

November 2011

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Recommended Citation

Siegert, Christine (2011) "Haydn's "Farewell" Symphony: the Musical Aftermath of an Anecdote," *HAYDN: Online Journal of the Haydn Society of North America*: Vol. 1 : No. 1 , Article 3.
Available at: <https://remix.berklee.edu/haydn-journal/vol1/iss1/3>

Haydn's "Farewell" Symphony: the Musical Aftermath of an Anecdote

Christine Siegert

Unlike the situation concerning e.g. Johann Sebastian Bach, Ludwig van Beethoven or Wolfgang Amadé Mozart, the compositional response to Haydn's oeuvre has up to this point only scarcely been investigated.¹ Nevertheless, composers have shown a general interest in Haydn's music, particularly his more prominent works. Such interest notably increased during the twentieth century, perhaps sparked by the 1909 centennial Haydn tribute made by a group of French composers, each writing works on his name.² Jean Françaix, e.g., wrote his *Onze variations sur un thème de Haydn* (1982) based on the *Surprise Symphony*; the Austrian composer Hans Erich Apostel seemed deeply impressed by the *Drumroll Symphony*, which he reflected upon in no fewer than three compositions: the "Variations on a Haydn Theme" op. 17 (1949), the *Fünf österreichische Miniaturen* (Five Austrian Miniatures, 1961), and the *Paralipomena dodekaphonika* op. 44 (1969/70). Friedrich Zehm alluded to the Symphony "The Clock" when he humorously asked with the title of his four-hand piano piece: *Wie spät ist es, Signor Haydn?* (What time is it, Mr. Haydn?, 1980).³ Robert Simpson wrote two variation cycles (*Variations and Finale on a Theme of Haydn* for piano, 1948, and *32 Variations and Fugue on a Theme of Haydn* for string quartet, 1982) on the palindrome-theme Haydn himself used twice: in the minuet of Symphony Hob. I:47 and in the Piano Sonata Hob. XVI:26.⁴ Among the eighteen compositions for piano trio commissioned by the Haydn Festspiele Eisenstadt for the Haydn commemoration 2009, we find connections to the trio Hob. XV:28 in Elisabeth Harnik's work *schatten.risse* (the title is a play on the word "Schattenrisse" – "silhouettes" on the one hand, and on "Schatten" – "shadow" and "Risse" – "breaks" on the other hand). Gernot Schedlberger recalls the Symphony

Hob. I:102 in his *Übermalung 1* (Repaint 1); Gerhard Krammer follows in *...und licht...* the beginning of *The Creation*, which is also the basis for Xiaogang Ye's Piano Trio op. 59.⁵ Even Haydn's lesser-known works are explored, e.g. Edison Denissow's "Variations for Violoncello and Orchestra" on Haydn's canon "Tod ist ein langer Schlaf" (Death is a Long Repose, 1982), Peter Maxwell Davies' *Strathclyde Concerto* no. 5 (1991), which uses the overture of *L'isola disabitata*, and Peter Ruzicka's *Metamorphosen über ein Klangfeld von Joseph Haydn* (Metamorphoses on an Acoustic Field by Joseph Haydn, 1990) on the oratorio version of *Die sieben letzten Worte* (The Seven Last Words).

Two of Haydn's works seem to occupy a special position in the history of Haydn reception among composers: The very diverse and problematic political functions associated with the anthem "Gott erhalte Franz den Kaiser,"⁶ written during the war against revolutionary France and first set in arrangements by Haydn himself,⁷ gave it particular appeal. Whereas Clara Wieck, later Schumann, was able to use the hymn in her *Souvenir de Vienne* op. 9 (1838)⁸ as a musical reference to the Austrian-Hungarian monarchy after being appointed "k. k. Kammervirtuosin," during the First World War it was used in patriotic pieces like Max Reger's *Vaterländische Ouvertüre* (Patriotic Overture), dedicated to the German army,⁹ and in his overture "Aus ernster Zeit" (From Serious Times) op. 56, Felix Weingartner confronted Haydn's anthem and the German hymn "Heil Dir im Siegerkranz" with a caricature version of the *Marseillaise*. In 1933 and the years after many bombastically affirmative arrangements of the so-called German Song were made. In light of such Austro- and Germano-centric politically charged uses, other modern composers have taken different, even oppositional critical attitudes towards Haydn's hymn. An early example of such opposition is Béla Bartók's symphonic poem *Kossuth* (1903), in which the composer presents a grotesque, deformed version of the hymn,

symbolizing the cruelties of the Habsburg rulers against the Hungarian freedom fighters. Schoenberg's arrangement of Johann Strauss Jr.'s *Emperor Waltz* (1925), which includes some fragments of the hymn as a countermelody, was considered by Zoë Lang as a "political statement opposed to radicalism in the Austrian government at the time."¹⁰ The second Haydn work that has enjoyed a very distinctive compositional reception, and on which the remainder of this essay will focus, is the *Farewell Symphony* (Hob. I:45).¹¹

1. *Early and modern influences of the "Farewell Symphony"*

Haydn's first biographer, Georg August Griesinger, related the following well-known anecdote about the symphony's première:

<p>Unter der Kapelle des Fürsten Esterhazy befanden sich mehrere junge, rüstige Ehemänner, die im Sommer, wo sich der Fürst auf seinem Schlosse Esterhaz aufhielt, ihre Weiber in Eisenstadt zurück lassen mussten. Gegen seine Gewohnheit wollte der Fürst einst den Aufenthalt in Esterhaz um mehrere Wochen verlängern; die zärtlichen Eheleute, äußerst bestürzt über diese Nachricht, wandten sich an Haydn, und baten ihn, Rath zu schaffen.</p>	<p>In Prince Esterházy's orchestra were several vigorous young married men who in summer, when the Prince stayed at Esterháza castle, had to leave their wives behind in Eisenstadt. Contrary to his custom, the Prince once wished to extend his stay at Esterháza by several weeks. The fond husbands, especially dismayed at this news, turned to Haydn and pleaded with him to do something.</p>
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Haydn kam auf den Einfall, eine Symphonie zu schreiben, (die unter dem Namen Abschieds-Symphonie bekannt ist) in welcher ein Instrument nach dem andern verstummt. Diese Symphonie wurde bey der ersten Gelegenheit in Gegenwart des Fürsten aufgeführt, und jeder von den Musikern war angewiesen, so wie seine Partie geendiget war, sein Licht auszulöschen, die Noten zusammen zu packen, und mit seinem Instrumente unter dem Arme fortzugehen. Der Fürst und die Anwesenden verstanden den Sinn dieser Pantomime sogleich, und den andern Tag erfolgte der Befehl zum Aufbruch von Esterhaz.¹²

Haydn had the idea of writing a symphony (known as the Farewell Symphony), in which one instrument after the other is silent. This symphony was performed at the first opportunity in the presence of the Prince, and each of the musicians was directed, as soon as his part was finished, to put out his candle, pack up his music, and, with his instrument under his arm, to go away. The Prince and the audience understood the meaning of this pantomime at once, and the next day came the order to depart from Esterháza.¹³

The singular characteristic of this piece would seem to be the details of its first performance, which Griesinger appropriately labels a “pantomime.”¹⁴ According to his version of the anecdote, there was a combination of two elements: the progressive darkening of the room caused by players blowing out their candles, and the progressive emptying of the stage as players exited.¹⁵

This pantomime seems to have inspired other composers almost immediately: In his foundational monograph on the *Farewell Symphony*, James Webster notes

such inspiration regarding Carl Ditters von Dittersdorf's symphony "Il ridotto" which "concludes with a fast 3/8 movement which gradually slows down as the players leave, ending with two solo violins," and regarding the *Sinfonia Quodlibet* by Paul Wranitzky, in which the players enter and leave.¹⁶ The composer and double bass player Johannes Sperger, a pupil of Johann Georg Albrechtsberger, entitled his *Grande Sinfonie* in F major (1796) "Ankunftssinfonie,"¹⁷ and Giuseppe Carpani reports that a symphony by Ignaz Pleyel creates the impression that the players have joined the concert late.¹⁸

Twentieth-century composers have been especially fascinated by Haydn's *Farewell Symphony* for a variety of reasons. Their compositions can be interpreted as evincing the characteristics of the *Farewell Symphony* itself as well as its anecdotal "pantomime"—some reflect the musical structure of Haydn's work,¹⁹ others turn the musician's departure and/or the light's extinction into performance actions,²⁰ and still others allude to the *Farewell Symphony* in a metaphorical way. Analysis of Frank Corcoran's *Farewell Symphonies*, Jindřich Feld's *Capricci*, Kirke Mechem's *Haydn's Return*, Dieter Schnebel's *Haydn-Destillate*, Alfred Schnittke's First Symphony and *moz-art à la haydn*, Jörn Arnecke's *Unter Eis*, George Crumb's *Night of the Four Moons* and Arnold Schoenberg's Second String Quartet will exemplify this framework of possible modes of compositional response.²¹ For such interpretation of a work as alluding to the *Farewell Symphony* to have validity, it is necessary to include a combination of various types of evidence; a single indicator would not be sufficient. Consequently, the analysis contained herein reveals a wide range of possible understandings and compositional attitudes towards each work's mutual goal: shedding new and varied light onto the *Farewell Symphony* itself.²²

2. *Reflecting the Musical Structure: Frank Corcoran, “Farewell Symphonies”*

Sometimes, composers indicate the relationship to Haydn with the title of their work. This is the case with the *Farewell Symphonies* for orchestra, tape and speaker by the Irish composer Frank Corcoran, commissioned by Radio Ireland for the Prix d’Italia 1982. It was probably the Haydn year that inspired the composer to incorporate some Haydn allusions in the text, written by Corcoran himself,²³ as well as in the music. From the beginning, the speaker evokes a grotesque scenery: “All gone, down the Western edge of. Fading diplomatic battles fought with WHO?—remember the storks best, flat fish of Neusiedler See. Damn Western edge.—kept the reports flowing back, right to the end: Dublin never complained on that score. Guard those batteries at all cost! A last stroll around the lough before.”²⁴

The Neusiedler See, where the castle Eszterháza is situated, is certainly not mentioned by chance in this prominent passage, which forms the basis of all the following textual interpolations. The first words “All gone” reflect the notion of “Farewell” and the expression “Fading diplomatic battles” could be interpreted as the reading of the anecdote as a diplomatic act by Haydn towards Prince Nicolaus. The emphasis “that score” has a triple meaning: It probably evokes Haydn’s symphony and Corcoran’s piece and might also be understood as the sound of the battles mentioned in the text. Perhaps primarily, Corcoran alludes to the musical element of Haydn’s symphony which he is mostly interested in: the fading out. From the very beginning, Corcoran establishes the fading out as the central musical element of his piece.

In this single-movement composition, the instruments have different tempo indications²⁵ (second flute and second oboe quarter note = c. 184, first flute quarter note = c. 160, first trombone quarter note = c. 120, first oboe quarter note = c. 108, third trombone quarter note = c. 88, first and second clarinet quarter note = c. 84,

bassoon and second trombone quarter note = c. 66, first and second horn quarter note = c. 44). The strings have no tempo indication; they are reduced to a single pizzicato chord. The timpani, one of the instruments with the slowest tempo indication (quarter note = c. 60), remains alone on the very first page, ending *pianissimo* with a drumroll *poco ritardando*. With the second entry, this process is amplified. Corcoran repeats this structure several times, so there is a sequence of varied manners of beginning and fading out. This repetitive structure musically evokes the feeling of an inevitable and never-ending situation. The multiple fading out is not the result of a process, but it is the essence of the structure itself. This is probably the reason why Corcoran has given his one-movement composition the plural title *Farewell Symphonies*.

3. Moving: Jindřich Feld, “Introduzione all’entrata dei musicisti”

Presumably the most striking element in the first performance of Haydn’s symphony seems to be the musicians’ leaving the stage. Like in the old performance materials of the symphony where the leaving is indicated with “geht ab” or “si parte,”²⁶ some works are characterized by stage directions and indications of stage positioning. One example is *Night of the Four Moons* by George Crumb in which all players, except the cellist, are moving for the epilogue music to an offstage position. Before they exit, they go to a single crotale, indicating with a single beat their leaving.

In 1964, the Czech composer Jindřich Feld had the same idea as Wranitzky and Sperger: he inverted the moving in his *Capricci* for woodwind quartet and guitar, a piece destined for the educational concerts of the Prague Wind Quartet for young people.²⁷ In the first movement, “Introduzione all’entrata dei musicisti,” the

musicians enter the stage one by one. They start improvising, being integrated into the musical process when they have reached their place.

At the beginning, the guitarist is alone on stage; his initial eight-bar passage of undulated quarter notes is repeated, and at the moment the repetition starts, the bassoonist enters the stage, improvising. When the eight bars repetition is over, the bassoonist begins to play the music as written, adding a syncopated rhythm in mainly stepwise motion; the guitar is continuing its phrase. With the next repetition, the oboist enters the stage; first, like everybody else, improvising, then, playing in large intervals, with half notes at the beginning of the passage. Finally, the clarinetist and the flutist enter, giving the piece a more vivid character with their eighth notes and triplets. When everybody has joined the group, the movement passes into a pseudo-coda, where the eight-bar repetitions conclude. This is a very appropriate beginning for an educational concert, because it allows each player to present his or her instrument and its specific sound. The humorous, perhaps ironic piece ends harmonically farthest away from Haydn's F-sharp tonic, with a *fortissimo* C major chord, a dramatic contrast to Haydn's model.

The following movements, "Serenata interrotta" (Interrupted Serenade) and "Intermezzo di riconciliazione" (Intermezzo of reconciliation), are devoid of any moving actions; they can be related to the anecdote of the *Farewell Symphony* only marginally. In the "Finale twist" any connection to Haydn has completely disappeared. However, the ironic character of *Capricci* might be linked to the humorous aspects of Haydn's symphony. Having the pedagogical purposes in mind, the composer stresses the importance of the piece's performative nature: "Skladbě prospěje živá, temperamentní reprodukce, případně i s jemným mimickým zdůrazněním humorného a parodistického obsahu." ("A lively performance full of temperament and with an occasional hint of a mimic emphasis is desirable.")²⁸

4. *Thinking Ahead: Kirke Mechem, "Haydn's Return"*

Kirke Mechem's Opus 18, *Haydn's Return: Fugue and Variations on the "Farewell" Symphony* (1960), is fairly close to Feld's musical and pedagogical ideas, but goes much farther. Mechem starts with a retrograde version of the last bars of the Adagio epilogue of Haydn's symphony. Then every instrument enters playing the theme of a fugue, beginning with the first stand of the viola, followed by the two remaining first violins and two stands of the second violin. The violins grow up to five stands (ten players) each. When the violoncellos and contrabasses as well as the oboes, bassoons and horns have reached their place, they begin to play the first eight bars of Haydn's Presto Finale (in A minor instead of F-sharp minor). With this phrase, they start a double exposition of the theme and the first variation: The first eight bars establish the theme, the following eight bars begin the first variation, then the theme continues. Mechem does not use bars 9-16 of Haydn's symphony, a repetition of the first eight bars with a reduced orchestra, but continues with bar 16 of his model, interrupted after sixteen bars by a sudden general pause. After fourteen bars of variation, based on the unison motive of bars 40-42 of Haydn's symphony, but with the violins rhythmically moved one respectively two beats forward, Mechem returns to Haydn's music at bar 45 and follows it (shortened by two bars) up to the double bar. At the end of this 57-bar complex of Theme and Variation I, it becomes clear why Mechem has set this part in A minor: Haydn ends his 56-bar exposition in A major and Mechem did not want to follow his modulation. For the following variations, further instruments enter the stage, mostly indicating their arrival with a solo passage: clarinets, two more horns, harp, flutes (including piccolo), trombones, tuba and percussion, trumpets and timpani. In the coda, "accelerando poco a poco," Mechem once more makes the orchestra sound grow with a powerful crescendo from

piano to *fortissimo* to a final “Stringendo” tutti section closing, with an accentuated A major chord.

Similar to Feld’s *Capricci*, “HAYDN’S RETURN was designed for community orchestras, ‘Pops’ and Youth concerts.”²⁹ But whereas Feld’s “Introduzione” is the first movement of a cyclic work, and the only movement in the piece directly related to the Haydn model, Mechem intended his piece to be an immediate juxtaposition to the Haydn model: “HAYDN’S RETURN is intended to follow immediately after a performance of the last movement of Haydn’s ‘Farewell’ Symphony (No. 45 in F-sharp minor). In Haydn’s work, the players leave one by one, the last measures being played by only two violinists. In this ‘sequel’, they return.”³⁰ This dramaturgy stresses the augmentation of the orchestra, i.e. the return seems to be more powerful than the leaving. Because of the large amount of material from the *Farewell Symphony* used so directly in *Haydn’s Return*, from a musical standpoint it is the closest to Haydn’s model of all compositions analyzed here. At the same time, Haydn’s definite ending—which has a future perspective only due to the anecdote—becomes a transitional stage. *Haydn’s Return* might therefore be understood as a manifestation of the success of Haydn’s musico-political initiative.

5. Other Pantomime Elements: Dieter Schnebel, “Haydn-Destillate”

The element of motion associated with the *Farewell Symphony* seems to be a central influence in Dieter Schnebel’s *Haydn-Destillate* (Haydn Distillations) for piano trio, one of the works commissioned for Eisenstadt’s 2009 bicentennial celebration. Schnebel has always been particularly interested in producing a musical idea of space (e.g. in his *Bach-Contrapuncti*) and in actions by the players (e.g. in the *Verdi-Momente* from *Re-Visionen II* or *Orchestra* for mobile musicians).³¹ He has

highlighted the importance of the physical gesture in his theory of a “visible music”.³² As Schnebel’s himself has pointed out, *Haydn-Destillate* primarily refers to the finale of the String Quartet in E-flat major, op. 33/2, “The Joke”:

<p>Das Finale von Haydns Streichquartett op.33, auch ‘The Joke’ genannt, ist in zweierlei Hinsicht kühn und vorausweisend. Zum einen als ein erstes Stück Minimal Music: ein achttaktiges Thema in rasendem 6/8-Takt, bestehend aus vier Gruppen, die alle Varianten der ersten sind, und diese wiederum aus vier Motiven, nochmals Varianten des ersten. Die erste Gruppe kann sowohl ein Anfang als auch ein Ende bedeuten.</p> <p>[...] Also ein atemlos dahinhastendes Spiel der Varianten der Varianten der Varianten, in dem man alsbald jegliche Orientierung verliert—allenfalls der siebenmalige Neuansatz des a-Achttakters strukturiert das unentwegte Kreisen.</p>	<p>The finale of Haydn’s String Quartet op. 33, also known as ‘The Joke’, is in two respects bold and ahead of its time. Firstly as a first piece of minimal music: an eight-bar theme in frantic 6/8 time, consisting of four groups which are all variants of the first, and which in turn consist of four motives, again variants of the first. The first group can signify a beginning as well as an end.</p> <p>[...] Thus a breathless bustling game of the variants of the variants of the variants, in which one immediately loses every sense of direction—at best the seven beginnings of the a-8-bar theme builds the continuous whirling.</p>
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<p>[...] Jedenfalls ist Haydns Finale ein repetitives Stück fortwährender Irritation—ein rasender Wahnsinn. Dass man das verrückte Werk einerseits wegen der fortwährenden Verblüffungen adäquat als Witz auffasste, ist andererseits wohl auch Abwehr, zumal in jedem Scherz etwas Unheimliches steckt. Dieses Stück aber ist ohne Anfang und Ende (was man freilich erst hinterher merkt). Das aber erscheint denn doch ein Witz zu sein—und darob abgrundtief lustig. Auch davon handeln die Destillate womöglich.³³</p>	<p>[...] However Haydn's finale is a repetitive piece of constant irritation—a furious madness. The fact that on the one hand one may understand the insane work adequately as a joke because of its continuous madness, is on the other hand probably also resistance to it, as in every joke there is also something sinister tucked away. This piece however is without beginning and without end (something which is of course only noticed in retrospect). But that seems indeed to be a joke—and on that account is profoundly funny. Where possible the Destillate also deal with this.³⁴</p>
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Haydn's famous string quartet—like almost the whole op. 33 cycle—plays with the notion of beginning and ending, and in this respect is closely related to the *Farewell Symphony*.³⁵ Therefore, it seems quite suitable that Schnebel integrates some performative elements, such as appear in Haydn's oeuvre only in the *Farewell Symphony*. Schnebel's tempo indications correspond to Haydn's: The second movement, called "Finale: Presto" leads after a long fermata to a short Adagio segment, before, once more after a long fermata, ending as a *pianissimo* Presto (in

the *Farewell Symphony*, the ultimate Presto is missing for obvious reasons). This Presto, constantly quoting the string quartet, is characterized by sudden changes of playing and freezing of the players. At the very end, the dynamic level is reduced to *ppp*, and Schnebel introduces a new performance element: the players have to make themselves small while still playing (“sich klein machen beim Spiel”). After the two last bars, they freeze once more for a long time and then collapse (“zusammensinken”).³⁶ If we agree to put Schnebel’s *Destillate* in the tradition of the *Farewell Symphony*, this end of the Haydn homage for the bicentenary of his death could be interpreted as a metaphorical incorporation of a final farewell following the death of a human being.

Keeping this background in mind, it is revealing to have a look at the beginning of Schnebel’s piece as well. Like Feld’s “Introduzione,” it starts with the musicians entering the stage. The violin plays the first phrase of the theme, interrupted by rests. This might be interpreted in a way as an epilogue—a reminder of the music—as well as a beginning, like exploring the music that is not yet there. It is not the music itself, but the musicians entering the stage that makes clear that the violin playing is definitely a beginning. When the cello has also played an interrupted phrase, the two string players go to their places, and the violinist starts playing. Here Schnebel introduces a new performance element: the cellist does not play his part, but rather represents it in his gestures conducting the music. The audible music and its gestural and mental representation seem to be equally important.

6. *Lighting: Alfred Schnittke, First Symphony and “moz-art à la haydn”*

Performative elements can also be found in Alfred Schnittke’s First Symphony (1972) and in his *moz-art à la haydn: play on music* for two violins, two small string

orchestras, double bass and conductor (1977). With the First Symphony, Schnittke established his poly-stylistic writing. In this twelve-tone composition, he integrates quotations of Beethoven (Fifth Symphony), Tchaikovsky (Piano Concerto in B-flat minor), Johann Strauss Jr. (*Geschichten aus dem Wienerwald*) and others, as well as some more general stylistic models.³⁷ At the end, Schnittke quotes the final fourteen measures of Haydn's *Farewell Symphony* in which only the last two violins are left (the live execution is substituted by a tape recording). This finale section is to be played with candle light producing an effect of "authentic" lightning. The quotation seems especially important because, like Mechem, Schnittke wishes his symphony to be played after a performance of the *Farewell Symphony*. At the beginning, the players enter improvising, with the conductor arriving last. In the third movement, the woodwinds are placed behind the stage; they return for the Finale, playing some funeral marches, among them Frédéric Chopin's *Marche funèbre* and "Aases Tod" from Edvard Grieg's *Peer Gynt*. Being played before Schnittke's piece and quoted at its end, the *Farewell Symphony* establishes a frame for this multi-referential work.

In *moz-art à la haydn*, Schnittke alludes to an older work of his own, *moz-art* (1976) for two violins, which refers to Mozart's fragment KV 446 (416d). Two more works belong to the *moz-art* cycle: *moz-art* for oboe, harp, cembalo, violin, violoncello and double bass from 1980, and *moz-art à la mozart* for eight flutes and horn from 1990. According to Wolfgang Gratzner, Schnittke referred to the fragment even before in an untitled and unpublished piece.³⁸ The Mozart fragment was part of the music for a pantomime, written for carnival 1783 and performed by Mozart, his family and some friends. On 12 March, he wrote to his father:

<p>wir haben am fasching Montag unsere Compagnie Masquerade auf der Redoute aufgeführt.—sie bestund in einer Pantomime, welche eben die halbe stunde, da ausgesetzt wird, ausfüllte.—Meine schwägerin war die Colombine, ich der Harlequin, Mein schwager der Piero, ein alter tanzmeister <i>Merk</i> der Pantalon. ein Maler (graßi) der Dottore.—die Erfindung der Pantomime, und die Musick dazu war beydes von mir.—der Tanzmeister Merk hatte die güte uns abzurichten; und ich sag es ihnen wir spielten recht artig.³⁹</p>	<p>On Carnival Monday we performed our Masquerade at the Redoute.—It consisted of a Pantomime that we did during the half hour of intermission.—My sister-in-law played Colombine, I was Harlequin, my brother-in-law was Piero, <i>Merk</i>, an old dancing master, played Pantalon, and a Painter (by the name of Graßi) played the Dottore.—The idea for the Pantomime and the Musick for it both came from me.— Merk, the dancing master, was kind enough to coach us, and I can tell you, we played quite charmingly.⁴⁰</p>
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As suggested in Schnebel's work, and clearly evident in Schnittke's First Symphony, *moz-art à la haydn* establishes an inter-textual relationship with two or more different works: *moz-art*, Mozart's pantomime music and the *Farewell Symphony*. Schnittke explains the movement of the musicians—a new element in *moz-art à la haydn* compared with the original *moz-art*—in a double seating plan.

[Figure 1]

gradually move to the middle, and the two small orchestras gradually merge together. Before figure 27 they return to their initial places—this passage was added for *moz-art à la haydn*. At the end, all the musicians except for the cellist, the double bass player, and the conductor, leave the stage. But they don't just leave: in the final Andante section, added as well for *moz-art à la haydn*, the light slowly begins to dim, and after the sound of the departing musicians cannot be heard any more, the conductor continues conducting for a short time, even though nobody can see this in the darkness.

Taking a closer look at the beginning, recall that the musicians don't enter, but are already at their respective places. But the public cannot see them, because they play in complete darkness. At figure 2, the light is suddenly switched on. This section was also added by Schnittke; the original *moz-art* piece began at figure 3. Instead of the inversion of the motion, as found in other referential works described above, here there is an inversion of the lighting dramaturgy. But the fact that the light is switched on suddenly and not gradually, and that it is done to a *fortissimo* chord played by the full orchestra (except the two solo violins), makes it more likely that this, as Dominique Sohet noticed,⁴¹ is an allusion to the beginning of *The Creation* as well.

Through the subtitle “play on music,” Schnittke emphasizes the theatrical elements of his composition: the lighting, the moving, and the imagined performance of the original pantomime. But a second meaning of the subtitle refers to the work's playful treating of pre-existing music, as exemplified in this composition, and generally in Schnittke's oeuvre.

7. *Musical Theatre: Jörn Arnecke, "Unter Eis"*

Whereas the compositions analyzed up to now are instrumental works integrating performance elements, Jörn Arnecke possibly incorporates a reflection of the *Farewell Symphony* into his work for musical theatre in 13 scenes *Unter Eis* (Under Ice). It is also possible, perhaps even more likely, that an allusion was made by means of the scenic realization of the work's première at the Ruhr Triennale 2007. The action takes place in the banker and manager milieu and shows the intellectual and emotional poverty of such a world that is focused on effectiveness and money making. In the crucial scene, the protagonist Paul Niemand (Paul Nobody) imagines his suicide: "Bei der nächsten Geschäftsreise stürze ich mich aus dem Fenster aus zehntausend Meter Höhe DAS WIRD DANN JA WOHL IRGENDWIE IRGENDWER MITBEKOMMEN" (During the next business trip, I will jump out of the window from ten thousand meters high, THAT SHOULD BE NOTICED SOMEHOW BY SOMEBODY). The orchestra is more and more diminished, most parts ending with a descending chromatic scale while violin I/1 and I/4 play a nearly endless b-flat." This *ppp* tone recalls an electronic signal such as the tone of an ECG computer after a person dies, or, less positively, a tinnitus sound.

In the scenic realization by the librettist Falk Richter, at this moment the musicians left their place and went away—an action not required by the score but suggested by the drama, as the orchestra in this work is part of the dramatic action.⁴² When the audience enters the theatre, the players are sitting in the foyer like passengers in an airport terminal:

Der Abend beginnt für den Zuschauer	The evening starts for the audience
bereits in der Vorhalle. Es ist die	still in the foyer. It is the

Jahrhunderthalle in Bochum. Die
Architektur erinnert an eine
Flughafenabflughalle. Der Raum wird
zu einer Installation: Klang und Bild.

Eine Flughafenabflughalle. Die
Kartenverkaufsstellen wie Flugschalter.
Das Personal wie Flughafenpersonal. In
der Halle sitzen und liegen etwa
zwanzig Paul-Niemand-Klone herum,
Manager in grauen Anzügen,
Aktenkoffer, Handy, Laptop, Katzen
laufen in der Halle herum, hier und da
liegt eine festgefrorene tote Katze
herum, über den Lautsprecher die
Ansagen:

PAUL NIEMAND BITTE WE ARE CALLING
PASSENGER PAUL NIEMAND

PAUL NIEMAND BITTE ZU GATE SIEBZEHN

Streicher sitzen vereinzelt im Raum,
spielen, brechen wieder ab, weil ihr
Handy klingelt, weil sie sich zum
Schlafen legen, weil sie den Ort
wechseln müssen, weil sie zu erschöpft
sind, weil sie keine Lust mehr haben,

Jahrhunderthalle at Bochum. The
architecture resembles an airport
terminal. The room becomes an
installation: sound and image.

An airport terminal. The ticket
counters like flight desks. The staff as
ground crew. In the lounge, around
twenty Paul Nobody clones are sitting
and hanging around, managers in
grey suits, briefcase, mobile phone,
laptop, cats are running around in the
terminal, here and there a frozen
dead cat is lying about, over a
loudspeaker the announcements:

PAUL NOBODY PLEASE, WE ARE CALLING
PASSENGER PAUL NOBODY

PAUL NOBODY PLEASE, TO GATE
SEVENTEEN

Isolated string players are sitting in the
room, they are playing, interrupting
themselves because their mobile
phones are ringing, because they want
to get some sleep, because they have to
move, because they are too exhausted,

weil sie sich nicht konzentrieren können, setzen wieder an, brechen ab ⁴³	because they don't enjoy playing any more, because they can't concentrate, they restart, break off.
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During the first part (scene 1-7), the twenty string players are situated on four “isles” in the auditorium (five players each), the hornists and percussionists play from outside the auditorium. After the break, the hornists take the places of four string players. At times they also speak, e.g. in scene 8: “Ich will hier raus” (I want to leave). The exit of the players at the end of this scene demonstrates the realization of this wish, as well as Paul Niemand’s announcement: “ich sitze im Flugzeug, neben mir all die Männer, die morgen alle ihre Entlassungsscheine auf dem Tisch haben werden, weil ich HEUTE NACHT NOCH die Namenslisten mit den Entlassungsvorschlägen nach DÜSSELDORF bringe” (I am sitting in the airplane, next to me all the men who will find their notices of dismissal on their desks tomorrow, because I will bring the rosters with the proposed dismissals TONIGHT to DÜSSELDORF). Manuel Brug, in a review of the première, interpreted the exit of the musicians as an allusion to Haydn’s *Farewell Symphony*:

Brück [the actor playing Paul Niemand] lamentiert sich anrührend und doch angemessen distanziert in Versagensängste und Rachefantasien, wird hin und her geworfen von den Stimmungsschwankungen seiner Kollegenkonkurrenten. Die steigern	Brück [the actor playing Paul Nobody] laments in a touching, but appropriately distant way, fears of professional failure and fantasies of revenge; he is shuddered by the mood swings of his rival colleagues. Only their talking increases, but with
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sich zwar nur verbal, aber mit ariosem singing rage, in empty words of
 Furor in ihrem Dummsprech aus efficiency rules and core value
 Effizienzregeln und Core-Value- phrases, they change a squash match
 Phrasen, machen selbst ein Squashspiel into a linguistic duel and then, as
 noch zum Sprachduell und besingen amateurs, sentimentally praise the
 dann laienhaft sentimental den Wert value of CULTURE. Meanwhile the
 von KULTUR. Während über das orchestra is dismissed. It leaves as it
 Orchester eine Entlassungswelle rollt. had in Haydn's Farewell Symphony.
 Es trollt sich wie weiland bei Haydns
 Abschiedssinfonie.⁴⁴

Perhaps the reviewer had Sigismund Neukomm's version of the anecdote in mind: "H[aydn] told *me* that the Prince, in the course of economic decisions, decided to dismiss the *useless [unnütze] Kapelle: inde lacrymae* which dried up as a result of H's happy inspiration, and the Prince renounced his economic restrictions, whereupon H. in a small new symphony, had the musicians enter, one after another. In *my* version it was not Tomasini but the double-bass player who was the last to leave."⁴⁵ But even if Neukomm mentions economic reasons for the dismissal of the orchestra, the mental background is completely different from the world created by Richter and Arnecke: in the court society of the late eighteenth century, the music was part of the representation as well as of entertainment and a sort of intellectual exchange. These aspects do not have any importance for the cold financial world of *Unter Eis*. And while the exit in Haydn's symphony is a communication addressed to the Prince, in *Unter Eis* it expresses the lack of future and complete despair. The communicative potential of the music is lost (only within the theatrical reality, of course).

8. *Farewell as a Metaphor: George Crumb, "Night of the Four Moons"*

Much in the vein of Arnecke and Richter, George Crumb refers to the *Farewell Symphony* in a serious metaphorical way. His composition *Night of the Four Moons* (1969) was not only written to honor the occasion of the landing on the moon, but Crumb wrote it from 16 to 24 July as Apollo 11 was on its flight. By mentioning this on top of the score, Crumb to a certain degree made the Apollo flight, one of the most important media events in history,⁴⁶ part of the work itself. Typical of Crumb's style, he chose alto, flute, banjo, electric cello, and percussion for setting texts by the Spanish poet Federico García Lorca which refer to the moon in different ways.

Unlike the other poems, the last poem, "¡Huye luna, luna, luna!" ("Run away, moon, moon, moon!"), establishes two roles, the child and the moon. Crumb wanted to distinguish these two parts as much as possible: "The voices of the child (el niño) and the moon (la luna) should be sharply differentiated in style of performance. Each 'role' should be highly stylized by means of vocal timbre, inflection, and gesture."⁴⁷ Initially, physical motion is evoked by the text in four different manners. The child's warning "Run away moon, moon, moon!" is followed by the answer of the moon "Niño, déjame que baile" ("Child, let me dance"). The child reinforces his warning saying that he can hear the threatening gypsies coming nearer. At the end the child, presumably dead, is walking with the moon through the sky. The last two verses are sung from offstage, when all the moving musicians have reached their new position.

The music of this epilogue, split up into the off-stage "Musica Humana" and the "Musica Mundana" on stage, played by the remaining violoncellist, gradually fades out in a series of sound waves, starting always "dal niente" with a crescendo to *ppp* and going back "al niente." The tempo, too, is reduced each time the cello is

playing. This suggests two influential pieces: musically and textually the last movement “Der Abschied” (Farewell) of Gustav Mahler’s *Das Lied von der Erde* (The Song of the Earth) with its text “Wie eine Silberbarke schwebt der Mond” (The moon goes like a silver boat), especially with the berceuse rhythm, is recalled; and, as the composer himself has pointed out,⁴⁸ Haydn’s *Farewell Symphony* is evoked by both the physical movement of the musicians and the new key of the epilogue, F-sharp major, the final key of the *Farewell Symphony*. The epilogue ends with an incomplete repetition of the last verse, which breaks down before the last word: “con un niño de la...” (“holding a child by the...”).⁴⁹

Crumb expressed his ambivalence towards the landing on the moon by beginning the work with the poem “La luna está muerta, muerta” (“The moon is dead, dead”). Perhaps he wanted to make the criticism of the “conquering” of the moon a thread to the moon. Indeed, such a thread is brought to fruition by the last poem and its musical and theatrical setting which interprets the landing as a farewell—a farewell to a time when the moon was still untouched, perhaps also to the dream of a fascinatingly unattainable celestial body. Thus, Crumb’s reference to Haydn considers not only the music and the motion, but also the metaphor of “Farewell.”

Two years later, in *Vox Balaenae* for electric flute, electric cello, and electric piano, Crumb wrote a remarkably similar ending, but without motion by the players. Its last movement, a “Sea-Nocturne” subtitled “. . . for the end of time,” clearly expresses the notion of “Farewell.” At the end of this movement in F-sharp major, the music is “dying, dying” with the dynamic diminishing from *ppp* through *pppp* and *ppppp*, until the players “play in pantomime (absolutely silent!).”⁵⁰

9. *The Farewell as a Beginning: Arnold Schoenberg, Second String Quartet*

Metaphoric reference to Haydn's symphony can also have more positive implications, such as one might possibly find in Arnold Schoenberg's Second String Quartet op. 10 (1907/08). With this piece, Schoenberg sees himself following in a tradition of stretching beyond the accepted performance norms of a given artistic genre, as exemplified by Haydn's *Farewell Symphony*. Schoenberg recognized this quality in Haydn, to whom he ascribed a "newness which never perishes,"⁵¹ perhaps most clearly revealed through the way the performative elements in the finale of the *Farewell Symphony* surpassed the symphonic norms of Haydn's time. Citing the old street-ballad "O du lieber Augustin, alles ist hin,"⁵² Schoenberg linked the second movement (Scherzo) to the Viennese music tradition as well as to a contemporaneous cultural event: on 4 September 1908, Vienna's mayor Karl Lueger inaugurated the "Augustin-Brunnen" (Augustin Fountain) in the Neustiftgasse.⁵³ In the third and fourth movements, Schoenberg included poems by Stefan George sung by a soprano—boldly and for the first time integrating a voice into a string quartet. This certainly can be understood as a clear reference to Beethoven's Ninth Symphony.⁵⁴ By using soprano instead of a group of soloists and mixed choir, Schoenberg transformed Beethoven's idea to suit the aesthetic qualities of chamber music. But whereas the third movement expresses a compositional as well as a personal crisis, the fourth movement turns the piece into a utopian vision. Its text describes the departure to a new and better world on another planet. For the first time, Schoenberg refrains from indicating the key at the beginning of the movement. Probably not by chance, the first movement is in F-sharp minor, and at the very end Schoenberg returns to the F-sharp tonality, this time to F-sharp major, as the music completely and smoothly faded away.⁵⁵

Interpreting this ending as a reflection upon the *Farewell Symphony* is supported by the fact that Schoenberg, the composer who established the Second Viennese School as a direct heir of the Viennese classical style, had a profound historical consciousness,⁵⁶ and was “among the first theorists to reverse the nineteenth-century tendency to see Haydn as a subordinate and merely conventional or convention-defining composer.”⁵⁷ The *Farewell Symphony* was among the many Haydn, Mozart, and Beethoven scores contained in Schoenberg’s library.⁵⁸ Schoenberg’s historical self-awareness might have been more of a driving force in this pivotal work than in any of his other compositions.⁵⁹ Bryan Proksch has affirmed this close connection to Haydn in this work by pointing out that, “Schoenberg adapted salient traits from Haydn’s musical style in his own compositions, including the Second String Quartet.”⁶⁰ Proksch goes on to emphasize the compositional analogies of the phrase structure and the motive development between Schoenberg’s string quartet and Haydn’s op. 54/1 and op. 76/2 as well as the formal parallel with the scherzo as second movement to Haydn’s op. 33. Martin Eybl, too, finds similarities in the first movement of Schoenberg’s quartet in the way the second Hauptthema with the Seitenthema reflects Haydn’s monothematic sonata form.⁶¹ Finally, in a late reaction to the première of his quartet, the composer himself, in a talk given in 1937, linked his work to Haydn:

The excitement of the audiences at first performances of new compositions of mine was growing greater from work to work. Every now and then, when I believed it could not be surpassed, I discovered that it could. But, in my memory, one of the worst occasions was in connection with my Second String Quartet. The public listened to the first movement without any reaction, either pro or con. But as soon as the second movement, the Scherzo, began, a part of

the audience started to laugh at some figures which seemed curious to them and they continued with bursts of laughter at many places during this movement.

[...]

From now on the public reaction became worse and worse. I am sure that if, at this point, the Rosé Quartet had played a string quartet of Haydn, the public would not have noticed the difference and would have continued their nonsensical laughter.⁶²

Schoenberg's experience during the première of the Second String Quartet reminds us once more that the act of performing music, as explored in the *Farewell Symphony*, is always an act of communication with the public which can fail miserably. Moreover, if we consider the rich network of references in Schoenberg's string quartet—the correspondence to Beethoven, the quotation of the Viennese song and the use of the George poems—the tonal construction and the process of fading out establish an inter-textual relationship to Haydn's symphony, the "Farewell" would in this case be at the same time a beginning.

10. Conclusion

More than any other of Haydn's instrumental works, the *Farewell Symphony* offers a number of aspects—musical structure, physical motion, lighting effects, and metaphorical content—that have attracted and inspired reference by later composers, particularly those of the twentieth and the beginning of the twenty-first centuries. The theatrical elements so extraordinary for Haydn's time have become part of the common musico-theatrical language, and have enriched the referential possibilities.

Thus, composers not only allude to Haydn's music, they also refer to the theatricality of the well-known anecdote linked to the symphony, and to the metaphor of "Farewell." Consequently, a three-fold meta-connection evolves: the reflection of technical particulars of the *Farewell Symphony* performance anecdote, the anecdote's prolific implementation into the new works, and last but not least the idea of farewell on a quasi philosophical level.

As this essay is a first attempt to specify the compositional response to a single Haydn work, it would be premature to evaluate the results in a broader context. But by revealing the enormous creative potential of Haydn's oeuvre through my analysis of works based on the *Farewell Symphony*, I hope to encourage further studies on the reception of other Haydn works in order to generate a deeper understanding of Haydn's reception in general.

¹ See especially Klaus Schneider, *Lexikon "Musik über Musik": Variationen – Transkriptionen – Hommagen – Stilimitationen – B-A-C-H* (Kassel: Bärenreiter, 2004), 150-56; Hubert Unverricht, "Freiherr von Kospoths instrumentale Vertonung des Pater noster: Wortgebundene Erfindung nach Haydns Vorbild?", in *Die Sprache der Musik: Festschrift Klaus Wolfgang Niemöller zum 60. Geburtstag*, ed. Jobst Peter Fricke (Regensburg: Bosse, 1989), 609-15; Leopold M. Kantner, "Francesco Basily: tre Quartetti (Sinfonie) 'sullo stile di Haydn'", *Nuova rivista musicale italiana* 16 (1982): 361-67; Franz Hauk, "Venedig oder Bergamo—Haydn oder Mayr? Zur Problematik der Meßvertonungen", in *Johann Simon Mayr und Venedig: Beiträge des Internationalen musikwissenschaftlichen Johann Simon Mayr-Symposiums in Ingolstadt vom 5. bis 8. November 1998*, ed. Franz Hauk and Iris Winkler (München: Katzschneider, 1999), 146-54; Thomas Seedorf, "'Requiem aus Mißverständnis': Die Hommage-Kompositionen auf Haydn von Rodolphe Kreutzer und Luigi Cherubini", *Die Tonkunst* 3 (2009): 283-90; Helmut Wirth, "Nachwirkungen der Musik Joseph Haydns auf Johannes Brahms", in *Musik – Edition – Interpretation: Gedenkschrift Günter Henle*, ed. Martin Bente (München: Henle, 1980), 455-62; John McCabe, "Five Works Inspired by Haydn", *Haydn Society Journal* 13 (1993): 44-48

and the literature mentioned in the following notes. The artistic relationship between Haydn and Mozart on the one hand and Haydn and Beethoven on the other hand found broader interest. See especially Mark Evan Bonds, “The Sincerest Form of Flattery? Mozart’s ‘Haydn’ Quartets and the Question of Influence”, *Studi musicali* 22 (1993): 365-409; James Webster, “The Falling-out between Haydn and Beethoven: The Evidence of the Sources”, in *Beethoven Essays: Studies in Honor of Elliot Forbes*, ed. Lewis Lockwood and Phyllis Benjamin (Cambridge: Harvard University Press, 1984), 3-45.

² Claude Debussy: *Sur le nom d’Haydn*; Paul Dukas: *Prélude élégique*; Raynaldo Hahn: *Thème varié*; Vincent d’Indy: *Menuet* (op. 65); Maurice Ravel: *Menuet*; Charles-Marie Widor: *Fugue* (op. 82), published in *Revue musicale S. I. M.* 6 (1910): 1-16. With regard to these compositions and their contexts see Peter Revers, “Die Hommage-Kompositionen der Société Internationale de Musique (S.I.M.) zur Haydn-Zentenarfeier 1909 (Hahn, Widor, d’Indy, Dukas, Ravel, Debussy)”, in *Aspekte der Haydnrezeption*, ed. Joachim Brüggel and Ulrich Leisinger (Freiburg i. Br., Berlin, Wien: Rombach, 2011): 157-74. I am grateful to Prof. Revers for making his text available to me before publication. See also the following three papers read at the conference *Celebrating Haydn: His Times and Legacy*, Toronto 6-9 August 2009: William Gibbons, “Le Tombeau de Haydn: Celebrating His Centenary in Fin-de-Siècle France”; Bryan Proksch, “Recomposing H-A-Y-D-N: The French Revival of Haydn in 1909”; Jess Tyre, “Reviving the Classic, Inventing Memory: Haydn’s Reception in Fin-de-Siècle France.” I am sincerely grateful to the authors for letting me see these manuscripts in advance. With regard to d’Indy’s *Menuet* see especially Proksch, “Vincent d’Indy as Harbinger of the Haydn Revival”, *Journal of Musicological Research* 28 (2009): 162-88.

³ The piece has been published in *Ein Haydnspañ! Il maestro e gli scolari; Klaviermusik um und über Joseph Haydn für 2 und 4 Hände*, ed. Franzpeter Goebels (Mainz: Schott, 1982), 102-17.

⁴ Cf. Lionel Pike, “Towards a Study of Musical Motion: Robert Simpson’s *Variations and Finale on a Theme of Haydn* (1948)”, *The Music Review* 45 (1993): 137-48.

⁵ For these compositions, especially for Krammer’s work see Siegert, “‘Haydn’ Compositions 1982 and 2009”, *Haydn Society Journal* 29 (2010): 8-30. Cf. also Wolfgang Gratzner, “Über *Requiem*

für H und den ‘Mozart-Haydn-Effekt’”, in *Aspekte der Haydnrezeption*, ed. Brügge and Leisinger (2011): 175-93. I am grateful to Prof. Gratzner for making his text available to me before publication.

- 6 Many arrangements of the hymn are listed in Gerhard J. Winkler, “Gott erhalte Franz den Kaiser”, in *Haydn-Lexikon*, ed. Armin Raab, Christine Siegert and Wolfram Steinbeck (Laaber: Laaber, 2010), 276-80. See also: Armin Raab, “Joseph Eyblers Menuett ‘Gott erhalte Franz den Kaiser’”, *Musiktheorie* 17 (2002): 259-65; Michael Raab, “Zwischen Virtuosität und Fugengelehrtheit. Joseph Haydns Kaiserhymne in den Bearbeitungen von Carl Czerny und Simon Sechter”, *ibid.*, 267-79; Martin Hoffmann, “Musik ‘mit Deutschlandlied’—von Joseph Haydn bis Wolfgang Rihm”, in *Musikwissenschaft und Musikpädagogik im interdisziplinären Diskurs: Eine Festschrift für Ute Jung-Kaiser*, ed. Friedhelm Brusniak, Albrecht Goebel and Matthias Kruse (Hildesheim etc.: Olms, 2008), 135-46; Thomas Leibnitz, “‘Gott! erhalte...’ Joseph Haydns Kaiserlied und die Hymnen Österreichs”, in *Joseph Haydn: Gott erhalte; Schicksal einer Hymne*, ed. Thomas Leibnitz (Wien: Österreichische Nationalbibliothek, 2008), 8-69; Winkler, “‘Gott erhalte’ – Rossini – Paris 1825: Hymne des europäischen Legitimus”, *Die Tonkunst* 3 (2009): 291-97; Siegert, “Haydn-Lektüren: Zur kompositorischen Rezeption des ‘Wiener Klassikers’ seit 1950”, *ibid.*, 315-23, especially 318-20; Winkler, “Franz Schmidt, Haydns ‘Gott erhalte’ und die Orgel”, in *Wiener Musikgeschichte: Annäherungen – Analysen – Ausblicke; Festschrift für Hartmut Krones*, ed. Julia Bungardt, Maria Helfgott, Eike Rathgeber and Nikolaus Urbanek (Wien, Köln, Weimar: Böhlau, 2009), 565-79; Wolfgang Fuhrmann, “Volck’s Lied. Zum ‘Gattungs’-Kontext von Haydns ‘Gott erhalte’”, *Haydn-Studien* X (in print). I am grateful to Wolfgang Fuhrmann for making his text available to me before publication.
- 7 See e.g. Franz Eibner, “Die authentische Klavierfassung von Haydns Variationen über ‘Gott erhalte’”, *The Haydn Yearbook* 7 (1970): 281-306; Christian Speck, “Vokal und Instrumental im Variationensatz von Haydns ‘Kaiserquartett’ op. 76 Nr. 3”, *Musiktheorie* 17 (2002): 225-29; Nicole Schwindt, “Haydn, Fux und das ‘Kaiserlied’ als Cantus-firmus-Variation”, *ibid.*, 231-43.

- ⁸ See Albrecht Goebel, “Clara Wieck: *Souvenir de Vienne* op. 9; *Impromptu pour le piano*”, in *Festschrift für Winfried Kirsch zum 65. Geburtstag*, ed. Peter Ackermann, Ulrike Kienzle and Adolf Nowak (Tutzing: Hans Schneider, 1996), 267-79.
- ⁹ Reger composed also *Siegesfeier* (1915/16) for organ with a quotation of the “German Song” and a *Fughette über das Deutschlandlied* for piano (1916) designated to the *Vaterländische Gedenkbuch: Das Land Goethes 1914 bis 1916*. See Schneider, *Lexikon “Musik über Musik”*, 153.
- ¹⁰ Cf. Bryan Proksch, “Precedents of Schoenberg’s Compositional Practice in the Chamber Works of Haydn”, in *Schoenberg’s Chamber Music, Schoenberg’s World*, ed. James Wright and Alan M. Gillmor (Hillsdale: Pendragon, 2009), 149-60, especially 157. Proksch is referring to a paper given by Lang at the Conference of the Southern Chapter of the American Musicological Society (29 February 2008): “Johann Strauss Jr.’s Emperor Waltz (1889) as Cultural Symbol”.
- ¹¹ This essay was first given as a paper at the conference *Celebrating Haydn: His Times and Legacy*, Toronto 6-9 August 2009. I am most grateful to Michael Ruhling for his careful revision of the final version of my text (the Toronto paper had been corrected by Stefanie Rauch).
- ¹² Griesinger, *Biographische Notizen über Joseph Haydn* (Leipzig: Breitkopf und Härtel, 1810, Reprint Hildesheim: Gerstenberg, 1981), 28-29.
- ¹³ Vernon Gotwals, *Joseph Haydn: Eighteenth-Century Gentleman and Genius* (Madison: The University of Wisconsin Press, 1963), 19.
- ¹⁴ Winkler calls it “Orchesterpantomime” (orchestral pantomime): “‘Orchesterpantomime’ in den Esterházy-Sinfonien Joseph Haydns”, in *Das symphonische Werk Joseph Haydns: Referate des internationalen musikwissenschaftlichen Symposions Eisenstadt, 13.-15. September 1995*, ed. Gerhard J. Winkler (Eisenstadt: Burgenländisches Landesmuseum, 2000), 103-16. See also id., “Joseph Haydns ‘Abschiedssymphonie’: Zur Funktion einer Anekdote”, in *Urgeschichte – Römerzeit – Mittelalter: Materialien zur Archäologie und Landeskunde des Burgenlandes II; Mit kultur- und naturwissenschaftlichen Beiträgen; Festschrift Alois-J. Ohrenberger*, ed. Hanns Schmid, Karl Kaus and Maria Tschach (Eisenstadt: Burgenländisches Landesmuseum,

1985), 255-61. Concerning possible theatrical contexts cf. Melanie Wald, “‘Ein curios melancholisches Stückchen’: Die düstere Seite von Haydns fis-Moll Sinfonie Hob. I:45 und einige Gedanken zur Pantomime in der Instrumentalmusik”, *Studia Musicologica* 51 (2010): 79-90, especially 87-89; Siegert, “Hafner – Haydn – Casti/Paisiello: Zum ‘Abschied’ von der Bühne”, *Act—Zeitschrift für Musik & Performance* 1 (2010): http://www.act.uni-bayreuth.de/de/archiv/2010-01/03_siegert_haydn/index.html (5 December 2010).

- ¹⁵ Other versions of the anecdote are to be found e.g. in *Mercure de France*, 24 April 1784, cit. in H. C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2: *Haydn at Eszterháza 1766-1790* (London: Thames and Hudson, 1978), 181; *Pressburger Zeitung*, 14 July 1787, cit. in Marianne Pandi and Fritz Schmidt, “Musik zur Zeit Haydns und Beethovens in der *Preßburger Zeitung*”, *The Haydn Yearbook* 8 (1971): 165-293, here 189-90 (English translation *ibid.*, 276-77); *Wiener Blättchen*, 19 July 1787, cit. in Anthony van Hoboken, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis*, vol. 1: *Instrumentalwerke* (Mainz: Schott, 1957), 55; “Anekdoten: 1.”, *Allgemeine musikalische Zeitung* 2 (1799/1800): 14-16; Albert Christoph Dies, *Biographische Nachrichten von Joseph Haydn* (Wien: Camesinische Buchhandlung, 1810), 45-48 (English translation in Gotwals, *Joseph Haydn*, 100-02); Nicolas Etienne Framéry, *Notice sur Joseph Haydn contenant quelques particularités de sa vie privée, relatives à sa personne ou à ses ouvrages* (Paris: Barba, 1810), cit. in Landon, *Haydn at Eszterháza*, 758-59; Giuseppe Carpani, *Le Haydine ovvero Lettere sulla vita e le opere del celebre maestro Giuseppe Haydn; edizione seconda, riveduta ed accresciuta dall'autore* (Padova: Tipografia della Minerva, 1823), 120-23, 278-79. They mostly agree with the combination of motion and lighting. The anecdote also found its way into the fine arts; cf. Horst Walter, “Abschiedssinfonie”, in *Haydn-Lexikon*, ed. Raab, Siegert and Steinbeck, 24-25, here 24.
- ¹⁶ Webster, *Haydn's “Farewell” Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in His Instrumental Music* (Cambridge: Cambridge University Press, 1991), 227. For Wranitzky see also Jan LaRue, “A ‘Hail and Farewell’ Quodlibet Symphony”, *Music and Letters* 37 (1956): 250-59.

- ¹⁷ See Walter Lessing, *Die Sinfonien von Joseph Haydn, dazu: Sämtliche Messen: Eine Sendereihe im Südwestfunk Baden-Baden* (Baden-Baden: Südwestfunk, 1987-89), vol. 2, 67, 122-23. The inversion of the moving is part of Sigismund von Neukomm's version of the anecdote as well (see below).
- ¹⁸ Carpani, *Le Haydine*, 123.
- ¹⁹ The first movement of the *Farewell Symphony* musically anticipates the idea of moving with an "overall pattern of motion and rest" (Judith L. Schwartz, "Periodicity and Passion in the First Movement of Haydn's 'Farewell' Symphony", in *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, ed. Eugene K. Wolf and Edward H. Roesner [Madison: A-R Editions, 1990], 293-338, cit. 294). Furthermore, Haydn includes in this movement a minuet section before the recapitulation—certainly not by chance a dance episode. For Webster, "The D-Major Interlude in the First Movement of Haydn's 'Farewell' Symphony", *ibid.*, 339-80, cit. 379 this episode "is a mirage", that "prefigures the ultimate arrival home".
- ²⁰ Schwartz, "Periodicity and Passion", 333 emphasizes the dramatic context of the *Farewell Symphony*, stressing the "striking similarity" between the first movement of the symphony and the overture to *Armida*.
- ²¹ I do not intend to give an exhaustive list of works that possibly allude to the *Farewell Symphony*. But other pieces worth mentioning are: Douglas Young, *Joseph Haydn Leaves the Concert Early* (1993); Heiner Goebbels, *Landschaft mit entfernten Verwandten* (Landscape with Distant Relatives, 2002); Tom Lambart, "Muss I denn..." for four brass instruments; Louis Daunot, *La grève des musiciens*. Cf. Schneider, *Lexikon "Musik über Musik"*, 153; <http://www.heinergoebbels.com> (28 December 2010). I am grateful to Damien Sagrillo and Bryan Proksch for mentioning Daunot's and Lambart's pieces to me.
- ²² The Austrian composer Olga Neuwirth, "In Schlagdistanz. Ein Mann von zu vieler Empfindung", *Profil* 40/14 (2009): 100-104; <http://www.olganeuwirth.com/text26.html#up> (14 February 2011), links another Haydn anecdote to modern performance actions: "Ein [...] Beispiel für die

anarchisch-ironische ‘Energie’ des jungen Haydn ist seine Vorwegnahme einer Charles Ives’schen Idee. Er organisierte ein ‘gassatim-Konzert’ im öffentlichen Raum, bei dem er Musiker einlud, sich am Tiefen Graben in Wien auf mehrere Häuser und Winkel zu verteilen und das zu spielen, was sie wollten. Und das um 1753! Das finde ich wunderbar.” (“An [...] example for the anarchic-ironical ‘energy’ of the young Haydn is the anticipation of an idea by Charles Ives. He organized a concert in public space, invitating musicians to spread round the houses and corners of the Tiefe Graben in Vienna and to play what they liked to. Around 1753! In my opinion, this is wonderful.”)

²³ See Annette Kreutziger-Herr, “Frank Corcoran”, in *Komponisten der Gegenwart*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer (München: edition text + kritik, 5. Nachlieferung, 1994), 2.

²⁴ Corcoran, *Farewell Symphonies* ([Dublin]: Contemporary Music Centre, 1982), 8.

²⁵ The same can be found in Corcoran’s Trio for piano, violin and violoncello (1978) and in his Second Quintet for flute, oboe, clarinet, bassoon and horn (1979). See Kreutziger-Herr, “Frank Corcoran”, A.

²⁶ See C.-G. Stellan Mörner, *Joseph Haydn: Sinfonien 1767-1772; Kritischer Bericht* (München, Duisburg: Henle, 1969), 24-25.

²⁷ Cf. the composer’s preface, in Feld, *Capricci per quartetto di legni e chitarra* (Praha, Mainz: Panton International, 1971): “Prvá věta, ‘Introdukce na příchodnou’, jest protipólem známého nápadu z Haydnovy symfonie ‘Na odchodnou’, kde hráči v závěru poslední věty jeden po druhém odcházejí s podia.” (“The first movement, a ‘Wellcome Introduction’ [sic], is an antithesis of the well-known idea of Haydn’s ‘Farewell Symphony’, where the players at the close of the last movement depart one by one from the platform.”)

²⁸ Preface, in Feld, *Capricci*.

- ²⁹ Kirke Mechem, *Haydn's Return: Fugue and Variations on the "Farewell" Symphony; Study Score* (Bryn Mawr: Theodore Presser Co., 1974), Preface. I am sincerely grateful to the composer for having sent to me the score.
- ³⁰ Mechem, *Haydn's Return*, Preface.
- ³¹ Cf. Gisela Nauck, *Dieter Schnebel: Lesegänge durch Leben und Werk* (Mainz: Schott, 2001), 198-215.
- ³² Cf. Schnebel, "Sichtbare Musik", in id., *Anschläge – Ausschläge: Texte zur Neuen Musik* (München, Wien: Carl Hanser, 1993), 262-300; id., "Klang und Körper", *ibid.*, 37-49.
- ³³ Schnebel, "Haydn-Destillate":
http://www.d2h.at/deutsch/komp/komp_euro/schnebel/werk.html (14 December 2010).
- ³⁴ Schnebel, "Haydn-Destillate":
http://www.d2h.at/english/composers/composers_europe/schnebel/werk.html (6 December 2010).
- ³⁵ See Gerhard J. Winkler, "Opus 33/2: Zur Anatomie eines Schlusseffekts", *Haydn-Studien* VI/4 (1994): 288-97, especially 292.
- ³⁶ Schnebel, *Haydn-Destillate* ([Mainz]: Schott, 2009), 8.
- ³⁷ See Tamara Burde, *Zum Leben und Schaffen des Komponisten Alfred Schnittke* (Kludenbach: Gehann-Musik-Verlag, 1993), 99-113.
- ³⁸ Cf. Gratzner, "(K)eine Vorbereitung auf den Sozialismus: Zur Mozart-Rezeption in jüngerer sowjetischer Musik", in *Mozart in der Musik des 20. Jahrhunderts: Formen ästhetischer und kompositionstechnischer Rezeption*, ed. Wolfgang Gratzner and Siegfried Mauser (Laaber: Laaber, 1992), 243-59, especially 250.

- 39 Mozart, *Briefe und Aufzeichnungen*, vol. 3: 1780-1786, ed. Wilhelm A. Bauer and Otto Erich Deutsch (Kassel: Bärenreiter, 1963), 259.
- 40 *Mozart's Letters, Mozart's Life: Selected letters*, ed. and newly translated by Robert Spaethling (London: Faber and Faber, 2000), 345.
- 41 Sohét, “Schnittke: Concerto grosso N. 1—Quasi una sonata—moz-art à la haydn”, in *Kremer plays Schnittke*, Deutsche Grammophon 445 520-2, 1990, liner notes, 7-8, especially 8.
- 42 Cf. Manuel Brug’s review below.
- 43 Arnecke, *Unter Eis (2006/07): Musiktheater in 13 Szenen nach einem Libretto von Falk Richter; Partitur/Score* (Hamburg: Sikorski, 2010), I.
- 44 Brug, “Wenn Heuschrecken ein Robben-Musical proben”, *Die Welt*, 1 October 2007: http://www.arnecke.de/linksintern/frame_eis.htm (6 December 2010).
- 45 Neukomm, *Bemerkungen zu den biogr. Nachrichten von Dies*; cit. in Landon, *Haydn at Eszterháza*, 181.
- 46 Cf. the chapter “Das größte Fernseh Ereignis aller Zeiten: Die Landung auf dem Mond als mediales Live-Event”, in Daniel Grinsted, *Die Reise zum Mond: Zur Faszinationsgeschichte eines medienkulturellen Phänomens zwischen Realität und Fiktion* (Berlin: Logos, 2009), 159-63. Grinsted (ibid., 19) emphasizes that the television was the only way for people to participate at this event.
- 47 Crumb, *Night of the Four Moons* (New York, London, Frankfurt: C. F. Peters, s.d.), 7.

- 48 See *George Crumb: Profile of a Composer*, ed. Don Gillespie (New York: C. F. Peters, 1986), 107: “The F-sharp Major tonality of the ‘Musica Humana’ and the theatrical gesture of the preceding processions recall the concluding pages of Haydn’s ‘Farewell’ Symphony.”
- 49 The English translation of the poems is given in Crumb, *Night of the Four Moons*, 3.
- 50 I am grateful to Stephen Fisher for having drawn my attention on this work.
- 51 Schoenberg, “New Music, Outmoded Music, Style and Idea”, in id., *Style and Idea: Selected Writings*, ed. Leonard Stein (Berkeley: University of California Press, 1984), 113-23, cit. 114-15. Cf. Alexander Carpenter, “‘Newness which never perishes’? Schoenberg’s Ambivalent Reception of Haydn”, *Studia Musicologica* 51 (2010): 215-24.
- 52 For this aspect see Severine Neff, “Juxtaposing Popular Music in Schoenberg’s Second String Quartet, Op. 10”, in *Schoenberg’s Chamber Music*, ed. Wright and Gillmor, 65-96.
- 53 Cf. “Der liebe Augustin”, *Wiener Bilder*, 9 September 1908, 4-5: <http://anno.onb.ac.at/cgi-content/anno?apm=0&aid=wrb&datum=19080909&seite=4&zoom=2> (20 December 2010).
- 54 Heinrich Helge Hattesen, *Emanzipation durch Aneignung: Untersuchungen zu den frühen Streichquartetten Arnold Schönbergs* (Kassel: Bärenreiter, 1990), 418 mentions the genre of the choral symphony in general.
- 55 Hartmut Krones, *Arnold Schönberg: Werk und Leben* (Wien: Edition Steinbauer, 2005), 165-66 equates F-sharp and G-flat major and interprets this end in the tradition of key characteristics as “Triumph in der Schwierigkeit, freyes Aufathmen auf überstiegenen Hügeln; Nachklang einer Seele, die stark gerungen und endlich gesiegt hat” (“triumph over difficulty, free sigh of relief uttered when hurdles are surmounted; echo of a soul which has fiercely struggled and finally conquered”). The quotation is from Christian Friedrich Daniel Schubart, *Ideen zu einer Aesthetik der Tonkunst* (Stuttgart: I. Scheible’s Buchhandlung, 1839), 382; English translation

in Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor: UMI Research Press, 1983), 170.

⁵⁶ For Schoenberg's reception of Mozart and Beethoven see e.g. Rudolf Stephan, "Überlegungen zum Thema 'Schönberg und Mozart'", in *Mozart in der Musik des 20. Jahrhunderts*, ed. Gratzner and Mauser, 105-16; Matthias Schmidt, *Schönberg und Mozart: Aspekte einer Rezeptionsgeschichte* (Wien: Lafite, 2004); *Beethoven und die Zweite Wiener Schule*, ed. Otto Kolleritsch (Wien, Graz: Universal Edition, 1992). For his reception of Haydn see Roger E. Chapman, "Modulation in Haydn's Late Piano Trios in the Light of Schoenberg's Theories", in *Haydn Studies: Proceedings of the International Haydn Conference Washington, D.C., 1975*, ed. Jens Peter Larsen, Howard Serwer and James Webster (New York: W. W. Norton & Company, 1981), 471-75 and the literature cited in the present article.

⁵⁷ Proksch, "Precedents of Schoenberg's Compositional Practice", 159.

⁵⁸ http://www.schoenberg.at/index.php?option=com_content&view=article&id=373&Itemid=178&lang=de (6 December 2010). Printed music from Schönberg's legacy, no. 408: Joseph Haydn, *Zehn Berühmte Symphonien = Ten Celebrated Symphonies = Dix Célèbres Symphonies* (Wien: Wiener Philharmonischer Verlag, s.d.), 2 vols. Contents: vol. 1. I: Eb major ("Kettledrum"); II: D major ("London"); IV: D major ("Clock"); VI: G major ("Surprise"); VII: C major—vol. 2. XI: G major ("Military"); XV: Bb major ("La Reine"); XVI: G major ("Oxford"); XVII: C major ("Bear"); XVIII: F# minor ("Farewell"). I am grateful to Dörte Schmidt for examining Schoenberg's copy for me that does not contain any annotation etc. The score of the *Farewell Symphony* is missing in Bryan Proksch, "Haydn's 'London' Symphony and Schoenberg's Analytic Methods", in *Miscellanea: Referate zweier Haydn-Tagungen 2003*, ed. Georg Feder and Walter Reicher (Tutzing: Hans Schneider, 2004), 11-28, the documentation of the "Works by Haydn either Owned or Analyzed by Schoenberg" 13.

⁵⁹ For Hattesen, *Emanzipation durch Aneignung*, 323 it is "Traditionsbewältigung" (coming to terms with tradition).

- ⁶⁰ Proksch, “Precedents of Schoenberg’s Compositional Practice”, 149.
- ⁶¹ “Die Ähnlichkeit des 2. Hauptthemas im Kopfsatz von op. 10 mit dem Seitenthema unterläuft den Themendualismus und erinnert an monothematische Sonatensätze bei Haydn” (Eybl, *Die Befreiung des Augenblicks: Schönbergs Skandalkonzerte 1907 und 1908; Eine Dokumentation* [Wien, Köln, Weimar: Böhlau, 2004], 48). Walter Frisch, *The Early Works of Arnold Schoenberg 1893-1908* (Berkeley, Los Angeles: University of California Press, 1993), 261 refers to Haydn’s monothematic expositions, as well.
- ⁶² Schoenberg, “How One Becomes Lonely”, in: id., *Style and Idea*, 30-53, cit. 46, 48.