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JOSEPH HAYDN AND HIS PUPILS

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How - in the 18th century - does one learn to become a composer? Joseph Haydn, the 200th anniversary of whose death we will commemorate next year, learned it the hard way, that is, the normal one. He grew up in a musically very active family, he learned to sing and to play the piano and the violin already at school, he was because of his beautiful voice engaged as a choir boy at Vienna cathedral, received some further practical and theoretical training there and was stimulated by the music director of the cathedral, Georg Reutter, to sketch his first own works along the lines of older compositions from the chapel’s repertoire: learning by doing. When his voice broke, at the age of fifteen or sixteen, he was sacked without further ado and had to find his own way in a city which was then one of the capitals of the western world, full of people from all parts of the vast Habsburg Empire, and teeming with musical activities of all kinds. Haydn took care to study them, and it was here that the foundations of his style were built, strengthened by his unique talent for synthesis, systematic musical thinking and – not least – musical inventiveness. And by now he was determined to become a composer, so much so that he even resisted his parents who wanted him to become a priest. For quite a time he earned his living by giving lessons in singing and piano playing to the children of well-to-do Viennese families - not an easy life, as he remembered in his autobiographical sketch of 1776: “when my voice broke, I had to drag about myself miserably for fully eight years by teaching young people (notabene: by this wretched way of earning their bread, many people of genius are ruined because they have no time left to study)”. Two of his pupils from these “anni di galera” (around 1751/1755) are known: Therese Keller, whom he perhaps would have married if her parents had not sent her into a monastery, and Marianne Martines who later became a successful pianist and composer. However, nothing is known about his method of teaching. As a composer, he still had much to learn in these years, but luck came his way in the shape of Niccolò Porpora, the famous composer who lived in Vienna from 1752 to 1760: Haydn became his assistant to play the clavicembalo in Porpora’s singing lessons, and according to his own words learned a lot about singing, about composing and of the Italian language. On the other hand, he had to serve his master also as an ordinary servant, just for the opportunity to catch one detail or the other of a regular music education - any systematic course of instruction in composing was out of the question because Haydn could never afford the money. It was the one extreme of a composer’s education in the 18th century, and it is a memorable coincidence that the one composer to become Haydn’s equal grew up at the other extreme: Mozart, who was privileged to develop his talent under the tuition of an accomplished composer and dedicated teacher - his own father. In his autobiographical account of 1776, Haydn said that he would never have learned his craft without the help of Porpora and without his never ceasing “Compositions Eyfer” – zeal to compose in which he indulged at night, after a hard day’s work. This was the one remarkable trait of his apprenticeship. The other was the way in which he worked with the authoritative teaching manual of his time, the counterpoint treatise Gradus ad Parnassum of Johann Joseph Fux, issued for the first time in Vienna in 1725. Haydn bought it probably in the early 1750ies and used it as teaching tool until the end of his teaching activities, about 50 years later. For some of his pupils he arranged excerpts which he called Elementarbuch, Elements (of Counterpoint), two copies of which have survived. Haydn’s copy of the Gradus ad Parnassum is lost, but a list of his marginal notes has survived - an extraordinary document which clearly shows his intentions: not only to correct small errors but to purify Fux’ course of teaching from inconsistencies, to bring it back to its roots, close to 16th century counterpoint. Of course, this tendency is connected with the fundamental change of style which had already taken place when Haydn started studying Fux’ treatise. For Fux, classical counterpoint was a living language, for Haydn a historical, if by no means dead one - for Fux the language, for Haydn a language which remained fundamental, side by side to the new language which he himself was working to formulate. Again connected with this is the fact that Haydn enriched Fux’ treatise by working excerpts from a younger authority into it, Johann Philipp Kirnberger’s Die Kunst des reinen Satzes (Berlin 1771/1779). We know of only two composers from Haydn’s environment who have worked with Fux’ treatise in a comparably thorough and critical matter, and not by chance are they the other two great composers of Viennese
classicism: Mozart who taught Thomas Attwood by Fux in 1785/86, and Beethoven who used Fux’
work in his ill-fated counterpoint course with Haydn and made excerpts from it in 1809 for his pupil
Archduke Rudolph of Habsburg - much in the way of his unbeloved teacher, by integrating excerpts
from the piano and composition treatises of Carl Philipp Emmanuel Bach and Daniel Gottlob Türk on
the one hand and, most characteristically, by insisting on “pure” counterpoint even more than Haydn.
However, while Mozart’s teaching material gives at least some insights beyond the study of strict
counterpoint, that is, into the instruction in free writing in modern style, we have no written documents
of Haydn’s instructions on this level, only two contemporary reports which are unfortunately not very
detailed. The one most interesting comes from Haydn’s first biographer, Georg August Griesinger, who
led some conversations with the old composer shortly before his death. Griesinger reports: “His
theoretical reflections were very simple: a piece of music should have melody, coherent ideas, no futile
ornaments, nothing bombastical, no noisy accompaniment, and so on. I asked how that could be done -
that, he admitted, could not be learned by rules and depended on talent and inspiration. And he said:
when, improvising at the piano, I come upon an idea, I do my utmost to develop it according to the rules
and to spin it out. That is what so many of our young composers lack - they let a number of little
inventions follow each other and they break off when they have just begun, and so nothing stays in heart
and memory”. One technique to master the new style was the study of thorough-bass (basso continuo),
another one the study of the works of established composers, as Haydn himself had done it as a choir
boy. In a letter to the father of one of his last pupils, written probably 1804, he stressed that the thirty
lessons he had given the young boy were not early enough, and that the boy must continue to study the
art of singing, the piano, and, in the first place, thorough bass, and at the head of the letter he added the
words “diligence and pains”, at the bottom the name Emanuel Bach, thickly underscored (to Griesinger
he had said ”who knows me thoroughly must see that I am deeply indebted to Emanuel Bach, that I have
understood him and studied him painstakingly”). Hard work as a professional virtue, thorough bass and
the study of great examples are here combined as in a nutshell. Unlike many of his colleagues past and
present, Haydn took his task as a teacher very serious, and although he was a quite astute businessman,
he took his fee (50 ducats at the beginning and 50 ducats at the end of the course) only from those who
could afford it; the poor Pupils went free.
Given the fact that we can reconstruct Haydn’s method and techniques of teaching only very sketchedly,
the study of the results of this teaching, that is the works of his pupils, becomes the most important: it
can help us to estimate Haydn’s real influence upon the history of composition in his own time, and it
can help us to understand the learning processes of these pupils - which normally means the selectivity
of these processes - and the development of their personal styles. Since quite a number of pupils became
active and successful composers in their own right, the material is rich and we can here deal with only
small segments from it. We know of 25 composers whose studies with Haydn are documented or very
probable, and 13 more who were possibly his pupils, but without convincing evidence.
These are remarkable numbers: there is scarcely another composer in the late 18th century who has had
so many pupils who became composers of some standing. Haydn was not only a conscientious, but also
an unusually successful - and busy teacher, although he was not exactly lazy in so many fields
throughout his life.
There are three ways to review the material: the chronology, the importance of the pupils as composers
(according to our present knowledge and our construction of music history), and Haydn’s view of his
pupils. The chronology is simple. Haydn has had apparently only a few pupils before he went into the
service of the princes Eszterházy in 1761. Apart from the two girls already mentioned, Abund Mykisch
and Robert Kimmerling are the first, but they are of very little importance in the history of composition.
As Eszterházy servant who quickly rose in the courtly hierarchy at Eisenstadt and Eszterháza, he had to
instruct the female singers of the court chapel, but this was instruction in singing, technique and
execution, which went without leaving documentary traces, apart from the fact the teacher made one not
very gifted but apparently very attractive pupil his mistress to find consolation from his unhappy
marriage. There is evidence that male members of the chapel studied with their chapel master also, and
it is quite possible that some were regular pupils although we have no proof – or they learned from their chapel master in their daily contact with him and his works. The classical case is Luigi Tomasini, who came to the Eszterházy as valet, rose in the court chapel to the rank of a highly terms with Haydn. His most important works, the string quartets, could scarcely have been written without knowledge of Haydn’s quartets without in the least being simple style copies, but we cannot decide whether this is the result of formal studies or just of personal and professional proximity: Tomasini as pupil or Tomasini as follower (not imitator).

We are on safer ground with those budding composers who came to Eisenstadt or Eszterháza without joining the court chapel – they were private pupils, first from the vicinity of the cultural centre of gravitation and melting-pot Vienna, later, as Haydn’s fame grew throughout Europe, from farther away. Ignaz Pleyel came around 1772 as an actually fully grown musician, with a stipend of his patron Count Ladislaus Erdödy, stayed for five full years and became one of Haydn’s most faithful pupils; in 1776 the count, highly satisfied with Pleyel’s progress, gave Haydn a cart and two horses, whereupon Haydn, smart as always, asked his Prince (successfully) for the fodder. In 1785 Franz Anton von Weber travelled with his sons Fridolin and Edmund the long way from Eutin (near Hamburg) to Vienna to give them into Haydn’s custody (whereby, in Vienna, he found his second wife who became the mother of Carl Maria von Weber). They stayed in the court chapel and as pupils of Haydn until the father picked them up again in 1788 to install them in his travelling theatre company.

After Haydn’s move from Eszterháza to Vienna, the end of his active service as court chapel master and his two travels to London, the aging composer still took private pupils, and among them are nearly all of those who should play a notable part in the history of composition: Peter Hansel, Sigismund Neukomm, Franciszek Lessel, Johann Spech, Friedrich Kalkbrenner and, of course, Beethoven. Haydn stood in the zenith of his world fame; for musicians coming to Vienna it was an obligatory part of their program to call upon him and to ask for his professional advice. That the number of pupils after 1802 was only small is due to the fact that his physical strength began to fall and that one hesitated to approach him. As his “best and most grateful” pupils, he has named two of the last ones: Neukomm and Lessel. It may be characteristic that the moral category gratefulness seems to have been more important for the old composer than musical followership; at least Neukomm belongs to those pupils whose work moved very far away from the teacher, in his style as well as in his choice of genres. On the other hand, Pleyel and Neukomm have done much more for the circulation of their teacher’s works than all other Haydn pupils, and Lessel seems to have looked after Haydn in his last years with special care - only after his teacher’s death he returned to Poland although he apparently never played a prominent part in the music life of Vienna (and one does not even know from what exactly he lived). His piano sonatas op.2 (1804), dedicated to the teacher, are an impressive document of a nearly excessive Haydn imitation, especially in their relentless thematic work (lavoro tematico).

Speaking in more general terms, Haydn’s pupils, on the one hand, had to submit themselves to a rigorous course in counterpoint, based upon fixed roles. Such a course could be given by another experienced teacher, in Vienna for instance by Johann Georg Albrechtsberger, a renowned theorist and conservative composer and a friend of Haydn; occasionally, Haydn sent pupils on to him, especially Beethoven with whose wayward temperament the old master could not get along. On the other hand, the pupils, when studying free composition, had to cope with a teacher whose profession authority came from a monumental lifelong achievement and who had developed a thoroughly individual and demanding style. Thus, the pupils had to find their way between this very strong professional authority (whose force was only marginally mitigated by Haydn’s natural friendliness) and the necessity to develop their talent towards a recognizable personal style, in other words, to comply with the new idea of original genius (Originalgenie). The situation became even more complicated by the spread of a poetics of genres (to which again Haydn had contributed decisively) and by the needs of a fully developed music market, largely dependent from musical fashions, in the metropolis Vienna. For a beginning composer, it was no easy situation.
There were three general ways in which the pupils could react to the style of their teacher: imitation, emulation and rejection. Some of the late pupils rejected their teacher’s example quite energetically. One of them was Sigismund Neukomm, although he loved his old master dearly, assisted him in his arrangements of Scotch folksongs, arranged Il ritorno di Tobia, the Seven last Words of Christ and the Stabat Mater, wrote piano scores and arranged the Seasons for string quartet. But Neukomm was a special case: he came to Haydn only after a thorough compositional training by Haydn’s younger brother Michael, and he came explicitly to study “la partie esthétique de l’art” which apparently meant that he was only obliged to present new compositions which Haydn was to judge critically. But he concentrated first on Singspiel and opera, then on oratorio and neglected Haydn’s central instrumental genres, symphony and string quartet, completely. The second important pupil who pursued his own path from the beginning was Haydn’s last pupil, Friedrich Kalkbrenner, who - after having graduated from the Paris conservatory with great success - was sent to Haydn by his father, because he showed much more interest in the social life of Paris than in his career. Haydn sent him to Albrechtsberger first to learn counterpoint thoroughly and then introduced him into free composition; besides, he also helped with the Scottish songs. He later remembered that he had to write string quartets which Haydn derided good-naturedly because of their bizarre originality, but these super-original quartets resulted in nothing - Kalkbrenner already was and remained above all a piano virtuoso who only wrote piano pieces and piano chamber music. A late sonata (op.56, printed 1821/22) shows at least, that and how he remembered his old teacher: it is dedicated “à la mémoire de Joseph Haydn”, but it is a virtuoso piece from beginning to end, and only the slow movement is an oblique allusion, because it is developed from a motif headed “une imitation du rappel des cailles”, that is the call of the quail from Haydn’s The Seasons which already Beethoven had used for a song (1803).

Among those pupils who did not reject their teacher’s style, imitation was much more prominent than emulation (as it was among the Haydn-imitators beyond the circle of pupils), for the simple reason that imitation on the surface was easier than developing something somewhat original, and that it was fairly easy to imitate the small surprise strategies for which Haydn had quickly become famous: sudden pauses, sudden and violent contrasts of soft and loud, instrumental effects, sudden shifts in tonality and temporary modulations. Such tricks were used because they had been successful and were, if ingeniously introduced, highly entertaining, they could identify a composer as follower of Haydn, and they could be homage to the venerated old master. But for a more ambitious young composer, it was much more rewarding to use less the special tricks than the more general vocabulary of Haydn’s musical language, the poetics of genre with their hierarchy of technical and musical demands, the grand formal design of four-movement forms for symphony and string quartet, the language of typical emotions (affetti) for typical functions of movements within the cycle (first or last movement, dance movement, slow movement), the construction of form through harmonic processes, thematic work (lavoro tematico), continuity and contrast. That this system could be modified, varied and further developed practically without limits has been proven by the history of tonal music. The best of Haydn’s pupils did just that: to modify and to vary his language and to develop it further. A few examples can show that.

Johann Spech, today practically unknown, was one of Haydn’s late pupils; the teacher in 1800 wrote a testimonial for him which sounds slightly reluctant and does not mention his compositional activities at all. Spech worked above all for Hungarian patrons, and he was the first composer of some reputation who composed art songs on Hungarian poetry. As a pupil of Haydn he appears in his early instrumental works, but as an independent one. Whereas it was a habit of Haydn pupils to write string quartets as op.1 and to dedicate them to the teacher, Spech published his op.1 with a dedication to one of his Hungarian patrons, and it consisted not of string quartets but of two piano trios. They are technically not yet perfect, but formally unconventional, original in their ensemble sound and especially in their development of form through sound patterns and sound processes instead of thematic work. On the other hand, the thematic invention is rather simple and popular, the texture is much more loose than either in Haydn’s or in Beethoven’s piano trios, and the demands on the players are much reduced - Spech obviously aims at the typical public of the piano trio - typical not only for Vienna but also for
Paris and London: the piano-playing young girl of the aristocratic and bourgeois salon who lets herself be accompanied by a moderately skilled violinist (the young man who is courting the young lady by means or domestic music making) and a less skilled cellist (the father who is taking care of propriety). Within the hierarchy of genres, this kind of piano trio had a rather modest standing, but it was extremely popular.

Spech’s string quartets - six works published as op.2 in 1802 - stand at the other pole of the hierarchy: in the sequence, dimensions and character of movements, their ambitious although not very original thematic invention, their technical and spiritual demands they are obviously modelled on Haydn’s late quartets. On the other hand, they are in no way copies; they have their own quite individual intonation, they do not imitate surprise strategies of the teacher, and they have - quite like the piano trios- a marked tendency to replace thematic concentration and thematic work by sound patterns. All this can clearly be seen in Spech’s g-minor quartet (g-minor, the exceptional key of Viennese classicism). It is modelled in its first movement in some ways on Haydn’s great g-minor quartet op.74 nr. 3 (called “rider” quartet because of the galloping rhythm of its final movement), but it lets Haydn’s triplet figures dominate over all thematic developments so that in some sections a kind of rhythmicized soundscape emerges which already points a little bit towards Schubert, and this association is intensified by a pronounced “Viennese” speech melody. Spech’s musical language is, audibly, on its way deeper into the 19th century, no longer quite like Haydn’s language. The work fulfils the hierarchical claim which Haydn had established for the string quartet and through this claim pronounces the composer’s individuality. It refers to the teacher without being an apprentice’s work.

EXAMPLE 1: Johann Spech, string quartet g-minor op.2 or. 1. First movement: Allegro (to be played without repetitions). To avoid a break in the continuity of our presentation, please keep your applause for the musicians until the end of the lecture!

A quite different kind of - so to speak - discussion with Haydn and Haydn’s type of string quartet writing can be seen in the three last string quartets of Anton Wranitzky (op.13, 1806) who from 1790 at the latest until his death in 1820 worked for the princes of Lobokowitz, since 1794 as their chapel master, and who together with his older brother played a conspicuous part in Viennese music life; op 13 is (like Wranitzky’s first string quartets, op.1) dedicated to prince Joseph Franz Maximilian Ferdinand Lobokowitz, the sponsor of Beethoven. We know nothing about Wranitzky’s studies with Haydn apart from the fact that in op.1 (1790) he calls himself “élève de Mr. J. Haydn”. In a letter of 1801, Haydn praises Wranitzky’s arrangement of the Creation for string quintet and describes him as a trustworthy person: “concerning the transformation of the Seasons into quartets or quintets, I think I will prefer Mr. Wranitzky’s of prince Lobokowitz, since I am not only satisfied with his good transformation of the Creation but also quite content regarding my safety against his possible selfish use of it” (meaning a sale of it to publishers for his own profit, a technique quite common at the time).

Anton Wranitzky’s string quartets describe a long way from a rather simple Haydn imitation in op.1 and 2, stressing thematic concentration up to monothematic techniques and thematic work, to a very complicated and sophisticated relation with the great model in his last works. Op 13 carefully “composed”, so to speak, as an opus of three works which are pointedly different and complementary to each other. Contrary to Haydn who throughout his life varied the form type which he had created, Wranitzky now (after having followed the Haydn type in his early quartets) looks for new ways of formal organization: only the first work shows the canonized four-movement sequence; the second is in three movements (fast-slow-fast) but inserts a little minute into the rondo finale, and the third is again in three movements, the last being not the usual rondo but a quite irregular sonata movement which - by its sonata form forms a counterpoise to the substantial first movement. Haydn’s canonical sequence of movements and hierarchy of forms is no longer canonical. On the other hand, Wranitzky’s work in detail makes use of all the typical structural devices of Haydn’s quartets, gives them new weight and transcends them.

In a kind of shock treatment, this is demonstrated by the beginning of the second quartet:
EXAMPLE 2: Anton Wranitzky, Streichquartett a-minor op.13 nr. 2. First movement:
Allegro moderato con affetto, beginning
To begin like this is simply against the rules, be they technical or esthetic: in the beginning, one has to define the tonality of a piece clearly and simply, that is the communis opinio of the time, among the theorists and among the composers. The diminished seventh chord in the beginning, as beginning, held over ten bars, is unheard of, even shocking - although in its right place it is already common enough around 1800. But Wranitzky will not only provoke his listeners, he places himself into a tradition of unorthodox beginnings which since the 1780ies is starting to from itself and which (of course) begins with Haydn. But he does that by re-formulating the two most prominent examples for this kind of "wrong" beginning, and this proves him to be a thinking composer: Haydn’s string quartet b-minor op.33 nr. 1 (1782) and, of course, Beethoven’s first symphony (1800); Haydn’s quartet starts with a witty play of confusion, seemingly in d-major, seemingly with a theme which is immediately split up instead of functioning as theme, and only after 10 bars - the same number as in Wranitzky’s work! - an unequivocal cadence to b-minor appears, followed by a new theme. Beethoven’s symphony, which was first performed under the direction of Wranitzky’s brother Paul, takes a kind of counter position; the subject of its first bars is not a game of harmonic and thematic confusion and quid-pro-quo, but the principle of tonal music, the cadence, a conclusion which is used here for a beginning, to let the final appearance of c-major become a spectacular event. Wranitzky is closer to Haydn than to Beethoven, but his ten bars are more straight-lined and above all not a paradoxical interlacing of introduction and first theme (as in Haydn’s quartet) or the beginning of an introduction after which the real introduction is still to come (as in Beethoven’s symphony) – Wranitzky’s ten bars are the first theme of the movement.

EXAMPLE 3: Anton Wranitzky, first movement complete (without repetitions, and please without applause)
Wranitzky’s late string quartets belong to the subtlest examples of a Haydn reception which, on a very high level, found its way between mere imitation and excessive emulation. Haydn’s oldest favourite pupil, Ignaz Pleyel, took a quite different path when he published his first string quartets and piano trios and with this energetic action established himself as a new chamber music composer (thus immediately inviting comparison with Haydn in two of his favourite genres): first 1782-87 seven opera string quartets (48 works), then 1788-98 eleven opera piano trios (43 works). In both fields, already the first opus had such a overwhelming success that the composer need not see any reason to depart from the road he had taken – and his publishers knew that he was a safe bet. And this road lead to the zenith of fame – around 1800, Pleyel was the most successful, most frequently printed and probably most frequently played composer in Europe. But it also led far away from his teacher, albeit in such a way that the relationship always remained obvious: on the one hand, in Pleyel’s clever and always entertaining imitation of Haydn’s surprise strategies (sudden stops, changes of tonality and surprising turns of modulation, delayed ends, witty turns of motivic play), on the other hand, imitation of Haydn’s typical intonations for first, slow and final movements, but all this in a carefully moderate way. The result was an eminently marketable simplification of Haydn’s style which was understood as such by discerning contemporaries. Mozart wrote to his father about Pleyel’s string quartets op.1: “...now quartets by a certain Pleyel have come out, he is a pupil of Haydn. You should try to get them, it is worthwhile. They are written very well and are very pleasant; you will easily recognize his master. It will be good and fortunate for music if in due course Pleyel will be able to replace Haydn for us!” For Mozart who rarely approved of any of his colleagues apart from Haydn, this was nearly extravagant praise. From an already historical perspective, Hans Georg Nägeli in 1826 saw it more soberly: “... it is a historical fact that he [Pleyel] with his lower style paved the way towards Haydn’s more elevated style – Haydn’s quartets, this glorious treasure of art, earlier known, were played not frequently; they were for many people too difficult to play and above that to understand; one could, as the saying went, not
everywhere find “four players of equal strength”. Pleyel gave slighter fare; his quartets were easy to play and easy to understand, and this attracted less experienced players”. Pleyel himself had in the dedication of his op.1, which at least partly had been composed in Italy 1782/83, stressed the so-to-speak popular style of the works but had attributed it to the taste prevailing in Italy: “Scrissi questi quartetti in Italia, e quindi secondo il gusto dominante di colà; non sono nè si difficili nell’esecuzione, nè si profondi nell’arte, come i miei precedenti, bensì composti così a bella posta, acciò si rendano più comuni, e piacevoli”. Much in the same way, although with many changes in detail, the later string quartet opera are composed “a bella posta” with the aim of easy comprehensibility and entertaining amiability.

But Pleyel does not simply simplify Haydn’s style - he abandons central features of the model which Haydn had created, he adopts features of the more popular Viennese style of quartet writing of the 1780ies, and he tries to surpass this more popular style by pure inventiveness. The most obvious difference from Haydn is the number and sequence of movements. Not one or his string quartet opera shows exclusively the “classical” sequence of four movements with the minuet in the third place, and only one opus is composed of four-movement works alone.

Instead, three movements are Pleyel’s norm. Of course, three-movement string quartets were still common enough in Vienna at this time but he goes one step further in inventing all kinds of entertaining variations of the common sequence (fast movement in sonata form – slow movement in simple tripartite or variation form - fast movement in rondo or variation form). Haydn’s strategy to develop one model and then to explore the possibilities inherent in this model systematically and over a long space of time - this strategy was not at all Pleyel’s business, and so he presented quite different forms already in his op.1. Regular sonata-form movements in which entertaining ideas are simply following each other stand next to nearly archaic movements with shortened recapitulation in which the principal theme reappears quite at the end, as a postscript – a formal pun, at first sight rather close to Haydn’s witty endings which, however, depend on complete sonata and elaborated rondo forms. Sonata movements without any thematic work stand next to movements with thematic fragmentation carefully kept on a lower level than is usual with Haydn; sonata movements with thematic concentration stand next to movements with an abundance of themes. Next to the thematic development in simplified Haydn technique stands the construction of form by conventional thematic patterns without fixed function and fixed sequence so that they can be built into the form at different places (which is made the easier by Pleyel’s tendency to separate formal units from each other by conventional cadences plus pauses). The simplest textural type of melody with accompaniment stands next to elaborated four-part textures and concertante writing. Simple constructions of form by two-, four- and eight-bar sections with their repetitions, in slow harmonic rhythm, which are by far dominant, stand beside occasional experiments with asymmetrical periods which however, again in contrast to Haydn’s technique, remain without structural consequences.

The final movement of Pleyel’s string quartet op.1 nr. 2 may serve as an example of the systematic simplification or Haydn’s quartet style, or the clever imitation of Haydn’s surprise strategies, and of Pleyel’s inventiveness in matters of form and melodic charm. After two fast movements - one in sonata form, the other a minuet - the third movement starts as a dialogue between the song-like slow movement one would expect by now and a presto with the typical features of a “haydnesque” finale (2/4 meter, brisk movement in eighth notes, quick runs and thundering chords, general intonation of a quick dance) - but after the second statement of the adagio, the presto suddenly runs away, begins to stumble, becomes entangled in helpless repetitions of its opening motif and is finally stopped by two fortissimo cadence chords – but with a piano afterthought. It is a movement full of wit and vigour (or, in Mozart’s words: “you will easily recognize his master”), but in its overall shape much simpler and easier to understand than anything Haydn has written in the 1780ies.
EXAMPLE 4: Ignaz Pleyel, string quartet op.1 nr. 2. Finale: Adagio ma non troppo/Presto (without repetitions)

This is perfect musical entertainment, rather far away from the intellectual effort which Haydn expects of his players and listeners. Haydn’s string quartets draw their entertainment value from their “wit”, wit in the sense of the Enlightenment; Pleyel’s quartets (and even much more his piano trios) draw their entertainment value from their social correctness which presents itself as elevated simplicity.

Pleyel was without any doubt a highly gifted composer, perhaps the most gifted pupil Haydn ever had - a fascinating person who first rose from the Austrian village schoolmaster’s child to the most successful composer in Europe, then to the most successful music publisher in France, then to the most successful piano manufacturer in Europe, a selfmademan of imposing stature and a pioneer of modern cultural industry. From Haydn he learned his craft, thinking in musical genres, but he also observed the musical market in the big cities grew quickly and split up into different strata of the general musical public, and, being an astute businessman, he served their different needs by different products. That was the opposite position to that of Haydn’s greatest, but as a pupil shipwrecked, pupil Beethoven, and to Mozart who was not Haydn’s pupil but Haydn’s greatest admirer and who in his six string quartets dedicated to his venerated friend changed Haydn’s string quartet into something quite different. But these are different stories.
Ludwig Finscher, born in Kassel (Germany) is one of the most important musicologists in the world and an outstanding expert on the history of western music. He is not only highly admired among leading German musicologists, he is also acclaimed by the international academic community. He has served as President of the German Musicological Research Society and of the International Musicological Society, is a member or honorary member of several German and foreign academies and holds the Orden Pour le Mérite.

Ludwig Finscher, Professor Emeritus at the University of Heidelberg, received the Balzan Prize 2006 for the History of Western Music since 1600 with the following motivation: “For his wide-ranging research activity in the field of musicology, for his penetrating, memorable insights into great works of music, for his profound commentaries on musical phenomena as well as his editorial direction of the new edition of the encyclopaedia Die Musik in Geschichte und Gegenwart, which makes the newest research accessible to a wide circle of musicians and music lovers”.

He has written monographs on Joseph Haydn and on chamber music. His enormous contribution to the new edition of the encyclopedia of music, Die Musik in Geschichte und Gegenwart, should also be noted. He is the editor-in-chief of this extensive publication (currently at 26 volumes), for which he has also authored about 40 articles, some of which are exhaustive.

The Cameleon Quartet was founded in October 2006 by members of the Alban Berg Quartet and by Johannes Meissl, who is still closely following its development. Its members are Pawel Zalejski, violin, Bartosz Zachlod, violin, Piotr Szumiel, viola and Piotr Skweres, cello.

The Quartet has being professionally trained by Anner Bijlsma, Giuliano Carmignola, Hatto Beyerle, Erich Höbarth, Milan Skampa and many other important musicians.

International tours include countries such as Germany, England, Italy, Austria and Finland, and performances at Wiener Hofburg, Galleria dell’Accademia in Florence and Crucible Teathre of Sheffield. Participation to festivals include the Musiksommer Leipzig International, the Internationales Musikfest Goslar-Harz, and the RNCM Chamber Music Festival. It is one of the European emerging young ensembles: in May 2007 it joined the European Chamber Music Academy and the association Yehudi Menuhin Live Music Now.

Prizes and acknowledgements include the Bela Bartok and Ignaz Pleyel Prize for the best interpretation, by “Internationale Sommerakademie Prag-Wien-Budapest”, the special Prize for best performance at the Third International “Joseph Haydn” Chamber Music Competition in Vienna, and most recently the Vittorio Emanuele Rimbotti Competition held in Fiesole. The first recording which includes Joseph Haydn’s works will be published in March 2008 under the patronage of the “Universität für Musik und darstellende Kunst” of Vienna.
The International Balzan Prize Foundation’s aim is to promote culture, the sciences and the most meritorious initiatives in the cause of humanity, peace and brotherhood among peoples throughout the world. Currently, four annual awards are made: two in literature, moral sciences and the arts; and two in the physical, mathematical and natural sciences and medicine. In 2001, regulations concerning the prizes were changed, and prize winners must now destine half of their awards for research projects carried out preferably by young humanists and scientists.
At intervals of not less than three years, the Balzan Foundation also awards a prize for Humanity, Peace and Brotherhood among Peoples.
The Balzan Foundation acts jointly through two Foundations: one with headquarters in Milan and the other with headquarters in Zurich. At the “Prize” Foundation in Milan, the General Prize Committee, which is composed of eminent European scholars and scientists, chooses the subject areas of the awards and makes the nominations. The “Fund” Foundation in Zurich administers Eugenio Balzan’s estate.

www.balzan.org