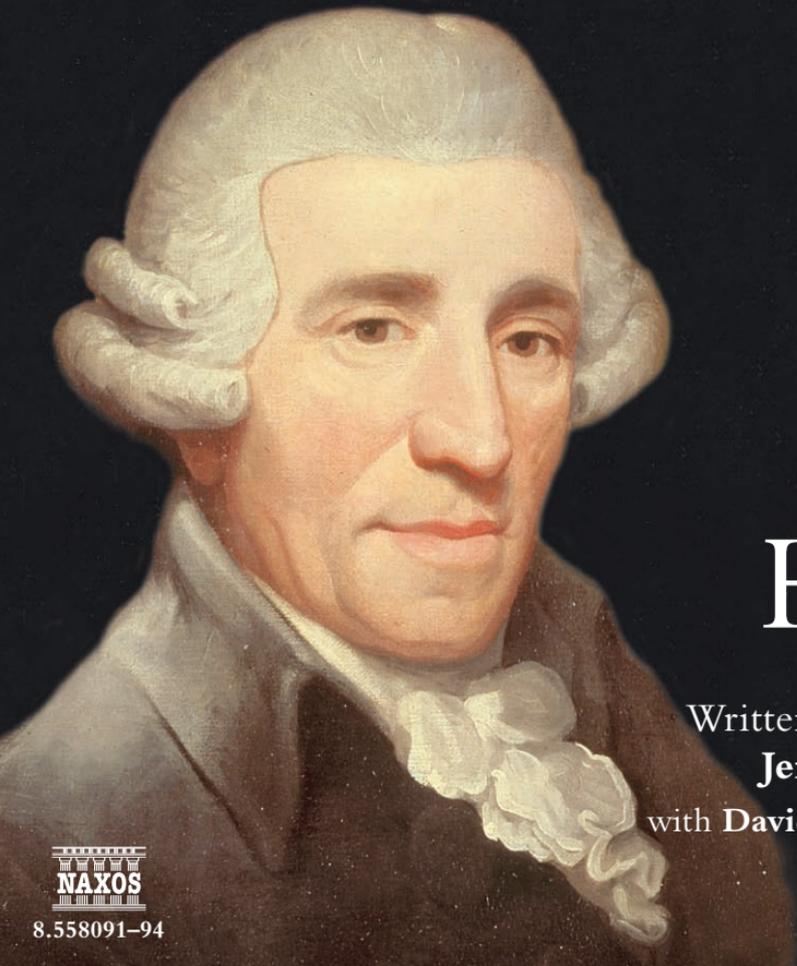


L I F E A N D W O R K S



Joseph
Haydn

Written and narrated by
Jeremy Siepmann
with **David Timson** as Haydn



8.558091-94

Preface

If music is ‘about’ anything, it’s about life. No other medium can so quickly or more comprehensively lay bare the very soul of those who make or compose it. Biographies confined to the limitations of text are therefore at a serious disadvantage when it comes to the lives of composers. Only by combining verbal language with the music itself can one hope to achieve a fully rounded portrait. In the present series, the words of composers and their contemporaries are brought to life by distinguished actors in a narrative liberally spiced with musical illustrations.

Unlike the standard audio portrait, the music is not used here simply for purposes of illustration within a basically narrative context. Thus we often hear whole movements, which may be felt by some to ‘interrupt’ the story; but as its title implies the series is not just about the lives of the great composers, it is also an exploration of their *works* – and there are many pieces which can succeed in their purpose only when heard whole. Their dismemberment for ‘theatrical’ effect would thus be almost sacrilegious! Likewise, the booklet is more than a complementary appendage and may be read independently, with no loss of interest or connection.

Jeremy Siepmann

Cover picture: Portrait of Joseph Haydn by Thomas Hardy (active 1778–1801); courtesy AKG.



Joseph Haydn, c. 1850; courtesy AKG

Joseph
Haydn
(1732-1809)

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The full spoken text can be found at:
www.naxos.com/lifeandworks/haydn/spokentext

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|----|--|------------------------|
| 1 | Symphony No. 92 in G ('Oxford', Mvt 4: Presto)
Capella Istropolitana / Barry Wordsworth
From peasant to choirboy | Naxos 8.550387
7:34 |
| 2 | Missa brevis Sancti Joannis de Deo: 'Kleine Orgelmesse' (Kyrie)
Viktoria Loukianetz / Gabriele Sima / Kurt Azesberger / Robert Holzer
Hungarian Radio and Television Chorus / Nicolaus Esterházy Sinfonia / Béla Drahos | 2:25
Naxos 8.554416 |
| 3 | Pranks, a narrow escape and expulsion | 4:18 |
| 4 | Poverty, hunger and determination | 3:45 |
| 5 | C.P.E. Bach: Keyboard Sonata in A, Wq. 65/37 (Mvt 3: Allegro di molto)
François Chaplin, piano | 3:09
Naxos 8.553640 |
| 6 | Further pranks, apprenticeship and a helping hand | 9:13 |
| 7 | String Quartet in E flat, Op. 33 No. 2 (Mvt 4: Finale)
Kodály Quartet | 3:32
Naxos 8.550788 |
| 8 | Early fame and first sonatas | 2:53 |
| 9 | Piano Sonata L. 11 in B flat, Hob. XVI:2 (Mvt 1: Moderato)
Jenő Jandó | 4:13
Naxos 8.553825 |
| 10 | Patronage, marriage and first symphonies | 6:47 |
| 11 | Symphony No. 6 in D ('Le Matin', Mvt 1: Adagio-Allegro)
Northern Chamber Orchestra / Nicholas Ward | 4:10
Naxos 8.550722 |
| 12 | Haydn as servant and diplomat | 5:05 |
| 13 | Symphony No. 72 in D (Mvt 1: Allegro)
Nicolaus Esterházy Sinfonia / Béla Drahos | 4:43
Naxos 8.550797 |
| 14 | Curtain | 0:06 |

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| 15 | Finding his feet at the Esterházy court | 7:36 |
| 16 | Cello Concerto in C major, Hob. VIIb:1 (Mvt 3: Allegro molto)
Maria Kliegel / Cologne Chamber Orchestra / Helmut Müller-Brühl | 6:38
Naxos 8.555041 |
| 17 | Reprimand, overwork, illness and inspiration | 7:12 |
| 18 | Piano Sonata L. 33 in C Minor, Hob. XVI:20 (Mvt 1: Moderato)
Jenő Jandó | 6:23
Naxos 8.553800 |
| 19 | ‘Sturm und Drang’ | 1:48 |
| 20 | Symphony No. 45 in F sharp minor (‘Farewell’, Mvt 1: Allegro assai)
Capella Istropolitana / Barry Wordsworth | 5:38
Naxos 8.550382 |
| 21 | Mastery, history and profundity: a genius in full flower | 1:37 |
| 22 | String Quartet in F minor, Op. 20 No. 5 (Mvt 3: Adagio)
Kodály Quartet | 6:47
Naxos 8.550702 |
| 23 | ‘Exile’ at Esterház and enforced originality | 4:45 |
| 24 | Symphony No. 22 in E flat (‘The Philosopher’, Mvt 1: Adagio)
Northern Chamber Orchestra / Nicholas Ward | 7:05
Naxos 8.550724 |
| 25 | A diplomat of genius | 5:18 |
| 26 | Symphony No. 45 in F sharp minor (‘Farewell’, Mvt 4: closing Adagio)
Capella Istropolitana / Barry Wordsworth | 4:55
Naxos 8.553222 |
| 27 | Fire endured and commemorated | 3:16 |
| 28 | Symphony No. 70 in D (Mvt 4: Allegro con brio)
Nicolaus Esterházy Sinfonia / Béla Drahos | 3:01
Naxos 8.555708 |

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| 29 | Curtain | 0:07 |
| 30 | Haydn and opera | 1:56 |
| 31 | La fedeltà premiata (Act One: Finale – ‘Aiutatemi, son morta’;
‘Ah, che duolo disperato’) | 5:04 |
| | Monica Groop / Patrizia Ciofi / Daniela Barcellona / John Aler / Simon Edwards
Charles Austin / Christopher Schaldenbrand
Padova Chamber Orchestra / David Golub | Courtesy of Arabesque Recordings |
| 32 | An affair and a friendship: Polzelli and Mozart | 2:06 |
| 33 | Mozart: String Quartet in C, K. 465 (‘Dissonance’, Mvt 1: Adagio–Allegro) | Naxos 8.550543 |
| | Éder Quartet | |
| | Going to bat for Mozart | 4:41 |
| 34 | String Quartet in F, Op. 55 No. 2 (Mvt 4: Finale: Presto) | 3:40 |
| | Kodály Quartet | Naxos 8.550397 |
| 35 | Fame, servitude and loyalty: the unseen celebrity | 2:45 |
| 36 | Symphony No. 88 in G (Mvt 4: Finale: Allegro con spirito) | 3:45 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.550287 |
| 37 | Sprung from a gilded cage: Haydn goes to London | 13:56 |
| 38 | Symphony No. 96 in D (‘The Miracle’, Mvt 1: Adagio–Allegro) | 6:30 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.550139 |
| 39 | The naked face of genius: triumph, glamour, depression and resilience | 4:11 |
| 40 | Symphony No. 94 in G (‘The Surprise’, Mvt 2: Andante) | 0:32 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.553222 |

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| 41 | Haydn as foreign correspondent | 4:31 |
| 42 | Six English Canzonettas: Piercing Eyes
John Mark Ainsley | 1:39
Courtesy of Hyperion Records |
| 43 | Haydn as statistical historian | 11:50 |
| 44 | Piano Trio in G, Hob. XV:25 (Mvt 3: Rondo all'ongarese)
London Fortepiano Trio | 3:12
Courtesy of Hyperion Records |
| 45 | Return to Vienna (and an unusual new pupil) | 1:45 |
| 46 | Beethoven: Piano Trio in G, Op. 1 No. 2 (Finale: Presto)
Stuttgart Piano Trio | 7:56
Naxos 8.550946 |
| 47 | Once more to England | 3:09 |
| 48 | Symphony No. 100 in G ('Military', Mvt 2: Allegretto)
Capella Istropolitana / Barry Wordsworth | 6:14
Naxos 8.550139 |
| 49 | The homecoming hero | 5:07 |
| 50 | String Quartet in G, Op. 76 No. 3 (Mvt 2: Poco adagio, cantabile)
Kodály Quartet | 7:57
Naxos 8.550314 |
| 51 | Towards <i>The Creation</i> | 2:54 |
| 52 | The Creation ('Die Vorstellung des Chaos' – 'The Representation of Chaos')
Bach-Collegium Stuttgart / Helmuth Rilling | 6:37
Courtesy of Hänssler Classic |
| 53 | Towards <i>The Seasons</i> ; age begins to tell | 8:26 |
| 54 | The Seasons ('Hört das laute Getön' – 'Hark! The mountains resound!')
Annegeer Stumphius / Alexander Stevenson / Wolfgang Schöne
Gächinger Kantorei Stuttgart / Bach-Collegium Stuttgart / Helmuth Rilling | 4:42
Courtesy of Hänssler Classic |

- 55 A sad old age 16:36
- 56 **The Creation ('Die Himmel erzählen' – 'The Heavens Are Telling')** 3:57
Christine Schäfer / Michael Schade / Andreas Schmidt
Gächinger Kantorei Stuttgart / Bach-Collegium Stuttgart / Helmuth Rilling
Courtesy of Hänssler Classic

Cast

David Timson Haydn

Sam Dastor Griesinger

Nigel Anthony Reutter, Official, Reporter, Salomon, Weber, Rosenbaum

Steve Hodson Werner, Gazetteer, Critics, Rahier, Carpani, Silverstolpe, Elssler

Roger May Visitor, Flamery, Esterházy, Burney, Dies, Mozart

Frances Jeater Mrs Schroeter

Jeremy Siepmann Narrator

David Timson studied acting and singing at the Guildhall School of Music and Drama. He has performed in modern and classic plays through the UK and abroad, including *Wild Honey* for Alan Ayckbourn, *Hamlet*, *The Man of Mode* and *The Seagull*. Among his many television appearances have been roles in *Nelson's Column* and *Swallows and Amazons*. For Naxos AudioBooks he has recorded, to date, six volumes of *The Adventures of Sherlock Holmes*, and directed *Twelfth Night* as well as playing Feste. He has narrated all releases to date in Naxos Educational's 'Opera Explained' series.



Sam Dastor studied English at Cambridge University and trained at RADA. In the West End he has appeared in *The Tempest* as Ariel to Paul Scofield's Prospero and in three of Simon Gray's plays: *Melon*, *Hidden Laughter* and *Cell Mates*. For the Royal Shakespeare Company he has been seen in *Timon of Athens*, *Tales from Ovid* and a world tour of *A Servant To Two Masters*. His many television appearances include *I, Claudius*, *Yes, Minister*, *Mountbatten*, *Julius Caesar* and *Fortunes of War*. He has also appeared in the films *Made, Jinnah* and *Such A Long Journey* and read part of *Great Explorers* for Naxos AudioBooks.



Nigel Anthony is one of Britain's leading voice actors with wide experience of reading for audiobooks and on radio. His extensive work for BBC Radio has won him two awards. Audiobook credits include *The Lady of the Camellias*, *The Alexandria Quartet*, *Robinson Crusoe*, *Lady Susan*, *Henry V* and *The Life of Wolfgang Amadeus Mozart*, all for Naxos AudioBooks.



After training at the Central School of Speech and Drama, **Steve Hodson** joined Michael Elliot at the Exchange in Manchester for *A Midsummer Night's Dream*, *Peer Gynt* and *Catch My Soul*. The next stop was Yorkshire Television for a three-and-a-half year stint on *Follyfoot*. This was followed by television series such as *Angels*, *The Legend of King Arthur* and *All Creatures Great and Small*, all interspersed with hundreds of radio plays. He has directed plays by John Crowen, Schiller and Bulgakov. On stage he has appeared in *Death and the Maiden*, *The Railway Children* and as George in *Who's Afraid of Virginia Woolf?*



Roger May has taken parts in over eighty radio plays and spent a year with the BBC Radio Drama Company in 1995–6, following that with a season at the Royal Shakespeare Company. On television he has appeared in, among others, *Mosley*, *Peak Practice* and *Hornblower* and, on film, *The Scarlet Tunic* and *An Ideal Husband*. He has read in *Henry V* for Naxos AudioBooks.



Frances Jeater's theatre work has included Gertrude in *Hamlet*, an American tour of *Much Ado About Nothing*, Middle and Far-East tours of *Harvey*, and *Prisoner of Second Avenue* at Haymarket Theatre, London. For television she has appeared in *Gift of the Nile*, filmed in Egypt. Frances has always enjoyed working for BBC Radio Drama and recording audiobooks. She also reads Chaucer's *The Wife of Bath's Tale* and part of *Great Explorers* for Naxos



Though long resident in England, **Jeremy Siepmann** was born and formally educated in the USA. Having completed his studies at the Mannes College of Music in New York, he moved to London at the suggestion of Sir Malcolm Sargent in 1964. After several years as a freelance lecturer he was invited to join the staff of London University. For most of the last twenty years he has confined his teaching activity to the piano, his pupils including pianists of worldwide repute.



As a writer he has contributed articles, reviews and interviews to numerous journals and reference works (including *New Statesman*, *The Musical Times*, *Gramophone*, *BBC Music Magazine* and *The New Grove Dictionary of Music and Musicians*), some of them being reprinted in book form (Oxford University Press, Robson Books). His books include a widely acclaimed biography of Chopin (*The Reluctant Romantic*, Gollancz/Northeastern University Press, 1995), two volumes on the history and literature of the piano, and a biography of Brahms (Everyman/EMI, 1997). In December 1997 he was appointed editor of *Piano* magazine.

His career as a broadcaster began in New York in 1963 with an East Coast radio series on the life and work of Mozart, described by Alistair Cooke as ‘the best music program on American radio’. On the strength of this, improbably, he was hired by the BBC as a humorist, in which capacity he furnished weekly satirical items on various aspects of American life.

After a long break he returned to broadcasting in 1977 and has by now devised, written, and presented more than 1,000 programmes, including the international award-winning series *The Elements of Music*. In 1988 he was appointed Head of Music at the BBC World Service, broadcasting to an estimated audience of 135 million. He left the Corporation in the spring of 1992 to form his own independent production company.

Historical Background: The Eighteenth Century 1

Overview

The eighteenth century has rightly been called ‘the century of revolutions’ (though the nineteenth can lay equal claim to the title), but the most lasting of these, on the whole, were agricultural, industrial and scientific, not military or political. Human knowledge expanded to an unprecedented degree, with effects on daily life which would eventually eclipse the transient decisions of governments and rulers. Wars, as ever, proliferated, with five in particular having the most lasting impact: the Wars of the Spanish and Austrian Successions, the Seven Years War, and the American and French Revolutions. Despite the gathering groundswell of democracy, absolute monarchies continued to flourish in most parts of the world. Prussia and Russia (the latter, ironically, under the Prussian-born Catherine the Great) became world powers, French power diminished under the increasingly inept rule of Louis XV and Louis XVI, the British Empire expanded, most dramatically in India, and America became a major player on the international political stage. More important, however, than any armed insurrection or expansionist military campaign was the emergence of an increasingly powerful and independent middle class.

More than any previous century, the eighteenth was a century of commerce.

World trade was an immediate beneficiary of the improvements in transport and communications which flowed from the scientific and technological advances then taking place on almost every front. By the mid-century, raw materials were being imported from countries all over the world, often to the social and economic disadvantage of the exporting nations. Europe, on the other hand, profited hugely, exporting a wide range of goods and spawning a large quantity of financial institutions: banks, stock exchanges, insurance companies, and so on. Cheques were increasingly used in place of cash, and the proliferation of paper money increased the amount a pedestrian could easily carry. For the newly well-to-do, shopping became a pastime as well as a business.

Among many significant medical advances which substantially improved the quality of life, the most important was the discovery of a vaccine against smallpox, although not before one epidemic, in 1719, killed 14,000 people in Paris alone. An unforeseen side-effect of middle-class affluence and improved standards of public and personal hygiene was an increase in population which threatened to outstrip the food supply. Although many did indeed starve, the era saw more and greater changes in agricultural methods than had occurred for many centuries. Farming became a major industry as the demand for food and wool increased.

Of all eighteenth-century revolutions, however, none had more far-reaching consequences than the Industrial Revolution. Originating in Britain in the middle third of the century, it owed its initial impetus to the invention of the steam engine, first used as a means of draining mines but rapidly put to use in factories. With the unprecedented proliferation of new machinery which vastly increased the speed and output of manufacturing, England became known as 'the workshop of the world', and prospered

accordingly. The revolution soon spread to other countries, shifting the balance of power from the aristocratic landowner to the industrial capitalist and creating a large urban (and increasingly vocal) working class.

Yet despite a burgeoning, increasingly prosperous middle class, which made much of 'good manners' and the trappings of gentility, the majority of the population, in Europe as elsewhere, continued to live in poverty, suffer ill health and die early (and, in many cases, starving). Education for the poor was minimal, illiteracy and crime were rife, child labour commonplace, and political representation generally non-existent. In the Old World and the New, slavery continued unchecked, although an increasing number of Europeans, particularly in Britain, found the practice repugnant.

Throughout Europe, indeed in many parts of the world, the traditional ruling classes came increasingly under threat. Of the numerous insurrections which erupted in the eighteenth century, the first of world significance was the American Revolution (1776–83). From this emerged the newly independent United States, a country of vast resources whose political creed, resoundingly based on libertarian principles and clearly set out in its Declaration of Independence and formal Constitution, served as a beacon to oppressed minorities elsewhere. It undoubtedly emboldened the disaffected in France, whose own revolution, initiated by the storming of the Bastille in July 1789 and lasting effectively until Napoleon's seizure of power ten years later, was to be the bloodiest, and in some ways the most counter-productive, in history. In 1793 alone, during the infamous Reign of Terror, more than 18,000 people were publicly beheaded. In the meantime the revolutionary government (in reality a sequence of them) was simultaneously at war with most of Europe, which justifiably feared that the revolution might spread beyond French borders.

Science and Technology

The eighteenth century was a veritable festival of exploration and discovery, in medicine, mechanics, physics, chemistry and many other fields, including weaponry. Here, as elsewhere, ingenuity sometimes outstripped practicality, as in the ill-fated, one-man, hand-cranked Turtle submarine launched into the depths off the east coast of America in 1755. More useful was Harrison's marine chronometer of 1735, which enabled sailors to pinpoint their exact position at sea; more lethal were Wilkinson's precision-boring cannon of 1774 and Bushnell's invention of the torpedo in 1777. On more peaceable fronts, the period saw the discovery and first harnessing of electricity, most famously by Benjamin Franklin, inventor of the lightning conductor, and the Italian Alessandro Volta, who invented the electrical battery and whose surname, minus the 'a', has long since become a household word. Another similarly honoured was James Watt, whose improvement of Newcomen's steam engine in 1764 precipitated the Industrial Revolution (the term 'watt', incidentally, is a unit of power, not exclusively electrical). Other notable inventions include Chappe's telegraph (a mechanical form of semaphore used to relay coded messages over long distances) and the hydraulic press.

Religion

As ever, religion remained both inspirational and contentious, not only between faiths but within the various sects of the same faith. Although there were signs of increased tolerance in certain quarters of the wider world – as in England, which saw the founding of Methodism by John Wesley in the 1730s and the Shaker sect in 1772, and, rather surprisingly, in Russia, where Catherine the Great granted freedom of worship in 1766 – religious bigotry continued to flourish, particularly in relations between Protestants and

Roman Catholics. 1731 saw the expulsion of 20,000 Protestants from Salzburg (most of whom emigrated to America), and the Jacobite rising in the mid 1740s, like the viciously anti-Catholic Gordon Riots of 1780, demonstrated the fragile limits of religious tolerance in Britain. Nor was the appeal in 1781 by the German philosopher Moses Mendelssohn (grandfather of Felix) for better treatment of the Jews either the first or last. While not as widespread as in the previous century, superstition was still rife amongst the less-educated classes throughout the western world.

Ideas

The eighteenth century, following on from the rationalist trends of the previous century, was the Age of the Enlightenment, one of the richest eras in the history of western philosophy. Thinkers in every sphere of endeavour, influenced by the quickening flood of scientific discovery, placed ever greater faith in reason as the gateway to truth and natural justice. Highly critical of the *status quo* and hostile to religion, which they saw as enslaving humanity with the chains of superstition, their writings reached a wide audience and contributed directly to the underlying ideals of the American and French Revolutions. Though based mainly in France, where its principal proponents were Diderot, Voltaire and Rousseau, the movement attracted other important thinkers, most notably the Scots David Hume and Adam Smith, the American Thomas Paine, and the Germans Immanuel Kant and Gotthold Lessing. Voltaire and Rousseau, in particular, used satire as a potent political weapon, and Diderot presided over one of the greatest works of scholarship ever produced: the twenty-eight-volume *Encyclopédie*, including seventeen volumes of text and eleven of illustration, and inspired by the English encyclopaedia published by Ephraim Chambers in 1728. Rousseau's *Discourses on the*

Origins of Inequality (1754) pilloried the decadent effects of civilisation and proclaimed the superiority of the ‘noble savage’. His *Social Contract* of 1762 emphasised the rights of people over government and exhorted people everywhere to overthrow all governments failing to represent the genuine will of the population. Both books are among the most influential ever written. Adam Smith was an economist whose great work *The Wealth of Nations* (1776) took the revolutionary step of defining wealth in terms of labour, and advocating individual enterprise and free trade as essentials of a just society. Hume’s best-known philosophical work, *A Treatise of Human Nature* (1740), is an attack on traditional metaphysics and suggests that all true knowledge resides in personal experience. Kant, on the other hand, argued that proper action cannot be based on feelings, inclinations, or mere experience but only on a law given by reason, the so-called ‘categorical imperative’. The subject of Thomas Paine’s famous book *The Rights of Man* is self-explanatory.

The Arts

The eighteenth century saw the birth and early development of the modern novel with the works of Daniel Defoe (*Robinson Crusoe*, *Moll Flanders*) and Samuel Richardson (*Pamela*, *Clarissa*). Above all, however, it was a century of great poets who effectively created the Romantic movement which was to find its musical manifestation in the nineteenth century. Pre-eminent amongst them are the Germans Goethe and Schiller, closely followed by the Britons Blake, Wordsworth, and Coleridge. But it was also the century of the renowned philosopher-satirists, of whom the greatest were Voltaire (*Candide*), Swift (*Gulliver’s Travels*) and Jean-Jacques Rousseau (see above, under ‘Ideas’). Satire was also conspicuous in the realm of painting, as shown in the work of William Hogarth (*The Rake’s Progress*). The greater painters and sculptors were among the finest

portraitists who ever lived: David, Gainsborough, Reynolds, Chardin (who prophetically turned his attentions away from the upper classes and painted the lower bourgeoisie and working classes), Goya (his grim ‘romantic’ visions came in the next century), and Houdon, whose sculptures of Voltaire, Jefferson, and Washington are almost eerily lifelike. Amongst the greatest scholars and men of letters was Samuel Johnson, whose monumental *Dictionary of the English Language* (1755) is the first ever compiled. In the realm of dance the eighteenth century saw the rise of modern ballet, centred, like so much else, in France. The most influential figures were the ballerina Marie-Anne Camargo (who in 1720 took the revolutionary step of shortening the traditional flowing, court-style dresses to reveal the feet and legs), the choreographer Jean-Georges Noverre (*Les Petits Riens*), and the composer Jean-Philippe Rameau.

Architecture

Except in the upper reaches of society, domestic architecture in eighteenth-century Europe changed relatively little. That of public buildings and the dwellings of the well-to-do changed dramatically, on both sides of the Atlantic. The grandiose and ornate gestures of the Baroque era gave way to simpler styles, many of them strongly influenced by the graceful majesty of classical Greek and Roman designs. Famous examples are the White House and Capitol building of Washington DC, ‘Monticello’ (Thomas Jefferson’s home in Virginia – designed by himself), and the Royal Crescent at Bath in England. With the proliferation of new cities spawned by the Industrial Revolution, and the steady expansion of the United States, architects and town planners turned their attentions to the design not only of buildings but of towns and cities themselves. The gridiron pattern of Manhattan Island in New York is the fruit of just such planning, and was to be

duplicated in many American cities. Here the regularity and symmetry of the neo-classical approach had a thoroughly practical purpose: with this scheme, cities could be indefinitely extended in any direction. A striking feature of industrial architecture, in particular, was the use of new materials such as cast-iron.

Music

The eighteenth century saw the culmination of the Baroque in the great works of Bach and Handel, and the finest flowering of the Classical era which succeeded it. Domenico Scarlatti was the exact contemporary of Bach and Handel, but such was the astounding originality and exotic nature of the keyboard sonatas which have kept his name alive that he stands largely outside mainstream trends and developments. In some respects his most important music is closer in spirit and style to the romantics of the nineteenth century than to anything else written in his own time. If the defining feature of the baroque style (or, in reality, the baroque family of styles) was a combination of grandiosity and polyphony with a high degree of ornamentation, the Classical era's relative simplicity of harmony, texture, and style was entirely in keeping with the ascent of the middle class and the progressive weakening of the aristocracy. The learned, long-lined contrapuntal weaves of the Baroque gave way to the more straightforward texture of melody and accompaniment, often simple broken chords in a pattern known as the Alberti bass, and the basic harmonic vocabulary was simplified. Most music written in the Classical era (roughly 1750–1820) is based on an economical framework of four or five basic chords and draws its material from two or three relatively short, self-contained melodic 'themes', frequently of a simple, folk-like character. Not only themes but phrases tend to be shorter and more regular than in most baroque music. Large-scale structures, too, are generally

clearer and more symmetrical, showing strong analogies with the classical architecture of the ancient Greeks and Romans. Along with a somewhat ritualised approach to form comes a more formal, more ‘objective’ approach to the expression of emotion. It is often easier to describe the contour of a classical theme than it is to associate it with a particular mood. The prevailing virtues are symmetry, order, refinement, and grace. The most significant contribution of the Classical era to the history of music is the crystallisation of sonata form, brought to its highest peak by Mozart, Haydn and Beethoven. It forms the basis for virtually all the great works of the Classical era. The principal genres of the period – sonata, string quartet, concerto, and symphony – are all, in fact, sonatas, differing only in the size and character of the chosen instrumental medium. Standing largely apart from this development is the parallel evolution of opera, dominated in the first half of the century by Handel and Rameau, and in the latter half by Mozart and Gluck. Because he confined himself for the most part to opera, Gluck’s name tends to get left out when people refer loosely to the Classical era; but he was one of the giants. His greatness lies in the quality of his music, but his long-term significance derives from his radical reforms which did much to simplify and purify an art which had become overladen with irrelevant conventions, complicated by labyrinthine love-plots, and disfigured by an excessive attention to virtuosity for its own sake. He derived his plots from classical Greek mythology (*Orfeo ed Euridice*, *Iphigénie en Aulide*, *Armide* etc.), suited the music to the emotional and dramatic requirements of his libretto, softened the distinction between recitative and aria, paid scrupulous attention to subtleties of character development, and elevated the role of the chorus (another nod to the classical Greeks). Mozart, although his operas (*Don Giovanni*, *The Marriage of Figaro*, *Così fan tutte*, *The Magic Flute* etc.) are perhaps the greatest ever written, was not a reformer.

2 Haydn in His Time

The world into which Haydn was born, and in which he grew up, matured and died, bore little resemblance to the perfect order, sense of proportion, and pervasive beauty of his music. It was a time of rampant, often violent change, beset by wars and bloody revolutions. Haydn witnessed none of these at first hand until the two French invasions of Vienna towards the end of his life, but given the number of Austrian conscripts slaughtered in the Seven Years War (1756–63), and the fate of his own village which had twice been burnt to the ground by marauding armies, he can hardly have grown up unaware of the tumultuous times in which he was destined to play a part. Both near and far, social distinctions and political hierarchies which had prevailed for generations were called into question to an unprecedented degree, the structures of wealth and power which had separated the rulers from the ruled were crumbling, and the relationship of church and state was particularly tense and potentially volatile. Small wonder, then, that the musical form which dominated the Classical age of Haydn, Mozart and Beethoven, sonata form, was fundamentally based on the alternation of stability and flux, and the tension between two different key-centres.

Small wonder, too, that with its Utopian structure (culminating in the peaceful resolution of opposing forces) it was an essentially Germanic phenomenon: in the lands controlled by the Habsburg dynasty, as distinct from France, the process of social, political and economic change was effected relatively slowly and continuously, even peacefully, hence Haydn's childhood innocence of actual warfare. At the age of eight, he exchanged the rural life of his birthplace for the sophistication of the city and life as a cathedral choirboy – a change no less dramatic, in the context of his own experience, than those changes taking place in the society around him.

In Vienna (the capital of the Holy Roman Empire of German Lands, to give it its full, cumbersome title) the Empress Maria Theresa and her son Joseph II, who ruled the Empire jointly, had embarked on an ambitious course of social reforms, turning over a large portion of their personal fortune to the civic administrators of the Austrian lands, transferring royal gardens, parks and hunting estates into public ownership, introducing public schooling for the first time, reforming the judicial system (even to the point of rethinking the death penalty), instituting civic marriage, abolishing serfdom in Bohemia, increasing religious toleration, and so on. This was not democracy – the monarchy and the nobility remained firmly in place; but things were not quite as they were. Partly to keep up numbers after the ravages of the Thirty Years War and partly to defuse the threat of the rising bourgeoisie (more shrewdly perceived by the Habsburgs than by their French counterparts), first Maria Theresa and then her son adopted the cynical but effective practice of officially ennobling prominent officers, civil servants, industrialists, merchants and businessmen, quite literally enriching the ruling nobility by roughly forty new members a year. Not so much a case of 'If you can't beat 'em, join 'em' as 'If you don't want to be beaten by

them, let enough of them join you'. Thus was born a new breed of aristocracy: when 'they' become 'us', so 'we' become stronger. But the royals were playing a dangerous game, and its outcome was to precipitate the end of the Holy Roman Empire within a generation.

If the reforms initiated by Maria Theresa were governed almost entirely by political expediency, those of her son were complicated by a genuine and burning idealism. His reforming zeal galvanised by the death of his mother in 1780, Joseph now carried his egalitarian leanings to the extent of curtailing ceremony in general, cutting back on what he regarded as wasteful expenditure on the more obvious trappings of power and the ostentation of grandiose funerals, and mingling freely with the common people. The climate of free thought in Vienna, and its accompanying relaxation of censorship, spawned a degree of intellectual and political debate that became the talk of Europe. Haydn, apolitical by nature, and largely marooned in isolated splendour at the remote palace of Esterházy, seems scarcely to have registered the importance of the events taking place in distant capitals. Yet they were to transform the life of the professional musician forever.

When Haydn grew up, as in generations long past, musicians other than wandering minstrels and similar vagabonds were by definition servants, in either an aristocratic or ecclesiastical court. They wore servants' livery, just like the footman and the coachman (this applied to Haydn for most of his adult life), and they ate in the servants' kitchen along with the cooks and the scullery maids. Even within the servants' 'household', the status of musicians was not high, though in this respect Haydn was luckier than most. They were never allowed to travel without their employer's express consent; in some cases (as in Haydn's first post, with the Bohemian Count Morzin) they were even

forbidden to marry; and most were expected to double as valets when the need arose (in J.S. Bach's first employment at the court of Weimar he was specifically designated as a 'lackey'). Nor had most musicians, even the most gifted, much chance of making it as an independent freelance. Haydn tried it briefly in Vienna at the start of his career and failed miserably. Thirty years later Mozart made a better go of it, but ultimately he too failed. Despite the aristocratic compromise of 'ennoblement' and the reforms of Joseph II, the gulf between the ruling nobility and the rest of society remained vast and dialogue between them was virtually non-existent.

The Emperor's liberal policies unfortunately did little to affect the lot of the court musician. They did, however, help to create a climate in which the gifted composer, particularly if he specialised in Italian opera, could justifiably hope to enjoy a peripatetic career free of bondage to court, church or city. Haydn himself, in later years, contemplated that path but was dissuaded by the volatile political situation then prevalent throughout western Europe. Nor were the risks confined to the political: copyright did not exist; composers never received royalties. Once a work was delivered to the commissioning body, it lay beyond the reach of its creator. For some years, Haydn was quite unaware of the fate of his works, many of which he had sold or given away in manuscript (this then being common practice). Several enjoyed widespread distribution without his knowledge, and as his reputation grew there were numerous instances of other men's work being issued by unscrupulous publishers under Haydn's name. Since there were few circumstances, if any, in which the original fees could profitably be invested, even the most successful composers were generally condemned to a hand-to-mouth existence, albeit sometimes at a very high level. The other road open to the determined freelance was that of a virtuoso performer – a role which

Haydn, though a skilled violinist and pianist, and a respectable player of all the instruments of the orchestra, was never qualified to fulfil. It was a hazardous life at best, but those at the top, especially if they were singers, could command extravagant fees. Indeed a successful singer could make from a single engagement more than twice Haydn's annual salary.

For the most part, Haydn himself was largely unaffected by the Emperor's reforms, but for a brief period they appeared to be on a collision course. Like the German Pietists a hundred years earlier, although from different motives, the Emperor favoured a radical simplification of music in church. The operatic-style opulence, as he saw it, of music like the grand masses of Haydn and Mozart was a wasteful and inappropriate extravagance. In 1786 he issued a decree banning 'loud singing' and the use of large orchestras in church. By the period of Haydn's greatest choral works, however (the late 1790s and early 1800s), the decree had fallen into disuse.

It must be stressed that Joseph II's financial and ceremonial economies were not entirely the fruit of his 'enlightened' philosophy. Strictly speaking, the official title of the Holy Roman Empire of German Nations was a piece of euphemistic window-dressing, disguising the fact that it extended far beyond the realm of native German-speakers. It included significant chunks of Italy, the Netherlands, the Balkans, and all of what we know today as Romania and Hungary, the latter having a native population, even then, of just under 10,000,000 (including the fabulously wealthy and cultivated Esterházy family, whose 'ennoblement' was granted partly as a result of its long-standing loyalty to the ruling Habsburgs). The holding together of such a far-flung empire is costly at the best of times. In an age like the latter half of the eighteenth century, rife with political and military unrest, itself intensified by

revolutionary and democratic philosophies which threatened the entire social order of a continent (two if we include the American War of Independence), it was very costly indeed. Three times in Haydn's lifetime, the outbreak of war resulted in a vast increase in the size of the Emperor's already large standing army (in the War of the Bavarian Succession in 1778–9 it was nearly doubled). In addition to the financial cost of such operations were economic privations which were felt across the board as skilled craftsmen and many other professionals were drafted into service, and special war taxes, of up to ten per cent, were imposed on state employees, merchants, lawyers and so on. Farmers and agriculture suffered too, and in 1788 the soaring costs of bread, owing to insufficient grain supplies, reached such heights that there was rioting in the streets of Vienna and piratical raids on bakers and granaries.

At such times, Haydn can only have welcomed the remoteness of Esterházy, the palace on the Hungarian border which led some to liken him to a bird held captive in a golden cage. By that time, the Emperor's brave experiment had begun to backfire on almost every front. The landed nobility had opposed his reforms from the start, rightly fearful of the threat to their wealth and thus their power as well. The proletariat, by far the greatest section of society, had never benefited much from them in the first place. Intellectuals and scholars became disaffected through an increasing neglect of the arts and sciences, and the relaxation of censorship resulted towards the end of the 1780s in ever more powerful attacks on the monarchy and its policies by orators and pamphleteers, who proved gifted manipulators of public opinion. In parts of Hungary and the Netherlands there was open rebellion. With the outbreak of war with Turkey in 1788, and consequent increases in taxation, enforced recruitment and military expenditure, Joseph's reforms were as good as dead. The clincher came with the

eruption of the French Revolution in 1789 and the execution in Paris of his sister Marie Antoinette, then Queen of France. Many of his most enlightened laws were repealed; there was a ruthless crackdown on the press; imprisonment without charge or trial became commonplace; Vienna the bastion of intellectual and artistic freedom disappeared, in the long perspective of history, almost overnight. Alone among the arts, music was relatively unaffected to begin with, but the money to support it became progressively scarcer and by the spring of 1788 opera companies were being disbanded and theatres closed. By the time of Joseph's death in 1790, his 'enlightened' reputation was in ruins and his empire moribund. Nor did the accession of his brother as Leopold II hold out much promise. Haydn's prolonged removals to England in the 1790s were thus timely as well as profitable, even though England herself was not completely removed from the turmoils of the European mainland.

The music of the Classical era, largely though by no means exclusively pioneered by Haydn, was based on preconceived notions of order, proportion and grace. Beauty and symmetry of form became objects of worship in themselves and combined to create a Utopian image, an idealisation of universal experience. This was largely replaced in the Romantic age (from the early 1800s) by a cult of individual expression, the crystallisation of the experience of the moment, the unfettered confession of powerful emotions and primal urges, the glorification of sensuality, a flirtation with the supernatural, an emphasis on spontaneity and improvisation, and the cultivation of extremes – emotional, sensual, spiritual and structural. Where a near-reverence for symmetry had characterised the Classical era, romanticism delighted in asymmetry (a feature discreetly but significantly anticipated by Haydn). Form was no longer seen as a receptacle but as a by-product of emotion, to be generated from within. While the

great romantic painters covered their canvases with grandiose landscapes, the great romantic composers, starting with Beethoven and Weber (though anticipated by Haydn, particularly in his two late oratorios *The Creation* and *The Seasons*), attempted similar representations in sound. Music took on an illustrative function to a degree never previously attempted, although ‘programme music’ (music, in effect, which tells a story) had been around in one way or another for almost as long as music itself. In the cultivation and transformations of folk music (or that which was mistakenly perceived as such) music became an agent of nationalism, one of the most powerful engines of the Romantic era. Although this played a relatively minor part in Haydn’s output, we find it reflected in the deliberately ‘Hungarian’ references which crop up in a number of his later works, such the D major Piano Concerto and the late G major Piano Trio, with its famous ‘Gypsy Rondo’.

The ideals and consequences of the French Revolution were a source of alarm to the rulers of the crumbling Holy Roman Empire. As a result, Austria, with Vienna as its capital, became a bastion against French imperialism, and an efficient police state in which liberalism, both political and philosophical, was ruthlessly suppressed. But neither the Viennese nor Haydn (this time unlike Beethoven) were natural revolutionaries. Indeed the Viennese were noted for their political apathy and an almost decadent taste for pleasure. More troublesome to them than their home-grown overlords were the two occupations by the French in 1805 and 1809, the year of Haydn’s death, which brought considerable hardship to the city in the form of monetary crises, serious food shortages and a fleeing population, while Austria as a whole suffered serious political and territorial setbacks. With the final defeat of Napoleon, however, Austria recouped many of her losses and soon became the

principal focal point of European diplomatic, commercial and cultural activity. To an altogether new extent, music now passed out of the palaces and into the marketplace – a transition in which Haydn and his works played a significant part (most notably in Paris and London). Composers were decreasingly dependent on aristocratic patronage. They now relied for their livelihood on the sales of their work, or, more commonly, on their income as teachers of the well-to-do, and those who aspired to be so. Vienna at that time (not, even then, one of the larger cities) housed something in excess of six thousand piano students – most of whom would have cut their teeth, as it were, on the sonatas of Haydn, which range from the lightweight, rather Scarlattian style of the early ones to the almost Beethovenian power, substance and grandeur of the final sonata in E flat (written in 1794, three years before Beethoven's first sonatas, which significantly are dedicated to Haydn). Yet in the realm of the public concert, which Haydn did much to nourish, Austria lagged well behind England. Although orchestral concerts had been mounted in Vienna since the 1770s, it was not until 1831, twenty-two years after Haydn's death, that it acquired its own purpose-built concert hall.

The Major Works and Their Significance 3

Haydn was colossally prolific. He was in fact a master of light, easy-going, good-humoured, ‘social’ music, such as his many instrumental dances, divertimenti, songs, and pieces for mechanical clocks; but this branch of his output, by virtue of its slightness, its quite intentional superficiality, can hardly be classed as major. An astonishing proportion of his other works, however, can hardly be described as anything else. Of his string quartets, eighty-three have come down to us (others may have perished in the two fires which consumed many of his works). Of these, fifty odd are among the greatest and most influential masterpieces in musical history. His sixty-two piano sonatas are perhaps more wide-ranging and innovative than any outside Beethoven’s thirty-two. Of his fourteen masses, more than half are masterworks, as are two of his three oratorios; and when it comes to his symphonies, all 104 of them, we are dealing with one of the most extraordinary bequests in the history of music.

Symphonies

With the solitary (and partial) exception of his choral works, no other sphere of Haydn’s

achievements gives us such a rich portrait of the man himself, or his phenomenal genius, precisely because none gives him such scope for variety. But the importance of the symphonies taken as a whole transcends their individual quality. It was these works that established Haydn's reputation as the greatest composer of his time, and which stand as the bedrock of the symphonic tradition from his day to our own. It is therefore with them that we shall start, and with them that we shall stay the longest. But we should begin by clearing up a widespread misconception, namely the idea that Haydn forged the link between the classical symphony and the earlier, baroque concerto grosso, whose defining characteristic was the opposition and alternation of two instrumental groups, one large (the orchestral strings), the other small (a changeable miscellany). It is certainly true that many of Haydn's earlier symphonies seem to embody the same basic principles (instrumental solos are indeed among their hallmarks) but the extraordinary fact is that Haydn, like his younger contemporary Mozart, almost certainly grew to maturity without ever having heard or seen a single concerto grosso. The very existence of Bach's 'Brandenburg' Concertos, for instance, was entirely unknown to them and most of their contemporaries. The now common term 'contemporary music' would have been meaningless to them, since little else was played or sung.

By the time he wrote his first symphony, Haydn was already a highly skilled and experienced craftsman. But he was not a composer like Brahms, who consciously put off that landmark until he felt as ready as he would ever be, and not like Schubert, who wrote symphonies spontaneously for the sake of doing it, even if he were never to hear them (Schubert, incidentally, never heard a single one of his nine symphonies in a professional performance, and he never heard the last two, his greatest, at all). Such

things were for a later age – an age which Haydn, albeit unconsciously, played his part in establishing. In the 1750s, a composer, by and large, wrote what he was asked for. It so happens that Haydn's first employer/patron, Count Morzin, was the first person to ask him for a symphony.

At the time of this first symphonic outing (probably 1757, the year of Mozart's birth), the form of the symphony was far from standardised, although Haydn was not its only architect. It would seem that the time of the symphony had arrived, with significant antecedents in both French and Italian music. However, it remains a predominantly Germanic phenomenon. Its founding fathers were Haydn, Mozart and Beethoven, and its greatest masters throughout the nineteenth and early twentieth centuries were also Germanic: Schubert, Schumann, Mendelssohn, Brahms, Bruckner and Mahler. Haydn's own development as a symphonist was almost entirely independent of French and Italian influences, though one shouldn't deny the role of Italian opera, a repertoire he knew well. Contemporaneous with Haydn were the composers of the innovative Mannheim school in Germany (most notably Stamitz and Cannabich), but their influence on Haydn was far slighter than was once supposed. More important to his development were the works of such Austrian composers as the now little remembered Florian Gassmann (1729–1774), Georg Wagenseil (1715–1777) and that most un-Austrian-sounding of Austrians, Carlos d'Ordoñez (1734–1786). Then, too, there was the German (but non-Mannheimer) Leopold Hoffmann (1783–1793), whose importance in the story of the symphony has emerged only in recent decades. Contrary to previous belief, it was he rather than Haydn who established the four-movement layout, the use of slow introductions, and the interpolation of the minuet after the slow movement. Many of the early symphonies of Haydn and his Austrian contemporaries

derive from the three-movement, fast-slow-fast pattern of the Italian operatic overture (also known as ‘sinfonia’).

Daunting though it may seem, in view of their collective bulk, there can be few more exhilarating and illuminating adventures than the progressive discovery of Haydn’s symphonies – at least half of which remain unknown, even to most musicians. The rare music lover who can claim familiarity with as many as fifty is still not halfway there, since they total 104. Exploring them chronologically, however, is not as straightforward as it may seem, since the traditional numberings can be wildly misleading. Symphony No. 72, for instance, was not composed, like its numerical neighbours, in the 1780s, but twenty years earlier. A further source of confusion is the fact that, with relatively few exceptions, the best known (like Beethoven’s piano sonatas) are those with nicknames: ‘Le Matin’, ‘Le Midi’, ‘Le Soir’, ‘The Philosopher’, ‘The Schoolmaster’, ‘Farewell’, ‘Mercury’, ‘The Bear’, ‘The Hen’, ‘The Miracle’, ‘Drumroll’, ‘Military’, ‘The Surprise’ and a dozen others. The reason, presumably, is that ‘The Schoolmaster’ and ‘The Surprise’ are easier to remember than ‘No. 55 in E flat major’ and ‘No. 94 in G major’, just as Beethoven’s ‘Moonlight’ trips more happily off the tongue than ‘Piano Sonata No. 14 in C sharp minor, Op. 27, No. 2’. The names may be convenient, but they are no guide to quality. ‘Le Matin’, ‘Le Midi’ and ‘Le Soir’ are delightful pieces, but they are the work of a genius just warming up – works of a genius, but not works *of* genius. For all their cleverness and charm, they can hardly bear comparison with many of Haydn’s later, un-nicknamed symphonies, yet many more recordings of them exist.

The nicknames attached to two of Haydn’s greatest symphonies are particularly redundant: ‘The Surprise’ and the ‘London’. Haydn wrote twelve symphonies for

London (his last twelve), and ‘The Surprise’ is a name that could quite appropriately be applied to most of his symphonic output. No composer took a more tireless delight in the frustration or downright contradiction of the listener’s expectations than Haydn. Not even his pupil Beethoven exceeded him in this. But then music itself is seldom less than a collection of hypotheses; it keeps us listening because we want to know what happens next. It could go this way, it could go that; only sometimes does it go the way we might expect it to. It would be wrong, however, to equate surprise with humour (though in Haydn they often go hand in hand). Bach’s beautiful, serene and soothing Prelude No. 1 in C, from Book One of *The Well-Tempered Clavier*, is an almost continuous exercise in thwarted expectation. Only with its last chord does it truly come to rest. Haydn’s surprises are of every kind, and deployed at every level, from the most obvious and primitive (the ‘bang’ in the ‘Surprise’ Symphony) to the most sophisticated. They arise from an infinitely inquisitive mind, an imagination of astonishing depth and range, and the born puzzle-addict’s love of a challenge. They take place in every dimension of his music: in melodic shape, harmonic progression, rhythmic patterns and phrase groupings, the juxtaposition of different textures and different keys, instrumental colour, dynamic contrasts, tempo, you name it. No composer ever made more of less than Haydn. Time and again, he takes a single theme and builds a whole large-scale movement out of it, replete with a wealth of variety. On the face of it, the traditional analogy with the acorn seems apt – but not for long. The growth of the massive proverbial oak from the diminutive proverbial acorn is indeed a wonderful and awe-inspiring thing, but an acorn does inevitably become an oak. We know in advance the colour and general contour of its bark, its likely size, the shape and colour of its leaves, its profile on the horizon. Musical acorns – certainly Haydn’s – are

far less predictable. Their development, in the hands of a genius, is equally organic, but their ultimate shape, size and spirit is almost wholly unforeseeable. Nevertheless, one can predict to a degree the elements of their development, and to a much lesser degree the possible manner of their deployment.

Haydn's symphonies, especially the late ones, represent in many ways the summit of his achievement. Nowhere else can one so endlessly revel in his love of instrumental variety, his fantastic deployment of tone colour, his use of contrasting blocks of sonority as agents of both expression and structural clarity. In the realm of orchestration alone, almost every one of the 104 (no two of them alike) can be classed among his significant if not always major works. No wonder orchestras loved him so much – and love him still: sooner or later every instrument gets its time in the limelight. The instrumental solos, duets, trios and quartets that emerge in his symphonies exceed in frequency, variety and quality those of any other composer. They are among the principal charms of the earliest to hold a place in the central orchestral repertoire: the 'daytime' trilogy, 'Le Matin', 'Le Midi' and 'Le Soir'. They can be of stunning virtuosity: the writing for the quartet of French horns in No. 72 remains thrilling after any number of hearings, and is enough to make many horn players consider a change of profession. Less dazzling but no less prominent are the extended solos for flute and violin in the second movement of the same symphony, the trio for oboes, horns and bassoon in the third, and the successive solos for flute, cello, violin and even double-bass in the last. In no symphony is the orchestra so upstaged by its soloists as in this absolute corker of a work, though No. 31, the so-called 'Hornsignal', gives it a run for its money with solos not only for the horn, but for flute, violin, cello and double-bass, and memorable writing also for paired oboes. This tendency to highlight individual instruments – the

concertante element – runs like a thread throughout Haydn’s symphonic output. Other examples, from the opposite end of the series, include a memorable cello solo in the third movement of Symphony No. 95, and equally striking violin solos in that symphony as well as Nos 96, 98 and 103. Bassoonists might bless Haydn’s name daily for the many opportunities afforded them throughout the series, not least in the slow movement of No. 64.

The most daring of all Haydn’s instrumental surprises is possibly the moment in Symphony No. 67 when he instructs the violinists to turn their bows upside down and draw the wood rather than the hair over the strings (*col legno*). Then, too, there is a passage in the slow movement of Symphony No. 97 where they are ordered to play *sul ponticello* (‘on the bridge’), producing a grating, rasping sound far removed from our normal associations with the instrument. So daring was this, indeed, that the instruction was piously removed from all editions of the work until it was restored by the eminent Haydn scholar H.C. Robbins Landon in 1963! In another symphony (No. 67) he scores one passage for two solo violins, the second being deliberately mistuned to resemble the peasantish drone of the bagpipes, while in Symphony No. 60 he has the violins retune their lowest string from G to F at one point, in a groaning, upward siren-like slide.

Certain aspects of Haydn’s orchestration are unique. Deprived through much of his career of available trumpeters, he devised a new way of writing for horns – an octave higher than their normal register but the same as that of most trumpet parts. The sound, however, is significantly different, with a thrill of its own, as one can hear right at the outset of Symphony No. 48 (‘Maria Theresa’).

Still more remarkable than Haydn’s surprise instrumental solos is his genius for

creating new and arresting sonorities from their various combinations: that of flute, violin and cello was a clear favourite, as was his characteristic doubling of violins and bassoons – but there are many others. Examples that spring to mind include the blend of solo oboe and cello in the slow movement of Symphony No. 88, the wonderful dialogue of horns and two cors anglais against a backdrop of muted strings in the slow opening movement of No. 22, and the equally wonderful but very different pairing of the same instruments in the ‘hunting’ finale. In the slow movement of No. 93 we find ourselves briefly transported to another world with the emergence of a solo string quartet. Elsewhere, we find whole groups within the same family (violins, violas, cellos etc.) playing in unison, as though they were soloists. A beautiful case in point is the duetting of violins and violas playing in octaves in the slow movement of Symphony No. 64. In all these examples, as in myriad others, the sonorities invariably enhance and often transform the characterisation of the music at hand, revealing aspects of a simple and much stated theme so unexpected and convincing that one may almost fail to recognise the theme itself.

Haydn and Structure. One of the most fascinating aspects of Haydn’s symphonies, well into his maturity, is the variety of his experiments with form at every level, from the rephrasing of individual themes on their repetition to the overall structure of the work. Even when largely adhering to the three-movement form of the Italian *sinfonia*, mostly in the earlier symphonies, he would tinker with the traditional order of the movements – as in Symphony No. 18, where he begins with the slow movement, follows it with a fast movement, and ends with the stately paces of the courtly minuet.

¹ The next composer to start a symphony with a slow movement was Gustav Mahler in 1909!

In Symphony No. 22 ('The Philosopher') he both rearranges and exaggerates the contrasts between movements, beginning with a pointedly slow movement (an unforgettable *Adagio*) and following it with a very fast one – not the normal, relatively weighty sonata-form *allegro*, but a vigorous *Presto* – and he does the same after the third-movement Minuet.¹ In Symphony No. 60 he adheres to the conventional four-movement layout but follows the apparent end of the symphony with the surprise addition of an extra movement, beginning with an *Adagio* ('di lamentatione') and finishing with a hell-for-leather *Prestissimo*. This scheme is reversed in the famous 'Farewell' Symphony, whose *Presto* finale is followed by the totally unexpected *Adagio* which gives the work its nickname (see CD 2, tracks 11–12).

His large-scale formal innovations were not confined to the ordering of movements. In the case of the traditional, courtly minuet, he accelerated its speed and transformed its character to such an extent that he effectively gave birth to a new kind of movement altogether: the scherzo, in which the unit of counting, the prevailing pulse, became the bars themselves rather than the triple-metre beats within them. Thus the movement in question gained a length, breadth, depth and expressive power unknown, and unavailable, to its stately predecessor. What Haydn had started, his pupil Beethoven expanded, to the point where all trace of the minuet disappeared, giving way to large-scale gestures of gigantic scope and emotional power (the Scherzo of Beethoven's Ninth Symphony is a drama of epic dimensions, lasting as long as ten minutes in most performances).

Haydn was no less bold or exploratory when it came to the individual sections within a given movement. Where more conventional composers took a straightforwardly symmetrical approach to the three constituent parts of sonata form (the

Recapitulation neatly balancing the Exposition over the fulcrum of the central, structurally freer Development), Haydn's recapitulations will sometimes far outweigh (and outlast) the expositions which they are supposed to be recapitulating. In the first movement of Symphony No. 92, for instance, the Recapitulation is fully forty-six bars longer than the Exposition – and why? Because Haydn had not exhausted the possibilities of his material. He was an indefatigable tinkerer, a developer as much as a composer, though in his case the two were in many ways one and the same. For him, very often, the idea of the Recapitulation as a straightforward and harmonious retread of the Exposition was clearly anathema; so was the idea of the Development as a kind of subtext to its flanking siblings. In some cases (the first movement of Symphony No. 103 for example) his development sections exceed in length both the Exposition and the Recapitulation. No-one was ever less troubled than Haydn by the thought of alarming the pedants.

Haydn's structural mastery, the near-infallibility of the pacing in his mature symphonies, applies even on the level of the phrase – more than that, on the level of the bar and even the beats within it. The patterns and the relative lengths and effects of his phrasings (like the density of his textures, the colours of his orchestration and the variety of his rhythmic accentuations) continually reveal unsuspected moods and characters in themes and motifs which may already be familiar through their many repetitions. These repetitions, though, are often more apparent than real. Haydn frequently transforms a theme's character by its rhythmic profile alone – as in the main theme of the first movement of Symphony No. 98. We first hear it very forcefully presented: *forte* and sharply accentuated. When we hear it next, the *forte* has changed to *piano* and the vigorous accents have been replaced by a gently flowing *legato*. He also

enjoys teasing the audience with unexpected syncopations in well-established forms, such as the decorous, genteel minuet. Another transformational technique is to present the same tune but cast in different light by an accompaniment spiced with rhythmic shifts and harmonic changes – and with harmony we come to what may be the most powerful tool in Haydn's creative armoury.

Haydn and Harmony. Harmonically, Haydn was the most adventurous composer of his time, far more so than either Mozart or Beethoven. No-one understood better than Haydn that the central drama of sonata form – the unofficial emblem of the Classical era (c.1760–1830) – was not the opposing and relating of contrasting themes but the tension (almost literally a tug-of-war) between two different, rival key centres. A Haydn symphony is an almost guaranteed voyage of harmonic discovery – and this is something that can be felt by musical listeners who have no technical knowledge of the art at all. If a performer ends a piece in the wrong key, it is not only initiates who will know it. People who genuinely (and usually mistakenly) claim to know nothing about music will practically queue up to point out the mistake. Certain keys, certain chords, belong together – others do not.

As in the case of rhythmic structure, so Haydn's harmonic adventuring is evident at every level, from the harmonisation of single chords to the structure of entire symphonies. Between these two extremes, surprise harmonic shifts are often used to effect sudden changes of mood, none more startling than in the finale of Symphony No. 71 where he ends the Exposition in F major and then plunges us, with no prior warning, into D flat major at the start of the Development. In his chamber music and piano sonatas, especially, Haydn is fond of juxtaposing whole movements in similar

fashion, as in his last, great Piano Sonata, L. 62 in E flat major, in which he sets the central *Adagio* in E major – a real shock. Correspondingly, in another great E flat major work, Symphony No. 99, he puts the slow movement in G major, for which nothing has prepared us. This wonderful movement also illustrates his mastery in linking and expanding his phrases to embrace unforeseen worlds of both harmony and instrumentation. The second phrase is ushered in with a woodwind echo of the end of the opening phrase and then embarks on a lengthy and completely unexpected meditation by solo flute, two oboes and bassoon, which carries us eventually to D major, the dominant. Haydn's fascination with harmony, and his love of a challenge, led him occasionally to set whole symphonies in keys which were exotic in themselves. Immediately after writing the 'Farewell' Symphony in the symphonically unique key of F sharp minor, he wrote another, No. 46, in B major (his only surviving work in that key). For the performance of both works he had to import special 'crooks' to extend the tubing of the French horns.

Closely related to Haydn's fascination with the particular properties of specific keys, and the expressive potential of orchestral sonorities, was his special feeling for the minor mode, which he cultivated with exceptional intensity in the 1760s and 1770s. His first symphony in a minor key was No. 39 in G minor, probably written in 1765. This was closely followed by six others: Nos 26 and 34, both in D minor; No. 44 in E minor; No. 45 in F sharp minor; No. 49 in F minor; and No. 52 in D minor (remember that the numbering is not strictly chronological). These are all highly emotional pieces, and constitute what is commonly referred to as his 'Sturm und Drang' symphonies (the name, 'Storm and Stress', deriving from a literary movement discussed on page 71).

Commentators and biographers have sought long and hard for some biographical explanation for this sudden, surprising lurch into darkness by a composer renowned for his cheerfulness and ebullient good health, but it's not hard to understand. Like Bach, but few other great composers, Haydn would seem to have been almost entirely without neuroses – an impression perhaps more robustly confirmed in his symphonies than in any other branch of his output. Like Bach, his devout and unquestioning Christian faith debarred him from despair, but he was as susceptible to sorrow, frustration and anger as the next man, and their expression in his music should hardly be a cause for wonder. That said, it's interesting that after this rash of 'Sturm und Drang' symphonies in the 1770s Haydn turned to the minor mode only rarely. Of his 104 symphonies, only eleven are in minor keys.

Concertos

Though unfailingly attractive, Haydn's concertos never approach the stature and significance of his symphonies, quartets and choral works. Perhaps because he was never a virtuoso himself (though he played the piano and most orchestral instruments to a good professional level), his heart was never in the concerto, as Mozart's, Beethoven's and Brahms's were. He wrote concertos largely as genial tokens of esteem for outstanding players in his circle. Most have long since fallen into general disuse, though in the era of the CD a number have resurfaced, always agreeably. The best known are the Trumpet Concerto in E flat major and a concerto known to pianists as 'the Haydn D'. Also in the current repertoire are two cello concertos – one in C, one in D –, of which the D major is the better known. While all the concertos are pleasant and accomplished, the fact remains that if Haydn's reputation had rested on these alone we

should probably never have heard of him until the advent of widespread musicological digs in the twentieth century.

Solo Keyboard Works

These are mostly sonatas and give a more continuous and unified portrait of Haydn's musical development than any other part of his output. He wrote sixty-two, but only fifty-two survive in their entirety. They are not only more numerous than those of Mozart and Beethoven (who wrote nineteen and thirty-two respectively) but far surpass Mozart's both in boldness of invention and in their quite astonishing variety (equalling but not exceeding Beethoven's). They constitute one of the greatest treasure troves in the history of music, yet relatively few pianists, let alone other musicians, can claim true familiarity with even half of them. Among their serious champions are such luminaries as Sviatoslav Richter, Alfred Brendel, Glenn Gould and Andras Schiff, yet no systematic attempt to edit and collate the known sonatas was made until after the First World War – more than a century after Haydn's death.

Certain sonatas have become familiar through being assigned by teachers to players of moderate attainment, but there are many more of first-class quality which are well within the reach of the amateur. It was, after all, as a teacher (mostly of well-born young ladies and Viennese amateurs) that Haydn made much of his living in the years between his expulsion from the choir school and his appointment as Count Morzin's Kapellmeister – and he didn't give up teaching even then. Among the early sonatas are some of remarkable brevity, which in itself recommends them to the beginner, but even in these fledgling works the composer's distinctive personality shines through. Haydn, though young, found ways within these compositions of acknowledging his musical

debts (most notably to C.P.E. Bach) while remaining wholly true to himself. From the beginning, and even more than in his symphonies, his questing, inventive mind explored an astonishing range of approaches, so that no two of the sonatas cover quite the same ground. The most arresting of the early ones, whose neglect is hard to understand, is probably L. 13 (according to Christa Landon's catalogue) in G major. A delectable four-movement work which like several of its predecessors already looks ahead to the symphony, it suggests that Haydn is already exploring imaginary orchestral colours. The third movement *Adagio*, a piece of haunting poignancy, suppleness and beauty, sounds as though it could well be a transcription of a baroque oboe concerto – and the concerto analogy is strengthened by two points where the performer is clearly intended to improvise a little cadenza before proceeding further. Most of these early sonatas have a baroque flavour, and were certainly conceived for the harpsichord or clavichord rather than the piano. The spirit and textures of Scarlatti hover over many of them, though this may be a happy coincidence since it's unlikely that Haydn at this stage would have come across any of Scarlatti's keyboard music.

The first sonata that demonstrates beyond a shadow of a doubt that Haydn's inbuilt originality was a feature of his genius is the remarkable (and still seldom performed) Sonata in D major, L. 30 (1767). It has two broad, expansive movements in a slow tempo (or rather in two different slow tempi, each with its own unique feel), followed by a quick, playful and increasingly virtuosic finale that could have escaped from an Italian comic opera. Again there are implicit orchestral elements – the sense of an undercover concerto is never very far away, particularly in the central *Andante*, with its amazing opening left-hand leap through more than three octaves, a bass line that spends much of its time in the treble, and the epic downward traversal of a right-hand part that

spends most of its time in the bass, underpinned in the left by a still deeper accompaniment. Sonorities like these, such extremes of register, had never before been employed in keyboard music, nor have been since, even by Haydn himself. So much has been made of the jovial, impish ‘Papa’ Haydn that one too easily overlooks the deep seriousness of the man, and the spiritual profundity of much of his music.

With the sonatas of this period (1760s) Haydn reached a plateau of genius that resulted in a whole family of masterpieces. The large-scale, tightly knit, rhythmically inventive E flat Sonata, L. 29 was extraordinarily prescient, in many ways anticipating Beethoven (not yet born at the time of its composition in 1766). It must have puzzled many of Haydn’s more conservative listeners and intimidated a goodly number of amateur pianists. While not containing anything technically imposing in a virtuosic sense, the work requires a high degree of concentration, not least in its rhythmic variety and complexity (which exceed anything in Mozart’s or Schubert’s sonatas, and most of Beethoven’s too). Indeed the rhythmic complexity in many of Haydn’s sonatas may explain in part why they have never caught on with students and amateurs in the way that Mozart’s and Beethoven’s have. Many of them, too, have a less immediate melodic appeal than Mozart’s, Beethoven’s or even Clementi’s sonatas. No such complaint, however, can be made of the exquisite, mellifluous Sonata in A flat, L. 31 (1767–8), whose slow movement is a marvel of expressive lyricism, and an almost sensuous polyphony worthy of Bach. Happily, this sonata is now well established as one of Haydn’s most popular keyboard works (though it’s by no means easy to bring off). The G minor Sonata, L. 32 is less demanding technically, but is another marvellous (though less familiar) work in which Bachian polyphony also plays a vital part. The crowning glory of Haydn’s middle-period sonatas, however, indeed one of his greatest works of

any kind, is the intense, darkly coloured C minor Sonata, L. 33 (1771), his only sonata in this key, and the pianistic counterpart of his greatest ‘Sturm und Drang’ symphonies. Here again he anticipates Beethoven in the restive power of the emotion conveyed, in the symphonic proportions of the work, and in the perfect fusion of dramatic expression, technical mastery and pianistic sophistication. If any work up to this time can be said to have sounded the death knell of the harpsichord, this would have to be the one (though it was ambiguously marketed as being suitable for either instrument). Its subtlety and finesse, its immediacy of utterance, its turbulent spirit could no more be fully conveyed on a harpsichord than an elephant could do a pirouette. In its particular combination of romantic intensity, formal mastery and instrumental virtuosity it stood alone, and remained unmatched until Mozart’s solitary A minor Sonata of 1778. Haydn must have been aware that his sonatas of this period were sufficiently revolutionary and unsettling to meet with widespread consternation and even disapproval. Why else would he have waited until the 1780s to publish them?

None of Haydn’s mature sonatas is negligible but in the immediate wake of the C minor Sonata, perhaps inevitably, there is a certain falling off. Of the next six, only one has made its way into the central repertory: L. 38 in F major, most memorable for its slow movement – a poignant, lilting *Siciliano*, whose gentle melancholy has a Mozartian feel to it (in fact it seems closely related to its counterpart in another F major sonata, Mozart’s K. 280, written several years later). Haydn the rugged individualist returns to form in the remarkable though not immediately winning E flat Sonata, L. 40, a two-movement work whose first, rhetorical and rhythmically busy movement is as extensive as its finale (a canonic Minuet without trio) is brief. The first movement is of imposing scale, occasionally hinting at the symphonic grandeur of his final sonata, also

in E flat, without quite achieving it. This has its own appeal, however: to ‘eavesdrop’ in this way on a genius stretching himself is a thrilling privilege. His next sonata has many delights, including a palindromic Minuet and Trio (the second half of each being the first one backward), and a fast one-page finale, whose main theme consists of a rapid downward scale immediately followed by its reverse. Unfortunately, the sonata suffers from insuperable odds in overall structure, the large-scale, immaculately worked-out first movement simply overwhelming its quirky siblings. Sonata L. 42 is better known, not only for its unassuming charm but because it falls well within the reach of moderately accomplished students.

In striking contrast to this very agreeable little work is Sonata L. 44 in F, another large-scale drama of Haydnesque originality and a major undertaking for the interpreter. The great opening *Moderato* is full of fascinating happenings: startling changes of register, texture and rhythms; dramatic and unexpected modulations through a sequence of keys; and a quite untypical abundance of thematic material. The slow middle movement, almost symphonic in its majesty and grandeur, is if anything even greater. Add to these a finale which artfully combines a Minuet and Trio (full of highly expressive rhythmic dislocations) with the ingenious use of variation form and you have one of Haydn’s most toweringly original inspirations.

With the almost Lisztian B minor Sonata, L. 47, we return to the ‘Sturm und Drang’ intensity of the C minor Sonata, but not to its mood or its layout. There is a severity and hard-edged anxiety haunting much of the first movement, relieved by a decorous and lyrical central Minuet (complemented by a more impassioned Trio) and then effectively obliterated by a *Presto* finale whose demonic ferocity is unique in Haydn’s output and seems to anticipate Prokofiev at his fiercest: no ‘Papa’ Haydn this! Nor is

there much bonhomie or comfort in the unsettled (and unsettling) Sonata L. 49 in C sharp minor of 1777. At the opposite extreme is the agreeable, lightweight, almost Mozartian Sonata L. 48 in C (also from 1777). Sunny, innocent and not difficult to play, it remains among Haydn's most popular and undemanding sonatas. Cynics might even see it as a near-parody of the Rococo blandness so strenuously opposed by the 'Sturm und Drang' movement.

Perhaps the most popular of all the sonatas is the brisk, perky D major, L. 50 (1779). As with some of the earliest sonatas, there's a Scarlattian flavour to the vigorous first movement, but this time it's the hard-strumming, flamenco Scarlatti, full of punchy accents and self-nourishing rhythmic drive. The brief slow movement conjures up visions of Handel, and the high-spirited, buoyant finale sounds unmistakably (and why not?) like Haydn. Less popular but also well known is Sonata L. 53 in E minor, whose first movement can sound faintly Brahmsian and whose simple concluding Rondo has been a favourite of teachers for more than two centuries.

With the remarkable, large-scale, two-movement Sonata L. 58 in C (1789) we enter the final sequence of sonatas, every one of them a masterpiece. The first movement of L. 58 is cast in the double-variation form which Haydn invented (alternating major and minor variations on two related themes, in correspondingly contrasting modes). This first movement exemplifies perfectly a feature of Haydn's writing also used repeatedly in his symphonies and other works, namely the strategic use of pauses and longer silences which are as much a part of the rhythm as the notes which they separate. Silence in music, being a vacuum in the world of sound, is always a form of accent – but a psychological rather than an acoustical one. It invariably heightens our anticipation of what is to follow. The long, climactic silences heralding the ends of

many choruses by Handel (which Haydn deeply admired) are isolated rhetorical gestures, on an epic scale. Haydn, however, was the first great composer to extract maximum impact from the repeated and varied uses of silence as an integral part of his rhythmic schemes. In no composer's music is silence more tellingly deployed or so tightly sprung – a fact which poses very particular challenges to the interpreter: a fraction too long and the tension is lost, the continuity of line broken; a fraction too short and the pulse suffers a disruptive tremor. The second, concluding movement of this imposing work is a bravura Rondo of symphonic proportions and fantastic momentum, with a fuller and more massive style of keyboard writing than anything encountered before. Haydn's use of the piano as a surrogate orchestra renders the distinction between this and the finales of his greatest symphonies almost academic. Here – again to an unprecedented degree – we find him writing not just for the player or a declining elite of wealthy aristocrats, but for a public, whose applause he ensures with an almost nonchalant mastery. With this work he established a direct line of succession through Beethoven to Liszt, and Schumann and Brahms. His next sonata would be very different – but by this time that could be taken for granted.

L. 59 in E flat, one of Haydn's favourite keys for expressing his own particular brand of self-confident positivism, is another of the several sonatas to end, unconventionally, with a Minuet. Its first movement also provides a perfect example of his most characteristic trait as a sonata writer: namely a terse, relatively neutral opening idea as the basis for most of what happens later. This combination of terseness and relative neutrality at the start of a piece, rather than the conventional unfurling of a well-characterised and shapely tune, may go some way towards explaining why Haydn's sonatas, as a whole, have proved less popular with the average music lover than Mozart's

and Beethoven's. Although he was an exceptionally gifted, often inspired melodist, good tunes do not necessarily make the best fodder for development and variation, and those are the two most striking features of Haydn's compositional genius. It is a significant fact that most of the greatest sets of variations ever written – Bach's 'Goldberg' Variations, Beethoven's 'Diabelli' Variations, Brahms's 'Handel' Variations, to name just a few – are built not on the melody of the theme but on its bass line or harmonic structure. That said, the terse, motivic opening of this Haydn sonata has not prevented it from being one of the most frequently performed and recorded of them all. It contains some absolutely entrancing lyricism – particularly in the elegiac middle section of the slow movement, which in its supremely idiomatic piano writing seems even to anticipate Chopin.

Haydn's last three sonatas were composed in London in 1794–5 for the distinguished concert pianist Therese Jansen – and it shows. These are virtuoso works, the first and last of which, in particular, are as difficult as any keyboard music then extant. Despite being written almost concurrently, they are pleasingly and characteristically individual, so different from each other, that one would hardly guess they were siblings. Sonata L. 60 in C major is a witty showpiece, full of typical Haydn jokes, which are all the better for appearing in one of his most dazzlingly accomplished and prophetic works. The harmonic scheme of the spacious yet structurally complex opening movement moves on from early foreshadowings of Chopin, Liszt and Brahms to anticipate Wagner, and his famously chromatic *Tristan und Isolde* in particular. The slow movement is a rhythmically multi-faceted, ruminative and deeply expressive *Adagio* whose immaculate proportions are a match for anything produced in Ancient Greece. Haydn's organisational genius was at its height, yet there is nothing that sounds remotely

contrived or inappropriately dispassionate. Like Sonata L. 59 this one ends with a dance – not a minuet this time, but its Haydnesque derivative: a fast, exuberant, one-in-the-bar Scherzo (a form later adopted almost wholesale by Beethoven, in sonata and symphony alike). This is emphatically music to be performed, written at a time and place in which Haydn was reaping his most sensational symphonic successes.

Haydn's penultimate sonata, L. 61 in D major, is one of his more elusive two-movement designs, not such an obvious crowd-pleaser as its predecessor but a brilliant work nevertheless. Opening with an expansive *Andante*, sometimes suggestive of Schubert, it concludes with another 'Beethovenian' Scherzo, full of vigorous, mischievous syncopations and designedly disruptive accents. Again, the mastery is absolute.

The astonishing grandeur, vigour and originality of the last sonata, L. 62 in E flat, makes a fitting crown for a series without parallel – a voyage of discovery as audacious and surprising as that of Domenico Scarlatti's 550 one-movement harpsichord sonatas, but infinitely greater in its scope and influence. Beethoven without Haydn would have been impossible. And music without Beethoven? If one work were to be singled out from the rest of Haydn's keyboard music as the most illuminating window on the future it would have to be this last sonata. In the character and splendour of its first movement it might almost have come from the same pen as Beethoven's 'Emperor' Concerto (also in E flat); in the subtlety and the thrilling uncertainty of its chromaticism it seems to anticipate Liszt and Wagner; in the density of its harmonic textures – leavened by its polyphonic sources – as in its combination of breadth and concentration it foreshadows Brahms; in the range and unexpectedness of its harmonic adventuring it sets a

precedent for Schubert. Some have even detected a foreshadowing of Mussorgsky in its central slow movement (in the astonishing key of E major – a million miles from the listener’s expectations). Its true value and importance, however, are intrinsic. It needs no external points of reference. In it are summed up all Haydn’s major organisational achievements, all his instrumental innovations, his uncanny ability to combine jokes and wit with probing seriousness, and his Olympian command of his craft. Above all, however, it leaves us with an all-embracing and captivating self-portrait of a genius whose spiritual health and generosity of heart, combined with an endlessly fertile imagination and an abiding humour are perhaps unparalleled in musical history.

Miscellaneous Keyboard Works

Outside his sonatas, Haydn’s keyboard output was characteristically prolific, but with two exceptions it has not found an established place in the present-day repertoires of teachers or performers. Interestingly, the two exceptions are polar opposites. The C major Fantasy from 1789 is an exuberant, action-packed showpiece that bears a strong relationship to the finale of Sonata L. 60 (also in C major) and displays Haydn’s predilection for conjuring up the sonorities of other instruments (most notably, here, the horns) in the midst of idiomatic piano-writing. More familiar and artistically profound is the great *Andante con variazioni* in F minor, written a year later. This is perhaps the most famous example of Haydn’s ‘double-variation’ technique (see Sonata L. 58 above). A moving and fascinating work, its most remarkable feature is the sudden unleashing of anguished passion in the final section – one of the most powerful outbursts in his entire output, keyboard or otherwise. Certain commentators have linked this to Haydn’s grief over the premature death of his beloved Marianne von

Genzinger. In the rawness and intensity of its emotion, it is another of Haydn's keys to the romanticism of the nineteenth century.

Chamber Music

String Quartets. The essence of true chamber music is conversation, each participant contributing an individual and essential slant on the topic under discussion. For musicians through now more than two centuries, the purest manifestation of this enlightened interchange is the string quartet. It was Haydn, almost single-handedly, who made this possible. That said, he did not, as often claimed, 'invent' the string quartet: he inherited it (though not under that name). In his youth and early manhood such compositions were called 'divertimenti', and the name reflected their essentially superficial nature. But through a combination of insatiable curiosity, tireless industry and a rare level of genius, Haydn developed it from a lightweight form of musical entertainment into a vehicle for the most profound emotions and experiences of the human spirit (for example, the slow movement of Op. 76 No. 1, ditto Op. 77 No. 1), as well as the most sophisticated form of light comedy (Op. 74 No. 2), disconnected, one-off jokes (Op. 33 No. 2), sheer, ravishing beauty (Op. 76 No. 5), and stillness (Op. 71

No. 1). He could have said, as Mahler said of the symphony, 'the string quartet must embrace the world', but he would not have done. He was not in the business of issuing commandments. What he did, instead, was to show by his own example that it can indeed embrace the world. In doing so, he effected a fundamental adjustment of perspectives. Where the pleasant, *galant* divertimento was unashamedly music for others (usually designed for performance out of doors), the string quartet is first, last and

always music for players. Of all forms of chamber music it is the most intimate. If symphonies are for audiences, string quartets are for eavesdroppers. In an age which decrees that 'elitism' is a dirty word, the string quartet should be abhorred. In its very conception it is music for connoisseurs: the players themselves. But the term connoisseur is not as exclusive as it sounds. Through listening to the music and concentrating on it, one's horizons expand by the minute. The listener becomes a connoisseur, too – not only painlessly but delightfully. The 'open sesame' of string quartet listening is not the possession of technical know-how or a flashy vocabulary: it is attention. The model of conversation is the guiding principle behind virtually every string quartet from Haydn's onwards.

One of the most important challenges Haydn faced in transforming the quartet was what has come to be known as 'the emancipation of the cello'. Throughout the Baroque era, the cello in all ensemble music was restricted to a fairly formulaic bass line with little or no melodic life of its own. Its job was to underpin the harmony, simply doubling the left-hand part of the harpsichord continuo, whose job was to fill in the harmony according to numerical instructions – hence the term 'figured bass'.

Just because he was dealing with the homogeneous sonorities of a single family did not mean that Haydn shelved his near-obsession with instrumental colour, most obviously manifested in the symphonies. An experienced string player himself, he was the first composer of pure string music to draw on the contrasting tone colours of all four instruments as a major factor in the music. In choosing his registers for each instrument, he considered colour as much as contrapuntal texture.

He was also concerned to write for each instrument in such a way that it emerged as an individual voice. His earliest quartets make little or no distinction between the kind

of writing appropriate to a solo instrument and that appropriate to a group, and they can be played equally effectively as quartets or string symphonies. Not one of his mature quartets, however, could be convincingly played by an orchestra.

We have seen in considering Haydn's symphonies how fond he was of giving solos to his orchestral players and he saw that he could do the same within the texture and overall plan of a string quartet. This was not in itself an innovation, as it was common practice in the Viennese quartet tradition, but it raises an important point. While allowing for considerable melodic and tonal independence in all the parts, and maintaining a lively and shifting interchange of ideas and emphases, it is not true, as often stated, that he rendered all instruments equal (except in the counterpoint of formal fugues, such as those that conclude three of the Op. 20 quartets). The leader, as the first violinist is called in Europe, is precisely that. Haydn's great quartets do leave the *galant* accompanied solos within those of his predecessors and contemporary inferiors way behind, but there is no absolute equality even between the two violins. In such quartets as 'The Lark' and 'The Bird', as in several of the quartets within Opp. 54, 55 and 64, the first violin is given the lion's share of both virtuosity and lyricism, often in the manner of an operatic aria. But Haydn was never one to rest on his laurels. The quartets of Opp. 71, 74 and 76, in parallel with his ground-breaking symphonies, find him experimenting with structural innovations, designing highly original and arresting introductions, transforming the increasingly outmoded minuet into the scherzo (paving the way, as so often, for Beethoven), and leaning toward a more projected, extroverted, performance-oriented style – but still for the chamber, not for the hall (Op. 76 No. 2). In matters of harmony and form, the string quartets mirror the innovations and characteristics of both the symphonies and the piano sonatas, a case in point being the

slow movement of Op. 77 No. 1, whose harmonic reaches go beyond the imagination of all but the very greatest of classical as well as romantic composers. In the Op. 76 quartets of 1797 (the year of Schubert's birth) Haydn amplifies his material with a new technique, dividing what is essentially a single line amongst all four instruments – another idea taken up and developed by Beethoven.

It was one of Haydn's special achievements in his quartets to find a structurally coherent blend between the polyphonic heritage of the Baroque on one hand, and the simpler *galant* textures of accompanied melody on the other – or, to put it simplistically, between counterpoint and harmony. From his Op. 20 quartets onwards, he achieved a clarity of structure, richness of texture, and organic development whose simultaneous combination he himself identified, for all his inborn humility, as something 'new and special'. Indeed it was. New, too, was the depth, range and consistency of emotional expression, from the urbane and comic (Op. 33 No. 3, for instance – 'The Bird') to the intensely dramatic and profound (Op. 20 No. 3, Op. 64 No. 2, Op. 76 No. 2 etc.). It would be only a slight exaggeration to say that well before the end of his career he had essentially solved every challenge the new medium had to offer. His quartets were a major source of illumination for Mozart, who went on, nourished by Haydn, to achieve miracles of his own in the medium – as did Beethoven, nourished by them both.

Piano Trios. Until the complete cycle recorded by the Beaux Arts Trio over a period of eight years in the mid-to-late twentieth century (almost two hundred years after their composition), these were perhaps the most neglected of all Haydn's great works. Part of the problem is that in most of them the cello simply duplicates the left-hand of the piano part, leading to a lifelong grudge on the part of many cellists. Violinists have

felt similarly (though not so strongly) slighted by the fact that their parts are often plainly accompanimental, too. However, both violin and cello sonorities are vital to the experience of the music as a whole, and like Mozart's early violin sonatas, published as 'Sonatas for Piano, with violin accompaniment', Haydn's trios do give fair notice in their titles that the strings are essentially handmaidens to the piano. Whereas string quartets were seen as music for connoisseurs, piano trios were regarded as music for amateurs (though it must be remembered that amateurs in those days, before the advent of aural mass communications, tended to be very much more accomplished than their counterparts in our time). Until Beethoven's examples, which rather alarmed Haydn, the piano trio was routinely understood as a form of 'light music'. It was not its business to be profound or intensely dramatic, although, as first Haydn and then Mozart repeatedly demonstrated, this in itself didn't ban it from the reaches of high art. Haydn's piano trios are particularly intriguing, because the first sixteen and the remaining twenty-nine are separated by one year less than a quarter of a century – an astonishing gap, but quite easily explained. As Kapellmeister to Prince Nicolaus it was among Haydn's chief responsibilities to provide the Prince with whatever music he desired. Since the Prince's main instrument was the rare and exotic baryton – a kind of cross between a six-stringed bass viol and a twenty-string guitar – it was with trios for baryton, viola and cello that Haydn was busy, to the tune of 126.

Two things triggered Haydn's renewed interest in the piano trio. One was the combination of the prince's advancing age and decreasing energies, the other was his own increasing fame. Beginning in 1780, he came to special arrangements with a number of major music publishers, both at home and abroad, opening up a whole new market for the piano trio (the ascendancy of the piano and the decline of the

harpichord were by this time irreversible, as was the rise of an increasingly cultivated and socially ambitious middle class). The time came when he finally ‘liberated’ the cello (and, in this case, the violin too), but even before then he seems to have been emboldened by the strings’ reinforcement of the piano to try out many different kinds of ideas. Nor does he always use the strings as melodic intensification. The opening of the E major Trio of 1796 has the strings reinforcing the start of each piano note by playing pizzicato, thereby reversing the normal situation in which the piano is rhythmic and the strings melodic. In the last fourteen trios the strings are fully incorporated into the action, so to speak, and each work gives us Haydn at the peak of his form. As with the symphonies, sonatas and quartets, the range of mood, emotion and character, like that of form, harmony and rhythmic variety, is almost Shakespearianly wide.

In addition to the categories of chamber works discussed is a variegated repertoire of seventy-five divertimenti for various combinations of instruments, 147 string trios and twenty-five string duos, plus numerous dances and marches.

Operas

Virtually all Haydn’s eighteen operas, the central focus of his attention for many of his years at Esterházy, have sunk virtually without trace. A mere handful has been revived, and of those, still fewer have been re-revived, as it were. Rather the same fate befell Handel’s operas until the last third or so of the twentieth century, and probably for much the same reason. To succeed in the active repertory of an opera house, an opera needs more than good, let alone great, music. Both Haydn and Handel furnished wonderful music in abundance, but they lacked the dramatic flair and psychological acuity that enabled Mozart and Verdi to triumph over any number of poor librettos and

negligible plots. And Haydn, ironically lacked Mozart's and Verdi's genius when it came to character development (ironic because he was in many ways such a developmental composer). However fine the music, even the best of his arias and ensembles tend to remain isolated features with little or no connection between them in the way of cumulative build and dramatic impact. Recordings of Haydn's operas easily outnumber theatrical revivals, but they still remain rare, the best-served, perhaps, being *La fedeltà premiata* (1780) (see CD 3, track 2). Regarded by many Haydn scholars as the best of his operas, from a purely musical standpoint, its preposterous libretto almost sinks it in the opera house (a handicap sadly shared by most of the others). Also notable among them are the similarly titled *L'infedeltà delusa* (1773), and the comic operas *Lo speziale* (1768) and *Il mondo della luna* (1777).

Choral Music

Haydn was all but born to choral music. Long before his ignominious departure from the choir school in Vienna he had an insider's knowledge of sacred music which equipped him well for the path he was to follow. The first substantial work in what was to prove a glorious branch of his output was the *Stabat mater* of 1767, an ambitious and magnificent work of compelling emotional power – as well it might be, depicting the lamentations of the Virgin Mary at the Cross. Haydn was a devout and highly sentient Christian, who formally dedicated every major work, sacred and secular alike, to the glory of God. In this work, memorable arias for the standard quartet of soloists – soprano, alto, tenor and bass – alternate with choruses of Handelian splendour (although, amazingly, Haydn was not to discover the work of his great predecessor for another three decades).

Haydn's next great choral work was of a very different kind: the *Applausus* of 1768, a cantata of imposing length, almost certainly composed as part of the birthday celebrations for the Abbot of the Zwettl monastery in southern Austria. According to the rules of the monastery Haydn himself was debarred from attendance at the first performance but left highly detailed instructions as to its interpretation. This was just as well, for the monks who performed it can only have been taken aback by the challenges of the score. It consists almost entirely of long, formidably difficult *da capo* arias, crowned by a single, splendid chorus at the end, after a duration of more than two hours. It is no wonder that the work has seldom been performed, or that until the advent of recording it remained unknown even to most musicians. It is not familiar even today, despite its exceptional quality.

The neglect of Haydn's first oratorio, *Il ritorno di Tobia* (1775), is likewise easy to explain, but the reasons are different. In the opinion of several eminent authorities, one of whom lamented its 'stupefying slowness', the work is one of Haydn's few truly unappealing productions. Its only saving grace, in a three-hour penance, is one especially effective storm chorus, which has enjoyed some favour on its own. Others have taken a far more generous view, deprecating most of the arias but praising the choruses. In any case, Haydn himself showed no interest in returning to the oratorio as a form for almost a quarter of a century, and then it was with two flawed but life-enhancing masterpieces, of which more in a moment.

The bulk of Haydn's sacred music lies in his fourteen masses, of which twelve survive. They range in time from 1750, when Haydn was only eighteen and just setting out on his then very uncertain career, to 1802, when he was seventy and a figure of

eneration throughout the musical world (the Mass in B flat major, ‘Harmoniemesse’ – ‘Wind Band Mass’ – was his last completed work). The surviving masses divide neatly in the middle: six early ones, six late, with a gap of fourteen years between them (occasioned by a papal ban on the use of orchestras in church, upheld by Emperor Joseph II but repealed by his successor). The late masses contain much of Haydn’s greatest music, but the earlier ones are by no means to be dismissed.

The *Missa Sanctae Caeciliae* (‘St Cecilia Mass’) of 1766 is by far the longest (well over an hour) and was designed for concert rather than liturgical use. Like the slightly later *Applausus* cantata, it makes fearsome demands of its soloists, and its undeniably operatic elements have always been controversial. A hotchpotch of styles this may be, but it demonstrates, among other virtues, that Haydn, even at this relatively early stage of his career, was already a master of counterpoint (the *Presto* double fugue in the ‘Dona nobis pacem’ is a particularly impressive case in point).

Operatic elements were never entirely excluded from Haydn’s masses, and in the last of the earlier ones, the *Missa Cellensis* (‘Mariazellermesse’) of 1782, he actually imported an aria from his opera *Il mondo della luna* (a comic opera, at that!), recasting it as a vocal quartet in the choral ‘Benedictus’. It should perhaps be noted at this point that Haydn’s masses have always been criticised in some circles for being far too cheerful.

His next choral work, however, was not a mass, is certainly not cheerful, and was not originally a choral work at all. *The Seven Last Words of Our Saviour on The Cross* was commissioned by the Cathedral of Cadiz in Spain, where it was customary for the Bishop during Lent to read out the seven ‘Words’ (actually sentences) of the crucified Jesus, after each of which there would be a period of meditation accompanied by suitable orchestral music. Thus Haydn had the unusual task of writing seven

consecutive slow movements, preceded by an introduction and concluding with a musical depiction of an earthquake. That he succeeded in holding the attention of the listener in such circumstances is a tribute to his genius. He himself was sufficiently pleased with the result that, in order to make the music better known, he arranged it for string quartet and also for solo piano. On returning from England in 1796 he was surprised and disconcerted to hear a performance of it with added choral parts, courtesy of one Karl Friberth, an Austrian tenor who had worked for the Esterházy many years earlier and thus knew Haydn personally. Haydn disliked Friberth's 'improvements' and was seized by the desire to do a choral version of his own. The result, re-orchestrated and including a significant amount of new music, is perhaps the most satisfying of all four versions.

In that same year, 1796, both Joseph II and Prince Nicolaus died, and a new chapter in Haydn's life was born. The next Emperor, Franz II, lifted the ban on orchestras in church, and the new Prince, while disbanding the Esterházy orchestra, indulged his interest in church music by commissioning Haydn to compose a new mass every year. The result, carrying on from those discussed above, was a parade of glories. Fresh from his triumphant visits to England, Haydn was at the peak of his powers, and perhaps unsurprisingly the orchestration in the next six masses is as remarkable as anything in the vocal writing. In addition to the oratorio version of the *Seven Words*, 1796 saw the birth of two new masses: the *Missa in tempore belli* ('Mass in Time of War', also known as the 'Paukenmesse' – 'Kettledrum Mass') and the *Missa Sancti Bernardi von Offida* ('Heiligmesse' – 'Holy Mass'. This is not as tautological as it sounds. All masses, of course, are 'holy' – this one is so called due to its use of the well-known hymn *Holy, Holy, Holy* in the 'Sanctus'). Both commemorate Napoleon's first conquest of Vienna

through the dramatic but subtle use of trumpets and drums in the ‘Dona nobis pacem’, chillingly symbolising the approach of the French troops (yet another device subsequently adopted by Beethoven, in the ‘Agnus Dei’ of his Mass in D). Like the subsequent *Missa in angustiis* (‘Mass in Time of Peril’, also known as the ‘Nelsonmesse’ – ‘Nelson Mass’), both works demonstrate Haydn’s mastery in the dovetailing of solo voices and choir, though this plays a markedly smaller role in the ‘Heiligmesse’.

The ‘Nelson Mass’ (1798) is regarded by many authorities as the greatest of all Haydn’s choral achievements, and it too, as its nickname suggests, has military associations (in this case Nelson’s victory at the Battle of Aboukir). Very unusually scored (three high trumpets, timpani, organ and strings, but no woodwind), it shows Haydn’s polyphonic genius at its most glorious and original. The contrapuntal mastery in the ‘Credo’ and ‘In gloria Dei Patris’ is particularly stunning, and deeply moving.

The title of the *Theresienmesse* (‘Theresa Mass’) of 1799 refers not to the great Empress of Haydn’s youth but to the wife of the contemporary Emperor Franz II. The work itself is yet another flawless masterpiece. Ranging from the intimate to the magnificent (the near-serenity of the ‘Crucifixus’ is in stark and surprising contrast to his anguished treatment of the same section in previous masses, and the climactic fugue ‘Et vitam venturi’ is sensationally stirring), the writing is symphonic (almost everything in the ‘Kyrie’, for instance, derives from thematic kernels in the brief Introduction), and it is as structurally individual as the symphonies (the two *adagio* sections flanking the dynamic vitality of the central ‘Christe eleison’ being one instance among many). The harmonic adventurousness is equally striking, the rhythmic vitality is thrilling (again replete with pre-echoes of Beethoven) and the effect of the whole exalting.

Between the *Theresienmesse* and the final two masses came the composition of

Haydn's largest and most famous choral works: *The Creation* and *The Seasons*. In 1796 it had been twenty-one years since the completion of *Il ritorno di Tobia*, his problematic and controversial first (and thus far only) oratorio. Inspired by his acquaintance, in England, with several of Handel's oratorios, he now felt ready to return to the medium. The result was his greatest professional success to date. *The Creation*, based very loosely on John Milton's epic poem *Paradise Lost*, was written to an undistinguished but serviceable libretto by the Viennese Baron van Swieten. Now fully aware that he was writing for posterity, more than for his immediate audience, Haydn was consumed by a sense of destiny as he composed the work. 'I was never so devout,' he later confessed (see CD 4, track 7), 'as when I composed *The Creation*. Every day I fell on my knees, begging God to give me the strength to accomplish the work successfully. One moment I was ice-cold all over, the next I was burning up. More than once I feared I should have a stroke.' In the process, he wrote some extraordinary and original music. The opening 'Representation of Chaos' foreshadows both the Wagner of *Tristan und Isolde* and the atonality (keylessness) of Arnold Schoenberg, and the orchestration throughout is variously dazzling, seductive, illuminating and subtle – always perfectly suiting the text. One recitative is accompanied by the unique sonority of two violas and two cellos, the Introduction to Part Three gives us three flutes against pizzicato strings, and so on. Within an already large orchestra (three flutes, three bassoons, three trombones, double woodwind, trumpets, timpani and strings) he frequently adds octave doublings to each of the wind instruments, and obviously revels in the instrumental depictions of nature. Unsurprisingly, the harmonic journeys are also as adventurous and subtle as ever. *The Creation* was an immediate success and has probably had more performances by now than the rest of Haydn's choral works put together.

The Seasons (1801) was written as a direct result of *The Creation*'s overwhelming success, and partly thrust upon Haydn by the over-weaning Baron van Swieten, who once again provided the libretto, this time based on a poem of the same name by the Scottish poet James Thomson. But to Thomson's original van Swieten has added a trio of characters called Jane, Lucas and Simon, who occasionally outstay their welcome. The orchestration is again superb, and there are a number of memorable solos for van Swieten's interlopers, but the real strength of *The Seasons* is its choruses – though the orchestral introduction to 'Winter' (the counterpart, in its way, to 'The Representation of Chaos' in *The Creation*) is an incredibly original and haunting evocation, again with eerie foreshadowings of Wagner.

Haydn is said to have evoked in 'Winter' the winter of his own creativity, yet two major works were still to follow. Although the first of them, the *Missa solennis* ('Creation Mass' – which quotes from the oratorio, hence the nickname), does not maintain the standard of its late predecessors, his last mass (which was also his last major composition) could be a depiction of spring and summer rolled into one. Whatever he may have lacked in stagecraft, he saw to it that his final curtain was a celebration of all that was best in him. A magnificent work by any standard, the 'Harmoniemesse' ('Wind Band Mass') richly earns its name. The writing for wind instruments is inspired and often elaborate. But there are wonders wherever you look: the epic sonata-movement which is the 'Kyrie'; the faultless, exalted polyphony of the 'Benedictus', 'Gratias' and 'Qui tollis', miraculously bound together in a tour de force of structural engineering; the organic integration and transformation of themes; the ebullient vitality, more readily associated with a man of half his seventy years; and the radiant serenity with which he takes his leave of us.

A Graded Listening Plan 4

With such a fantastic panorama of works – 104 symphonies, seventy-six string quartets, sixty-two piano sonatas, forty-odd piano trios, twenty-eight concertos, fourteen masses and thirteen operas for starters – where do we begin? The problem is made all the more acute since there are hardly any works by Haydn that are not immediately engaging. He scored a higher rate of hits with the public of his own day than any composer of his time, including Mozart and Beethoven. This is not to say that everything he wrote is a masterpiece, or that the greatest masterpieces necessarily make for the most enjoyable listening, but more than most composers Haydn can be listened to and enjoyed from different vantage points and at many different levels. The great quartets, all forty-five to fifty of them, are among the most sophisticated and masterly works to be conceived by the human brain. No amount of listening can reveal every aspect and combination of the ingredients that make them so. They offer a lifetime of discovery – but a lifetime of joyful discovery. The idea that one should reverently pass by the greatest until one has acquired the necessary sophistication and intellectual penetration to grasp the true nature of their quality is one that would have horrified Haydn. This has not, alas, stopped

generations of pedants and poseurs from supporting it, if only by implication and attitude. It would be too bold to state categorically that no man ever loved music more than Haydn, but one could say with some justified confidence that probably no man ever enjoyed it more. No man's music is so permeated by humour, at every level – none communicates a greater sense of vitality and fun. Indeed he was frowned on in some quarters for an unseemly excess of cheerfulness (a flaw which happily remained with him well into old age). Two further traits characterise his personality as a composer, and it is the combination of all three that endeared him quite so deeply to musicians and public alike. He had an intellectual's fascination, one might almost say an architect's obsession, with structure, complemented in turn by a robust, earthy sensuality, manifested in music by his endless delight in instrumental tone colour. With few exceptions, all of them intentional, his orchestration is a feast of exhilarating, thrilling or poignant instrumental exchanges, a tapestry of richly interwoven sonorities that keeps the ear continually engaged. However, a lack of neuroses, an abundance of humour and a lively physicality should not mislead one into casting him as a lightweight: much of his music is both profound and profoundly moving. The totality of his personality is best revealed, on the whole, in his orchestral music, so it is there that we shall start.

Symphonies

With 104 to be getting on with, it may seem unimaginative or unnecessarily stringent to suggest a chronological itinerary, but following Haydn's journey from brilliant talent to towering genius is an enthralling experience, as gripping, fascinating and moving as any novel, bar the very greatest. So start with Symphony No. 1, and then move on to the first symphonies written for his next employer, Prince Esterházy: the 'daytime' trilogy,

Nos 6–8 (Naxos 8.550722). Short, delightful, touching and full of lovely solos, these are individual but entirely unpretentious works. Now move on another few years to the wonderful Symphony No. 22, ‘The Philosopher’ (1764, Naxos 8.550742), with its haunting, opening *Adagio* (a characteristic Haydn experiment in unconventional forms), magically scored for cor anglais and French horn over muted strings, with heart-tugging, Bachian ‘suspensions’. And while you’re at it, try the superb Symphony No. 29 (Naxos 8.550724) from the following year, and finish off this exploration of the mid-1760s with Symphony No. 72 (Naxos 8.550797), with its sensational horn parts (CD 1, track 13). (No, he did not write fifty symphonies in three years – the numbering is extravagantly inaccurate. He did, however, write forty in the next ten!)

Haydn is now on the brink of his darkest and most turbulent period, known as ‘Sturm und Drang’ (‘Storm and Stress’), characterised by a sudden concentration on intense, dramatic, intermittently turbulent symphonies, often in the minor mode. None is greater than the famous ‘Farewell’ Symphony (No. 45 in F sharp minor; Naxos 8.553222) of 1772. Other ‘Sturm und Drang’ symphonies include No. 26 in D minor (‘Lamentatione’; Naxos 8.550721), No. 39 in G minor, No. 44 in E minor (the ‘Mourning Symphony’; 8.550287) and the exceptionally dark No. 49 in F minor (‘La passione’; Naxos 8.550721), whose every movement is in a minor key. In the four years between 1770 and 1774, Haydn wrote a staggering seventeen symphonies, every one of them of the highest quality. In the same period, incidentally, he wrote twelve of his greatest string quartets, more than half a dozen piano sonatas, two masses, four operas – and numerous other works! By the time of the highly enjoyable Symphony No. 55 (‘The Schoolmaster’; Naxos 8.550757) in 1774, he was well clear of his ‘Sturm und Drang’ period – a fact even more delightfully demonstrated by the wonderful vitality and humour of Symphony No.

60 ('Il distratto'; Naxos 8.550742). These years also find him experimenting with structure as never before. Hardly two of these symphonies follow the same pattern. As we advance toward the 1780s, we meet for the first time Haydn's unique double variation form on two alternating themes, one major the other minor, or vice versa. We get it in the equally brilliant and invigorating Symphonies Nos 53 and 63 (Naxos 8.550768; 8.550757) (written virtually back to back in 1778, despite the gap in their numbering). In No. 67 (Naxos 8.554406), another gem, we get not one but two slow movements, both highly expressive. By this time we also find increasing instances of the slow introductions which were to become a standard feature of his last twelve, 'London' symphonies, and we begin to encounter, notably in the finale of the splendid Symphony No. 77 (Naxos 8.553363), another form invented by Haydn: the 'sonata-rondo' (see 'rondo' in Glossary).

From Symphony No. 82 ('The Bear'; Naxos 8.550139) onwards, Haydn was writing not for his relatively restricted Esterházy orchestra but for the much larger orchestras of Paris and London, and he was at the peak of his powers. The variety is no less, the emotional, expressive range is greater than ever, his orchestral resources (like his orchestral resourcefulness) are finally unlimited, and his structural mastery unexcelled. Haydn is no longer developing upwards but outwards, so the chronological approach to discovering the symphonies can now be abandoned. Wherever we turn we strike gold. However, it is worth noting that the following have been the proven favourites through two centuries and more: No. 82 ('The Bear'; Naxos 8.550139), No. 83 ('La Poule' – 'The Hen'; Naxos 8.550114), No. 85 ('La Reine' – 'The Queen'; Naxos 8.550387), No. 88 in G (one of the top five for many listeners; Naxos 8.550287), No. 92 ('Oxford'; Naxos 8.550387), No. 94 ('The Surprise' – which tops many people's list; Naxos 8.550114), No. 100 ('Military'; Naxos 8.550139), No. 101 ('The Clock'; Naxos 8.550114), No. 102

(Naxos 8.550383), No. 103 ('Drumroll'; Naxos 8.550387) and, just a whisker behind 'The Surprise', No. 104 ('London'; Naxos 8.550287).

Concertos

Any port of entry is safe here. None of the concertos is less than attractive, easy listening, but the best, by general agreement, are the Piano Concerto No. 11 in D (Naxos 8.550713) (not to be confused with the youthful No. 2), the Trumpet Concerto in E flat (very popular; Naxos 8.550243), and the Cello Concertos (Naxos 8.555041), in C and D respectively (the latter, incidentally – not to be confused with the recently discovered D major Concerto, Hob. VIIb:4 – remains the most popular of all eighteenth-century cello concertos). Another very attractive though not great work is the *Sinfonia concertante* for violin, cello, oboe and bassoon (Naxos 8.554762).

Chamber Works

String Quartets. The cream of Haydn's chamber music is to be found in the string quartets and a handful of the piano trios. To a certain extent the quartets can usefully, enjoyably and revealingly be explored, like the symphonies, in chronological order. To begin with, at least, Haydn's route of discovery can be our own. The early quartets are instantly enjoyable. After all, it was they, more than any other branch of his output, that brought Haydn his first great success with the musical public. However, avoid the Op. 3 set – which includes his most famous single quartet movement, the much-aired 'Serenade', with its charmingly muted strings –, not because they aren't attractive but because they aren't Haydn's. Though not discovered until the late twentieth century, the fact is that the entire set is actually the work of a clearly gifted monk, Roman Hoffstetter.

The rest, however, from Op. 1 to Op. 103, are pure Haydn. But the journey through them is not as straightforward as it is in the symphonies.

The string quartets are in many ways the most sophisticated and least immediately accessible of all Haydn's works – partly due to the lack of instrumental variety: no horn to announce one theme, no flute to decorate another, no kaleidoscope of different families coming together. Without this variety, without these cues to guide the ears and minds of the audience, the homogeneous texture of the string quartet demands the undivided attention of the listener. And here we come to the crucial distinction made earlier between the symphony and the string quartet: one is directed at the audience – it presupposes an audience; the other is addressed primarily to the players – player and listener are one, and the presence of an audience is immaterial. But what makes many of Haydn's quartets less accessible to the eavesdropper than most of Mozart's, Beethoven's and Schubert's is his conjurer's instinct for 'making something out of nothing', to quote from one of his letters. Mozart, Beethoven and Schubert are lavish with their apparently inexhaustible fund of melodies, bordering at times on the melodically promiscuous. Haydn is not a seducer, least of all in his string quartets. As mentioned in the discussion of his symphonies, his themes are usually more remarkable for what happens to them than in themselves – though this is often true of Beethoven as well. One reason for the chronological approach in the quartets, and one reason for abandoning it later, is that the early quartets are more tuneful and less complex in texture. Rather than the intricate interweaving of disparate but complementary parts, Haydn often gives us only two lines in his earliest quartets (or 'divertimenti' as he called them) and only two strands of sonority. He doubles the two violins, so that they play as one, providing the melody; and he doubles the viola and cello, who accompany as one. The best way of approaching

Haydn's quartets is through melody. So begin with Op. 1 (Naxos 8.550398; 8.550399). Here, right from the beginning, the natural give and take of conversation is a central feature of his game plan. In the middle section of the first quartet's second movement there is the most delightful and decorous exchange between plucked violins and bowed viola and cello – a contrast of sonorities which no-one could have expected. Then comes a most beautiful accompanied violin solo, with the other three players taking the part of the 'orchestra'. Most of these early quartets are really symphonies, or concertos, in miniature. The *adagios* in the next quartets are further cases in point – and again there is the delightful use of pizzicato. The opening *Presto* of the fourth quartet, even more than the minuets which are said to give us the 'real' Haydn as few other movements do, is a lovely, buoyant, waltz-like demonstration of the degree to which Haydn's music dances. The Op. 2 quartets (Naxos 8.550399; 8.550732) are much the same in character, the heart of each being its *adagio* (a typically Haydnesque trait) and a concerto-like *adagio* at that.

With the D minor Quartet, Op. 9 No. 4 (Naxos 8.550786), his first minor-mode quartet, Haydn takes a great leap forward. The basically lightweight character of the earlier quartets is gone. There is a new intensity, drama and concentration. The old four-part-texture-masquerading-as-two is replaced by a true four-part texture; life has become rhythmically more complex; the shifting balances between all the instruments keeps players and listeners alert throughout; and Haydn has found a way of creating a sufficiently varied tonal palette without recourse to mutes or pizzicato, two of his most effective standbys in the earlier quartets. The conversation is continuous and not difficult to follow, and the lower strings (viola and cello) are very far from mere accompanists. The gain in richness of sound is enormous, and the parts are now so individual that all

thoughts of symphonies or concertos are banished (except in the violin-dominated slow movement, complete with space for a solo cadenza). Among the most striking examples of Haydn's colouristic resourcefulness and imagination is his exclusion in these quartets of both viola and cello from the central, trio section of the second movement, with the first violin 'double-stopping', becoming in effect two instruments in one, while the second violin accompanies.

In some ways the Op. 17 set, though composed later, is a reversion to the violin-dominated, concerto-like textures of Opp. 1, 2 and most of Op. 9. But with music of such lyricism and tenderness who can complain? The first quartet in E major (Naxos 8.550853) might make the best start (not least because of its particularly beautiful *Adagio*), followed by the fourth in C minor (Naxos 8.550853).

When it comes to the Op. 20 quartets, Haydn has moved onto another plane altogether. This is by general consent the first set in which every quartet reveals Haydn's genius in full flood. However, while their greatness is both celebrated and self-evident, I would recommend that these be saved for later. Turn instead to the next set, Op. 33, and to No. 3 in particular (Naxos 8.550789), generally known as 'The Bird' – for reasons which become clear both in the first and the third movements. Indeed there are moments which resemble the solo violin's bird imitations in Vivaldi's *Four Seasons*, but while those are deliberately imitative and programmatic these are purely musical. Melody, often soaring and inspired, is to the fore throughout, and despite the dominance of the first violin this is now unmistakably quartet writing and not an undercover concerto. After this, I'd suggest moving on to No. 6 in D (Naxos 8.550789), then to No. 1 in B minor (Naxos 8.550788) (minor keys seem always to mean top quality in Haydn), then to No. 2 ('The Joke'; Naxos 8.550788) (see CD 1, track 7). By this time the need or

desirability of a graded plan should have evaporated – and Op. 20 fits here (Naxos 8.550701; 8.550702). Indeed, wherever you turn now you will encounter nothing but unalloyed masterpieces which will reveal fresh things every time you listen.

Piano Trios. There is no problem here – none of the trios is in any way inaccessible, though some are decidedly greater than others. Most of them are basically piano sonatas with string accompaniment, but the music itself is seldom less than attractive and often very much more. The most popular of all is No. 25 in G, with its famous ‘Gypsy Rondo’ (see CD 3, track 15), and of the remainder the best and most frequently played are Nos 24 and 26–31, which can be taken in any order.

Piano Sonatas

These range from the pleasant but sometimes rather dull, through the hugely enjoyable, to the genuinely great. With more than fifty to choose from, where to begin? There would be no point in trying to prioritise the complete sequence, but here, at least, is a starting approach, embracing a clutch of ten: I suggest starting with what may be the most popular, though not the greatest: L. 50 in D major (Naxos 8.553128) (all piano sonata numberings refer to the Christa Landon edition). Crisp, lively, Scarlattian, this is one of the most sheerly enjoyable in the whole series. Then perhaps try L. 48 in C (Naxos 8.553128): simple (and not too hard to play), tuneful and unfailingly attractive; follow this with L. 31 in A flat (Naxos 8.553364): lyrical, poetic, engaging and beautiful, looking forward to Schubert; then L. 47 in B minor (Naxos 8.550844): rather dark and brooding to begin with, and ending with an exciting virtuoso storm that anticipates both

Liszt and Prokofiev; then relax the pace a little with L. 35 (Naxos 8.553800): a lovely, affirmative, uncomplicated piece that sounds at times like a string quartet for piano solo; then a big jump to L. 60 in C (Naxos 8.550657), one of the final three: full of wit, depth, virtuosity – a giant (albeit a very delicate one) at play; now a fast rewind to Haydn's first minor-mode sonata, and perhaps also his first truly great one, L. 33 in C minor (Naxos 8.553800): restless, troubled, deeply expressive, almost romantic, and very much looking forward to Beethoven; now, perhaps, to the highly original Sonata L. 30 in D major (Naxos 8.553364): leisurely, ruminative, fascinating; or to the wonderful E flat Sonata, L. 59 (Naxos 8.550657): another of those sonatas reminiscent of a string quartet, this longish, often rather inward work is full of conversation, repartee and inventiveness; the next, penultimate sonata, L. 61 in D (Naxos 8.550657), is quite elusive, rather a connoisseur's, 'musician's musician' type of sonata; but the final sonata, L. 62 in E flat (Naxos 8.550657), is the most magnificent, most symphonic, most virtuosic piano sonata, not only of Haydn but of anyone prior to Beethoven, whose first three, epoch-making piano sonatas, Op. 2, are appropriately dedicated to Haydn.

Choral Music

Almost any order will do when it comes to the masses, though I would not start with No. 3, *Missa Rorate coeli desuper*, which is offputtingly long (roughly an hour and a quarter) and not top-drawer Haydn in any case. In fact I suggest starting with and moving chronologically through the late, great masses, beginning with the 'Kleine Orgelmesse' (No. 7) but passing by the 'Creation Mass' (No. 11) until later. As to the two great oratorios, it hardly matters, but it's probably best to take them in order: first *The Creation*, generally felt to be the greater, then *The Seasons*.

Recommended Reading 5

Books on Haydn, let alone good ones, have always been too few. His physical, moral and psychological health and his relatively uneventful life, to say nothing of its length (there's nothing 'romantic' about dying at seventy-seven) seem to have had less appeal to the imaginations of readers – and authors – than the elusive, extreme personality and early death of Mozart or the titanic struggles, sufferings and megalomania of Beethoven. Nor has he been helped by the cozy, stereotyped image of 'Papa' Haydn – the genial old fellow, with his chuckling 'surprises' and love of jokes. The 'Papa' was certainly used in his lifetime as an expression of the widespread affection in which he was held, but it also referred to his status as 'the father of the symphony' and 'the father of the string quartet'. Only in the twentieth century, and in the latter half of that, was he widely acknowledged in the English-speaking world for his true greatness, for his colossal musical intellect, and for his profundity. Much of the impetus for this long overdue discovery came from the pioneering work of the American scholar H.C. Robbins Landon, whose voluminous publications stand as one of the great landmarks in the history of musicology. *The Symphonies of Joseph Haydn* (Barrie and Jenkins; ISBN: 0-214-65331-5) is almost invariably

referred to as ‘monumental’, and with good reason. It can hardly be recommended to the general reader, however, requiring as it does a pretty high level of musical/technical sophistication. More monumental still, and in many ways more accessible to the lay reader, is Landon’s real magnum opus, the five-volume *Haydn: Chronicle and Works* (Thames and Hudson; ISBNs: 0-500-01169-9; 0-500-01168-0; 0-500-01164-8; 0-500-01166-4; 0-500-01167-2), widely regarded as the definitive work on the subject. It is, however, in bulk, scope and cost, very much a work for the most serious and scholarly of music lovers. For those who can afford it, the biographical sections of each volume are eminently readable and often fascinating. All big libraries should stock it, however, and only the stingiest of them will keep it chained to the Reference section.

What can unreservedly be recommended is the one volume *Haydn – His Life and Music* (Thames and Hudson; ISBN: 0-500-01438-8), co-written by Landon and David Wyn Jones. As in *Haydn: Chronicle and Works*, biographical chapters alternate with those devoted exclusively to musical commentary, so it’s easy to read as a straight biography, either skipping the ‘musical’ chapters altogether, or referring to them later. It has the further advantage of being more up-to-date, as a quantity of hitherto unknown Haydn works have been discovered since the completion of the ‘Chronicle’ in 1980. Beautifully produced and printed, it belongs on the shelf of anyone seriously interested in Haydn’s life.

Also to be highly recommended, and a great deal less bulky and expensive, is Rosemary Hughes’s *Haydn* in the long-running ‘Master Musicians’ series (Dent; ISBN: 0-460-02160-5). Here, too, the biography and musical commentary are treated separately, but not on a chapter-by-chapter basis. First comes the life, from birth to death, then comes the musical discussion. Very readable and not in the least offputtingly scholarly or academic (though it *is* scholarly), it could compare unfavourably with Landon and Wyn

Jones only in its less palpable sense of enthusiasm for much of the earlier music. Where Landon and Wyn Jones evince true love, Hughes often seems, by contrast, rather to respect and admire. To that extent, she gives one a less vibrant sense of the man inside the music. But no book of comparable brevity provides a better introduction to the study of Haydn.

Readers who like an abundance of pictorial illustrations will find them frustratingly spare in both Hughes and Landon/Wyn Jones. They will have no cause for complaint, however, at least on that score, with Neil Butterworth's contribution to the Omnibus Press's *Illustrated Lives of the Great Composers* (ISBN: 0-7119-0249-6). Sadly, as so often in this admirable series, the quantity of illustrations is let down by the poor quality of many, even most of them, and the same goes for the print. This is a straight, popular biography, based on secondary sources, lacking musical commentary and laying no claim to scholarly authority. It tells the story well and makes an excellent introduction for those who may find any serious musical commentary, of the 'Master Musicians' type, off-putting.

Long out of print, but absorbing, delightful and often very touching, is *The Collected Correspondence and London Notebooks of Joseph Haydn*, edited by H.C. Robbins Landon (Thames and Hudson). Unfortunately this one is hard to find even in many good libraries.

A scholarly but fascinating book, with much rewarding material requiring no technical musical training, is *Haydn and his World*, ed. Elaine Sisman (Bard Music Festival Series; Princeton University Press; ISBN: 0-691-05799-0). Highlights include Leon Botstein's intriguing essay on *The Seasons* in the context of programmatic music in the nineteenth century. Essays on Haydn's instrumental music include one by Mary Hunter on the private and public performance of chamber music in the London of the 1790s. There are also two

extensive late-eighteenth-century discussions, translated into English for the first time, of music and musicians in Haydn's milieu, as well as a fascinating reconstruction of the contents of Haydn's library, which shows him to have been far more widely read and well informed about the intellectual and artistic trends of his time than has usually been acknowledged. This is emphatically not a book for those in the early stages of musical and historical discovery, but it gives a vivid picture not only of Haydn in all his wonderful diversity but of eighteenth-century European culture in general.

An absorbing and extraordinarily informative reference book is the Haydn volume in the 'Oxford Composer Companions' series, edited by David Wyn Jones (Oxford University Press; ISBN: 0-19-866216-5). Like its siblings in this admirable series, this is a compendious A-Z of practically everything you could want to know about the composer, his works, his contemporaries and society, also providing a Haydn family tree, an Esterházy family tree, an excellent chronology, a map of the Austrian Monarchy, and an extensive bibliography. Given its brief, it inevitably lacks the individuality and cohesion of a proper biography, but it's incomparably more stimulating and illuminating than the standard reference work. Very highly recommended.

The New Grove Haydn by James Webster and Georg Feder (Macmillan; ISBN: 0-312-23323-X) covers the same territory, only in narrative form, and with nothing like the same detail or breadth. More up-to-date than Rosemary Hughes's 'Master Musicians' volume, and equally well written, this is more a nicely presented and clearly planned stepping-stone to further reading than a fully satisfying biography in itself. Like the 'Oxford Composer Companion', it contains a complete list of Haydn's works and a valuable bibliography.

Personalities 6

Alberti, Domenico (c. 1710–1740). Italian composer, singer and harpsichord player. The keyboard device known as the ‘Alberti bass’ is so called from his frequent use of it. It permeates most keyboard music of the Classical era.

Albrechtsberger, Johann Georg (1736–1809). Composer, theorist, singer and organist, best remembered today as a teacher of Beethoven in Vienna (after Beethoven left Haydn), and for having pronounced at the beginning of their association that Beethoven would ‘never amount to anything’.

Bach, Johann Christian (1735–1782). Youngest son of Johann Sebastian Bach, composer and keyboard player, settled in London.

Bach, Carl Philipp Emanuel (1714–1788). Fifth son of J.S. Bach and one of the most innovative and influential composers of his time, a fact liberally demonstrated in many of the early works of Haydn and Mozart.

Boccherini, Luigi (1743–1805). Italian composer and cellist, settled in Madrid after 1769 and also spent time in Berlin. He was one of many composers who helped to pioneer the classical symphony.

Burney, Charles (1726–1814). English musical historian, organist and composer, author of *A General History of Music*. Father of the novelist and diarist Fanny Burney.

Cannabich, Christian (1731–1798). Composer belonging to the Mannheim school, also violinist and conductor there, and later at Munich. He was a minor but significant contributor to the development of the symphony.

Carpani, Giuseppe Antonio (1752–1825). Italian poet and writer on music, settled in Vienna, friend and (notoriously unreliable) biographer of Haydn.

Clement, Franz (1780–1842). Viennese violinist; first appeared in Vienna in 1789 and in London in 1790, where as a prodigy of ten he received support and encouragement from Haydn. Years later he was to give the first performance of Beethoven's Violin Concerto.

Clementi, Muzio (1752–1832). Italian pianist, composer, publisher and piano manufacturer. Lived in England but made many continental tours.

Dies, Albert Christoph (1755–1822). Landscape painter; friend and biographer of Haydn.

Dittersdorf, Carl Ditters von (1739–1799). Highly esteemed composer and violinist, and a good childhood friend of Haydn.

Dragonetti, Domenico (1763–1846). Italian double-bass virtuoso. Appeared in London in 1794, when he met and became friends with Haydn.

Elssler, Johann (1767–1843). Haydn's servant and copyist; father of the dancer Fanny Elssler (1810–1884).

Franz, Karl (1738–1802). Horn and baryton player in the Esterházy orchestra 1763–76. Later travelled as baryton virtuoso and settled at Munich.

Friberth, Karl (1736–1816). Austrian tenor singer, composer and librettist. Worked for the Esterházy's under Haydn's direction, 1759–76, and later in Vienna.

Fux, Johann Joseph (1660–1741). Austrian composer and theorist, appointed court Kapellmeister in Vienna in 1715. Author of the treatise on counterpoint *Gradus ad Parnassum*.

Gassmann, Florian Leopold (1723–1774). Bohemian composer who settled in Vienna; appointed musical director to the court in 1772. He was among the early architects of the classical symphony.

Griesinger, Georg August (d. 1828). German tutor and diplomat, friend and biographer of Haydn.

Gyrowetz, Adalbert (1763–1850). Bohemian composer; prolific writer of orchestral, operatic and chamber music, and a friend of Haydn.

Hasse, Johann Adolph (1699–1783). German composer of Italian operas and oratorios. Husband of the Italian singer Faustina Bordoni (1700–1781).

Haydn, Johann Evangelist (1743–1805). Tenor singer of mediocre abilities; brother of Joseph.

Haydn, Johann Michael (1737–1806). Composer and organist, brother of Joseph. Appointed musical director to the Bishop of Grosswardein in 1757 and in 1762 became conductor to the Archbishop of Salzburg, where he was afterwards organist. Married the singer Maria Magdalena Lipp in 1768.

Jansen, Therese (c. 1770–1843). German-born pianist, settled in England, pupil of Clementi. Haydn wrote his last three piano sonatas for her.

Kelly, Michael (1762–1826). Irish tenor singer and composer, friend of Haydn and Mozart in Vienna.

Kraft, Anton (1752–1820). Bohemian cellist, baryton player and composer. Employed at Esterház from 1778 to 1790.

Lidl, Andreas (c. 1740–before 1789). Austrian baryton virtuoso, first at Esterház under Haydn, later throughout Europe.

Mannheim School. A group of composers so named for having their centre in the court of Mannheim. Famous for their brilliant orchestra and dramatic style of writing for it (especially their big crescendos and their rising arpeggios (known as the ‘Mannheim rockets’), they were all pioneers in the forging of the classical symphony.

Mattheson, Johann (1681–1764). German theorist, composer and organist. Author of the influential treatise *Der vollkommene Kapellmeister*.

Neukomm, Sigismund von (1778–1858). Austrian composer and conductor, pupil of Haydn. Became director of the German Theatre at St Petersburg in 1806. Later lived in England and France.

Pleyel, Ignaz Joseph (1757–1831). Austrian composer and keyboard player, pupil of Haydn. Later settled in Paris as piano manufacturer, and published a complete edition of Haydn's quartets in 1802.

Porpora, Nicola Antonio (1686–1768). Italian composer, theorist and singing teacher, most famous now for having taught Haydn.

Rauzzini, Venanzio (1746–1810). Italian singer, teacher and composer, settled at Bath from 1787 onwards. He and Haydn became friends during the latter's second visit to England.

Reichardt, Johann Friedrich (1752–1814). German composer and writer on music, one of the early composers of German songs.

Reutter, Johann Adam Karl Georg von (1708–1772). Composer in Vienna, Kapellmeister of the Cathedral of St Stephen from 1738. He was Haydn's first important teacher, though not a very diligent one.

Salieri, Antonio (1750–1825). Italian composer who settled in Vienna in 1766. Studied under Gassmann and later befriended Haydn.

Salomon, Johann Peter (1745–1815). German violinist, settled in London from 1781. Appeared as soloist with the Professional Concerts, and later organised his own series of subscription concerts. He was responsible for both of Haydn's visits to London.

Sammartini, Giovanni Battista (c. 1701–1775). Italian composer, mainly of instrumental music, in Milan. He taught Gluck and was an early influence on the development of the classical symphony.

Schroeter, Johann Samuel (1750–1788). German pianist and composer. His widow Rebecca fell in love with Haydn on the first of his London visits – they might have married had Haydn been free, but his wife was still alive at the time.

Stamitz, Johann Wenzel Anton (1717–1757). Bohemian composer, musical director to the court of Mannheim, and founder of the Mannheim school of composers. Father of Karl Stamitz (1746–1801), another influential symphonist of the same group.

Swieten, Gottfried van, Baron (1734–1803). Austrian diplomat, court librarian and musical amateur in Vienna. He introduced Haydn and Mozart to the works of Handel and J.S. Bach and provided the librettos for Haydn's late oratorios *The Creation* and *The Seasons*.

Tomasini, Luigi (1741–1808). Italian violinist, leader of the orchestra at Eisenstadt and Esterházy under Haydn.

Tost, Johann. Wealthy merchant and amateur violinist in Vienna to whom Haydn dedicated his string quartets, Opp. 54, 55 and 64.

Viotti, Giovanni Battista (1753–1824). Italian violinist and composer of violin music. Appeared in Paris in 1782 and settled in London in 1792.

Wagenseil, Georg Christoph (1715–1777). Austrian composer, pupil of Fux, music master to Maria Theresa and her daughters, composer of operas and instrumental music, and the leading figure of the Viennese transitional symphonic school.

Wanhal, Johann Baptist (1739–1813). Bohemian composer, pupil of Dittersdorf, settled in Vienna.

Weidinger, Anton. Court trumpeter in Vienna. Inventor of valve trumpet, which he produced in 1801 and for which Haydn wrote his famous Trumpet Concerto.

Weigl, Joseph (1740–1820). Austrian cellist in the Esterházy orchestra; from 1769 member of the Imperial Opera Orchestra in Vienna.

Weigl, Joseph (1766–1846). Austrian composer, son of the preceding, godson of Haydn and pupil of Albrechtsberger and Salieri.

Werner, Gregor Joseph (1695–1766). Composer and musical director to the Esterházy family; predecessor of Haydn and his superior for five years.

Zelter, Carl Friedrich (1758–1832). Composer, conductor and teacher in Berlin; friend of Goethe, teacher of Mendelssohn.

Sinfonia in Fa minore
An der Gasse Dorn
Johann Joseph Haydn

Manuscript stamp: **AL-SCHNITZER**
OP. 100
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Allegro opai

Manuscripta Mus. I. Nr. 36.

Original manuscript of Symphony No. 45 ('Farewell'); courtesy AKG



Joseph Haydn, 'Das Promenadenkonzert' – painting by Adolf Bock (b. 1854); courtesy AKG

7 A Calendar of Haydn's Life

Year	Haydn's Age	Arts and Culture
1732	0	J.G. Walther publishes his <i>Musik-Lexikon</i> , the first musical dictionary; the Royal Opera House opens in Covent Garden, London; death of German sculptor Balthasar Permoser
1733	1	J.S. Bach composes his Mass in B minor, BWV 232; Giovanni Pergolesi's opera <i>La serva padrona</i> staged in Naples; death of Couperin; Rameau's <i>Hippolyte et Aricie</i> staged in Paris; births in Germany of the painter Johann Zoffany and the authors Christoph Friederich Nicolai and Christoph Martin Wieland
1734	2	Bach presents Parts I–III of his 'Christmas Oratorio'; Handel's six <i>Concerti grossi</i> , Op. 3 published in England; Boucher provides illustrations for the complete Molière edition; birth of British painter George Romney

Historical Events

King Frederick William of Prussia settles 12,000 Salzburg Protestants in East Prussia; Emperor Charles VI of the Holy Roman Empire secures recognition of the Pragmatic Sanction; ninepins played for the first time in New York

Augustus II of Poland and Saxony dies; War of the Polish Succession begins; France declares war against Emperor Charles VI; conscription introduced in Prussia; first Freemasons' Lodge opened in Hamburg; Savannah, Georgia, founded in America

Russians occupy Danzig (Gdansk) in Poland; Anglo-Russian trade agreement signed; war breaks out between Turkey and Persia; 8,000 ousted Salzburg Protestants settle in Georgia; first horse race in America

Haydn's Life

Franz Joseph Haydn born, 31 March/1 April, at Rohrau, Austria; son of Matthias Haydn, a wheelwright

Year	Haydn's Age	Arts and Culture
1735	3	Bach presents Parts IV–VI of his 'Christmas Oratorio' and publishes Part II of his <i>Clavier-Übung</i> , BWV 971; Handel's <i>Alcina</i> produced in London; Russian Imperial Ballet School founded in St Petersburg; Rameau's opera-ballet <i>Les Indes galantes</i> staged in Paris; Hogarth paints his most famous work <i>The Rake's Progress</i>
1736	4	Bach appointed Hofkomponist to the Elector of Saxony; Pergolesi composes <i>Stabat mater</i> and dies (26); Handel's <i>Alexander's Feast</i> performed in London; death of German architect Mattheus Daniel Pöppelmann
1737	5	Handel's opera <i>Berenice</i> staged in London; Roubillac sculpts Handel; John Wesley's Psalms and Hymns published in Charleston, South Carolina
1738	6	Roubillac sculpts Alexander Pope; births of American painters Benjamin West and John Singleton Copley; first cuckoo clocks appear in Germany; Herculaneum excavation begun
1739	7	Bach publishes Part III of <i>Clavier-Übung</i> ; Handel's oratorios <i>Saul</i> and <i>Israel in Egypt</i> performed in London; Johann Mattheson publishes treatise on conducting; Rameau's <i>Dardanus</i> staged in Paris; birth of the Austrian composer Carl Ditters von Dittersdorf

Historical Events**Haydn's Life**

Turkish-Persian War ended; William Pitt elected Member of Parliament for Old Sarum; sale of spirits banned in Georgia; German-American publisher John Peter Zenger acquitted of seditious libel in landmark trial for freedom of the press in America

Future Empress Maria Theresa of Austria marries Francis, Duke of Lorraine; war breaks out between Russia and Turkey; German Theodor von Neuhof elected King of Corsica; India rubber appears for the first time in England

Grand Duke of Tuscany, the last of the Medici, dies; Francis, Duke of Lorraine acquires Tuscany; Stanislas of Poland acquires Lorraine; quarrel between George II of England and his son Frederick, the Prince of Wales; Queen Caroline, wife of George II, dies

British troops sent to Georgia to settle border dispute with Spain; in the latest Russo-Turkish war the Turks take Orsova; Imperial troops driven back to Belgrade; birth of future King George III of England; French roads built by forced labour

Holy Roman Emperor Charles VI signs peace treaty with Turks in Belgrade; Delhi sacked by Persians under Nadir Shah; founding hospital opens in London; birth of Russian statesman Prince Potemkin

Johann Michael, brother, born 14 September

Leaves home for Hainburg, where he is taught by Johann Matthias Franck

Showing precocious talent, his singing attracts attention and he begins to study both harpsichord and violin

Year	Haydn's Age	Arts and Culture
1740	8	Domenico Scarlatti visits London and Dublin; the German organ builder Johann Snetzler establishes a business in England; Thomas Arne composes the masque <i>Alfred</i> , which includes 'Rule, Britannia'; birth of French sculptor Jean-Antoine Houdon
1741	9	Handel composes <i>Messiah</i> in eighteen days; Part IV of Bach's <i>Clavier-Übung</i> published; Gluck's first opera <i>Artaserse</i> produced in Milan; J.J. Quantz becomes court composer to Frederick the Great; Antonio Vivaldi dies destitute in Vienna; Rameau's <i>Pièces de clavecin en concerts</i> published in Paris; first German translation of Shakespeare printed
1742	10	Handel's <i>Messiah</i> given its world premiere in Dublin; Karl Heinrich Graun introduces Italian opera to Berlin; birth of German critic Georg Christoph Lichtenberg
1743	11	Handel's <i>Samson</i> given at Royal Opera House, Covent Garden in London; birth of Italian composer Luigi Boccherini; Hogarth paints <i>Marriage à la Mode</i> ; Voltaire writes his drama <i>Mérope</i> ; birth of the Danish poet Johannes Ewald
1744	12	Gluck's opera <i>Iphigénie en Aulide</i> produced in Paris; first publication of 'God Save the King'; founding of the Madrigal Society in London; Benjamin Franklin edits Cicero's <i>Cato Major</i> ; death of English poet Alexander Pope

Historical Events

Frederick William I of Prussia dies, and is succeeded by his son Frederick the Great; Maria Theresa becomes Empress of the Holy Roman Empire following the death of her father; Frederick the Great begins first Silesian War, against Maria Theresa

Maria Theresa accepts crown of Hungary; Frederick the Great takes Silesia, Brieg, Neisse, Glatz and Olmütz; England mediates between Prussia and Austria; Bavarian, Saxon and French troops occupy Prague

Prussian troops evacuate Olmütz and defeat Austrians at Chotusitz; Peace of Berlin ends First Silesian War; Charles Albert, Elector of Bavaria crowned as Emperor Charles VII of the Holy Roman Empire

Maria Theresa crowned in Prague; alliance formed between Austria and Saxony; British troops defeat French at Dettingen; in America, French explorers reach the Rocky Mountains; first settlements in South Dakota

Second Silesian War begins; Frederick the Great takes Prague but is beaten back to Saxony; Prince Peter, heir to the Swedish throne, marries Princess Ulrika, daughter of Frederick the Great; Peter, heir to Russian throne, marries Princess Catherine of Anhalt-Zerbst; France declares war on Maria Theresa and England

Haydn's Life

Enters the choir school of St Stephen's Cathedral in Vienna under Johann Reutter

Acquires wide knowledge of contemporary sacred music

His early attempts at composition are mocked by Reutter, who fails to detect his exceptional gift

Year	Haydn's Age	Arts and Culture
1745	13	Johann Stamitz becomes Kapellmeister in Mannheim; birth of English singer and composer Charles Dibdin; deaths of Swiss architect Johann Lukas von Hildebrandt and Anglo-Irish writer-clergyman Jonathan Swift
1746	14	German poet and moralist Christian Gellert writes <i>Fabeln und Erzählungen</i> ; birth of Spanish painter Francisco de Goya; François Boucher paints <i>The Milliners</i> , Joshua Reynolds <i>The Eliot Family</i> ; in France, Denis Diderot publishes his <i>Pensées philosophiques</i>
1747	15	Bach composes <i>A Musical Offering</i> and Canonic Variations, BWV 769; Handel's oratorio <i>Judas Maccabaeus</i> given in London's Royal Opera House, Covent Garden; French philosopher-composer Jean-Jacques Rousseau's opera <i>Les Muses galantes</i> staged in Paris; Biblioteca Nazionale founded in Florence
1748	16	Holywell Music Room opens in Oxford; birth of French painter Jacques-Louis David; Carlo Goldoni's comedy <i>The Liar</i> produced in Venice; David Hume begins his <i>Philosophical Essays Concerning Human Understanding</i>

Historical Events

Emperor Charles VII dies and is succeeded by Francis, husband of Maria Theresa, who becomes the first of the Lorraine-Tuscany line; Prussian victory at Hohenfriedberg; with the Peace of Dresden, Prussia acknowledges the Pragmatic Sanction

Austria joins Russia in alliance against Frederick the Great; Philip V of Spain dies and is succeeded by Ferdinand VI; French are victorious at Raucoux; Austria loses the Netherlands; Battle of Culloden in Scotland; wearing of tartans prohibited in England

Prussia and Sweden form an alliance for their mutual defence; William IV of Orange-Nassau becomes hereditary stadtholder of the seven provinces of the Netherlands; carriage tax levied in Britain; sugar discovered in beetroot

Russian troops advance on the Rhine through Bohemia; Peace of Aix-la-Chapelle; at long last recognition of the Pragmatic Sanction becomes general, with Francis I as Holy Roman Emperor; abolition of hereditary jurisdiction in Scotland; the game of cricket legalised in England

Haydn's Life

His brother Michael joins him in the choir. Both boys show an incorrigible mischievous streak, earning many thrashings, one of them ordered by the Empress Maria Theresa during a choir visit to Schönbrunn

As his voice begins to break, he is replaced as chief chorister by his brother Michael, whose voice, talents and accomplishments are praised above his own

Year	Haydn's Age	Arts and Culture
1749	17	Handel's <i>Music for the Royal Fireworks</i> performed in London; Germany's greatest writer Johann Wolfgang Goethe born; Henry Fielding writes <i>Tom Jones</i> ; births of German musical educator George 'Abbé' Vogler and Italian composer Domenico Cimarosa
1750	18	Death of J.S. Bach cuts short his <i>Art of Fugue</i> ; First use of movable type for printing music, by Johann Breitkopf in Leipzig; Pergolesi's opera <i>La serva padrona</i> produced in London; birth of Italian composer Antonio Salieri; first playhouse opened in New York; Thomas Gray publishes his <i>Elegy Written in a Country Churchyard</i>
1751	19	First publication of the French <i>Encyclopédie</i> ; Handel composes his oratorio <i>Jephtha</i> ; Geminiani publishes <i>The Art of Playing the Violin</i> ; the minuet becomes Europe's most fashionable dance
1752	20	Birth of pianist-composer-manufacturer Muzio Clementi; Rousseau composes <i>Le Devin du village</i> ; piano maker Sébastien Erard born in France
1753	21	Birth of violinist-composer Giovanni Viotti; death of organ and piano builder Gottfried Silbermann; Goldoni writes his comedy <i>La locandiera</i>

Historical Events

Birth of future French revolutionist le Comte de Mirabeau; Consolidation Act in England results in the reorganisation of the British navy; establishment of Halifax, Nova Scotia as fortress; Georgia becomes crown colony; Giacobbo Rodriguez Pereire invents sign language for deaf mutes

Birth of future Prussian statesman Karl August von Hardenburg; Anglo-French discussions take place on boundary between Canada and Nova Scotia; Spain and Portugal sign treaty on South America

England joins Austro-Russian alliance of June 1746 against Prussia; William IV of Holland dies; his widow, the daughter of George II of England, becomes regent

Treaty of Aranjuez between Spain and the Holy Roman Empire; Britain adopts Gregorian calendar; Benjamin Franklin invents the lightning conductor

Frederick the Great of Prussia fights Austro-Russian Agreement; Vienna Stock Exchange founded; English parliament permits the naturalisation of Jews

Haydn's Life

Expelled from the choir school, he takes to playing in the streets for money and comes close to starving

Almost desperate, he makes a pilgrimage to the Mariazell Church; composes his first mass, the *Missa brevis* in F

Organises, plays in and writes for street bands, in the process meeting the famous comic actor Kurz, who commissions him to write a comic opera

His first opera *Der krumme Teufel* is produced

Begins to study seriously, mostly by himself

Year	Haydn's Age	Arts and Culture
1754	22	Boucher paints <i>The Judgement of Paris</i> for Mme de Pompadour; Rastrelli designs Winter Palace in St Petersburg; deaths of English writer Henry Fielding and Danish dramatist Ludvig Holberg
1755	23	Immanuel Kant writes <i>The True Measure of Forces</i> ; Samuel Johnson begins <i>A Dictionary of the English Language</i>
1756	24	Leopold Mozart publishes his famous treatise on violin playing, and his divertimento <i>Musical Sleighride</i> ; C.P.E. Bach composes his Symphony in E minor, Wq. 178; Voltaire writes <i>Essai sur les mœurs</i> ; Edmund Burke publishes <i>On the Sublime and Beautiful</i>
1757	25	Birth of W.A. Mozart; Niccolò Piccinni writes his opera <i>L'amante ridicolo</i> ; Denis Diderot publishes <i>Le Fils naturel</i> ; birth of Italian sculptor Antonio Canova
1758	26	J.C. Bach composes <i>Dies irae</i> , Piccinni his opera <i>Alessandro nelle Indie</i> ; Diderot writes <i>Le Père de famille</i> , Jean-Jacques Rousseau his <i>Lettre à d'Alembert sur les spectacles</i> ; birth of French painter Pierre Paul Prud'hon; first English manual on guitar playing

Historical Events

Anglo-French war in North America; births of Louis XVI and French statesman Talleyrand; first iron-rolling mill established in England; first female medical doctor graduates from University of Halle

Anglo-Austrian alliance ended; Landgrave of Hesse sells mercenaries to England; Lisbon earthquake kills 30,000; birth of Marie Antoinette

Seven Years War: Austria and France allied against England and Prussia; French troops drive British from the Great Lakes in America; William Pitt the Elder becomes Secretary of State; porcelain factory founded at Sèvres; first German chocolate factory opens

Austrians defeat Prussians after their invasion of Bohemia; Russia, newly allied with Austria, invades East Prussia; Frederick the Great of Prussia receives English subsidies; Order of Maria Theresa for outstanding bravery founded in Austria

After victories over French and Russians Frederick is defeated by the Austrians at the Battle of Hochkirch; in America the British are defeated at Fort Ticondaroga, but capture Louisbourg; births of James Monroe, fifth president of the USA, Horatio Nelson, English admiral, and Maximilien de Robespierre, French revolutionary

Haydn's Life

Death of his mother at Rohrau; begins teaching; meets the famous opera librettist Metastasio and becomes pupil/valet of the distinguished Italian composer Porpora; at Mannersdorf he meets the great composer Gluck

Meets Fürnberg and composes for his quartet party at Weinzierl, a watershed in his creative life

Returns to Vienna with high hopes and better prospects

Teaches by day, plays in the evening, studies at night

Composes and teaches in Vienna, but with no significant improvements in his prospects

Year	Haydn's Age	Arts and Culture
1759	27	Handel dies in London; Voltaire publishes <i>Candide</i> ; births of German poet and dramatist Friedrich von Schiller and Scottish poet Robert Burns
1760	28	C.P.E. Bach composes his <i>Sechs Sonaten für Clavier mit veränderten Reprisen</i> (Six Keyboard Sonatas with Varied Repeats, Wq. 50), Boccherini writes his Op. 1 string trios in Vienna; birth of Italian composer Luigi Cherubini
1761	29	Mozart (6) begins his years of international touring; J.C. Bach's opera <i>Artaserse</i> staged in Milan; Gluck writes <i>Don Juan</i> ; Piccinni's <i>Olimpiade</i> staged in Rome; porcelain factory opened in Nymphenburg (Bavaria)
1762	30	Gluck's <i>Orfeo</i> staged in Vienna; C.P.E. Bach publishes Part Two of his famous treatise on keyboard playing, <i>Versuch über die wahre Art das Clavier zu spielen</i> (Essay on the True Art of Keyboard Playing); Rousseau writes <i>Emile, ou de l'éducation</i> and <i>Du contrat social</i> ; Wieland translates Shakespeare into German; Sorbonne library opened in Paris; birth of

Historical Events

Prussians defeated by the French, Russians, and Austrians; 13,000 Prussians surrender at Maxen; in North America the British capture Quebec, bringing Canada under English rule; Bavarian Academy of Science founded; birth of Georges Danton, French revolutionary

Russians overrun and burn Berlin; Austrians defeated by Frederick at Torgau; death of King George II of England; his grandson George III succeeds him; England taxes the colonists to finance the war against the French in America; first school for the deaf in Britain opened

Austrian troops take Schweidnitz; William Pitt resigns; British subsidies to Frederick cancelled; French propose peace to the English; Russian scientist discovers the atmosphere of Venus; first French veterinary school founded in Lyons

Russo-Prussian war ends; truce signed between Prussia, Saxony and the Holy Roman Empire; Prussian-Swedish treaty signed at Hamburg; cast iron converted to malleable iron in Scotland

Haydn's Life

Takes his first salaried post in the musical household of Count von Morzin at Lukaveč; composes his first symphony

Marries Anna Maria Keller after her sister, with whom he was in love, enters a nunnery; meets the composer Dittersdorf, eight years his junior – friendship ensues

Morzin suffers financial crisis and is forced to drop Haydn, who soon enters the service of Prince Esterházy at Eisenstadt as Vice-Kapellmeister; he is to remain in the service of the Esterházy for most of his career

Prince Paul Anton Esterházy dies unexpectedly and is succeeded by his highly cultivated brother Nicolaus, whose enlightened patronage greatly influences Haydn's development

Year	Haydn's Age	Arts and Culture
1763	31	German philosopher J.G. Fichte J.C. Bach's opera <i>Orione</i> staged in London; Voltaire writes his <i>Traité sur la tolérance</i> ; primary education made compulsory in Prussia; Vienna's Kärntnerthor theatre rebuilt after fire
1764	32	Giovanni Paisiello's <i>Il ciarlone</i> staged in Bologna; J.C. Bach founds concert series in London; Mozart (8) composes his first symphonies; Voltaire publishes his <i>Dictionnaire philosophique</i> ; Oliver Goldsmith's play <i>The Traveller</i> opens in London
1765	33	J.C. Bach's <i>Adriano in Siria</i> staged in London; birth of English composer Thomas Attwood; Hugh Walpole writes the first 'Gothic' novel <i>The Castle of Otranto</i> ; François Boucher becomes chief painter to Louis XV; Schönbrunn Castle in Vienna remodelled in Rococo style
1766	34	C.P.E. Bach publishes his <i>Sechs leichte Clavier-Sonaten</i> , Wq. 53; Diderot writes <i>Essai sur la peinture</i> ; Oliver Goldsmith's <i>The Vicar of Wakefield</i> staged in London; G.E. Lessing <i>Laokoon</i> ; Freedom of worship granted in Russia; Joseph II opens his hunting domain (<i>Prater</i>) to the Viennese; births of French writer Madame de Stael and English economist Thomas Malthus

Historical Events

Seven Years War ended with the Peace of Paris; France cedes India and the New World to England, Louisiana to Spain; Peace of Hubertusburg: Prussia keeps Silesia; first Chambers of Commerce established in New York and New Jersey

Jesuits suppressed in France; Tsarina Catherine II confiscates church lands in Russia and liberates 900,000 peasants; Frederick the Great founds Bank of Prussia; British enforce Sugar Act in America; potatoes become the most popular food in Europe; James Watt invents condenser en route to the steam engine

Emperor Francis Stephen dies and is succeeded by his son who becomes Joseph II, ruling as co-regent with his mother, the Empress Maria Theresa; death of the Dauphin of France, his son Louis Augustus, later Louis XVI, inheriting the title; Stamp Act leads to establishment of Congress in New York; nine American colonies draw up a declaration of rights and liberties

William Pitt the Elder becomes English Prime Minister; British repeal Stamp Act, putting tax on tea, paper and paint instead; Mason-Dixon line (which will later separate slave and free states) drawn up in America; tobacco monopoly established in Prussia; first pavement laid in London

Haydn's Life

His second opera, *Acide*, is produced at Eisenstadt; his father dies at Rohrau

His first publications: string quartets, Op. 2 and a Cassation and *Tè Deum*

More works published, in Amsterdam

Becomes full Kapellmeister on death of Gregor Werner; the princely court is moved from Eisenstadt to the grand but isolated palace of Esterház on the Hungarian border; composes his *Missa in honorem BVM* ("Great Organ Mass")

Year	Haydn's Age	Arts and Culture
1767	35	Gluck's opera <i>Alceste</i> staged in Vienna; J.C. Bach's opera <i>Carattaco</i> staged in London; Mozart (11) composes his first piano concertos, based on works by others; Moses Mendelssohn (philosopher and grandfather of Felix) writes his <i>Phaedon, oder über die Unsterblichkeit der Seele</i> ; Rousseau publishes his <i>Dictionnaire de musique</i> ; German poet A.W. von Schlegel born
1768	36	Mozart composes his first operas and masses; Jommelli's opera <i>Fetonte</i> staged in Stuttgart; English novelist Laurence Sterne dies (54), having just completed <i>A Sentimental Journey</i> ; Royal Academy of Art opens in London; death of Italian painter Antonio Canaletto; birth of French writer François de Chateaubriand
1769	37	Mozart composes symphonies K. 73 and 75; Piccinni's opera <i>Lo sposo burlato</i> staged in Rome; births of Italian composer, pianist and theorist Bonifazio Asioli and German poet E.M. Arndt
1770	38	Birth of Beethoven in Bonn; Gluck's opera <i>Paride ed Elena</i> staged in Vienna; Mozart's opera <i>Mitridate, re di Ponto</i> produced in Italy, and he composes his first string quartet; Piccinni's oratorio <i>Gioas, re di Giuda</i> performed in London; Boccherini writes his Op. 9 quartets; Antonio Salieri's <i>Don Chisciotte alle nozze di Gamace</i> staged in Vienna; Oliver Goldsmith's play <i>The Deserted Village</i> opens in London; Gainsborough paints <i>The Blue Boy</i> ; births of English poet William Wordsworth and French painter François Gérard

Historical Events

Maria Theresa and Joseph II introduce educational reforms in Austria; Jesuits expelled from Spain; public meeting in Boston bans imported English goods; French philosopher Jean Jacques Rousseau settles in England; births of John Quincy Adams and Andrew Jackson, respectively sixth and seventh presidents of the USA

Austria renounces claims to Silesia; Maria Theresa and Joseph II institute new criminal code in Austria, based on humanist principles; France purchases Corsica from Genoa; outbreak of Russo-Turkish war; Massachusetts Assembly dissolved after refusal to house troops and assist in tax collection; birth of Archduke Francis, later Emperor Francis II

Austrian troops occupy Lvov and Zips regions in Poland; Frederick the Great and Joseph II confer on partition of Poland; Russian troops occupy Moldavia; Spanish occupy California, sending Don Galvez to Mexico to discuss reforms; Virginia protests against colonial treason trials in London; births of future Duke of Wellington and Napoleon Bonaparte; first lightning conductors installed on high buildings

French Dauphin marries Empress Maria Theresa's daughter Marie Antoinette; Boston Massacre as citizens clash with British troops; British commander stands trial for massacre; the *Massachusetts Spy* begins publication; British parliament repeals taxes on paper, glass and dyes in American colonies; Industrial Revolution begins in England; first public restaurant established in Paris

Haydn's Life

Composes his Symphony No. 35 and several piano sonatas

His third opera *Lo speziale* is produced at Esterházy; serious fire destroys much of Haydn's music; composes symphonies nos 39 and 49

The Esterházy musicians visit Vienna in March; Haydn, over-stressed, falls ill with high fever

Year	Haydn's Age	Arts and Culture
1771	39	Mozart's opera <i>Ascanio in Alba</i> produced in Italy; Boccherini composes his symphonies, Op. 12; Salieri's opera <i>Armida</i> produced in Vienna; German poet Friedrich Klopstock writes his <i>Odes</i> ; birth of Scottish novelist Walter Scott
1772	40	Mozart's opera <i>Lucio Silla</i> produced; J.C. Bach's opera <i>Témistocle</i> produced in Mannheim; Salieri's <i>La fiera di Venezia</i> and <i>La secchia rapita</i> produced in Vienna; Handel's <i>Messiah</i> receives its first German performance; Honoré de Mirabeau publishes his <i>Essai sur le despotisme</i> ; birth of English poet Samuel Taylor Coleridge
1773	41	C.P.E. Bach composes his six symphonies, Wq. 182, dedicated to Gottfried van Swieten; Mozart composes his motet <i>Exsultate, jubilate</i> ; Salieri's <i>La locandiera</i> staged in Vienna; Oliver Goldsmith's <i>She Stoops to Conquer</i> staged in London; Johann Wolfgang von Goethe writes <i>Gotz von Berlichingen</i> and <i>Urfaust</i> ; birth of German poet Ludwig Tieck

Historical Events

Austria and Prussia alarmed by Russian successes in Turkey; Frederick the Great offers to mediate; Russia and Prussia reach agreement on the partition of Poland; Russia conquers Crimea; first spinning mill produced in England by Sir Richard Arkwright; Italian anatomist Luigi Galvani discovers the electrical nature of the nervous impulse while dissecting a frog; New York Hospital founded; first edition of the *Encyclopaedia Britannica* is published, in three volumes

First partition of Poland; Inquisition abolished in France; Boston Assembly demands rights of colonies, threatening secession; angry colonial demonstrators burn revenue boat in Boston Harbour; first carriages cross Brenner Pass; nitrogen discovered; first barrel organs made in London

Pope Clement XIV suppresses the Society of Jesus; Tea Act leads to 'Boston Tea Party', in which colonial protesters, dressed as Indians, destroy 342 chests of dutied tea; Philadelphia Museum founded; birth of William H. Harrison, ninth president of the USA; first cast-iron bridge built in England

Haydn's Life

Composes Op. 17 string quartets and the great Piano Sonata in C minor

Count Anton Grassalkovich at Pressburg (now Bratislava); composes symphonies nos 45–7 (including the 'Farewell' Symphony), the six quartets, Op. 20 and the *Missa Sancti Nicolai* ('Nikolaimesse')

The Empress Maria Theresa visits Esterházy and meets Haydn for the first time since ordering his thrashing on the St Stephen's Choir's visit to Schönbrunn; his opera *L'infedeltà delusa* and Symphony No. 48 performed for her; composes piano sonatas L. 21–6

Year	Haydn's Age	Arts and Culture
1774	42	Gluck's opera <i>Iphigénie en Aulide</i> staged in Paris; Mozart composes his Bassoon Concerto; Salieri's <i>La calamita de' cuori</i> staged in Vienna; Paisiello's <i>La frascata</i> produced in Venice; Goethe writes his novel <i>The Sorrows of Young Werther</i> ; death of Oliver Goldsmith; birth of German painter Caspar David Friedrich
1775	43	C.P.E. Bach composes his oratorio <i>Die Israeliten in der Wüste</i> ; Mozart's operas <i>La finta giardiniera</i> and <i>Il re pastore</i> produced; he composes his five violin concertos; Beaumarchais writes his much-censored satire <i>Le Barbier de Séville</i> (later the basis for Rossini's and Paisiello's operas of the same name); Richard Brinsley Sheridan's <i>The Rivals</i> opens in London; birth of English novelist Jane Austen
1776	44	Mozart composes his 'Haffner' Serenade; J.C. Bach's <i>Lucio Silla</i> produced in Mannheim, Salieri's <i>Daliso e Dalmira</i> in Vienna; Goethe writes <i>Stella</i> ; concerts of 'Ancient Music' start in London; births of English painter John Constable and German writer-composer E.T.A. Hoffmann
1777	45	Gluck's <i>Armide</i> produced in Paris; Mozart composes his first great piano concerto, K. 271; Sheridan's <i>The School for Scandal</i> opens in London; births of German poets Heinrich von Kleist and Friedrich de la Motte-Fouqué, and the German sculptor Christian Daniel Rauch

Historical Events

Austria occupies Bukovina in Moldavia, ceded by Turkey; death of Louis XV of France – he is succeeded by his grandson Louis XVI who initiates (mainly military) reforms; Jesuits expelled from Poland; convened by Virginia, American Continental Congress meets in Philadelphia and issues *Declaration of Rights and Grievances*; British close Boston Harbour

Battles of Lexington and Concord initiate American War of Independence; George Washington appointed American commander-in-chief; Britain ‘purchases’ 29,000 Hessian mercenaries for American war; peasants’ revolts in Bohemia and Russia; famine in Paris; James Watt completes his invention of the steam engine

Washington relieves siege of Boston; Virginia Convention declares independence from England; mounting opposition to Marie Antoinette at French court; Jacques Necker charged with reforming French finances; Treaty of Copenhagen signed by Russia and Denmark; Potemkin organises Black Sea fleet for Tsarina Catherine II

Emperor Joseph II visits his sister Marie Antoinette, Queen of France; British plan three campaigns to crush American revolution; they occupy Philadelphia, but are beaten at Princeton and Saratoga; American engineer David Bushnell invents the first torpedo; Stars and Stripes adopted as Continental Congress flag; birth of future Tsar Alexander I of Russia

Haydn's Life

Composes symphonies nos 55–7, including ‘The Schoolmaster’

His oratorio *Il ritorno di Tobia* is performed in Vienna

Court Theatre in Vienna rejects his opera *La vera costanza*, composed expressly for it; a second fire consumes yet more of his manuscripts; composes the piano sonatas L. 27–32

The Esterházy musicians visit the Empress Maria Theresa at Schönbrunn

Year	Haydn's Age	Arts and Culture
1778	46	Mozart composes Flute and Harp concertos and the 'Paris' Symphony, K. 297; Salieri's opera <i>L'Europa riconosciuta</i> produced in Milan, and <i>La scuola de' gelosi</i> in Venice; Teatro alla Scala, Milan opens; births of German poet Clemens von Brentano and Italian writer Ugo Foscolo
1779	47	Mozart composes his great <i>Sinfonia concertante</i> for violin and viola; Boccherini publishes his quintets, Opp. 27–9; J.C. Bach's <i>Amadis de Gaule</i> produced in Paris; C.P.E. Bach composes <i>Heilig</i> for double choir, Wq. 217 and <i>Sechs Clavier-Sonaten für Kenner und Liebhaber</i> , Wq. 55; Domenico Cimarosa's <i>L'italiana in Londra</i> produced in Rome, Gluck's <i>Iphigénie en Tauride</i> in Paris
1780	48	Mozart composes his opera seria <i>Idomeneo</i> ; C.P.E. Bach composes four symphonies dedicated to King Friedrich Wilhelm of Prussia, Wq. 183; Paisiello's opera <i>Il barbiere di Siviglia</i> produced in St Petersburg; Dittersdorf completes his oratorio <i>Job</i> ; Spanish dance 'Bolero' invented by Sebastiano Carezo; birth of French painter J.A.D. Ingres; Frederick the Great writes <i>De la littérature allemande</i>
1781	49	Mozart composes <i>Die Entführung aus dem Serail</i> ; Boccherini composes his <i>Stabat mater</i> ; Paisiello's <i>La serva padrona</i> produced in St Petersburg, Cimarosa's <i>Il pittor parigino</i> and <i>Giannina e Bernadone</i> in Rome, Salieri's <i>Der Raubfangkehrer</i> in Vienna; Goethe writes first version of <i>Iphigénie auf Tauris</i> ; Sheridan's <i>The Critic</i> opens in London; Gotthold Lessing writes <i>Nathan der Weise</i> ; Immanuel Kant writes <i>Die Kritik der reinen Vernunft</i> (Critique of Pure Reason); Choderon de Laclos writes <i>Les Liaisons dangereuses</i> ; birth of German poet Adelbert von Chamisso

Historical Events

War of Bavarian Succession between Austria and France; France enters War of American Independence, its fleet supporting the colonists; British evacuate Philadelphia; Indians massacre inhabitants of Wyoming valley; Act of Congress prohibits importation of slaves into USA; Captain Cook discovers Hawaii

Treaty of Teschen ends Bavarian War; Austria gains the Innviertel; British conquer Georgia and South Carolina; Congress sends troops against the Indians at Wyoming valley; Louis XVI abolishes serfdom in royal domains; British gain Gorée in attack on French Senegal; outbreak of British war against Mahrattas in India; first children's clinic opens in London

Empress Maria Theresa dies; her son Joseph II initiates a series of major reforms, including abolition of serfdom in Bohemia and Hungary; French troops arrive in America; Gordon Riots in London against Catholic Relief Act; Henry Grattan demands home rule for Ireland; British defeated in North Carolina; first Sunday newspapers appear in London; circular saw and fountain pen invented

Joseph II grants patent of religious tolerance and freedom of the press in Austria; Louis XVI dismisses Necker, who publishes state deficit which shocks the public; French fleet cuts British communications with North America; British surrender with 7,000 men in Yorktown and evacuate Charleston and Savannah; Franciscan monks settle in Los Angeles

Haydn's Life

Composes symphonies nos 66–9

His opera *L'isola disabitata* produced at Esterház; Theatre at Esterház then consumed in yet another fire; Luigia Polzelli arrives at Esterház with her ailing husband to join the musical household

Rebuilt Theatre at Esterház is inaugurated with *La fedeltà premiata*; Polzelli and her husband are fired, but then re-hired, probably thanks to Haydn's intercession

Esterház musicians visit Vienna to play in front of Grand Duke Paul of Russia; Haydn meets Mozart and the two fast become friends; Haydn's *Stabat mater* performed in Paris; his first set of songs is published in Vienna; composes the Op. 33 'Russian' quartets

Year	Haydn's Age	Arts and Culture
1782	50	Mozart composes his trilogy of piano concertos, K. 413–15; Salieri's <i>Semiramide</i> produced in Munich; Boccherini writes his symphonies, Op. 35; J.C. Bach dies in London; births of Italian violinist and composer Nicolò Paganini and French composer Daniel Auber; Canova begins monument to Pope Clement XIV; birth of English sculptor F.L. Chantrey
1783	51	Mozart composes his Mass in C minor and Symphony No. 36 ('Linz'); Beethoven (12) writes his <i>Drei Kurfürstensonaten</i> for piano; Schiller writes <i>Fiesco</i> ; John Broadwood patents piano pedals in London; William Blake writes poetical sketches; births of French author Stendhal (M.H. Beyle) and American writer Washington Irving
1784	52	Mozart composes piano concertos K. 449–51 and K. 456, and Quintet for piano and wind; André Gretry's opera <i>Richard Cœur de lion</i> staged in Paris, Cimarosa's <i>La bella greca</i> staged in Rome and his <i>Il mercato di Malmantile</i> in Florence; Salieri's <i>Les Danaïdes</i> produced in Paris; birth of German composer Louis Spohr; Beaumarchais writes <i>Le Mariage de Figaro</i> , Schiller <i>Kabale und Liebe</i> ; Herder begins <i>Ideen zur Philosophie der Geschichte der Menschheit</i>

Historical Events

Joseph II puts clergy under state supervision; Pope Pius VI in Vienna fails in bid to Joseph II to rescind programme of religious tolerance; Benjamin Franklin and Thomas Grenville meet in Paris to open peace talks aimed at ending American Revolution; American Congress accepts peace preliminaries; Spain conquers Florida; construction of first hot-air balloon in France; James Watt invents double-acting rotary steam engine; Bank of America founded

Joseph II issues civil marriage patent, making divorce possible in Austria, and enforces German language in Bohemia; American War of Independence ended by Treaty of Versailles signed between France, Spain, Britain, and USA; Britain recognises the independence of its former colonies; first paddle-wheel steam boat invented in France

Joseph II revokes Hungarian constitution, overturning feudal rights; some of the newly United States seek amendments to the American constitution; Turkey agrees to Russian annexation of the Crimea; John Wesley writes his Deed of Declaration, the charter of Wesleyan Methodism; first school for the blind opens in Paris; serfdom abolished in Denmark; threshing machine invented

Haydn's Life

Composes another opera, *Orlando paladino*, and a mass for the shrine at Mariazell, *Missa Cellensis* ('Mariazellermesse')

Another new opera, *Armida* (a reversion to *opera seria*) composed for production at Esterházy

A second set of songs published in Vienna, where Haydn plays string quartets with Mozart, Dittersdorf and the then much-esteemed composer Wanhal; also meets the famous opera composer Paisiello

Year	Haydn's Age	Arts and Culture
1785	53	Mozart composes <i>Le nozze di Figaro</i> and piano concertos K. 466–7 and 482; Piccinni's <i>Penelope</i> produced in Fontainebleau, Salieri's <i>La grotta di Trofonio</i> in Vienna; Cimarosa's <i>Il marito disperato</i> produced in Naples; death of Italian composer Baldassare Galuppi; Houdon finishes bust of George Washington; births of Italian author Alessandro Manzoni and English authors Thomas de Quincey and Thomas Love Peacock
1786	54	Mozart composes Symphony No. 38 ('Prague') and Piano Concerto K. 503; Salieri's <i>Prima la musica e poi le parole</i> and Martin y Soler's <i>Una cosa rara</i> produced in Vienna; birth of German composer Carl Maria von Weber; Berlin Court Theatre opens; Goya designs tapestries for <i>The Seasons</i>
1787	55	Mozart composes <i>Eine kleine Nachtmusik</i> and <i>Don Giovanni</i> ; Cimarosa's <i>Missa pro defunctis</i> premiered in St Petersburg, Paisiello's <i>Pirro</i> in Naples, Dittersdorf's <i>Die Liebe im Narrenhause</i> and Martin y Soler's <i>L'arbore di Diana</i> in Vienna; Goethe writes <i>Iphigenie auf Tauris</i> , Schiller <i>Don Carlos</i> ;

Historical Events

Joseph II's clerical reforms disturb the Belgians; Hungarian crown removed to Vienna; Frederick the Great forms *Der Fürstenbund* (The League of German Princes) against Joseph II; Marie Antoinette discredited by the 'Diamond Necklace Affair'; Prussia signs commercial treaty with USA; Madison's Religious Freedom Act abolishes religious tests in Virginia; invention of seismograph for measuring the strength of earthquakes

First protests in Belgium against Joseph II's reforms; Frederick the Great of Prussia dies, succeeded by his nephew Frederick William II; birth of the future King Ludwig I of Bavaria; earliest attempts at internal gas lighting in England and Germany; uranium discovered in Germany; first mechanically driven boat invented in America; Central European Mennonites settle in Canada

Russo-Turkish War breaks out; Joseph II abolishes capital punishment in Austria, in favour of life sentences with hard labour; crimes committed by nobility carry humiliating punishments; Austrian Netherlands proclaimed province of Habsburg monarchy; riots in Paris and Belgium; Parliament of Paris demands summoning of Estates-General; dollar currency introduced in USA; steamboat launched on Delaware River; Imperial Russian Dictionary initiated by Catherine II;

Haydn's Life

Cadiz Cathedral in Spain commissions *The Seven Words of Our Saviour on The Cross*; in Vienna he hears the last three of the six great quartets written in his honour by Mozart; meets Leopold Mozart whose son, he declares, is the greatest of all composers known to him

Composes the six symphonies commissioned by the Concert de la Loge Olympique in Paris; this is the first time such a large orchestra has ever been available to him, though he never actually hears them play, or gets to see Paris, where he is lionised

Composes the six quartets, Op. 50, dedicated to Frederick William II of Prussia

Year	Haydn's Age	Arts and Culture
1788	56	birth of English poet Lord Byron Mozart composes his last three symphonies; Salieri's <i>Il talismano</i> and <i>Axur re d'Ormus</i> produced in Vienna; Boccherini writes quintets, Op. 41; Goethe writes <i>Egmont</i> , Kant <i>Die Kritik der praktischen Vernunft</i> (Critique of Practical Reason); death of English painter Gainsborough; births of German poets Friedrich Rückert and Joseph von Eichendorff, and German philosopher Arthur Schopenhauer
1789	57	Mozart composes Clarinet Quintet and <i>Così fan tutte</i> ; Dittersdorf's <i>Hieronymus Knicker</i> , Paul Wranitzky's <i>Oberon</i> , <i>König der Elfen</i> , and Salieri's <i>La ciffra</i> and <i>Il pastor fido</i> all produced in Vienna; William Blake writes <i>Songs of Innocence</i> ; Charles Burney's <i>A General History of Music</i> completed and published; Goethe writes <i>Torquato</i> and <i>Tasso</i> ; birth of Louis Daguerre, pioneer of photography

Historical Events

James Madison attacks ‘vices of the political system in America’
Austria declares war on Turkey; George III shows first signs of mental illness, sparking regency crisis in England; William Pitt calls for abolition of slave trade; Louis XVI demands a meeting of the French Estates-General and recalls Necker to reform finances; bread riots in France; first German cigar factory opens in Hamburg; James Hutton formulates ‘New Theory of the Earth’

French Revolution: Estates-General meets in Versailles; Third Estate constitutes itself the National Assembly; storming of the Bastille; Lafayette becomes commander of the National Guard; French feudal system abolished; Declaration of the Rights of Man; king and court move from Versailles to Paris; royalists emigrate in droves; George Washington elected first US president; Austrian troops capture Belgrade; Austrian Netherlands declare independence as Belgium; George III of England recovers; mutiny on HMS *Bounty*; first steam-driven cotton factories

Haydn’s Life

Composes two more symphonies for Paris, nos 90 and 91

Increasingly sought after by emissaries from other countries, he declines an invitation by the English publisher John Bland to visit London; composes Symphony No. 92; publishes string quartets, Opp. 54 and 55

Year	Haydn's Age	Arts and Culture
1790	58	Mozart composes his last string quartets and his Quintet in D, K. 593; Boccherini composes quintets, Op. 43; Grétry's <i>Pierre le grand</i> and Dalayrac's <i>La Soirée orageuse</i> produced in Paris; Wilhelm Müller's <i>Das Sonnenfest der Brahminen</i> produced in Vienna; Edmund Burke writes <i>Reflections on the Revolution in France</i> , Goethe <i>Die Metamorphose der Pflanzen zu erklären</i> , and Kant <i>Die Kritik der reinen Urteilskraft</i> (Critique of Judgement)
1791	59	Mozart composes his Piano Concerto K. 595 and <i>Die Zauberflöte</i> , but he dies (35) before completing the Requiem; Paisiello's <i>La locanda</i> produced in London; Cherubini's <i>Lodoïska</i> staged in Paris; births of Austrian pianist and composer Carl Czerny, German composer Giacomo Meyerbeer, and Austrian dramatist Franz Grillparzer; Goethe becomes Director of the Weimar Court Theatre; the waltz becomes all the rage in England

Historical Events

Radical clubs formed in France under Robespierre; Marat and Danton gain power; Festival of Champ de Mars in Paris; Louis XVI accepts new constitution; Joseph II dies – his brother Leopold I succeeds him; Philadelphia becomes US capital; first patent laws enacted in America; Poland cedes Danzig and Thorn to Prussia; Reichenbach Conferences convened by Austria and Prussia; Austrians in Brussels suppress Belgian revolution

Mirabeau elected president of French Assembly; Louis XVI and his family are intercepted at Varennes and returned to Paris; guillotine introduced in France; Massacre of the Champ de Mars in Paris; dissolution of French National Assembly; Washington DC founded; tax on foreign imports levelled to help US home industry; Wilberforce motion for the abolition of slavery carried in English parliament; first general strike takes place in Hamburg; invention of mechanical semaphore signals

Haydn's Life

With the death of Prince Nicolaus Esterházy, Haydn accepts retirement and a pension; in Vienna he takes up an invitation from the violinist-impresario Salomon to make a prolonged visit to London; in Bonn he meets the twenty-year-old Beethoven; composes the Op. 64 quartets; tearful parting from Mozart, who declares 'we shall never see each other again'

Arrives in Britain for his first visit and finds himself a celebrity; in Oxford he receives an honorary degree from the university; his concerts in London are a huge success; a rival entrepreneur brings in Haydn's pupil Pleyel as competition; composes symphonies nos 95 and 96; acutely grieved by news of Mozart's death

Year	Haydn's Age	Arts and Culture
1792	60	Death of Sir Joshua Reynolds; births of English poets John Keble and Percy Bysshe Shelley; Rouget de Lisle composes <i>La Marseillaise</i> ; Gioacchino Rossini born
1793	61	Paganini (11) makes sensational debut as violin virtuoso in Genoa; Canova sculpts <i>Cupid and Psyche</i> ; David paints <i>The Murder of Marat</i> ; the Louvre in Paris becomes national art gallery; Marquis de Sade publishes <i>La Philosophie dans le boudoir</i>
1794	62	Goya paints <i>Procession of the Flagellants on Good Friday</i> ; Thomas Paine publishes <i>The Age of Reason</i> ; William Blake writes <i>Songs of Experience</i> ; Drury Lane Theatre opens in London; Jean Paul writes <i>Hesperus</i>

Historical Events

Revolutionary Commune established in France; French royal family imprisoned and Republic is declared; Denmark becomes first country to abolish slave trade; two political parties, the Republicans and the Federalists, formed in the USA

Louis XVI and Marie Antoinette executed; Danton establishes Committee of Public Safety in France; Reign of Terror begins; Roman Catholicism outlawed in France; Napoleon captures Toulon; Holy Roman Empire declares war on France; United States declares neutrality; Second Partition of Poland takes place; Eli Whitney invents the cotton gin

Commune in Paris dissolved; mass executions in Paris, the victims including Danton, Desmoulins and Robespierre; Jacobin Club closed down; US Navy established; Habeus Corpus Act suspended in Britain; slavery abolished in French colonies; first telegraph established between Paris and Lille; Erasmus Darwin publishes *Zoonomia, or the laws of organic life*

Haydn's Life

In London he falls in love with Mrs Rebecca Schroeter, who equally falls in love with him; back in Vienna, he takes on Beethoven as a pupil; composes symphonies nos 93, 94, 97, 98 and the *Sinfonia concertante*

Frustrated by Haydn's somewhat freewheeling manner of teaching, Beethoven leaves him to study with others of lesser stature but greater method; composes string quartets, Opp. 71 and 74, and Symphony No. 99

In February he embarks on his second visit to England, where he travels to Bath, meets the great Italian castrato Rauzzini and composes symphonies nos 100 and 101

Year	Haydn's Age	Arts and Culture
1795	63	Beethoven makes first public appearance in Vienna, playing his B flat Piano Concerto, publishes his Op. 1 trios, dedicated to Haydn, and composes his Op. 2 piano sonatas; Paris Conservatoire founded; birth of German composer Heinrich Marschner; Goya paints <i>Duchess of Alba</i> ; Goethe writes <i>Wilhelm Meisters Lehrjahre</i>
1796	64	Beethoven composes his Op. 5 cello sonatas and his Quintet for Piano and Wind, Op. 16; birth of German composer Carl Loewe; Goya paints <i>Los Caprichos</i> ; birth of French painter Jean-Baptiste-Camille Corot; Fanny Burney writes <i>Camilla</i> ; death of Robert Burns
1797	65	Beethoven publishes his Piano Sonata in E flat, Op. 7; Donizetti and Schubert born; Cherubini's <i>Médée</i> staged in Paris; Turner paints <i>Millbank, Moon Light</i> ; birth of Japanese painter Ando Hiroshige; Coleridge writes <i>Kubla Khan</i> , Goethe <i>Hermann und Dorothea</i> , Hölderlin <i>Hyperion</i> ; A.W. von Schlegel begins his monumental translation of Shakespeare's works into German
1798	66	Beethoven's Op. 9 trios and Op. 10 piano sonatas published; English poets Wordsworth and Coleridge publish <i>Lyrical Ballads</i> ; birth of the Polish poet Adam Mickiewicz

Historical Events

White Terror and bread riots in Paris; Napoleon appointed commander-in-chief in Italy; Austria, Russia and Prussia carve up Poland in Third Partition; French occupy Mannheim and Belgium; Austria signs armistice with France; French take Luxembourg; first horse-drawn railway opened in England; hydraulic press invented; Appert designs jar for preserving foods

Napoleon establishes Lombard and Cispadane Republics in Italy and defeats Austria at Arcol; plot to restore French constitution of 1793 fails; in America George Washington declines a third term – John Adams succeeds him as president; death of Manchu Emperor Kautsung in China; import of opium into China forbidden

Napoleon seizes Mantua and advances on Vienna; Peace of Campo Formio between France and Austria; Napoleon arrives in Paris to plan invasion of England; Talleyrand appointed French Foreign Minister; Frederick William II of Prussia dies and is succeeded by his son Frederick William III; copper pennies first minted in England, as first pound notes are printed; Fath Ali becomes Shah of Persia; carriage lathe invented in England

French capture and proclaim republics in Rome, Geneva and Bern; King Ferdinand of Naples declares war on France but is soon defeated; French seize Malta and invade Egypt; Britain's Admiral Nelson defeats French fleet at Abukir Bay; Britain signs treaty with the Nizam of Hyderabad

Haydn's Life

Composes his last symphonies, nos 102–04, for a new London series, the 'Opera Concerts', directed by the celebrated violinist-composer Viotti; leaves England for good in August and returns to Vienna

Composes the first two of his late masses for Prince Nicolaus II, the 'Heiligmesse' and the 'Paukenmesse' ('Kettledrum Mass')

Composes the 'Emperor's Hymn', the String Quartet, Op. 76 No. 3 ('Emperor') and his oratorio *The Creation*; elected an honorary member of the Tonkünstlersocietät which had once rejected him

First (private) performance of *The Creation*; composition of the 'Nelson Mass'

Year	Haydn's Age	Arts and Culture
1799	67	Beethoven's Op. 12 violin sonatas published; and he composes piano sonatas, Opp. 13 ('Pathétique') and 14; David paints <i>The Rape of the Sabine Woman</i> ; French painter Eugène Delacroix born; births of Balzac and Pushkin
1800	68	Beethoven composes his Septet, Piano Concerto in C, Op. 15, Horn Sonata and Third Piano Concerto; Boieldieu's <i>Calife de Bagdad</i> and Cherubini's <i>Les Deux Journées</i> produced in Paris; David paints <i>Madame Récamier</i> , Goya his <i>Portrait of a Woman</i> ; Schiller writes <i>Maria Stuart</i> , Madame de Staël <i>On Literature</i> and Maria Edgeworth the Gothic novel <i>Castle Rackrent</i>
1801	69	Beethoven's Op. 18 quartets published and he writes violin sonatas, Opp. 23 and 24, piano sonatas, Opp. 26–8 and String Quintet, Op. 29; Bellini born; Goya paints <i>Two Majas on a Balcony</i> ; Hegel and Schelling publish the <i>Critical Journal of Philosophy</i> ; Schiller writes <i>Die Jungfrau von Orleans</i>
1802	70	Beethoven composes Second Symphony, the Op. 31 piano sonatas and variations, Opp. 34 and 35; Johann Forkel publishes his great work <i>On J.S. Bach's Life, Art and Artworks</i> ; Canova sculpts Napoleon Bonaparte; G.F. Grotefend deciphers cuneiform; birth of Victor Hugo

Historical Events

Napoleon consolidates gains in Egypt, advances in Syria and defeats Turks; Austria declares war on France; George Washington dies; discovery of Rosetta Stone in Egypt leads to deciphering of hieroglyphics; a perfectly preserved mammoth is found in Siberia

Napoleon, now established as First Consul, conquers Italy; plot to assassinate Napoleon foiled in Paris; British capture Malta; Washington, DC becomes permanent federal capital of the USA; Thomas Jefferson elected President; letter post introduced in Berlin; Royal College of Surgeons founded in London; discovery by William Herschel of infrared solar rays; practice of phrenology established

Great Britain and Ireland united by Act of Parliament; Holy Roman Empire comes to an end with the Peace of Lunéville; Tzar Paul I is assassinated – he is succeeded by Alexander I; Nelson defeats Danish off Copenhagen; British enter Cairo; Turks regain Egypt from French; Prussians take Hanover; Bank of France founded; Union Jack becomes official flag of the United Kingdom; Robert Fulton builds the first submarine

Peace of Amiens between Britain and France; Napoleon becomes President of Italy; France suppresses black rebellion in Santo Domingo; Debrett's Peerage first published in London; horse-racing introduced to Goodwood in England; London's West India Docks built; John Dalton introduces atomic theory into chemistry; William Herschel discovers binary stars; the term 'biology' first coined, by German naturalist Gottfried Treviranus

Haydn's Life

First public performance of *The Creation* is an overwhelming success; composes the *Theresienmesse* and string quartets, Opp. 76 and 77

Haydn's wife dies, unmourned by her husband; he meets Lord Nelson at Eisenstadt; composes his last oratorio *The Seasons*; *The Creation* scores resounding success in Paris

First performance of *The Seasons*

A quiet year at home

Year	Haydn's Age	Arts and Culture
1803	71	Beethoven's 'Kreutzer' Sonata premiered; Turner's <i>Calais Pier</i> goes on show; Hector Berlioz and American philosopher Ralph Waldo Emerson born
1804	72	Beethoven completes 'Eroica' Symphony and 'Waldstein' Sonata; births of Russian composer Mikhail Glinka, Johann Strauss II ('The Waltz King'), American author Nathaniel Hawthorne, German poet Eduard Mörike and French writer George Sand (<i>née</i> Amantine-Lucile-Aurore Dupin); Schiller writes <i>William Tell</i> ; English Water Colour Society founded in London
1805	73	First performance of Beethoven's <i>Fidelio</i> and he composes the 'Appassionata' Sonata; Paganini begins touring Europe as a virtuoso violinist; Boccherini dies; Turner paints <i>The Shipwreck</i> , Goya his portrait <i>Doña Isabel Cobos de Procal</i> ; births of Hans Christian Andersen and the French writer Alexis de Tocqueville
1806	74	Premiere of Beethoven's Violin Concerto; Rossini's first opera, <i>Demetrio e Polibio</i> , staged in Rome; publication of <i>Des knaben Wunderhorn</i> (the first major collection of German folksongs); Brera Gallery opened in Milan; Pestalozzi school opened at Yverdon in Switzerland; Institut de France founded in Paris

Historical Events

Haydn's Life

The Louisiana Purchase: in the greatest land sale in history, the USA pays France \$15,000,000 for an area of 828,000 square miles, incorporating the entire Mississippi valley, and doubling the country's size at a stroke; Ohio becomes a state of the USA; Swiss cantons regain their independence; Britain wins Second Mahratta War in India; Shrapnel invents gun shell

Napoleon crowned Emperor in Paris; Francis I becomes Emperor of Austria; Spain declares war on Britain; Alexander Hamilton, former American Secretary of the Treasury, killed in a duel; death of the philosopher Immanuel Kant; Hobart, Tasmania founded; first dahlias grown in England; Thomas Bewick publishes his *History of British Birds*; British and Foreign Bible society founded in London

Napoleon crowned King of Italy in Milan Cathedral – he defeats Austrian and Russian forces at the Battle of Austerlitz; Britain, Austria and Russia allied against France in the Treaty of St Petersburg; Bavaria and Württemberg become kingdoms after the Peace of Pressburg; Mehemet Ali proclaimed Pasha in Egypt; Rift between USA and Britain over trade with West Indies; rockets introduced into British army arsenal

Prussia declares war on France; Britain blockades French coast; Napoleon takes Berlin and issues decree closing all continental ports to British ships; Saxony becomes a kingdom with the Peace of Posen; confederation of the Rhine formed; Napoleon establishes special organisation for Jews in France; official end of the Holy Roman Empire; Sir Francis Beaufort designs scale, still in use today, for measuring wind strength

Haydn nominated an honorary citizen of Vienna

Concert in celebration of Haydn's birthday given in Vienna on 8 April

Year	Haydn's Age	Arts and Culture
1807	75	Beethoven gives premieres of his Fourth Symphony and Fourth Piano Concerto, and composes 'Rasumovsky' quartets and Mass in C; Wordsworth writes <i>Ode on Intimations of Immortality</i> ; Spontini's opera <i>La vestale</i> produced in Paris; Turner paints <i>Sun Rising in a Mist</i> ; Ingres begins <i>La Source</i> , his most famous painting; Hegel publishes <i>Phänomenologie des Geistes</i> ; Henry Wadsworth Longfellow born
1808	76	Beethoven composes symphonies nos 5 and 6, Op. 70 piano trios and Choral Fantasia; Goethe writes Part 1 of <i>Faust</i> ; Goya paints <i>Execution of the Defenders of Madrid</i> , Ingres <i>La Grande Baigneuse</i> ; John Dalton publishes <i>A New System of Chemical Philosophy</i> , Schlegel <i>Über die Sprache und Weisheit der Inder</i> ; birth of Honoré Daumier
1809	77	Beethoven composes 'Emperor' Concerto, String Quartet, Op. 74 and Piano Sonata, Op. 81a; Mendelssohn born; Goethe writes <i>Die Wahlverwandtschaften</i> ; Washington Irving writes <i>Rip van Winkle</i> ; births of writers Alfred, Lord Tennyson, Nikolai Gogol and Edgar Allan Poe; Constable paints <i>Malvern Hall</i> ; Spontini's <i>Fernand Cortez</i> produced in Paris

Historical Events

Haydn's Life

Treaty of Tilsit signed by Napoleon, the Tsar and the King of Prussia; Sultan Selim III of Turkey deposed, succeeded by Mustafa IV; US Embargo Act against Britain and France; emancipation of serfs in Prussia; England prohibits slave trade; first gas lighting in streets of London; France invades Portugal; royal family flees to Brazil

USA prohibits import of slaves; French army occupies Rome, invades Spain and takes Barcelona and Madrid; Napoleon abolishes Inquisition in Spain and Italy; Source of the River Ganges discovered; Archaeological excavations begun at Pompeii; men's pigtails recede from fashion; Goethe and Napoleon meet at Erfurt

Austria declares war on France; Vienna taken by French army who are defeated in turn at Wagram; Peace of Schönbrunn; Napoleon annexes Papal States and takes Pope Pius VIII prisoner; Sir Arthur Wellesley defeats French at Oporto and is created Duke of Wellington; Metternich becomes Chief Minister of Austria; Ecuador wins independence from Spain; Abraham Lincoln born

Despite his now very great frailty, he attends a performance of *The Creation*, bringing his public life to a moving end

Dies in Vienna on 31 May

8 Glossary

<i>adagio</i>	slow.
Alberti bass	a stylised accompaniment popular in the later eighteenth century based on the triad, which is spelt out in the order bottom–top–middle–top (as in C–G–E–G etc.). This and many other forms of triadic variation appear in Haydn’s keyboard sonatas, though not so frequently as in Mozart’s.
<i>allegro</i>	fast, but not excessively.
alto	the second-highest voice in a four-part choir.
<i>andante</i>	slowish, at a moderate walking pace.
aria	solo song (also called ‘air’), generally as part of an opera or oratorio, though there are many free-standing ‘concert arias’ and self-contained operatic <i>scenas</i> . The aria is a ternary (A–B–A) design in which the third part duplicates the first.
bar (US: measure)	the visual division of metre into successive units, marked off on the page by vertical lines; thus in a triple metre (the grouping of music into units of three, as in 3/4, 3/8 etc.) the three main beats will always be accommodated in the space between two vertical lines.

cadence	a coming to rest on a particular note or key, as in the standard ‘Amen’ at the end of a hymn.
cadenza	a relatively brief, often showy solo of improvisatory character in the context of a concerto, operatic aria or other orchestral form. In concertos, it usually heralds the orchestral close to a movement (generally the first movement).
cantata	a work in several movements for accompanied voice or voices (from the Latin <i>cantare</i> , to sing).
coda	an extra section following the expected close of a work or movement by way of a (sometimes very extensive) final flourish.
codetta	a small coda.
concerto	a work for solo instrument and orchestra, generally in three movements (fast–slow–fast). All Haydn’s concertos conform to this type, though none of them represents Haydn at his best. See also sonata.
contrapuntal	see counterpoint.
counterpoint	the interweaving of separate horizontal melodic lines, as opposed to the accompaniment of a top-line (horizontal) melody by a series of (vertical) chords.
Development	the middle section in sonata form, normally characterised by movement through several keys (see sonata form below).
dotted rhythm	a ‘jagged’ pattern of sharply distinguished longer and shorter notes, the long, accented note being followed by a short, unaccented one, or the other way around. Examples are the openings of the ‘Marseillaise’ and ‘The Star-Spangled Banner’, or better still ‘The Battle Hymn of the Republic’: ‘Mine eyes have seen the glo-ry of the co-ming of the Lord’.

dynamics	the gradations of softness and loudness, and the terms that indicate them (<i>pianissimo</i> , <i>fortissimo</i> etc.).
Exposition	the first section in sonata form (see below), in which the main themes and their relationships are first presented.
fantasy, fantasia	a free form, often of an improvisatory nature, following the composer's fancy rather than any pre-ordained structures. Haydn's only important contribution to this category is the Fantasia in C for the piano – an amazing, improvisatory and humorous adventure in unpredictability which has rightly found a place in the central pianistic repertory. There are some later fantasies, however, like Schubert's 'Wanderer' Fantasy and Schumann's Fantasia in C, both for the piano, that are tightly integrated works
finale	incorporating fully fledged sonata forms, scherzos, fugues etc.
<i>forte</i> ; <i>fortissimo</i>	generic term for 'last movement'.
fugue, fugal	loud; very loud. an imitative work in several overlapping parts or 'voices' (the term applies irrespective of whether the fugue is vocal or instrumental). Fugue derives from the same principle as the common round, though it can be immeasurably more complicated. More of a technique than a fixed form, it begins with a solo tune (known as the subject). On the completion of this tune (or melodic fragment – there are some fugues based on a mere four notes), the second voice enters with an answer (the same tune, but in a different, complementary key). While the second voice is presenting the theme (subject), the first continues with a new tune (known as a countersubject). In the overlapping scheme of things this is equivalent to the second phrase of a round or canon ('Dormez vous' in <i>Frère Jacques</i> ,

	‘See how they run’ in <i>Three Blind Mice</i>). When subject and countersubject complete their dovetailed counterpoint, another ‘voice’ enters with its own statement of the subject. Voice two now repeats voice one’s countersubject, while voice one introduces a new countersubject. And so it goes, alternating with ‘episodes’ in which the various voices combine in free counterpoint, but with no full statements of the subject in any voice. Haydn incorporated major fugues of extraordinary scale and substance in many of his works, famously in the string quartets of Op. 20.
harmony, harmonic	the simultaneous sounding of notes to make a chord. Harmonies (chords) often serve as expressive or atmospheric ‘adjectives’, describing or giving added meaning to the notes of a melody, which, in turn, might be likened to nouns and verbs.
interval	the distance in pitch between two notes, heard either simultaneously or successively. The sounding of the first two notes of a scale is therefore described as a major or minor ‘second’, the sounding of the first and third notes a major or minor ‘third’ etc.
key	see tonality.
<i>legato</i>	smooth, connected, the sound of one note ‘touching’ the sound of the next; as though in one breath.
major	see modes.
metre, metrical	the grouping together of beats in recurrent units of two, three, four, six etc.; metre is the pulse of music.
minor	see modes
minuet, <i>menuet</i>	an originally French dance, originating in the folk tradition, it can be seen as an ancestor of the waltz, sharing with it the triple metre and moderate tempo, and an elegance born of long cultivation by the royal

courts of Europe. It became one of the most popular optional dances of the baroque suite (examples abound in Bach) and is the only one to have survived the decline of the suite in the middle of the eighteenth century. Haydn's minuets are far too numerous to mention individually, but it was a form he cultivated prolifically throughout his professional life, and which he transformed into a new and faster form of dance: the scherzo (though few scherzos are suitable for, or intended for, dancing). Most of his minuets are incorporated into his sonatas, symphonies, string quartets etc., generally as the third movement.

modes

the names given to the particular arrangement of notes within a scale. Every key in western classical music has two versions, the major and the minor mode; the decisive factor is the size of the interval between the key note (the tonic, the foundation on which scales are built) and the third degree of the scale. If it is compounded of two whole tones – as in C–E (C–D / D–E) – the mode is major. If the third tone is made up of one and a half tones – C–E flat – the mode is minor. In general, the minor mode is darker, more 'serious', more moody, more obviously dramatic than the major. The church modes prevalent in the Middle Ages comprise various combinations of major and minor and are less dynamically 'directed' in character. These appear only rarely in music since the Baroque period (c. 1600–1750) and have generally been used by composers to create some kind of archaic effect.

modulate,
modulation

the movement from one key to another, generally involving at least one pivotal chord common to both keys. Modulation is thus a major

	component in the alternation of stability and flux which is the bedrock of sonata form (see below). No composer used modulation more adventurously and surprisingly than Haydn.
motif, motive	a kind of musical acorn; a melodic/rhythmic figure too brief to constitute a proper theme, but one on which themes are built. A perfect example is the beginning of Beethoven's Fifth Symphony: ta-ta-ta <i>dah</i> ; ta-ta-ta <i>dah</i> .
octave	the simultaneous sounding of any note with its nearest namesake, up or down (C to C, F to F etc.). The effect is an enrichment, through increased mass and variety of pitch, of both notes.
oratorio	an extended choral/orchestral setting of religious texts in a dramatic and semi-operatic fashion. Haydn wrote three oratorios, of which the last two, <i>The Creation</i> and <i>The Seasons</i> , are among the greatest and most famous ever written.
phrase	a smallish group of notes (generally accommodated by the exhalation of a single breath) which form a unit of melody, as in 'God save our Gracious Queen...' and 'My Country, 'tis of thee...'
phrasing	the apportionment of phrases.
<i>piano</i> ; <i>pianissimo</i>	soft; very soft.
<i>pizzicato</i>	plucked (strings).
polyphony	music with two or more interweaving melodic strands.
prelude	literally, a piece that precedes and introduces another piece (as in the standard 'Prelude and Fugue'). However, the name has been applied (most famously by Bach, Chopin and Debussy) to describe free-standing short pieces, often of a semi-improvisatory nature. Mozart composed his own preludes to a number of fugues from J.S. Bach's <i>Well-Tempered Clavier</i> .
<i>presto</i> ; <i>prestissimo</i>	very fast; even faster.

Recapitulation	the third and final section in sonata form (see below), in which the ideas of the Exposition return, but in a different key.
recitative	especially characteristic of the Baroque era (c. 1600–1750), in an oratorio or opera, it is a short narrative section normally sung by a solo voice accompanied by continuo chords, usually preceding an aria; the rhythm is in a free style, being dictated by the words. Haydn used elements of recitative in many of his chamber and other purely instrumental works.
resolution	when a suspension or dissonance comes to rest.
ritornello	a theme or section for orchestra recurring in different keys between solo passages in an aria or concerto.
Rococo	a term denoting the traditional phase from the Baroque to the Classical era, favouring light, decorative, <i>galant</i> music with no aspiration to spiritual depth or complex polyphonic techniques.
rondo	a movement in which the main theme, always given out at the beginning, makes repeated appearances, interspersed with contrasting sections known as episodes. At its simplest (when the episodes are more or less identical), the form can be summarised by the formula A–B–A–B–A, though in most rondos the episodes are different in each case: A–B–A–C–A. There are also many rondos with more episodes (A–B–A–C–A–D–A etc.). The form appears both as a self-contained work in its own right and as a movement (usually the last) of a sonata, symphony or concerto. The ‘sonata-rondo’ was invented by Haydn and may be summarised as A–B–A–C–A–B–A. ‘B’ denotes not an episode but a second subject in a contrasting key, while ‘C’ represents the Development (see sonata form) and the repeated A–B–A the Recapitulation.
scale	from the Italian word <i>scala</i> (‘ladder’); a series of adjacent notes (A–B–C–

D–E–F etc.), moving up or down. These ‘ladders’ provide the basic cast of characters from which melodies are made and keys established.

sonata, string
quartet, string
string

quintet, concerto,
symphony etc.

broadly speaking, these are all essentially the same form, although the concerto generally has three movements, the symphony four, and the

sonata form

quartet (and all other forms of chamber music) a mixture of the two. The overall layout of the concerto and most sonatas consists of a fast (or fastish) opening movement (normally in sonata form), a central slow movement, and a quick finale (often a rondo). In the case of the symphony and the four-movement sonata, the extra movement is almost always a minuet or a scherzo, and the finale (last movement) a rondo.

also known as ‘sonata-allegro’ and ‘first movement’ form, this was the dominant form throughout the second half of the eighteenth century and the first third of the nineteenth. It is basically a ternary (three-part) design in which the last part is a modified repeat of the first. The three sections of the standard sonata form are called Exposition, Development and Recapitulation. The Exposition, which may be prefaced by a slow introduction, is based on the complementary tensions of two opposing keys. Each key-group generally has its own themes, but this contrast is of secondary importance (many of Haydn’s sonata movements are based on a single theme, which passes through various adventures on its voyages from key to key). In movements in the major mode, the secondary key is almost invariably the dominant. When the key of the movement is in the minor mode, the secondary key will almost always be the relative major. The Exposition always ends in the secondary key, never on the tonic. In most sonata-form movements, the main themes of the two key-groups

will also be of a contrasting character. If the first main theme is blustery or military, the second, in the complementary key, is likely to be more serene and contemplative. The Development is altogether more free and unpredictable. In most cases, true to its name, it takes themes or ideas from the Exposition and ‘develops’ them, but it may ignore the themes of the Exposition altogether. What it will have is a notably increased sense of harmonic instability, drifting, or in some cases struggling, through a number of different keys before delivering us back to the tonic for the Recapitulation. Since the Recapitulation lacks the tonal tensions of the Exposition, the themes themselves, now all in the same key, take on a new relationship. In its prescribed resolution of family (tonal) conflicts, sonata form may be seen as the most Utopian of all musical structures.

string quartet, string
quintet

see sonata.

symphony

see sonata.

syncopation

accents falling on irregular beats, generally giving a ‘swinging’ feel; often found in jazz.

tempo

the speed of the music.

tonality (key)

there is probably no aspect of music harder to describe than ‘tonality’ or ‘key’. Put at its broadest, it has to do with a kind of tonal solar system in which each note (or ‘planet’), each rung of the scale (from *scala*, the Italian word for ‘ladder’), exists in a fixed and specific relationship to one particular note (or ‘sun’), which is known as the key-note or tonic. When this planetary system is based on the note C, the music is said to be ‘in the key of C’. Each note of the scale has a different state of ‘tension’, a different degree of unrest in relation to the key-note, and each arouses a

different degree and specific type of expectation in the listener, which the composer can either resolve or frustrate. Through the use of ‘alien’ notes, not present in the prevailing scale, the composer can shift from one solar system, from one ‘key’, to another – on the way, a sense of stability gives way to a sense of instability, of flux, which is not resolved until the arrival at the new key. This process of moving from one key to another is known as modulation (see above).

tone colour, timbre	that property of sound which distinguishes a horn from a piano, a violin from a xylophone etc.
triad	a three-note chord, usually including the root, third and fifth notes of a scale (C–E–G, A–C–E etc.), in any order (see also Alberti bass above).
triplets	in duple metre, a grouping (or groupings) of three notes in the space of two (as in the ‘Buckle-my’ of ‘One, two / Buckle-my shoe’).
variation	any decorative or otherwise purposeful alteration of a note, rhythm, timbre etc.
variation forms	there are four basic types of variation: <ol style="list-style-type: none"> 1) those in which the original tune is clothed in a sequence of stylistic and textural dresses (ornamental turns, decorative scale passages, rhythmic, textural and tempo alterations, and so on) while the chief outline of the melody, the original harmonies, and the overall form of the theme are preserved, though the mode (major or minor) may sometimes be altered. The same techniques of variation can be applied, within the given limits, even to those elements that are retained from the original theme. The bass line, for instance, may be amplified by a trill, fast or slow, or be doubled in octaves, and the basic chords of the original harmonies may be seasoned with decorative notes adjacent to those of the

original. This form is known generally as melodic variation. Almost all variation sets of the Classical period (loosely 1750 to 1820) are of this kind, Mozart's being perhaps the best known.

2) those in which the harmonic pattern of the theme is preserved while the melody, tempo, rhythm, texture (chords or intertwining melodic lines) and mode (major/minor) may change beyond recognition.

3) those in which the theme is not a self-sufficient melody but either a constantly reiterated bass line (above which the upper parts may change) or a series of chords (whose harmonic sequence and unvarying rhythm is reiterated, unchanged, throughout the composition). This form of variation is called both *passacaglia* and *chaconne* (in the Baroque era the two terms were used interchangeably).

4) those in which only a part of the original theme (a single melodic phrase, a motto rhythm, a structural form) is retained as a basis for variation, all other aspects and parts being subject to considerable transformation.

Mozart's Variations on 'Ah, vous dirai-je, Maman' ('Twinkle, Twinkle, Little Star') provide an excellent introduction to these techniques, partly because the theme is so familiar and thus easy to keep track of. They also provide an excellent example of the stereotyped layout of late eighteenth-century keyboard variations in general, adopted frequently by Haydn.

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