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HAYDN

SYMPHONY No. 94

G major/G-Dur/Sol majeur
Hob. I:94
"Surprise"
„Paukenschlag-Sinfonie"

Eulenburg

JOSEPH HAYDN

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Edited by
Harry Newstone

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PREFACE

In the autumn of 1790 Prince Nikolaus Joseph Esterházy, Haydn's employer and patron, died and his son, Prince Paul Anton, succeeded him. Almost at once the great (but considerably expensive) musical establishment which had for nearly 30 years nurtured the composer, and is now chiefly remembered for the glory he brought to it, was dismantled. Although still nominally Kapellmeister, with a yearly pension, Haydn was at last free to travel wherever he wished, something he had not been able to do before. He returned to Vienna relieved of the daily pressures of court duties, but his respite was not to last long. Johann Peter Salomon, the German-born violinist and London impresario, was visiting Cologne when he heard of the death of Prince Nikolaus and lost no time in getting to Vienna determined to procure Haydn for his forthcoming London season. It was not the first time he had invited Haydn to England; now the composer was free to accept, and he did. A contract was exchanged and the two left Vienna in the middle of December and arrived in Dover on New Year's Day 1791.

Haydn stayed in England for a year and a half and returned for a second visit of similar duration in 1794–5. The stimulus he received from the London musical scene, the reception he was accorded there and the high quality of the musicians placed at his disposal inspired him to some of his finest music. The 12 symphonies he wrote for Salomon (six for each visit) are the summation of his orchestral achievement and the ground upon which the music he composed after his return to Vienna – notably the last six masses, *The Creation* and *The Seasons* – was based.

The most popular of the London symphonies are among the most frequently played of Haydn's works, yet for very many years they were (and often still are) performed from texts that had, during the 19th century, become seriously corrupted from the originals. The first modern attempt to present a uniform set of scores based upon authentic sources came with Ernst Praetorius's edition for Eulenburg in the 1930s. For this he consulted the autograph scores of Nos. 98, 99, 101, 102, 103 and 104 but not those of Nos. 94, 95, 96 and 100 (No. 93 has disappeared and the whereabouts of No. 97 was then unknown). One can only speculate on why Praetorius was not able to examine the autograph of No. 94 which was in the then Preußische Staatsbibliothek in Berlin, where he had seen those of Nos. 98, 99, 101, 102 and 104, or Nos. 95 and 96 which were in the British Museum along with No. 103 of which he had received a photocopy. Clearly, detailed knowledge of the whereabouts of Haydn autographs was still very sketchy in the 1930s and Praetorius probably had no way of knowing what we, with the benefit of a further 50 years of Haydn research, can take for granted. Thus Praetorius's edition, while the best available at the time and certainly an important step in the right direction was, not surprisingly, uneven.

The phase of Haydn research that was to result in no less than a renaissance was now well begun. In 1939 the distinguished Danish scholar Jens Peter Larsen published *Die Haydn-Überlieferung* and two years later a facsimile print of *Drei Haydn-Kataloge*, revealing for the first time the immensity of the subject. The post-war years saw the formation in London of the Haydn Orchestra and in Boston of the Haydn Society (both 1949). In 1954, the founder of the Haydn Society, H. C. Robbins Landon, in an article 'The original versions of Haydn's first 'Salomon' symphonies',[1] drew our attention to the extent to which the standard performing editions of these works (mostly Breitkopf & Härtel and Peters) were in many cases 'flagrant falsifications of Haydn's own texts'. For a discussion on how these alterations came about

[1] *The Music Review*, Vol. 15/1, 1954

the reader is referred to that article as well as to Landon's *The Symphonies of Joseph Haydn*,[2] and his *Haydn – Chronicle and Works*, Vol. 3 *Haydn in England*.[3]

Since the mid-1950s Henle Verlag, Munich, has issued a number of volumes of Haydn symphonies as part of a Complete Edition of his works for the Haydn Institute of Cologne. Universal Edition, Vienna, issued all the symphonies during the 1960s in an edition by H. C. Robbins Landon.

In 1959, the present writer, with material and advice from Professor Landon, revised and conducted all the London symphonies in a series of BBC broadcasts commemorating the 150th anniversary of the composer's death. The aim was to get as close as possible to Haydn's original intentions not only from the scholar's point of view but from the performer's too.

The texts were accordingly prepared from a number of manuscript sources of primary authenticity and one early printed edition of unusual interest and importance. These same sources, which are listed below with their credentials, have been re-examined for this new edition together with other more recent discoveries.

Editorial Notes

Location and description of sources

I. Autograph scores and authentic manuscript copies

We retain, for convenience, the generally accepted numerical order established by Eusebius von Mandyczewski for the Breitkopf & Härtel Collected Edition (begun in 1907 but never completed) although, in the case of the first set of London symphonies, this is not thought to be the order in which they were composed or first performed.

No. 93 Autograph:
Whereabouts unknown, possibly lost. Seen in a Brunswick bookshop in 1870 by the Haydn biographer, Carl Ferdinand Pohl, who noted the date 1791 on it in Haydn's hand.
Copies:
1. Copy made in London for Salomon, with corrections in other hands – possibly Haydn's and Salomon's. Acquired by the Royal Philharmonic Society in 1847 from William Ayrton who had inherited all of Salomon's music in 1815. Acquired by the British Library, London, January 1988.[4]
2. Copy made by Esterházy copyist (Elßler or another with similar handwriting). Esterházy Archives, National Széchényi Library, Budapest.

No. 94 Autograph:
Movements I, III and IV in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, lacking last page of Mov. I and the first two pages of the Minuet. The missing page of Mov. I and the whole of Mov. II (in its original version before Haydn added the 'surprise') in the Library of Congress, Washington, D.C.
Copies:
1. Salomon's London copy; details as No. 93.
2. Esterházy copy; details as No. 93.
Both with later version of Mov. II (i.e., with 'surprise').

No. 95 Autograph:
Royal Philharmonic Society collection, British Library, London. Bound together with autograph of No. 96 and copy of No. 98.
Copies:
None found – see III below.

No. 96 Autograph:
Royal Philharmonic Society collection, British Library, London. Bound together with autograph of No. 95 and copy of No. 98.
Copies:

[2] London, 1955
[3] London, 1976
[4] see Arthur Searle, 'Haydn Manuscripts in the British Library', *Early Music*, 5/1982, also *Haydn Yearbook* XIV

None found – see III below.

No. 97 Autograph:
Owned by Mrs Eva Alberman, London (formerly Stefan Zweig collection); acquired by the British Library, London, May 1986.
Copy:
Salomon's London copy; details as No. 93.

No. 98 Autograph:
Formerly in the Preußische Staatsbibliothek, Berlin (from the Schindler Beethoven collection). Four pages missing from Mov. IV. Now in the Jagellonian University Library, Krakow.
Copy:
Salomon's London copy; details as No. 93. Bound together with the autographs of Nos. 95 and 96.

No. 99 Autograph:
Formerly in the Preußische Staatsbibliothek, Berlin. Now in the Jagellonian University Library, Krakow. Photocopy in Hoboken Photogramm Archiv, Vienna.
Copies:
1. Salomon's London copy; details as No. 93.
2. Elßler copy, Esterházy Archives, National Széchényi Library, Budapest.

No. 100 Autograph:
Esterházy Archives, National Széchényi Library, Budapest, lacking Mov. II.
Copy:
Salomon's London copy; details as No. 93.

No. 101 Autograph:
Formerly in the Preußische Staatsbibliothek, Berlin. Now in the Jagellonian University Library, Krakow. Photocopy in Hoboken Photogramm Archiv, Vienna.
Copies:
1. Salomon's London copy; details as No. 93.
2. Elßler copy, Esterházy Archives, National Széchényi Library, Budapest.

No. 102 Autograph:
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Berlin.
Copy:
Salomon's London copy; details as No. 93.

No. 103 Autograph:
British Library, London: three pages of Minuet in another hand.
Copy:
Salomon's London copy; details as No. 93.

No. 104 Autograph:
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Berlin.
Copy:
Salomon's London copy; details as No. 93.

It will be seen that, with the exception of No. 93 and the missing slow movement of No. 100, the autograph scores of the London symphonies have survived very nearly intact. The copies made for Salomon in London are a recent (1982) discovery by Alec Hyatt King, and are of great importance.

II. Manuscript orchestral material by Johann Elßler

Orchestral parts copied from the autograph scores by Haydn's own copyist, many with corrections in the composer's hand, are obviously of great value in the establishment of accurate texts of the London symphonies. The most comprehensive collection of the London symphonies is in the Fürstenberg Archives, Donaueschingen, which has them all but No. 100. Some of these parts are on English paper and were evidently used in the original London performances before being taken back to Vienna by Haydn. The Esterházy Archives in Budapest have Elßler parts of Nos. 95, 96, 97, 99, 100, 101 and 103 (the latter lacking the Minuet), and the Oettingen-Wallerstein Archives in Harburg have Nos. 93, 96, 97 and 98.

III. London manuscript scores

In 1795 and 1796 respectively, Haydn presented Salomon with the exclusive rights to both sets of London symphonies, a very proper gesture to the man who had commissioned them and had led the orchestra for the first performances of nine of them (the last three symphonies were presented by the newly-formed 'Opera Concert' at the King's Theatre under the direction of Giovanni Battista Viotti). The tangible aspect of this handsome gift was a complete set of scores – the autographs of Nos. 95 and 96 and copies of the rest, as set out in I above. In November 1791, Haydn sent copy scores of Nos. 95 and 96 to his friend in Vienna, Bernhard von Kees. They evidently arrived safely since von Kees entered the opening bars of both works in his catalogue of Haydn symphonies with the words 'NB von London gekommen', but these scores have not been located.

IV. Printed orchestral material by Robert Birchall, London

There can be no doubt that Salomon also had his own personal set of orchestral parts of all 12 symphonies. He had them engraved, after Haydn's return to Vienna (as the terms of the presentation entitled him to do), with at least one publisher (Monzani & Cimador) and he may also have sold them to others. A year or two after Haydn's death (1809) Salomon entered into an agreement with Robert Birchall (who had earlier published Salomon's arrangements for Piano Trio and for Flute and String Quartet with optional Piano of the London symphonies) for a new issue of the orchestral parts. If Landon is right in supposing that Salomon provided Birchall with his own performing material for this print – possibly the very material he had used under Haydn's direction – it would explain not only the high intelligence and practical nature of the editings, but, more important, the often close relationship between Birchall and the autographs, and the even closer relationship between Birchall and the copy scores that Haydn presented to Salomon.

The Birchall print thus has a high place among the sources upon which this edition is based. With so strong a link – Salomon – between it and Haydn and its readiness as a performing edition, it has a combination of virtues that will be of interest to both scholars and performers. Where the Birchall differs from our other sources (generally because of changes that Haydn made after his return to Vienna that would have been unknown to Salomon) such variants, as well as others of interest, are shown in the Textual Notes below.

Editorial method

Redundant cautionary or parallel accidentals have in some cases been omitted. Haydn's habit of reminding players constantly of such accidentals in continuously modulating passages, even if it means repeating them in the same bar, makes it difficult to follow this aim with complete consistency, and in such cases we have omitted only those which, in modern practice, might confuse rather than clarify.

Missing accidentals, staccato signs, slurs, ties and dynamics etc., have been added without comment only where their absence is the obvious result of the composer's, copyist's or engraver's oversight. Where explanatory comment may be helpful this will be found in the Textual Notes below.

Square brackets and broken ties and slurs indicate editorial additions in the text. The basis for such additions (i.e. parallel or analogous passages) will be clear by the context.

We have retained the indication *Tutti* (used by Haydn to cancel a previous *Solo*, usually in the woodwind) wherever it appears in our sources. Where it is clearly implied by the context but not shown in any of the sources, we have used the modern equivalent – [a 2] where the two parts are in unison.

Since Haydn and Elßler generally wrote a staccato as a quick stroke, it is difficult to determine whether a difference in performance is intended between a stroke and a dot. In general we have used dots except where a sharply accented staccato seems required.

SYMPHONY No. 94

This symphony received its first performance in the Hanover Square Rooms, London, on 23 March at the sixth of Salomon's 1792 series of concerts. Salomon led the orchestra and Haydn directed from the keyboard. It was an enormous success and soon became one of Haydn's most popular symphonies. It remains so today.

The work's additional title, 'Surprise', refers to the loud chord in the second movement, bar 16, a passage that had originally been written without this effect. The name was not the composer's; credit for its invention was later claimed by the London flautist Andrew Ashe who reported that 'my valued friend Haydn thank'd me for giving it such an appropriate Name'.[5] The Symphony is now universally known as the 'Surprise' or, in Germany, by the description 'Mit dem Paukenschlag' (with the kettledrum stroke).

Sources

Autograph score in the Music Collection of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin, and Library of Congress, Washington, D. C. . . . . AUT
Copy of autograph by Johann Elßler or another Esterházy copyist with similar handwriting, in Esterházy Archives, Budapest . . . . . BUD
Copy of autograph made in London for Salomon . . . . . LON
Manuscript material by Elßler in the Fürstenberg Archives, Donaueschingen . . . . . D/E
Birchall printed edition . . . . . BIR
Occasional reference has also been made to Salomon's Quintet arrangement for checking doubtful notes etc. . . . . SAL

Harry Newstone

[5] H. C. Robbins Landon, *Haydn – Chronicle and Works* (Vol. 3 *Haydn in England*), (London, 1976), 149

VORWORT

Im Herbst 1790 starb Fürst Nikolaus Joseph Esterházy, Haydns Dienstherr und Gönner; Fürst Paul Anton, sein Sohn, folgte ihm nach. Fast unmittelbar hierauf wurde das bedeutende, allerdings ziemlich kostspielige Musikleben am Hofe eingestellt, das Haydn nahezu dreißig Jahre lang ernährt hatte, und an das man sich heute hauptsächlich des Glanzes wegen erinnert, den es durch den Komponisten erhalten hatte. Obwohl er auch weiterhin den Kapellmeistertitel führen durfte und eine jährliche Pension erhielt, konnte Haydn im Gegensatz zu früher nun schließlich nach Belieben reisen. Er kehrte nach Wien zurück, entlastet vom täglichen Zwang des Dienstes am Hofe, jedoch sollte diese Ruhepause nicht von langer Dauer sein. Als der deutschstämmige Geiger und Londoner Impresario Johann Peter Salomon während eines Aufenthaltes in Köln vom Tod des Fürsten Nikolaus erfuhr, eilte er unverzüglich nach Wien, entschlossen, Haydn für die kommende Saison nach London zu verpflichten. Dies war nicht das erste Mal, dass er Haydn nach England eingeladen hatte; jetzt jedoch war der Komponist in der Lage zuzusagen, und er tat es auch. Ein Vertrag wurde ausgehandelt, und die beiden verließen Wien Mitte Dezember und erreichten Dover am Neujahrstag 1791.

Haydn blieb anderthalb Jahre lang in England und kehrte 1794/95 zu einem zweiten, etwa gleich langen Aufenthalt zurück. Die Anregungen, die er durch das Londoner Musikleben erhielt, die Aufnahme dort und die hohe Qualität der ihm zur Verfügung stehenden Musiker inspirierten ihn zu mehreren seiner bedeutendsten Werke. So bilden die zwölf Sinfonien für Salomon (sechs für jeden Aufenthalt) die Zusammenfassung seiner ganzen Kunst der Orchesterkomposition und die Grundlage für die Werke, die er nach seiner Rückkehr nach Wien schrieb – vor allem die sechs letzten Messen sowie die *Schöpfung* und die *Jahreszeiten.*

Die bekanntesten der Londoner Sinfonien gehören zu den meistgespielten Werken Haydns, jedoch wurden sie viele Jahre lang (vielfach noch bis in die heutige Zeit) aus Notenmaterial aufgeführt, das im 19. Jahrhundert gegenüber dem Originaltext erheblich verfälscht worden war. Den ersten neueren Versuch, aufgrund der authentischen Quellen einen einheitlichen Satz Partituren herauszubringen, stellt die Ausgabe von Ernst Praetorius im Rahmen der Edition Eulenburg in den 1930er Jahren dar. Er zog die Partitur-Autographe von Nr. 98, 99, 101, 102, 103 und 104 heran, nicht aber diejenigen von Nr. 94, 95, 96 und 100 (das Autograph von Nr. 93 ist verschollen, und das von Nr. 97 war damals nicht nachweisbar). Man kann nur Vermutungen darüber anstellen, warum Praetorius nicht in der Lage war, das Autograph von Nr. 94 zu untersuchen, das in der damaligen Preußischen Staatsbibliothek in Berlin lag, wo er auch die Autographe von Nr. 98, 99, 101, 102 und 104 eingesehen hatte; Nr. 95 und 96 waren ihm im British Museum London zugänglich, zusammen mit dem Autograph von Nr. 103, das ihm als Fotokopie vorlag. Auf jeden Fall war die Kenntnis der Aufbewahrungsorte von Haydn-Autographen in den 1930er Jahren noch sehr lückenhaft, und Praetorius konnte damals wohl kaum wissen, was wir heute, nach weiteren 50 Jahren Haydn-Forschung, als erwiesen betrachten können. So war es nicht verwunderlich, dass die Ausgaben von Praetorius in sich uneinheitlich waren, auch wenn sie zu ihrer Zeit die besten verfügbaren waren und sicherlich einen Schritt in die richtige Richtung unternahmen.

Damit hatte eine Zeit intensiver Haydn-Forschung begonnen, die eine regelrechte Renaissance auslöste. 1939 veröffentlichte der bedeutende dänische Musikwissenschaftler Jens Peter Larsen sein Buch *Die Haydn-Überlieferung* und zwei Jahre später als Faksimile *Drei Haydn-Kataloge*; damit wies er erstmals auf