was only nominal, but he maintained his official position. Haydn's visits to London (1791-1792, 1794-1795) were made with the Esterházys' permission, though he returned from them somewhat late.

[5] See, e.g., Webster (1991).

[6] Schroeder (2005, 95)

[7] The letter begins with an apology for its roughness, pleading lack of time. In 1776 Haydn was working on the implementation of a full-scale opera season at Esterháza and was indeed extremely busy.

[8] Sisman (1993, 24)

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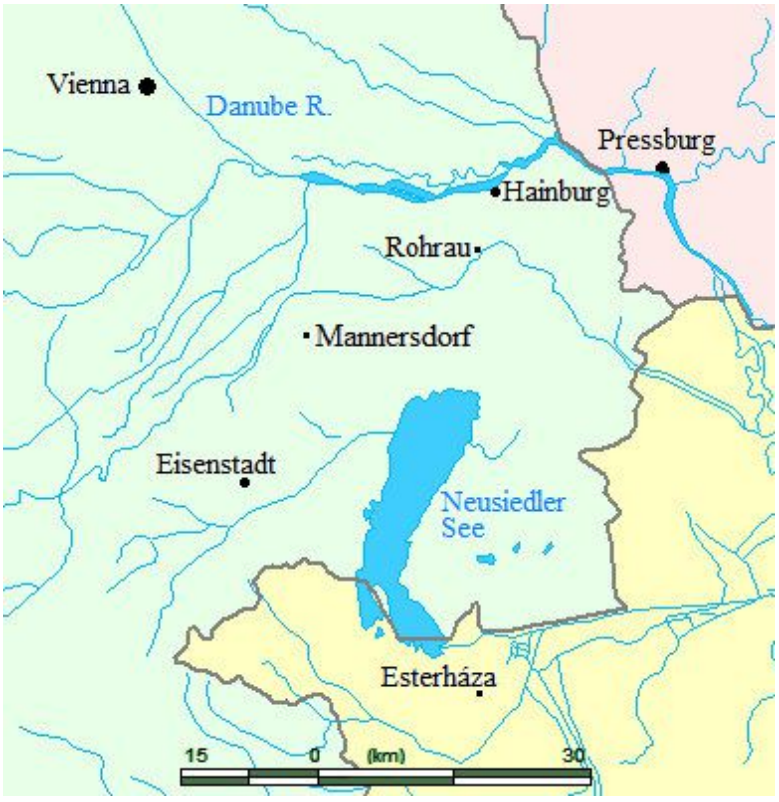
External links

- (http://www.archive.org/stream/collectedcorresp007831mbp/collectedcorresp007831mbp_djvu.txt) An OCR-scanned version of Robbins Landon (1959). The text of the autobiographical sketch may be found using the Find function of one's web browser: search for "autobiographical sketch".

List of residences of Joseph Haydn

This article is a chronologically-ordered list of the locations where the composer **Joseph Haydn** lived.

Haydn, who lived from 1732 to 1809, spent most of his life in a small region near Vienna no more than about 50 km. across, shown on the map at the right. This region was politically part of the Habsburg Empire; for reference the map shows the boundaries of modern-day Austria (green), Hungary (yellow), and Slovakia (pink).



Map of Haydn's principal residences

Chronological list

The approximate dates in each location are as follows.[1]

- 1732–1737: the tiny village of Rohrau. Haydn's early-childhood home, at Obere Hauptstrasse 25, has been restored many times since Haydn's day and is currently a Haydn museum.[2]
- 1737–1739 or 1740: the small town of Hainburg, in the home of his distant relative, the schoolmaster and choral director Johann Mathias Franck, who gave him his first formal training as a musician.
- 1740-ca. 1757: Vienna, as follows:
  - 1740-November (?) 1749: the Kapellhaus, quarters for choirboys at St. Stephen's Cathedral.[3] Haydn sang under the direction of Georg Reutter and continued his musical training.
  - November 1749-Spring/Summer 1750: Following the loss of his soprano voice (hence dismissal from St. Stephens) Haydn shared crowded lodgings with the family of Johann Michael Spangler, a professional singer at the St. Michael's church who had participated in performances with Haydn.
  - 1750- various locations in Vienna, starting out with an unheated garret room in the Michaelerhaus, attached to the Michaelerkirche.
  - Journeys during this period:
    - Shortly after ending his service as a chorister, Haydn made a pilgrimage to Mariazell.[4]
    - Summer 1753: Spent in the spa town of Mannersdorf, in company with his employer and teacher Nicola Porpora. Haydn served Porpora as accompanist and valet; Porpora in turn was serving the mistress of the Venetian ambassador Correr; she was visiting the spa for the summer. At parties hosted by Prince Hildburghausen, Haydn met a number of eminent composers also visiting the spa: Gluck, Wagenseil and Bonno[5]
- 1757–1761: In the employ of Count Morzin. Winters in Vienna, summers at the Count's estate in Dolní Lukavice, often referred to as Lukavec, now in the Czech Republic. For details, including the unclarity of the dates given, see Count Morzin.
- 1761–1766: Vice-Kapellmeister to the Esterházys. In these early years, the Esterházy court spent some of the time in its palace on the Wallnerstrasse in Vienna, some of the time in the family's ancestral seat, Schloss Esterházy, in the small town of Eisenstadt about 40 km. away. Haydn bought a house in Eisenstadt (shown) in 1766, on his promotion to full Kapellmeister.

Haydn's birth home in Rohrau

Hainburg

Foreground: the Kapellhaus of St. Stephen's Cathedral (demolished 1804)

- 1766–1790: the Esterházy court gradually shifted its time away from the old Vienna-Eisenstadt arrangement to a system involving the new palace at Esterháza, built starting in the 1760s at Fertőd in modern-day Hungary, about 40 km. from Eisenstadt. Initially, Esterháza was visited only during the summer; by 1778 this had expanded to ten months per year; and Haydn sold his house in Eisenstadt.[6] At Esterháza Haydn lived in a house in the grounds of the palace (at Madach sétány 1, now a music museum (Muzsikaház) and gallery).
  - Journeys during this period:
    - In the mid-1770s Haydn performed with his orchestra at the palace the Esterházys maintained near Pressburg (today called Bratislava and capital of Slovakia).[7]
- 1790, approx. October–December: following the death of his patron Nikolaus Esterházy on September 28, Haydn settled in Vienna, renting rooms from his friend Johann Nepomuk Hamberger, who was an official in the Lower Austrian government.[8] The address was Wasserkunstbastei no. 1196 (first numbering); entrance on Seilerstätte no. 21. Mrs. Haydn continued to rent rooms from Hamberger during Haydn's absence in London.[9] The building was later inhabited by Beethoven (1801) and was rebuilt in 1805.[10]
- January 1791 – June 1792: London. The city is 1237 km. from Vienna [11], and thus vastly farther than any other location where Haydn lived.
  - January–May 1791: #18, Great Pulteney Street, a lodging house where Haydn's host and collaborator Johann Peter Salomon also lived. Haydn did his work in a room provided him by the Broadwood piano firm, across the way at #33.[11]
  - May–July 1791. Seeking quiet in which to compose,[12] Haydn moved to a farm in the then rural district of Lisson Grove. Haydn left when the farm was sold in July.[13]
  - August–September 1791. In the country at the home of the banker Nathanael Brassey. From historical records Scott deduces that this was called Roxford, in the village of Hertingfordbury, 21 miles to the north of London in Hertfordshire. Unlike any of the other places where Haydn lived while in England, this home is still standing.
  - Late September 1791. Probably back at #18, Great Pulteney Street.[14]
  - Journeys during this period:
    - July 1791: Oxford, where he was awarded an honorary doctorate by the University in a grand ceremony.[15]
    - End of November 1791: Haydn also visited Cambridge, on his way to the home of Patrick Blake in Langham.[16]

The city palace of the Esterházy family, on the Wallnerstrasse in Vienna

Schloss Esterházy in Eisenstadt, the seat of the Esterházy family

The house Haydn owned in Eisenstadt

Esterháza Palace in Fertőd, Hungary

- 14 June 1792: Windsor Castle, then Ascot for the races. The following day to Slough (visit to astronomer/musician William Herschel).[17]

- July 1792 – January 1794: rented lodgings in Vienna
- February 1794 – August 1795: London, #1, Bury Street St. James.
  - Journeys during this period:
    - Starting 9 July 1794: Hampton Court, Gosport, Portsmouth, the Isle of Wight, and Winchester[18]
    - Early August, 1794: Bath and Bristol, .[19]
    - 26 August 1794: on a visit to Sir Charles Rich in Farnham, the ruins of Waverley Abbey[20]
- September 1795 – May 1809: Vienna, as follows
  - September 1795 – 1797: lodgings on the Neuer Markt in the old city
  - 1797–1809: a house Haydn purchased in Windmühle, then a suburb of Vienna, nowadays part of the city's 6th Bezirk, Mariahilf (Gumpendorf). The address is Haydngasse 19; the house serves as a Haydn museum.
  - During the earlier years of this period, Haydn also spent time in Eisenstadt organizing and directing the newly reconstituted Esterházy orchestra. 1796-1803 Haydn spent all summer months in Eisenstadt composing his masses for the nameday of Princess Hermenegild Esterházy – most of them were performed under Haydns baton at the Bergkirche in Eisenstadt – where Haydn is buried now.

The Hanover Square Rooms, principal venue of Haydn's performances in London

Haydn's house in Mariahilf, Vienna — he lived here in his last years (1797–1809); the address is Haydngasse 19

Notes

[1] Except as noted, addresses and dates are taken from the New Grove Dictionary of Music and Musicians.

[2] www.virtualtourist.com (http://www.virtualtourist.com/travel/Europe/Austria/Bundesland_Niederoesterreich/Rohrau-323651/Things_To_Do-Rohrau-BR-1.html#0) Rohrau Things To Do

[3] Pohl and Botstiber (1875, 27)

[4] Griesinger (1810, 11)

[5] Marion Scott (1934) "Haydn's Opus Two and Opus Three", http://jrma.oxfordjournals.org/cgi/reprint/61/1/1.pdf; *Grove's Dictionary of Music and Musicians*, 1st edition. London: Macmillan. Article "Haydn", by Carl Friedrich Pohl, p. 704. On line at Google Books

[6] Webster and Feder 2001

[7] Larsen and Feder (1997, 36).

[8] Webster and Feder 2002, p. 30; Robbins Landon (1959, 120–121)

[9] Robbins Landon (1959, 120–121)

[10] Schnerich (1922, 97)

[11] Scott 1951, 38; Robbins Landon and Jones 1988, 229

[12] He wrote to Marianne von Genzinger "I wished I could fly for a time to Vienna, to have more quiet in which to work, for the noise that the common people make as they sell their wares in the street is intolerable." (Robbins Landon and Jones 1988, 229)

[13] Scott, 38

[14] Robbins Landon and Jones 1988, 238: "By the end of September, if not before, Haydn was back in London: on 26 September 1791, he signed the guest book at Broadwood's piano shop across the street from his lodgings."

[15] Robbins Landon (1976, 88–92

[16] Robbins Landon (1959, 272)

[17] Robbins Landon (1976, 175–177)

[18] Robbins Landon (1976, 262–264)

[19] See Robbins Landon (1959, 295–297), which includes Haydn's own narration of the visit.

[20] Robbins Landon 1976, 269

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External links

- Haydn's birth home (http://aeiou.iicm.tugraz.at/aeiou/panorama/p026.htm;internal&action=_setlanguage.action?LANGUAGE=en), from the Austrian Ministry of Education, Science, and Culture.
- Website (http://www.wienmuseum.at/english/frameset.asp?submenu=3&page=http://www.wienmuseum.at/english/1409.htm) of the Haydnhaus, the Haydn museum located in Haydn's final Vienna home.
- (http://homepage.univie.ac.at/michael.lorenz/haydn_wohnungen) Michael Lorenz, "Einige Korrekturen und Ergänzungen zu Klaus Martin Kopitz' Aufsatz 'Anmerkungen und Korrekturen zu Haydns Wiener Wohnungen'". Discussion (in German) of the documentary evidence concerning several of Haydn's Vienna residences.

Papa Haydn

The composer Joseph Haydn is sometimes given the nickname **"Papa" Haydn**. The practice began in Haydn's lifetime and has continued to the present day.

Höslinger (2009) identifies three senses of the term, discussed below in the order of their chronological origin.

"Papa" as a term of affection

"Papa Haydn" started out as a term of affection bestowed on Haydn by the musicians who worked for him. After 1766 Haydn was the Kapellmeister at the Esterházy court, presiding over a fairly large group of musicians. His authority was evidently rather benevolent, as he often interceded with Prince Eszterházy on behalf of musicians who had gotten in trouble.[1] The tale of the Farewell Symphony attests to Haydn's willingness to act on behalf of his subordinates. The practice of calling Haydn "Papa" became increasingly plausible as Haydn's 30-plus years of service in the Eszterházy court went by; with each year, he would have become increasingly older than the average musician serving under him.

As time went by, the group of musicians who called Haydn "Papa" expanded beyond the Esterházy court[2] and included Haydn's friend Wolfgang Amadeus Mozart.[3]

Höslinger (2009:206) summarizes this aspect of "Papa Haydn" thus: "'Papa' arose as a term of affection, commonly used by the Esterházy players ... for a father figure, somebody who willingly gave advice and who was generally respected as a musician." He notes that in Haydn's time the term was used for other musicians as well; e.g. "Franz Schubert called Salieri his 'Grosspapa' ([German:] 'grandad')".

"Papa" as founder

Another sense of the term "Papa Haydn" cames from his role in the history of classical music, notably in the development of the symphony and string quartet. While Haydn did not invent either genre, his work is considered important enough in establishing these genres that the labels "Father of the Symphony" and "Father of the String Quartet" are often attached to him.[4] Even in his own lifetime, this perspective was prevalent. In 1797, the Tonkünstler-Societät of Vienna passed the resolution to make him a life member, "by virtue of his extraordinary merit as the father and reformer of the noble art of music."[5] When in 1798 Franz Niemetschek published a biography of Mozart, he dedicated the book to Haydn, calling him "father of the noble art of music and favorite of the Muses."

Höslinger asserts that this usage of "Papa Haydn" increased during the 19th century, "as the sense of reverence for older composers increased."[6]

"Papa" as pejorative

A posthumous and fictionalized portrait of Haydn from the 19th century. For portraits painted from life, see Joseph Haydn

This usage, which arose in the 19th century, is characterized thus by Höslinger: it is "a more patronizing, even dismissive one. In comparison with Romantic artists and Romantic music, Haydn and his output were seen as genial, but naive and superficial."

With the rise of acclaim for Haydn's music during the 20th century, the patronizing sense of "Papa Haydn" caused scholars and critics to become leery of the term, seeing it as a distortion of the composer's work. For example, Haydn scholar Jens Peter Larsen wrote (1980):

> For years the nickname 'Papa Haydn' has characterized the composer. Used by his own musicians and others as a tribute of affection and respect, the expression increasingly took on misleading connotations, and came to signify a benevolent but bewigged and old-fashioned classic. The recent revival of interest in Haydn's music has made plain that the traditional picture had become a caricature, and that it gave a false impression of richness and diversity of his development as a composer.[7]

Because music education materials still tend to reflect 19th-century sources, the patronizing sense of "Papa Haydn" is well known to musicians, reflected in conventionalized, bewigged portraits of the composer (see right), or in the lyrics of the rhyme below, commonly taught to children (it is sung to the first bars of second movement of the *Surprise Symphony*):

> Papa Haydn's dead and gone
>
> but his memory lingers on.
>
> When his mood was one of bliss
>
> he wrote jolly tunes like this.

Notes

[1] For discussion and examples, see

[2] Höslinger (2009)

[3] In his old age, Haydn remarked to Georg August Griesinger that Mozart had called him "Papa". The remark was recorded in a letter Griesinger sent to the publishers Breitkopf & Härtel, for whom he served as representative. Source: Deutsch (1965, 489)

[4] A. Peter Brown writes, "It is almost a cliché to say that Haydn was the father of the symphony. But it could also be said that he was the father of the string quartet, the piano trio, and the keyboard sonata as we conceive these genres today. But to say that he was the "father" of these genres should not be confused with his being the inventor; instead, he was the prime propagator. Indeed, Haydn's accomplishment was the establishment of these genres in the modern sense." (Brown 2002, 301)

[5] From the online edition of *The New Grove Dictionary of Music and Musicians*

[6] Höslinger (2009:206)

[7] Larsen (1980)

Sources

- Brown, A. Peter (2002) *The Symphonic Repertoire*, Vol. 2: *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*. Bloomington: Indiana University Press. ISBN 978-0253334879
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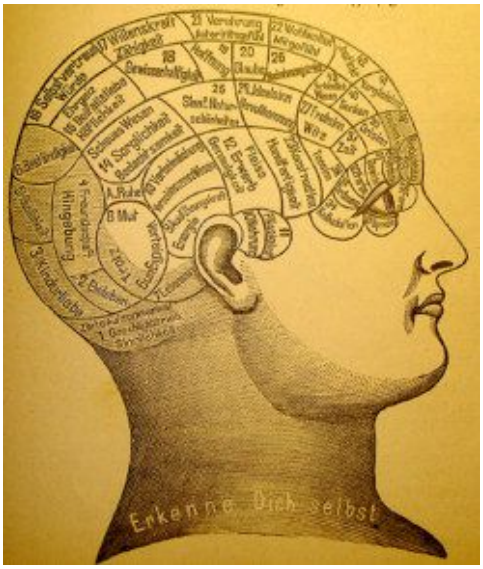
Haydn's head

The celebrated composer Joseph Haydn died, aged 77, on May 31, 1809, after a long illness. As Austria was at war and the Viennese capital occupied by Napoleon's troops,[1] a rather simple funeral was held in Gumpendorf, the parish in Vienna to which Haydn's house on the Windmühle belonged, followed by burial in the Hundsturm cemetery.[2] Following the burial, two men contrived to bribe the sexton and thereby sever and steal the dead composer's head. These were Joseph Carl Rosenbaum, a former secretary of the Esterházy family (Haydn's employers), and Johann Nepomuk Peter, governor of the provincial prison of Lower Austria.[3] Rosenbaum was well known to Haydn, who during his lifetime had intervened with the Esterházys in an attempt to make possible Rosenbaum's marriage to the soprano Therese Gassmann.[4]

Portrait of Joseph Haydn by Thomas Hardy, 1792



A 19th century phrenological chart

Peter and Rosenbaum's motivation was an interest in phrenology, a now-discredited scientific movement (see Franz Joseph Gall and Johann Spurzheim) that attempted to associate mental capacities with aspects of cranial anatomy. Of particular interest to phrenologists was the anatomy of individuals held to have exhibited great genius during their lifetime. (Sixteen years later, a similar attempt was made on the body of Ludwig van Beethoven, possibly for similar reasons.)[5]

The process of stealing the head was, apparently, not pleasant; since it had been eight days since the funeral, decomposition had set in and the smell was strong. However, Peter and Rosenbaum succeeded in cleaning the skull and duly carried out their phrenological examination. Peter declared that "the bump of music" in Haydn's skull was indeed "fully developed".[6] Afterward, Peter kept it in a handsome custom-made black wooden box, with a symbolic golden lyre at the top, glass windows, and a white cushion.

In 1820, Haydn's old patron Prince Nikolaus Esterházy II was inadvertently reminded by the chance remark of an acquaintance that he had forgotten to carry through his plan of having Haydn's remains transferred from Gumpendorf to the family seat in Eisenstadt.[7] When the remains were exhumed, the Prince was furious to find that they included no skull, and quickly deduced that Peter and Rosenbaum were responsible. However, through a series of devious maneuvers Peter and Rosenbaum managed to maintain possession of the skull. With both men's houses due to be searched, Peter gave the skull to Rosenbaum, who hid it in a straw mattress. During the search of Rosenbaum's house, his wife Therese lay on the bed and claimed to be menstruating—with the result that the searchers did not go near the mattress.[8] Eventually Rosenbaum gave Prince Esterházy a different skull.

On his death Rosenbaum willed the skull to Peter, with the proviso that on his own death Peter would will the skull to the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna, where it did indeed pass in 1895. The musicologist Karl Geiringer, who worked at the Society before the advent of Hitler, would on occasion proudly bring out the relic and show it to visitors.[9]

Haydn's tomb in the Bergkirche, Eisenstadt

In 1932, Prince Paul Esterházy, Nikolaus's descendant, built a marble tomb for Haydn in the Bergkirche in Eisenstadt. This was a suitable location, since it is where some of the masses Haydn wrote for the Esterházy family were premiered. The Prince's express purpose was to unify the composer's remains.[10] However, there were many further delays, and it was only in 1954 that the skull could be transferred from the Gesellschaft der Musikfreunde to this tomb, thus completing the 145 year long burial process. When the composer's skull was finally

restored to the remainder of his skeleton, the substitute skull was not removed. Thus Haydn's tomb now contains two skulls.

Notes

[1] Webster (2002:43)
[2] Geiringer (1982:190)
[3] R (1932)
[4] Rice (2009). The marriage did ultimately take place in 1800, after Rosenbaum had left Esterházy employment.
[5] According to Beethoven's biographer, Anton Schindler, the gravedigger told him that he had turned down a bribe of 1000 florins for delivering the great composer's severed head. (Albrecht, 1996, p.215)
[6] Geiringer, 1982
[7] Specifically, to the Pilgrimage Church of Maria-Einsiedel; Hadden 1902
[8] *Hunting Haydn's Head*, BBC Radio 4 broadcast by Simon Townley, 30 May 2009
[9] Geiringer (1947)
[10] M. M. S., 1948

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External links

- In 1954 Life Magazine offered vivid pictorial coverage of the reunification of Haydn's remains. (http://books.google.com/books?id=ZFMEAAAAMBAJ&pg=PA51&lpg=PA51&dq=rohrau+haydn&source=bl&ots=AD3-3TnUxp&sig=aXIpchaZLD6HVZbAquxDflmZqok&hl=en&sa=X&ei=Y8c2UO2LL-TjiALv7IDABQ&ved=0CE8Q6AEwBTgo#v=onepage&q=rohrau haydn&f=false)

Style

Haydn and folk music

This article discusses the influence of folk music on the work of the composer **Joseph Haydn** (1732–1809).

Background

Haydn was of humble family, perhaps unusually so for a famous composer. His parents were working people (his mother Anna Maria was a former cook, his father Mathias a master wheelwright). They dwelt in an obscure rural village, and had no musical training. This is not to say they were unmusical, however. Mathias was evidently a folk musician; according to Haydn's own testimony, his father 'played the harp without reading a note of music',[1] having taught himself the instrument while a journeyman. According to the oldest biographies of Haydn (written with the help of interviews with the composer), the Haydn family frequently sang together as well as with their neighbors. The early Haydn biographer Georg August Griesinger, based on interviews with the composer, wrote

> *Nature ... had endowed [Mathias] with a good tenor voice, and his wife, Anne-Marie [Anna Maria], used to sing to the harp. The melodies of these songs were so deeply impressed in Joseph Haydn's memory that he could still recall them in advanced old age.*[2]

Before he reached the age of six, Haydn was sent away from his family to receive formal musical training. But since even at this tender age, the child was already showing musical talent (he recalled, "As a boy of five I sang all [my father's] simple easy pieces correctly'[3]), it seems fair to say that Haydn began his musical career as a folk musician.

Many scholars have argued that this early connection to folk music remained with him for the rest of his life: that throughout his career, Haydn took advantage of folk tunes, deploying them in strategic locations in his music. Haydn's early biographer Giuseppe Carpani claimed that the adult Haydn even did field work, collecting folk songs from the people as did Bartók and Vaughan Williams over a century later.[4]

Sources of tunes

Haydn is claimed to have borrowed folk tunes from several ethnic groups, including Austrians, Gypsies, and Croatians. The attribution of a tune to a particular ethnicity is not at all straightforward, because (as David Schroeder notes) "folk tunes are frequently transmitted across national boundaries".[5] Schroeder give the following cautionary tale: "The source for a tune in the opening movement of an early cassation for string quintet (Hob. II:2) is identified by [Franjo] Kuhač as a Croatian drinking song, 'Nikaj na svetu', and by [Ernst Fritz] Schmid as a German folksong, 'Es trieb ein Schaefer den Berg hinan'.[6] With this precaution in mind, here are some of the folk sources that have been adduced for Haydn's music.

Austrian folk music

The "Capriccio in G major on the folksong 'Acht Sauschneider müssen sein'", Hoarb. XVII:1 (1765), is an example of an Austrian folk tune seen in Haydn's music. This work is a theme and variations on a children's song; for lyrics and discussion see this link [7]. In addition, much of Haydn's dance music is claimed to be based on Austrian folk models.

Gypsy music

A more important influence on Haydn was the work of the gypsy musicians. These musicians were, in the strictest sense, not folk musicians, but professionals who had a strong folk background. They occasionally wrote down their compositions or had them written down for them.

The gypsy musicians were employed by Haydn's patrons, the wealthy Eszterházy family, for two purposes. They traveled from inn to inn with military recruiters, playing the *verbunkos* or recruitment dance. They also were retained to play light entertainment music in the palace courtyard. On such occasions, Haydn was virtually certain to have heard their music; and some scholars have suggested that Haydn may have occasionally incorporated Gypsy musicians into his ensemble.

Haydn paid tribute to the gypsy musicians in (at least) three of his compositions.

- His most famous piano trio, Hob XV:25 in G major, concludes with a movement that Haydn called (in the published English version) "Rondo in the Gypsies' Stile".
- The minuet of his String Quartet Opus 20 no. 4 was marked by Haydn as "Alla zingarese", which is Italian for "in the Gypsy style". This minuet has the interesting property of being written in 3/4 time, but sounding to the ear like 2/4.
- The finale of Keyboard Concerto in D is marked *Rondo all'ungherese*. This is generally taken to refer to gypsy music and not Hungarian folk music—in fact, authentic Hungarian folk music was not widely known until much later, when fieldwork was carried out by Béla Bartók and others.

Croatian folk music

The researcher who first propounded the view that Haydn's music abounds in Croatian folk tunes was the Croatian ethnologist Franjo Kuhač, who gathered a great number of Croatian tunes in field work. Kuhač's views, published in Croatian in his *Josip Haydn i hrvatske narodne popievke* (Zagreb, 1880)[7] were made better known in English speaking countries by the musicologist Henry Hadow, in his book *A Croatian Composer* (1897) and in various editions of the prestigious Grove Dictionary). Kuhač and Hadow published a number of cases of Croatian folk tunes gathered in field work judged to have been incorporated into Haydn's compositions.

It is no barrier to this theory that Haydn never visited Croatia. The Austro-Hungarian border region in which the composer spent his first years included a large number of people living in Croatian ethnic enclaves.

Here are themes from Haydn's work held to have originated in Croatian folk music.

- The opening theme of the finale of Haydn's Symphony No. 104 (the "London" Symphony) is said to be based on the Croatian traditional song *Oj, Jelena, Jelena, jabuka zelena* ("Oh, Helen, Helen, green apple of mine"). The Words and music [9] of this song are available on-line (source: Burgenland-Bunch Songbook [10]).
- The finale of the "Drumroll" Symphony no. 103 begins with a theme claimed to be based on the Croatian folk song *Divojčica potok gazi* ("A little girl treads on a brook").
- The tune of what is now the German national anthem was written by Haydn—paradoxically, to serve as a patriotic song for Austria. The tune is held to have its roots in an old folk song known in Medjimurje and northern regions of Croatia under the name "Stal se jesem". For details, see "Gott erhalte Franz den Kaiser."
- A song widely known in Croatia, *Nikaj na svetu lepšega ni, nego gorica kad nam rodi...*(Nothing more beautiful in the world than a fruitful hill), appears in an early work by Haydn, the Cassation in G major (1765).

Differences between folk versions and Haydn's versions

Sometimes, a folk tune (as notated by field workers) and the version in Haydn's work are identical. Often, however, there is divergence, with Haydn's version being less symmetrical and musically more interesting and expressive. As Hadow pointed out, the versions typically are closely similar at the beginning, divergent at the end. Under one view, this would reflect Haydn's creativity as a composer; starting with the kernel of the tune occurring at the beginning, Haydn elaborated it in ways grounded in his own Classical musical language. Another possibility is given below.

The reverse-transmission theory

Whenever it is claimed that Haydn employed a folk tune in his works, caution must be exercised, because we cannot be guaranteed that the direction of transmission was necessarily *to*, rather than *from*, Haydn. The alternative hypothesis is that the folk tunes collected by fieldworkers represent folklorically altered versions of tunes originally by Haydn and disseminated in altered form among the people. The musicologist Michel Brenet (quoted in Scott 1950) states the hypothesis as follows.

> *Why should not the terms of the proposition be reversed? During the time Haydn lived at Eisenstadt or Esterháza, when his music resounded day and night in the castle and gardens of his Prince, why should not his own airs, or scraps at least of his own melodies, have stolen through the open windows and remained in the memories, first of the people whose duty it was to interpret them, and then of the scattered population of the surrounding country?*

The reverse-transmission theory would offer a rather different explanation for why Haydn's versions of the tunes resemble the folk versions more at the beginning than elsewhere - it would be the beginning that would most likely be well remembered by folk singers, and the later passages that, diverging most from folk style, would be most likely to be altered.

Concerning the possibility of reverse transmission, it is conceivable that we have some testimony from Haydn himself. In his oratorio *The Seasons*, the composer depicted a rural plowman whistling a tune from his own "Surprise" Symphony. We cannot know at this stage whether this was meant as a little joke, or whether Haydn had actually noticed that his catchiest tunes were somehow percolating from the concert hall to the countryside.

Haydn and Croatian ethnicity

Franjo Kuhac, who attributed many tunes in Haydn's music to Croatian folk music, went further than this and advanced the theory that Haydn knew so many Croatian folk tunes because he was himself Croatian; that is to say, a member of the Croatian ethnic minority residing in eastern Austria. The proposal led to extensive controversy and is no longer considered valid by mainstream musicologists. For discussion, see Joseph Haydn's ethnicity.

Learned borrowings from other nationalities

Like other composers who came from less humble backgrounds, Haydn sometimes would set folksongs from other countries. These fall into a different category from the cases given above, since Haydn obtained these songs through learned channels rather than through folkloric transmission.

The second movement of the Symphony No. 85, "La Reine" is described by H. C. Robbins Landon as "a set of variations on the old French folk-song 'La gentille et jeune Lisette'".[8] This was an appropriate choice since the 85th Symphony is one of the "Paris" symphonies, written on commission for a Parisian audience.

Like Kozeluh, Beethoven and Weber after him, Haydn made a great number of arrangements of Scottish and Welsh folksongs for British publishers (including Napier, George Thomson, and William Whyte); this activity began in 1791 and continued from time to time to the very end of Haydn's compositional career, ca. 1804.[9] The arrangements are set for high voice and piano trio.Wikipedia:Citation needed

Notes

[1] Webster (2001, section 1). Webster quotes Haydn's "Autobiographical sketch"
[2] Grisinger (1810). Quotation from the Gotwals translation, cited below.
[3] Webster 2001, section 1
[4] Hughes (1950, 115
[5] Schroeder (2009)
[6] Schroeder (2009)
[7] Schroeder 2009
[8] Robbins Landon 1963, xvii
[9] Hughes 1950, 123

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- The "reverse-transmission" theory noted above is mentioned by Charles Rosen in his book *The Classical Style* (2nd ed., New York: Norton, 1997).
- Webster, James (2001) "Joseph Haydn", article in the on line edition of the New Grove.

External links

- Excerpts from the book *A Croatian Composer: Notes toward the study of Joseph Haydn*, by William H. Hadow. (http://www.hr/darko/etf/hadow3.html)
- Lyrics, translation, and commentary on the Austrian folk song "Acht Sauschneider" (http://www.guildmusic.com/catalog/gui7260z.htm)
- Version of the Croatian falk song similar to German anthem (http://www.youtube.com/watch?v=2ric0l2dkjA)

Double variation

The **double variation** (also known as **alternating variations**) is a musical form used in classical music. It is a type of theme and variations that employs two themes. In a double variation set, a first theme (to be called A here) is followed by a second theme (B), followed by a variation on A, then a variation on B, and so on with alternating A and B variations. Often there is a coda at the end.

The double variation is strongly associated with the composer Joseph Haydn, who wrote many such movements during his career.

The double variation in Haydn

The double variation first appears Haydn's work of the 1770s. Haydn may have been inspired by an earlier example of Carl Philipp Emanuel Bach, the sixth of that composer's *Sonatas with Varied Reprises*, (W. 50/6, H. 140), in C minor (1760). Elaine Sisman, an authority on variations, notes "This set of sonatas was advertised in Vienna several times in the period in which Haydn wrote his first [double] variations."[1]

While Haydn's double variations show considerable diversity, there are some general patterns.

- Both themes have the same tonic, but in opposite modes, so that if A is major, B is minor, and vice versa.
- The second theme is usually thematically reminiscent of the first, though not so close as to be an actual variation of it.[2]
- The total number of variations is small, often just one or two for each theme.
- The number of variations is (with just one exception) arranged to place the major theme last. Thus, if the first theme is major, Haydn generally uses ABABA form, but if the first theme is minor, Haydn uses ABABAB.

As Haydn's career proceeded, he moved toward a very particular type of double variations, having the following additional specific characteristics.

- The tempo is moderate, typically *andante*.
- The minor theme is placed first.
- Each theme is divided into two sections, and each section is repeated.
- The internal arrangement of both themes is often that of sonata form, with the music moving to the dominant or relative major key in the first part, to remote keys in the first half of the second part, and then to a recapitulation of the opening material in the tonic key. This observation is made by Charles Rosen (in *The Classical Style*) concerning the double variations in the Drumroll Symphony; it holds true in several other cases as well.
- While assessments of emotional content are necessarily subjective, it is reasonable to claim that the minor themes sound tense and the major themes blissful. Jean-Yves Bras, writing in program notes for a performance of the Piano Trio H:23 (Harmonia Mundi 901400), describes the minor and major themes "somber" and "radiant", respectively. Charles Rosen, writing of the major theme from the Piano Trio H. 13, says that in it Haydn created "an emotion that was completely his own and that no other composer, not even Mozart, could duplicate - a feeling of ecstasy that is completely unsensual, almost amiable." Rosen's remark could be applied to several of the other major double variation themes.

List of works by Haydn written in double variation form

According to Sisman, Haydn wrote 21 double variation movements. Sisman's list is restated below in chronological order. Where different authorities provide different dates, both are given; NG = the New Grove (used by Sisman), MH = Maurice Hinson's edition of the piano sonatas.[3] For the keys of the A and B sections, lower case designates minor; upper case major. The structural synopses are taken from Sisman with minor corrections; in Sisman's notation an asterisk means "altered".

Year	Work	Form	A	B
1770-75? (ES); before 1780 (MH)	Piano sonata H. XVI:36. 2: *Scherzando*	$ABA_1B_1A_2$coda	A	a
1771-3 (ES); ca. 1768-1770? (MH)	Piano sonata H. XVI:44. 2: *Allegretto*	ABA_1B_1; a minuet	g	G
before 1778 (ES); 1771-1773? (MH)	Piano sonata H. XVI:33. *Finale: Tempo di Minuet*	$ABA_1B_1A_2$; a minuet	D	d
before 1778 (ES); 1773 (MH)	Piano sonata H. XVI:22. *Finale: Tempo di Minuet*	$ABA_1B_1A_2$; a minuet	E	e
1778/79	Symphony No. 53, "L'Impériale". 2: *Andante*	$ABA_1B_1A_2A_3$	A	a
1778/79	Symphony No. 70, 2: *Specie d'un canone in contrapunto doppio: Andante*	$ABA_1B_1A_2$.	d	D
1779	Symphony No. 63, "La Roxelane". 2: *Allegretto (O piu tosto allegro)*	$ABA_1B_1A_2{*}B_2{*}$	c	C
1781	String quartet Op. 33, No. 6. 4: *Allegretto*	$ABA_1B_1A_2$	D	d
before 1784	Piano sonata H. XVI:34. 3: *Vivace molto*	$ABA_1{*}B_1A_2$. First variation in A is lengthened by a reprise of the initial section.	e	E
1784	Piano sonata H. XVI:40. 1: *Allegro innocente*	$ABA_1B_1A_2$. In the following movement, in ternary (ABA) form, the A sections form yet two more variations of the A theme of the opening movement.	G	g
1789	Piano sonata H. XVI:48. 1: *Andante con espressione*	$ABA_1B_1A_2$	C	c
1786	Symphony No. 82. 2: *Allegretto*	$ABA_1B_1A_2$coda	F	f
1787	String quartet Op. 50, No. 4. 2: *Andante*	$ABA_1B_1A_2$	A	a
1788	Symphony No. 90. 2: *Andante*	$ABA_1B_1A_2$coda	F	f
1788	String quartet Op. 55, No. 2, "The Razor". 1: *Andante più tosto Allegretto*	$ABA_1B_1A_2B_2$	f	F
1789	Piano trio H. XV:13. 1: *Andante*	$ABA_1B_1A_2B_2$	c	C
1793	Variations for solo piano in F minor, H. XVII:6. *Andante*	$ABA_1B_1A_2B_2A{*}$ with extensive coda. This work is widely admired by commentators; Sisman calls it the "most profound" of all of Haydn's alternating variations.	f	F
1793	String quartet Op. 71, No. 3. 2: *Andante con moto*	$ABAA_1B_1A_2$coda	B♭	b♭
1794	Piano trio H. XV:19 in G minor. 1: *Andante*	ABA_1B_1 followed by a second quasi-variation on B in *Presto* tempo, expanded to full sonata form. For discussion of this expansion, see Rosen (1997:83-88).	g	G
1795	Piano trio H. XV:23 in D minor. 1: *Andante molto*	$ABA_1B_1A_2B_2$ with coda	d	D
1795	Symphony No. 103, "The Drumroll". 2: *Andante più tosto Allegretto*	$ABA_1B_1A_2B_2$ form, with a long coda based on B. The themes are said to be based on Croatian folk tunes.	c	C

The double variation in Beethoven

Although the double variation is associated strongly with Haydn, Elaine Sisman has pointed out that, provided we adopt a somewhat looser definition of the form, Ludwig van Beethoven also emerges as a major composer of double variations. With the partial exception of the Piano Trio in E flat major, Op. 70 No. 2, which Sisman sees as an homage to Haydn, Beethoven's double variations have a rather different character. For instance, sometimes only the A theme is strongly varied, with B remaining relatively constant. Beethoven also likes to interrupt or truncate one or both themes, producing a less regular structure than Haydn's, seen in the often-complex structural formulae given below.

Thus flexibly construed, the double variation emerges as the musical form for some of the most famous of Beethoven's works. Here is a list of movements for which Sisman argues that a double-variation structure is present.

Year	Work	Form	A	B
1802	Third Symphony. 4: *Allegro molto*	$AA_1A_2BA_xB_1A_3B_2A_{x1}B_3B_4$coda	various, centered on E♭	various, centered on E♭
1808	Fifth Symphony. 2: *Andante con moto*	$ABA_1B_1A_2$, cadenza on A, B_2 A_3, coda based on A	A♭/once in A♭ minor	A♭-C, A♭-C, C
1808	Piano Trio Op. 70, No. 2. 2: *Allegretto*	$AA_1BA_2B_1$ with coda	C	c
1812	Seventh Symphony. 2: *Allegretto*	$AA_1A_2A_3BA_4$, fugato on A, B_1, coda based on A	a	A to C, A
1824	Ninth Symphony. 3: *Adagio molto e cantabile*	ABA_1B_1, episode on A, A_2, episode$_1$ on A, A_3, episode$_2$ on A, A_3, coda	B♭	D, then G
1825	String Quartet No. 15, Op. 132. 3: *Molto Adagio — Andante* ("Heiliger Dankgesang")	$ABA_1B_1A_2$	F Lydian, notated C	D

As Sisman notes, Beethoven placed his double variations in the same genres as Haydn: the piano trio, the string quartet, and the symphony.

Later double variations

After Beethoven, the double variation appears to have been only seldom employed. The following list is ordered chronologically.

Brahms

The second movement of Johannes Brahms' String Quintet No. 1 (1882) is described by Joanna Wyld as a set of double variations.

Bruckner

The second movement of Anton Bruckner's Seventh Symphony (1883/1885) is described by A. Peter Brown[4] as a set of double variations.

Dvořák

The Larghetto movement of Antonín Dvořák's String Quintet Op. 97 (1893) is described by Colin Lawson [5] as a set of double variations.

Harper

A set of double variations for oboe, bassoon and orchestral wind ensemble by Edward Harper was premiered in 1989; see program notes [6].

Other senses of the term "double variation"

Distinct variations for repeated sections

Occasionally, authors on music use the term "double variation" in a quite different sense. This definition presupposes that the theme consists of two parts, each one repeated (that is, AABB). In a double variations of this kind, each repeat gets its own variation, as shown below:

AABB $A_1A_2B_1B_2$ $A_3A_4B_3B_4$ ...

Alternatively, some of the variations can be single ($A_xA_xB_xB_x$) and others double.

An example of this usage is found in Cedric T. Davie's discussion [6] of the last movement of Beethoven's Piano Sonata Opus 109, in which some but not all of the variations are double in the intended sense. The full formula for this movement (adapting Davie's verbal description) is:

Theme: AABB

I. $A_1A_1B_1B_1$

II. $A_2A_3B_2B_3$

III. $A_3A_4B_3B_4$

IV. $A_5A_5B_5B_5$

V. $A_6A_7B_6B_7$

VI. $A_8A_9B_8B_9$

Coda, incorporating the original AABB

The two kinds of "double variation" are not mutually exclusive. In Haydn's Piano Trio H:13, the first movement is a double variations in the first sense given in this article (that is, it takes the form $ABA_1B_1A_2B_2$), and the last variation of the B theme (B_2) is a double variation in the second sense, with different treatment of the repeats in each half of the theme. There appears to be no standard nomenclature for keeping the two senses distinct.

"Double" as designating a single variation

In the Baroque dance suite, a dance movement was sometimes immediately followed by a single variation, which was called the "double". [7]

Notes

[1] Sisman (1990)

[2] Charles Rosen writes, "Haydn's double variations are almost never intended to sound as if they contain two distinct themes; the second melody appears as a free variation of the first, and the form is that of a monothematic rondo." Rosen (1997:331)

[3] Hinson, Maurice, ed. (1991) *Haydn: The Complete Piano Sonatas*. In three volumes. Van Nuys, CA: Alfred Publishing.

[4] Brown, A. Peter (2003) *The Symphonic Repertoire. Volume 4. the Second Golden Age of the Viennese Symphony: Brahms, Bruckner, Dvořák, Mahler, and Contemporaries*. Bloomington, Indiana: Indiana University Press.

[5] Lawson, Colin (2003) "The string quartet as a foundation for larger ensembles," in Robin Stowell and Jonathan Cross, eds, *The Cambridge Companion to the String Quartet*, pp. 310-327. Cambridge: Cambridge University Press.

[6] Davie, Cedric T. (1953) *Musical Structure and Design*. London: Dennis Dobson. A more recent reprint is available from Dover Publications.
[7] Geiringer, Karl and Irene Geiringer (1966) *Johann Sebastian Bach: The Culmination of an Era*. Oxford: Oxford University Press. P. 125.

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Lists of works

Hoboken-Verzeichnis

The **Hoboken-Verzeichnis** (abbreviated **Hob.**) is the catalogue of over 750 works by Joseph Haydn as compiled by Anthony van Hoboken.

Unlike Ludwig von Köchel's catalogue of Wolfgang Amadeus Mozart's works, or Otto Erich Deutsch's catalogue of Franz Schubert's works, which are both arranged chronologically by the date of composition, Hoboken's catalogue is arranged by form of work, like Wolfgang Schmieder's catalogue of Johann Sebastian Bach's works. All the symphonies, for example, are in category I, all string quartets are in category III, piano sonatas are in category XVI, and so on.

Works by Haydn are often indicated using their Hoboken catalogue number, typically in the format "Violin Concerto No. 1 in C major, Hob. VIIa/1".

Hob.	Category
I	Symphonies (1–108)
Ia	Overtures (1–16)
II	Divertimenti in 4 and more Parts (1–47)
III	String Quartets (1–83b)
IV	Divertimenti in 3 Parts (1–11)
V	String Trios (1–21)
VI	Various Duos (1–6)
VII	Concertos for Various Instruments
VIII	Marches (1–7)
IX	Dances (1–29)
X	Various Works for Baryton (1–12)
XI	Trios for Baryton, Violin or Viola and Cello (1–126)
XII	Duos with Baryton (1–25)
XIII	Concertos for Baryton (1–3)
XIV	Divertimenti with Piano (1–13)
XV	Trios for Piano, Violin or Flute and Cello (1–40)
XVa	Piano Duos
XVI	Piano Sonatas (1–52)
XVII	Piano Pieces (1–12)
XVIIa	Piano 4 Hands (1–2)
XVIII	Keyboard Concertos (1–11)
XIX	Pieces for Mechanical Clock (*Flötenuhr*) (1–32)
XX	Works about *The Seven Last Words of Christ*
XXa	Stabat Mater

XXI	Oratorios (1, 2, 3)
XXII	Masses (1–14)
XXIII	Other Sacred Works
XXIV	Cantatas and Arias with Orchestra
XXV	Songs with 2, 3, and 4 Parts
XXVI	Songs and Cantatas with Piano
XXVII	Canons (Sacred 1–10; Secular 1–47)
XXVIII	Opera (1–13)
XXIX	Marionette Operas (*Singspiele*)
XXX	Incidental Music
XXXI	Arrangement of Scottish (273) and Welsh (60) Folksongs

External links

- Hoboken-Verzeichnis at Classical Music Pages [1]Wikipedia:Link rot
- French Webpage on Hoboken Catalogue [2]

List of concertos by Joseph Haydn

The following is a partial **list of concertos by Joseph Haydn** (1732–1809). In the Hoboken catalogue of Haydn's works, concertos for most instruments are in category VII which a different letter for each solo instrument (VIIa is for violin concertos, VIIb is for cello concertos, etc.). The exceptions are the concertos for keyboard and for baryton which are placed in categories XVIII and XIII, respectively.

For violin

- Violin Concerto No. 1 in C major, Hob. VIIa/1 (ca. 1765)
- Violin Concerto No. 2 in D major, Hob. VIIa/2 (1765, lost)[1]
- Violin Concerto No. 3 in A major, Hob. VIIa/3 (ca. 1770)
- Violin Concerto No. 4 in G major, Hob. VIIa/4 (1769)
- Violin Concerto No. 2 in G major

Other Concertos (Hob. VIIa:A1/B1/B2/D1/G1) are not authentic, i.e. are not by Joseph Haydn.

- D1 - Concerto, en ré majeur, pour violon et orchestre (2 hautbois, 2 cors, 2 violons, alto et basse) (work by Carl Stamitz?)

- G1 - Concerto, en sol majeur, pour violon et cordes (2 violons, alto et basse) (work by Michael Haydn?)

- A1 - Concerto, en la majeur, pour violon et …(work by Giornovichi?)

- B1 - Concerto, en si bémol majeur, pour violon et cordes (2 violons, alto et basse) (by Michael Haydn)

- B2 - Concerto, en si bémol majeur, pour violon et cordes (2 violons, alto et basse) (by Christian Cannabich)

For violoncello

- Cello Concerto No. 1 in C, Hob. VIIb/1 (1761-5)
- Cello Concerto No. 2 in D, Hob. VIIb/2 (Op. 101) (1783)
- Cello Concerto No. 3 in C, Hob. VIIb/3 (lost)
- Cello Concerto No. 4 in D, Hob. VIIb/4 (spurious, written by G.B. Constanzi? in 1772?)
- Cello Concerto No. 5 in C-Major, Hob. VIIb/5 (spurious, written by David Popper in 1899)[2]

For violone (double bass)

- Violone Concerto in D, Hob. VIIc/1 (lost; may have been burned and destroyed?)

For horn

- Horn Concerto in D major, Hob. VIId/1 (lost)
- Concerto for Two Horns in E flat, Hob. VIId/2 (lost)
- Horn Concerto No. 1 in D, Hob. VIId/3, 1762
- Horn Concerto No. 2 in D, Hob. VIId/4 (doubtful), 1781
- Concerto for Two Horns in E flat, Hob. VIId/6 (attrib.; maybe Hob. VIId/2?)

For trumpet

- Trumpet Concerto in E flat, Hob.:VIIe/1, (1796)

For flute

- Flute Concerto in D, Hob. VIIf/1, (lost, 1780?)
- Flute Concerto in D, Hob. VIIf/D1 (spurious, by Leopold Hoffman)

Haydn also wrote several more concertos, which have all been lost.

For oboe

- Oboe Concerto in C major, Hob. VIIg:C1 (179?) (spurious)

For 2 lire organizzate

These concertos were written for Ferdinand IV, King of Naples whose favorite instrument was the lira organizzata[3] -- an instrument similar to the hurdy gurdy. Modern performances use flute and oboe (or two flutes) as the soloists.

- Concerto No. 1 in C major, Hob.:VIIh/1, (1786)
- Concerto No. 2 in G major, Hob.:VIIh/2, (1786)
- Concerto No. 3 in G major, Hob.:VIIh/3, (1786) "Romance" movement later adapted to become the "Military" movement of Symphony No. 100
- Concerto No. 4 in F major, Hob.:VIIh/4, (1786)
- Concerto No. 5 in F major, Hob.:VIIh/5, (1786) second and third movement later adapted to be part of Symphony No. 89

For baryton

There are 3 concertos for baryton known but lost or have doubtful authenticity.

- Concerto for baryton in D, Hob. XIII:1 (before 1770)
- Concerto for baryton in D, Hob. XIII:2 (before 1770)
- Concerto for 2 barytons in D, Hob. XIII:3 (before 1770)

For harpsichord, organ or piano

- Keyboard Concerto No. 1 in C, Hob. XVIII/1 (1756)
- Keyboard Concerto No. 2 in D, Hob. XVIII/2 (1767)
- Keyboard Concerto No. 3 in F with Horns and strings, Hob. XVIII/3 (1771)
- Keyboard Concerto No. 4 in G, Hob. XVIII/4 (1770)
- Keyboard Concerto No. 5 in C with strings, Hob. XVIII/5 (1763)
- Keyboard Concerto No. 6 in F with violin and strings (Double Concerto), Hob. XVIII/6 (1766)
- Keyboard Concerto No. 7 in F, Hob. XVIII/7 (exists with a different slow movement as the piano trio Hob. XV/40)
- Keyboard Concerto No. 8 in C, Hob. XVIII/8 (1766)
- Keyboard Concerto No. 9 in G, Hob. XVIII/9 (doubtful authenticity,Wikipedia:Citation needed 1767)
- Keyboard Concerto No. 10 in C, Hob. XVIII/10 (1771)
- Keyboard Concerto in F, Hob. XVIII/F2
- Keyboard Concerto No. 11 in D, Hob. XVIII/11 (1779–80)

Notes

[1] HC Robbins Landon, Haydn: Chronicle and Works, 5 vols, (Bloomington and London: Indiana University Press, 1976-) v. 1, Haydn: the Early Years, 1732-1765

[2] IMSLP Score (http://imslp.org/wiki/Cello_Concerto,_Hob.VIIb:5,_C_Major_(Haydn,_Joseph))

[3] Pictures of lire organizzatta (http://matthias.loibner.net/lira/lira.html)

References

- The New Grove Encyclopedia of Music and Musicians offers a complete list, with the current best-estimate dating, of Haydn's concertos and other works. The listing is repeated in the spin-off volume by Webster and Feder, *The New Grove Haydn*.

List of masses by Joseph Haydn

Masses composed by Joseph Haydn are listed below. Masses are sorted using chronological indices given by New Grove. The Hoboken catalogue had also placed the masses in presumed chronological order, but further research has undermined that sequence.[1]

- No. 1 in G major: 'Missa rorate coeli desuper' (H. 22/3) (c.1750)
- No. 2 in F major: 'Missa brevis' (H. 22/1) (1750)
- No. 3 in C major: 'Missa Cellensis in honorem Beatissimae Virginis Mariae', also spuriously known as 'Cäcilienmesse' (St Cecilia) (H. 22/5) (1766–73)
- No. 4 in D minor: 'Missa sunt bona mixta malis' (H. 22/2) (1768; Fragment)
- No. 5 in E flat major: 'Missa in honorem Beatissimae Virginis Mariae', also known as the 'Große Orgelmesse' ('Great Organ Mass') (H. 22/4) (1770)
- No. 6 in G major: 'Missa Sancti Nicolai, Nicolaimesse' (H. 22/6) (1772)
- No. 7 in B flat major: 'Missa brevis Sancti Joannis de Deo', also known as the 'Kleine Orgelmesse' ('Little Organ Mass') (H. 22/7) (c.1775)
- No. 8 in C major: 'Missa Cellensis, Mariazellermesse' (H. 22/8) (1782)

Masses nos. 9–14 form a group: each was composed by Haydn for the Esterházy family, to celebrate the name day (12 September) of Princess Maria Hermenegild, the wife of Prince Nikolaus II and a friend of the composer.[2] The composition of these masses was Haydn's principal duty to his old employers at this time of his career.

The *Heiligmesse* in B-flat major, composed for the Capuchin friar Bernard of Offida, is thought to have been performed at the Feast of the Holy Name of Mary on September 11, 1796.Wikipedia:Please clarify Then there was the *Paukenmesse* in C major which was first performed on December 26, 1797. Thirdly, the Missa in Angustiis in D minor was performed on September 23, 1798. Fourthly, the *Theresienmesse* in B-flat major is from 1799, and was written for Maria Theresa of Naples and Sicily. Fifth, the *Schöpfungsmesse* in B-flat major was performed on September 13, 1801, and features melodies from the *Creation*, especially in the "Gloria". Sixth, the *Harmoniemesse* in B-flat major was performed on September 8, 1802, and is almost his last major work.

- No. 9 in B flat major: 'Missa sancti Bernardi von Offida', also known as the 'Heiligmesse' (H. 22/10) (1796)
- No. 10 in C major: 'Missa in tempore belli' ('Mass in Time of War'), also known as the 'Paukenmesse' ('Kettledrum Mass') (H. 22/9) (1796)
- No. 11 in D minor: 'Missa in Angustiis' ('Mass in Troubled Times'), also known as the 'Nelson Mass' (H. 22/11) (1798)
- No. 12 in B flat major: 'Theresienmesse' (named for the Maria Theresa of the Two Sicilies) (H. 22/12) (1799)
- No. 13 in B flat major: 'Schöpfungsmesse' ('Creation Mass') (H. 22/13) (1801)
- No. 14 in B flat major: 'Harmoniemesse' ('Wind-band Mass') (H. 22/14) (1802).

The *Harmoniemesse* 1802 was Haydn's last major work. He shortly afterward sank into debilitating illness and was unable to compose further.

Notes

[1] Jones 2002, 475
[2] Steinberg 2005, 156

References

- Jones, David Wyn, ed. (2002) *Oxford Composer Companions: Haydn*, Oxford University Press. ISBN 0-19-866216-5
- Steinberg, Michael (2005) *Choral Works: A Listener's Guide*, Oxford University Press.

List of operas by Joseph Haydn

Joseph Haydn is not primarily remembered as a composer of opera, yet the genre occupied a great deal of his time. During the 1770s and 1780s, Haydn ran an opera troupe on behalf of his employer, Prince Nikolaus Esterházy, which put on up to 150 performances per year. A number of the operas were Haydn's own work. Haydn's operas are only occasionally performed today.

The list is arranged chronologically and divided by career stage.

Composed as a freelance musician

- 1752: *Der krumme Teufel*, Hob. 29/1a, Singspiel (libretto by Joseph von Kurz), composed during Haydn's time as a freelance musician. Now lost.

Composed during Haydn's service for the Eszterházy family

Date	Title	Hob.	Genre	Subdivisions	Libretto
1762 revised 1773/1774	*Acide e Galatea*	28.0128/1	festa teatrale	1 act	MigliavaccaG A Migliavacca
1766	canterina*La canterina* (*The Songstress*)	28.0228/2	intermezzo in musica	2 acts	
1763?	marchesa*La marchesa nespola*	30.130/1	comedia		
1768	*Lo speziale* (*The Apothecary*)	28.0328/3	dramma giocoso	3 acts	GoldoniCarlo Goldoni, revised by Carl Friberth?
1769	pescatrici*Le pescatrici* (*The Fishwives*)	28.0428/4	dramma giocoso	3 acts	GoldoniCarlo Goldoni, revised by Carl Friberth?
1773	infedelta*L'infedeltà delusa* (*Deceit Outwitted*)	28.0528/5	burletta per musica	2 acts	ColtelliniMarco Coltellini, revised by Carl Friberth?
1773	*Philemon und Baucis*	29.229b/2	Singspiel	1 act	PfeffeGottlieb Konrad Pfeffel
1775	incontro*L'incontro improvviso* (*The Unexpected Encounter*)	28.0628/6	dramma giocoso	3 acts	FriberthCarl Friberth, after L H Dancourt's *La rencontre imprévue*
1777	mondo*Il mondo della luna* (*The World on the Moon*)	28.0728/7	dramma giocoso	3 acts	GoldoniCarlo Goldoni
1779	vera*La vera costanza* (*True Constancy*), revised 1785	28.0828/8	dramma giocoso	3 acts	PuttiniFrancesco Puttini
1779	isola*L'isola disabitata* (*The Deserted Island*)	28.0928/9	azione teatrale	2 parts	Metastasio

1780	fedelta*La fedeltà premiata* (*Fidelity Rewarded*)	28.1028/10	dramma giocoso	3 acts	Lorenziafter Giambattista's Lorenzi's *L'infedeltà fedele*
1782	*Orlando paladino* (*The Paladin Orlando*)	28.1128/11	dramma eroicomico	3 acts	PortaNunziano Porta, based on Carlo Francesco Badini's *Le pazzie d'Orlando*, after Ludovico Ariosto's *Orlando furioso*
1783	*Armida*	28.1228/12	dramma eroico	3 acts	Tassoafter Torquato Tasso's *Gerusalemme liberata*

Composed for the first London journey

- 1791: *L'anima del filosofo, ossia Orfeo ed Euridice*, Hob. 28/13, dramma per musica in 4 acts (libretto by Carlo Francesco Badini). Haydn's own version of the Orpheus tale, the plot of a great many operas. Haydn's only post-Esterházy opera, composed for his 1791 trip to London but never performed there, due to intrigues.

References

Sources

- The dates given above are from the Grove Dictionary of Music and Musicians, as compiled by Georg Feder.
- Branscombe, Peter (1992), 'Haydn, Joseph' in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London) ISBN 0-333-73432-7

List of piano trios by Joseph Haydn

This is a **list of piano trios by Joseph Haydn**, including the chronological number assigned by H. C. Robbins Landon and the number they are given in Anthony van Hoboken's catalogue of his works.

Haydn's early trios are considered minor works and are seldom played except in the context of complete editions. In contrast, the later trios, starting in the mid-1780s, reflect the composer's full musical maturity and are greatly admired by critics.

The role of the instruments

The piano trios of Haydn are dominated by the piano part. The violin only plays the melody a certain amount of the time, and is often doubled by the piano when it does. The cello part is very much subordinated, usually just doubling the bass line in the piano. Charles Rosen discusses and defends this asymmetry, relating it to the sonority of the instruments of Haydn's day: the piano was fairly weak and "tinkling" in tone, and benefited from the tonal strengthening of other instruments.[1]

Assessment

The dominance of the piano part does not imply that the late trios are not of the highest quality. Rosen devotes an entire chapter of his well-known book *The Classical Style* to them,[2] noting that Haydn's trios are "along with the Mozart concertos the most brilliant piano works before Beethoven."[3] Gretchen Wheelock refers to the trios as "incredible", adding "the late works especially are brilliantly virtuosic, exploiting the full idiomatic range of the instrument [i.e., the piano]. They are also among the most harmonically adventurous of his works in any genre, often reaching into remote keys via enharmonic modulations. As such they are challenging essays for both players and listeners."[4]

Early trios

- No. 1 in F major, Hoboken 15/37 (composed by 1766; possibly dating as far back as 1760)
- No. 2 in C major, Hoboken 15/C1 (composed by 1766; possibly dating as far back as 1760)
- No. 3 in G major, Hoboken 14/6 (composed by 1767)
- No. 4 in F major, Hoboken 15/39 (composed by 1767)
- No. 5 in G minor, Hoboken 15/1 (composed by 1766; possibly dating as far back as ca. 1760-62)
- No. 6 in F major, Hoboken 15/40 (exists with a different slow movement as the piano concerto Hob. 18/7) (composed by 1766; possibly dating as far back as ca. 1760)
- No. 7 in G major, Hoboken 15/41 (composed by 1767; possibly dating as far back as 1760)
- No. 8 in D major, Hoboken 15/33 (lost) (composed by 1771; possibly dating as far back as 1760)
- No. 9 in D major, Hoboken 15/D1 (lost) (composed by 1771)
- No. 10 in A major, Hoboken 15/35 (composed by 1771; possibly dating as far back as ca. 1764-65)
- No. 11 in E major, Hoboken 15/34 (composed by 1771; possibly dating as far back as 1760)
- No. 12 in E flat major, Hoboken 15/36 (composed by 1774; possibly dating as far back as 1760)
- No. 13 in B flat major, Hoboken 15/38 (composed by 1769; possibly dating as far back as 1760)
- No. 14 in F minor, Hoboken 15/f1 (composed by 1760)
- No. 15 in D major, Hoboken 15/deest
- No. 16 in C major, Hoboken 14/C1 (composed by 1766; possibly dating as far back as 1760)
- No. 17 in F major, Hoboken 15/2 (possibly composed in ca. 1767-71)

Later trios

- No. 18 in G major, Hoboken 15/5 (1784)
- No. 19 in F major, Hoboken 15/6 (1784)
- No. 20 in D major, Hoboken 15/7 (1784)
- No. 21 in B flat major, Hoboken 15/8 (1784)
- No. 22 in A major, Hoboken 15/9 (1785)
- No. 23 in E flat major, Hoboken 15/10 (1785)
- No. 24 in E flat major, Hoboken 15/11 (1788)
- No. 25 in E minor, Hoboken 15/12 (1788)
- No. 26 in C minor, Hoboken 15/13 (1789)
- No. 27 in A flat major, Hoboken 15/14 (1790)
- No. 28 in D major, Hoboken 15/16 (1790)
- No. 29 in G major, Hoboken 15/15 (1790)
- No. 30 in F major, Hoboken 15/17 (1790)
- No. 31 in G major, Hoboken 15/32 (1792)

Three trios (H. 18–20) dedicated to Princess Maria Anna, wife of Prince Anton Esterházy:

- No. 32 in A major, Hoboken 15/18 (1793)
- No. 33 in G minor, Hoboken 15/19 (1793)
- No. 34 in B flat major, Hoboken 15/20 (1794)

Three trios (H. 21–23) dedicated to Princess Maria Josepha, wife of Prince Nicholas Esterházy:

- No. 35 in C major, Hoboken 15/21 (1794)
- No. 36 in E flat major, Hoboken 15/22 (1794)
- No. 37 in D minor, Hoboken 15/23 (1794)

Three trios (H. 24–26) dedicated to Rebecca Schroeter:

- No. 38 in D major, Hoboken 15/24 (1795)

- No. 39 in G major, Hoboken 15/25 (1795) "Gypsy"
- No. 40 in F sharp minor, Hoboken 15/26 (1795)

Two stand-alone trios (H. 31,30):

- No. 41 in E flat minor, Hoboken 15/31 (1797)
- No. 42 in E flat major, Hoboken 15/30 (1797)

Three trios (H. 27–29) "Bartolozzi Trios" dedicated to Theresa Jansen (Bartolozzi):

- No. 43 in C major, Hoboken 15/27 (1797)
- No. 44 in E major, Hoboken 15/28 (1797)
- No. 45 in E flat major, Hoboken 15/29 (1797)

Notes

[1] See Rosen 1997, 353
[2] Rosen 1997, chapter VI.2
[3] Rosen (1997, 352)
[4] Wheelock 1997, 115–116

References

- Rosen, Charles (1997) *The Classical Style: Haydn, Mozart, Beethoven*. New York: Norton. Chapter VI.2 covers the trios in detail.
- Parakilas, James (1999) *Piano roles : three hundred years of life with the piano*. New Haven, CT: Yale University Press. A history of the piano and its role in society. The book is richly illustrated.
- Wheelock, Gretchen (1999) "The classical repertory revisited: instruments, players, and styles," in Parakilas (1999), pp. 109-131.

External links

- Selected Piano Trios: Free scores at the International Music Score Library Project

List of solo piano compositions by Joseph Haydn

This is a list of solo piano pieces by Joseph Haydn.

Piano sonatas

Two numbering schemes for the sonatas are commonly used. Here, the pieces are sorted using the numbering method proposed by H.C. Robbins Landon,[1] while the "Hob. XVI" specification will refer to its index in the Hoboken catalogue.

Landon	Hob. XVI	Key	Date	Notes
1	088	G major	1766	
2	077	C major	1766	
3	099	F major	1766	
4	00G1G1	G major		
5	1111	G major	1767	
6	1010	C major	1767	
7	00D1D1	D major		
8	055	A major	1763	
9	044	D major	1760	
10	011	C major	1760	
11	022	B-flat major	1760	
12	1212	A major	1767	
13	066	G major	1766	
14	033	C major	1760	
15	1313	E major	1767	
16	1414	D major	1767	
17	Es2Es2	E-flat major	1750-1766??	Doubtful
18	Es3Es3	E-flat major	1750-1766??	Doubtful; possibly composed by Mariano Romano Kayser
19	4747	E minor	1765–67	Different version of L. 57.
20	1818	B-flat major	1767	
21	02a2a	D minor		Lost
22	02b2b	A major		Lost
23	02c2c	B major		Lost
24	02d2d	B-flat major		Lost
25	02e2e	E minor		Lost
26	02g2g	C major		Lost
27	02h2h	A major		Lost
	1515	C major		Doubtful; arrangement of the Divertimento in C, Hob. II/11.
	1616	E-flat major		Doubtful.
	1717	B-flat major		Doubtful; probably by J. G. Schwanenberg.

28	05a5a	D major		Incomplete
29	4545	E-flat major	1765–67	
30	1919	D major	1767	
31	4646	A-flat major	1765–67	
32	4444	G minor	1765–67	
33	2020	C minor	1777	
34	3333	D major	1784	
35	4343	A-flat major	1783	
36	2121	C major	1773	
37	2222	E major	1773	
38	2323	F major	1773	
39	2424	D major	1773	
40	2525	E-flat major	1773	
41	2626	A major	1773	
42	2727	G major	1774–76	
43	2828	E-flat major	1774–76	
44	2929	F major	1774–76	
45	3030	A major	1774–76	
46	3131	E major	1774–76	
47	3232	B minor	1774–76	
48	3535	C major	1780	
49	3636	C-sharp minor	1780	
50	3737	D major	1780	
51	3838	E-flat major	1780	
52	3939	G major	1780	
53	3434	E minor	1774–76	
54	4040	G major	1784	
55	4141	B-flat major	1784	
56	4242	D major	1784	
57	4747	F major	1784	Different version of L. 19.
58	4848	C major	1789	
59	4949	E-flat major	1789	
60	5050	C major	1794	
61	5151	D major	1794	
62	5252	E-flat major	1794	

Piano pieces

These works are in Category XVII of the Hoboken catalogue.

- Capriccio in G major on "Acht Sauschneider müssen sein", Hob. XVII/1
- Twenty Variations in G major, Hob. XVII/2
- Arietta con 12 Variazioni, Hob. XVII/3
- Fantasia (Capriccio) in C major, Hob. XVII/4
- Variations (6) in C major, Hob. XVII/5
- Variations in F minor, Un piccolo divertimento, Hob. XVII/6
- Variations (5) in D major, Hob. XVII/7
- Variations (8) in D major, Hob. XVII/8
- Adagio in F major, Hob. XVII/9
- Allegretto in G major, Hob. XVII/10
- Andante in C major, Hob. XVII/11 (doubtful)
- Andante con variazioni (4) in B-flat major, Hob. XVII/12

Notes

[1] Landon, H C Robbins. In: *Haydn (Oxford Composer Companions)*, Ed Wyn Jones D. Oxford University Press, Oxford, 2002, p203 & 468.

External links

- Sheet music for the piano sonatas (http://imslp.org/wiki/List_of_Compositions_by_Joseph_Haydn/Piano_Sonatas) at the IMSLP.
- "Music for piano, keyboard and organ" (http://web.archive.org/web/20091231033642/http://home.kpn.nl/stam0033/haydn/catalog/piano.htm). Archived from the original (http://home.kpn.nl/stam0033/haydn/catalog/piano.htm) on December 31, 2009.
- Complete recording of Joseph Haydn's Piano Sonatas on a sampled Walther Pianoforte (http://www.sf-media.12hp.de/index.php?option=com_content&view=category&id=19:haydn-complete-pianosonatas&Itemid=6&layout=default&lang=en/)
- Complete recording of Joseph Haydn's Piano Sonatas on a sampled Steinway D (http://www.sf-media.12hp.de/index.php?option=com_content&view=category&id=18:haydn-complete-pianosonatas&Itemid=5&layout=default&lang=en/)

List of string quartets by Joseph Haydn

Quartet No. 53 in D major ("The Lark"), Op. 64, No. 5: I. Allegro Moderato (6:12)

Quartet No. 53 in D major ("The Lark"), Op. 64, No. 5: II. Adagio, Cantabile (4:52)

Quartet No. 53 in D major ("The Lark"), Op. 64, No. 5: III. Menuetto Allegretto (3:47)

Quartet No. 53 in D major ("The Lark"), Op. 64, No. 5: IV. Finale Vivace (1:31)

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This is a **list of string quartets by Joseph Haydn**, including the number they are given in Anthony van Hoboken's catalogue of his works. "FHE" stands for "First Haydn Edition."

Opus 1 (1762–64)

- Quartet No. 1 in B♭ major ("La Chasse"), Op. 1, No. 1, FHE No. 52, Hoboken No. III:1
- Quartet No. 2 in E♭ major, Op. 1, No. 2, FHE No. 53, Hoboken No. III:2
- Quartet No. 3 in D major, Op. 1, No. 3, FHE No. 54, Hoboken No. III:3
- Quartet No. 4 in G major, Op. 1, No. 4, FHE No. 55, Hoboken No. III:4
- Quartet No. 5 in E♭ major, Op. 1, No. 0, Hoboken No. II:6 (also referred to as Opus 0)
- Quartet in B♭ major, Op. 1, No. 5, FHE No. 56, Hoboken No. III:5 (later found to be the Symphony A, Hob. I/107)
- Quartet No. 6 in C major, Op. 1, No. 6, FHE No. 57, Hoboken No. III:6

Opus 2 (1763–65)

- Quartet No. 7 in A major, Op. 2, No. 1, FHE No. 58, Hoboken No. III:7
- Quartet No. 8 in E major, Op. 2, No. 2, FHE No. 59, Hoboken No. III:8
- Quartet in E♭ major, Op. 2, No. 3, FHE No. 60 (arrangement of Cassation in E-flat major, Hob. II:21), Hoboken No. III:9
- Quartet No. 9 in F major, Op. 2, No. 4, FHE No. 61, Hoboken No. III:10
- Quartet in D major, Op. 2, No. 5, FHE No. 62 (arrangement of Cassation in D major, Hob. II:22), Hoboken No. III:11
- Quartet No. 10 in B♭ major, Op. 2, No. 6, FHE No. 63, Hoboken No. III:12

Opus 3 (spurious)

This set of quartets is now commonly attributed to Romanus Hoffstetter.

- Quartet in E major, Op. 3, No. 1, FHE No. 64 (spurious), Hoboken No. III:13
- Quartet in C major, Op. 3, No. 2, FHE No. 65 (spurious), Hoboken No. III:14
- Quartet in G major, Op. 3, No. 3, FHE No. 66 (spurious), Hoboken No. III:15
- Quartet in B♭ major, Op. 3, No. 4, FHE No. 67 (spurious), Hoboken No. III:16
- Quartet in F major, Op. 3, No. 5, FHE No. 68 (spurious), Hoboken No. III:17
- Quartet in A major, Op. 3, No. 6, FHE No. 69 (spurious), Hoboken No. III:18

Opus 9 (1769)

- Quartet No. 11 in D minor, Op. 9, No. 4, FHE No. 16, Hoboken No. III:22
- Quartet No. 12 in C major, Op. 9, No. 1, FHE No. 7, Hoboken No. III:19
- Quartet No. 13 in G major, Op. 9, No. 3, FHE No. 9, Hoboken No. III:21
- Quartet No. 14 in E♭ major, Op. 9, No. 2, FHE No. 8, Hoboken No. III:20
- Quartet No. 15 in B♭ major, Op. 9, No. 5, FHE No. 17, Hoboken No. III:23
- Quartet No. 16 in A major, Op. 9, No. 6, FHE No. 18, Hoboken No. III:24

Opus 17 (1771)

- Quartet No. 17 in F major, Op. 17, No. 2, FHE No. 2, Hoboken No. III:26
- Quartet No. 18 in E major, Op. 17, No. 1, FHE No. 1, Hoboken No. III:25
- Quartet No. 19 in C minor, Op. 17, No. 4, FHE No. 4, Hoboken No. III:28
- Quartet No. 20 in D major, Op. 17, No. 6, FHE No. 6, Hoboken No. III:30
- Quartet No. 21 In E♭ major, Op. 17, No. 3, FHE No. 3, Hoboken No. III:27
- Quartet No. 22 in G major, Op. 17, No. 5, FHE No. 5, Hoboken No. III:29

Opus 20, the "Sun" quartets (1772)

- Quartet No. 23 in F minor, Op. 20, No. 5, FHE No. 47, Hoboken No. III:35
- Quartet No. 24 in A major, Op. 20, No. 6, FHE No. 48, Hoboken No. III:36
- Quartet No. 25 in C major, Op. 20, No. 2, FHE No. 44, Hoboken No. III:32
- Quartet No. 26 in G minor, Op. 20, No. 3, FHE No. 45, Hoboken No. III:33
- Quartet No. 27 in D major, Op. 20, No. 4, FHE No. 46, Hoboken No. III:34
- Quartet No. 28 in E♭ major, Op. 20, No. 1, FHE No. 43, Hoboken No. III:31

Opus 33, the "Russian" quartets (1781)

- Quartet No. 29 in G major ("How Do You Do?"), Op. 33, No. 5, FHE No. 74, Hoboken No. III:41
- Quartet No. 30 in E♭ major ("The Joke"), Op. 33, No. 2, FHE No. 71, Hoboken No. III:38
- Quartet No. 31 in B minor, Op. 33, No. 1, FHE No. 70, Hoboken No. III:37
- Quartet No. 32 in C major ("The Bird"), Op. 33, No. 3, FHE No. 72, Hoboken No. III:39
- Quartet No. 33 in D major, Op. 33, No. 6, FHE No. 75, Hoboken No. III:42
- Quartet No. 34 in B♭ major, Op. 33, No. 4, FHE No. 73, Hoboken No. III:40

Opus 42 (1784)

- Quartet No. 35 in D minor, Op. 42, FHE No. 15, Hoboken No. III:43

Opus 50, the "Prussian" quartets (1787)

- Quartet No. 36 in B♭ major, Op. 50, No. 1, FHE No. 10, Hoboken No. III:44
- Quartet No. 37 in C major, Op. 50, No. 2, FHE No. 11, Hoboken No. III:45
- Quartet No. 38 in E♭ major, Op. 50, No. 3, FHE No. 12, Hoboken No. III:46
- Quartet No. 39 in F♯ minor, Op. 50, No. 4, FHE No. 25, Hoboken No. III:47
- Quartet No. 40 in F major ("Dream"), Op. 50, No. 5, FHE No. 26, Hoboken No. III:48
- Quartet No. 41 in D major ("The Frog"), Op. 50, No. 6, FHE No. 27, Hoboken No. III:49

Opus 51 (1787)

- The Seven Last Words of Christ, Op. 51 (transcription of work originally written for orchestra), Hoboken No. III:50–56

Opus 54, 55, the "Tost" quartets, sets I & II (1788)

Named after Johann Tost, a violinist in the Esterhazy orchestra from 1783–89.[1]

- Quartet No. 42 in C major, Op. 54, No. 2, FHE No. 20, Hoboken No. III:57
- Quartet No. 43 in G major, Op. 54, No. 1, FHE No. 19, Hoboken No. III:58
- Quartet No. 44 in E major, Op. 54, No. 3, FHE No. 21, Hoboken No. III:59
- Quartet No. 45 in A major, Op. 55, No. 1, FHE No. 22, Hoboken No. III:60
- Quartet No. 46 in F minor ("Razor"), Op. 55, No. 2, FHE No. 23, Hoboken No. III:61
- Quartet No. 47 in B♭ major, Op. 55, No. 3, FHE No. 24, Hoboken No. III:62

Opus 64, the "Tost" quartets, set III (1790)

- Quartet No. 48 in C major, Op. 64, No. 1, FHE No. 31, Hoboken No. III:65
- Quartet No. 49 in B minor, Op. 64, No. 2, FHE No. 32, Hoboken No. III:68
- Quartet No. 50 in B♭ major, Op. 64, No. 3, FHE No. 33, Hoboken No. III:67
- Quartet No. 51 in G major, Op. 64, No. 4, FHE No. 34, Hoboken No. III:66
- Quartet No. 52 in E♭ major, Op. 64, No. 6, FHE No. 36, Hoboken No. III:64
- Quartet No. 53 in D major ("The Lark"), Op. 64, No. 5, FHE No. 35, Hoboken No. III:63

Opus 71, 74, the "Apponyi" quartets (1793)

Count Anton Georg Apponyi, a relative of Haydn's patrons, paid 100 ducats for the privilege of having these quartets publicly dedicated to him.

- Quartet No. 54 in B♭ major, Op. 71, No. 1, FHE No. 37, Hoboken No. III:69
- Quartet No. 55 in D major, Op. 71, No. 2, FHE No. 38, Hoboken No. III:70
- Quartet No. 56 in E♭ major, Op. 71, No. 3, FHE No. 39, Hoboken No. III:71
- Quartet No. 57 in C major, Op. 74, No. 1, FHE No. 28, Hoboken No. III:72
- Quartet No. 58 in F major, Op. 74, No. 2, FHE No. 29, Hoboken No. III:73
- Quartet No. 59 in G minor ("Rider"), Op. 74, No. 3, FHE No. 30, Hoboken No. III:74

Opus 76, the "Erdödy" quartets (1796–1797)

- Quartet No. 60 in G major, Op. 76, No. 1, FHE No. 40, Hoboken No. III:75
- Quartet No. 61 in D minor ("Quinten", "Fifths", "The Donkey"), Op. 76, No. 2, FHE No. 41, Hoboken No. III:76
- Quartet No. 62 in C major ("Emperor" or "Kaiser"), Op. 76, No. 3, FHE No. 42, Hoboken No. III:77
- Quartet No. 63 in B♭ major ("Sunrise"), Op. 76, No. 4, FHE No. 49, Hoboken No. III:78
- Quartet No. 64 in D major ("Largo"), Op. 76, No. 5, FHE No. 50, Hoboken No. III:79
- Quartet No. 65 in E♭ major, Op. 76, No. 6, FHE No. 51, Hoboken No. III:80

Opus 77, the "Lobkowitz" quartets (1799)

- Quartet No. 66 in G major, Op. 77, No. 1, FHE No. 13, Hoboken No. III:81
- Quartet No. 67 in F major, Op. 77, No. 2, FHE No. 14, Hoboken No. III:82

Opus 103 (1803)

- Quartet No. 68 in D minor, Op. 103, Hoboken No. III:83 (incomplete)

References

[1] Berger, Melvin. *Guide to Chamber Music*. p, 202. New York: Dover, 1985.

List of symphonies by Joseph Haydn

There are 106 symphonies by the classical composer Joseph Haydn (1732–1809). Of these, 104 have numbers associated with them which were originally assigned by Eusebius Mandyczewski in 1908 in the chronological order that was known at the time.[1] In the subsequent decades, numerous inaccuracies in the chronology (especially in the lower numbers) were found, but the Mandyczewski numbers were so widely used that when Anthony van Hoboken compiled his catalogue of Haydn's works, he incorporated the Mandyczewski number into Catalogue I (e.g., Symphony No. 34 is listed as Hob. I/34). Also in that time period, two additional symphonies were discovered (which were assigned non-Mandyczewskian letters "A" and "B") bringing the total to 106.

The symphonies

- Symphony No. 1 in D major (composed by 1759)
- Symphony No. 2 in C major (between 1757 and 1761)
- Symphony No. 3 in G major (between 1760 and 1762)
- Symphony No. 4 in D major (between 1757 and 1761)
- Symphony No. 5 in A major (between 1760 and 1762)
- Symphony No. 6 in D major, *Le matin* (1761)
- Symphony No. 7 in C major, *Le midi* (1761)
- Symphony No. 8 in G major, *Le soir* (1761)
- Symphony No. 9 in C major (1762)
- Symphony No. 10 in D major (between 1757 and 1761)
- Symphony No. 11 in E-flat major (between 1760 and 1762)
- Symphony No. 12 in E major (1763)
- Symphony No. 13 in D major (1763)
- Symphony No. 14 in A major (between 1761 and 1763)
- Symphony No. 15 in D major (between 1760 and 1763)
- Symphony No. 16 in B-flat major (between 1757 and 1761)
- Symphony No. 17 in F major (between 1757 and 1763)
- Symphony No. 18 in G major (between 1757 and 1764)
- Symphony No. 19 in D major (between 1757 and 1761)
- Symphony No. 20 in C major (by 1762)
- Symphony No. 21 in A major (1764)
- Symphony No. 22 in E-flat major, *Philosopher* (1764)
- Symphony No. 23 in G major (1764)

- Symphony No. 24 in D major (1764)
- Symphony No. 25 in C major (between 1761 and, most likely, in 1763)
- Symphony No. 26 in D minor, *Lamentatione* (1768, maybe 1769)
- Symphony No. 27 in G major (probably before 1760)
- Symphony No. 28 in A major (1765)
- Symphony No. 29 in E major (1765)
- Symphony No. 30 in C major, *Alleluia* (1765)
- Symphony No. 31 in D major, *Hornsignal* (1765)
- Symphony No. 32 in C major (between 1757 and 1763, probably 1760/1761)
- Symphony No. 33 in C major (1760/1761, or 1763–65)
- Symphony No. 34 in D minor (1765)
- Symphony No. 35 in B-flat major (1767)
- Symphony No. 36 in E-flat major (first half of the 1760s)
- Symphony No. 37 in C major (by 1758)
- Symphony No. 38 in C major, *Echo* (between 1765 and 1769, perhaps 1768)
- Symphony No. 39 in G minor (1767/1768)
- Symphony No. 40 in F major (by 1763)
- Symphony No. 41 in C major (by 1769)
- Symphony No. 42 in D major (by 1771)
- Symphony No. 43 in E-flat major, *Mercury* (by 1771)
- Symphony No. 44 in E minor, *Trauer* (1772)
- Symphony No. 45 in F-sharp minor, *Farewell* (1772)
- Symphony No. 46 in B major (1772)
- Symphony No. 47 in G major, *The Palindrome* (1772)
- Symphony No. 48 in C major, *Maria Theresia* (1768/1769)
- Symphony No. 49 in F minor, *La passione* (1768)
- Symphony No. 50 in C major (1773 and 1774)
- Symphony No. 51 in B-flat major (1773/1774)
- Symphony No. 52 in C minor (1771/1772)
- Symphony No. 53 in D major, *L'impériale* (1778)/(1779)
- Symphony No. 54 in G major (1774)
- Symphony No. 55 in E-flat major, *The Schoolmaster* (by 1774)
- Symphony No. 56 in C major (by 1774)
- Symphony No. 57 in D major (1774)
- Symphony No. 58 in F major (1774)
- Symphony No. 59 in A major, *Feuer* (by 1769)
- Symphony No. 60 in C major, *Il distratto* (by 1775, probably 1774)
- Symphony No. 61 in D major (1776)
- Symphony No. 62 in D major (1780/1781)
- Symphony No. 63 in C major, *La Roxelane* (between 1779 and 1781)
- Symphony No. 64 in A major, *Tempora mutantur* (between 1773 and 1775)
- Symphony No. 65 in A major (by 1778)
- Symphony No. 66 in B-flat major (1775–1776?)
- Symphony No. 67 in F major (by 1779)
- Symphony No. 68 in B-flat major (by 1779)
- Symphony No. 69 in C major, *Laudon* (by 1779)
- Symphony No. 70 in D major (by 1779)

- Symphony No. 71 in B-flat major (by 1780)
- Symphony No. 72 in D major (between 1763 and 1765)
- Symphony No. 73 in D major, *La chasse* (1782)
- Symphony No. 74 in E-flat major (1780/1781)
- Symphony No. 75 in D major (between 1779 and 1781)
- Symphony No. 76 in E-flat major (1782)
- Symphony No. 77 in B-flat major (1782)
- Symphony No. 78 in C minor (1782)
- Symphony No. 79 in F major (1784)
- Symphony No. 80 in D minor (1784)
- Symphony No. 81 in G major (1784)
- The "Paris symphonies":
  - Symphony No. 82 in C major, *The Bear* (1786)
  - Symphony No. 83 in G minor, *The Hen* (1785)
  - Symphony No. 84 in E-flat major, *In nomine Domini* (1786)
  - Symphony No. 85 in B-flat major, *La Reine* ("The Queen") (1785/1786)
  - Symphony No. 86 in D major (1786)
  - Symphony No. 87 in A major (1786)
- Symphony No. 88 in G major (1787)
- Symphony No. 89 in F major (1787)
- Symphony No. 90 in C major (1788)
- Symphony No. 91 in E-flat major (1788)
- Symphony No. 92 in G major, *Oxford* (1789)
- The "London symphonies":
  - Symphony No. 93 in D major (1791)
  - Symphony No. 94 in G major, *The Surprise* (1791)
  - Symphony No. 95 in C minor (1791)
  - Symphony No. 96 in D major, *The Miracle* (1791)
  - Symphony No. 97 in C major (1792)
  - Symphony No. 98 in B-flat major (1792)
  - Symphony No. 99 in E-flat major (1793)
  - Symphony No. 100 in G major, *Military* (1793/1794)
  - Symphony No. 101 in D major, *The Clock* (1793/1794)
  - Symphony No. 102 in B-flat major (1794)
  - Symphony No. 103 in E-flat major, *Drumroll* (1795)
  - Symphony No. 104 in D major, *London* (1795)

Hoboken also includes four other works in his "Symphony" category (Hob. I):

- Hob. I/105 in B-flat major, better known as the *Sinfonia Concertante for violin, cello, oboe and bassoon* (1792)
- Hob. I/106, for which only one part has survived (1769?)
- Hob. I/107 in B-flat major, often known not by a number but as *Symphony A* (between 1757 and 1760)
- Hob. I/108 in B-flat major, often known not by a number but as *Symphony B* (between 1757 and 1760)

Despite this, the number of "symphonies" by Haydn is usually given as 106.[2]

Complete recordings

Four conductors have recorded the complete symphonies of Joseph Haydn.

- The first to complete the recording project was the Austrian conductor Ernst Märzendorfer, who recorded them with the Vienna Chamber Orchestra. However, this set of recordings had a very limited release and remains largely unknown.[3]
- The first to make a complete recording that was widely available was the Hungarian-British conductor Antal Doráti, with the Philharmonia Hungarica.
- Hungarian conductor Ádám Fischer recorded a complete cycle in the late 1990s with the Austro-Hungarian Haydn Orchestra.
- In 2009, American conductor Dennis Russell Davies completed a cycle with the Stuttgart Chamber Orchestra.[4]

Christopher Hogwood was to have recorded a complete cycle of Haydn symphonies with the Academy of Ancient Music (AAM) for Decca's L'Oiseau Lyre imprint in a total of 15 volumes, each containing 3 CDs. Between 1990 and 2000, a total of 10 of these volumes were commercially released; these volumes contain Nos. 1–75, plus the two early symphonies numbered 107 and 108, and are presented in a theoretical chronological order rather than numerical order. (The program booklets contained in each of these 10 volumes contain a concordance to the complete contents of the 15 volumes.) Prior to the commencement of this project, Hogwood and the AAM had recorded several of Haydn's later symphonies for L'Oiseau Lyre, which were released on LP. These earlier recordings were never re-issued on CD, the remaining five volumes of the series were never released, and the L'Oiseau Lyre imprint was discontinued. Another attempt at a complete Haydn cycle on period instruments begun around this time, by the Hanover Band led by Roy Goodman for Nimbus, was also never completed.

Notes

[1] Ethan Haimo, "Haydn's symphonic forms: essays in compositional logic", Oxford University Press, 1995, ISBN 0-19-816392-4, ISBN 978-0-19-816392-3.

[2] Oxford Composer Companions: *Haydn*, ed. David Wyn Jones, Oxford University Press, 2002, p. 381. ISBN 0-19-866216-5

[3] *Haydn: Symphonies Nos. 1–5*, Naxos. Review (http://www.musicweb-international.com/classrev/2006/Jan06/Haydn_1-5_8557571.htm) by Christopher Howell, Music Web International

[4] http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/cd_reviews/article6949003.ece

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- H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (Universal Edition and Rockliff, 1955)

Operas

Der krumme Teufel (1751)

Joseph Haydn

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- e [1]

Der krumme Teufel ("The Lame Devil" or "The Limping Devil", ca. 1751), Hob. 29/1a, was Joseph Haydn's first opera. This German-language comic opera in the genre of Singspiel was commissioned by its librettist, leading comic actor Johann Joseph Felix Kurz. It was forbidden after two acclaimed performances in Vienna due to "offensive remarks in the text", but later revived and probably revised as ***Der neue krumme Teufel*** ("The Return of the Lame Devil", ca. 1757), Hob. 29/1b. The music is lost, though a libretto survives for each version.

Description

The title *Der krumme Teufel* is often translated as "The Lame Devil",[][] "The Limping Devil",[] or "The Crooked Devil", and has at times been rendered as "The Stooped Devil"[1] or "The Deceitful Devil".[2]

The opera was in the genre of Singspiel, with spoken dialogue rather than recitative.[3] The music was intended as a vehicle for Johann Joseph Felix Kurz, who wrote the text. Under the stage name "Bernardon", Kurz was a leading comic actor at the time in Vienna, whose troupe performed at the Kärntnertortheater.

The text is often seen as a satire of the limping Italian Giuseppe Affligio (1722–1788, sometimes d'Affligio, Afflisio, d'Afflisio, Afflissio, d'Afflissio), a shady adventurer who established himself in Vienna as impresario and theater director (later involved with Mozart, then arrested for forgery in 1778 and condemned to life imprisonment in 1779),[4] but others dispute that he was already in Vienna around 1751 and also consider unlikely that the revised version's 1770 performance was about him.[5]

Composition

Haydn wrote the opera at a very early stage of his career. Having recently lost his soprano voice, and hence his job as a chorister at St. Stephen's Cathedral, Haydn was maintaining a precarious existence as a freelance musician. One way he supplemented his income was as a street serenader, which was how he came to get his first operatic commission. The story is told as follows in the early biography of Haydn by Georg August Griesinger (1810), who based his account on Haydn's reminiscences in old age:

> "Once he went to serenade the wife of Kurz, a comic actor very popular at the time and usually called Bernardon. Kurz came into the street and asked for the composer of the music just played. Hardly had Haydn, who was about nineteen years old, identified himself when Kurz urged him strongly to compose an opera for him."[6]

Another contemporary biographer who interviewed Haydn was Albert Christoph Dies (1810). His version of the tale (in which Haydn is said to be 21, not 19) characteristically embellishes that of Griesinger, giving details of how the comic actor conducted the interview:

> " 'You sit down at the *Flügel* {said Kurz} and accompany the pantomime I will act out for you with some suitable music. Imagine now Bernardon has fallen into the water and is trying to save himself by swimming.' Then he calls his servant, throws himself flat on the stomach across a chair, makes the servant pull the chair to and fro around the room, and kicks his arms and legs like a swimmer, while Haydn expresses in six-eight time the play of waves and swimming. Suddenly Bernardon springs up, embraces Haydn, and practically smothers him with kisses. 'Haydn, you're the man for me! You must write me an opera!' So began *Der krumme Teufel* {The Lame Devil}. Haydn received twenty-five ducats for it and counted himself rich indeed."[]

Reception

According to Dies, "This opera was performed twice to great acclaim, and then was forbidden because of offensive remarks in the text."[] However, the work was performed again in 1752, and a revised version, *Der neue krumme Teufel* ("The Return of the Lame Devil",[] lit. "The New Limping Devil"), Hob. 29/1b, was successfully performed in 1757 or 1758.

Peter Branscombe reconstructs the musical ensembles from the surviving libretto, indicating it was a fairly ambitious work: there were "32 arias as well as a duet, a trio, three choruses and one ambitiously large-scale ensemble movement". The opera also included a pantomime.[7]

James Van Horn Melton suggests that Haydn went on to compose further works for Kurz, all now lost:

> "It is now generally believed he composed the music for numerous other Kurz burlesques as well. Extant scores from Kurz's stage point to Haydn as composer of at least three other farces, *Bernardon auf der Gelseninsel* (Bernardon on the isle of mosquitoes, 1754), *Der auf das neue begeisterte und belebte Bernardon* (Bernardon revived, 1754), and *Leopoldl, der deutsche Robinson* (Leopoldl, the German Robinson Crusoe, 1756?), since they contain passages similar to those found in other Haydn works. The finale of Haydn's keyboard sonata in A major (Hoboken XVI. 5), for example, has as its theme an almost literal quotation from the aria "Wurstl, mein Schatzerl, wo wirst Du wohl seyn" in *Leopoldl, der deutsche Robinson*."[8]

Der krumme Teufel, and the collaboration with Kurz more generally, helped the early career success of Haydn, who by 1757 was no longer a struggling freelancer but a Kapellmeister with his own orchestra to direct; see Count Morzin.

Notes

[1] Hofmann, Paul (1988). *The Viennese: Splendor, Twilight, and Exile*, Anchor Press, 346 pages, ISBN 0-385-23974-2, p. 79 (http://books.google.com/books?id=0Z1nAAAAMAAJ&q="Stooped+Devil"#search_anchor): "[Haydn] composed quartets and piano sonatas, and a comic opera, *Der krumme Teufel* (The Stooped Devil), which was a joke on a limping Italian theater manager commissioned by a mischievous actor; [...]"

[2] Robbins Landon, H. C. (1970). *Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven*, New York: Macmillan, XI-187 pages, no ISBN (), p. 5 (http://books.google.com/books?id=fPBLAAAAYAAJ&q="Deceitful+Devil"#search_anchor): "Haydn's very first opera was a German comedy for the Vienna Opera entitled *Der neue Krumme Teufel* (The New Deceitful Devil), [...]"

[3] Branscombe 1975

[4] "Affligio, Giuseppe", article in *The Cambridge Mozart Encyclopedia*, ISBN 978-0-521-85659-1, online excerpt (http://www.cambridge.org/catalogue/catalogue.asp?isbn=0521856590&ss=exc).

[5] Badura-Skoda 1973, p. 192 (http://books.google.com/books?id=mM05AAAAIAAJ&q="Affligio+was+not+in+Vienna"#search_anchor): "[...] Affligio was not in Vienna in 1751–3. He could have been parodied only on a later occasion, perhaps a performance of *Der neue krumme Teufel* in 1770, when he was indeed theatre director. But even then it seems unlikely."

[6] Translations of Griesinger and Dies from Gotwals, cited below.

[7] The libretto says, "The music of the comic opera, as well as of the pantomime, is composed by Mr. Joseph Haydn" ("Die Musique sowohl von der Opera-Comique, als auch der Pantomime ist componiret von Herrn Joseph Heyden"; Branscombe 1975).

[8] Melton 2004, 265

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Primary sources

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Secondary sources

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- Branscombe, Peter, & Clark, Caryl (2007 copyright). "Haydn", article in *New Grove Dictionary of Opera*, online version, copyright Oxford University Press.
- Butterworth, Neil (1978 [1977]). *Haydn: His Life and Times*, Midas Books, 144 pages, ISBN 0-85936-030-X.
- Melton, James Van Horn (2004). "School, Stage, Salon: Musical Cultures in Haydn's Vienna", *The Journal of Modern History* Vol. 76, No. 2, A Special Issue on Cultural Practices (June 2004), JSTOR 3555456 (http://www.jstor.org/stable/3555456), p. 251–279.

La canterina (1766)

Joseph Haydn

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La canterina (*The Songstress* or *The Diva*), Hob. XXVIII/2, is a short, two act opera buffa by Joseph Haydn, the first one he wrote for Prince Esterhazy. Based on the intermezzo from the third act of Niccolò Piccinni's opera L'Origille (1760), it lasts about 50 minutes. It was written in 1766, and was premiered in the fall of that year.

It was originally intended as a pair of intermezzi, each of the two acts coming between the acts of an opera seria. Similar works include *La serva padrona* by Pergolesi and *Pimpinone* by Telemann.

Roles

Role	Voice type	Premiere cast 11 September 1766 / 16 February 1767
Don Ettore	tenor	Leopold Dichtler
Apollonia	soprano	Barbara Fux-Dichtler
Don Pelagio	tenor	Karl Friberth
Gasparina	soprano	Anna Maria Weigl-Scheffstoss

Synopsis

Gasparina, the songstress, and her "mother", Apollonia, are visited by Don Ettore, a young man who attempts to woo Gasparina with fabric and jewels stolen from his mother. When Don Pelagio, Gasparina's singing instructor and benefactor, arrives, the women attempt to disguise Don Ettore as a merchant and send him away. Don Pelagio teaches Gasparina a new aria he has written for her and asks her to marry him.

When Don Pelagio leaves, Gasparina calls Don Ettore back in. Don Pelagio has left something behind, however, and returns to catch Gasparina and Don Ettore together. Don Pelagio and Don Ettore are both angry at having been deceived and taken advantage of by the women. Don Pelagio decides to throw the women out of their apartment, which he had given them, and begins to carry away their belongings.

Gasparina pleads for forgiveness and mercy, and Don Pelagio is swayed. Not only does he allow her to stay in the apartment, but he brings his own belongings to the women. Gasparina continues to take advantage of the situation, pretending to faint. The men lavish her with money and diamonds, which have a curiously restorative effect. In the end, the men recognize Gasparina's greed, but nonetheless willingly hand over their riches.

The comic potential is enhanced by Don Ettore being played as a pants role — that is, by a woman. The role of Apollonia can also be played by a man.

There are two good quartets,Wikipedia:Neutral point of viewTalk:La canterina# and all characters but Don Ettore have arias to sing.

Selected recordings

- B. Harris, Fortunato, Garrison; Palmer, 1994 (Newport Classic)

References

External links

- Haydn Opera page at Stanford (http://opera.stanford.edu/Haydn/main.html)
- Haydns La Canterina at Arosa Ope(r)n Air (http://www.alpenoper.ch/fotogalerie.htm)

Lo speziale (1768)

Joseph Haydn

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Lo speziale (*The Apothecary*), Hob. 28/3, is a three act opera buffa by Joseph Haydn, with a libretto by Carlo Goldoni.

A love triangle between the poor apprentice Mengone, the rich and assured dandy Volpino, and the local apothecary's ward, Grilletta, *Lo speziale* is a comedy of great warmth and ebullience.

Lo speziale prefigures Mozart. It opens with an aria complaining about an apprentice apothecary's job, much like Leporello's opening aria in *Don Giovanni*. The trouser role of Volpino reminds one of Cherubino in *Le nozze di Figaro* and the young lovers' use of disguises will call *Cosi fan tutte* to mind.

The opera is scored for two flutes, two oboes, bassoon, two horns, strings, continuo.

Performance history

It was composed and first performed to popular and critical acclaim at Eszterháza in the autumn of 1768.

Roles

Role	Voice type	Premiere Cast, 1768 (Conductor: Joseph Haydn)
Sempronio, *an old apothecary*	tenor	Carlo Friberth
Grilletta, *Sempronio's ward*	soprano	Maddalena Spangler
Mengone, *Sempronio's apprentice*	tenor	Leopoldo Dichtler
Volpino, *a young rich dandy*	mezzo-soprano (breeches role)	Barbara Dichtler

Synopsis

An old man, Sempronio, is determined to marry a young woman, Grilletta, more for her money than for any other reason. Sempronio however has two rivals: his apprentice, Mengone, who has taken the job only to be near Grilletta, and Volpino, a young man about town.

Mengone has entered the service of the apothecary Sempronio, though he does not possess the slightest knowledge of chemistry. His love for Sempronio's ward Grilletta is the reason, and in the first scene he mixes drugs while making melancholy reflections on his lot, which has led him to a master who buries himself in his newspapers instead of attending to his business, and allowing his apprentices get on as best they may.

Sempronio relates that the plague is raging in Russia. The news that an old cousin of his has married his young ward is more interesting to him than all his drugs and pills; he intends to act likewise with Grilletta. This young lady has three suitors, one of whom, a rich young coxcomb enters to order a drug. His real intention is to see Grilletta. He notices that Mengone loves her too, so he sends him out, in order to have Grilletta to himself. But she only mocks him, and on Mengone's return Volpino is forced to retire. Alone with Mengone, Grilletta encourages her timid lover, whom she likes, but just when he is about to take her hand Sempronio returns, furious to see them so intimate. He sends Mengone away to work and the young girl to her account books, while he buries himself once more in the papers.

Missing a map he is obliged to leave the room: the young people take advantage of the situation, and when Sempronio, having lost his spectacles, goes to fetch them, Mengone grows bolder and kisses Grilletta. The old man returns at the supreme moment, and in a rage sends each to their room.

Mengone's effrontery emboldens Sempronio to marry Grilletta at once. He is however detained by Volpino, who comes to bribe him by an offer from the Sultan to go to Turkey as apothecary at court, war having broken out in that country. The wily young man insinuates that Sempronio will soon grow rich, and offers to give him 10,000 ducats at once, if he will give him Grilletta for his wife. Sempronio is quite willing to accept the Sultan's proposal, but not to cede Grilletta. So he sends Mengone away to fetch a notary, who is to marry him to his ward without delay. The maiden wracks her brains on how to rouse her timid lover to action.

Sempronio, hearing her sing sadly, suggests that she wants a husband and offers her his own worthy person. Grilletta accepts him, hoping to awaken Mengone's jealousy and rouse him to action. The notary comes, in whom Grilletta at once recognizes Volpino in disguise. He has hardly sat down, when a second notary enters, saying that he has been sent by Mengone and claiming his due. The latter is Mengone himself, and Sempronio, not recognizing the two, bids them sit down. He dictates the marriage contract, in which Grilletta is said to marry Sempronio by her own free will; the two false notaries distort every word of old Sempronio's, and each puts his own name instead of the guardian's. When the contract is written, Sempronio takes one copy, Grilletta the other and the whole fraud is discovered. Volpino vanishes, but Mengone promises Grilletta to do his best in order to win her.

In the last scene Sempronio receives a letter from Volpino, telling him that the Pasha is to come with a suite of Turks to buy all his medicines at a high price, and to appoint him solemnly as the Sultan's apothecary. Volpino indeed arrives, with his attendants, all disguised as Turks, but he is again recognized by Grilletta. He offers his gold, and

seizes Grilletta's hand, to carry her off, but Sempronio interferes. Then the Turks begin to destroy all the pots and glasses and costly medicines, and when Sempronio objects, the false Pasha draws his dagger, but Mengone intervenes and induces the frightened old man to promise Grilletta to him, if he succeeds in saving him from the Turks. No sooner is the promise written and signed, than Grilletta tears off the Pasha's false beard and reveals Volpino, who retires baffled, while the false Turks drink the young couple's health at the cost of the two defeated suitors.

External links

- Haydn Opera page at Stanford [1]

Sources

- Synopsis adapted from: Annesley, Charles. *The standard opera glass : containing the detailed plots of one hundred and thirty celebrated operas.* Sampson Low, Marston, London, Lemcke & Buechner, New York, 1901.

Le pescatrici (1770)

Joseph Haydn

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Le pescatrici (*The Fisherwomen*) Hob. 28/4, is an opera (*dramma giocoso*) in three acts by Joseph Haydn set to a libretto by Carlo Goldoni. Originally composed as part of the wedding celebrations of Maria Theresa Countess Lamberg, the opera was first performed on 16 September 1770 in the court theatre at Eszterháza.

Background and performance history

Le pescatrici was the second of the three Goldoni libretti that Haydn set to music — the other two were *Lo speziale* (1768) and *Il mondo della luna* (1777). However, Haydn was not the first to use Goldoni's libretto. It had previously been used for operas by Ferdinando Bertoni (Venice, 1751) and Niccolò Piccinni (Rome 1766) and was later used by Florian Leopold Gassmann (Vienna, 1771). Haydn composed *Le pescatrici* as part of the lavish celebrations for the marriage of Prince Nikolaus Esterházy's niece, Maria Theresa Countess Lamberg to Alois Count Poggi at Eszterháza where the opera was first performed on 16 September 1770. The roles of Lesbina and Frisellino were first sung by Maria Magdalena Spangler and her husband, Carl Friberth, two prominent court singers at Eszterháza. Carl Friberth may also have had a hand in adapting Goldoni's libretto for Haydn.[1]

A third of the original score was then destroyed in a fire at Esterháza in 1779. It was later reconstructed in 1965 by the Haydn scholar by H.C. Robbins Landon and the composer Karl Heinz Füssl. Since then the opera has had occasional revivals, most notably in Amsterdam on 15 June 1965; in Paris on 29 June 1967 when it received its first radio broadcast; in Metz on 1 February 1985;[2] and at Garsington Opera in June 1997.[3]

The bicentenary of Haydn's death in 2009 saw several performances of the work. In February 2009, it was performed at the Vienna Kammeroper. It was also performed by Bampton Classical Opera in English translation in July of that year, followed by performances in London's Wigmore Hall in September. The opera received its US premiere in New Brunswick, New Jersey at the Rutgers University Nicholas Music Center on 30 October 2009.[4]

Roles

Illustration of Act 1, Scene 1 from Carlo Goldoni's libretto for *Le pescatrici*

Role	Voice type	Premiere cast[5] 16 September 1770
Lesbina, *a fisherwoman, Burlotto's sister and Frisellino's girlfriend*	soprano	Maria Magdalena Spangler
Nerina, *a fisherwoman, Frisellino's sister and Burlotto's girlfriend*	soprano	Barbara Fux-Dichtler
Burlotto, *a young fisherman*	tenor	Leopold Dichter
Frisellino, *a young fisherman*	tenor	Carl Friberth
Eurilda, *believed to be the daughter of Mastricco*	contralto	Gertruda Cellini
Mastricco, *an old fisherman*	bass	Giacomo Lambertini
Lindoro, *Prince of Sorrento*	bass	Christian Specht

Synopsis

The story is set in Taranto and concerns the Prince of Sorrento's search for Prince Casimiro's rightful heir who had been taken to Taranto as a baby after her father's murder. Two young fisherwomen in the village, Lesbina and Nerina, each believe they might be the missing princess. Although they are engaged to each other's brother (also fishermen), they both dream of marrying a wealthy man and set their caps for Prince Lindoro. The real princess turns out to be the dignified Eurilda, whom everyone had thought was the daughter of the elderly fisherman, Mastriccio. Upon discovering this, Lindoro asks for her hand in marriage and departs for Sorrento with Eurilda and her adopted father. The squabbling pairs of lovers, Lesbina and Frisellino and Nerina and Burlotto are eventually reunited but not before Frisellino and Burlotto embarrass Lesbina and Nerina by disguising themselves as cousins of Prince Lindoro and persuading them to elope.

Recordings

A complete recording of *Le pescatrici* using the reconstructed score by H.C. Robbins Landon with Olga Geczy conducting the Lithuanian Opera Orchestra was released on the Hungaroton label in July 2009.

Notes and references

[1] Hunter
[2] Casaglia
[3] Kennedy (21 June 1997)
[4] Reich (2 November 2009)
[5] Premiere cast from Casaglia

Sources

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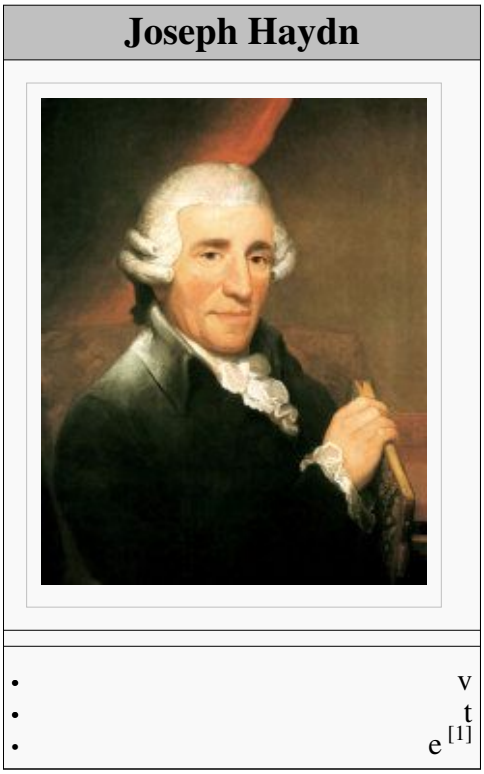
L'infedeltà delusa (1773)



L'infedeltà delusa ("Deceit Outwitted"), Hob. 28/5, is an operatic *burletta per musica* by Joseph Haydn. The Italian libretto was by Marco Coltellini, perhaps reworked by Carl Friberth,Wikipedia:Citation needed who also took part in the first performance.

Performance history

The earliest recorded performance, which may have been the premiere, was at Eszterháza (in modern Hungary) on 26 July 1773. This was the name day of the Dowager Princess Estaházy and this date is given in the printed libretto. It was revived for the visit of Empress Maria Theresa on 1 September 1773, and again on 1 July 1774.

Bampton Classical Opera gave performances of the opera in 2004 and 2005, in English.Wikipedia:Citation needed In 2014, it was performed by New Chamber Opera at New College, Oxford.

Roles

Role	Voice type	Premiere cast, July 26, 1773 (Conductor: –)
Vespina, *a spirited young woman, sister of Nanni, in love with Nencio*	soprano	Maddalena Friberth
Nanni, *a peasant, in love with Sandrina*	bass	Christian Specht
Sandrina, *a simple girl, in love with Nanni*	soprano	Barbara Dichtler
Filippo, *an old peasant, father of Sandrina*	tenor	Carl Friberth
Nencio, *a well-to-do farmer*	tenor	Leopold Dichtler

Synopsis

The opera is set in the Tuscan countryside.

Act 1

Filippo, brother and sister Nanni and Vespina, and rich farmer Nencio admire the beauty of the summer evening. Filippo is concluding a deal with Nencio. Sandrina, Filippo's daughter enters, the others leave her alone with her father, who tells here that he has found her a husband. She protests that she loves only Nanni but Filippo dismisses the thought of her marrying a poor man. When Nanni arrives, Sandrina is sad, and torn between love for him and respect for her father. Nanni vows vengeance on Filippo and the man chosen to be Sandrina's husband.

In a room in Nanni and Vespina's house; Vespina sings of the pain of love but longs for its pleasures. She reveals that she is in love with Nencio, whose behaviour puzzles her. Nanni tells her that Nencio wishes to marry Sandrina and both swear vengeance.

Outside Filippo's house, Nencio sings a serenade to Sandrina. Vespina and Nanni eavesdrop on him as he asks Filippo to send Sandrina to him. Despite Sandrina's tears, Nencio says he will marry her come what may. Vespina enters and slaps him; Nencio and Filippo refuse to budge, Vespina and Nanni are furious while Sandrina laments her predicament.

Act 2

Vespina has disguised herself as an old woman, so that when Filippo and Sandrina come out of the house she will tell them that Nencio was secretly married but abandoned her daughter. Filippo, angry at Nencio's supposed duplicity hurls insults at him; Nencio, baffled by this, is next approached by Vespina this time disguised as a German servant who says that her master, a marquis will be taking Sandrina as his wife. Nencio thinks he now understands the reason for Filippo's anger, but Vespina reappears now as the Marquis de Ripafratta, saying that although he promised to marry Sandrina he wouldn't marry below his station and will therefore trick her into marrying one of his scullions. Nencio is pleased by the anticipated humiliation of Filippo and offers to be a witness. Vespina assures Nanni that her ruses will succeed.

Filippo is delighted by Sandrina's prospects as the wife of a marquis, but his daughter says that she wants love, not luxury. In her fourth disguise, Vespina enters as a notary accompanied by Nanni disguised as a servant and Nencio. A marriage contract is signed and witnessed, Filippo believing the bridegroom to be the marquis, Nencio thinking it the servant. When the disguises are thrown off, Sandrina is shown to be married to her beloved Nanni. Vespina confesses her tricks, Filippo accepts the outcome, and Vespina looks forward to wedding the chastened Nencio.

Orchestration

The opera is scored for two oboes, two bassoons, two horns, timpani, strings, continuo.

References

External links

- *L'infedeltà delusa* (https://www.youtube.com/watch?v=2vQfnnSf_eA) on YouTube

L'incontro improvviso (1775)

Joseph Haydn

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L'incontro improvviso (*The unexpected encounter*) (Hob. XXVIII:6) is an opera in three acts by Joseph Haydn first performed at Eszterháza on 29 August 1775 to mark the four-day visit of Archduke Ferdinand, Habsburg governor of Milan and his consort Maria Beatrice d'Este. The opera is designated a *dramma giocoso* (a comic opera) and is an example of the then Austrian fascination with Turkish subjects. [1]

Composition and Performance History

The libretto by Carl Friberth was adapted and translated from a French opera-comique by L. H. Dancourt, previously set by Gluck in 1764 as the *La rencontre imprévue*. [2] In keeping with Italian practice, Friberth constructed longer buffo finale texts at the end of Acts I and II.

It is not known if any further performances followed the Eszterháza production, although a German translation was made for Bratislava. Danish musicologist Jens Peter Larsen discovered the autograph score in Leningrad in 1954, and the opera was subsequently broadcast in Russian in 1956. It was first staged in the UK at the Camden Festival in 1966.[3] The first complete recording was made by Philips in 1980 in association with the Radio Suisse Romande and the European Broadcasting Union, conducted by Antal Doráti. The first performance of the German translation

was staged by Jakob Peter-Messer for the Wuppertal Opera in 2010 in cooperation with the Haydn-Institut in Cologne.

Roles

Role	Voice type	Premiere Cast, 29 August 1775 (Conductor: Joseph Haydn)
Ali, *Prince of Balsóra, in love with Rezia*	tenor	Carl Friberth
Rezia, *Princess of Persia, harem favourite of the Sultan of Egypt*	soprano	Magdalena Friberth
Balkis, *a slave, confidante of Rezia*	soprano	Barbara Dichtler
Dardane, *a slave, confidante of Rezia*	mezzo	Maria Elisabeth Prandtler
Osmin, *Ali's slave*	tenor	Leopold Dichtler
Calandro, *A Qalandar or mendicant dervish*	baritone	Christian Specht
Sultan, of Egypt	bass	Melchior Griesler
Ufficiale (An officer)	tenor	
Male and female slaves, janissaries		

[4] [5]

Synopsis

Overture (this was printed by Artaria in a set of six in 1782 without trumpets and percussion)

Act I

A storehouse of all kinds of merchandise and edibles

The qalandar and dervishes drink wine, smoke tobacco and sing merrily of their life as beggars and tricksters.

A square

Osmin is distracted by the qalandar begging; he has little trouble in persuading the hungry Osmin to become a mendicant dervish.

A room in the seraglio

Rezia has been told that her long-lost love has been sighted in Cairo, and shares the news with Balkis and Dardane in a beautiful trio.

A square

Ali, alone, explains how he fled to Persia and fell in love with Rezia. Though betrothed to another, Rezia eloped with Ali but they were separated and she was captured by pirates. Ali watches as Osmin is taught by the Qalandar the chant "Castagna, castagna". The Qalandar recognises Ali as the Prince of Balsóra. Balkis greets Ali with news that a woman has espied him from a window in the seraglio and wishes to meet him.

A room containing a banquet table

Osmin is enjoying a feast with Ali arrives with Balkis, and Ali gets increasingly angry with Osmin's inebriation.

Act II

A room with a sofa

Dardane tries to charm Ali to test his faithfulness. Rezia enters, taking Ali and Osmin by surprise. The three women tell of the unfortunate travels which brought them to Cairo.

The qalandar's room

Osmin informs the qalandar that Ali's lover is Rezia and solicits his help in letting the couple escape.

A garden

While preparations are made for a banquet before their escape, Rezia and Ali sing a love duet. The mood is shattered when Balkis and Dardane come in to announce that the Sultan has returned unexpectedly from the hunt. Everyone flees via a secret staircase.

Act III

Night. The qalandar's storehouse

News of the Sultan's reward for the recovery of Rezia has reached the qalandar who decides to betray them to win the bounty. Ali disguises himself as a French painter to avoid arrest, but to no avail. The Sultan however forgives them and condemns the treacherous qalandar.

A hall lit by chandeliers

The Sultan pardons Rezia and Ali and gives them his blessing. At the couple's request the qalandar is pardoned, but banished from Cairo. [6]

Music

Although not Haydn's greatest success in the operatic field, *L'incontro improvviso* does include some high-class and varied music. As well as the 'Turkish' music, amusing scenes for Osmin and Calandro, the 'painting' aria in the last act where Ali describes the contents of a picture with orchestral help, and another aria "Senti, al buio pian" for Osmin with orchestral colouring, there is Italian lyricism evident in arias for Ali ("Deh! se in ciel pietade avete") and Rezia ("Or vicina a te"). Act II has two powerful arias for sopranos; Haydn detached Rezia's "Or vicino a te" and published it separately in 1783. The superb first act "Mi sembra un sogno" which contrasts a trio for female voices with muted violins, cors anglais and horns is a highlight.[7]

The work is scored for an orchestra consisting of 2 oboes (doubling cors anglais), 2 bassoons, 2 trumpets, 2 horns, timpani, percussion, violins I & II, viola, cello, bass and continuo.

References

[1] Clark C. L'incontro improvviso. In: *The New Grove Dictionary of Opera* ed Sadie S. London & New York, Macmillan, 1997.

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[7] Rice J A. Opera, in *Haydn (Oxford Composer Companion)* ed Wyn Jones D. Oxford, Oxford University Press, 2002.

Il mondo della luna (1777)

Joseph Haydn

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Il mondo della luna (*The World on the Moon*), Hob. 28/7, is an opera buffa by Joseph Haydn with a libretto by Carlo Goldoni, first performed at Eszterháza, Hungary on 3 August 1777. Goldoni's libretto had previously been set by four other composers, first by the composer Baldassare Galuppi and performed in Venice in the carnival of 1750. It was then adapted for Haydn's version of the opera, which would be performed during the wedding celebrations of Count Nikolaus Esterházy, the younger son of Haydn's patron, Prince Nikolaus Esterházy, and the Countess Maria Anna Wissenwolf.[1] It is sometimes performed as a singspiel under its German title *Die Welt auf dem Monde*.[2]

The work is perhaps one of the earliest examples of science fiction in 18th century opera.

Roles

Role	Voice type	Premiere Cast,[3] August 3, 1777 (Conductor: Joseph Haydn)
Ecclitico, *a would-be astrologer*	tenor	
Ernesto, *a cavalier*	contralto castrato	Pietro Gherardi
Buonafede	bass	Benedetto Bianchi
Clarice, *daughter of Buonafede*	soprano	Catarina Poschwa
Flaminia, *another daughter of Buonafede*	soprano	Marianna Puttler
Lisetta, *maid of Buonafede*	mezzo-soprano	
Cecco, *servant of Ernesto*	tenor	Leopold Dichtler
Four scholars and noblemen		

The roles of Ecclitico and Lisetta were written for Guglielmo Jermoli and his wife Maria Jermoli, but they left Eszterháza shortly before the premiere.

The opera is scored for two oboes, two bassoons, two horns, two trumpets, timpani, strings, continuo.

Synopsis

Act 1

A terrace in the house of the bogus astronomer Ecclitico; an observatory tower with a telescope. A starlit night, with full moon

Ecclitico and his four students sing a hymn to the moon, and Ecclitico boasts of how he can dupe the foolish - such as Buonafede, who now appears. Buonafede does not have a clue what the moon is. Ecclitico explains to him that through his powerful telescope he will be able to see the moon's transparent surface all the way through the houses and able to spy on ladies as they undress before going to bed. Buonafede then attempts to view the moon through Ecclitico's telescope while Ecclitico's servants move caricatures in front of the telescope's lens. The trick works: Buonafede describes what he thinks he has seen: a very beautiful young girl caressing an old man, a husband ready to punish his wife for her infidelity, and a man who completely dominates his female lover. He rewards Ecclitico with some coins and leaves. Alone, Ecclitico muses that it is not the old man's money he wants, but to wed his daughter Clarice. Ernesto, a nobleman who is in love with Clarice's sister Flaminia, and his servant Cecco (in love with Buonafede's servant, Lisetta) now join Ecclitico. Buonafede intends to marry the sisters off to rich suitors. Ecclitico assures Ernesto and Cecco that with a little money all their difficulties will be solved. In a more serious aria ("Begli occhi vezzosi"), Ernesto sings of Flaminia's eyes and awaits impatiently the moment in which the two of them will spend their lives together. Cecco, for his part, is convinced that everyone's playing games and insistently points out the comic side of life.

A room in Buonafede's house

The sisters Clarice and Flaminia dream of escaping their tyrannical father. In a long aria, Flaminia recognises that even if reason is to dominate the soul, when love intervenes it takes control of everything. Buonafede mocks Clarice's stubbornness but she answers back, threatening him that she will find a husband for herself if he is not capable of providing one for her. The two sisters are clearly differentiated: Clarice is down to earth and her arias are full of determined pragmatism. Buonafede invites Lisetta (his daughters' maid) to share the wonders he has seen through the telescope, in an attempt to win her over. Interested in his money, she reassures him of her love for him, her fidelity and her virtues, none of which is true. Ecclitico arrives and tells Buonafede that the Emperor of the Moon has invited him to his court. By drinking an elixir he will be transported to the moon. Buonafede is tempted to travel with him and, therefore, asks for some of the liquor. Ecclitico agrees and, pretending to drink half of it, gives the rest to Buonafede who drinks it, falls asleep, and dreams of flying to the moon. Clarice and Lisetta believe at first that he is dead, then console themselves with the inheritance they will be getting.

Act 2

Ecclitico's garden, decorated so as to convince Buonafede that he is on the moon

Ecclitico and Ernesto discuss the progress of their plot, and when Buonafede awakens he is convinced he is on the moon.[4] He is entertained by a ballet and clothed in elegant gowns. Ecclitico tells him that he will be joined by his daughters and servant. According to lunar custom the women will be meek. Cecco appears disguised as the Emperor of the Moon, with Ernesto as the star Hesperus. Buonafede, delighted with life on the moon, is entertained by another ballet. When Lisetta enters, Buonafede tries to court her, but Cecco asks her to become Empress of the Moon. Lisetta, not fully aware of the plot, is at first puzzled. The two daughters arrive and pay homage to the Emperor in a nonsense ceremony. Flaminia goes off with Ernesto and Clarice with Ecclitico, while Cecco prepares to crown Lisetta as Empress. In the confusion of the masquerade, Buonafede is tricked into consenting to the three

marriages, only realising that he has been duped when it is too late.

Act 3

A room in Ecclitico's house

The conspirators, back in normal dress, have locked Buonafede in his own house - the price of his freedom will be forgiveness for his daughters and their dowries. At last he yields.

A starlit night with a full moon

Clarice and Ecclitico sing of their love. Buonafede repents of his previous strictness and there is general rejoicing and celebration.

Music

The overture in C major is notable for its long development section and symphonic character. Re-used with reduced orchestration as the first movement of his Symphony No 63, in the opera it finishes on an open cadence.

Throughout the opera the key of E flat is associated with the moon; the 18th century often linked the key with darkness and sleep.

In this opera Haydn moved to a new level of inspiration in the noble arias he writes for his serious characters Flaminia and Ernesto and the evocative music for the flight to the moon in Act 1.[5] Several numbers (vocal and instrumental) combine triple metre and a slow to moderato tempo. Flaminia's Act I "Ragion nell'alma siede" has the typical form and coloratura of opera seria, while Lisetta's "Se lo comanda" in Act II mixes comic and serious styles.

The ballet interludes in Act II create an imaginary world with off-stage horns and bassoons and string harmonics. By contrast the G minor sinfonia which starts Act III depicts the inner rage of the duped Buonafede.

Haydn re-used parts of the opera in trios for flute, violin and cello (Hob IV:6-11) and Ernesto's "Qualche volta non fa male" become the *Benedictus* of the Mariazeller Mass (Hob XXII:8).[6]

Performance history

The opera was conducted by Giulini at the Holland Festival in 1959.

Jeff Clarke's The English Players revived the opera in 1992, and many other small and student opera companies have done so. Clarke's Opera della Luna, named for the piece, presented the work at the Ilford Opera Festival in 2006.[7]

More recently a co-production was seen at the Berlin Staatsoper and Innsbruck Festival in 2002 conducted by René Jacobs, the work was presented as part of the 2008 Drottningholm Festival, and was produced in Vienna in December 2009, conducted by Nikolaus Harnoncourt, with Vivica Genaux. The Gotham Chamber Opera presented *Il mondo della luna* at the Hayden Planetarium in New York City in January 2010, transforming the planetarium into an opera house using the 180-degree dome and projections courtesy of NASA; the director was Diane Paulus.[8]

Since December 2013 a productionof this work has formed a part of the repertoire of the Moscow Chamber Musical Theatre named after Boris Pokrovsky.[9]

Recordings

- *Il mondo della luna*: Domenico Trimarchi, Luigi Alva, Frederica von Stade, Arleen Auger, Edith Mathis, Lucia Valentini Terrani, Anthony Rolfe Johnson, Lausanne Chamber Orchestra and Suisse Romande Radio Chorus, conducted by Antal Doráti (Philips, 1978)

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[2] "J.A.W." (no full name given), "Reviews of Music: *Die Welt auf dem Monde* (*Il mondo della luna*)" (October 1959). *Music & Letters*, **40** (4): pp. 399-400.

[3] Rice, J A.: *Il mondo della luna*, in *Haydn (Oxford Composer Companion)*, ed. Wyn Jones D. Oxford, Oxford University Press, 2002.

[4] According to William Mann, this scene sends up the magical transformation scenes in opera seria. Mann W. *The Operas of Mozart.* Cassell, London, 1977.

[5] Kemp, L. *Joseph Haydn; the Eszterhaza Operas, Volume 2.* Decca Music Group, 2003.

[6] Clark, C.: *Il mondo della luna* in *The New Grove Dictionary of Opera*, ed. Sadie, S. London & New York, Macmillan, 1997.

[7] Christiansen, Rupert. "Elixir just as potent in the Northern smoke", *The Telegraph*, 26 June 2006 (http://www.telegraph.co.uk/culture/music/opera/3653400/Elixir-just-as-potent-in-the-Northern-smoke.html)

[8] "Hair's Diane Paulus To Direct *Il mondo della luna* at the Hayden Planetarium" (http://www.broadwayworld.com/article/HAIRs_Diane_Paulus_To_Direct_IL_MONDO_DELLA_LUNA_At_The_Hayden_Planetarium_20090720), Broadway World, July 20, 2009

[9] http://www.opera-pokrovsky.ru/Repertuar

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La vera costanza (1779)

Joseph Haydn

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La vera costanza ("True Constancy"), Hob. 28/8, is an operatic dramma giocoso by Joseph Haydn. The Italian libretto was a shortened version of the one by Francesco Puttini set by Pasquale Anfossi for the opera of the same name given in Rome in 1776. The story explores the troubles of a sentimental heroine abandoned by a mad lover.[1]

Performance history

The work was written for the Eszterházy court and first performed on 25 April 1779. It was revived there in April 1785 when Haydn apparently had to re-create much of the opera from memory, the original having been largely lost. It was given in Bratislava, Budapest, Vienna and Brno between 1786 and 1792 under the title *Der flatterhafte Liebhaber*. In Paris in 1791, it was performed as *Laurette*.

The opera was recorded in May 1976 by Philips in association with the Radio Suisse Romande & European Broadcasting Union and in September 1990 on the [Brilliant Classics Label (Brilliant 93782/50-51)]. Since 1980 the opera has revived on stage in Lyons (1980), Assisi (1982) Vienna (1982) Amsterdam (1990) and more recently, Reggio (2010) and London (2012). [2] Bampton Classical Opera gave performances in 2004, in English.

Roles

Role	Voice type	Premiere Cast, 25 April 1779 (Conductor: –)
Count Errico, *secret husband of Rosina*	tenor	Andrea Totti
Rosina, *a fisherwoman*	soprano	Barbara Ripamonti
Baroness Irene, *Count Errico's aunt*	soprano	Catharina Poschva
Lisetta, *the baroness's maid*	soprano	Marianna (Anna) Zannini
Marquis Ernesto, *friend of Errico*	tenor	Vito Ungricht
Masino, *fisherman*, *Rosina's brother*	baritone or tenor	Leopold Dichtler
Villotto, *a wealthy but doltish gentleman*	bass	Benedetto Bianchi

Instrumentation

The opera is scored for one (or two) flutes, two oboes, two bassoons, two horns, timpani, strings, continuo.

Synopsis

Act One

A village by the sea

A small boat has been driven ashore in a storm, and inhabitants of the fishing village help the four passengers to safety. The Baroness Irene, the local landowner, her maid Lisetta, Marquis Ernesto (who is hoping to marry the Baroness), and a wealthy fop, Villotto are offered shelter in the cottage of Masino, head fisherman, and his sister Rosina.

The Baroness has heard rumours of an unsuitable entanglement between Rosina and her headstrong nephew Errico. To prevent this alliance she has decided that Rosina must be married off immediately to the foolish Villotto. She explains to Rosina the advantages of such a rich marriage. Rosina's embarrassment and reluctance are taken by the Baroness to be just modesty, but Rosina is actually already secretly married to the Count who abandoned her, and by whom she has a young son. Villotto is delighted by the idea of marrying Rosina but her brother Masino tries to convince him that he has no chance of winning her.

Count Errico arrives and threatens to shoot Villotto unless he abandons Rosina. Masino is then threatened by Ernesto; the Baroness has said that she will not marry him until her nephew is married, so it is in his interest for Rosina to accept Villotto immediately.

Villotto, after Errico's threats, becomes more reluctant, much to the Baroness's disgust. Lisetta adds to Masino's confusion by declaring her love for him, and Errico decides to test Rosina's constancy. He speaks to her scornfully and offers her to Villotto, who has decided to escape from his predicament by seeking fortune in war. The Count advises him that love and war require similar boldness. Rosina tells Lisetta of her misfortune, that five years ago, she met and married the Count. Villotto, inspired by the Count's warlike talk resumes his attentions toward Rosina. Rosina appeals to the Baroness for death rather than a forced marriage with Villotto, Masino adds his voice, but the Baroness silences them both. A quarrel between Villotto and Masino is averted by Lisetta, who warns them that the Count and Ernesto are on their way. When Rosina begs for death, the Count embraces her; surprised by the Baroness the Count is shown a portrait of the woman she wishes him to marry. When he admires it Rosina fears that she has lost his love.

Act 2

Scene 1 The Baroness's castle

Masino and Villotto are both bewildered by the circumstances. Ernesto pleads with Rosina to accept Villotto, explaining that he will then be able to marry the Baroness. This is overheard and misunderstood by the Baroness and

the Count, who turn on Rosina. Villotto and Lisetta also reject her, and Rosina declares that death would be welcome for her were it not for her son, and she decides to flee. The Count infuriated by her apparent infidelity commands Villotto to pursue and kill her and her brother. Lisetta understands everyone's mistake over what Ernesto said to Rosina, and comes to the Count saying that Rosina is indeed faithful to him and loves him. The Count, delirious and horrified at the thought of the murderous orders he has given Villotto, imagines himself to be Orpheus in search of his wife, rushes off to find her.

Scene 2 Rosina's cottage and a partly ruined tower.

In despair, Rosina hides in the tower with her young son. Masino, exhausted from searching for her falls asleep. Villotto finds him, draws his sword but is stopped from killing him by Lisetta, who then meets the Baroness and Ernesto. She tries to explain Rosina's innocence but they fail to understand and go in search of Rosina. The Count enters, sees a crying child (his own son) and the boy leads him to Rosina. The Count repents and as the couple embrace they are found by all the other characters, and defy the rage of the Baroness and Ernesto.

Act 3

To separate Rosina and the Count, the Baroness has sent each a forged letter (supposedly written by the other) breaking off the relationship. Although at first angry each soon sees through the deception and swear love to each other. The Count acknowledges his wife and son to the Baroness and Ernesto and Rosina asks for forgiveness from the Baroness, who accepts defeat and promises to marry Ernesto. All sing praise to constancy and virtue.

Music

The overture leads directly to the opening 'shipwreck' sextet. Haydn's finales for Acts 1 and 2 aspire to the Mozartian ideal in their attention to details of textual structure, characterization, location and stage events, pointing to Haydn's capable dramatic technique. Other highlights are the four-part aria with horns and timpani for the Count "A trionfar t'invita", Rosina's laments "Dove fuggo" and "Care spiagge". [3]

Notes and references

[1] Rice J A. La vera costanza, in *Haydn (Oxford Composer Companion)* ed Wyn Jones D. Oxford, Oxford University Press, 2002.

[2] Clark C. La Vera costanza. In *The New Grove Dictionary of Opera.* Macmillan, London and New York, 1997.

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L'isola disabitata (1779)

Joseph Haydn

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L'isola disabitata (The desert island), Hob. 28/9, is an opera (*azione teatrale in due parte*) by Joseph Haydn, his tenth opera, written for the Eszterházy court and premiered on 6 December 1779. The libretto by Metastasio, the only one by that author Haydn set, was previously set by Giuseppe Bonno and subsequently used by Manuel García.[1] Nino Rota has set excerpts to music as well.

Haydn's work has long been remembered for its dramatic Sturm und Drang overture, but the rest of the opera did not see print until H. C. Robbins Landon's 1976 edition (only available for rental). A new edition by Thomas J Busse was prepared in 2007 and is now online. The piece is striking for its use of orchestral recitativo accompagnato throughout.

There is also a libretto of the same title by Carlo Goldoni (using the pen name Polisseno Fegeio), set by Giuseppe Scarlatti in 1757; it concerns a Chinese woman and Dutch sailors and was revived in 1760 (and again in Vienna in 1773) under the title *La cinese smarrita*.[2]

Roles

Role	Voice type	Premiere cast,[3] 6 December 1779 (Conductor: Joseph Haydn)
Costanza	mezzo-soprano	Barbara Ripamonti
Enrico	baritone	Benedetto Bianchi
Gernando	tenor	Andrea Totti
Silvia	soprano	Luigia Polzelli

Synopsis

Act 1

Using the crudest of tools, Costanza is on the verge of completing an inscription on a rock next to her cave: "Abandoned by the traitor Gernando, Constanza finished her days on these strange shores. Friendly traveler, unless you be a tiger, either avenge or pity…" Her young sister Silvia enters, rejoicing that a lost pet deer has returned, and asks why Costanza is unhappy, being on such a pleasant island far from the world wicked men she has often described, but cannot cheer her. Silvia, alone, watches a ship arrive and runs to ask her sister what monster swims and flies at the same time. Her way is blocked by Gernando and his friend Enrico, and she hides, not being able to overhear their conversation. Both had been captives of pirates, Gernando seized on this very beach while his wife was recovering from seasickness. They split up to search the island, Enrico first singing of his unending gratitude to his friend for helping his escape. Silvia has managed to get a good look at him, too kind-looking to be a man, but not wearing a skirt either. She marvels as well at a new kind of fear that causes gladness: yet more questions for Constanza.

Act 2

Gernando discovers the inscription and believes Constanza dead. He declares his intention to end his days on the island to Enrico; the latter decides he must be carried off by force for his own good, and instructs two sailors to lay an ambush by a stream. He comes upon Silvia who, learning he is a man after all, pleads for her life, but he wins her trust and they part to fetch the other couple. Silvia remains long enough to sing an aria putting a name to her new emotion. When she leaves, Constanza arrives, singing of the slowness of time. When Gernando appears she faints and he hurries to fetch water from the stream. Enrico enters and explains all to her; Silvia arrives with Gernando, having explained everything to the sailors after they had seized him. Enrico proposes to Silvia and the work closes with a quartet-rondo with concertante writing for solo violin and cello.

Recordings

- 1977: Norma Lerer (Costanza), Linda Zoghby (Silvia), Luigi Alva (Gernando), Renato Bruson (Enrico), Orchestre de Chambre de Lausanne, Antal Doráti; (Philips)

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[1] A-R Editions 2006
[2] Groveonline
[3] Rice J A. "L'isola disabitata." In: *Haydn, Oxford Composer Companion*, ed Wyn Jones D. Oxford, Oxford University Press, 2002.

External links

- *L'isola disabitata*: Free scores at the International Music Score Library Project
- Libretto in Italian (http://www.librettidopera.it/isodis/isodis_bnrid.html)
- Haydn opera (http://www.musicweb-international.com/classrev/2004/Feb04/Haydn_Operas2.htm)
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La fedeltà premiata (1781)

Joseph Haydn

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La fedeltà premiata (*Fidelity Rewarded*), Hob. XXVIII/10, is an opera in three acts by Joseph Haydn first performed at Eszterháza on 25 February 1781 to celebrate the reopening of the court theatre after a fire. It was revised for a new version first performed in 1782.

Composition and performance history

The main opera house adjoining the palace at Eszterháza had been destroyed by fire in November 1779; *La fedeltà premiata*, composed in 1780, inaugurated the new state-of-the-art theatre in the grounds which opened after major delays 15 months later. The opera was written during the most prolific period of Haydn's operatic composition between 1773 and 1783 when he composed eight Italian operas.

The libretto was adapted by Haydn and an anonymous colleague from Giambattista's Lorenzi's *L'infedeltà fedele*, which had been set by Cimarosa in 1779. Haydn had access to Cimarosa's score,[1] although the Neapolitan dialect and crude jokes were removed and the nine characters in the former setting reduced to eight by the conflation of two female roles.[2] In its revised (and shortened) version, *La fedeltà premiata* is designated a *dramma pastorale giocoso* (a comic opera with pastoral elements).

The opera was revived twice in Eszterháza after 1782. In December 1784, Mozart attended a German-language production at the Theater am Kärntnertor in Vienna,[3] the work of his future collaborator Emanuel Schikaneder.[4] However, after some performances in Bratislava from 1785–87, as with all Haydn operas, it disappeared completely from the stage after his death.

In 1958, the BBC broadcast extracts from an incomplete manuscript.[5] The first modern performance took place at the Holland Festival in 1970 and the first complete recording was made by Philips in 1976 in association with the Radio Suisse Romande and the European Broadcasting Union. The 1979 Glyndebourne stage production was due to be recorded by Southern Television.[6]

The opera received its Munich première at the Cuvilliés Theatre on 25 March 2011 – 230 years after Mozart's *Idomeneo*, its exact contemporary, premièred at that venue. Christopher Ward led a performance by the Bavarian State Orchestra and singers of the Bavarian State Opera's Opera Studio.

Roles

Role	Voice type	Premiere cast 25 February 1781 (Conductor: Joseph Haydn)	Revised version cast September 1782 (Conductor: Joseph Haydn)
Celia, *her real name being Fillide*	mezzo-soprano (1781) soprano (1782)	Maria Jermoli	Metilda Porta
Fileno, *lover of Fillide*	tenor	Guglielmo Jermoli	Antonio Specioli
Amaranta, *a vain and arrogant lady*	soprano	Teresa Taveggia	Maria Antonia Specioli
Count Perruchetto, *a count of extravagant disposition*	bass	Benedetto Bianchi	Vincenzo Moratti
Nerina, *a nymph, fickle in love, enamoured of Lindoro*	soprano	Costanza Valdesturla	Costanza Valdesturla
Lindoro, *Amaranta's brother*	tenor	Leopold Dichtler	Leopold Dichtler
Melibeo, *High priest, in love with Amaranta*	bass	Antonio Pesci	Domenico Negri
Diana	soprano	Costanza Valdesturla	
Nymphs and shepherds, hunters and huntresses, followers of Diana			

[7]

Synopsis

The people of Cumae worship Diana, goddess of hunting and chastity. Their rites however have been defiled by a nymph whose treachery has brought a curse on them. To propitiate the angry goddess, two faithful lovers must be sacrificed each year to a lake monster until a faithful lover can be found to offer his own life. Fidelity, therefore, is at a premium in Cumae, and victims are hard to find.

The plot is "part thriller about lovers being sacrificed to a monster, part burlesque sending up pseudo-classical and early romantic emotions".

Act 1

A temple dedicated to Diana

Melibeo presides over preliminary rites on a day of sacrifice, assisted by Lindoro and Nerina, whose affair is coming to an end; Lindoro is tired of Nerina and hopes for a liaison with the shepherdess 'Celia'. Lindoro's sister Amaranta, recently arrived in Cumae, comes to worship. She is on the look-out for a lover but startled to hear of the risk in true love. Melibeo suggests that as High Priests are exempt, she might give her attentions to him. She agrees, on condition that he favours her brother's suit with Celia.

Perrucchetto, a traveller, philanderer and coward arrives claiming to have been chased by robbers. His racing pulse quickens when he sees Amaranta, to whom he swiftly declares love. She is also overcome, especially when discovering that he is a Count. Melibeo threatens Perrucchetto, who reacts by billeting himself on the High Priest.

A garden

Young shepherd Fileno laments the death of his beloved Fillide (Celia) killed by a snake. He is told by Nerina of Lindoro's desertion and she begs him to plead on her behalf; Fileno agrees (not realising that this is his beloved).

Another wood

Celia arrives wearily with her sheep in search of her lover Fileno and sleeps amongst her flock. Nerina returns with Fileno, who, to his amazement and delight recognises Celia – alive and well. He is unaware of the fatal penalty awaiting faithful lovers, but Celia, spotting Melibeo waiting to pounce, spurns Fileno to save his life: naturally he is angry and desolate.

Fileno, intent on self-destruction, goes off followed by Celia, who is followed by Lindoro *and* Perrucchetto, who sees in Celia a more enticing prospect than Amaranta, who in turn is offended and turns back to Melibeo. Perrucchetto, rejected by Celia returns to make peace with Amaranta but then chases Nerina, infuriating Amaranta.

A dark wood

Melibeo tries to blackmail Celia into the match with Lindoro suggested by Amaranta – she must consent or else die with Fileno. Celia asks Nerina to warn Fileno that his life is in danger. Although Nerina agrees to help, as she has now fallen in love with Fileno her help is not altogether disinterested.

As the first act reaches its climax, Melibeo has Fileno tied up. Fileno curses Celia when he learns she is to marry Lindoro. At this point Nerina enters pursued by satyrs who carry off numerous nymphs, including Celia.

Act 2

A grove

Celia is rescued by shepherds. Melibeo takes stock of the situation. If he could make a match between Nerina and Fileno that would leave Celia free for Lindoro and then he can claim Amaranta. He encourages Nerina to use her charm on Fileno and allows her to release him from his bonds. Fileno is at first grateful, but seeing Celia with Lindoro pretends ardent love for Nerina to spite Celia. She remonstrates with Nerina who advises that she forget Fileno.

Fileno resolves to stab himself, but first carves a message of love to Celia on a tree trunk. However in doing this he breaks his dagger, so determines instead to throw himself off a cliff.

A mountainside

As he is about to do this, the hunt assembles in honour of Diana. Perrucchetto enters pursued by a bear, followed by Amaranta fleeing a boar. Perrucchetto takes refuge in a tree; Amaranta faints just as Fileno kills the boar. When she comes round, Perrucchetto claims that he saved her, but the boar is borne off to the temple.

A dreadful grotto

Celia finds the message on the tree and seeks solitude in a cave. Melibeo, seeing this, changes his plans again: if Nerina can lure Perrucchetto into the cave with Celia they can be 'framed' as lovers and sent to the monster. This is accomplished and the pair are robed as sacrificial victims. Thunder proclaims the wrath of Diana.

Act 3

A hall, then a landscape with a view of the lake

The victims take leave of their real lovers. At the last moment Fileno decides to sacrifice his own life to save Celia. As he offers himself to the monster, it transforms itself into Diana who accepts the purity and selflessness of his act and for ever absolves Cumae from the fatal curse. Apart from Melibeo, struck down by Diana's arrows, the opera ends happily with the union of Celia and Fileno, Amaranta and Perrucchetto, and Nerina and Lindoro.[8]

Music

In this opera Haydn combined the worlds of opera seria and opera buffa, achieving a balance between the heroic and the comic and allowing himself to explore a wide variety of musical styles from serious emotions to hilarious parody.

On one hand, both the nobly-born characters Celia and Fileno have deeply felt cavatine early in the opera and later Celia contemplates her own death in a musically adventurous scene "Ah come il core".

On the other, Melibeo's "Mi dica, il mio signore" is comic and in act 2, the Count has a comic song "Di questo audace ferro" addressed to the not-quite-inert boar. The fright, cowardice and deranged state of Perrucchetto – whose name literally means "wig-maker" – are displayed in his breathless G minor entrance aria, which ends with a request for a bottle of Bordeaux wine.

While Amaranta's interaction with the others is usually comic, she is given a tender and tragic aria "Del amor mio fedele". This blurring of heroic and comic is also seen in the act 2 finale, where Haydn parodies Gluck's chorus of furies from *Orfeo ed Euridice*.

The complex finale to act 1 is based around keys related by thirds (four moves down a third, then a half tone step) – possibly to represent the downwards progression of the plot – Robbins Landon has observed that this sequence is imitated in the opening numbers of Mozart's *Così fan tutte.* Haydn's key relationships in the act 2 finale are developed further in *Così*.

John Rice considers that the dramatic action of *La fedeltà premiata* moves forward with great energy, successfully solving the problems of dramatic pacing that detract from some of his other operas.

The overture was used by Haydn as the finale of his Symphony No 73 *La Chasse* (1781/82).[9]

Celia's scene "Ah come il core" was published separately as a cantata for soprano and orchestra in 1782.

The work is scored for flute, 2 oboes, bassoon, 2 trumpets, 2 horns, timpani, violins I & II, viola, cello, bass and continuo. Celia's aria "Deh soccorri un infelice" includes a hand horn solo.[10]

Recordings

(*Conductor/Nerina/Amaranta/Celia/Fileno/Lindoro/Perrucchetto/Melibeo*)

- Doráti/Cotrubas/von Stade/Valentini-Terrani/Landy/Alva/Titus/Mazzieri, 1975, Philips
- Sándor/Zempléni/Kincses/Pászthy/Fülöp/Rozsos/Vághelyi/Gregor, 1977, Hungaroton
- David Golub/Patrizia Ciofi/Daniela Barcellona/Monica Groop/John Aler/Simon Edwards/Christopher Schalkenbrand/Charles Austin, 1999, Arabesque Recordings Z675-3

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Notes

[1] Rice J. A., *La fedeltà premiata* in *Haydn (Oxford Composer Companion)*, ed. Wyn, Jones D., Oxford, Oxford University Press, 2002.
[2] Clark C., *La fedeltà premiata* in *The New Grove Dictionary of Opera* ed. Stanley Sadie, London & New York, Macmillan, 1997.
[3] Robbins, Landon H. C. *Mozart – the Golden Years.* London, Thames and Hudson, 1989.
[4] Deutsch and Eisen (1991, 33–34)
[5] Crichton R. *Lonely Paradise*, in Glyndebourne Festival programme, 1979.
[6] Due to a technicians strike this fell through. Hughes S. *Glyndebourne: A History of the Festival Opera.* David and Charles, 1981.
[7] Kemp L. *The Eszterháza Operas*, notes for 1976 Philips recording, Philips, 2003.
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Orlando paladino (1782)

Joseph Haydn

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Orlando paladino (English: *The Paladin Orlando*), Hob. 28/11, is an opera in three acts by Joseph Haydn which was first performed at Eszterháza on 6 December 1782. The libretto by Nunziano Porta is based on another libretto, *Le pazzie d'Orlando*, by Carlo Francesco Badini (set by the composer P.A. Guglielmi in 1771), itself inspired by Ariosto's epic poem *Orlando furioso*. The opera was described as a *dramma eroicomico* and the plot mixes heroic and comic elements. It was Haydn's most popular opera during his lifetime.

Roles

Role	Voice type	Premiere Cast, 6 December 1782 (Conductor: —)
Alcina, *a sorceress*	soprano	Costanza Valdesturla
Angelica, *Queen of Cathay*	soprano	Matilde Bologna
Medoro, *in love with Angelica*	tenor	Prospero Braghetti
Caronte (Charon), *ferryman to the underworld*	bass	Leopold Dichtler
Eurilla, *a shepherdess*	soprano	Maria Antonia Specioli
Licone, *a shepherd*	tenor	Leopold Dichtler
Orlando, *Paladin of France*	tenor	Antonio Specioli
Pasquale, *Orlando's squire*	tenor	Vincenzo Moratti
Rodomonte, *King of Barbaria*	bass	Domenico Negri
Shepherds, shepherdesses, spectres, savages and Saracens — chorus		

The opera makes a reference to the castrati in during Pasquale's Act 2 aria *Ecco spiano*, during which he sings "*Ah, che un musico castrato come me non canta affé*" (Even a castrato cannot sing as well as me). The same aria is also notable for requiring the tenor to go into falsetto to hit some of the high notes.

Synopsis

Act 1

Scene 1 - A mountainous landscape.

The shepherdess Eurilla and her father Licone are alarmed by the appearance of a threatening knight, searching for Angelica and Medoro. Eurilla tells him of their love that they have taken refuge in the nearby castle. The knight reveals himself as Rodomonte, King of Barbary, infatuated with Angelica and intent on protecting her from Orlando's jealousy.

Scene 2 - Angelica's tower.

Angelica laments that she has to live in hiding to avoid Orlando's mad frenzy. She summons the sorceress Alcina, who offers her protection. Medoro now enters with the unwelcome news that Orlando and his squire Pasquale have been sighted nearby but is unsure whether to stay or escape.

Scene 3 - A wood.

Pasquale is discovered by Rodomonte, who proceeds to challenge him, but is distracted by Eurilla, who says that Orlando is nearby looking for him. Alone with Eurilla, Pasquale explains that his life of adventure is blighted by a constant lack of food (and love).

Scene 4 - A garden with a fountain.

Medoro swears his fidelity to Angelica but despite her protests suggests that for her own safety he should leave her for a time. When they have gone, Orlando appears, cursing the obsession that drives him on, convinced that Medoro

is the only obstacle to the fulfilment of his love. He sees that Medoro has carved Angelica's name on every tree in the garden and smashes down the trees and fountain.

Scene 5 - A grove.

The braggart Rodomonte is still in pursuit of Orlando and narrowly misses him when he arrives to interrogate Eurilla, on the whereabouts of Medoro.

Scene 6 - A delightful garden.

Angelica's fearful premonitions are interrupted by Pasquale and Eurilla, who warn her of Orlando's approach. Rodomonte joins them, still eager to fight Orlando, and then the peace-loving Medoro, in fear of Orlando's prowess enters. Alcina appears and reassures the lovers, while warning Rodomonte that he cannot defeat Orlando. Orlando bursts in raving, but Alcina magically immobilises him and imprisons him in an iron cage.

Act 2

Scene 1 - A grove.

Orlando has been freed from the cage, but not from his madness. Rodomonte is once more about to attack him, but when Eurilla brings news that Medoro and Angelica have fled, Orlando dashes off in pursuit.

Scene 2 - A wide plain by the sea

Medoro seeks refuge by the sea, and at Eurilla's suggestion, conceals himself in a grotto, asking her to tell Angelica of his unhappy fate. Eurilla and Pasquale discover their love for one another as she invites him to follow her to a castle. Angelica laments her suffering. Alcina plans to resolve the lovers' difficulties. As Angelica is about the throw herself into the sea in despair, Alcina's magic transports her to Medoro's presence and they re-affirm their love. They are on the point of seeking a new refuge when Orlando appears, but Alcina intervenes again to allow the lovers to escape. Orlando is distracted by the sudden appearance of two sea-monsters.

Scene 3 - A room in the castle

Pasquale and Eurilla exchange more endearments. Rodomonte enters with Alcina, who invites all to her magic grotto.

Scene 4 - Alcina's enchanted cave.

Orlando and Pasquale arrive in search of Alcina, and the paladin furiously insults the sorceress for protecting Medoro. She responds by turning him to stone. Angelica, Medoro, Eurilla and Rodomonte enter, marvelling at this sight. Alcina restores Orlando to his human state, but his frenzy is unabated. As Alcina retires to the back of the cave Orlando pursues her and the rock closes in behind him.

Act 3

Scene 1 - The Underworld, by the river Lethe, the Elysian Fields beyond

Charon, the infernal ferryman, watches over the sleeping Orlando. Alcina commands him to wash away Orlando's madness with water from the river of forgetfulness, and Orlando wakens confused.

Scene 2 - A room in the castle

While discussing their marriage, Eurilla and Pasquale are interrupted by Orlando, seeking his squire's aid.

Scene 2 - A forest

Angelica is pursued by wild savages. Medoro rushes to her assistance but is wounded. Rodomonte and Orlando engage in a duel.

Scene 3 - A courtyard

Angelica is delirious, believing that Medoro is dead. Alcina assures her that this is not so, but that he is healed of his wounds. Rodomonte and Orlando enter together, now comrades. The waters of Lethe have blanked from Orlando's mind both his love for Angelica and his hatred of Medoro. Angelica and Medoro can now love one another without fear, Pasquale and Eurilla are united, and Orlando may go in search of fresh deeds of valour.

The opera is scored for flute, two oboes, two bassoons, two horns/trumpets, timpani, strings, continuo.

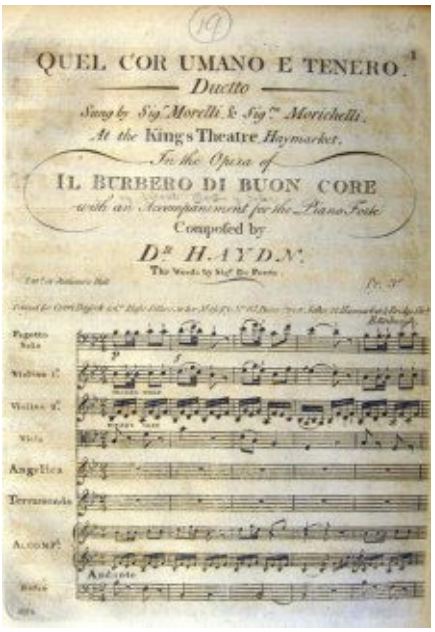
Selected recordings

- *Orlando paladino*, Arleen Auger, Elly Ameling, George Shirley, Lausanne CO, conducted by Antal Doráti (Philips, 1977)
- *Orlando paladino*, Patricia Petibon, Christian Gerhaher, Michael Schade, Elisabeth von Magnus, Concentus Musicus Wien, conducted by Nikolaus Harnoncourt (Deutsche Harmonia Mundi, 2006)
- Thomas Quasthoff recorded Rodomonte's aria, "Mille lampi d'accese faville," and Caronte's aria, "Ombre insepolte" on his album, *Haydn Italian Arias* (2009) and Anne Sofie von Otter recorded "Ad un sguardo, a un cenno solo" on her *Mozart-Haydn-Gluck* album with Trevor Pinnock.
- "Orlando Paladino", Marlis Petersen, Alexandrina Pendatchanska, Sunhae Im,

Tom Randle, Pietro Spagnoli, Magnus Staveland, Victor Torres, Arttu Kataj. René Jacobs.(Staatsoper unter den Linden, 2009) Naxos 2057788. DVD and Blu-ray.

Sources

- Amadeus Almanac, accessed 8 July 2008 [1]
- *The Viking Opera Guide* ed. Holden (1993)



First page of the insertion duet, "Quel cor umano e tenero," composed by Joseph Haydn, words by Lorenzo Da Ponte. The caption indicates it was performed in Vicente Martin y Soler's opera Il burbero di buon cuore as sung by Anna Morichelli and Giovanni Morelli (in performances beginning May 17, 1794 at King's Theatre, London). This duet is actually an adaptation of Haydn's duet "Quel tuo visetto amabile" from his opera *Orlando Paladino*

Armida (1784)

Joseph Haydn

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Armida, Hob. XXVIII/12, is an opera in three acts by Joseph Haydn, set to a libretto based upon Torquato Tasso's poem *Gerusalemme liberata* (*Jerusalem Delivered*). The first performance was 26 February 1784 and it went on to receive 54 performances from 1784 to 1788 at the Esterháza Court Theatre. During the composer's lifetime it was also performed in Pressburg, Budapest, Turin and Vienna. Haydn himself regarded *Armida* as his finest opera.[1] *Armida* then disappeared from the general operatic repertoire; it was revived in 1968 in a concert rendition in Cologne, and later a production in Bern. The United States premiere of the opera was givem at the Palace Theatre in Manchester, New Hampshire, with the New Hampshire Symphony Orchestra for the Monadnock Music Festival in September 1981. Sarah Reese sang the title role; the director Peter Sellars set the production during the Vietnam War.

Karl Geiringer has commented on how Haydn adopted the "principles and methods" of Christoph Willibald Gluck in this opera, and how the opera's overture alone encapsulates the opera's plot in purely instrumental terms.[2] Haydn's opera contains occasional echoes of Sarti's *Giulio Sabino*, played at Esterháza in 1783.[3]

Roles

Role	Voice type	Premiere cast, 26 February 1784 (Conductor: Joseph Haydn)
Armida, *a sorceress*	soprano	Metilda Bologna
Rinaldo, *a knight*	tenor	Prospero Breghetti
Zelmira, *accomplice of Armida*	soprano	Costanza Valdesturla
Idreno, *king of the Saracens*	baritone	Paolo Mandini
Ubaldo, *friend of Rinaldo*	tenor	Antonio Specioli
Clotarco, *a knight*	tenor	Leopoldo Dichtler

The work is scored for flute, two oboes, two clarinets, two bassoons, two horns/trumpets, timpani, strings, continuo.

Synopsis

To prevent the capture of Jerusalem by the knights of the First Crusade, The Prince of Darkness has sent the enchantress Armida into the world to seduce the Christian heroes and turn them from their duty. The bravest of these, Rinaldo, has fallen under Armida's spell. She comes to love him so deeply that she cannot bring herself to destroy him.

Act 1

Scene 1: A council chamber in the royal palace of Damascus. King Idreno is alarmed that the crusaders have crossed the Jordan River. The heathen sorceress Armida seems to have triumphed over the crusaders, but fears that her conquest is not complete without gaining the love of the Christian knight Rinaldo. Now Rinaldo is obsessed with Armida and promises to fight against his fellow Christians, if victorious King Idreno offers him the kingdom and Armida’s hand. Armida prays for Rinaldo’s safety.

Scene 2: A steep mountain, with Armida's fortress at the top. The knights Ubaldo and Clotarco plan to free Rinaldo from Armida’s clutches. Idreno sends Zelmira, the daughter of the sultan of Egypt, to ensnare the Christians but on encountering Clotarco she falls in love with him and offers to lead him to safety.

Scene 3: Armida's apartments. Rinaldo admires the bravery of the approaching knights. Ubaldo warns Rinaldo to beware Armida's charms, and reproaches the dereliction of his duty as a Christian. Although remorseful, Rinaldo is unable to escape Armida's enchantment.

Act 2

Scene 1: A garden in Armida's palace. Zelmira fails to dissuade Idreno from planning an ambush of the crusaders. Idreno pretends to agree to Clotarco's demand that the Christian knights enchanted by Armida be freed. Reluctantly, Rinaldo leaves with Ubaldo. Armida expresses her fury.

Scene 2: The crusader camp. Ubaldo welcomes Rinaldo, who prepares to go into battle. Armida begs for refuge and Rinaldo’s love. Rinaldo departs for battle with Ubaldo and the other soldiers.

Act 3

Scene 1: A dark, forbidding grove, with a large myrtle tree. Rinaldo, knowing that the tree holds the secret of Armida's powers, enters the wood intending to cut it down. Zelmira appears with a group of nymphs, and they try to get him to return to Armida. As he is about to strike the myrtle, Armida, dishevelled, appears from it and confronts him. Armida cannot bring herself to kill him; Rinaldo strikes the tree and the magic wood vanishes.

Scene 2: The crusader camp. The crusaders prepare for battle against the Saracens. Armida appears, swearing to pursue Rinaldo everywhere. As Rinaldo moves off, she sends an infernal chariot after Rinaldo.

Recordings

- 1978: Jessye Norman, Claes-Håkan Ahnsjö, Norma Burrowes, Samuel Ramey, Robin Leggate, Anthony Rolfe Johnson; Lausanne Chamber Orchestra; Antal Doráti, conductor; Philips 6769 021
- 2000: Cecilia Bartoli, Christoph Prégardien, Patricia Petibon, Oliver Widmer, Scot Weir, Markus Schäfer; Concentus Musicus Wien; Nikolaus Harnoncourt, conductor; Teldec 81108-2[4]

References

[1] Lang, Paul Henry, "Haydn and the Opera" (April 1932). *The Musical Quarterly*, **18** (2): pp. 274–281.
[2] Geiringer, Karl, "Haydn as an Opera Composer" (1939–1940). *Proceedings of the Musical Association*, **66th Sess.**: pp. 23–32.
[3] Rice JA. "Armida". In: *Haydn (Oxford Composer Companions)*, Ed Wyn Jones D., Oxford University Press, Oxford, 2002.
[4] *Armida* (http://www.arkivmusic.com/classical/album.jsp?album_id=7978), recording details

External links

- Jessye Norman: "Se pietade avete, o Numi" (https://www.youtube.com/watch?v=QdTFKGRtouM) on YouTube
- Cecilia Bartoli: "Se pietade avete, o Numi" (https://www.youtube.com/watch?v=QdTFKGRtouM) on YouTube

L'anima del filosofo (1791)

Joseph Haydn

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L'anima del filosofo, ossia Orfeo ed Euridice (*The Soul of the Philosopher, or Orpheus and Euridice*), Hob. 28/13, is an opera in Italian in four acts by Joseph Haydn, the last he ever wrote. The libretto, by Carlo Francesco Badini, is based on the myth of Orpheus and Euridice as told in Ovid's *Metamorphoses*. Composed in 1791, the opera was never performed during Haydn's lifetime.

After his patron Prince Nikolaus Esterházy had died in 1790, Haydn travelled to London where he received a commission to write several symphonies. The impresario John Gallini also offered him a contract to write an opera for the King's Theatre but due to a dispute between King George III and the Prince of Wales he was refused permission to stage it. As a result, the score was never completed and some music appears to be missing.Wikipedia:Citation needed

Performance history

L'anima del filosofo remained unperformed until 9 June 1951, when it appeared at the Teatro della Pergola, Florence, with a cast including Maria Callas and Boris Christoff, under the conductor Erich Kleiber.

The UK premiere was in 1955, a concert performance at the St Pancras Festival. This was the debut of the baritone Derek Hammond-Stroud.

It has been performed and recorded several times since then.

The opera makes extensive use of the chorus.

Roles

Role	Voice type	Premiere Cast, 9 May 1951 (Conductor: Erich Kleiber)
Orfeo	tenor	Thyge Thygesen
Euridice	soprano	Maria Callas
Plutone	bass	Mario Frosini
Creonte	bass	Boris Christoff
Baccante	soprano	Liliana Poli
Genio	soprano	Julanna Farkas
Corifeo	baritone	Edio Peruzzi
First courtier	baritone	Gino Orlandini
Second courtier/Warrior	tenor	Gino Sarri
Third courtier	baritone	Lido Pettini
Fourth courtier	tenor	Camillo Righini

The opera is scored for two flutes, two oboes, two clarinets, two cors anglais, two bassoons, two horns, two trumpets, two trombones, timpani, harp, strings, continuo.

References

Notes

Sources

- Amadeus Almanac, accessed 25 August 2008 (http://www.amadeusonline.net/almanacco.php?Start=0&Giorno=9&Mese=06&Anno=1951&Giornata=&Testo=&Parola=Stringa)
- *The Viking Opera Guide* ed. Holden (1993)

External links

- Loder, Sue (16 August 2007). "Haydn's L'Anima del Filosofo (Orfeo ed Eurydice) — A rare performance at Glimmerglass this summer, as part of their "Orpheus" 2007 Festival Season" (http://www.operatoday.com/content/2007/08/haydns_lanima_d.php). Opera Today. Retrieved 11 July 2013.
- McCallum, Peter (4 December 2010). "L'Anima del Filosofo: Orpheus and Eurydice" (http://www.smh.com.au/entertainment/opera/lanima-del-filosofo-orpheus-and-eurydice-20101203-18jry.html). *Sydney Morning Herald*. Retrieved 11 July 2013.

Oratorios

The Creation

The Creation	
by Joseph Haydn	
 Portrait of Joseph Haydn by Johann Carl Rößler (1799)	
Native name	*Die Schöpfung*
Genre	Oratorio
Text	Gottfried van Swieten
Language	German
Based on	• Book of Genesis • Psalms • John Milton's *Paradise Lost*
Composed	1796–1798
Movements	34 (in three parts)
Scoring	Soprano, tenor and bass soloists, chorus and orchestra

The Creation (German: ***Die Schöpfung***) is an oratorio written between 1796 and 1798 by Joseph Haydn (H. 21/2), and considered by many to be his masterpiece. The oratorio depicts and celebrates the creation of the world as described in the biblical Book of Genesis and in Paradise Lost. It is scored for soprano, tenor and bass soloists, chorus and a symphonic orchestra, and is structured in three parts.

Composition

Haydnhaus Haydngasse 19

Haydn was inspired to write a large oratorio during his visits to England in 1791–1792 and 1794–1795, when he heard oratorios of Handel performed by large forces. *Israel in Egypt* is believed to have been one of these. It is likely that Haydn wanted to try to achieve results of comparable weight, using the musical language of the mature classical style.

The work on the oratorio lasted from October 1796 to April 1798. It was also a profound act of faith for this deeply religious man, who appended the words "Praise to God" at the end of every completed composition. He later remarked, "I was never so devout as when I was at work on *The Creation*; I fell on my knees each day and begged God to give me the strength to finish the work." Haydn composed much of the work while at his residence in the Mariahilf suburb of Vienna, which is now the Haydnhaus. It was the longest time he had ever spent on a single composition. Explaining this, he wrote, "I spent much time over it because I expect it to last for a long time." In fact, he worked on the project to the point of exhaustion, and collapsed into a period of illness after conducting its premiere performance.

Haydn's original autograph score has been lost since 1803. A Viennese published score dated 1800 forms the basis of most performances today. The 'most authentic' *Tonkünstler-Societat* score of 1799, with notes in the composer's hand, can be found at the Vienna State Library. There are various other copyist scores such as the *Estate*, as well as hybrid editions prepared by scholars during the last two centuries.

Libretto

Portrait of Gottfried van Swieten (1733–1803), Austrian politician and librarian

The text of *The Creation* has a long history. The three sources are Genesis, the Biblical book of Psalms, and John Milton's Genesis epic *Paradise Lost*. In 1795, when Haydn was leaving England, the impresario Johann Peter Salomon (1745–1815) who had arranged his concerts there handed him a new poem entitled *The Creation of the World*. This original had been offered to Handel, but the old master had not worked on it, as its wordiness meant that it would have been 4 hours in length when set to music. The libretto was probably passed on to Salomon by Thomas Linley Sr. (1733–1795), a Drury Lane oratorio concert director. Linley (sometimes called Lidley or Liddel) himself could have written this original English libretto, but scholarship by Edward Olleson, A. Peter Brown (who prepared a particularly fine "authentic" score) and H. C. Robbins Landon, tells us that the original writer remains anonymous.

When Haydn returned to Vienna, he turned this libretto over to Baron van Swieten. The Baron led a multifaceted career as a diplomat, librarian in charge of the imperial library, amateur musician, and generous patron of music and the arts. He is largely responsible for recasting the English libretto of *The Creation* in a German translation (*Die*

Schöpfung) that Haydn could use to compose. He also made suggestions to Haydn regarding the setting of individual numbers. The work was published bilingually (1800) and is still performed in both languages today. Haydn himself preferred the English translation to be used when the work was performed for English-speaking audiences.

Van Swieten was evidently not a fully fluent speaker of English, and the metrically-matched English version of the libretto has given rise to criticism and various attempts at improvement. Indeed, the English version is sufficiently awkward that the work is sometimes performed in German even in English-speaking countries. One passage describing the freshly minted Adam's forehead ended up, "The large and arched front sublime/of wisdom deep declares the seat". The discussion below quotes the German text as representing van Swieten's best efforts, with fairly literal renderings of the German into English; for the full versions of both texts see the links at the end of this article.

Premiere

Das alte Wiener Burgtheater am Michaelerplatz

The first performances in 1798 were sponsored by a group of noble citizens, who paid the composer handsomely for the right to stage the premiere (Salomon briefly threatened to sue, on grounds that the English libretto had been translated illegally). The performance was delayed until late April—the parts were not finished until Good Friday—but the completed work was rehearsed before a full audience on April 29.

The first performance the next day was a private affair, but hundreds of people crowded into the street around the old Schwarzenberg Palace at the New Market to hear this eagerly anticipated work. Admission was by invitation only. Those invited included wealthy patrons of the arts, high government officials, prominent composers and musicians, and a sprinkling of the nobility of several countries; the common folk, who would have to wait for later occasions to hear the new work, so crowded the streets near the palace that some 30 special police were needed to keep order. Many of those lucky enough to be inside wrote glowing accounts of the piece. In a letter to the Neue teutsche Merkur, one audience member wrote: "Already three days have passed since that happy evening, and it still sounds in my ears and heart, and my breast is constricted by many emotions even thinking of it."

The first public performance at Vienna's old Burgtheater at the Michaelerplatz on 19 March 1799 was sold out far in advance, and *Die Schöpfung* was performed nearly forty more times in the city during Haydn's lifetime. It had its London premiere the next year, in an English translation, at the Covent Garden Theatre. The last performance Haydn attended was on March 27 1808, just a year before he died: the aged and ill Haydn was carried in with great honour on an armchair. According to one account, the audience broke into spontaneous applause at the coming of "light" and "Papa" Haydn, in a typical gesture weakly pointed upwards and said: "Not from me—everything comes from up there!"

Remarkably, *The Creation* was also performed more than forty times outside Vienna during his lifetime: elsewhere in Austria and Germany, throughout England, and in Switzerland, Italy, Sweden, Spain, Russia and the United States.

A typical performance lasts about one hour and 45 minutes.

Instrumentation

The Creation is set for three vocal soloists (soprano, tenor, and bass, with an incidental solo for alto in the finale), four-part chorus (soprano, alto, tenor, bass), and a large Classical orchestra consisting of 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, alto, tenor, and bass trombones, timpani, and the usual string sections of first and second violins, violas, cellos, and double basses. For the recitatives a harpsichord or fortepiano is also used.

There seems little doubt that Haydn wanted a big sound (by the standard of his day) for his work. Between the private premieres for nobles and the public premiere in 1799, Haydn added extra instrumental parts to the work. The forces for the public premiere numbered about 120 instrumentalists and 60 singers.

The three soloists represent angels who narrate and comment on the successive six days of creation: Gabriel (soprano), Uriel (tenor), and Raphael (bass). In Part III, the role of Adam is usually sung by the same soloist as sings Raphael, and the roles of Gabriel and Eve are also taken by the same singer (this was the practice Haydn followed); however, some conductors prefer to cast each of the five roles with a different soloist.

The choral singers are employed in a series of monumental choruses, several of them celebrating the end of one particular day of creation.

The orchestra often plays alone, notably in the episodes of tone painting: the appearance of the sun, the creation of various beasts, and above all in the overture, the famous depiction of the Chaos before the creation.

Musical numbers

Main article: The Creation structure

The Creation is written in three parts, whose musical numbers are given below. As in other oratorios, the larger musical numbers (arias and choruses) are often prefaced with a brief recitative; here, the recitative gives the actual words of Genesis, while the following number elaborates the bare Biblical narrative in verse.

Part I

Part I celebrates the creation of the primal light, the Earth, the heavenly bodies, bodies of water, weather, and plant life. **Prelude. Die Vorstellung des Chaos** (The Representation of Chaos)

The Creation of the Heavens by John Flaxman (1755–1826)

One of the most famous numbers in the work, an overture in C minor in slow tempo, written in sonata form. Haydn depicts Chaos by withholding musical cadences from the ends of phrases.

No. 1. Im Anfange schuf Gott Himmel und Erde (In the beginning God created Heaven and Earth)

This movement relates the words of Genesis 1:1–4. It begins with a recitative for bass solo in C minor, followed by choral presentation of the creation of light. The latter is depicted first with a soft pizzicato note from the strings, followed by a sudden surprise fortissimo C major chord on the word *Licht* (Light).

This moment created a sensation at the public premiere of the work in Vienna. According to a friend of the composer:

> *at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes.*

Audiences today generally let the moment speak for itself.

Following the appearance of light is a brief tenor recitative on the words "and God saw the light, that it was good", leading into:

No. 2. Nun schwanden vor dem heiligen Strahle (Now vanished by the holy beams)

Aria for tenor with chorus in A major, portraying the defeat of Satan's host, from *Paradise Lost*.

End of the first day.

No. 3. Und Gott machte das Firmament (And God made the firmament)

Long recitative for bass in C major. The bass part first gives the words of Genesis 1:6–7, then follows orchestral tone painting, describing the division of the waters from the land and the first storms.

No. 4. Mit Staunen sieht das Wunderwerk (The marv'lous work beholds amazed/The glorious hierarchy of heav'n)

Soprano solo with chorus, in C major. The heavenly hosts praise God and the work of the second day.

End of the second day.

No. 5. Und Gott sprach: Es sammle sich das Wasser (And God said let the waters)

Brief recitative for bass (Genesis 1:9–10), leading into:

No. 6. Rollend in schäumenden Wellen (Rolling in foaming billows)

Aria in D minor for bass, narrating the creation of seas, mountains, rivers, and (a coda in D major) brooks. As John Mangum [1] points out, the stylistic inspiration here appears to be the "revenge aria" of 18th century opera buffa, as for instance in "La vendetta", from Mozart's *Le nozze de Figaro*.

No. 7. Und Gott sprach: Es bringe die Erde Gras hervor (And God said, Let all the earth bring forth grass)

Brief recitative for soprano (Genesis 1:11), leading into:

from *Europe a Prophecy*, by William Blake

No. 8. Nun beut die Flur das frische Grün (Now robed in cool refreshing green)

Solo aria in B flat major for soprano, in siciliana rhythm, celebrating the creation of plants.

No. 9. Und die himmlischen Heerscharen verkündigten (And the Heavenly host proclaimed the third day)

Brief recitative for tenor, leading into:

No. 10. Stimmt an die Saiten (Awake the harp)

Chorus celebrating the third day, with four-part fugue on the words "For the heavens and earth/He has clothed in stately dress".

End of the third day.

No. 11. Und Gott sprach: Es sei'n Lichter an der Feste des Himmels (And God said : Let there be lights in the firmament of heaven)

Recitative for tenor, with portions of Genesis 1:14–16.

No. 12. In vollem Glanze steiget jetzt die Sonne (In splendour bright is rising now/the sun)

With tenor narration, the orchestra portrays a brilliant sunrise, then a languid moonrise. The tune of the sunrise is simply ten notes of the D major scale, variously harmonized; the moon rises in the subdominant key of G, also with a rising scale passage. The end of recitative briefly alludes to the new-created stars, then introduces:

No. 13. Die Himmel erzählen die Ehre Gottes (The heavens are telling the glory of God)

The text is based on Psalm 19:1–3, which had been set by Bach as the opening chorus of his cantata *Die Himmel erzählen die Ehre Gottes, BWV 76*. Haydn's century, following on the discoveries of Newton, had the view that an orderly universe—particularly the mathematically-governed motion of the heavenly bodies—attests to divine wisdom. Haydn, a naturally curious man, may have had an amateur interest in astronomy, as while in England he took the trouble to visit William Herschel, ex-composer and discoverer of Uranus, in his observatory in Slough.

"Die Himmel erzählen" is not in the home key of Part I, C minor, but is instead in C major, showing the triumph of light over dark. It begins with alternation between celebratory choral passages and more meditative sequences from

the three vocal soloists, followed by a choral fugue on the words "Und seiner Hände Werk zeigt an das Firmament", then a final homophonic section. ("The wonder of his works displays the firmament" is the English text here, with word-order calqued from the German, but somewhat awkward compared to the Authorized Version's "And the firmament sheweth the handywork of God".) The unusual intensity of the ending may be the result of Haydn's piling of coda upon coda, each occurring at a point where the music seems about to end.

End of the fourth day.

Part II

Part II celebrates the creation of sea creatures, birds, animals, and lastly, man.

The Creation in *L'Antiquité Judaïque* (1460/1470)

No. 14. Und Gott sprach: Es bringe das Wasser in der Fülle hervor (And God said : Let the waters bring forth in plenty)

Recitative for soprano (Genesis 1:20), leading into:

No. 15. Auf starkem Fittiche schwinget sich der Adler stolz (On mighty wings the eagle proudly soars aloft)

Plum aria for soprano in F major, celebrating the creation of birds. The species mentioned are the eagle, the lark, the dove and the nightingale. The lyrics include the conceit that, at the time just after the Creation, the nightingale's song was not yet melancholy.

No. 16. Und Gott schuf große Walfische (And God created great whales.)

For bass solo, in D minor. While labeled a recitative in the score, it is more appropriately described as a recitative (from Genesis 1:21–22) followed by a very brief aria, the latter a verse paraphrase on the biblical words (Gen. 1:22) "Be fruitful and multiply." The bass sings in the voice of the Almighty, as quoted by the Archangel Raphael. The somber accompaniment uses no violins, but only the lower strings, with divided violas and cellos. For discussion of how this section was composed, see Gottfried van Swieten.

No. 17. Und die Engel rührten ihr' unsterblichen Harfen (And the angels struck their immortal harps.)

Brief recitative for bass, with notable harp imitations in the accompaniment, leading into:

No. 18. In holder Anmut stehn (In fairest raiment)

Haydn breaks the regularity of the pattern "Recitative–Elaboration for solo–Celebratory chorus" with a meditative work in A major for the trio of vocalists, contemplating the beauty and immensity of the newly created world. This leads without a break to:

No. 19. Der Herr ist groß in seiner Macht (The Lord is great in his might)

Chorus with all three soloists, in A major, celebrating the fifth day. The line *"...und ewig bleibt sein Ruhm"* is, appropriately, repeated over and over again, seemingly without end.

End of the fifth day

No. 20. Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe (And God said : Let earth bring forth the living creature)

Recitative for bass (Genesis 1:24), leading into:

No. 21. Gleich öffnet sich der Erde Schoß (At once Earth opens her womb)

A movement of tone painting with bass narration. Haydn's gentle sense of humor is indulged here as the newly created creatures appear, each with musical illustration: lion, tiger, stag, horse, cattle, sheep, insects, and worms. As always in Haydn's oratorio tone painting, the sung verbal explanation comes after the orchestral portrayal.

The transition from glamorous animals (the first four) to prosaic ones (the last four) is marked with an unprepared modulation from D flat to A major. The farm animals are portrayed (as in No. 8) with siciliana rhythm, which plainly had bucolic associations for Haydn. Basses who have a strong low D are often tempted to use it on the final note "Wurm", substituting for the D an octave lower than written by Haydn.

Sound clip: bass Kyle Ketelson, *Creation* excerpt #3, from http://www.kylek.net. [2]

No. 22. Nun scheint in vollem Glanze der Himmel (Now shines heaven in the brightest glory)

Aria for bass in D major, in 3/4 time. The theme is

Doch war noch alles nicht vollbracht

Dem Ganzen fehlte das Geschöpf

Das Gottes Werke dankbar seh'n

Des Herren Güte preisen soll.

"Yet not all was complete,

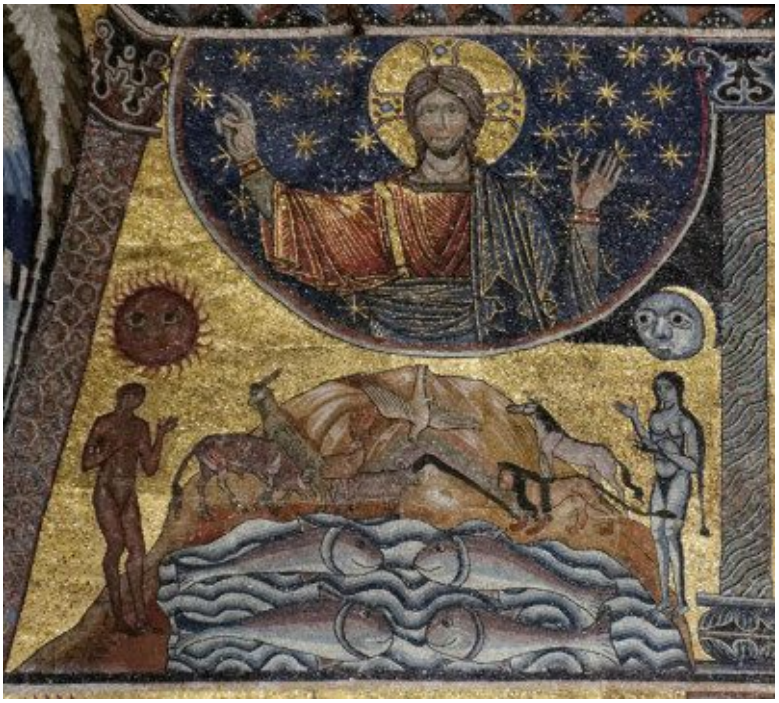
The whole lacked a being

Who would behold God's work with thanks

And praise the Lord's goodness."

Thus the movement is preparatory to the creation of man.

The first part of the movement contains another brief but notable bit of tone painting: a fortissimo bottom B-flat (sounding in octaves) for bassoons and contrabassoon accompanying the last word of the line, "By heavy beasts the ground is trod."



Battistero di San Giovanni, 13th century

No. 23. Und Gott schuf den Menschen (And God created Man)

Tenor recitative (Genesis 1:27, 2:7), leading to:

No. 24. Mit Würd' und Hoheit angetan (In native worth and honor clad)

A prized aria for tenor, in C major, celebrating the creation of man, then woman. Often sung outside the context of *The Creation*. Although the aria relates a Biblical story, the virtues attributed to Adam (and not Eve) clearly reflect the values of the Enlightenment.

This was almost certainly the last music from *The Creation* that Haydn ever heard: it was sung for him several days before his death in 1809 as a gesture of respect by a French military officer, a member of Napoleon's invading army.

No. 25. Und Gott sah jedes Ding (And God saw every thing)

Brief recitative for bass (text amplifying Genesis 1:31), leading to:

No. 26. Vollendet ist das große Werk (The great work is complete)

A celebration for chorus alone, in B flat, of the sixth day.

No. 27. Zu dir, o Herr, blickt alles auf (All look up to thee, O Lord)

Another meditation for the three angels (compare No. 18), in E flat major, on God's omnipotence and mercy, quoting Psalm 145:15–16. The bass solo line *"Du wendest ab dein Angesicht"* requires the singer to terrify the audience with barely-audible *pianissimo*. The end of the trio is followed without pause by...

No. 28. Vollendet ist das große Werk (Fulfilled at last the great work)

This chorus begins with the same music and words as No. 26, and is in the same key of B flat. It quickly moves into large double fugue on the words *"Alles lobe seinen Namen, denn er allein ist hoch erhaben"* ("Let all praise his name, for he alone is sublime"). As appropriate to the finale of Part II, this repeat chorus is longer and ends more intensely than the first.

The pattern of the last three numbers of Part II, with two celebratory movements on the same theme flanking a slower meditative movement, echoes countless settings of the Latin Mass, where similar or identical choruses on *Hosanna in excelsis* flank a meditative section on *Benedictus*.

Part III

Part III takes place in the Garden of Eden, and narrates the happy first hours of Adam and Eve.

The Garden of Earthly Delights (detail 3) by Hieronymus Bosch (circa 1450–1516)

No. 29. Aus Rosenwolken bricht (In rosy mantle appears)

Orchestral prelude in slow tempo depicting dawn in the Garden of Eden, followed by recitative for tenor representing Uriel. Adam and Eve are seen walking hand in hand.

The key is E major, very remote from the flat-side keys that have dominated the work so far. Various commentators suggest that this was meant by Haydn to convey the remoteness of Earth from Heaven, or to contrast the sinfulness of people with the perfection of angels.

No. 30. Von deiner Güt', o Herr und Gott (By thy goodness, O bounteous Lord)

Adam and Eve offer a prayer of thanks in C major, accompanied by a chorus of angels.

This movement, the longest in *The Creation*, has three parts. In the first, marked adagio, Adam and Eve sing their prayer, with the chorus singing underneath them accompanied by soft timpani rolls. In the second section, the tempo picks up, and Adam, Eve, and the angels praise the newly created world. The final section is for chorus and orchestra alone, a celebration on the words "Wir preisen dich in Ewigkeit" ("We praise thee eternally").

No. 31. Nun ist die erste Pflicht erfüllt (Our first duty we have now performed)

Recitative for Adam and Eve, leading to:

No. 32. Holde Gattin, dir zur Seite (Sweet companion, at thy side)

Love duet for Adam and Eve in E flat major. There is a slow initial section, followed by an Allegro. The style is clearly influenced by opera, and some commentators invoke a parallel between Adam and Eve and the characters Papageno and Papagena, from Mozart's *Die Zauberflöte*.

No. 33. O glücklich Paar, und glücklich immerfort (O happy pair, and ever happy henceforth)

Uriel briefly explains to the pair that they will be happy always if they will refrain from wanting to have, or wishing to know, more than they should. This is the only reference to the fall of humanity.

No. 34. Singt dem Herren alle Stimmen! (Sing the Lord, ye voices all)

Final chorus in B flat major. There is a slow introduction, followed by a double fugue on the words "Des Herren Ruhm, er bleibt in Ewigkeit" ("The praise of the Lord will endure forever"), with passages for the vocal soloists and a final homophonic section.

Recordings

- Recorded in 1942 in Vienna, conducted by Clemens Krauss with the Vienna Philharmonic Orchestra. Trude Eipperle, Julius Patzak, and Georg Hann. Printed by Phonographie, PH 5029/30.
- Live performance from Munich, April 27, 1951, conducted by Eugen Jochum with the *Symphonieorchester und Chor des of Bayerischen Rundfunks*. Irmgard Seefried, Walther Ludwig, and Hans Hotter. Melodram, GM 4.0055.
- Recorded in 1960, conducted by Karl Forster with the *Chor der St. Hedwigs-Kathedrale Berlin*. Elisabeth Grümmer, Josef Traxel, and Gottlob Frick. EMI, CZS 7 62595 2.
- Recorded in 1962, conducted by Joseph Keilberth with the *Kölner RundfunkChor*. Annelies Kupper, Josef Traxel, Josef Greindl, Kathe Kraus, and Walter Berry.. Andromeda, ANDRCD 9037.
- Recorded partly in February 1966 and partly at a later date following the September 1966 death of Fritz Wunderlich, whose place was taken by Werner Krenn, and released in 1969: conducted by Herbert von Karajan with the Berlin Philharmonic Orchestra and the Wiener Singverein. Gundula Janowitz, Christa Ludwig, Dietrich Fischer-Dieskau, Walter Berry, Werner Krenn, and Fritz Wunderlich in his final recording. Deutsche Grammophon 289449 761–2.
- Recorded in 1977, conducted by Antal Dorati with the Brighton Festival Chorus. Lucia Popp, Werner Hollweg, Kurt Moll, Helena Dose, and Benjamin Luxon. Decca, London 443 027-2.
- Recorded in 1982 on period instruments at a concert in the Conservatoire Royal de Musique de Liege, conducted by Sigiswald Kuijken with the Collegium Vocale Gent and La Petite Bande. Krisztina Laki, Neil Mackie, and Philippe Huttenlocher. Accent / Harmonia Mundi ACC8228
- Recorded in 1986 at a concert in the Benedictine Abbey of Ottobeuren, conducted by Leonard Bernstein with the Bavarian Radio Symphony Orchestra and Chorus, and featuring soloists Kurt Moll, Lucia Popp, Thomas Moser, Judith Blegen and Kurt Ollmann. Deutsche Grammophon, 2 CDs and DVD release.
- Recorded in 1990, conducted by Christopher Hogwood, The Academy of Ancient Music Orchestra and Chorus. Emma Kirkby, Anthony Rolfe Johnson, Michael George. (Editions de L'oiseau-Lyre, Decca Recording Company 430 397–2). Sung in English.
- Recorded in 1995 with period instruments, conducted by John Elliot Gardiner with The Monteverdi Choir and The English Baroque Soloists. Sylvia McNair, Donna Brown, Michael Schade, Gerald Finley and Rod Gilfry. Deutsche Grammophon Archiv 449 217–2
- Issued in 2008, sung in English, conducted by Paul McCreesh with the Gabrieli Consort and Players and the Chetham's Chamber Choir. Ruth Massey, Paul Harvey, Mark Padmore, Miah Persson, Neal Davies and Sandrine Piau. Deutsche Grammophon Archiv 477 7361, 2 CDs
- Issued in 2009, conducted by René Jacobs with the Freiburg Baroque Orchestra and the RIAS Kammerchor. Soloists: Julia Kleiter (de), Maximilian Schmitt and Johannes Weisser. Harmonia Mundi 992039.4. The recording won a Grammy Award in 2011.

On the Saturday 28 December 2013 broadcast of BBC 3'S CD Review – Building a Library, pianist Iain Burnside surveyed recordings of *The Creation* and recommended the 2009 recording by the RIAS Kammerchor, Freiburger Barockorchester, Rene Jacobs (conductor), as the best available choice.

References

- Haydn, Joseph, *The Creation in Full Score*, Dover (2001 edition), ISBN 0-486-41907-X.

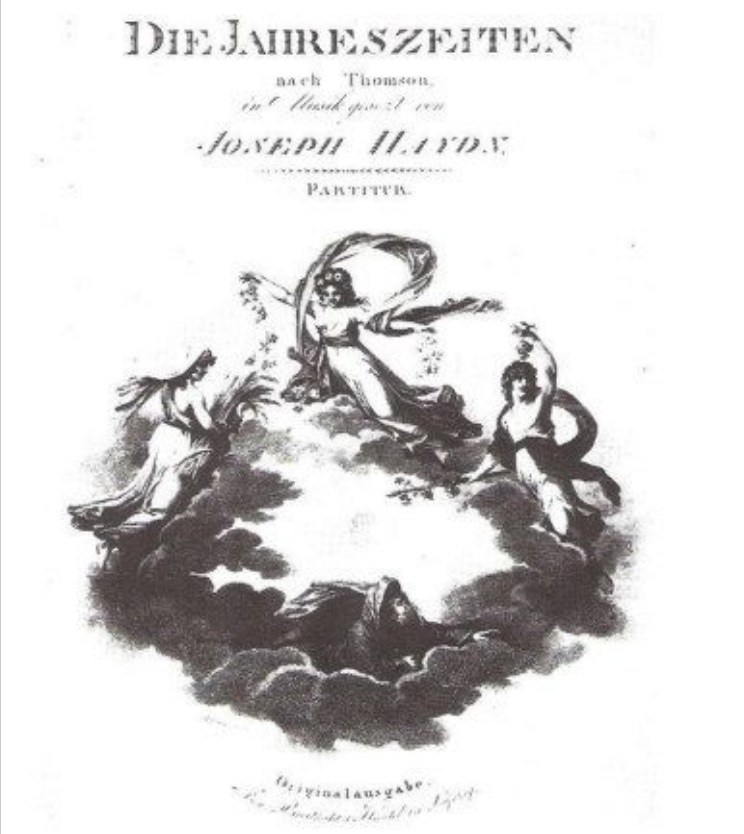
External links

- The Creation: (http://www.impresario.ch/choral/haydn21-2.htm) MIDI/MP3-version, with German text and practice files for choristers
- (German) Libretto: 1804 print (http://www.donjuanarchiv.at/archiv/bestaende/ernestea-sezzatense/ungarn/eisenstadt/die-schoepfung.html) and html-Version (http://opera.stanford.edu/iu/libretti/schoepf.htm)
- Notes on *The Creation* by James Keller (http://newyorkphilharmonic.org/programNotes/0304_Haydn_Creation.pdf)
- 1803 edition (http://imslp.org/wiki/Die_Schöpfung,_Hob._21:2_(Haydn,_Joseph)) at IMSLP (including English text)
- partial editions (http://www.cpdl.org/wiki/index.php/The_Creation_(Franz_Joseph_Haydn)) at cpdl

The Seasons

For the similarly titled work by Antonio Vivaldi, see The Four Seasons (Vivaldi).

The Seasons (German: *Die Jahreszeiten*) is an oratorio by Joseph Haydn (H. 21/3).



Title page of the first edition. Translated into English it reads, "The Seasons, after Thomson, set to music by Joseph Haydn. / Score / Original edition / [published by] Breitkopf & Härtel, Leipzig

History

Haydn was led to write *The Seasons* by the great success of his previous oratorio The Creation (1798), which had become very popular and was in the course of being performed all over Europe.

Libretto

The libretto for *The Seasons* was prepared for Haydn, just as with *The Creation*, by Baron Gottfried van Swieten, an Austrian nobleman who had also exercised an important influence on the career of Mozart. Van Swieten's libretto was based on extracts from the long English poem "The Seasons" by James Thomson (1700–1748), which had been published in 1730.

Whereas in *The Creation* Swieten was able to limit himself to rendering an existing (anonymous) libretto into German, for *The Seasons* he had a much more demanding task. Olleson writes, "Even when Thomson's images were retained, they required abbreviation and adaptation to such an extent that usually no more than faint echoes of them can be discerned, and the libretto often loses all touch with

the poem which was its starting point. Increasingly during the course of the oratorio, the words are essentially van Swieten's own or even imported from foreign sources."[1]

Like *The Creation*, *The Seasons* was intended as a bilingual work. Since Haydn was very popular in England (particularly following his visits there in 1791–1792 and 1794–1795), he wished the work to be performable in English as well as German. Van Swieten therefore made a translation of his libretto back into English, fitting it to the rhythm of the music. Olleson notes that it is "fairly rare" that the translated version actually matches the Thomson original.[2] Van Swieten's command of English was not perfect, and the English text he created has not always proven satisfying to listeners; for example, one critic writes, "Clinging to [the] retranslation, however, is the heavy-handed imagery of Haydn's sincere, if officious, patron. Gone is the bloom of Thomson's original."[3] Olleson calls the English text "often grotesque", and suggests that English-speaking choruses should perform the work in German: "*The Seasons* is better served by the decent obscurity of a foreign language than by the English of the first version."[4]

Composition, premiere, and publication

The composition process was arduous for Haydn, in part because his health was gradually failing and partly because Haydn found van Swieten's libretto to be rather taxing. Haydn took two years to complete the work.

Like *The Creation*, *The Seasons* had a dual premiere, first for the aristocracy whose members had financed the work (Schwarzenberg palace, Vienna, 24 April 1801), then for the general public (Redoutensaal, Vienna, 19 May).[5] The oratorio was considered a clear success, but not a success comparable to that of *The Creation*. In the years that followed, Haydn continued to lead oratorio performances for charitable causes, but it was usually *The Creation* that he led, not *The Seasons*.

The aging Haydn lacked the energy needed to repeat the labor of self-publication that he had undertaken for *The Creation* and instead assigned the new oratorio to his regular publisher at that time, Breitkopf & Härtel, who published it in 1802.[6]

Forces

The Seasons is written for a fairly large late-Classical orchestra, a chorus singing mostly in four parts, and three vocal soloists, representing archetypal country folk: Simon (bass), Lucas (tenor), and Hanne (soprano). The solo voices are thus the same three as in *The Creation*.

The orchestral parts are for 2 flutes (1st doubling on piccolo in one aria), 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 1 alto trombone, 1 tenor trombone and 1 bass trombone, timpani, percussion, and strings.

In addition, a fortepiano usually plays in recitatives, with or without other instruments from the orchestra.

Musical content

The oratorio is divided into four parts, corresponding to Spring, Summer, Autumn, and Winter, with the usual recitatives, arias, choruses, and ensemble numbers.

Among the more rousing choruses are a hunting song with horn calls, a wine celebration with dancing peasants[7] (foreshadowing the third movement of Beethoven's Pastoral Symphony), a loud thunderstorm (ditto for Beethoven's fourth movement), and an absurdly stirring ode to toil:

The huts that shelter us,

The wool that covers us,

The food that nourishes us,

All is thy grant, thy gift,

O noble toil.

Haydn remarked that while he had been industrious his whole life long, this was the first occasion he had ever been asked to write a chorus in praise of industry.

Some especially lyrical passages are the choral prayer for a bountiful harvest, "Sei nun gnädig, milder Himmel" (Be thou gracious, O kind heaven), the gentle nightfall that follows the storm, and Hanne's cavatina on Winter.

The work is filled with the "tone-painting" that also characterized *The Creation*: a plowman whistles as he works (in fact, he whistles the well-known theme from Haydn's own Surprise Symphony), a bird shot by a hunter falls from the sky, there is a sunrise (evoking the one in *The Creation*), and so on.

The "French trash" episode

There is some evidence that Haydn himself was not happy with van Swieten's libretto, or at least one particular aspect of tone-painting it required, namely the portrayal of the croaking of frogs, which is found during the serene movement that concludes Part II, "Summer". The version of the anecdote given below is from the work of Haydn scholar H. C. Robbins Landon.

In 1801, August Eberhard Müller (1767–1817) prepared a piano version of the oratorio's orchestra part, for purposes of rehearsal and informal performance. Haydn, whose health was in decline, did not take on this task himself, but he did look over a draft of Müller's work and wrote some suggested changes in the margins. Amid these changes appeared an off-the-cuff complaint about van Swieten's libretto:

> *NB! This whole passage, with its imitation of the frogs, was not my idea: I was forced to write this Frenchified trash. This wretched idea disappears rather soon when the whole orchestra is playing, but it simply cannot be included in the pianoforte reduction.*[8]

Robbins Landon continues the story as follows:

> *Müller foolishly showed the passage in the enclosed sheet, quoted above, to the editor of the* Zeitung für die elegante Welt,[9] *who promptly included it in support of his criticism of Swieten's wretched*[10] *libretto. Swieten was enraged, and [Haydn's friend] Griesinger reported that His Excellency "intends to rub into Haydn's skin, with salt and pepper, the assertion that he [Haydn] was forced into composing the croaking frogs."*[11]

A later letter of Griesinger's indicates that the rift thus created was not permanent.

The term "Frenchified trash" was almost certainly not a gesture of contempt for France or French people; Haydn in fact had friendly relationships with French musicians (see, e.g. Paris symphonies). Rather, Haydn was probably referring to an earlier attempt by van Swieten to persuade him to set the croaking of the frogs by showing him a work by the French composer André Grétry that likewise included frog-croaking.[12]

Critical reception

Although the work has always attracted far less attention than *The Creation*, it nonetheless has been strongly appreciated by critics. Charles Rosen calls both oratorios "among the greatest works of the century", but judges *The Seasons* to be the musically more successful of the two.[13] Daniel Heartz, writing near the end of a massive three-volume account of the Classical era, writes "The Hunting and Drinking choruses first led me to study Haydn's music more extensively beginning some forty years ago ... no music has elated me more in old age than *The Seasons*."[14] Michael Steinberg writes that the work "ensure[s] Haydn's premiere place with Titian, Michelangelo and Turner, Mann and Goethe, Verdi and Stravinsky, as one of the rare artists to whom old age brings the gift of ever bolder invention."[15]

Notes

[1] Olleson (2009:357)
[2] Olleson (2009:357)
[3] Bernard Holland, writing in the *New York Times*, January 23, 1988.
[4] Olleson (2009:357)
[5] Clark (2005:xvi)
[6] Jones (2009:25)
[7] This chorus ("Juhe, der Wein ist da", "Huzzah, the wine is there") contains the so-called "drunk fugue", described by Humphreys as "a riotous fugal chorus in which the voices drop the subject halfway through the entries (as in a drunken stupor) while the accompanying instruments are left to complete it." (Humphreys 2009: 111)
[8] Cited from Robbins Landon (1959, 197)
[9] German: "Journal for the elegant world"
[10] It is not clear whether this is Robbins Landon's opinion or the journal editor's.
[11] Robbins Landon (1959, 197)
[12] Dies (1810, 187)
[13] Rosen (1971, 370)
[14] Heartz (2009:644 fn.)
[15] Steinberg's words appeared originally in program notes; they are quoted here from Heartz (2009:644)

References

- Clark, Caryl (2005) *The Cambridge Companion to Haydn*. Cambridge: Cambridge University Press.
- Dies, Albert Christoph (1810) *Biographical Accounts of Joseph Haydn*, Vienna. English translation by Vernon Gotwals, in Haydn: Two Contemporary Portraits, Milwaukee: University of Wisconsin Press.
- Heartz, Daniel (2009)*Mozart, Haydn, and Early Beethoven: 1781-1802*. New York: Norton.
- Humphreys, David (2009) "Fugue," article in David Wyn Jones, ed., *Oxford Composer Companions: Haydn*. Oxford: Oxford University Press.
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- Olleson, Edward (2009) "Seasons, The", article in David Wyn Jones, ed., *Oxford Composer Companions: Haydn*. Oxford: Oxford University Press.
- Robbins Landon, H. C. (1959) *The Collected Correspondence and London Notebooks of Joseph Haydn*. London: Barrie and Rockliff.
- Rosen, Charles (1971) *The Classical Style*. New York: Norton.

Other works

Gott erhalte Franz den Kaiser

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Autograph score of the original versionGott erhalte Franz den Kaiser (God Save Emperor Francis) is an anthem to Francis II, Holy Roman EmperorFrancis II, Emperor of the Holy Roman Empire and later of Austrian EmpireAustria. The lyrics were by Lorenz Leopold Haschka (1749–1827), and the melody by Joseph Haydn. It is sometimes called the "Kaiserhymne" (Emperor's Hymn). Haydn's tune has since been widely employed in other contexts: in works of classical music, in Christian hymns, in alma maters, and as the tune of the Deutschlandlied, the national anthem of Germany.Words and music The sound file given below (played on a piano) uses the harmony Haydn employed for the string quartet version of his song, which he prepared later in 1797. Gott erhalte Franz den KaiserHaydn Gott erhalte Franz den Kaiserogg format, 156kProblems playing this file? See media help. The English translation of the above verse is: God save Francis the Emperor, our good Emperor Francis! Long live Francis the Emperor in the brightest splendor of bliss! May laurel branches bloom for him, wherever he goes, as a wreath of honor. God save Francis the Emperor, our good Emperor Francis! History The song was written when Austria was seriously threatened by France and patriotic sentiments ran high. The story of the song's genesis was narrated in 1847 by Anton Schmid, who was Custodian of the Austrian National Library in Vienna:Quotation from Robbins Landon and Jones, 1988, p. 301.In England, Haydn came to know the favourite British national anthem, 'God Save the QueenGod Save the King', and he envied the British nation for a song through which it could, at festive occasions, show in full measure its respect, love, and devotion to its ruler. When the Papa HaydnFather of Harmony returned to his beloved Kaiserstadt,German: 'city of the emperor'. he related these impressions to that real friend, connoisseur, supporter and encourager of many a great and good one of Art and Science, Gottfried van SwietenFreiherr van Swieten, Prefect of the I. R. Court Library, who at the time was at the head of the Concert Spirituel (supported by high aristocracy) and likewise Haydn's particular patron."Concert Spirituel" normally denotes an important orchestra of Paris in Haydn's time; see Concert Spirituel. Here, however, it is more likely that Schmid was using the term to refer to the Gesellschaft der Associierten, a concert-sponsoring society of noblemen that Swieten had organized in Vienna. Swieten was not active in Paris. Haydn wished that Austria, too, could have a similar national anthem, wherein it could display a similar respect and love for its Sovereign. Also, such a song could be used in the fight then taking place with those French Revolutionary Wars: Campaigns of 1796forcing the Rhine; it could be used in a noble way to inflame the heart of the Austrians to new heights of devotion to the princes and fatherland, and to incite to combat, and to increase, the mob of volunteer soldiers who had been collected by a general proclamation.Freiherr van Swieten hastily took counsel with His Excellency, the then President of Lower Austria Franz Count von Saurau ...; and so there came into being a song which, apart from being one of Haydn's greatest creations, has won the crown of immortality. It is also true that this high-principled Count used the most opportune moment to introduce a Volksgesang,German: "people's song" and thus he called to life those beautiful thoughts which will delight connoisseurs and amateurs here and abroad.He immediately ordered the poet Lorenz Haschka to draft the poetry and then requested our Haydn to set it to music. In January 1797, this double task was resolved, and the first performance

of the Song was ordered for the birthday of the Monarch. Saurau himself later wrote: I had a text fashioned by the worthy poet Haschka; and to have it set to music, I turned to our immortal compatriot Haydn, who, I felt, was the only man capable of creating something that could be placed at the side of ... "God Save the King"."Gott erhalte Franz den Kaiser" was first performed on the Emperor's birthday, February 12, 1797. It proved popular, and came to serve unofficially as Austria's first national anthem. Composition As elsewhere in Haydn's music, it has been conjectured that Haydn took part of his material from Folk musicfolksongs he knew. This hypothesis has never achieved unanimous agreement, the alternative being that Haydn's original tune was adapted by the people in various versions as folk songs. For discussion, see Haydn and folk music. One claimed folk source of "Gott erhalte" is a Croatian song, known in MedjimurjeMeđimurje and northern regions of Croatia under the name "Stal se jesem". The version below was collected by a field worker in the Croatian-speaking Austrian village of Schandorf. Click to hear; ogg format, 41k.Irrespective of the original source, Haydn's own compositional efforts went through multiple drafts, discussed by Rosemary Hughes in her biography of the composer.Hughes 1970, p. 124. Hughes reproduces the draft fragment given below (i.e., the fifth through eighth lines of the song) and writes, "His sketches, preserved in the Vienna National Library,To view an image of the sketch version, visit . show the self-denial and economy with which he struggled to achieve [the song's] seemingly inevitable climax, pruning the earlier and more obviously interesting version of the fifth and sixth lines, which would have anticipated, and so lessened, its overwhelming effect." The original version of the song (see autograph score, above) included a single line for voice with a rather crude piano accompaniment, with no dynamic indications and what Jones calls "an unevenness of keyboard sonority."Jones (2009:120) This version was printed in many copies (two different printers were assigned to the work) and sent to theaters and opera houses across the Austrian territories with instructions for performance. The Vienna premiere took place in the Burgtheater on 12 February 1797, the day the song was officially released. The Emperor was present, attending a performance of Carl Ditters von DittersdorfDittersdorf's opera Doktor und Apotheker and Joseph Weigl's ballet Alonzo und Cora. The occasion celebrated his 29th birthday.Not long after, Haydn later wrote three additional versions of his song, He first wrote a version for orchestra, called "much more refined" by Jones.During 1797, Haydn was working on a commission for six string quartets from Count ErdődyJoseph Erdödy. He conceived the idea of composing a slow movement for one of the quartets consisting of the Emperor's hymn as theme, followed by four variation (music)variations, each involving the melody played by one member of the quartet. The finished quartet, now often called the "Emperor" quartet, was published as the third of the String Quartets, Op. 76 (Haydn)Opus 76 quartets, dedicated to Count Erdödy. It is perhaps Haydn's most famous work in this genre. The last version Haydn wrote was a piano reduction of the quartet movement, published by Artaria in 1799.Gerlach 1996, iv) The publisher printed it with the original cruder piano version of the theme, though a modern edition corrects this error.Gerlach 1996, v. Gerlach's edition of the work includes a facsimile of the original piano version.)Haydn's own view of the song Joseph Haydn seems to have been particularly fond of his creation. During his frail and sickly old age (1802–1809), the composer often would struggle to the piano to play his song, often with great feeling, as a form of consolation; and as his servant Johann Elssler narrated, it was the last music Haydn ever played: The Kayser Lied was still played three times a day, though, but on May 26th [1809] at half-past midday the Song was played for the last time and that 3 times over, with such expression and taste, well! that our good Papa was astonished about it himself and said he hadn't played the Song like that for a long time and was very pleased about it and felt well altogether till evening at 5 o'clock then our good Papa began to lament that he didn't feel well...Robbins Landon and Jones 1999, p. 314.Elssler goes on to narrate the composer's final decline and death, which occurred on May 31. Later uses of the tune in classical musicFranz Schubert used the tune in his Stabat Mater in F minor (Schubert)Stabat Mater (1816), although he revised this in future editions.Carl Czerny wrote Variations on "Gott erhalte Franz den Kaiser" (Czerny)Variations on "Gott erhalte Franz den Kaiser" for piano and orchestra or piano and string quartet, his Op. 73 (1824) Gioachino Rossini used the tune in his opera Il viaggio a Reims (1825).Niccolò Paganini wrote a set of variations on this tune for violin and orchestra in 1828, under the title Maestosa Sonata SentimentaleGaetano Donizetti used the tune in his opera Maria Stuarda (1835), at Act 3, Scene VIII, "Deh! Tu di un'umile preghiera ..."Donizetti also used the tune in his opera Linda di Chamounix (1842) at the

end of first actBedřich Smetana used the tune in his Festive Symphony (1853), which the composer intended to dedicate to the Emperor Franz Joseph I of Austria.Henryk Wieniawski wrote a set of variations on the tune for unaccompanied violin (Variations on the Austrian National Anthem, from L'école Moderne, Op. 10; 1853).Pyotr Ilyich Tchaikovsky arranged the work for orchestra in 1876. Clara Schumann used the tune as the basis for her Souvenir de Vienne, op. 9 for solo piano. Use in national anthems, alma maters, and hymnsAustria-Hungary After the death of Francis in 1835, the tune was given new lyrics that praised his successor, Ferdinand I of AustriaFerdinand: "Segen Öst'reichs hohem Sohne / Unserm Kaiser Ferdinand!" ("Blessings to Austria's high son / Our Emperor Ferdinand!"). After Ferdinand's abdication in 1848, the original lyrics were used again because his successor (Francis Joseph of AustriaFrancis Joseph) was also named Francis. However, in 1854, yet again new lyrics were selected: "Gott erhalte, Gott beschütze / Unsern Kaiser, unser Land!" ("God preserve, God protect / Our Emperor, our country!"). There were versions of the hymn in several languages of the Austria-HungaryAustro-Hungarian Empire (e.g., Translations of Gott erhalte Franz den Kaiser#CzechCzech, Translations of Gott erhalte Franz den Kaiser#CroatianCroatian, Translations of Gott erhalte Franz den Kaiser#SloveneSlovene, Translations of Gott erhalte Franz den Kaiser#HungarianHungarian, Translations of Gott erhalte Franz den Kaiser#PolishPolish, Translations of Gott erhalte Franz den Kaiser#ItalianItalian). At the end of the First World War in 1918, the Austro-Hungarian Empire was abolished and divided into multiple states, one of them being the residual state of Austria, which was a republic and had no emperor. The tune ceased to be used for official purposes. When the last Emperor, Charles I of AustriaCharles I, died in 1922, Monarchismmonarchists created an original stanza for his son Otto von Habsburg. Since the emperor was in fact never restored, this version never attained official standing. The hymn was revived in 1929 with completely new lyrics, known as Sei gesegnet ohne Ende, which remained the national anthem of Austria until the Anschluss. The first stanza of the hymn's 1854 version was sung in 2011 during the funeral of Otto von Habsburg in tribute to family.Germany Long after Haydn's death, his melody was used as the tune of Hoffmann von Fallersleben's Das Lied der Deutschen (1841). The third stanza of the poem ("Einigkeit und Recht und Freiheit"), sung to the melody, is currently the national anthem of Germany.Hymns In the ordinary nomenclature of hymnodyhymn tunes, the melody of "Gott erhalte Franz den Kaiser" is classified as 87.87D trochaic Metre (hymn)metre. When employed in a hymn it is sometimes known as Austria. It has been paired with various lyrics.Lyrics by John Newton which begin "Glorious Things of Thee Are Spoken/Zion, city of our God." See Olney Hymns, and 1, 2Praise the Lord! O Heav'ns adore Him. The name of this tune in English-language hymnals is "Austria". Hymns with this setting were omitted from hymnals in England following the wars.The text of the Catholic hymn, Tantum Ergo used at Benediction of the Blessed Sacrament has been set to the tune.University hymns Various American schools, colleges, and universities use Haydn's music as the tune for their university or school hymns. Here is a partial list. Adrian CollegeCollege of CharlestonColumbia University, "Stand Columbia" Illinois State UniversityUniversity of PittsburghSewanee, The University of the SouthThe University of the South (Sewanee, Tennessee), "God of light, whose face beholding ..." Fishburne Military School (Waynesboro, Virginia), "Fishburne Hymn." Full textOriginal version (1797)German English translation Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz! Lange lebe Franz, der Kaiser, In des Glückes hellstem Glanz! Ihm erblühen Lorbeerreiser, Wo er geht, zum Ehrenkranz! |: Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz! :| Laß von seiner Fahne Spitzen Strahlen Sieg und Fruchtbarkeit! Laß in seinem Rate Sitzen Weisheit, Klugheit, Redlichkeit; Und mit Seiner Hoheit Blitzen Schalten nur Gerechtigkeit! |: Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz! :| Ströme deiner Gaben Fülle Über ihn, sein Haus und Reich! Brich der Bosheit Macht, enthülle Jeden Schelm- und Bubenstreich! Dein Gesetz sei stets sein Wille, Dieser uns Gesetzen gleich. |: Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz! :| Froh erleb' er seiner Lande, Seiner Völker höchsten Flor! Seh' sie, Eins durch Bruderbande, Ragen allen andern vor! Und vernehm' noch an dem Rande Später Gruft der Enkel Chor. |: Gott erhalte Franz, den Kaiser, Unsern guten Kaiser Franz! :| God keep Francis the emperor, Our good Emperor Francis! Long live Francis the emperor, In the brightest splendour of happiness! May sprigs of laurel bloom for him As a garland of honour, wherever he goes. God keep Francis the emperor, Our good Emperor Francis! From the tips of his flag May victory and fruitfulness shine! In his council May knowledge, wisdom and honesty sit! And

with his Highness's lightning May justice but prevail! God keep Francis the emperor, Our good Emperor Francis! May the abundance of thy gifts Pour over him, his house and Empire! Break the power of wickedness, and reveal Every trick of rogues and knaves! May thy Law always be his Will, And may this be like laws to us. God keep Francis the emperor, Our good Emperor Francis! May he gladly experience the highest bloom Of his land and of his peoples! May he see them, united by the bonds of brothers, Loom over all others! And may he hear at the edge Of his late tomb his grandchildren's chorus. God keep Francis the emperor, Our good Emperor Francis! During Haydn's lifetime, his friend the musicologymusicologist Charles Burney, made an English translation of the first verse which is more felicitous if less literal than the one given above: God preserve the Emp'ror Francis Sov'reign ever good and great; Save, o save him from mischances In Prosperity and State! May his Laurels ever blooming Be by Patriot Virtue fed; May his worth the world illumine And bring back the Sheep misled! God preserve our Emp'ror Francis! Sov'reign ever good and great. Burney's penultimate couplet about sheep has no counterpart in the original German and appears to be Burney's own contribution. For translations into several of the languages that were spoken in the Austrian Empire, see Translations of Gott erhalte Franz den Kaiser. 1826 versionGerman English translation Gott erhalte Franz den Kaiser, Unsern guten Kaiser Franz, Hoch als Herrscher, hoch als Weiser, Steht er in des Ruhmes Glanz; Liebe windet Lorbeerreiser Ihm zum ewig grünen Kranz. |: Gott erhalte Franz den Kaiser, Unsern guten Kaiser Franz! :| Über blühende Gefilde Reicht sein Zepter weit und breit; Säulen seines Throns sind milde, Biedersinn und Redlichkeit, Und von seinem Wappenschilde Strahlet die Gerechtigkeit. |: Gott erhalte Franz den Kaiser, Unsern guten Kaiser Franz! :| Sich mit Tugenden zu schmücken, Achtet er der Sorgen werth, Nicht um Völker zu erdrücken Flammt in seiner Hand das Schwert: Sie zu segnen, zu beglücken, Ist der Preis, den er begehrt, |: Gott erhalte Franz den Kaiser, Unsern guten Kaiser Franz! :| Er zerbrach der Knechtschaft Bande, Hob zur Freiheit uns empor! Früh' erleb' er deutscher Lande, Deutscher Völker höchsten Flor, Und vernehme noch am Rande Später Gruft der Enkel Chor: |: Gott erhalte Franz den Kaiser, Unsern guten Kaiser Franz! :| God Save Emperor Francis, Our good Emperor Francis, A ruler high, a high sage, Stands he in Fame's radiance; A laurel wreath woven with love May it be ever green for him. |: God keep Francis the Emperor, Our good Emperor Francis! :| Over flourishing fields Extends his scepter far and wide; The columns of his throne are of gentleness, Of worthiness and righteousness, And from his heraldic shield Justice shines. |: God keep Francis the Emperor, Our good Emperor Francis! :| With virtues adorned, He heeds all worthy concerns Not to repress peoples Flaming sword in his hand: To bless you, to delight you Is the prize he desires, |: God keep Francis the Emperor, Our good Emperor Francis! :| He shattered the fetters of bondage Lifted us aloft to freedom! Of his land and of his German peoples! German peoples, the greatest flowers!, Loom over all others! And may he hear at the edge Of his future tomb his grandchildren's chorus. God keep Francis the Emperor, Our good Emperor Francis! 1854 version Source: : German English translation Gott erhalte, Gott beschütze Unsern Kaiser, unser Land! Mächtig durch des Glaubens Stütze, Führt er uns mit weiser Hand! Laßt uns seiner Väter Krone Schirmen wider jeden Feind! |: Innig bleibt mit Habsburgs Throne Österreichs Geschick vereint! :| Fromm und bieder, wahr und offen Laßt für Recht und Pflicht uns stehn; Laßt, wenns gilt, mit frohem Hoffen Mutvoll in den Kampf uns gehn Eingedenk der Lorbeerreiser Die das Heer so oft sich wand |: Gut und Blut für unsern Kaiser, Gut und Blut fürs Vaterland! :| Was der Bürger Fleiß geschaffen Schütze treu des Kaisers Kraft; Mit des Geistes heitren Waffen Siege Kunst und Wissenschaft! Segen sei dem Land beschieden Und sein Ruhm dem Segen gleich; |: Gottes Sonne strahl' in Frieden Auf ein glücklich Österreich! :| Laßt uns fest zusammenhalten, In der Eintracht liegt die Macht; Mit vereinter Kräfte Walten Wird das Schwere leicht vollbracht, Laßt uns Eins durch Brüderbande Gleichem Ziel entgegengehn |: Heil dem Kaiser, Heil dem Lande, Österreich wird ewig stehn! :| An des Kaisers Seite waltet, Ihm verwandt durch Stamm und Sinn, Reich an Reiz, der nie veraltet, Uns're holde Kaiserin. Was als Glück zu höchst gepriesen Ström' auf sie der Himmel aus: |: Heil Franz Josef, Heil Elisen, Segen Habsburgs ganzem Haus! :| Heil auch Öst'reichs Kaisersohne, Froher Zukunft Unterpfand, Seiner Eltern Freud' und Wonne, Rudolf tönt's im ganzen Land, Unsern Kronprinz Gott behüte, Segne und beglücke ihn, |: Von der ersten Jugendblüthe Bis in fernste Zeiten hin. :| God save, God protect Our Emperor, Our Country! Powerful through the support of the Faith, He leads us with a wise hand! Let the Crown of his Fathers shield against any foe! |: Austria's Destiny remains intimately united with the Habsburg throne! :| Pious and honest, true and open Let us stand for the

right and duty; Let, if and only if, with joyful hope Go courageously in the fight to us Mindful of the bay sprigs The army is often the case, the wall |: Blood and Treasure for Our Emperor, Blood and Treasure for Our Country! :| What the citizens diligently created may the emperor's power protect; With the cheery spirit weapons Victory Arts and Science! Blessed is the land allotted And his fame the same blessing; |: God's bright sun in peace On a happy Austria! :| Let us stand together firmly, In the unity is power; With the combined forces rule If the severity accomplished easily, Let us band of brothers through one Go towards the same goal |: Hail to the Emperor, healing the land, Austria will stand forever! :| At the Emperor's side prevails, He related by common sense and, Rich in charm that never outdated, Our gracious empress. What luck to be praised as highly Stream from the sky on them: |: Hail Franz Josef, Hail Elise, Blessing to the entire House of Habsburg! :| Hail Emperor Without even belonged to Austria, Joyful future pledge, His parents' joy and gladness; Rudolf's drowned out in the country, Crown God forbid our people, Bless him and gladden, |: From the first Youth bloom Up to the remotest times. :| 1922 version After the last Emperor, Charles I of AustriaCharles I, died in 1922, Monarchismmonarchists created an original stanza for his son Otto von Habsburg. Since Austria had deposed its emperor in 1918 and become a republic, this version never had official standing. German English translation In Verbannung, fern den Landen Weilst Du, Hoffnung Österreichs. Otto, treu in festen Banden Steh'n zu Dir wir felsengleich. Dir, mein Kaiser, sei beschieden Alter Ruhm und neues Glück! |: Bring den Völkern endlich Frieden, Kehr zur Heimat bald zurück! :| In exile, far from the land, You remain Austria's hope. Otto, faithful in tight bands We stand by you steady as stone. To you, my Emperor, let there be granted Old glory and new luck! |: Bring the people peace at last, Return to the homeland soon! :| NotesAudio versions German lyrics German lyrics after the reign of Emperor Francis II Italian lyricsRCA Recording of Haydn's Emperor Quartet by Felicia Blumenthal/Helmut Klothauer & Vienna Sym Orch. ReferencesGerlach, Sonja (1996) Haydn: Variationen über die Hymne 'Gott erhalte'; authentische Fassung für Klavier". Munich: G. Henle.Hughes, Rosemary (1970) Haydn. London: Dent.Jones, David Wyn (2009) Oxford Composer Companions: Haydn. Oxford: Oxford University Press.Robbins Landon, H. C. and David Wyn Jones (1988) Haydn: His Life and Music, Thames and Hudson.External links Image of the autograph score, from the "aeiou" music history site Version of the Croatian folk song similar to German anthem

Baryton trios (Haydn)

Joseph Haydn wrote 123 trios for the combination of baryton, viola, and cello. In addition, there are three trios (H. XI:89-91) for baryton, cello, and violin; considered part of the same series.[1] As Sisman notes, they are "the most intensively cultivated genre of Haydn's earlier career."[2]

A copy of Prince Esterházy's baryton, on display at his palace in Eisenstadt.

The baryton

The baryton is a bowed string instrument of the viol family played in Europe during the 17th and 18th centuries. It has six or seven strings of gut, arranged over a fretted fingerboard, plus a lower set of wire strings. When the gut strings are bowed, the wire strings vibrate sympathetically, enriching the tone. The wire strings may also be plucked by the performer's left thumb, creating a contrasting tonal quality. For full information, see baryton.

History

Haydn began composing baryton trios in 1765. At the time he had been working for the princes of the Esterházy family since 1761, and since 1762 for the newly reigning Prince Nikolaus. Nikolaus had previously played the viola da gamba (an instrument similar to the baryton, but without the sympathetic strings), but in 1765 he purchased a baryton.[3] In the same year, Haydn received an official reprimand from the prince for neglecting his duties; for details of this episode see Gregor Werner. An addendum to the reprimand specified that Haydn should also spend more time composing works for the Prince's new instrument:

> "Finally, said Capelmeister Haydn is urgently enjoined to apply himself to compositions more diligently than heretofore, and especially to write such pieces as can be played on the gamba [i.e., baryton], of which pieces we have seen very few up to now; and to be able to judge his diligence, he shall at times send us the first copy, cleanly and carefully written, of each and every composition."[4]

Haydn responded vigorously to this command, and his efforts soon met with the Prince's approval. On 4 January 1766, Esterházy wrote to his administrator:

> "I have this moment received from Hayden [sic] three pieces which please me very much. You are accordingly to pay him in my name twelve ducats from the treasury and to tell him at the same time that he is to write six more pieces like those he has just sent me, together with two solos, to be delivered as soon as possible."[5]

These gratuities were to continue.[6]

Over the next ten years Haydn wrote "nearly 200"[7] compositions for various ensembles with baryton. Of these, the predominant genre was the baryton trio. Whenever Haydn had completed 24 trios, he had the set "richly bound in leather and gold" (Sisman). The resulting volumes were dated 1766, 1767, 1768, 1771, and 1778;[8] the last was bound up after the prince had abandoned the instrument in favor of a new hobby also involving Haydn, namely the mounting of opera productions in his palace. According to barytonist John Hsu, the last trios actually date from 1775.[9]

The music

Form

The trios, being written for amateur performance, are generally shorter and less ambitious than the Haydn's more famous series of symphonies and string quartets. In almost all cases, they consist of just three movements.[10] When there is a slow movement, it is usually the first movement and is followed by a second movement in fast tempo. The first movement can also be a fast-tempo work in sonata form, or sometimes a variation set.[11] There is always a minuet, which is placed either as the middle movement or as the finale.[12] Non-minuet finales are characteristically in fast tempo.

In general, the first and last movements are in the home key of the trio and the middle movement in a closely related key.[13] Only two of the trios are in a minor key.[14]

The role of the three instruments

Hsu conjectures that when the Prince played baryton trios, the viola part was taken by Haydn, and the cello part by whoever was the cellist in the Prince's orchestra at the time.[15] In the music itself, the baryton part normally takes the melodic line. As Oliver Strunk wrote, the trios "are not chamber-music in the accepted sense of the word, but accompanied solos. Prince Nicholas was no democrat where music was concerned and cared little about sharing honors with the professional musicians who assisted him." Nevertheless, Strunk goes on to say that "in many movements the three parts are about equally interesting."[16]

None of the three instruments has a soprano range, and the resulting dark timbre of the ensemble is unusual in chamber music. Sadie and Pamplin observe that the "baryton trio texture – baryton, viola and cello – was devised particularly for Nicolaus and, while born of exigency, it proved a stroke of genius. The bowed strings of the baryton blend with the viola and the cello, and the plucked strings provide a contrasting timbre. The overtones produced by the baryton's many strings compensate for the absence of a treble instrument ... The overall effect mystifies the listener because the individual instruments are often impossible to differentiate."[17] This confusion of voices is related to another observation by Strunk, that Haydn frequently has the instruments "cross ranges", with the lower-pitched cello playing higher than the baryton or the higher-pitched viola playing lower than it.

Stylistic evolution

Jones notes changes in the style of the trios over time. In part, these simply reflect the expanding ability of Prince Esterházy to play an instrument that initially was new to him. Thus, in the early trios the predominant key employed is A major, evidently the easiest in which to play; later works explore a broader range of keys.[18] By the third volume of trios, the Prince was evidently able to pluck and bow simultaneously, a task demanded in Nos. 60 and 66; and to alternate rapidly between plucking and bowing (e.g. no. 69).[19]

The time when the trios were composed (1765-1775) was an important period of evolution in Haydn's style, including the so-called "Sturm und Drang" period that included works such as the "Farewell Symphony" and the C-minor piano sonata of 1772. Haydn was also busy composing a series of 18 string quartets (opp. 9, 17 and 20) that established his reputation as founder and master of this genre. The baryton trios, though smaller in scope, echo the stylistic evolution of this period, increasing in subtlety and interest over time.

Musical quotations

The trios occasionally borrow material from earlier works, mostly by Haydn himself.

- The first movement of Trio 5 is based on the aria "Che farò senza Euridice," from Gluck's opera *Orfeo ed Euridice*.[20]
- The first movement of Trio 29 is based on the opening aria, "Ce visino delicato", from Haydn's own opera *La Canterina.*[21]
- The first movement of Trio 37 is a transcription of a movement from the keyboard sonata H. XVI:3.[22]
- Trio 52 borrows its minuet movement, marked *Menuet alla zoppa*, from the 58th symphony. The key is transposed up a third.[23]
- Trio 64 employs a Gregorian chant for Easter, the same as that used (in a different way) in the earlier 30th Symphony.[24]
- Trio 102 borrows material from the earlier keyboard trio H. XV:2 in F.[25]
- Trio 110 borrows material from an earlier divertimento in C for keyboard, two violins and cello H. XIV:8[26]

Likewise, material from the trios appears in later Haydn works:

- The variation theme of Trio 38 is found in a different form in the keyboard variations for four hands, "Il maestro e lo scolare" H. XVIIa:I.[27]

Prince Esterházy's baryton

The Prince's instrument was built in 1750 by Johann Joseph Stadlmann of Vienna,[28] a famed violin maker who later did business regularly with the Esterházy musical establishment.[29] This baryton had seven bowed strings, tuned like a bass viola da gamba (to which the sound of the bowed baryton strings is comparable); i.e. AA, D, G, c, e, a d'. There were ten wire strings, tuned in a D-major scale, plus the A a fourth below and the E a major second above.[30] (Since Haydn's baryton works dominate modern performance on the baryton,[31] it is this form of the instrument that is most often constructed today.) The instrument has been described as follows: it "is made of pine and maple and lacquered in light yellow. The sides and the back are decorated with undulating lines of inlay; on its extra fingerboard there is a foliated scroll inlay of bone and wood. The peg-box ends in a carved, painted moustachiod head wearing a shako. The original case is covered with leather studding with gilded nails."[32]

John Hsu estimates that the Prince was probably not a virtuoso on his instrument, judging from the difficulty of Haydn's writing. The composer used only the top five of the seven bowed strings, and seldom required the player to pluck and bow simultaneously. The keys chosen are also the simplest to play in: D major and the neighboring keys of G major and A major.[33]

According to Pamplin, the tuning of the wire strings on the Prince's baryton was a special one, not typical of the baryton tradition as a whole but reflecting the particular needs of the music written by Haydn (and various of his colleagues) for Prince Esterházy. In most barytons, the wire strings were often tuned in the range of the three lowest bowed strings. As such, they were used to provide a bass line underneath a bowed melody in solo playing. Haydn seldom wrote such music (which is quite demanding for the player), thus respecting the needs of his amateur patron. The wire strings of the Prince's instrument were instead tuned in the same range as the highest three bowed strings. Through sympathetic vibration, they enhanced the timbre of the melody line, thus serving the baryton's role as the primary melody instrument in this music.[34]

Prince Esterházy's instrument was kept in the family's collections after his death. Much later (1949), it became the property of the (then-communist) Hungarian government when, on coming to power, it confiscated the Esterházy estates and installed the instrument in the Hungarian National Museum in Budapest, where it may be viewed today.[35]

Critical opinion

A relatively negative assessment of the baryton trios is offered by David Wyn Jones, who write that they "could be written on automatic pilot (though one prone to creative computer error)."[36] Referring to Prince Esterházy's command to compose the music (from the 1765 reprimand document described above), Jones comments, "Very few people played the [baryton] and this command from the prince must rank as one of the most indulgently self-interested in the history of musical patronage."[37] Other Haydn scholars tend to be more positive; while generally acknowledging the limited scale and aspirations of the trios, they express admiration for Haydn's craft in composing them. Thus, James Webster: "the baryton trios ... are finely wrought compositions, as rewarding in their way as the raw expressionism of the Sturm und Drang";[38] Karl Geiringer: "A number of fine specimens are to be found in this collection, showing that Haydn gave of his best even when he did not expect his compositions to be heard outside the court of his prince";[39] Lucy Robinson: "Despite the limitations of the combination, Haydn's genius is evident in the kaleidoscopic range of melodic and textural ideas and the witty interplay between instruments."[40]

John Hsu has written (1986), "Throughout the trios, there is a feeling of intimacy. This is the most private of chamber music, written especially in response to the wishes and needs of one person. We can easily imagine the satisfaction and inspiration which Prince Esterházy experienced while playing these trios."

Notes

[1] Jones (2009:15). All but four of the trios survive (Jones 2009:15).
[2] Sisman (1993: 128)
[3] Sadie and Pamplin, no date
[4] Quoted from Sisman (1993, 129)
[5] Strunk (1932, 222)
[6] Webster (2003:13)
[7] Jones (2009:14)
[8] Quotation and dates from Sisman (1993, 129). Only the 1771 volume survives; Jones (2009:15).
[9] Hsu (1986)
[10] The exceptions are as follows: the trios numbered 2 and 31 have four movements, and the grand trio No. 97, composed in honor of the Prince's birthday, has seven (Strunk 1932, 228)
[11] Sisman (1993:111) notes that the 21 variation movements in the trios share many properties: all are first movements, all are in binary meters, most have the tempo marking Adagio or Andante, and in all but one the theme begins with an upbeat.
[12] Strunk (1932, 228)
[13] Geiringer (1982:230)
[14] Sisman (1993:132)
[15] Hsu (1986)
[16] Quotations from Strunk (1932, 229)
[17] Sadie and Pamplin, no date)
[18] Jones (2009:16)
[19] Jones (2009: 16)
[20] Jones (2009a:15)
[21] Jones (2009a:15)
[22] Jones (2009a:15), Webster and Feder (2002: 114)
[23] Jones (2009a:16)
[24] Jones (2009a:16)
[25] Jones (2009a:17)
[26] Jones (2009a:17)
[27] Sisman (1993: 199). Sisman dates the two works from 1767 and 1768 respectively, but does not assert that the trio was necessarily composed before the keyboard duet.
[28] Gartrell (2003: 127)
[29] Webster (1976:417)
[30] Hsu (1986)
[31] Gartrell (2003: 116)
[32] Website of the Hungarian National Museum; http://www.hnm.hu/en/kiall/MonthlyArchive.php?id=2090

[33] Hsu (1986)
[34] Pamplin (2000: 221)
[35] Source for this paragraph: website of the Hungarian National Museum; http://www.hnm.hu/en/kiall/MonthlyArchive.php?id=2090
[36] Jones (2009:64)
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