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# Joseph Haydn's "Te Deum for the Empress Marie Therese": A Historical Reference and Musical Analysis

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JOSEPH HAYDN'S *TE DEUM FOR THE EMPRESS MARIE THERESE*:  
A HISTORICAL REFERENCE AND MUSICAL ANALYSIS

by

Clinton Cory Garmane

A.A., Rend Lake College, 2008  
A.S., Rend Lake College, 2008  
B.A., Southern Illinois University, 2011

A Research Document  
Submitted in Partial Fulfillment of the Requirements for the  
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in the Graduate School  
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RESEARCH APPROVAL

JOSEPH HAYDN'S *TE DEUM FOR THE EMPRESS MARIE THERESE*:  
A HISTORICAL REFERENCE AND MUSICAL ANALYSIS

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Clinton Cory Garmane

A Research Paper Submitted in Partial

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for the Degree of

Master of Music

in the field of Choral Conducting

Approved by:

Dr. Susan Davenport, Chair

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Southern Illinois University Carbondale

May 5, 2014

AN ABSTRACT OF THE Research Paper OF

Clinton Cory Garmane, for the Master of Music degree in Choral Conducting, presented on May 5, 2014, at Southern Illinois University Carbondale.

TITLE: JOSEPH HAYDN'S *TE DEUM FOR THE EMPRESS MARIE THERESE*  
A HISTORICAL REFERENCE AND MUSICAL ANALYSIS

MAJOR PROFESSOR: Dr. Susan Davenport

Franz Joseph Haydn is regarded as one of the pillars of the Classical era. Often regarded as the father of the symphony and string quartet, Haydn was equally involved in vocal music. Haydn's *Te Deum for the Empress Marie Therese* is a multifaceted work composed near the end of his life in 1799. This short work was conceived on a large scale, and exhibits elements found in his symphonies. Composed in three clearly delineated sections, the work is through-composed and transitions from one section to the next without large breaks. Given the simple key of this work, one may be quick to believe that this piece will be easy to learn. In preparing to perform this work I discovered that this seemingly straight-forward piece presents many challenges. These challenges include such items as the changes of tempi, the execution of the musical expressiveness, and the text. A general understanding of Classical era performance practices and the structure of this work needs to be attained in order to give an accurate performance of this piece. To provide some guidance in preparing this piece, one will find a short biography of Haydn's life, the history of the *Te Deum*, a formal analysis of this work, some rehearsal considerations, and a review of recordings within this document.

## DEDICATION

I wish to begin this dedication with a note of gratitude to my wonderful committee. First, I wish to thank Dr. Susan Davenport, my mentor and guide through this journey of a master's degree. Your love of music is only eclipsed by your love of your students. You have taught me to look beyond what is on the page and find the artistic and poetic expression hidden within the notation. It is because of you that I wished to become a conductor. Next, I wish to thank Dr. Christopher Morehouse, the wind conductor with the heart of a singer. You have taught me to analyze a score effectively, and to hear the music without ever playing a note. Finally, I wish to thank Dr. Melissa Mackey, the most engaging and inspiring music history professor. You have taught me to make history relatable, not just factual. Your classes were always informative and entertaining.

The next group that I wish to dedicate this document to is my family. First, I wish to thank my wonderful wife, Amy. Not many wives would be willing to allow their husbands to leave a stable career to chase the dream of earning a degree in music. I thank God for you every day, and love you dearly. Another thank you goes to my son, Elijah, who has served as my greatest inspiration. Everything I do is in an effort to make your life better. Special thanks are also due to my parents for their love and support, my mother and father-in-law for taking me as one of their own, and to everyone in my family for their support and encouragement.

Finally, I wish to dedicate this document to Haydn. Haydn's unerring faith and determination have helped to make him one of my favorite composers. Much like Haydn, I see the guidance and providence of God in everything I do. Perhaps the most fitting dedication is to dedicate this whole experience to God, for without him, none of this would have ever happened.

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## CHAPTER 1

## BIOGRAPHY

Franz Joseph Haydn (b. Rohrau, Austria, March 31, 1732; d. Vienna, Austria, May 31, 1809) is regarded as the father of the symphony, and has the distinction of being one of the great pillars of the Classical era. To only distinguish this musical innovator as the “father of the symphony,” is to do him much discredit. Haydn’s work in string quartets, keyboard music, and vocal music showcase an unequaled variety in composition, style, and quality. Haydn’s life was certainly not one of great ease or privilege. His existence, from most humble beginnings to unequaled celebrity, is an exemplification of hard work and dedication. H. C. Robbins Landon explains how Haydn has always been accepted as a great composer, but the majority of his works were neglected for many years.<sup>1</sup>

Haydn is best known for the symphonies composed after his two trips to London. Until the Second World War many of his vocal works were rarely heard outside of Germany and Austria.<sup>2</sup> Robbins Landon credits the neglect of his vocal works as a result of changing musical tastes rather than inferior quality when compared to Haydn’s symphonies. Half of Haydn’s compositional output consists of vocal works. Among his vocal works one will find an impressive fourteen masses, seven cantatas, two oratorios, twenty-three smaller sacred works, and approximately thirty-seven secular works.

Franz Joseph Haydn was the second child of Mathias and Maria Haydn.<sup>3</sup> He was born in the small Austrian town of Rohrau on either March 31 or April 1 of 1732. Haydn is credited as saying that he was truly born on April 1, but followed his younger brother Michael in saying

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<sup>1</sup> H. C. Robbins Landon, *The Great Composers: Haydn* (New York: Praeger Publishers, 1972), 13.

<sup>2</sup> Ibid.

<sup>3</sup> Karl Geiringer, *Haydn: A Creative Life in Music* (New York: W. W. Norton & Company, Inc., 1946), 21.

March 31 so as to avoid being called the “April Fool.”<sup>4</sup> Haydn’s earliest interactions with music were provided by his mother and his father, though neither of Haydn’s parents were learned musicians. His father, Mathias worked as a wheelwright and a wagon builder as well as served as the village’s market magistrate.<sup>5</sup> His mother, Anna Maria, served as a cook at the Harrach Castle before her marriage to Haydn’s father in 1728.<sup>6</sup> Haydn recalled that his father was a man who “played the harp without reading a note of music.”<sup>7</sup> Evenings in the Haydn house often included Mathias and Anna performing folk songs with Mathias playing the harp and Anna singing.

From a very young age, Haydn’s musical gifts began to manifest themselves and garnered the attention of others. When he began joining in the singing with his mother and father, they quickly noticed his acute abilities. Geiringer states that the boy’s perfect intonation and beautiful voice attracted all of the neighbors to the Haydn cottage.<sup>8</sup> Though the adult Haydn is credited as being a musical genius, one must wonder if he could have been a *wunderkind* like Mozart. H. C. Robbins Landon states that Haydn was not able to play the harpsichord at four, but that is because there was no harpsichord for him or a teacher.<sup>9</sup> Being fully aware of their son’s musical gifts, Haydn’s parents knew that the village of Rohrau offered too few possibilities for him. His father hoped for him to be a man that worked with his mind rather than his hands; his mother hoped he would be a priest.

Haydn’s first opportunity at a formal education came in 1738 when he met his first

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<sup>4</sup> Robbins Landon, *The Great Composers*, 14.

<sup>5</sup> Ibid.

<sup>6</sup> *Grove Music Online via Oxford Music Online*, “Haydn, Joseph” [http://www.oxfordmusiconline.com/subscriber/book/omo\\_gmo](http://www.oxfordmusiconline.com/subscriber/book/omo_gmo) (accessed February, 2014).

<sup>7</sup> Ibid.

<sup>8</sup> Karl Geiringer, *Haydn: A Creative Life in Music* (New York: W. W. Norton & Company, Inc, 1946), 21.

<sup>9</sup> Robbins Landon, *The Great Composers: Haydn*, 14.

teacher and cousin Johann Mathias Franck.<sup>10</sup> Franck, the principal for the school in the nearby town of Hainburg and the organist and director of music at the church, offered to have the young Haydn come and live with him. Hainburg was by no means a cultural epicenter, nor was it a city of any magnitude, but it was bigger than Rohrau. Haydn's parents chose to take this offer even though they knew that it would mean that they would rarely see their young son. Robbins Landon is quick to point out that Franck's offer was not one of complete selflessness; Haydn's father paid for his son's keep and thus supplemented the rather meager income that Franck received.<sup>11</sup>

In 1738 Haydn left his home and went with Franck to Hainburg. One may assume that Haydn was quickly put in school and began rigorous studies, but such an assumption would be most incorrect. School started at 7:00 a.m. with a Mass beginning at 10:00 a.m. After mass the children were sent home for a lunch then they would return to school from 12:00 p.m. until 3:00 p.m.<sup>12</sup> After 3:00 p.m., the rest of Haydn's time was filled with music lessons, homework, and whatever other duties Franck expected of the young boy. Haydn later recounted that while he was in Hainburg he learned to play the clavier, the violin, and the kettledrum, as well as other instruments.<sup>13</sup> Haydn spent two years in Hainburg working and residing with Franck.

The year 1740 proved to be a monumental moment in Haydn's life since he met Karl Georg Reutter, the choirmaster at the famous St. Stephen's Cathedral in Vienna. Reutter had been searching for new talent, and he saw great potential in Haydn. After testing the young boy, Reutter offered to take Haydn away from Hainburg and to the cultural epicenter of Vienna. The

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<sup>10</sup> Robbins Landon, *The Great Composers: Haydn*, 10.

<sup>11</sup> *Ibid.*, 15.

<sup>12</sup> Geiringer, *Haydn: A Creative Life in Music*, 24.

<sup>13</sup> *Ibid.*

next ten years of Haydn's life would be spent in the service of St. Stephen's Cathedral.

Although St. Stephen's was a tremendous learning opportunity for Haydn, it proved to be more difficult than his time in Hainburg. Reutter was a stern man, and often neglected his choir boys. Haydn described Reutter as a harsh, cruel, and unfeeling man, and also stated that he never received more than two composition lessons from him.<sup>14</sup> Though Haydn's statement is likely an exaggeration, it does show how little regard and nostalgia Haydn held for his teacher.

The activities expected of a choir boy at St. Stephens were quite arduous. Aside from basic chores and formal education, a choir boy was expected to perform in two full services each day (High Mass and Vespers). Additionally the choir boys would perform on feast days and at private concerts, court concerts, and funerals.<sup>15</sup> It is through these activities that Haydn began to shape his musical abilities. The vast amount and varying types of music Haydn was required to learn helped to compensate for any lack of instruction he may have received at the hand of Reutter.<sup>16</sup>

In 1745 Haydn became acutely aware that his time as a student and choir boy at St. Stephen's was nearing an end. As Haydn began to mature, his celebrated soprano voice began to deteriorate. Haydn's changing voice was a cause of great concern for the boy, and was exacerbated by the addition of a new boy soprano, his brother Michael.<sup>17</sup> One of Haydn's pupils, Ignaz Pleyel, recounted a story Haydn had told him that Reutter had suggested to Haydn that there was a method to preserve his soprano voice. The barbaric method being proposed by

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<sup>14</sup> Robbins Landon, *The Great Composers, Haydn*, 19.

<sup>15</sup> Geiringer, *Haydn: A Creative Life in Music*, 32.

<sup>16</sup> Robbins Landon, *The Great Composers, Haydn*, 20.

<sup>17</sup> Geiringer, *Haydn: A Creative Life in Music*, 34.

Reutter was to become a castrato.<sup>18</sup> Thankfully Haydn's father was able to stop this most barbaric activity.

Haydn remained in the service of St. Stephens until the year 1749. It is known that Reutter had grown tired of Haydn and wanted to be rid of him. Reutter's opportunity came during a choir practice when Haydn decided to cut the ponytail off of one of his fellow choristers.<sup>19</sup> As punishment, Reutter was determined to cane the now seventeen-year-old. Haydn stated, "I would rather leave the Cantorei than be caned."<sup>20</sup> Reutter obliged and Haydn was cast out in November.<sup>21</sup>

After leaving St. Stephen's, Haydn's life was quite difficult. Both H. C. Robbins Landon and Karl Geiringer title this time in Haydn's life as "Making Something Out of Nothing."

Haydn provided the following account of his life during the 1750s:

When my voice finally broke, for eight whole years I was forced to eke out a wretched existence by teaching young people. Many geniuses are ruined by this miserable [need to earn their] daily bread, because they lack time to study. This could well have happened to me; I would never have achieved what little I have done, had I not carried on with my zeal for composition during the night. I composed diligently, but not quite correctly, until I finally had the good fortune to learn the true fundamentals of composition from the famous Porpora (who was in Vienna at the time). Finally, owing to a recommendation from the late [Baron] von Fürnberg (who was especially generous to me), I was appointed as director with Count Morzin, and from there as Kapellmeister with his highness Prince [Esterházy].<sup>22</sup>

As one can clearly see, Haydn didn't look back to these first post-St. Stephen's years with great nostalgia. He was seventeen years old, had completely lost his voice, couldn't play any

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<sup>18</sup> Ibid.

<sup>19</sup> Robbins Landon, *The Great Composers, Haydn*, 20-21.

<sup>20</sup> Geiringer, *Haydn: A Creative Life in Music*, 35.

<sup>21</sup> Ibid.

<sup>22</sup> *Grove Music Online via Oxford Music Online*, "Haydn, Joseph" [http://www.oxfordmusiconline.com/subscriber/book/omo\\_gmo](http://www.oxfordmusiconline.com/subscriber/book/omo_gmo) (accessed February, 2014).

instrument at a virtuosic level, and his compositions were as “groping attempts lacking any theoretical foundation.”<sup>23</sup> In spite of the obstacles that faced Haydn, his first two masses date from this period, the *Missa Rorate coeli desuper* (XXII:3) and the *Missa brevis* in F (XXII:1).<sup>24</sup>

Immediately following his departure from St. Stephen’s, Haydn went to live with Johann Michael Spangler, a singer at the Church of St. Michael’s and a private teacher.<sup>25</sup> Spangler, being poor, resided in the small attic of a Viennese house with his wife and infant child. Living in the attic of a house was a common living arrangement for the poor people of Vienna.<sup>26</sup> The compact living arrangement was compounded when Spangler’s wife gave birth to their second child. Haydn decided that it was time to take a break from Vienna and took a pilgrimage to the miraculous shrine of the Virgin at Mariazell.

The pilgrimage to the shrine allowed Haydn to separate himself from the troubles he faced in Vienna. During the pilgrimage, Haydn regained a singing voice and wished to participate in the choir at the shrine. After a failed attempt at gaining admittance to the choir, Haydn covertly stole the solo from the soloist.<sup>27</sup> What could have turned into a major debacle actually worked in Haydn’s favor. The choirmaster was impressed with Haydn’s performance and gave the young man lodgings for a week that included more food than Haydn had access to in years.

Haydn returned to Vienna refreshed, but poor. A colleague of his father gifted Haydn 150

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<sup>23</sup> Geiringer, *Haydn: A Creative Life in Music*, 37.

<sup>24</sup> Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition* (Chapel Hill: Hinshaw Music, 1996), 51.

<sup>25</sup> *Ibid.*, 38.

<sup>26</sup> Robbins Landon, *The Great Composers*, 22.

<sup>27</sup> Geiringer, 37.

florins, thus allowing Haydn to live independently for the first time. Haydn found lodging at St. Michael's Square, Vienna, and though limited, served him adequately. Haydn later recounted that he was, "too happy to envy the lot of kings."<sup>28</sup> His new lair was made even more complete by Haydn's acquisition of a "worm-eaten" harpsichord.<sup>29</sup>

Haydn's independent lodgings provided a space for him to focus diligently on composing, giving lessons, and performing. Haydn did not enjoy giving music lessons, but accepted the task as a means of income and professional connections. It was through his much-hated lessons that Haydn met Pietro Metastasio, the celebrated librettist and poet laureate of the Hapsburgs.<sup>30</sup> Metastasio was sharing an apartment with a Spanish friend who had two daughters.<sup>31</sup> The eldest daughter, named Marianne and aged ten, was interested in taking music lessons. Haydn was chosen to provide the music lessons to Marianne.

Haydn's connection to Metastasio led to another important connection, the composer Niccolo Porpora. Marianne, Haydn's student, began taking singing lessons from Porpora and Haydn was called to accompany her lessons. Upon meeting Porpora, Haydn decided that it would be advantageous to study with him. In lieu of becoming a formal student, Haydn became his assistant. By this time Porpora was in his seventies and described as "sour beyond all that can be imagined."<sup>32</sup> Haydn's duties for the aging composer were menial and included cleaning shoes and fixing his wig. Haydn was treated poorly by his master; often being at the receiving end of thorough tongue lashings, debasing name callings, and physical beatings.

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<sup>28</sup> Ibid., 40.

<sup>29</sup> Robbins Landon, *The Great Composers, Haydn*, 22.

<sup>30</sup> Geiringer, 43.

<sup>31</sup> Ibid., 42.

<sup>32</sup> Geiringer, 43.

Through a connection of Porpora's, Haydn eventually found service in the house of Count Ferdinand Maximilian von Morzin of Bohemia. This connection was Karl Joseph von Fűrberg, an ardent lover of music, who saw a great genius in Haydn.<sup>33</sup> Fűrberg recommended Haydn's services to Count Morzin in 1748. While in the service of Count Morzin, Haydn served as his *capellmeister*, or choir director, at Lukavec, the Count's country estate. Haydn now had a stable source of income, free food and lodging, and access to an orchestra of sixteen musicians. It is during his service to Count Morzin that Haydn composed his first symphony.<sup>34</sup> This first symphony was wonderfully received by all in attendance and caught the attention of a man who would ultimately change the remainder of Haydn's life, Prince Paul Anton Eszterházy.<sup>35</sup>

Finding himself in a position of financial security for the first time in his entire life, Haydn decided it was time to marry. Haydn had fallen for one of his students, Therese Keller, the daughter of a Viennese barber. Keller, the father, had been a valuable resource to Haydn during the rough days that predated his post with Count Morzin. Therese did not reciprocate his affections and chose to take orders and enter a convent. Haydn claimed to have composed an organ concerto, the *Organ Concerto in C*, for Therese and performed it at the ceremony where she took her vows.<sup>36</sup> Some scholars doubt that this account is true. As was customary during the time, Haydn was offered her older sister, Maria in 1760. Maria Keller was not a vision of feminine splendor; she was bad tempered, had no interest in Haydn's career or work, and was described as "unattractive in both appearance and character."<sup>37</sup> This marriage would prove to be

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<sup>33</sup> Robbins Landon, *The Great Composers, Haydn*, 24.

<sup>34</sup> *Ibid.*, 25.

<sup>35</sup> Geiringer, 46.

<sup>36</sup> Robbins Landon, *The Great Composers, Haydn*, 25.

<sup>37</sup> *Ibid.*, 25.



an unhappy arrangement, and Haydn would live his days having no children. Soon after his marriage, Haydn learned that Count Morzin could no longer afford to maintain an orchestra, which meant that he could no longer afford to keep a *capellmeister*. Thankfully, it would be just a short amount of time before Haydn would find service in the court of Prince Paul Anton Esterházy.

Haydn's employment with the Esterházy's encompasses the remainder of his career and the bulk of his compositional output. When he arrived at the Esterházy court in 1761 his position was not that of *capellmeister*, but assistant *capellmeister* to Gregorious Werner, the thirty-two year veteran of the Esterházy court. The agreement between Haydn and Prince Anton was that Werner would remain in charge of the church music and Haydn would oversee everything else.

Haydn's contract with Esterházy is a most interesting document and precise in its delineation of responsibilities. This fourteen item list includes Haydn's job description, a specific dress code, a code of conduct, a composition clause with confidentiality agreement, a twice-daily requirement for checking with his master as to whether or not there will be any music requested or performed, a dispute-resolution procedure, a requirement for maintaining music scores and instruments, a requirement to instruct the female vocalists (nothing specific is said about the men), and typical salary and standard disclosure statements.<sup>38</sup> Though this document is more than 240 years old, one will be impressed by how thoroughly modern it seems. While some points may seem dated, it is obviously a well thought and constructed documented meant to avoid any room for dispute. Haydn served as vice *capellmeister* until 1765.

During this time as vice *capellmeister*, Haydn focused mainly on composing instrumental music. Little is known about Haydn's day to day life during this time. There are two documented

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<sup>38</sup> Geiringer, 53-54.

and insightful events during these years. The first was a fire in September of 1765 that was the fault of the flautist, Franz Sigi. Haydn was able to quell any sort of threat of imprisonment or dismissal from service. The second event took place between Werner, Haydn, and the new prince, Prince Nicolaus. In 1765, Haydn received a letter from his Prince Nicolaus stating that Werner deemed his music “strange and affected,” and claimed that Haydn had no control of his musicians because he was too friendly, and as a result the church music was in complete disorder.<sup>39</sup> Little came from this letter, and Haydn’s position was safe.

Haydn was promoted to *capellmeister* on March 3, 1766 after the Werner passed.<sup>40</sup> It is important to note that Haydn’s contract with the Esterhazy’s was a document drawn up during the time of Prince Anton. Since the time of the initial contract, Prince Anton had passed away and succeeded by his brother, Prince Nicolaus. Thankfully, Prince Nicolaus was pleased with Haydn and the transition to his new post was secure.

Serving as *capellmeister* until 1790, Haydn composed six masses and six cantatas amongst smaller sacred and secular works. Among these works one will find the *Cäcilienmesse*, *Missa Sancti Nicolai*, *Stabat Mater*, and Haydn’s first *Te Deum in C*. In February of 1790, Prince Nicolaus’s wife passed away and was soon followed by Prince Nicolaus himself in September. With the passing of Prince Nicolaus came the succession of his son, Prince Anton. It was no secret that Prince Anton had intentions of dismantling the entire musical establishment employed by his father. Within two days of Prince Nicolaus’s death, every musician, with the exception of the wind band, was given their final pay and sent away. Fortunately for Haydn, Prince Nicolaus had not forsaken him in his final will and testament. Haydn was to be given an annual pension of

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<sup>39</sup> Robbins Landon, *The Great Composers, Haydn*, 36.

<sup>40</sup> H. C. Robbins Landon, *Haydn: Chronicle and Works, Haydn at Esterhazy 1766-1790* (London: Thames and Hudson, 1978), 119.

1,000 gulden and was to be retained as capellmeister. Since Haydn remained in the Prince's service, he would be given another 400 gulden per annum.

Since Prince Anton no longer desired to maintain a musical environment, Haydn was free to leave and chose to move to Vienna. With a steady source of income, Haydn was able to pursue the life of a free-lance artist. While in Vienna, Haydn met the German-born violinist, Johann Peter Salomon. Salomon was preparing a series of twelve subscription concerts in London and wished to secure a contract with Haydn that would require Haydn to compose an opera, six symphonies, and some other pieces.<sup>41</sup> The concerts would be given at Salomon's risk, therefore assuring Haydn would receive a substantial fee. Haydn signed this contract and set sail for London on New Year's Day 1791.

England provided great inspiration to Haydn which remained with him until his death in 1809. Haydn was well regarded in England and enjoyed the celebrity that welcomed him in London. He found joy in the large and excellently trained orchestras, as well as the large and loving audiences. The trips to London are credited with inspiring the most substantial and celebrated pieces of Haydn's work dating from his first trip until his death. The London trips helped to inspire Haydn's twelve London Symphonies, the final fifteen string quartets, two oratorios, and the six final masses.

Haydn returned to Vienna in 1795 a changed man. England had shown him how much he was loved, and had provided him with greater wealth than he could have ever expected. During Haydn's second trip to London, Prince Anton passed away and Prince Nicolaus II took over. Prince Nicolaus II desired to reinstate the musical establishment at Eisenstadt and required

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<sup>41</sup> Richard Taruskin, *Oxford History of Western Music*, <http://www.oxfordwesternmusic.com> (accessed February, 2014).

Haydn to return at once and begin his administrative duties.<sup>42</sup> Prince Nicolaus II also required Haydn to compose one mass a year. The masses were to be composed in celebration of the name day of Prince Nicolaus II's wife, Princess Maria Hermengild.

Haydn composed his last major work, the *Harmoniemesse* in 1802, the same year that his wife passed away. Haydn spent the remaining years of his life pondering the impression his work would leave on the world. It mattered a great deal to him that his compositions would live on and that he, himself, "would not wholly die."<sup>43</sup> In 1805 Haydn began the task of creating a thematic catalogue with his copyist, Johann Elssler. This thematic catalogue still survives and serves as the basis for authenticating Haydn's works. Even with this artifact in place, it is incomplete and contains many omissions, duplications, and inaccuracies.<sup>44</sup>

Haydn passed away on May 31, 1809 at the age of seventy-seven. A friend of Haydn, J. G. Rosenbaum, described the day of Haydn's funeral as being hot and stifling, and the funeral as having no procession.<sup>45</sup> The small funeral service was not a reflection of Haydn's popularity. During the time of Haydn's death, Vienna was occupied by the French and Robbins Landon states that the French occupation is the reason for so little a ceremony.

Haydn was originally buried at the cemetery at the Hundstürmer Linie located in the Viennese parish of Gumpendorf.<sup>46</sup> In the year 1820, Prince Nicolaus II sought and was granted permission to exhume Haydn's body and take it back to Eisenstadt. When the body was exhumed, it was discovered that his head had been severed. An investigation revealed that two of

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<sup>42</sup> Robbins Landon, *The Great Composers, Haydn*, 92.

<sup>43</sup> Geiringer, 323.

<sup>44</sup> Robbins Landon, *The Great Composers, Haydn*, 99.

<sup>45</sup> Robbins Landon, *The Great Composers, Haydn*, 100.

<sup>46</sup> *Ibid.*

Haydn's friends had committed the act. Prince Nicolaus II secured a deal with the individuals who had the head, but the head he received was not Haydn's. Haydn's body and skull would not be reunited until the year 1954.<sup>47</sup> Haydn's complete body now rests under the Bergkirche in Eisenstadt.

Haydn may be regarded as the father of the symphony, but one can see that his work is far more encompassing than one genre. Haydn's work in string quartets, keyboard music, and vocal music shows great diversity in composition, style, and quality. Haydn's vocal music was an important part of his compositional output with half of his total catalogue devoted to the genre. His life story shows how one man's perseverance and hard work can yield incredible and lasting results. Though Haydn's works may have been neglected for many years, the efforts of music lovers and scholars have ensured that Haydn's last wish remains true. Haydn will never wholly die.

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<sup>47</sup> Ibid.

## CHAPTER 2

## HISTORICAL INFORMATION

Haydn's *Te Deum for the Empress Marie Therese* is one of many settings of this ancient text. This Latin text has been set by Orlando di Lasso, Henry Purcell, Mozart, and Mendelssohn just to name a few, but the origins of this hymn are obscure. The *Te Deum* was first mentioned in the *Rule of St. Caesarius* in the year 502 A.D., but evidence exists that proves this hymn had existed prior to this record.<sup>48</sup> One popular legend states that the first *Te Deum* was composed by St. Ambrose and sung by St. Augustine on the eve of St. Augustine's baptism in 387 A.D. Other sources credit Bishop Nicet and St. Hilary of Poitiers as the creators of this hymn. For years scholars have worked to determine the origins of this hymn, but all research only seems to disprove any hypothesis presented. Most scholars do agree that this hymn was composed at the beginning of the fifth century.<sup>49</sup>

The *Te Deum* is sung at the end of Matins, the first of the seven canonical hours of prayer in the Catholic church, on Sundays and feast days. The only exceptions are the Sundays of Advent and those Sundays from Septuagesima, the ninth Sunday before Easter, to Palm Sunday. The text is in a tripartite structure. The following chart is based on Ron Jeffers's analysis of the hymn. A more thorough analysis of this hymn, and its application in Haydn's second *Te Deum*, is found in the appendix.

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<sup>48</sup> Ron Jeffers, *Translations and Annotations of Choral Repertoire, Volume I: Sacred Latin Texts*, (Corvallis: Earthsongs, 1988), 217.

<sup>49</sup> *Ibid.*, 219.

**Table 1**

I	
Verses 1–10:	an ancient hymn to God the Father <ul style="list-style-type: none"> <li>• Verses 5-6: the Tersanctus</li> <li>• Versus 7-9: from St. Cyprian’s <i>de Mortalite</i></li> </ul>
Verses 11–13	A later-appended Trinitarian doxology.
II	
Verses 14–21	Christological Hymn added in the fourth century.
III	
Verses 22–29	a series of petitions taken from passages in the psalms.

This *Te Deum*, as the title suggests, was written for the Empress Marie Therese, wife of Franz II. She served as empress from 1792 until her death in 1807. During her short reign she devoted much of her life to music.<sup>50</sup> She studied piano, sang, supported concerts, and most importantly, supported composers. During her reign, she saw the musical scene of Vienna transition from Joseph Haydn’s last works to Beethoven’s first masterpieces and became one of the leading musical patrons of her time.<sup>51</sup>

Haydn’s *Te Deum for the Empress Marie Therese* was composed in either 1799 or 1800. The exact dating of this work is ambiguous, and evidence exists that could even date it as far back as 1798. What is known is that there is a documented performance of this work in the beginning of September 1800 at Eisenstadt.<sup>52</sup> From this first performance we have the individual

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<sup>50</sup> John Rice, *Empress Marie Therese and Music at the Viennese Court, 1792-1807*, (Cambridge: Cambridge University Press, 2003), 1.

<sup>51</sup> *Ibid.*

<sup>52</sup> Robbins Landon, *Haydn Chronicle and Works, Haydn: The Years of “The Creation”*, 605.

parts and they represent the authentic and original version.<sup>53</sup> Haydn's setting of the *Te Deum* is reminiscent of several other settings made for the Empress. In Marie Therese's personal collection, one will find *Te Deum* settings by Ferdinando Bertoni, Graun, Gyrowetz, Hasse, Knecht, Paisiello, and Sterkel.<sup>54</sup> These settings are similar in their relatively short length, structure, the use of the Eighth Psalm-tone, and the absence of vocal solos.<sup>55</sup>

No original autograph of this work exists, leading to questions about Haydn's original intentions. For example, evidence exists that indicates that this work originally had no orchestral introduction and began with the choral entrance at measure nine. There are two sources in the Hofburgkapelle that prove this point, and the Eisenstadt scores had the opening 8 measures added to them. Another source to solidify this argument is that many of the *Te Deum* settings in Marie Therese's collection had no orchestral introduction.<sup>56</sup>

This *Te Deum*, the second of two composed by Haydn, was all but forgotten for almost one hundred fifty years.<sup>57</sup> Haydn scholar H. C. Robbins Landon is responsible for reintroducing the world to this gem of a piece in the 1950s. Thanks to his efforts, this *Te Deum* has become one of the most popular of Haydn's choral pieces.<sup>58</sup>

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<sup>53</sup> Robbins Landon, *Haydn Chronicle and Works, Haydn: The Years of "The Creation"*, 605.

<sup>54</sup> Rice, 242.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition*, (Chapel Hill: Hinshaw Music, 1996), 217.

<sup>58</sup> Ibid., 216.



## CHAPTER 3

## ANALYSIS

Haydn's *Te Deum for the Empress Marie Therese* is a through-composed work in three distinct sections. The opening *Allegro* section features a nine measure orchestral introduction and lasts through measure 82. The following section is labeled *Adagio* and consists of measures 83-92. The closing *Allegro Moderato* begins in measure 93 and concludes at measure 193. There is reason to believe that the label applied to the third section is not exactly accurate. In his book *Haydn: The Years of the Creation*, H. C. Robbins Landon states that the *Allegro Moderato* tempo marking may have been the result of a miscalculation on Haydn's part. According to Robbins Landon, a set of authenticated copies that date from after the initial Eisenstadt performance show that Haydn changed the final section from *Allegro Moderato* to *Allegro con Spirito*.<sup>59</sup>

The three section structure of this work can be seen as Haydn's attempt to give a symphonic form to a choral work. Though the work as a whole is rather short for a symphony, one can clearly see a symphonic structure applied to this choral work. Haydn's symphonies were generally three-movement works featuring three movements of differing keys and tempi.<sup>60</sup> This same overlay can be applied to this *Te Deum*. The outer sections are both given fast tempi and are both in C-major. The middle section is substantially slower and is in the minor mode of the tonic key. Examining each section further, one can see other ways in which Haydn has applied an overall symphonic form to this work.

The opening *Allegro* section is a form unto itself which is structurally, not harmonically,

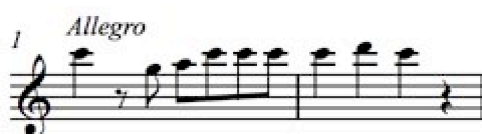
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<sup>59</sup> Robbins Landon, *Haydn: Chronicle and Works, Haydn: The Years of 'The Creation' 1796-1800*, 605.

<sup>60</sup> Ryan Bogner, "A study of the factors that influence compositions of common texts with an emphasis regarding the text of *Te Deum* setting by Antonin Leopld Dvorak and Franz Joseph Haydn" (Master's Thesis, Kansas State University, 2011),

independent of the other sections. In examining this section one will see characteristics similar to those found in sonata-allegro form. Beginning with the orchestral introduction, the main theme of this opening section is clearly stated in measures 1-4. The orchestral theme is presented in Figure 1 below. When the choir enters at measure 9 (Figure 2), this theme is substantiated. The choir entrance at measure 9 is in unison, and remains as such through measure 12 with the orchestra providing the harmonic substance. Measure 13 is the first time that the vocal parts separate into harmony, and Haydn uses moments of harmony and unison within the vocal parts through measure 20.

**Figure 1, *Allegro* section, Theme I**



**Figure 2, *Allegro* section, Theme I, vocal line**



Throughout measures 1-20, Haydn maintains a clear feeling of C major. Measure 21 is a separation from what has occurred in the opening measures, but is not substantial enough to be considered a secondary theme. Instead of a strictly homophonic texture, Haydn chooses to utilize points of imitation with the staggered entrances of the vocal parts. Beginning with the sopranos, Haydn moves downward through each voice part ultimately repeating the soprano entrance with the imitative dotted-eighth, sixteenth, and quarter-note figure. The staggered entrances of the vocal part can also be seen in the orchestral parts, surprisingly contained to the oboe alone. This imitative section is only 4 measures long and concludes at measure 24 with a return to unison in

the vocal parts and a harmonic shift to the dominant via a secondary dominant progression consisting of a half-cadence of a D major chord to G major chord lasting through measure 26. Measure 27 features only the orchestra playing a G major chord on the downbeat with undulating unison Gs further emphasizing the shift to G major.

Measure 28 is the beginning of the secondary theme. This is supported through the harmonic shift to the dominant, the change in character, and the utilization of longer note durations. The only hindrance to such an assertion is the lack of thematic material. This new section, while clearly different from the opening section, doesn't have the same motivic characteristics that Haydn created at the beginning.

Much like a piece written in sonata form, this secondary section is in the key of G major, the dominant of C major. The character of this section is markedly different from the material presented in the first theme. Rather than strong, declamatory material, the vocal and orchestral parts are more legato than what was presented in theme one. Though not explicitly stated by Haydn, one easily senses a more reverential and subdued nature to the material. This legato feeling is enhanced by the, until now absent, half note. The text provides further support for this assertion by shifting from a first-person prayer to a quotation of "Holy, Holy, Holy" as stated by the cherubim and seraphim. The staccato effect of the opening section returns in measures 33 and 34. This secondary section lasts only eleven measures and concludes at measure 39.

Further emphasizing the effect of a sonata-allegro form in this opening *Allegro* section is Haydn's use of a rapidly modulating section that can easily be labeled a development. This development section begins in measure 40 and lasts through measure 58. The section begins with a strong G major chord stated in both the vocal parts and the orchestra, but Haydn quickly begins to add chromatically altered tones that begin to undo a sense of tonal security. While pitch-class

6 (F sharp) has become a fixture due to the harmonic shift to G major, Haydn begins to add pitch-classes 8, 1, and 10 to the passages. By utilizing these pitch classes Haydn follows a pattern of secondary dominant relationships and secondary diminished seven-chord progressions. Essentially Haydn progresses from G major in measures 40-42, A minor in measures 43-46, D minor in measures 47 and 48, and G minor in measures 49 and 50.

The harmonic progression that begins in measure 51 and lasts through measure 58 is the most interesting and complex of any progression thus far. After ending on a G minor chord on beat 2 of measure 50, Haydn immediately follows the “and” of that beat with a G major chord. The change is subtle and can easily be missed aurally, but it’s essential for laying the groundwork for the return to C major. Following this G major chord, the chords are fairly predictable and fall within the realms of what one would expect for C major though Haydn only states the C major chords in passing, never in prominence. Throughout measures 51-53, the only chromatically-altered note is pitch-class 10 which works well with the preceding G minor section and adding a dominant seven function to the rare C major chords. By the time the downbeat of measure 54 is reached, Haydn has modulated to F major.

The harmonic progressions in measures 54-58 contain many third relationships, and are surprisingly romantic for Haydn. After the F major chord on beats one and two of measure 54, Haydn immediately states an A major chord on beat three. This sudden shift is completely unprepared as Haydn has not previously utilized pitch-class 1. What happens in these measures happens fast with each sub-division of the beat offering harmonic interest. Looking specifically at measure 54, beginning with beat 3, the harmonies quickly progress from A major, to a C sharp fully-diminished chord (this allows Haydn to maintain pitch-class 10), to a D minor chord, back to the same C sharp fully-diminished chord, to a D minor chord on the downbeat of measure 55.

Beat three of measure 55 begins the exact same harmonic progression as that in measure 54 leading to measure 56. Measures 56 and 57 center around D minor with a sudden shift to an F sharp diminished chord on the end of beat 4 in measure 57. The leading-tone function of pitch-class 6 helps to solidify the shift to a G major chord on the downbeat of measure 58. The return to a strong G major chord prepares the return to C major and thus ends the development section.

Beginning in measure 59, Haydn reintroduces the introductory theme to the work. The theme is instantly recognizable, back in the original key of C major, and features only slight changes from the first statement. The changes to the theme are textual and rhythmic, but the rhythmic alterations are necessary for facilitation of the text. This return of theme one can be found in measures 59 through 62. By taking a textbook approach to analysis, one would rightfully expect for Haydn to reintroduce the secondary theme in the home key, but Haydn chooses to forego any allusions to the secondary section. Instead, Haydn introduces new modulatory material leading to a coda. This new material can be seen in measures 63-74.

Haydn breaks from any precedence established in the section by separating the men's and women's vocal parts in measures 63-66. In addition to the segregation of genders, the texture of this section is in stark contrast to the rest of the section. Until this point the texture has been thick spanning the whole spectrum of the orchestra and choir. In these few measures, Haydn reduces the orchestra to only the strings and organ. The driving sixteenth note rhythms that have dominated this section are replaced staccato eighth notes and quarter notes. When the ladies enter at measure 65, Haydn reintroduces the oboes, but maintains the eighth note pulse. The texture begins to thicken in measure 67 with the whole choir returning to homophony. In the orchestra Haydn reintroduces the flutes and bassoons to the strings and organ. The arpeggiated and driving sixteenth note rhythms are reintroduced and will remain in place through the closing

coda. The harmonic outline of this section focuses on D minor, gradually moving to D major where the feeling becomes that of a V/V leading to a closing G major chord in measure 74.

The coda of the *Allegro* section begins in measure 75 and ends in measure 82. The coda begins in C major and samples material presented in measure 67 in measures 75 and 76, and also samples material from measure 17 in measure 77. Measures 78-82 are similar to material found in measures 35-37, but are not a literal statement. Unlike most codas, this coda does not end in the tonic key of C major, but ends with a G7 chord. By using the coda in this way, Haydn is able to connect the middle section to the first section without any sort of break. The opening section ends in measure 82 with a fermata in the vocal parts and orchestra.

The next section, the *Adagio* section, begins in measure 83. This middle section is markedly different than the preceding section in terms of its length, tempo, key, and timbre. Of the three sections, this one is the shortest at only 10 measures in length. Though the metrical length may be small, the marked *Adagio* tempo dictates that this middle section has substance and is not fleeting. Rather than choosing to utilize the relative minor of A minor, Haydn chooses to maintain C as the tonal center and write this section in C minor. At the onset of this section, one does not get a sense of the new minor key as Haydn avoids any use of a triad in measure 83. In measure 83 the choir remains silent as each section of the orchestra plays a sustained C. One begins to sense C minor in measure 84 when the strings, organ, and choral parts outline a C minor triad in unison parts. The orchestration of this middle section is not as full as the opening *Allegro*. Where the first section utilized the whole breadth of the orchestra, the middle section is completely devoid of any woodwinds.

Unlike the first section, this middle section lacks the variety of the first section. The only thematic material that can be clearly defined is found in the unison writing of measure 84 which

is repeated in the closing measures of 91 and 92 in the orchestra. Figure 3 provides an example of the thematic material presented in the *Adagio* section. Between these book-ended statements of thematic material, both the orchestra and the choir take on a quasi-prayer style. The texture is thin enough that the text is given the role of importance, and the orchestra serves as a means to support the harmonies of the section. The sixteenth-note rhythms of the orchestra serve as a constant pulse aiding in keeping the music moving.

**Figure 3, *Adagio* section, main theme**



The final section of the *Te Deum* is introduced in measure 93. Without warning, Haydn moves seamlessly from the adagio C minor to the *allegro con spirito* C major. The transition is quite abrupt, giving a most shocking effect for the listener. The full orchestra returns with the choir and the declamatory and celebratory air of the opening section is quickly restored.

Unlike the first section with its clearly delineated themes and the second section with its short and easily decipherable material, the third section is a work unto itself. As the section opens, the choir enters with staggered entrances between the women and men's parts. Though this is certainly not an unprecedented occurrence, Haydn makes much more abundant use of this male/female duet. The harmonic progression of the opening measures through measure 115 is quite predictable and the only shift is to the dominant.

**Figure 4, *Allegro con Spirito* section, opening theme**



Measure 116 contains the first major harmonic shift of this closing section. Rather than employ some grandiose modulatory device, Haydn chooses to employ a simple pivot chord to transition from C major to the relative A minor. Much like the shift from the second section to this last one, the change is abrupt and is only solidified on beat three of measure 117 when Haydn introduces the E major chord on beat three solidifying the V/vi relationship. A major textural change is found in measure 122 when the orchestra is reduced to only the strings and organ. The sopranos enter at 123 with a melancholy and pleading line begging to be kept from sin that ends with a grand fermata on an unexpected G-sharp half-diminished chord. The orchestration of this chord is devoid of any brass or timpani, but employs the rest of the orchestra.

Measures 130-140 act as one long crescendo taking the music to the most climactic and thrilling part of this whole work, the fugue. Beginning in measure 130, Haydn has transitioned the harmony back to the tonic. The choir begins their reverent plea, “have mercy upon us, O Lord.” The quiet reverence of their prayer grows in intensity and dynamic as they state, “Let thy mercy be upon us, O Lord,” in measures 134-137. The crescendo is reaching its zenith as the text moves to “as we have trusted in Thee,” almost as a reminder to God that they have been faithful servants.

The highlight of this final and closing section is the grand fugue that begins in measure 141. The subject of the fugue can be found beginning with the sopranos in measures 141 and 142 (see Figure 5). The fugue subject is doubled in the first violins and flute. The countersubject is



found in the altos and second violins and occurs in measures 141 and 142 (see Figure 6). As one can clearly see, Haydn barely allows for the subject to be stated before beginning the countersubject. The tenors are the next group to take the subject in measure 143 followed by the basses in the same measure. The tenors are doubled by the violas while the basses are doubled by bassoon, violoncellos, and stringed bass. When the altos take the fugue subject in measure 147, Haydn has transitioned the fugue to the dominant key. The tenors enter with the countersubject, also in measure 147, and are doubled by their previous companions the violas. Basses, bassoon, cellos, and stringed basses take the subject in measure 149, and the sopranos and first violins enter with the countersubject.

**Figure 5, *Allegro con Spirito* section, fugue subject**



**Figure 6, *Allegro con Spirito* section, fugue countersubject**



Encapsulated in measures 151-161 is a string of episodes and truncated subjects ultimately leading to the second part of this grand fugue. The fugue subject appears to start again in E minor in measure 153 as evidenced by the tenors and the violas. Though the beginning of the fugue subject is there, Haydn chooses to truncate the subject to one measure, and introduces this truncated subject in rapid succession. First in the tenors (measure 153), then the basses (measure 153), altos (measure 154), and sopranos (measure 154). The basses, cellos, and string

basses are the only group to have any part of the countersubject, and can be seen in measure 154. By measure 156 Haydn has transitioned back to C major again with the tenors taking the false subject. Where Haydn employed several statements of the truncated subject to one statement of the truncated countersubject, measures 156-160 are the opposite. The tenors are the only group to have any evidence of the subject. What follows after are the truncated statements of the countersubject, first in the altos (measure 156), then sopranos (measure 157 and 158), basses (measure 158), and finally tenors (measure 159).

The fugue's second part starts in measure 162 with the tenors introducing the fugue subject in C major. From there the altos enter in 162 with the countersubject, followed by sopranos (subject, measure 164), and basses (countersubject, measure 164). From measures 166 through 169, Haydn begins to loosen the strictness of the subject/countersubject and clues the listener in that the end of the fugue is fast approaching. As the fugue enters its closing moments, the tenors take the subject one final time at measure 166, and this marks the last statement of the subject. By measure 168, the rhythmic and harmonic texture has grown homogenous. Though the texture has calmed greatly, the excitement and energy that was established in the fugue is not lost. The choir and orchestra come rushing to beat two of measure 169 and are given an eighth note rest before a *sforzando* thrusts the work forward into the closing measures.

The closing measures pay close attention to the text, leaving little doubt of Haydn's desire to emphasize the text. The phrase "non confundar in aeternum," translated "not confounded in eternity," is repeated an insistent fifteen times in twenty-four measures. Though one may say that these final measures are textually boring, Haydn's use of syncopations and articulations provide variety that embraces the whole of this work. The rousing end begins with a syncopated entrance in the basses in measure 169. The basses play the role of leader in measures

169-177 as they are always the first to make the statement followed by the rest of the choir on the “and” of the downbeat of the following measure. Haydn showcases the syncopated rhythms of these measures by marking each syncopation with a *sforzando* in all actively participating parts.

By measure 178 the choir and orchestra are in unison, but Haydn utilizes a call-and-response between the instruments and the voices. The orchestra begins their unison in on the syncopated upbeat of measure 177 followed by the choir following the syncopation in measure 178. This sort of call and response continues through measure 183 when Haydn brings the full orchestra and choir together for a rousing G<sup>7</sup> chord with a fermata. From measure 184 to the end, Haydn maintains rapid sixteenth note arpeggiations in the strings to aid in propelling the music forward until the final perfect authentic cadence at measure 193.

Haydn's *Te Deum for the Empress Marie Therese* is a short work with many facets. At only 193 measures long it contains three sections, each with its own distinct character. The opening *Allegro* section with its sonata-allegro form stands in stark contrast from the *Adagio* middle section. The *Allegro con Spirito* of the final section culminates at a rousing double fugue that closes the work. This *Te Deum* is focused on the choir with only seventeen of the 193 measures being instrumental. The absence of an autograph has created speculation about desired tempi and opening measure, amongst other issues. However, Haydn scholar H. C. Robbins Landon has created a score that he believes closely resembles Haydn's original intentions by utilizing authenticated copies of original parts.

## CHAPTER 4

### REHEARSAL CONSIDERATIONS

Haydn's *Te Deum for Empress Marie Therese* is a well-constructed work that, due to its brevity and moderate vocal demands, is accessible to a wide range of ensembles. Though the piece is too short to stand alone, its contrasting sections and lively execution make it a wonderful addition to a program. There are many facets to this gem of a piece, and one can be easily misled by the supposed simplicity of its construction. In preparing to rehearse this piece one needs to consider the sections, the choral and orchestral parts, the tempi, and the text.

To begin preparations for rehearsal, it is recommended that one takes the time to separate the sections and decipher the areas that are the easiest and those that may present some difficulty. For instance, the first section has many passages of unison within the choir and orchestra. These unisons can be observed in measures 9-12, 18, 33-36, 49-50, and 59-62. It is recommended that these points of unison be introduced at the first rehearsal and clearly marked in the score. This will help to not only provide a much needed reference for the performers, but also a point at which one can build security and rapport with their group. From these points of unison, one can begin to venture into more difficult passages. The most difficult passages are found in the fugue that begins in measure 141. The fugue is not simple and will require several rehearsals to solidify. The second section is the shortest and can be learned in a relatively short amount of time.

The relationship between the vocal and orchestral parts is one that should be studied and understood by the conductor. One will discover that the parts are related, but will not see much doubling until the fugue. In the fugue, the sopranos are doubled by the flute and first violins, altos by the second violins, tenors by the violas, and the basses by the cellos and bassoon. It

should be understood that the orchestra is not an independent entity within this work but is working in conjunction with the choir. The conductor must also ensure that the orchestra never overpowers the singers.

The next point to consider is the desired tempi, both those for the beginning rehearsals and for the final product. When rehearsing the opening section, one may choose to establish a quarter note at MM 80. Avoidance of text will allow the singers to focus solely on pitches. The final goal of the opening section should be approximately MM 100. The middle section can be rehearsed at the desired performance tempo of approximately MM 50. Some conductors choose a much slower tempo, circa MM 38, for this middle section. If the tempo is too slow, the middle section feels overworked and tiresome. When rehearsing the closing section, one should return to the original rehearsal tempo established in the first section. It is important to remember that the fugue occurs in this section. If one chooses a tempo that is too fast, the singers will have difficulty articulating the fugue.

The final item to consider is the Latin text of this work. This work is through-composed, and the text is rarely repeated. During the initial rehearsals, it is best to avoid the use of the Latin text in favor of a neutral syllable. Once an air of confidence has been established with the pitches, the Latin text should be introduced. One will find that despite the ability of the singers to perform the work with decent accuracy on a neutral syllable, the addition of Latin will expose many weaknesses. The rhythmic placement and division of syllables can be a challenge, and may prove frustrating for the singers and for the conductor. For this reason, it is recommended that one breaks the work into smaller sections, reading the Latin text in rhythm.

With proper preparation and study on the behalf of the conductor, the performers will be able to execute a performance that is gratifying for themselves and the audience. By careful score

study, one will be able to assimilate a detailed and specific rehearsal plan that will address the simple and difficult passages within the work. By focusing one's attention on the sections, the interplay of parts, and the desired tempi, and Latin text, the conductor will be able to teach this piece to their ensemble with minimal stress and concern.

## CHAPTER 5

## RECORDINGS

There are many available recordings of Haydn's *Te Deum for the Empress Marie Therese*. Though recordings may be in great abundance, quality recordings may be a bit more difficult to find. In researching this work, the author chose to limit his review of the vast amount of recordings to those readily available on the Naxos Music Library, a trusted source for classical recordings utilized by numerous educational institutions. In order to make informed judgments about the quality of these recordings, the author referred to Dennis Schrock's book, *Performance Practices in the Classical Era*.

By following the sources provided in Schrock's book, one expects to hear certain elements for a historical rendering of this work. The elements referred to are the tempi, the musical execution, and the expressivity of the rendering. During the Classical era, terms describing tempi were not interpreted the same way as modern interpretations. For example, the term *vivace* is interpreted as a tempo faster than *allegro* today, but a classical interpretation renders it slower than *allegro*.<sup>61</sup> Execution of the music should be in relation to the human voice. Schrock references many treatises instructing instrumentalists to execute their performances like that of a singer. One such treatise, written by Tromlitz, states that "the only model on which an instrumentalist should form his tone is a beautiful human voice."<sup>62</sup> Performers were expected to produce tones that were soft and sweet, and abstain from producing tones that were excessively loud and coarse.<sup>63</sup> Musical expression is a feature often missing from modern renderings of

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<sup>61</sup> Dennis Schrock, *Performance Practices in the Classical Era* (Chicago: GIA Publications, Inc., 2011), 94.

<sup>62</sup> *Ibid.*, 4.

<sup>63</sup> Schrock, 11.

classical works. Schrock equates this to the ideals of structure, simplicity, order, restraint, and formality that served as foundations to Classical era thought.<sup>64</sup> Musical performances were to be executed with the ebbs and flows, rises and falls, and moods and sentiments of spoken orations.<sup>65</sup> It appears that musical expression is derived from the marriage of tempo indications with musical execution. *Allegro* didn't just mean fast, it meant gay and spirited.<sup>66</sup>

By assimilating these characteristics, one expects a historically-accurate recording to exhibit these qualities. For this work, the orchestra should be light and spirited during the opening 8 measures, and serve as a support to the choir beginning at measure 9. The choir should execute a light and dancelike sound that is free of excessive loudness and constraint. The *Adagio* section should express the prayer-like nature of the text. Given the slower tempo, one expects to feel the natural ebbs and flows of the text. The final section should be a bit faster than the first section, and should be as spirited and light as the first section. Three recordings were selected; each one offering a different interpretation of the work.

The first recording to be reviewed comes from the Orion Master Recordings Label. It is entitled, "Haydn: Te Deum, Lully: Te Deum" and features the Dresden Cathedral Festival Choir and Orchestra under the direction of Dr. Kurt Bauer, Conductor-Organist. This recording has the longest duration of the recordings reviewed, ten minutes and thirty-seven seconds. The original attraction to this particular recording was its duration. H. C. Robbins Landon's 1959 edition of Haydn's *Te Deum for Maria Therese* indicates an approximate duration of twelve minutes, so this recording appears to come closest to this suggestion. What was discovered is that this

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<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.



recording is almost painful to listen to. Aside from the extra slow tempi, one will immediately be thrown by the poor sound quality. The year this recording was produced was not disclosed, but one can easily place the date in the first half of the twentieth century. As mentioned earlier, the tempi are quite pedantic at MM 86, 35, and 86. At these tempi, the orchestra and choir sound labored and uninspired, a quality not in keeping with classical ideals. There is no energy to the piece, only notes played in succession. The execution is heavy and emotionless. The expressivity is non-existent. Though this interpretation is not an accurate one, this recording exemplifies how much scholarship has been added to the study of Classical era performance practice.

The second recording to be reviewed is from the label Amadis and is performed by the St. Clement Choir and Orchestra under the direction of Randall Swanson. This recording, entitled *Mozart Requiem, Ave Verum* fails to even mention that Haydn's second *Te Deum* is on the recording. The *Te Deum* is the last track and has duration of eight minutes and eleven seconds. This recording is clear and doesn't sound overly edited, and will allow the listener who is dutifully following a score the opportunity to keep up with the performance. Each section is clearly delineated by drastic changes to tempi. The opening section's tempo MM 105, the second section reduces to MM 38, and the final section increases to MM 110. Each section is well executed, the orchestra is light and spirited, and the choir's use of consonants is one to be admired. Though there are many positives to this recording, one cannot escape the negatives. The orchestra appears to carry the bulk of the dynamic contrast and processes while the choir is one-dimensional. In regards to tempi, the first section is the only time the tempo feels appropriate. The second section comes off as painfully slow, being reduced a more than fifty percent. The third section meets the classical expectation by being faster than the first section, but it is so fast that the clarity of the text is lost. The final criticism would be that the choir fails

to consistently execute pure vowel sounds and proper balance. This is made even clearer by the less-than-crisp execution of the fugue. This is not to say that their vowels are accosting to the attentive listener's ears, but does lack the focus one expects to hear in a professional recording.

The final recording comes from the label OEHMS Classics and is titled *Abbé Vogler, Requiem; Joseph Haydn, Te Deum*. This recording features the Munich Orpheus Choir under the direction of Gerd Guglhor. Unlike the previous recording reviewed, one is made fully aware that a Haydn *Te Deum* is included on the disc. However, it should be noted that the cover fails to mention that this is the *Te Deum* composed for Empress Maria Therese. Lasting eight minutes and nineteen seconds, it is just slightly longer than the previous recording reviewed. Though the duration may be slightly longer, the spirit of this performance is far more energetic than the previous. The sections' tempi are MM 110, 42, and 107. This recording treats the listener to a holistic and pleasurable performance. The orchestra and choral parts are in balance and work well with one another. The choir's intonation is much better than the previous recording and the balance of vocal parts is pleasing to the ear. The orchestra is light and dancelike, a characteristic also mimicked by the choir. On the negative side, one will quickly notice that the diction is not as crisp as in the previous recording. The vowels are nicely executed, but one would expect a choir of native German speakers to be far more percussive with their consonants. The balance of tempi is not in keeping with classical performance practice. The *allegro* of the first section is too fast to accommodate the tempo of the final section, and the work feels out of balance. This begs the question of whether or not the score used indicated the *allegro moderato* that was originally indicated by Haydn, or the *allegro con spirito* to which Haydn changed the tempo. The question of tempi indications is discussed in more detail in the analysis chapter. Even with the issues of tempi, this recording proved to be the most valuable to the writer. This recording captures the

celebratory nature of the text and music, and most closely resembles a performance that Haydn would approve.

These three recordings are only a small sample of the many that are available. Other quality recordings were found through the popular provider Spotify, but were not included in this review. These three recordings provide an ample representation of what is and has been considered proper performance practice of this choral work. In listening to the various recordings available, one must bear in mind the varying sound ideals and scholarship behind them. It is up to the conductor to apply his or her knowledge, quality sources, and artistic interpretation to the work performed. One should not seek to mimic any recording, but only use the recording as a basis for making scholarly and well-informed interpretive decisions.

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## APPENDIX

## APPENDIX A

### Translation and Text

The following chart diagrams the Latin text of the *Te Deum* along with an English translation. The final column gives the measures numbers in which one will be able to find the text.

Verse No.	Latin Text	English Translation	Location (Measures)
1	Te Deum laudamus: te Dominum confitemur	We praise thee, Oh God; we acknowledge thee to be the Lord.	9-12
2	Te aeternum Patrem omnis terra venerator.	All the earth doth worship thee, the Father everlasting.	13-20
3	Tibi omnes Angeli, tibi Caeli et universae Potestates,	To thee all Angels, the Heavens, and all the Powers,	21-22
4	tibi Cherubim et Seraphim incessabili voce proclamant:	the Cherubim and Seraphim proclaim without ceasing:	23-26
5	Sanctus: Sanctus: Sanctus: Dominus Deus Sabaoth.	Holy, Holy, Holy, Lord God of Hosts!	28-32
6	Pleni sunt coeli et terra majestatis gloriae tuae.	The heavens and the earth are full of the majesty of thy glory.	33-38
7	Te gloriosus Apostolorum chorus,	The glorious chorus of the Apostles,	40-42
8	te Prophetarum laudabilis numerous,	the admirable company of the Prophets,	41-42 (tenor)
9	te Martyrum candidatus laudat exercitus.	the white-robed army of Martyrs praises thee.	43-45

10	Te per órben terrárum sancta confitétur Ecclésia:	Throughout the whole world the holy Church gives praise to thee,	46-48
11	Pátre[m] imménsae majestátis	the Father of infinite majesty:	49-50
12	Venerándum túum vérum, et únicum Filium:	they praise your admirable, true, and only Son;	51-54
13	Sánctum quoque Paráclitum Spiritum.	and also the Holy Spirit, our Advocate.	55-58
14	Tu Rex glórae, Chríste.	You are the king of glory, O Christ.	59-60
15	Tu Pátris sempitérnus es Fílius.	You are the eternal Son of the Father.	61-62
16.	Tu ad liberándum susceptúrus hóminem, non horruísti Virginis úterum.	To deliver us, you became human, and did not disdain the Virgin's womb.	63-66
17.	Tu devícto mórtis acúleo, aperuísti credéntibus régina coelórum.	Having blunted the sting of death, You opened the kingdom of heaven to all believers.	67-72
18	Tu ad dexteram Déi sédes, in glória Pátris.	You sit at the right hand of God in the glory of the Father.	75-77
19	Júdex créderis esse ventúrus.	You are believed to be the Judge who will come.	78-82
20	Te ergo quaésumus, tuis fámulis, súbveni, quos pretíoso sanguine redemísti.	Therefore, we beseech you, come to the aid of your servants, whom you have redeemed by your precious blood.	83-91



21	Aeterna fac cum sanctis tuis in gloria numerari.	Make them to be numbered with thy saints in glory everlasting.	93-95
22	Salvum fac populum tuum, Domini, et benedic hereditati tuae.	Save your people, O Lord, and bless your inheritance.	97-100
23	Et regere eos, et extolle illos usque in aeternum.	Govern them, and extol them from now into eternity.	101-106
24	Per singulos dies, benedicimus te;	Day by day, we bless thee;	108-110
25	et laudamus nomen tuum in saeculum, et in saeculum saeculi.	Day by day, we bless thee; and we praise your name for ever, yea, for ever and ever.	111-115
26	Dignare, Domine, die isto sine peccato nos custodire.	Vouchsafe, O Lord, to keep us this day without sin.	117-129
27	Miserere nostrum, Domine, miserere nostrum.	Have mercy upon us, O Lord, have mercy upon us.	130-133
28	Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.	Let thy mercy be upon us, O Lord, as we have trusted in thee.	134-140
29	In te Domine, speravi: non confundar in aeternum.	In thee, O Lord, I have trusted: let me never be confounded.	144-193

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