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A classical oil painting portrait of Michael Haydn, an elderly man with a powdered wig, wearing a dark blue coat over a red waistcoat and a patterned cravat. The background is a neutral, light brown color.

MICHAEL
HAYDN
Collection

Johann Michael Haydn, younger brother of Joseph, was born in Rohrau on 14 September 1737. Aged eight, he joined Joseph among the choirboys at St Stephen's in Vienna. He studied singing, violin and organ with Georg Reutter, the Domkapellmeister. Spanning three octaves, his beautiful voice caught the attention of Empress Maria Theresa, who presented him with 24 ducats. According to an oft-quoted anecdote, Joseph Haydn was due to sing the treble solos required in a ceremony at Klosterneuburg monastery, but when the Empress observed 'He doesn't sing anymore; he crows', he was replaced by his brother. Aged 12, Michael earned some income as substitute organist at St Stephen's, sometimes playing his own compositions. From around the age of 15, when his voice broke and he was dismissed from the choir, he worked for a few years as a church musician in Vienna, assisting Johann Albrechtsberger as organist in the Jesuit church. Here were the makings of his future reputation as a composer of church music. Some time between 1757 and 1760 Michael moved to Grosswardein (then in Hungary, now Oradea, Romania) where he was employed as a violinist in the court orchestra of the local bishop, being appointed Domkapellmeister within three years. By this time he was composing, in addition to a constant stream of church music, the first of his symphonies, as well as string trios and concertos.

Aged 25, Michael was appointed court composer and Konzertmeister in Salzburg, having already completed more than a dozen Masses, 15 symphonies, six string divertimenti, several wind partitas and a few concertos. Among his new colleagues were Mozart's father Leopold (1719–1787) and, subsequently, Mozart himself. Between 1763 and 1771 dramatic works for the Theatre of the Benedictine University were predominant in Michael's output. Upon the death in 1771 of Archbishop Siegmund Christoph, Count of Schratzenbach, Hieronymus, Count of Colloredo succeeded him. Colloredo's often turbulent dealings with Wolfgang Amadeus Mozart are well documented. The new archbishop's introduction of tighter financial controls restricted the activities of the University Theatre, which finally closed in 1778, but the Salzburg court continued to flourish musically. It had a distinguished musical history, both Georg Muffat and Heinrich Biber having preceded Michael Haydn, while a staff of more than 100 musical employees was maintained. In 1768, Michael Haydn married the singer Maria Magdalena Lipp, daughter of the cathedral organist. Their only child died within her first year. Around 1777, it was rumoured that Michael was a strong candidate for the position of Kapellmeister, but now equally potent rumours surfaced, suggesting excessive drinking. Upon the death of Anton Adlgasser, Michael succeeded him as organist of the Dreifaltigkeitskirche.

Hitherto, Leopold Mozart had openly praised Michael Haydn, but now, indignant that his own son had been overlooked, he suggested that he was not only a heavy drinker but also lazy. However, upon Wolfgang Amadeus Mozart's departure for Vienna in 1781, Michael succeeded him as Salzburg cathedral organist.

In 1782, Colloredo made clear his intention to simplify church services. In accordance with these reforms, Michael Haydn composed in an uncomplicated style around 100 settings of Mass Propers between 1783 and 1791. Content in his work at Salzburg, Michael remained there for well over 40 years, in spite of belatedly receiving, in 1802, very prestigious and lucrative offers of employment elsewhere. When the French invasion of Salzburg in 1800 created a dangerous environment, Michael, whose own apartment had been ransacked by Napoleonic troops, felt escape to Vienna the following year was necessary – the first of two visits he made to the capital in his last years. Having admired his church music, Empress Maria Theresa now commissioned him to compose a new Mass, which was premiered in the Imperial Palace in October 1801. She then offered him the position of Vice-Kapellmeister at the Esterházy court, worth twice as much as his current salary, but Michael vacillated before choosing to remain in Salzburg. He later told his brother Joseph that he regretted this decision. One good reason for retaining his Salzburg position was the appointment of Archduke Ferdinand of Tuscany as Elector in 1803. Ferdinand's deep appreciation of Michael Haydn's music led him to ensure that his future in Salzburg would be rewarded with improvements in 'salary, respect and distinction' (from an 1806 biographical sketch by Beda Hübner, a local monk). Joseph Haydn supported his brother through his indecision. He wrote, comparing his own employer to Archduke Ferdinand: 'Both are great, but the Archduke's love and understanding of music are greater than those of my prince [Nicolaus Esterházy II]; your heart and your brain must make the decision here, to which of the two you give preference.'

Joseph Haydn had spent the winter of 1798/99 in relative relaxation in a suburb of Vienna. Michael was also in Vienna, and for about ten days the brothers met regularly, renewing a friendship which had lapsed for 27 years. Over the next few years this fraternal relationship grew stronger. Further commissions for church compositions arrived from Imperial Vienna, including a Mass for Emperor Leopold's name day. Then in 1806, Michael Haydn began a requiem to a commission from the empress, but a serious deterioration in his health prevented him from completing it. He died on 10 August that year, three years before his brother. The length of the funeral procession indicated

his status as a composer held in higher esteem than either his brother or Mozart. Joseph Haydn, employed at a palace in rural Hungary, and Mozart, having turned his back on Salzburg to settle in Vienna, were both lesser figures in the public consciousness, while the regular performance of Michael's compositions ensured that he was much better appreciated among the local populace.

About three-quarters of Michael Haydn's compositions are vocal, of which around 400 are sacred works. His output was vast, totalling nearly 850 compositions in diverse genres. It has been suggested that he was a more successful composition teacher than his brother. Of his pupils, the one who would become the most famous was Weber, while others included Diabelli and Neukomm.

Misattribution of compositions was common in the 18th century. This problem is exacerbated when two composers share a surname, even more so when published editions would often omit the Haydn brothers' Christian names. Scholars have been much exercised in deciding whether to attribute certain pieces to Michael or to Joseph, or to another composer.

In 1907, Lothar Herbert Perger compiled a catalogue of Michael Haydn's instrumental works (classified with the initial P), but it is non-chronological. Another important catalogue, devoted to Michael Haydn's church music, was compiled by Anton Maria Klafsky, but both this and the Perger are flawed. Greatly improving on them is the recent one created by Charles Sherman and T. Donley Thomas in 1993, in which 838 pieces are each assigned an MH number according to the authors' best guesses at chronology.

Symphonies

Michael Haydn probably composed about 40 symphonies, though some sources claim a total of about 55. Almost 30 symphonies are recorded here. The C major Symphony MH252 has a slow movement of unaffected pathos, while the F major Symphony MH507 was Haydn's penultimate work in this genre, dating from July 1789. Its outer movements are typically energetic, while the central Adagio ma non troppo, with its G minor middle section, favours the bassoon's tone-colour with lyrical material.

Most composers of the Baroque and Classical periods recycled their own music. Joseph Haydn, for instance, re-used some incidental music to a play in his brilliantly eccentric Symphony No.60. Michael Haydn's G major Symphony MH334 (May 1783) incorporates music from his cantata for the installation of Nikolaus II Hofmann as Abbot of Michaelbeuern, near Salzburg. The Symphony

in E flat major MH473 (from 1788, a year in which Michael composed six symphonies) has, in common with some other of his works in this form, an opening movement lacking a development section. To return to the G major symphony catalogued as MH334 – this piece is connected with one of the most famous of all musical misattributions. For many decades it was believed to have been composed by Mozart – supposedly his Symphony No.37 – until in 1907 it was discovered that only the 20-bar slow introduction was actually written by him. The background to the misattribution of this symphony probably involved the dishonesty of a publisher or copyist. It is by no means the only symphony wrongly assigned to Mozart – or to another of Michael Haydn's contemporaries. Why Mozart should have added this introduction is a question that has attracted only tentative theories. We know he admired Michael Haydn's music, even making copies of some of his works, and the two composers maintained a warm relationship in spite of the nearly 20 years difference in their ages. On one visit to his old environment of Salzburg, Mozart found Michael too ill to meet a commission for a group of six duos for violin and viola, so he obligingly composed two masterly works (in G major and B flat major, K423 and 424 respectively) to complete the set for publication under Haydn's name.

Michael Haydn's influence upon Mozart's symphonies has often been exaggerated. In the 1780s, he composed five symphonies with fugal finales, but to claim a link with the fugal last movement of Mozart's Symphony No.41 is to confuse an idea with actual musical material, which Mozart had in abundance. This is not to deny that some of Michael's formal designs or general outlines made an impression on Mozart.

One of several symphonies long attributed to his brother, Michael Haydn's Symphony in C major MH188 is a four movement work, its extended opening Allegro molto including some prominent timpani punctuation, while the slow movement unusually requires a pair of cors anglais. Joseph Haydn's Symphony No.22 from 1764 (known as 'The Philosopher') also has a pair of these instruments, but their appearances in the Classical period are very rare. Equally unusual is the inclusion of a pair of piffari (fifes) in the orchestration of Michael's symphony. MH287 in D major has a finale in which Michael demonstrates, as in several of his symphonic finales, an effortless contrapuntal facility. The outer movements of the Symphony in A major MH152 are imbued with the composer's typical rhythmic energy, the minuet (placed second) has a markedly contrasting trio in A minor, and the strings-only slow movement is one of Michael Haydn's most serene. Each movement originated as ballet music, the final Allegro molto (added a year later in 1771) probably

taken as a model by Mozart when he wrote his Symphony No.29 in the same key a few years later. An unusual feature of the Symphony in A major MH302 is the solo for post-horn in the trio of the minuet. One of the finest movements in Michael's symphonies is the concise opening Allegro spiritoso of the G major work MH474. Here the composer's characteristically invigorating rhythms are especially biting, while there are also some witty touches and a delightfully lyrical second theme. The Symphony in B flat major MH82, another work once attributed to Joseph Haydn, has an Allegro molto finale of driving momentum, while MH508, a Symphony in A major, has an opening Spiritoso of more leisurely character than many of Michael's first movements. The 18th century saw a tremendous development in the symphony genre. Only two geniuses stand out – Joseph Haydn and Wolfgang Amadeus Mozart – while other composers wrote numerous symphonic works of less originality and inventiveness, but of admirable craftsmanship. Michael Haydn belongs in this lesser category, but his finest symphonies are clearly worth discovering.

Serenades, Divertimenti, etc.

The terms serenade, divertimento, nocturno and the less common cassation are very closely linked in 18th century music. Such genres were in constant demand as entertainment music. Open-air performance of such pieces was required for many different occasions. The grander kinds of celebration – the Archbishop's name day or the end of the university year – demanded full orchestral serenades, whereas more intimate family gatherings required compositions for about six to eight players.

Michael Haydn contributed to these popular, intellectually undemanding genres. Typically such works had five or more movements, but the D major Serenade MH86 extends to ten, the fourth of which is a concertino for horn and trombone. Other movements include solos for violin, cello and flute (see references to concertante movements within serenades/divertimenti in the Concertos section below), while the divertimenti recorded here include solo parts for clarinet, cor anglais and double bass.

Concertos

Among the compositions by Michael Haydn which are gradually beginning to be performed and recorded a little more often in recent times, some of his concertos have featured, especially those for instruments lacking an abundant repertoire. It seems that Michael composed between eight and a dozen genuine concertos. The two-movement Clarinet Concerto is a pleasing addition to the meagre repertoire for the instrument in this period.

Whereas the typical horn concertos of that period – most famously those by Mozart – would begin with an Allegro and end with a hunting-style rondo, Michael Haydn's Horn Concerto (or concertino) in D major MH134 unusually begins with a slower movement (Larghetto) and concludes with a minuet. In the 18th century this work was attributed to Joseph Haydn. The so-called Bassoon Concertino in B flat major (Adagio ma non troppo) is actually the second movement of the Symphony No.14 (composed late 1760s in Salzburg). Some of the works for solo instrument recorded here are movements from serenades or divertimenti. At that time it was common practice to include for contrast one or two concertante sections in such extended works – as in Mozart's 'Haffner' Serenade – eight movements including three with solo violin. Apparently the most extraordinary of all the instruments which Michael Haydn exploited in a solo capacity is the trombone, as in his Concerto and Concertino. However, the modern virtuoso Christian Lindberg has discovered four compositions written in what he describes as a golden age for the trombone – between 1756 and 1780. The Austrian master of the trombone at that time was Thomas Gschladt, and it is very probable that it was he who inspired all these works (others are by Albrechtsberger and Wagenseil). Comprising a single movement marked Larghetto, Michael Haydn's Trombone Concertino in F major (possibly 1763) has a demanding solo part full of semiquaver passages and with a cadenza just before the end. The Concerto in D major is equally representative of Gschladt's ability. In general Michael Haydn's various concertante movements from serenades/divertimenti support the accepted opinion that the available musicians in Salzburg were technically outstanding.

Michael Haydn's Trumpet Concerto in C major is sometimes described as No.2, but the so-called No.1 is an arrangement of movements from a divertimento and thus not a true concerto. This C major Concerto is remarkable not least for its extremely high trumpet writing.

The beautiful Romance in A flat major bears a very close resemblance to the slow movement of Mozart's Third Horn Concerto, but the question of who borrowed from whom has never been settled. The two flute concertos were composed during Haydn's Salzburg period, whereas the three violin concertos, equally characterised by charm and elegance, probably date from the early 1760's.

Church Music

Occupying a major part of his output, Michael Haydn's church music is generally regarded as his most important and representative body of work. In his day his liturgical works were more highly esteemed than those of his brother Joseph, perhaps because they were more obviously reverential, whereas Joseph's Masses were sometimes criticised for being too cheerful.

Relatively recently it was discovered the C minor Requiem MH559 is actually the work of the Austrian composer Georg Pasterwitz (1730–1803). Michael Haydn made a copy of this requiem for performance in Salzburg, and the evidence of his handwriting led to the mistaken belief that it was his own music, but this work is by no means a solitary example of such confusion. Apparently, about 250 compositions attributed to Michael are of doubtful authorship. The *Missa Sancti Joannis Nepomuceni* (1772), which Haydn dedicated to the Bohemian martyr and patron saint of bridges, Johannes Nepomuk, typifies the simple style and concise form required by Archbishop Colloredo, while the *Te Deum* in D major conveys the joyful praise of the text in an attractively uncomplicated manner. Among the finest of Michael Haydn's church works – or indeed of any of his compositions – is the *Missa sub titulo Sancti Francisci Seraphici* (St Francis Mass). One general feature of the faster movements in Michael Haydn's Masses is the busy violin figuration in semiquavers.

In 1771, Michael Haydn's only child, Aloysia Josepha, died before her first birthday. Dating from that year, his Requiem or *Missa pro defuncto Archiepiscopo Sigismondo* (sometimes known as the 'Schrattenbach' Requiem) commemorated the death of Archbishop Siegmund, but his grief at the recent death of his daughter no doubt contributed to the deeply felt character of the music.

Music for Holy Week

In 1778, Michael Haydn composed a sequence of Responsories for Holy Week, for performance at Salzburg Cathedral. Here, as well as in much of his music for Lent and Advent, he adopts the *stile antico*. Many of his contemporaries also adopted this older style in some of their works, and Michael Haydn himself continued to do so into the late 1790s. Such devotional pieces as are contained in these Responsories are fine examples of the telling expressive effect he achieved with economical means. The *Missa Sanctae Crucis*, a shorter Mass setting dating from the early 1760s when Michael was employed at Grosswardein, well illustrates his mastery of counterpoint as learnt from Fux's celebrated treatise *Gradus ad Parnassum*.

Masses

Michael Haydn composed more than 30 settings of the Mass for performance in Salzburg. The first of these, a work of great charm, is the *Missa Sancti Aloysii* (1777), originally intended for the Commemoration of the Holy Innocents on 28 December. The title of Michael's *Missa Hispanica* (1786) is something of a mystery. It has been suggested that he composed the Mass for the Spanish court, but there is no evidence of any performance in Spain during his lifetime. It is believed that the *Missa in honorem Sanctae Ursulae* of 1793 was composed for a friend's daughter, Ursula Oswald, who wished to profess her religious vows at a Benedictine abbey on her name day; St Ursula was her name-day saint.

Opera

Michael Haydn composed around a dozen stage works in total. In answer to a request from Archbishop Colloredo for an *opera seria* to celebrate the 15th anniversary of his appointment as head of the Archdiocese, Michael Haydn composed his *Andromeda e Perseo*, drawn from Greek mythology. Colloredo wanted local singers rather than international stars, but the vocal parts – in a score which is among Michael's liveliest and most inventive – still require considerable technical ability. *Andromeda* is the daughter of King Cepheus and his wife Cassiopeia. When Cassiopeia's hubris prompts her to boast that *Andromeda* is more beautiful than the Nereids, Poseidon sends a sea monster to ravage her as divine punishment, but *Perseus* saves her from death.

Other Stage Works

Two shorter theatrical works by Michael Haydn recorded here – both written for the theatre of Salzburg’s Benedictine Monastery – are typical of the kind of low-brow entertainment popular in the latter half of the 18th century. *Die Hochzeit auf der Alm* (The Wedding on the Alpine Pasture) is believed to date from 1768, while *Der Bassgeiger zu Wörgl* (The Bass Player of Wörgl) is from 1773 to 1775.

String Quintets

Michael Haydn composed five string quintets for two violins, two violas and cello, although it seems that the F major work from 1784 may not be the only one originally intended for a five-string double bass in place of a cello. Other inconsistencies are the alternative description of the first two quintets (in C major and G major) as *notturmi*, according to composition catalogues, and the *divertimento*-like form of the last two quintets (probably 1786, in F major and B flat major). Terminology in this period is often variable, but the related *divertimento* and *notturmo* genres readily come to mind when a work in question has between four and six movements. These quintets are intended to be amiable, rather than emotionally engaging, chamber works. There are some unexpected features, nevertheless. The minuet of the C major Quintet has a trio of ecclesiastical tone, while the parallel movement in the G major work at times seems to lose its way. In the slow movement of the F major Quintet (MH367) Michael Haydn incorporates a written-out cadenza, not unlike the one in the Quintet in E flat major for winds and piano that Mozart composed earlier that year (1784). There are other occasional surprises, witty or dramatic, in these quintets, though Michael does not take the same irrepressible delight in unpredictability as his brother does in his major works.

String Quartets

Unlike both his brother and Mozart, Michael Haydn did not compose string quartets throughout his career, though he may have written about a dozen such works. The doubt arises because these quartets, in common with many other works of his, have been described by some scholars as probably spurious.

Chamber Divertimenti

Divertimento-type pieces for chamber ensemble also feature in Michael Haydn’s list of works. Of the selection recorded here, the *Divertimento* in E flat major, a three movement work beginning with an *Adagio* and variations, is scored for the very unusual ensemble of viola, cello and double bass. The three-movement *String Quartet/Divertimento* in C major has a concertante part for cor anglais. (See the *Symphony* in C major MH188). The *Divertimento* in C major MH179, showcasing a solo oboe, has six movements and in this respect is a more typical example of the genre.

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