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Edited by Caryl Clark , Sarah Day-O'Connell
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The Cambridge Haydn Encyclopedia

For well over two hundred years, Joseph Haydn has been by turns lionized and misrepresented – held up as a celebrity, and disparaged as a mere forerunner or point of comparison. And yet, unlike many other canonic composers, his music has remained a fixture in the repertoire from his day until ours. What do we need to know now in order to understand Haydn and his music? With over eighty entries focused on ideas and seven longer thematic essays to bring these together, this distinctive and richly illustrated encyclopedia offers a new perspective on Haydn and the many cultural contexts in which he worked and left his indelible mark during the Enlightenment and beyond. Contributions from sixty-seven scholars and performers in Europe, the Americas, and Oceania capture the vitality of Haydn studies today – its variety of perspectives and methods – and ultimately inspire further exploration of one of Western music's most innovative and influential composers.

CARYL CLARK is Professor of Music History and Culture at the Faculty of Music, University of Toronto, and a Fellow of Trinity College. Editor of *The Cambridge Companion to Haydn* (Cambridge, 2005), and author of *Haydn's Jews: Representation and Reception on the Operatic Stage* (Cambridge, 2009), her research interests include Enlightenment aesthetics, interdisciplinary opera studies, Orpheus and Orphic resonances, and the politics of musical reception – all generously funded by the Social Sciences and Humanities Research Council of Canada.

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For my family and my students.

– C. L. C.

For Jeremy, Micah, and Gabriel.

– S. D-O'C.

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Preface and Guide to Readers

Over the four years that this encyclopedia was in development, we had many conversations with contributors and colleagues about its somewhat unconventional approach. No entries on works, individuals, or genres, we'd explain. After all, we already have the excellent *Oxford Composer Companion: Haydn* (ed. David Wyn Jones) and *Das Haydn-Lexikon* (ed. Armin Raab, Christine Siegert, and Wolfram Steinbeck) – both of which continue to ably serve the reference needs of Haydn scholars, performers, and listeners. Instead, our volume would be organized around clusters of ideas. Cross-references would lead readers from one entry to another, allowing them to see the connections but also the variety of perspectives and methods that exist within Haydn studies today.

Time and again, these conversations would lead to comparisons with eighteenth-century encyclopedia-writing. We would recall that d'Alembert warned the readers (critics?) of his great *Encyclopédie* (1751–72, written and edited with Diderot) not to expect to find the lives of the saints, genealogies of the aristocracy, or the great conquerors of historical battles. Instead, he promised, they would gain "an overview of learning, as if gazing down on a vast labyrinth of all the branches of human knowledge, observing where they separate or unite, and catching sight of the secret roots between them." Likewise, Rousseau, in his *Dictionnaire de musique* (1768, a revision and expansion of his music-related entries for the *Encyclopédie*), wrote entries that at once articulated, rejected, and adapted traditional views. Theirs was the Age of Enlightenment, ours is the Age of Information; what both eras have in common is a knowledge revolution. Then as now, people ponder the nature of facts and interpretation, the role of editors, and the creation (as well as democratization) of knowledge.

Of course, to draw too many comparisons between the *Encyclopédie* or the *Dictionnaire* and the *Cambridge Haydn Encyclopedia* would be grandiose – and absurd. Rousseau produced some 900 entries, and d'Alembert and Diderot produced 28 volumes – 730 times as many entries and 1,000 times as many words, on all manner of subjects – all the while living under the threat of arrest, confiscation, and exile! Our choices as editors have not been decisions about how to avoid being thrown into the Bastille. And yet, it could be said that we two North American women (and note: there were no named female contributors to the *Encyclopédie*) are making a contribution not just to scholarship but to the evolution of scholarship, and it is indeed a contribution that bears some family resemblances to – or perhaps better, that owes debts to – the *encyclopédistes*. Like these ancestors, we toyed at first with arranging the book thematically, with lead essays introducing interrelated entries, but ultimately settled on alphabetical

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order, with essays interspersed. Our first editor, Vicki Cooper, had urged us to rethink this plan, and she was right to do so, for as Diderot put it in his entry on "Encyclopédie" (at over 30,000 words long, a seventh of the length of our entire book), he and his colleagues had concluded that alphabetical order is the least intrusive: it allows readers to draw connections for themselves, and to see how any detail can be related to the whole. Also like Diderot, we take particular satisfaction in providing cross-references (he called them the most important part), which expand the subject and hopefully take the readers on rewarding detours they had not anticipated. This is a book designed to be consulted, but also to stay in one's hands and be read.

In addition to organizational models, we have inherited some style cues. We encouraged our contributors – all sixty-seven of them (from thirteen different countries around the world, for a truly international perspective on Haydn studies) – to be thought-provoking and opinionated, and we allowed dissent between entries. Obviously, more than our eighteenth-century counterparts, we needed the entries to give the reader a clear sense of the state of research, but in their same spirit we encouraged contributors to leave clear traces of the real people, with real agendas, that have shaped that state. In this way, our resource is different from many present-day encyclopedias, which may have entries that read as "truth." In our case, historiography is meant to be built in. As in the case of the *Encyclopédie*, our contributors were on board with the vision and the mission to varying degrees. We likewise nudged and pushed and even championed certain directions, but also strove to allow individual authorial flavors to show through . . . and never channeled Diderot to the point of appending our own commentaries.

In the end, Diderot wrote, an encyclopedia can "throw off the yoke of authority" only when compiled by a loose association of experts. While any number of the circumstances may be different, his dictum remains true. It has been an incredible privilege to work with our association of experts (including each other!), from whom we have learned so much. But we will have to continue to aspire to Diderot's definition of an editor: "neither a genius nor an imbecile, but someone gifted with great common sense, celebrated for the breadth of [her] knowledge, the elevation of [her] sentiment and of [her] ideas and [her] love of [her] work: a [woman] loved and respected for [her] character in private and in public; never zealous, if not for truth, for virtue, and for humanity."

***

The volume consists of over seventy entries and seven longer, conceptual essays: Biography and Identity, Ideas, Institutions, Musical Materials, People and Networks, Performance, and Place. The essays often refer to and make connections between related entries. The entire volume is arranged in alphabetical order. Naturally, there are innumerable topics of interest that do not have their own entry. If you are seeking something you do not find, please head to the index, which we have tried to make as thorough as possible. There you will also find every Haydn composition that is referenced in the volume; it is listed according to genre together with Hoboken numbers. The list of entries and essays included at the outset of the volume shows the contents at a glance

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and should also be helpful if you are seeking something that turns out not to have an entry of its own. The Chronology, drawn from standard sources, offers an overarching summary of Haydn's life and musical productivity.

Scholars are referred to by last name in entries and by full name in essays. Each entry and each essay is followed by a Further Reading list in the short form (author, date). Full information for each of these references appears in the Bibliography. The standard reference literature and most commonly cited sources are named in abbreviated form; please consult the List of Abbreviations.

Cross-references appear in SMALL CAPITALS. They are marked in this way usually (but not always) at the first iteration within the entry or essay. Variants of entry headwords may be marked as cross-references: for example, ENLIGHTENED may be marked to draw the reader's attention to the entry ENLIGHTENMENT.

Musical examples help to exemplify points made by authors; they also acknowledge the multiple ways of engaging music in human experience. Musical notes are indicated using the Helmholtz system: CC, C, c, c′, c″, c‴, where middle C = c′. Illustrations (Figures) are meant to help readers understand Haydn's music with respect to geographical locations, spaces of performance, print culture, commodification, and acts of human communication and interaction. They are limited precisely because so many images relevant to Haydn are readily available on the Internet. So, while no images or likenesses of Haydn accompany the entry on ICONOGRAPHY, a simple search of the artist's name listed in the entry will summon forth numerous exemplars – and in color too. The 1791 Haydn portrait by John Hoppner was the inspiration for Andreas Roseneder's 2007 "retake" on the front cover (see Melanie Lowe's entry on present-day RECEPTION) – an apt visualization of our aims for this volume.

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This collaboration began in a conversation during a conference at our mutual *alma mater*. We both feel grateful and proud to have studied and earned our PhD degrees at Cornell University (albeit in different decades) alongside scholars who were and who would become shapers of the discipline, especially in the areas of eighteenth-century music and culture.

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We began at the invitation of commissioning editor Vicki Cooper, who readily supported our approach – and her successor, Kate Brett, heartily embraced it as well. Kate provided excellent advice, more-than-generous availability, exceedingly good humor, and crucial moral support throughout

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Chronology

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1732	Born March 31, Rohrau, Lower Austria, to Mathias Haydn, a wheelwright, magistrate, and amateur musician, and Anna Maria Koller; baptized Franz Joseph on April 1.	
1737	Receives his first formal training while living with a distant cousin, Mathias Franck, in Hainburg.	
	Haydn's brother and future composer, Johann Michael, is born.	
c. 1739–40	Recruited by Georg Reutter (1708–72), Kapellmeister at St. Stephen's Cathedral in Vienna, to join the choir school; receives instruction in violin, harpsichord, and vocal performance, as well as some instruction in composition and theory. In particular, becomes acquainted with Johann Joseph Fux's *Gradus ad Parnassum* (1725) and Johann Mattheson's *Der vollkommene Capellmeister* (1739).	
c. 1745	Haydn is joined by his younger brother, Johann Michael (1737–1806), at St. Stephen's Cathedral choir school.	
1747–9	Leaves the choir school at St. Stephen's Cathedral after his voice changes.	*Missa brevis* in F major, Hob. XXII:1 (1749?): rev. 1805
	Haydn moves into the garret room in the Michaelerhaus (where Metastasio and Marianna Martines also lived), and works as an independent musician.	
1750–1	Compositions in the 1750s reflect acquaintance with contemporaneous music in a wide range of genres.	
	In mid-1750s, Haydn works at several churches as an occasional singer and violinist, and augments his income performing in pick-up ensembles for	

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	special events at court and in the theater. His most important patron at this time is Baron Carl Joseph Fürnberg (1720–67), who commissions the earliest string quartets and recommends the composer's services to Count Karl Joseph Franz Morzin (1717–83). Haydn also comes into close contact with court poet Pietro Metastasio (1714–87) between 1751–54.	
1752	Meets comic actor and impresario Joseph Felix von Kurz.	First stage work, *Der krumme Teufel*, Hob.XXIXb:1a
1753	Works as valet and keyboard accompanist for the Neapolitan opera composer and singing teacher Nicola Porpora, learning the Italian language and *partimento* counterpoint, which Haydn referred to as "the true fundamentals of composition."	
	Friend of fellow violinist and composer Carl Ditters (1739–99) throughout the decade.	
1754	Approximately 1754–58 Haydn works as a singer, violinist and organist at several venues in Vienna, including the Hofkapelle, the chapel of Count Friedrich Wilhelm Haugwitz, the church of the Brothers Hospitallers (Barmherzigen Brüder), and St. Stephen 's Cathedral.	
1755	Haydn's beloved student, Theresia Helena Keller, enters the convent.	
1756		*Salve Regina*, Hob.XXIIIb:1
		First Concerto for Organ, Hob.XVIII:1
		Earliest string quartets
c. 1757	Possibly began working for Count Morzin in Vienna during the winter, and in Lukawitz, Bohemia in the summer. Earliest symphonies were for Morzin court.	Possible first symphony: Symphony No. 1 in C major
1759		*Der (neue) krumme Teufel*, Hob. XXIXb:1b

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1760	Marries Maria Anna Theresia Keller, the elder sister of Haydn's first love Theresia Helena Keller.	
1761	Appointed to the position of Vice-Kapellmeister at the court of Prince Paul Anton Esterházy in Eisenstadt; assists Kapellmeister Gregor Joseph Werner (1693–1766) with church music, and is responsible for all secular music. Contract stipulates near equal supervision of all musicians with Werner.	Symphonic trilogy on the times of day – Symphony No. 6 in D major, "Le matin"; Symphony No. 7 in C major, "Le midi"; Symphony No. 8 in G major, "Le soir"
1762	Death of Prince Paul Anton Esterházy March 18; succeeded by Prince Nicolaus "The Magnificent." Premiere of Gluck's *Orfeo ed Euridice* in Vienna. Until 1766 the court moves between Eisenstadt and Vienna. During this period, renovations are undertaken on the palace at Süttör, which becomes the permanent seat of Nicolaus's court, Eszterháza.	
1763	Completes first Italian *opera seria*, *Acide*, for wedding of Prince Nicolaus Esterházy's oldest son, Count Anton, to Countess Maria Theresia Erdödy, on January 10.	*Acide*, Hob.XXVIII:1 *Destatevi, o miei fidi*, Hob. XXIVa:2, cantata composed for Prince Nicolaus Esterházy's name-day *La marchesa Nespola* (one aria survives, Hob.XXX:1)
1764	Prince Nicolaus Esterházy returns from Frankfurt to Eisenstadt.	*Da qual gioia improvvisa*, Hob. XXIVa:3, to celebrate Prince Nicolaus Esterházy's return
	Theatrical performances held at Kittsee and Pressburg and over the next couple of years.	Symphony No. 22 in E♭ major, "Philosopher"
1765	Begins thematic catalogue of compositions, *Entwurf-Katalog*; contributes regularly to the catalogue into the 1770s.	Cello Concerto No. 1 in C major, Hob.VIIb:1 Capriccio in G major, Hob. XVII:1, "Acht Sauschneider müssen seyn"

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	Studies C.P.E. Bach's *Versuch*, affecting improvisatory nature of his keyboard works.	Symphony No. 30 in C major, "Alleluja"
	Mid-1760s Haydn learns to play the baryton, the favorite instrument of Prince Nicolaus; encouraged to produce more works for this instrument for performance by the prince.	Symphony No. 31 in D major, "Horn Signal"
1766	Promoted to Kapellmeister following the death of Werner; assumes full responsibilities for musical life of the court.	Mass in C major, Hob. XXII:5, *Missa Cellensis in honorem BVM*, *Cacilienmesse*
	Purchases house in Eisenstadt.	
	Prince Nicolaus issues requirements for operatic performances for the entertainment of guests.	*La canterina*, Hob.XXVIII:2
	Haydn responds to demands for more baryton works with an elegantly bound edition of trios.	First book of Baryton Divertimenti, Hob. XI:1–24
1767	As a result of his new responsibilities as Kapellmeister, Haydn increases production of both sacred and secular vocal music.	*Stabat mater*, Hob.XXbis. Second book of Baryton Divertimenti, Hob. XI:25–48
1768	Opera house at Eszterháza inaugurated with Haydn's *Lo speziale*, based on a libretto by Carlo Goldoni.	*Lo speziale (Der Apotheker)*, Hob.XXVIII:3 *Applausus* cantata (Jubilaeum Virtutis Palatium), Hob. XXIVa:6
	Haydn's baryton writing in the third book for Prince Nicolaus becomes more complex, demonstrating the prince's increased technical skill by mandating use of both the bowed strings and the unusual plucked manual of the instrument.	Third book of Baryton Divertimenti, Hob. XI:49–72 Symphony No. 49 in F minor, "La passione"
	Haydn's house in Eisenstadt destroyed by fire. Rebuilt with support of prince.	
1769	Haydn's instrumental style becomes more eclectic, continuing into next decade. Resumes composition of string quartets.	*Le pescatrici*, Hob.XXVIII:4
	Prince Nicolaus establishes summer theatrical performances, possibly requiring incidental music from Haydn.	Symphony No. 59 in A major, "Fire"
		String Quartets Op. 9 underway

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	Haydn travels to Pressburg for five days to scout out new singers for Eszterháza.	
1770	Haydn's opera *Le pescatrici* staged at Eszterháza in celebration of the marriage of Countess Maria Theresia Lamberg to Count Alois Poggi.	Symphony No. 26 in D minor, "Lamentatione"
1771	Haydn becomes ill and is visited by his brother. Following his recovery, Haydn may have begun composing the *Salve Regina* in G minor, Hob. XXIIIb:2.	Keyboard Sonata in C minor, Hob.XVI:20 String Quartets, Op. 17
1772	Carl Wahr's theatrical troupe performs at Eszterháza for the next five years. The repertoire includes tragedies by Lessing, Goethe, and Shakespeare (*Hamlet*, *Macbeth*, *Othello*, and *King Lear*).	Symphony No. 43 in E♭ major, "Mercury" Symphony No. 44 in E minor, "Trauersinfonie" ("Mourning") Symphony No. 45 in F♯ minor, "Farewell" String Quartets, Op. 20, "Sun" Mass in G major, Hob. XXII:6, *Missa Sancti Nicolai*
1773	Haydn's *Philemon und Baucis* performed at the opening of the marionette theater at Eszterháza; attended by members of the Habsburg court including Empress Maria Theresia.	*L'infedeltà delusa*, Hob. XXVIII:5 *Philemon und Baucis*, marionette opera, Hob.XXIXa:1
1774	First authorized publication of Haydn's music by Kurzböck in Vienna–keyboard sonatas Hob.XVI:21–26 (dedicated to Prince Nicolaus)	Symphony No. 55 in E♭ major, "The Schoolmaster" Symphony No. 60 in C major, "Il distratto" Mass in E♭ major, Hob. XXII:4, *Missa in honorem BVM*, *Missa Sancti Josephi*, "*Grosse Orgelsolomesse*"
1775	*L'incontro improvviso* performed for Archduke Ferdinand and his wife Maria Ricciarda Beatrice d'Este at Eszterháza. Haydn conducts performances of *Il ritorno di Tobia* at the Kärntnertortheater in Vienna.	*Dido*, Hob.XXIXa:3, lost marionette opera, approximate composition date *L'incontro improvviso*, Hob. XXVIII:6

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		Il ritorno di Tobia, Hob.XXI:1, Haydn's first oratorio, commissioned by the Viennese Tonkünstler Societät
1776	Short autobiographical sketch published in an Austrian encyclopedia.	Incidental music for *Der Zerstreute* (Symphony No. 60 in C major)
	Theatrical offerings at Eszterháza now include a regular season of marionette and staged theater, as well as opera. The first season begins with Gluck's *Orfeo ed Euridice*.	
1777	Comic opera *Il mondo della luna* premiered at Eszterháza celebrating the marriage of Prince Nicolaus's second son.	*Il mondo della luna*, Hob. XXVIII:7
	Haydn's marionette opera *Hexenschabbas* (now lost) performed at Schönbrunn at the request of Empress Maria Theresia.	
1778	Haydn sells his house in Eisenstadt.	Symphony No. 64 in A major, "Tempora mutantur"
	Court extends stay at Eszterháza for up to ten months of the year, spending winters in Vienna.	Divertimento in F major for 4 hands, Hob.XVIIa:1, "Il maestro e lo scolare"
	Artaria & Co. enters music publishing business in Vienna.	Mass in B♭ major, Hob. XXII:7, *Missa brevis Sancti Joannis de Deo*, "*Kleine Orgelsolomesse*" ("Little Organ Mass")
1779	On January 1 Haydn signs a new contract with Prince Nicolaus Esterházy, allowing him to publish and sell his music and accept outside commissions without the consent of his patron.	Symphony No. 53 in D major, "Imperial"
		Symphony No. 69 in C major, "Laudon"
		Die bestrafte Rachbegierde, Hob.XXIXb:3, lost marionette opera
	On 18 November, fire destroys the opera house at Eszterháza; many operatic scores are lost.	*La vera costanza*, Hob. XXVIII:8
	Soprano Luigia Polzelli (1750–1830) is employed at court.	*L'isola disabitata*, Hob. XXVIII:9

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1780	Haydn issues first publication with Artaria, and enjoys an upsurge in commercial activity.	*La fedeltà premiata*, Hob. XXVIII:10 Artaria publishes set of six keyboard sonatas, Hob. XVI:20, 35–39, dedicated to Auenbrugger sisters
1781	Haydn's *La fedeltà premiata* opens the new opera house at Eszterháza. Librettist and theater director Nunziato Porta arrives at Eszterháza. Haydn markets his music in England with Forster.	Symphony No. 63 in C major, "La Roxelane" String Quartets, Op. 33, "Russian" Artaria publishes Haydn's first set of lieder, Hob. XXVIa:1–12, in Vienna
1782	Begins professional relationship with publisher John Bland in London. Joseph Elssler, Haydn's first copyist, dies; he is succeeded by his son of the same name and subsequently by Johann Elssler, who becomes Haydn's principal copyist by the late 1780s.	Mass in C major, Hob. XXII:8, *Missa Cellensis*, "*Mariazellermesse*" *Orlando paladino*, Hob. XXVIII:11 Artaria publishes Haydn's Op. 33 string quartets
1783	Growing emphasis on *seria* works over *opera buffa* at Eszterháza. Future Prince Nicolaus II marries Princess Marie Hermenegild.	Cello Concerto No. 2 in D major, Hob.VIIb:2 *Armida*, Hob.XXVIII:12
1784	*Armida*, Haydn's last opera for the court, is staged at Eszterháza to mark the completion of the estate. Carl Friedrich Cramer publishes the first issue of his *Magazin der Musik*, in which he praises the works of Haydn. First documented evidence, provided by Irish tenor Michael Kelly, of Haydn meeting Mozart at a quartet party. Haydn played first violin and Mozart played viola.	"Svanisce in un momento," additional chorus included in revival of *Il ritorno di Tobia*, Hob.XXI:1 Artaria publishes the second set of lieder, Hob. XXVIa:13–24
1785	Becomes a Freemason in January and joins the lodge "Zur wahren Eintracht" (True Concord). In September, Artaria publishes Mozart's String Quartets Nos. 14–19, K. 387, 421, 428, 458, 464, 465 (respectively), dedicated to Haydn. Increased number of commissions from abroad, including the "Paris"	First two "Paris" symphonies performed (Nos. 83 and 85)

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	Symphonies, and *The Seven Last Words of Our Savior on the Cross*.	
1786	Haydn composes three piano trios at the request of Artaria, Hob.XV:6–8.	"Paris" Symphonies, Nos. 82–87, Concert de la Loge Olympique
1787	Resumes composition of string quartets after hiatus of nearly six years. Haydn declines an invitation to compose an opera for Prague. Johann Elssler becomes Haydn's personal copyist.	String Quartets, Op. 50, "Prussian" *The Seven Last Words of Our Savior on the Cross*, Hob. XX/1, performed at Good Friday ceremony in Cádiz
1788	Purchases Schanz keyboard. Gluck's ballet *Don Juan* performed at Eszterháza.	String Quartets, Op. 54, and Op. 55, "Tost"
1789	John Bland visits Haydn at Eszterháza to negotiate a new set of string quartets. Haydn begins regular contact with Maria Anna von Genzinger, a Viennese aristocrat and amateur pianist married to Prince Nicolaus's physician. July 14 1789, French Revolution begins with storming of the Bastille.	Symphony No. 92 in G major, "Oxford" Solo cantata *Ariana a Naxos*, Hob.XXVIb:2
1790	Prince Nicolaus Esterházy dies in September; his successor, Prince Anton, disbands the orchestra and opera troupe, leaving Haydn free to seek employment elsewhere. In December, Haydn accepts offer from the German violinist and impresario Johann Peter Salomon (1745–1815) to go to London; enroute he meets the young Ludwig van Beethoven (1770–1827) at the electoral court in Bonn.	String Quartets, Op. 64, "Tost"
1791	Arrives in London in early January. Receives an honorary Doctor of Music degree from Oxford University in July. "Oxford" Symphony, No. 92, is performed during the ceremony. Publisher John Bland commissions Thomas Hardy to paint Haydn's portrait. Wolfgang Amadeus Mozart (b. 1756) dies in Vienna in December.	*L'anima del filosofo, ossia Orfeo ed Euridice*, Hob.XXVIII:13 (not performed) Earliest "London" Symphonies performed at Hanover Square Rooms with Salomon on violin and Haydn playing keyboard; first set of six "London" Symphonies, nos. 93–98

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1792	Continuation of Salomon concert series in Hanover Square Rooms. Haydn impressed by performance of anthem, God Save the Queen. Theme woven into Symphony 98, Hob. I:98. Visits William Herschel at his observatory in Slough, West London. Leaves London in July to return to Vienna. Meets with Beethoven again on return trip.	*The Storm*, Hob.XXIVa:8 *Sinfonia concertante* in B♭ major Symphony No. 97 in C major, and Symphony No. 98 in B♭ major round out the first set of six symphonies for London
1793	Purchases house in the Viennese suburb of Gumpendorf; moves in permanently in 1796. Beethoven moves to Vienna; studies composition with Haydn. First monument erected in honor of Haydn in Rohrau by Count Karl Leonhard von Harrach.	String Quartets, Op. 71, and Op. 74, "Apponyi" F minor variations for keyboard, Hob.XVII:6
1794	Prince Anton Esterházy dies in January and is succeeded by Prince Nicolaus II. Haydn arrives in London in February for a second visit, accompanied by his copyist Johann Elssler. Publishing firm Corri & Dussek founded in London.	Symphony No. 99 in E♭ major performed during first season of second London visit. Symphony No. 100 in G major, "Military"; Symphony No. 101 in D major, "Clock"; and Symphony No. 102 in B♭ major – all performed the following year Six Original Canzonettas, Hob.XXVIa:25–30 English Psalms, Hob. XXIII, originally published in Reverend William Tattersall's *Improved Psalmody* Corri & Dussek publish String Quartets Op. 71, and Op. 74; and arrangements of the "London" Symphonies, Nos. 93–98 for piano trio
1795	Departs London in August, returns to Vienna via northern Germany to avoid	Symphony No. 103 in E♭ major, "Drumroll"

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	warfare in the south; reinstated as Esterházy Kapellmeister for Prince Nicolaus II; minimal court duties, responsible for the eight wind instrumentalists of the *Harmonie* and a small group of string players (primarily for performances at Eisenstadt).	Symphony No. 104 in D major, "London" Keyboard Sonata in E♭ major, Hob.XVI:52, for Therese Jansen Keyboard Trio No. 25 in G major, Hob.XV:25, "Gypsy Rondo" *Berenice, che fai?* Hob. XXIVa:10 Six Original Canzonettas, Book 2, Hob. XXVIa:31–36, published by Corri & Dussek in London
1796	Begins collaboration with Baron Gottfried van Swieten, the imperial librarian, former censor, and leader of the Gesellschaft der Associierten, an association of noble patrons. Leipzig firm Breitkopf & Härtel becomes Haydn's primary publisher.	Trumpet Concerto in E♭ major, Hob.VIIe:1 Mass in B♭ major, Hob. XXII:10, *Missa Sancti Bernardi von Offida, Heiligmesse* Mass in C major, Hob. XXII:9, *Missa in tempore belli, Paukenmesse, Kriegsmesse* *The Seven Last Words of Our Savior on the Cross*, Hob. XX:2, added choral parts
1797	In January, Haydn granted free admission to all concerts of the Gesellschaft der Associierten, and on December 11 appointed "senior assessor" in perpetuity. Made a life member of the Viennese Tonkünstler Societät.	"Gott, erhalte Franz den Kaiser!" ("Emperor's Hymn") Hob.XXVIa:43, basis for a set of variations in the second movement of String Quartet in C major, Op. 76 no. 3, "Emperor." Later the basis for the German national anthem String Quartets, Op. 76, "Erdödy"
1798	Tonkünstler-Societät performs vocal arrangement of Haydn's *The Seven Last Words of Our Savior on the Cross*, Hob. XX:2. First private performance of *The Creation* at the Schwarzenberg Palace.	Mass in D minor, Hob. XXII:11, *Missa in angustiis*, "*Nelson Mass*," written around the time of Horatio Nelson's victory against Napoleon's fleet

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		at Aboukir Bay, possibly heard by Nelson during his visit to Eisenstadt in 1800 *The Creation*, Hob.XXI:2
1799	Georg August Griesinger (1769–1845) has initial visit with Haydn as a representative from Breitkopf & Härtel. Breitkopf & Härtel begins publishing its *Oeuvres complettes de Joseph Haydn*. Nine portraits and busts of Haydn produced between 1799 and 1800.	String Quartets, Op. 77 (later "Lobkowitz") Mass in B♭ major, Hob. XXII:12, *Theresienmesse* First public performance of *The Creation* at the Burgtheater on March 19; oratorio performed again in December as a benefit for the Tonkünstler Societät George Thomson commissions British folksong arrangements, Hob. XXXIa
1800	Haydn's wife dies in Baden in March. Parisian premiere of *The Creation*.	
1801	Private premiere of *The Seasons* on April 24 at the Schwarzenberg Palace followed by the first public performance at the Redoutensaal on May 19.	*The Seasons*, Hob.XXI:3 Mass in B♭ major, Hob. XXII:13, *Schöpfungsmesse* ("Creation Mass") Publication of Op. 77 String Quartets, dedicated to Prince Lobkowitz
1802	Completes last full composition, Mass No. 14; last string quartet, for Lobkowitz, left incomplete.	Mass in B♭ major, Hob. XXII:14, *Harmoniemesse*, Haydn's last major composition
1803	Haydn is presented with a medal by the city of Vienna.	String Quartet in D minor, Op. 103, incomplete
1805	Albert Christoph Dies (1755–1822) meets Haydn. Luigi Cherubini writes "Chant sur la mort de Joseph Haydn" when rumors of Haydn's death circulate in France and Britain; it is first performed in 1810, nine months after Haydn's death.	Haydn's copyist Johann Elssler prepares comprehensive thematic catalogue of Haydn's works, known as *Haydn-Verzeichnis*.
1806	Haydn basically housebound from this point onwards.	

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1808	Makes his last public appearance on March 27 at a performance of *The Creation* conducted by Antonio Salieri at the Great Hall of the Old University of Vienna.	
1809	Haydn dies on May 31 at his home while Vienna is under siege by the invading French armies. He is buried the next day in the cemetery at Gumpendorf. A large memorial service is held in Vienna on June 15.	

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Bartha and Somfai	Dénes Bartha and László Somfai, 1960. *Haydn als Opernkapellmeister*. Budapest: Ungarische Akademie der Wissenschaften.
Beghin and Goldberg	Tom Beghin and Sander M. Goldberg, 2007. *Haydn and the Performance of Rhetoric*. University of Chicago Press.
Briefe	Dénes Bartha (ed.), 1965. *Joseph Haydn: Gesammelte Briefe und Aufzeichnungen*. Kassel: Bärenreiter.
Cambridge Companion	Caryl Clark (ed.), 2005. *The Cambridge Companion to Haydn*. Cambridge University Press.
CCLN	H. C. Robbins Landon (ed.), 1959. *The Collected Correspondence and London Notebooks of Joseph Haydn*. London: Barrie and Rockliffe.
Dies	Albert Christoph Dies, 1810. *Biographische Nachrichten von Joseph Haydn*. Vienna: Camesina.
Gotwals	Vernon Gotwals (trans. and ed.), 1963. *Joseph Haydn: Eighteenth-Century Gentleman and Genius. A Translation with Introduction and Notes by Vernon Gotwals of the* Biographische Notizen über Joseph Haydn *by G. A. Gresinger and the* Biographischen Nachrichten Von Joseph Haydn *by A.C. Dies*. Madison: University of Wisconsin Press.
Griesinger	Georg August Griesinger, 1810; rpt. 1954. *Biographische Notizen über Joseph Haydn*. Leipzig: Breitkopf & Härtel; Vienna: Paul Kaltschmid.
Grove Online	*Grove Music Online*, Oxford Music Online, www.oxfordmusiconline.com.
Haydn Studies	W. Dean Sutcliffe (ed.), 1998a. *Haydn Studies*. Cambridge University Press.
H-L	Armin Raab, Christine Siegert, and Wolfram Steinbeck (eds.), 2010. *Das Haydn-Lexikon*, Laaber.
Hoboken [Hob.]	Anthony van Hoboken, 1957–78. *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis*, 3 vols. Mainz: Schott.
Hunter and Will	Mary Hunter and Richard Will (eds.), 2012. *Engaging Haydn: Context, Culture and Criticism*. Cambridge University Press.

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HWorld	Elaine Sisman (ed.), 1997b. *Haydn and his World*. Princeton University Press.
JHW	[Haydn-Gesamtausgabe] *Joseph Haydn Werke*.
Landon I–V	H. C. Robbins Landon, 1976–80. *Haydn: Chronicle and Works*, 5 vols. London: Thames and Hudson; Bloomington: Indiana University Press.
MGG	*Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* 1994–2005, 2nd edn. Kassel: Bärenreiter.
NG Haydn	James Webster and Georg Feder, 2002. *The New Grove Haydn*. London: Macmillan; New York: Palgrave.
Oxford Companion	David Wyn Jones (ed.), 2002b. *Oxford Composer Companion to Haydn*. Oxford University Press.

Journals

H-St	*Haydn-Studien*
HYb	*Haydn-Yearbook*
ECM	*Eighteenth-Century Music*
EM	*Early Music*
JAMS	*Journal of the American Musicological Society*
JM	*Journal of Musicology*
JMR	*Journal of Musicological Research*
JRMA	*Journal of the Royal Musical Association*
M&L	*Music and Letters*
MQ	*The Musical Quarterly*
MT	*The Musical Times*

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