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Michael Haydn's Early Masses and Their Viennese Context

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Mozart's Annotations of Haydn Symphony Themes and Their Relationship to the "Linz" Symphony, K. 425.

By Martin F. Heyworth

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Figure 1. Page of musical annotations made by Mozart, which includes themes (with minor modifications) from three Haydn symphonies. Source: Wolfgang Amadeus Mozart manuscript, Simon Gratz autograph collection [250A], Historical Society of Pennsylvania, Philadelphia, PA, USA. Used with permission.



In a chapter on Mozart in a mid-20th century guide for non-specialist readers, to the symphonic repertoire as it then existed, the author stated that, during the opening movement of the "Linz" Symphony, K. 425, "we soon hear Handel's 'brave hallelujahs'".¹

¹ Eric Blom, "Wolfgang Amadeus Mozart (1756-1791)," in *The Symphony*, ed. Ralph Hill (Harmondsworth: Pelican Books, 1949), 67.

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Although the author did not specify the bars of the movement that supposedly echo Handel, bars 32 to 36 in the exposition, and the parallel passage in the recapitulation (bars 175-179), which are characterized by alternating I and IV chords, are possible candidates, which could be viewed as putatively influenced by Handel's ceremonial manner (see Example 1). However, in not specifying an actual Handelian source (if any), the author's reference to "hallelujahs" remains imprecise. Closer in time than Handel to the composition of the "Linz" Symphony (1783; possibly revised later),² bars 19-20 and 141-142 in the finale of Joseph Haydn's Symphony No. 62 in D major (c.1780-81)³ would appear to be convincing models for the bars in the "Linz" Symphony that are specified above (see Example 2).

That Mozart was acquainted with Haydn's Symphony No. 62 is attested by a piece of paper currently owned by the Historical Society of Pennsylvania—Simon Gratz autograph collection [250A]—on which the younger composer jotted down a few bars of three Haydn symphonies (with minor modifications). See Figure 1 above:

1. Symphony No. 75/i, incipit of Presto; in bar 2, the sixteenth note D# and the dotted eighth note E are eighth notes in Haydn's original;
2. Symphony No. 47/i, incipit; in the bars shown, Haydn's original includes the second horn, omits the first horn, and includes a G major chord in the strings at the outset (see Example 4 below);
3. Symphony No. 62/i, incipit; in Haydn's original, the first note is a half note in all the orchestral parts, without double- or triple-stopping in the strings; in each of bars 2 and 3, the last two notes are eighth notes, not a sixteenth note followed by a dotted eighth note as in this Figure.

² Cliff Eisen, "New Light on Mozart's 'Linz' Symphony, K. 425," *Journal of the Royal Musical Association* 113/1 (1988), 93-94.

³ Sonja Gerlach, "Die Chronologische Ordnung von Haydns Sinfonien zwischen 1774 und 1782," *Haydn-Studien* II/1 (1969), 48; *Joseph Haydn Werke*, series 1, volume 10, *Sinfonien um 1780/81*, ed. Heide Volckmar-Waschk, together with Stephen C. Fisher (Munich: Henle, 2016), VI-VII.

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The differences between the originals and Mozart's annotations suggest that Mozart made these annotations from recollections of having heard the works in performance, rather than by copying from scores of the works, whether manuscript or printed.⁴ The two-stave keyboard part at the top of the sheet is an *Eingang* in the second movement of the Mozart fortepiano concerto K.415.⁵

Example 1. W. A. Mozart: Symphony in C major ("Linz") K. 425/i, bars 31-38, showing alternating I/IV chords. *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke (NMA)*, series IV, *Sinfonien*, volume 8, ed. Friedrich Schnapp and László Somfai (Kassel: Bärenreiter, 1971). Used by permission of Bärenreiter-Verlag, Kassel.

⁴ A similar conclusion is stated by Heide Volckmar-Waschk, Joseph Haydn-Institut, Cologne, in relation to Mozart's inexact annotation of the incipit of Haydn 62 on this page: *Joseph Haydn Werke*, series 1, volume 10, *Sinfonien um 1780/81*, ed. Heide Volckmar-Waschk, together with Stephen C. Fisher (Munich: Henle, 2016), VIII. The 7-bar fragment in C major notated on staves 3 and 4, for which no putative source has been identified (if it is not original), has a tenuous similarity to the start of the finale of Haydn's Symphony No. 71 in B flat major (c1778-80). See Sonja Gerlach, 'Die Chronologische Ordnung von Haydns Sinfonien zwischen 1774 und 1782', *Haydn-Studien* II/1 (1969), 58; incipit of Haydn 71/iv: *Joseph Haydn Werke*, series 1, volume 9, *Sinfonien um 1777-1779*, ed. Stephen C. Fisher, together with Sonja Gerlach (Munich: Henle, 2002), 95.

⁵ This identification is referenced in the *Neue Mozart Ausgabe*: series V, *Konzerte*, volume 3, ed. Christoph Wolff (Kassel: Bärenreiter, 1976), XII; pages 167-8 of this volume show the *Eingang* in context, in the score of K. 415

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Example 2. Joseph Haydn: Symphony No. 62 in D major iv, bars 13-27, showing alternating IV/I chords, most notably in bars 19-20. *Joseph Haydn Werke*, series 1, volume 10, *Sinfonien um 1780/81*, ed. Heide Volckmar-Waschk, together with Stephen C. Fisher (Munich: Henle, 2016), 25. Used by permission of G. Henle Verlag, München.

Musical score for Joseph Haydn's Symphony No. 62, measures 13-18. The score is in D major and 3/4 time. It features a first violin part with a melodic line, a second violin part with a similar line, a viola part with a steady eighth-note accompaniment, and a cello/bass part with a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Musical score for Joseph Haydn's Symphony No. 62, measures 19-27. The score continues from the previous system. It shows the alternating IV/I chords in measures 19-20. The first violin part has a melodic line with some rests. The second violin part has a similar line. The viola part has a steady eighth-note accompaniment. The cello/bass part has a steady eighth-note accompaniment. The key signature has two sharps (F# and C#). The word "Violoncello" is written above the cello/bass staff in measure 20, and a dynamic marking of *p* is present in measures 20-27.

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Daniel Hertz has previously alluded to the alternating IV and I chords in the first-movement Allegro spiritoso of K. 425, and has commented that this pattern is “endemic” to Mozart’s C major symphonies, occurring also in the earlier K. 338 (1780) and in the later K. 551 (1788).⁶ With that said, an examination of the scores of those two works has not revealed any IV-I alternations closely similar to those in the “Linz” Symphony (see Examples 1 and 2), an observation that might support a particular kinship between the cited parallel passages in Haydn’s Symphony No. 62 and K. 425.

It may be unnecessary to seek a source for something as basic as the dotted rhythm that occurs, *inter alia*, in bars 42-3 of the opening movement of the “Linz” Symphony (see Example 3), and which opens four of Mozart’s fortepiano concertos of 1784 (K. 451, 453, 456, and 459).⁷ Nonetheless, the occurrence of this rhythm at the outset of Haydn’s Symphony No. 47 (see Example 4), and Mozart’s annotation of this beginning (see Figure 1), support the possibility that the start of this symphony did influence the younger composer — a situation congruent with Landon’s assertion that Mozart would have been attracted to its martial rhythm.⁸

In terms of influence, it has been noted previously that the second movement of Mozart’s B flat major fortepiano concerto K. 450 (dated 1784) is thematically related to the corresponding movement of Haydn 75,⁹ one of the Haydn symphonies to which allusion is made in Figure 1. Elaine Sisman has also alluded to further thematic similarities to works by Haydn — whether conscious, unconscious, or fortuitous — in works by Mozart that postdate them.¹⁰

⁶ Hertz, 60.

⁷ For the incipits of the specified Mozart fortepiano concertos, see the following volumes of the Neue Mozart Ausgabe: series V, *Konzerte*, volume 4, ed. Marius Flothius (Kassel: Bärenreiter, 1975), 137 (K. 451); volume 5, ed. Eva and Paul Badura-Skoda (Kassel: Bärenreiter, 1965), 3 (K. 453), 71 (K. 456), 151 (K. 459).

⁸ H. C. Robbins Landon, *Haydn: Chronicle and Works. Haydn at Eszterháza 1766-1790* (London: Thames and Hudson, 1978), 304.

⁹ Elaine R. Sisman, *Haydn and the Classical Variation* (Cambridge, Massachusetts, and London: Harvard University Press, 1993), 204-205.

¹⁰ Sisman, 207.

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Example 3. W. A. Mozart: Symphony in C major ("Linz") K.425/i, bars 39-49. *Wolfgang Amadeus Mozart: NMA*, series IV, *Sinfonien*, volume 8, ed. Friedrich Schnapp and László Somfai (Kassel: Bärenreiter, 1971), 6. Used by permission of Bärenreiter-Verlag, Kassel.

The image displays a musical score for Mozart's Symphony in C major, K.425/i, specifically bars 39-49. The score is presented in three systems. The first system (bars 39-44) shows the first and second violin parts. The first violin part begins with a forte (f) dynamic and features a melodic line with various ornaments and dynamics. The second violin part also begins with a forte (f) dynamic and provides harmonic support. The second system (bars 45-49) continues the first and second violin parts. The first violin part features a melodic line with various ornaments and dynamics, and the second violin part provides harmonic support. The score includes various musical notations such as notes, rests, and dynamics.

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Example 4. Joseph Haydn: Symphony No. 47 in G major i, bars 1-17. *Joseph Haydn Werke*, series 1, volume 6, *Sinfonien 1767-1772*, ed. C.-G. Stellan Mörner (Munich: Henle, 1966), 125, Used by permission of G. Henle Verlag, München.

(Allegro) 1772 Hoboken I:47

The musical score is arranged in a standard orchestral format. The top staves are for Oboe I and Oboe II, followed by two Corni in G. Below these are the string sections: Violino I and II, Viola, and Basso. The score begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked '(Allegro)'. Dynamics are indicated throughout, with 'f' (forte) and 'p' (piano) markings. The score shows the first 17 bars of the movement, with various musical notations including notes, rests, and articulation marks.

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The finale of Haydn's Symphony No. 43 in E flat major (c.1770-1)¹¹ is a substantial (202-bar) sonata form movement, in which the exposition and development/recapitulation are both repeated, and are followed by a 41-bar coda. At approximately the mid-point of the coda (bars 184-5), there is an unaccompanied "questioning" figure in the first violin part, which follows a diminished seventh chord (see Example 5) A similar figure occurs in bar 89 of the second movement of Mozart K. 425, albeit with prolonged diminished seventh harmony (see Example 6). The thematic similarity seems to be too great to be coincidental, suggesting that this is a further specific example (whether conscious or otherwise) of Mozart's indebtedness to Haydn. Additional circumstantial evidence that Mozart may have been acquainted with Haydn Symphony No. 43 is provided by a comparison of the trio section in the minuet of this symphony and in that of Mozart's E-flat major string quartet, K. 428 (1783);¹² a "striking harmonic resemblance" between these trio sections has been noted by Mark Ferraguto.¹³

It has been suggested that works by Haydn referenced in Figure 1 might have been ones that Mozart considered including in concerts.¹⁴ Although that scenario cannot be excluded, it now appears that the Haydn symphonies indicated on the sheet are ones that would help to trigger some of Mozart's own works during the 1780s. Viewed in that light, the sheet may have served an artistic purpose, as an *aide-mémoire* to Mozart of symphonies by his older contemporary that could be springboards for his own creativity.

¹¹ Gerlach, 215.

¹² Date of K. 428 from *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie (London: Macmillan, 2001), volume 17, 330.

¹³ Mark Ferraguto, "Haydn as 'Minimalist': Rethinking Exoticism in the Trios of the 1760s and 1770s," *Studia Musicologica* 51/1-2 (2010), 69, footnote 18.

¹⁴ Elaine R. Sisman, *Haydn and the Classical Variation* (Cambridge, Massachusetts, and London: Harvard University Press, 1993), 203.

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Example 5. Joseph Haydn: Symphony No. 43 in E flat major iv, bars 174-187. *Joseph Haydn Werke*, series 1, volume 5b, *Sinfonien um 1770-1774*, ed. Andreas Friesenhagen and Ulrich Wilker, together with Stephen C. Fisher and Clemens Harasim (Munich: Henle, 2013), 60. Used by permission of G. Henle Verlag, München.

Example 6. W. A. Mozart: Symphony in C major ("Linz") K.425/ii, bars 87-90. *Wolfgang Amadeus Mozart: NMA*, series IV, *Sinfonien*, volume 8, ed. Friedrich Schnapp and László Somfai (Kassel: Bärenreiter, 1971), 35. Used by permission of Bärenreiter-Verlag, Kassel.

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Abstract

Some previously undocumented thematic similarities between symphonies by Joseph Haydn and Mozart's "Linz" Symphony are described in the present article. In the first and second movements of the "Linz" Symphony, there are thematic similarities with Haydn's Symphonies Nos. 62 and 43, respectively. A dotted figure in the first movement of K. 425 may have been influenced by the rhythmically similar beginning of Haydn's Symphony No. 47, which may also have informed the opening bars of four of Mozart's fortepiano concertos dating from 1784. That Mozart was acquainted with two of the Haydn symphonies mentioned above is attested by a piece of paper, now in the archives of the Historical Society of Pennsylvania (Simon Gratz autograph collection [250A]), on which the younger composer jotted down themes (with minor alterations) from Haydn's symphonies Nos. 75, 47, and 62. Although this sheet of jottings by Mozart has been described previously, its significance for K.425 does not appear to have been recognized heretofore.

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