

THE HAYDN SOCIETY
THE STRING QUARTETS OF
JOSEPH HAYDN

PERFORMED BY THE SCHNEIDER QUARTET

ANALYTICAL NOTES BY MARION M. SCOTT AND KARL GEIRINGER

COMPILED BY MUSIC AND ARTS FOR CD-I281 (2014)

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OPUS ONE

Performed by THE SCHNEIDER QUARTET

ALEXANDER SCHNEIDER • ISIDORE COHEN • MADELINE FOLEY • KAREN TUTTLE

ANALYTICAL NOTES BY MARION M. SCOTT

THE EXACT YEAR is not known in which Haydn composed this quartets of *Opus One*, but the most reliable records say they were written for his first patron, Baron von Fürnberg. Thus *Opus One* could hardly have been composed before 1755, nor later than 1758 when Haydn entered the service of Prince Morzin as Director of Music. The quartets were not published, however, until 1764 when la Chevardière of Paris brought them out in a charming edition which over thirty years later became the basis for Pleyel's presentation of *Opus One* in his great "Edition Complete" of Haydn's quartets. This in turn became the accepted standard for a hundred and fifty years. Nevertheless, research by the present writer has shown that Haydn's very first quartet was omitted from la Chevardière's edition of *Opus One* and replaced with a version of a symphony by Haydn, though the original No. 1 was circulating in man-

uscript as early as 1762 (as recently established by the Haydn Society) and was published both in Amsterdam and London in 1765. In the present set of records Haydn's first quartet has been restored to its rightful place, though to avoid confusion with modern editions it is now called No. "o," and the earliest known corpus of *Opus One* has been followed instead of Pleyel's.

When Haydn composed these quartets he had few models to guide him. Thus he was thrown upon his own resources and it is fascinating to watch how he tutored and developed his genius. He turned first to the old Suites for guidance. So these quartets have five movements each and the key schemes are restricted in scope.

Violin I

Violin II

Viola

Violoncello

Measures 1-6 of the musical score. The Violin I part features a melodic line with trills (tr) and a dynamic marking of *p*. The Violin II part has a similar melodic line with trills and a dynamic marking of *p*. The Viola and Violoncello parts provide harmonic support, with the Violoncello part including a trill (tr) and a dynamic marking of *p*.

EXAMPLE 1

QUARTET IN E FLAT MAJOR, NO. "o"

1. PRESTO (E flat major, 2/4) Even without bibliographical testimony this quartet could be recognized as Haydn's earliest essay by the style of its first subject. In the past Haydn had saturated himself in the writings of the famous contrapuntist Fux. Hence this little bit of learning slipped out neatly - 8 bars as genuinely in the old contrapuntal style as the concluding bars are in the then new harmonic style of which Haydn was to become so great an exponent. [See Example 1]

On the whole the form of the movement too tends towards the new style, being in a sort of unhatched sonata form. There is a definite bridge passage leading to the key of B flat major where descending scale passages, like a little ring of bells, serve as a second subject. The tiny development section starts with the contrapuntal figure turned downwards, and then material from the bridge passage is used to make the return to E flat major and the recapitulation, in which some gentle changes take place in the subject—perhaps in homage to Haydn's musical hero C.P.E. Bach and his methods.

2. MENUETTO (E flat major, 3/4) The salient feature here is the "Scots snap" in the subject, a rhythmic figure then very fashionable. The TRIO, however, is slightly pensive and the choice of C minor for its key shows that Haydn had already cast off the practice of the old Suites where one key note, with either the major or minor tonality, usually served right through.

3. ADAGIO (B flat major, 2/2) This serene, yet expressive Adagio is in sonata form of the simplest kind. Like so many of Haydn's early slow movements it is a solo for the first violin, lightly accompanied by the other instruments.

4. MENUETTO (E flat major, 3/4) The second Menuet is drawn with bold melodic lines. The remarkable thing about the TRIO (E flat) is that the theme is allotted to the viola - an instrument almost invariably used to fill up harmony at that time. As there is some reason to believe Haydn played the viola in Baron von F rnberg's quartet it may be that he wrote the part for his own benefit.

5. FINALE (PRESTO, E flat major, 2/4) Here the thematic material, slight though it is, fore shadows the type of Finale Haydn was to develop so brilliantly in years to come.

QUARTET IN B FLAT MAJOR, NO. I

1. PRESTO (B flat major, 6/8) This movement was once nicknamed "La Chasse," and in its first subject (which is as sturdily harmonic as that of No. "o" was contrapuntal) Haydn may have had in mind the horns of the Baron's huntsmen. [See Example 2] The subject is extended to act as a transition to a passage in F major, where some contrasting material serves as a second subject. The development section is so simple it can hardly be called by that name, its principal event being a brief excursion into B flat minor, after which the music returns to B flat major for the recapitulation.

2. MENUETTO (B flat major, 3/4) Here the firmly pacing theme moves along the floor of a pedal note upon B flat. In the TRIO (E flat major) the scoring is lighter and the instruments carry on a question and answer conversation.

3. ADAGIO (E flat major, 4/4) The slow movement is the centre of gravity in this, as in many of Haydn's early quartets. The long cantilena for the first violin, accompanied continuously by the other strings, is prefaced by a short ritornello of slow-moving harmonies. Haydn's object was to draw listeners closely into the music before the song of the violin began. He used this ritornello again at the end to give the movement pure symmetry.

4. MENUETTO (B flat major, 3/4) Here the theme lends itself to easy entries in imitation between the instruments, thus securing interest in the doings of the theme and the relief of light scoring after the rich Adagio. The TRIO, also in B flat major, is short and slight.

5. PRESTO (B flat major, 2/4) The Finale opens with a theme which, in its unexpected length of six bars, gives a glimpse of Haydn's irrepressible sense of fun. In plan the movement is an adumbration of sonata form, but that great musician Tovey rightly said "the only congruity lies in the whole."



EXAMPLE 2

QUARTET IN E FLAT MAJOR, NO. 2

1. ALLEGRO MOLTO (E flat major, 3/8) All through this movement Haydn was feeling his way to sonata form, and the key scheme ranked first in his mind, the thematic material second. Not that the latter is dull. Listeners who take the trouble to remember the contrasting elements of the first subject will find interest in following them and the somewhat similar idea which does duty for a second subject. It is followed at bar 35 by a strangely Mozartian cadence subject and codetta - though Mozart was only a baby then at most! The second part of the movement starts with a pedal point on which the music executes allusions to the first subject, pedal points being to the very young Haydn (as to many students since) like a raft of safety. After eight bars the music leaps back onto the shore of E flat major to recapitulate the first subject although a short series of modulations preface the final appearance of the all-important tonic key.

2. MENUETTO (E flat major, 3/4) As in the previous quartet, so here, Haydn made the first Menuet the most substantial. Yet the scoring is lighter (in reverse of his usual practice) than in the richly scored TRIO in B flat major which follows.

3. ADAGIO (B flat major, 4/4) Haydn blended binary and aria form in this movement where the first violin is the singer of a slow, wide-spanning melody. After the double bar the musical flow is twice broken by brief, strongly rhythmic ritornelli - perhaps to emphasize at this, the centre of the whole work, the two main keys of E flat and B flat.

4. MENUETTO (E flat major, 3/4) Though slighter than the first Menuet this has charming points of workmanship. The pensive TRIO is in the relative minor, a somewhat rare choice with Haydn, occurring only in his earliest and latest quartets.

5. PRESTO (E flat major, 2/4) A thoroughly good, knockabout tune is the principal theme of the movement in which, as if to summarize the whole work, Haydn introduces nearly all the keys used in the earlier movements.

QUARTET IN D MAJOR, NO. 3

1. ADAGIO (D major, 3/4) From the evidence of the music itself this must be one of Haydn's first efforts; nevertheless it is well worth knowing for in it Haydn can be seen grappling with his problems of key and the distribution of the parts. He evidently decided to explore the possibilities of the instruments hunting in couples. Unlike the other quartets of *Opus One*, this one begins with a long, expressive Adagio. Its design is that of an *Aria di portamento* on a foundation of sonata form without repeats. The two violins lift their voices in a lovely duet while the viola and cello supply a throbbing accompaniment. It is as if Haydn had been inspired by some sacred picture in which

two holy persons sing a divine song while two mortals kneel adoring below, joining every now and then in the celestial song.

2. MENUETTO (D major, 3/4) Both Menuet and Trio are of the simplest, with the material arranged in what is often described as the A B A pattern. The TRIO is in G major.

3. PRESTO (D major, 2/4) The form here resembles a Menuet but the music is in duple, not triple, time, and the theme is of gossamer lightness. The middle section, the *alternativo*, begins in D minor but gets ambiguously into A minor.

4. MENUETTO (D major, 3/4) The Menuet is in two-part harmony throughout, for Haydn puts the violins into octaves and similarly pairs the viola and violoncello—a type of scoring in which he was already a master. The TRIO (D minor), with the first violin and viola playing *sostenuto* in octaves and the second violin and violoncello adding delicate counterpoints, is most imaginative.

5. PRESTO (D major, 3/8) A real *Rondo*, in which the main theme is ten bars long. After an excursion into A major, and a return to the principal key and subject, the episode appears in B minor. It is characterized by little sighing ejaculations from the lower instruments beneath long-held notes for the First violin. At bar 99 the main subject returns in D major.

QUARTET IN G MAJOR, NO. 4

1. PRESTO (G major, 3/8) This, the most mature of the works of Opus One, was a notable achievement for a young man exploring into the world of classical music still to be, for it foreshadows the true Viennese sonata-symphonic style. The vivacious first subject of the opening Presto has a lively Presto has a lively continuation which lands the music simultaneously (bar 25) upon the dominant key of D major and the second subject. The development section shows advanced workmanship, with a purposeful handling of keys and incisive material. The recapitulation goes through the minimum of change.

2. MENUETTO (G major, 3/4) A formal Menuet on the A B A pattern but the TRIO, in G minor, is strongly individual and beautifully scored.

3. ADAGIO (C major, 4/4) A majestic solo for the first violin, supported and enriched by the other instruments, where the second violin takes up and repeats the last notes of the first violin's phrases with the echo effect in which eighteenth century amateurs delighted. The structural plan is something between late binary and early sonata form.

4. MENUETTO (G major, 3/4) This Menuet reproduces the major and minor tonality of the first one but the material is more graceful. In the TRIO the echo effect is used again between

the violins in canonic imitation.

5. **FINALE: PRESTO** (G major, 2/4) A Rondo, with more than a tang of a folk-dance tune in its first subject. [See Example 3] The second subject (bar 25) is closely related to it. Though more gentle the central episode, in E minor, maintains the general character.

QUARTET IN C MAJOR, NO. 6

1. **PRESTO ASSAI** (C major, 6/8) More than any other in the set No. 6 shows that Haydn was a self-taught composer. Yet his treatment of his material, ingenuous though it was, is offset by his individual access to the very springs of music, so that his work lives from the outset. A pleasing point is the folk-song-like character of the theme opening the first movement—an early example of an interest which recurred all through Haydn's life. The structural pattern of this Presto can hardly be said to have got so far as sonata form, but it is recognizably on the way.

2. **MENUETTO** (C major, 3/4) The Menuet is planned on a fairly large scale and in spite of rather poor part-writing the music has classical composure of style. The most original features (for that period) are the unusual groupings of bar-lengths and the independence of the viola part. The **TRIO**, in F major, is more sympathetic, the first violin and viola sharing very charming

melodic exchanges.

3. **ADAGIO** (G major, 2/4) Here, as so often in Haydn's early quartets, the slow movement is a solo for the first violin. Yet he never repeats himself. This example gains its individuality from the nature of the melody (a kind he brought to perfection over thirty years later in his Symphony No. 93) and from its lightly touched-in pizzicato accompaniment. Ostensibly in binary form, the movement is however largely molded by Haydn's melodic preoccupation.

4. **MENUETTO** (C major, 3/4) In this sprightly Menuet the two violins play in octaves, the viola and violoncello meanwhile accompanying also in octaves - a style of scoring possibly suggested by the octave coupler of a harpsichord but extremely effective for strings when used well. The **TRIO**, in C minor, fulfills its name by being largely in three-part writing. Within its short length the music displays some dramatic contrasts, disputing between two moods of sadness and sudden resolution.

5. **FINALE: PRESTO** (C major, 2/4) Callow in form and workmanship, the subjects are pure eighteenth century clichés. Yet there is a thing in the development section worth noting, where in bars 42 and 43 Haydn touches upon an Italian sixth on A flat, alternating it with dominant harmony in G, to call attention to the coming return of the first subject. Yes, a small thing, but a pointer towards Haydn's later imaginative use of harmonic colour.



EXAMPLE 3

OPUS TWO

Performed by the SCHNEIDER QUARTET

[ALEXANDER SCHNEIDER • ISIDORE COHEN • HERMAN BUSCH • KAREN TUTTLE]

Assisting Artists: WELDON WILBER & KATHLEEN WILBER, *Horns*

ANALYTICAL NOTES BY KARL GEIRINGER

TO YOUNG HAYDN the invitation to the castle of Weinzierl in Lower Austria may have seemed like a miraculous stroke of good luck. In 1749, at the age of seventeen he had been expelled from the choristers' school at St. Stephen's in Vienna with three ragged shirts and a worn coat as his sole possessions. Henceforth he had to fight for his very existence by teaching, going "gassatim" (which meant playing in open-air music at night), and doing any odd musical work chance presented to him. He had at first been allowed to share the garret occupied by the family of a fellow-musician, but even this proved impossible when the arrival of a baby increased the number of inhabitants. It was indeed a hand-to-mouth existence and a life of drudgery that Haydn led. When Karl Joseph von Fürnberg asked the young musician to his little castle at Weinzierl, Haydn could not but feel overjoyed. The castle was charmingly situated in a plain, offering a splendid view of a range of mountains 6,000 feet high. Haydn, so keenly responsive to natural beauty, must have revelled in it. (So, incidentally, did Emperor Francis II, who purchased Weinzierl in 1795 and liked to stay there for extensive visits.) Even more important, of course, were the artistic opportunities. Von Fürnberg, like so many members of the Austrian aristocracy, was an ardent music-lover, and he invited Haydn to the castle to take part in chamber music performances by the host's steward, the village priest, and other local musicians. Haydn not only played in this group but composed for it. Here he enjoyed the chance to have each new work played at once; to have these works performed and criticized by congenial friends. Under such happy conditions his music blossomed, and at Weinzierl he composed a great number of exquisite chamber works in rapid succession.

At that time, the make-up of what we know as the string quartet—two violins, viola and 'cello—was not quite so firmly fixed as the standard combination. But before long, Haydn's new works for these four instruments became the favorites of the Fürnberg group, and we may say that the months spent by Haydn at the hospitable castle marked a momentous event in the history of the string quartet. However, this combination was not used exclusively. It is probable that Trios for two violins and bass were also performed, and the harpsichord may occasionally have reinforced the cello, as well as filling a middle part. (This seems to be indicated by the somewhat thin texture in certain quartets and by the numbers to be found in the bass parts of old prints.) Horns at times also joined the group to increase both the volume and the variety of musical color.

The quartets Opus 1 as well as Opus 2 are products of these chamber music sessions at Weinzierl. Opus 2 shows a most attractive variety, as it contains two works (Nos. 3 and 5) adding two horns to the string quartet. In later editions the horns were omitted; our recording is based on the original version.

The mood of Opus 2 is light and gay, reflecting the young composer's happy state of mind at Weinzierl. These works clearly show the influence of the suite of dances of older times. Each of the six compositions is in a major key and contains two minuets, achieving a very symmetrical arrangement of movements (fast-minuet-slow-minuet-fast). In every work the main key is preserved throughout most of the movements. Within this rigid scheme, however, Haydn displays a surprising variety of details. They reveal the richness of his imagination even in their technical immaturity.

The image shows a musical score for a string quartet, specifically the first violin and viola/cello parts. The score is written on two staves. The top staff is for the 1st Violin and the bottom staff is for the Viola and Cello. The key signature is one sharp (F#), and the time signature is 3/4. The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The overall mood is light and rhythmic.

Example 1

QUARTET IN A MAJOR, NO. 1

The ALLEGRO (A major, 2/4) is a gay, whimsical piece in which Haydn at once shows a true grasp of the quartet style. Not only the dominating first violin but also the second violin and the viola are entrusted with significant material. At the beginning of the development section Haydn tries his hand at imitation work and achieves a texture of beautiful transparency. [See Example 1] The following robust MENUET (A major, 3/4) frequently allots the same notes to viola and 'cello: here the help of a harpsichord might have been welcome. The Trio in A minor conjures the atmosphere of a serenade—a nocturnal music performance in honor of a lady, and highly fashionable in 18th-century Vienna. Viola and 'cello pluck the strings, imitating a guitar-effect, while the first violin plays an expressive melody endowed with frequent dynamic contrasts. The third movement, ADAGIO (D major, 2/4), entrusts to the first violin a broadly contoured cantilena supported by a triplet motion in the other parts. At times a simultaneous use of different rhythmic patterns (2 against 3 notes) adds an element of piquancy. The sprightly second Menuet (A major, 3/4) leads to the FINALE, ALLEGRO MOLTO (A major, 2/4).

This dashing movement with its interchange of timid questions and blustering answers seems like a scene in a comic opera. It is well known that Haydn tried his hand at work of this kind while collaborating with the Viennese comedian, Joseph Kurz-Bernardon. Some of the finales of Opus 2 give us an idea what Haydn's first comic opera—"The Limping Devil," lost to posterity-may have been like.

QUARTET IN E MAJOR, NO. 2

This is the first among Haydn's early quartets to venture in its key signature beyond the limit of three flats or sharps. The initial ALLEGRO MOLTO (E major, 2/4) is amiable rather than exuberant. The first violin starts all by itself, whereupon the other instruments utter the second half of the phrase, and a delightful conversation is achieved between the leading instrument and its three partners. The lilting MENUET (E major, 3/4) contains a TRIO section in E minor, a highly expressive piece in which the combination of long-held notes with a staccato accompaniment produces a strangely ambivalent character. The following ADAGIO (A major, 4/4) at times displays features to be found in a concerto. While at the beginning the two violins are engaged in an exchange of ideas, the first violin is subsequently given double stops and difficult passages which

we would not expect in a chamber music work. Near the end provision is even made for the inclusion of a cadenza. Possibly Haydn felt tempted to display his skill on the violin to his host, and the viewpoint of the performer somewhat obscured that of the composer.

The ensuing MENUET (E major, 3/4) uses an effect which Haydn was to employ some thirty years later with great mastery in the finale of his quartet, Opus 50, No. 6, known as "The Frog". In Opus 2, No. 2 the same notes are played by the second violin alternately on two neighboring strings, producing a very amusing croaking sound. In the TRIO (E minor) the first violin plays rapid passages which keep returning to the same note, thus creating a pedal-point effect which we would rather expect to find in the work of a contemporary of J. S. Bach. The austere character of this piece brings into full relief the gay comedy mood of the FINALE (PRESTO, E major, 2/4). Particularly funny is the episode here when the first violin produces a sound that might almost be likened to the braying of a donkey. [See Example 2]

QUARTET IN E FLAT MAJOR, NO. 3

This is the first of the two compositions Haydn originally conceived for string quartet and two horns. As a rule the brass instruments are just used for reinforcement, but occasionally they are entrusted with brief, though idiomatic, solo episodes.

The first movement (ALLEGRO MODERATO, E flat major, 2/4) is a robust and vigorous piece in a very compact form. In the development a rather insignificant transitory motive is given a thorough work-out. Such a technique, used here in its simplest form, was later raised by the composer to a peak of perfection and eventually became one of the main tools employed by Beethoven. It is noteworthy that Haydn's original tempo indication "ALLEGRO *moderato*" for this movement was changed in later editions to "ALLEGRO *molto*" with the result of too fast an execution of this piece. The MENUET (E flat major, 3/4) divides the string instruments into two groups, the lower of which at times imitates the higher. The Haydn student will be pleased to find here features forecasting the "witches' minuet" which the composer included more than forty years later in his string quartet Opus 76, No. 2 (HSQ-34). The TRIO offers in its second part an opportunity to the horns to display their technical skill. Such solos sound so well that the listener cannot help feeling regret for their subsequent omission when the work was adapted for string quartet. The situation is different in the ADAGIO CANTABILE (B flat major, 4/4), which, according to the



Example 2

custom of the time, did not provide brass instruments in the original version. This is a tender and delicate character-piece, achieving unusual coloristic effects through the employment of mutes in all four instruments and of pizzicato in the cello. The ensuing MENUET (POCO ALLEGRO, E flat major, 3/4) reveals a rather unusual feature: a TRIO followed by three free variations. These are really five dances loosely strung together, each of which, in true divertimento-manner, is dominated by different instruments. After the third variation the minuet is played again, thus giving a firmer cohesion to the sequence of dances. The FINALE (ALLEGRO, E flat major, 2/4) starts with a vigorous unison of the six instruments. It is followed by gay fanfares of the horns conjuring the picture of a hunting scene. [See Example 3] Apparently even in his young years Haydn was attracted by this rural pastime which later so often inspired him in his creative output.

QUARTET IN F MAJOR, NO. 4

The first movement (PRESTO, F major, 6/8) is one of the most mature compositions Haydn produced at Weinzierl. It starts with a melody of four measures, delightful in its simplicity, and is built up in the exposition towards a powerful climax. In the development section we find a feature which was to assume great significance in subsequent works by the Viennese classical masters: an energetic cadence in D major is followed by a grand pause after which, without any modulation or transition, the composition is resumed in B flat major. The sequence of unexpected tonalities is continued with the appearance of chords in the key of E flat minor abruptly replaced by G major. [See Example 4] The players at Weinzierl may have been startled indeed by so bold a stroke. Much more conventional is the ensuing MENUET (F major, 3/4), a gay and lively piece, enclosing a sprightly TRIO in B flat major. The ADAGIO (F minor, 3/4) is one of the earliest movements in a minor key written by Haydn. Here we may discern an influence which was to gain

Allegro
Strings and Horns

Horns only

Example 3

1st Violin and Violin
'Cello

Example 4

in power through the following years. The piece reveals traces of Empfindsamkeit, the passionately subjective idiom, with which Haydn had become acquainted through avidly absorbing the works of Carl Philipp Emanuel Bach. The second MENUET (ALLEGRETTO, F major, 3/4) displays in its TRIO attractive alternations of 2/4 and 3/4 rhythms, such as Haydn was to use often in his mature works. In the sparkling final PRESTO (F major, 2/4) the main melody exhibits a faintly Hungarian flavor.

QUARTET IN D MAJOR, NO. 5

Like No. 3 this work was originally written with two horns and is presented here in this version. In Haydn's time the horn was not equipped with valves; most of the changes in pitch were achieved with the lips, and consequently the composer had to confine himself to using only a limited number of notes.

The first movement (PRESTO, D major, 3/8) is based on a gaily skipping motive [see Example 5], which is introduced in the very first measures and used throughout the piece. Haydn's love for surprises is revealed in the strange interpolation of 3 measures in Adagio tempo before the beginning of the Coda. The buoyant MENUET (D major, 3/4) has an amiable TRIO in D minor, to which the syncopations of the violins add a touch of

Presto

Example 5

piquancy. At times each of the instruments is given a significant part, whereby a texture of unusual intricacy is achieved. The following LARGO CANTABILE (G major, alla breve) not only stands in the centre of the work, but is obviously its most important movement. The horns keep silent and the lovely cantilena is

carried by the first violin, while the other instruments provide the harmonic foundation. Syncopations are used for the accompaniment; this time, however, they create a dreamy atmosphere, as they seem to soften all edges and contours. At times there occur truly romantic modulations in this movement. In the second subject we expect a cadence in D and are first led through a magic maze of B flat major and E flat major before the anticipated key finally appears. The second MENUET (D major, 3/4) has the typical joyous character inspired by Austrian folk dances which Haydn liked to use in such movements. A contrast in color is offered in the TRIO where significant solos of the horns alternate with gay triplets of the first violin. The FINALE (PRESTO, D major, 2/4) is one of the shortest concluding movements Haydn wrote and its two sections comprise 34 measures only. Its constant fast motion produces the character of a *perpetuum mobile* such as the composer was to present with superior artistry in the finale of his quartet Opus 64, No. 5, known as "The Lark" (HSQ-30).

QUARTET IN B FLAT MAJOR, NO. 6

This work deviates somewhat from the structural plan generally used in this set. The first and third movements seem to have exchanged places so that a slow piece forms the beginning and a fast one the centre of the work. The initial ADAGIO (B flat major, 2/4) consists of a theme with four variations, of a purely

ornamental character; the bass of the theme remains unchanged and a strict technique is used which differs considerably from that to be found in No. 3 of the set. This introductory movement is imbued with gentle charm and typical Rococo grace. The gay effect of the following MENUET (B flat major, 3/4) is heightened in the amiable bustling TRIO (E flat major). The centre-piece (PRESTO, E flat major, 2/4) has the character of an exuberant finale, but in its construction it displays the *da capo* form with a middle section in a contrasting key, generally used by Haydn in his minuets. The first violin is entrusted with double stops [see Example 6] which add brilliance to the movement. In the ensuing MENUET (B flat major, 3/4) Haydn once more divides the four instruments into two groups; the two violins progress in octaves while viola and 'cello are mostly used in unison. An attractive feature is provided here by Haydn's attempt to have the lower group imitate the upper in a kind of contrary motion. The TRIO is in the key of B flat minor, but the composer is obviously reluctant to use the complicated signature of five flats. He achieves his purpose by adding the flats to the notes wherever they are required. The PRESTO (B flat major, 3/8) is one of those light finales of the time which only aim at providing a carefree and pleasant conclusion. Movements of this kind make it difficult for the scholar to distinguish between Haydn's early output and the products of his contemporaries.



Example 6

OPUS SEVENTEEN

Performed by THE SCHNEIDER QUARTET

ALEXANDER SCHNEIDER • ISIDORE COHEN • MADELINE FOLEY • KAREN TUTTLE

ANALYTICAL NOTES BY MARION M. SCOTT

HAYDN WAS THIRTY-NINE when, in 1771, he composed the splendid quartets of Opus 17. Within the group of six each has a different character, but all are bound together by his personal genius, and to some extent by his experiments in transferring vocal forms to instrumental music.

QUARTET IN E MAJOR, NO. 1

1. MODERATO (E major, 4/4) The opening theme has been called “the quintessence” of Haydn. One might go farther and call this work the quintessence of the string quartet, for the sensitive keys and harmonies around E major and the translucent sounds of the instruments seem to have possessed Haydn’s imagination as the light in a picture possessed the French painter Monet:

The music proceeds tranquilly through C sharp minor to the

chords. The second subject (G major) is sister in character to the first. As the movement nears its end (bars 66–69) Haydn achieves with beautiful simplicity a harmonic progression which is Wagnerian in principle.

4. PRESTO (E major, 2/4) The main theme is Haydnishly droll, for at the end of each four-bar clause a fifth bar is flicked in, like a “yes, yes!”. The second subject (B minor) is sung by the first violin and cello in thirds; and the cadence subject (B major) slips almost imperceptibly into the repeat of the exposition. Rather strangely the development starts by quoting no less than eighteen bars of that exposition in the original key, after which the first violin continues pushing up through slowly rising inverted pedal points to C sharp minor. The episodic phrase in A major (from the beginning of the FINALE) is quoted and via G sharp and C sharp minor the music slides into the



EXAMPLE 1

desired key of the dominant—B major—but though the key is certain the texture is so flexible that it is hard to say exactly where the second subject begins. Nevertheless, by the time the exposition closes one is aware there has been a second subject, with a repeat and an extension. In the development section a pathetic passage descends to C sharp minor; the second subject is recalled; and then Haydn unexpectedly quotes the first subject in the tonic key. But it is a false return, followed by sequences leading to the recapitulation, which is condensed and clear.

2. MENUET (E major, 3/4) The Menuet is distinguished by Haydn’s cunning in overlapping and interweaving the melodic phrases; and also by the pellucid scoring for the instruments in their middle registers, with the dissonances of the second and seventh giving delicate definition. The TRIO (E minor) again displays the lovely sound of string instruments entering at close intervals, but here the pathetic possibilities are exploited.

3. ADAGIO (E minor, 6/8) This is virtually a Siciliano based on sonata form. The first violin plays an expressive melody extended by graceful arabesques above quietly throbbing

recapitulation. The coda is the gem of the FINALE, for the A major episode, omitted from the recapitulation, is introduced here with enchanting effect.

QUARTET IN F MAJOR, NO. 2

1. MODERATO (F major, 4/4) If the quartet in E major expressed the soul of the string quartet, No. 2 expresses the character of the violin. With boldly sweeping melodies, noble rhetoric, brilliant passage work, double stopping, and frequent high notes it approximates to concerto style. It opens with a nine-bar theme in Italian cantilena style for the first violin. Soon an expressive passage in D minor becomes the route to the second-subject group in C major and minor, the music is increasingly decorative, and the cello makes an effective descent to a German Sixth on A flat. After the double bar some real thematic development takes place, and the viola is given an equality in interest with the other parts rare at the date. Presently, musing on the melodic interval of the rising fourth, the instruments glide into the return of the first subject at the recapitulation.

2. MENUET: POCO ALLEGRETTO (F major, 3/4) The theme moves with undulating grace, and Haydn's innocent subtleties are a delight. In the first twelve bars, starting in F and ending in the dominant C, bar 11 should be noted because later Haydn uses it as the beginning of the TRIO. The TRIO, in D minor, is both beautiful and bold; the first section ends in B flat major instead of in the conventional relative major or dominant, and the second section, at its end, poises on the dominant chord of A for six bars, to swing gently off, by a pivot modulation, into the F major Menuet.

3. ADAGIO (B flat major, 2/2) Haydn, intent on unifying the work, used a melodic figure from the first movement (bar 12) as the starting point for the lovely ADAGIO, which in its devotional feeling is almost like an instrumental *Salve Regina*: Not quite in sonata, binary, or aria form, its construction seems nearest to Haydn's two-part operatic arias, for it consists of two long sections corresponding to each other (the first in B flat major ending in F, the second wholly in B flat) separated by a tiny interlude in D major. All through the first violin pours out its heart in uninterrupted melody.



EXAMPLE 2

FINALE : ALLEGRO DI MOLTO (F major, 2/4) Here Haydn established the logical connection between the Finale and the rest of the work by the interval of the rising fourth that pervades it, and he infused vivacity by syncopated rhythms and flashing passage work for the violins. But this rather manufactured movement in binary form does not rise to the artistic level of the rest.

QUARTET IN E FLAT MAJOR, NO. 3

1. ANDANTE GRAZIOSO (Theme and Variations, E flat major, 2/4) For the sake of contrast Haydn planned this work on sligher lines, employing the less highly organised forms of variation and late binary form for his first and last movements. The elegant theme for the Variations consists of two sections, each of which is repeated. In Variation 1 the first violin embroiders the theme in triplets. Variation 2 is more elaborate, with a charming figured accompaniment below the melody. Variation 3 is yet more elaborate for the first violin, and in Variation 4 the cello plays a fine bass, marching through to a downward swoop of a twelfth.

2. MENUET: ALLEGRETTO (E flat major, 3/4) Splendidly strong in invention and craftsmanship, the MENUET has a theme built on the downward scale of E flat and a rhythmic pattern which, running unchanged through the opening bars, is seldom absent

elsewhere. The second section has points of imitation treated sequentially, repeats the cadential bars of the first section and then quotes the beginning of the Menuet an octave higher as a coda. In the Trio the scoring is the particular glory.

3. ADAGIO (A flat major, 3/4) Flexible binary form. This Adagio breathes the true spirit of the classical slow movement, though it is practically a continuous lyrical outpouring of melody for the first violin, enhanced by contributions from the second violin. Twice, as in a vision, the music withdraws from the main tonal territory to such distant keys as G flat and E double flat (the enharmonic equivalent of D major); A flat and F flat (the equivalent of E major).

4. ALLEGRO DI MOLTO (E flat major, 4/4) Structurally this is nearer to binary than to sonata form, and the principal subject has thematic kinship with the first movement. Here, however, it is as jaunty as a gamin. Lively passage work, where the instruments play ball with the subject, leads to B flat major, in which key the first violin lets off a glittering display of fireworks. Part 2 opens with what is like a development section. The instruments disport themselves contrapuntally and produce

something resembling a fugal episode. They then "draw up and present arms" before the recapitulation, which is enlivened by a fughetta.

QUARTET IN C MINOR, NO. 4

1. MODERATO (C minor, 4/4) Nobility and deep feeling pervade this remarkable movement, as do the two aspects of its opening 'motto' theme (bars 1-2 and 9-10). The general plan is sonata form freely treated; the texture has more than a tinge of the serious Italian contrapuntal style, and even the second-subject group (E flat major) is influenced by the motto theme. At the double bar the music moves straight into A flat major, and at bar 66, in the far key of A flat minor an episode begins, so tender, so withdrawn that it anticipates some of Beethoven's sacred moments. This exquisite passage descends through sensitive harmonies and indeterminate tonalities into E flat major and the recapitulation, where the material is displayed in reverse order.

2. MENUET: ALLEGRETTO (C major, 3/4) Correspondence in design and diversity in effect distinguish the MENUET and TRIO. Both are of equal length; both close their first sections on the dominant G, though the MENUET is in D major and the TRIO in C minor. Both seem concerned with displaying the interval of

the sixth, for in the MENUET it appears as the melodic boundary: in the TRIO it is harmonic, and poignantly expressive.

3. ADAGIO CANTABILE (E flat major, 3/4) This long movement is less interesting as music than as an example of C. P. E. Bach's cherished invention of the *Veränderte Reprise*—the varied repeat—put into action by Haydn. It begins by a long statement in E flat modulating to B flat, and then repeated with embellishments. Conventionally this should have been followed by a similar long statement working back to E flat, and then ornamentally repeated. Haydn wisely replaced it by one section (41 bars) which is more a poetic reverie than a repeat.

4. FINALE: ALLEGRO (C minor, 2/2) Here the structure is sonata form with a first subject of the terse, vehement kind Haydn often associated with C minor. Almost inevitably the texture is polyphonic wherever it appears, but the second subject, with its mellifluous double stopping (E flat major, bar 25) is coloured by concerto style. The development deals so faithfully with the first subject that when the recapitulation arrives it looks like a continuation of the contrapuntal activity. A direct cut from the first to the second subject and its contributants, with a coda of eighteen bars, end this outstandingly fine quartet.

QUARTET IN G MAJOR, NO. 5

I. MODERATO (G major, 4/4) A movement of grand scope, and so superbly adorned that we might be forgiven for imagining it as a tone picture (for Haydn often composed to stories in his mind) of Prince Esterhazy's private opera house. In his day the driven notes—the 'Scots catch'—of the first subject were a fashionable feature, but now it is the rhythmic organization of the subject and its rich variety that command our admiration. A somewhat polyphonic passage, punctuated by two emphatic unisons, and an interesting statement of the dominant key—D major—lead to the bravura second subject at bar 25. After the double bar the development discusses the first subject and its resultant affairs, covering no wide tonal range, and then turns aside into a long passage of dreamy suspense which finds its solution by reaching G major and the clear, condensed recapitulation.

2. MENUET: ALLEGRETTO (G major, 3/4) Haydn has so contrived here that within the framework of the classical MENUET the lilting subject shall keep recurring like a tiny Rondo. How gaily it would go upon the stage as a dance measure! [see Example 3] In the Trio (G minor) the repeated notes constitute the main material of the theme, and serve as a foil to the tuneful Menuet.

3. ADAGIO (G minor, 3/4) According to 18th century classification this is an *Aria parlante*, with the singer replaced by the first violin. It opens with a theme of which the first four bars are nobly declamatory; and the second four tenderly expressive. These two portions of the theme, representing, broadly speaking, the emotional contrasts of grief and consolation, are the motives from which the ADAGIO is made, and the use of recitative is notable. A valedictory coda ends this fine movement.

4. FINALE: PRESTO (G major, 2/4) Here is very uncomplicated sonata form. The first subject leads off with the violins hunting in a couple, the viola throws in quick comments and the cello gaily strums an accompaniment. Using material germane to this subject the PRESTO speeds along to the dominant key of D, which it reaches well ahead of the second subject. This, when it comes, resembles the bravura passages of a *coloratura* soprano. The development section deals mainly with the first subject, and the recapitulation is clear and shortened.

QUARTET IN D MAJOR, NO. 6

I. PRESTO (D major, 6/8) The lively first subject, so like a folk tune, gives a pastoral character to this charming quartet. It is an obliging tune too, because Haydn could make it any length he wished. After its initial fourteen bars he plays with bits of it, working along a transition to the second subject group, which consists of three portions. Instead of the expected A major, the first is in A minor; then, pivoting on the note E, the music turns into C major with an effect foretelling Schubert's magic modulations; and finally something closely related to the first subject ends the exposition in A major. The characteristics of the development are frequent sequences and shifting tonalities, but before the recapitulation D minor is firmly indicated, and the recapitulation in D major presents, for once, an extended version of the exposition.



EXAMPLE 3

2. MENUET (D major, 3/4) The dignified Menuet derives its character from the smoothly flowing melody and the suspensions and appoggiaturas which grace it. In this long melodic strand each bar controls the course of the next, a type of unfolding melody in which Haydn was a consummate master. The Trio (also D major) is a solo for the first violin, with triplets rising and falling like the spray of a fountain.

3. LARGO (G major, 4/4) In form this is close to an Aria concertata, and in style it is near to church music, which is hardly surprising when one recalls that in those years (1769-73) Haydn was at work upon his great cantata mass, the *Missa Sanctae Caeciliae*. Here the movement is monothematic. The first part unrolls with quiet beauty and closes in the dominant key. Divided from the first part by two bars of pure accompaniment-figure in double stopping on the first violin, the second part similarly unrolls but now from D major back to the tonic G.

4. FINALE: ALLEGRO (D major, 3/4) After such a serious movement as the Largo Haydn felt a gay FINALE was required. Accordingly he employed very simple sonata form and tactfully used his material to convey the impression of fugal style without its restrictions. At the start the two violins spring off with the four-bar subject:

It is then taken over by the second violin and viola, and the cello enters with it in bar 13. Meanwhile a sort of counter-subject has appeared above it; the tonality has veered to A major, and a florid passage (bar 39) serves as second subject, becoming more brilliant with bariolage bowing as the exposition proceeds. It ends with a mi raged appearance of the first subject. The development can be described as fugueing without tears. The witty recapitulation is rounded off by a tiny coda, and at last only the phantom cuckoocall of the falling thirds remains.



EXAMPLE 4

THE SOURCES USED for this recording were Haydn's autographs in the archives of the Society of Friends of Music in Vienna. Quartets Numbers One and Four were recorded during August, 1951 in the Théâtre Municipale in Perpignan, France under the technical supervision of representatives of Columbia Records, Inc.; engineers: Lawrance Collingwood, Harold Davidson and André Milon. Quartets Numbers Two, Three, Five and Six were recorded during October, 1951 in the studios of Fulton Recording Company in New York City under the technical supervision of Richard E. Mack. The design of the record jacket is by Arno Schuele. The photograph of The Schneider Quartet is by Gjon Mili.

THE SCHNEIDER QUARTET was formed in the Spring of 1950 with the express purpose of performing in concert and recording the entire series of string quartets by Joseph Haydn. ALEXANDER SCHNEIDER, first violin, was a member of the Budapest Quartet and the Albeneri Trio for many years. He has recently won acclaim for his recitals with Ralph Kirkpatrick of the complete sonatas for violin and harpsichord of Bach, Handel and Mozart, as well as for his performances of the six Bach partitas and sonatas for violin alone. He is soloist in the performance of Mozart's Violin Concerto in D, kv 218, recorded by The Haydn Society [HSLP 1040]. ISIDORE COHEN, second violin, is a graduate of the Juilliard School of Music, where he studied with Ivan Galamian.

He was formerly concert-master of the Little Orchestra Society and is solo violinist of the Kell Chamber Players and the Chamber Music Society. KAREN TUTTLE, viola, is head of the viola and chamber music departments of the Curtis Institute of Music. She has been a member of the Galimir Quartet and first violist of the Little Orchestra Society. She has made a number of solo appearances and premiered many works for viola by American composers. MADELINE FOLEY, violoncello began her studies with Willem Durieux and later worked with Felix Salmond at the Juilliard Graduate School of Music. In 1947 she went abroad to study with Pablo Casals. She has distinguished herself both as a soloist and chamber music player.

OPUS 20 • “THE SUN QUARTETS”

Performed by THE SCHNEIDER QUARTET

[ALEXANDER SCHNEIDER • ISIDORE COHEN • HERMAN BUSCH • KAREN TUTTLE]

ANALYTICAL NOTES BY KARL GEIRINGER



[First page of Haydn's manuscript of the Quartet in G Minor, Opus 20, Number 3]

THE YEAR 1772, in which Haydn's six string quartets Opus 20 were written, belongs to one of the most significant periods in the history of art. A movement which had been promoted for many years by a small group of North-German composers was now swaying the minds of the greatest artists far beyond the territory of its origin. Carl Philipp Emanuel Bach, Johann Sebastian's second son, while serving as court cembalist to King Frederick the Great of Prussia, had formulated a musical idiom of highly individual expression, imbuing instrumental music with the emotional fervor and passion hitherto only found in vocal composition. When Haydn was still an unknown and struggling young musician, he had pored over the clavier works of the "Berlin Bach" with the greatest fascination, but it took him a long time until he was ready to draw the ultimate consequences from these studies. Turning his back on the light charm and merry grace of his earlier works, he began in the seventeen seventies systematically to explore the possibilities

of an expressive musical language meant to stir heart and soul rather than to gratify the senses. He was encouraged towards experiments of this kind by a general trend of emotionalism manifest at that time in various fields, a trend which was given tremendous impetus by Goethe's epoch-making novel *The Sorrows of Young Werther*.

The six quartets of Opus 20 are clearly a product of this "Storm and Stress" phase in Haydn's development. Attempts towards a romantic subjectivism to be found in his earlier works are now vastly intensified, but while a wider emotional range is covered, the technical aspects are by no means neglected, and the more profound content is matched by superior workmanship. The thematic material is developed with a thoroughness not achieved in preceding compositions. The four instruments, in particular the cello, are granted an almost concertizing char-

acter; yet this is chamber music at its best in which each part is superbly integrated into the overall construction.

The fact that three of these quartets use fugues as finales has always puzzled research students, for the strict fugal form would at first sight appear like a foreign body in a highly emotional work. The composer apparently includes fugues to stress his independence from the light and uncomplicated style galant, but the venerable old form, in keeping with the general spirit of the time, assumes here new, almost romantic aspects. It is not surprising that contemporaries called these “*die grossen Quartette*”, which means both the big and the great quartets. The rising sun shown on the frontispiece of an early edition was interpreted in a symbolic manner as signifying Haydn’s rising genius. Young Mozart, then seventeen, was so deeply impressed by the *Sun Quartets* that he wrote six quartets (K.V. 168 to K.V. 173) in the same vein.

QUARTET IN E FLAT MAJOR, NO. 1

The ALLEGRO MODERATO (E flat major, 4/4) which serves as an introductory movement to the first string quartet is an unconventional piece, full of gay surprises. In the beginning the first violin intones the main theme, whereupon the second violin takes over, stating it a fifth higher, a procedure more common in a fugue than in the ordinary sonata form. Early in the development the main theme reappears for a moment in the tonic key; the listener gains the impression that the movement is starting over again, and he is thus subjected to one of those little jokes which Haydn enjoyed so much. The second movement, a MINUET (UN POCO ALLEGRETTO, E flat major, 3/4) makes use of the simple, but effective contrast of high notes played forte and low ones played piano. The sweet and unassuming Trio with its delicate pastel hues is the kind of music which seems to have greatly impressed Johannes Brahms, an ardent student of Haydn’s chamber music, who included similar coloristic episodes in his own quartets. The third movement AFFETTUOSO E SOSTENUTO (A flat major, 3/4) uses a heading typical of the period of *Empfindsamkeit* (sensibility). The prevailing dynamic sign is “*mezza voce*” (with half the volume of tone), giving a romantic twilight character to this lofty, deeply serious piece.

The FINALE (PRESTO, E flat major, 2/4) on the other hand is very gay and carefree. In this piece full of piquant syncopations and amusing pauses Haydn likes to divide the quartet into a lower and a higher group of two instruments which answer or contradict each other, and he thus creates a scene of pure comedy.

QUARTET IN C MAJOR, NO. 2

At the opening of the first movement (MODERATO, C major, 4/4) of this brilliant quartet the cello presents in its high tenor register the triumphant main theme [see Example 1], with viola and second violin providing bass foundation and middle parts respectively—a rather revolutionary departure from the traditional beginning of a quartet. A few measures later the cello again attracts our attention. This time it merely accompanies, but its arpeggios lead in quick sixteenth motion from the majestic lowest string to the sweetly resonant upper range. At the beginning of the development the movement assumes real concerto character, when first violin and cello are engaged in a spirited dialogue, while arpeggios of quite sizable difficulty are entrusted to the second violin. Haydn, who never does the obvious, closes this high-spirited piece quietly in mysterious pianissimo. The second movement (ADAGIO, C minor, 4/4) starts with a powerful unison of the four instruments sounding like a baroque ritornel. To indicate the unconventional, fantasia like character of this piece, in which the style of earlier Austrian composers like Fux and Caldara is revived, Haydn gave it the title CAPRICCIO. The ADAGIO reaches its climax in the middle, when the shadows of the oppressive C minor suddenly lift and the first violin in radiant E flat major intones a song of gratitude and bliss. More than a decade later Haydn was to use in his *Seven Last Words* a similar modulation to conjure the wonders of Paradise. A gentle MINUET (ALLEGRETTO, C major, 3/4) in the veiled and subdued character of a 19th-century Intermezzo, interrupted by a darkly threatening TRIO, leads to the FINALE, an ALLEGRO (C major, 6/8) which Haydn designates as “*Fuga a 4tro Soggetti*” (fugue with one main subject and three countersubjects). Here it is not the player but the composer who displays his technical skill. With an almost naive pride in his achievements Haydn indicates in the original score the inversion of the main theme with the remark “*al roverscio*”. However, he does not take this



EXAMPLE 1

exhibition of contrapuntal fireworks too seriously. At the end of the original manuscript we find the ironical remark “*sic fugit amicus amicum*” (thus friend runs away from friend), which seems to anticipate the current joke that a fugue is a form of composition in which each voice runs away from the others, and the listener from all of them.

QUARTET IN G MINOR, NO. 3

The third quartet is in the minor mode which Haydn had only rarely used in previous works. The first movement (ALLEGRO CON SPIRITO, G minor, 2/4) displays a serious, in places quite mysterious, character. As a faithful disciple of Emanuel Bach the composer reveals permanently new sides of the same idea, displaying the first subject in quick succession in G minor and in the parallel key of B flat major. Even more sombre is the following MINUET (ALLEGRETTO, G minor, 3/4), a character-piece completely removed from the traditional graceful vein of the French dance. Its oppressive mood is only relieved in the gently rocking TRIO in E flat major with its delightfully sweet and tender modulation at the end. Broadly conceived is the POCO ADAGIO (G major, 3/4), whose lovely cantilena [see Example 2] is explored by the composer in all its potentialities. The last movement (ALLEGRO DI MOLTO, G minor, 4/4) is particularly transparent in texture. Although again in G minor, it is not lacking in gay and whimsical episodes, and when the pianissimo of the end is reached, the listener has the impression of having witnessed an eerie procession of gnomes and ghosts.

QUARTET IN D MAJOR, NO. 4

This is probably the most ingratiating of the Sun Quartets and the easiest to understand. The initial gay and witty ALLEGRO DI MOLTO (D major, 3/4) is followed by a set of variations in D minor, in scribed UN POCO ADAGIO E AFFETTUOSO (2/4). The passionate character of the theme is lightened through the paraphrases and ornamentations required by the variation technique. In the ensuing MENUET ALLA ZINGARESE (ALLEGRETTO, D major, 3/4) the composer gladly follows a trend of the time. The study of different nations' folksongs had become highly fashionable and Haydn, who spent the greater part of his life in the Hungarian countryside, received great stimulation from the music of the Hungarian gypsies,

which he immortalized in compositions like this Minuet, with its obstinate, syncopated rhythms. The following PRESTO E SCHERZANDO (D major, 4/4) is written in a similar vein. Towards the end of the exposition the listener witnesses a Hungarian peasant festivity at which the cracks of the whip produced by the second violin add excitement to the general merry-making.

QUARTET IN F MINOR, NO. 5

This work is as dark and brooding in its mood as the preceding composition is light and gay. The tragic MODERATO serving as first movement (F minor, 4/4) is conceived on a large scale and equipped with an impressive coda. A characteristic detail ought to be mentioned in this connection. Donald Tovey in his valuable analysis of Haydn's quartets points to this coda's “*ff* climax... followed by a pathetic collapse.” The great English musicologist did not have access to Haydn's original manuscript and based his study on 19th-century editions which sentimentalized the composer's intentions by adding a *ff* and two decrescendi not to be found in the autograph. There follows a nostalgic MINUET (F minor, 3/4) leading to a kind of Siciliano (ADAGIO, F major, 6/8), in which an interesting effect is achieved through the combination of a singing cantilena in the first violin with a sharp staccato accompaniment of the other instruments. At the end of the middle section (measures 54 to 56) the autograph has in the composer's own hand the curious remark “*per figuram redartationis*” (*sic!*). Haydn's faulty Latin apparently indicated that the figuration in the first violin makes a somewhat delayed appearance; the leading instrument plays dissonant notes on the accented beats with the resolution coming haltingly afterwards. The FINALE (F minor, 2/2) is once more a fugue, this time “*a 2 Soggetti*,” by which remark Haydn implies that besides the main subject an obbligato countersubject is introduced. With its strettos, inversions and canonic treatments of the theme this movement belongs to the finest fugue compositions written at that time. Remarkable is the almost complete absence of expression marks in this as well as the other fugues of the set. At the beginning of the F minor fugue Haydn prescribes “*Sempre sotto voce*” (always with a subdued tone), and no other indication is given for 160 measures. A highly romantic picture of spectral figures swiftly gliding to and fro is thus achieved.



EXAMPLE 2



EXAMPLE 3

QUARTET IN A MAJOR, NO. 6

The first movement of the quartet No. 6 is inscribed ALLEGRO DI MOLTO E SCHERZANDO (A major, 6/8). This high-spirited, humorous piece is followed by an ADAGIO (E major, 2/2), again revealing the admiration Haydn felt for the work of Emanuel Bach. As in the latter's *Sonaten mit veränderten Reprisen* Haydn states the exposition twice, the second time subtly changing it and surrounding the melody with delicate figurations. The graceful MINUET (A major, 3/4; see Example 4) introduces a TRIO, this time really written for three instruments, as it does not employ the second violin. All three instruments are, according to a note in the autograph, to play "sopra una corda" - on the lowest string only - which produces a most attractive coloristic effect. The FINALE (ALLEGRO, A major, 4/4) is once more a fugue, this time "con 3 soggetti," introducing two countersubjects apart from the main theme. In spite of the strictness of the contrapuntal design the mood of the movement conforms with the playful and humorous character of the whole quartet. It seems of symbolic significance that the *Sun Quartets* stressing equal rights for all four instruments thus end with a form of composition in which this principle is a postulate of the highest order.

THE SOURCES

THE AUTOGRAPHS OF THE QUARTETS of Opus 20 are manuscripts of extreme beauty. They are written in a very fine and speedy hand which remains always completely legible and is free of corrections or errors. Each of the six quartets has the same heading. In the top left corner it reads "*Divertimento a quattro*" (a term frequently used for Haydn's quartets). In the middle of the page the deeply religious composer writes: "*In Nomine Domini*" ("in the name of the Lord") and in the right top corner we read: "*Di me Giuseppe Haydn [manu propria] 1772*" ("By me, Joseph Haydn, in my own hand, 1772"). At the end of each quartet we find such expressions of gratitude: "*Laus omnipotenti Deo*" ("Praise to the Almighty God"), or "*Gloria in excelsis Deo*" ("Glory to God in the highest").

The six autographs were formerly in the possession of Johannes Brahms and were bequeathed by him to the Society of Friends of Music in Vienna, the institution which also owns the autographs of Opus 17. Brahms, who has a great admirer of Haydn's quartets, was very fond of this manuscript. He studied it thoroughly and marked in his printed miniature scores the numerous deviations from the original. We like to think that Brahms would have approved of the present recording which goes back to the original source, eliminating all later additions.



EXAMPLE 4

OPUS 33 • *THE RUSSIAN QUARTETS*

Performed by THE SCHNEIDER QUARTET

[ALEXANDER SCHNEIDER • ISIDORE COHEN • HERMAN BUSCH • KAREN TUTTLE]

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ANALYTICAL NOTES BY KARL GEIRINGER

IN NOVEMBER 1781 the imperial court of Vienna celebrated the visit of some august guests. Grand Duke Paul of Russia (subsequently Czar Paul II) and Duke Franz Eugen of Württemberg had arrived with their wives for a stay of several weeks, and, as they were intensely interested in music, Vienna proudly exhibited to them its greatest attractions in this field. The visitors attended performances of two Gluck operas, a contest on the piano between Mozart and Clementi, and a concert in which, as the *Wiener Zeitung* reports, works by the “famous Joseph Haydn” were played. While we do not know whether it was Mozart or Clementi who impressed the Russian guests most favorably, there is no doubt that Haydn’s music delighted them. After the concert the composer was presented with a magnificent golden box studded with diamonds, and the Grand Duchess asked him to give her lessons on the piano while she stayed in Vienna. A program of the works performed at this occasion has not been preserved, but we know that quartets were played, and, as soon afterwards Haydn’s new set of string quartets Opus 33 was dedicated to Grand Duke Paul, we may assume that these were the compositions which so greatly impressed the exalted visitors.

A few days after the concert Haydn wrote about the same quartets to Prince Ernst of Oettingen-Wallerstein, a staunch admirer of his music; in this letter the composer claimed that the works were “written in an entirely new and original manner.” Haydn was an excellent businessman and the descriptions he gave of his own compositions to publishers or august patrons were not exactly of a self-deprecatory nature. In this particular case, however, we may take his words quite literally, for he had indeed written these quartets in an “entirely new manner.”

It is most significant that no less than nine years separate the completion of Opus 33 from that of the preceding quartets, Opus 20. Although these nine years were a period of intense creative activity, during which Haydn wrote several operas, a large oratorio, and many symphonies, he avoided his favorite form of chamber music composition. When he finally returned to the string quartet, the character of the works had undergone a change. While the quartets of Opus 20 had revealed a highly subjective and passionate mood, Haydn gave reins to his sense of humor in Opus 33, which contains some of the wittiest comedy scenes he wrote in the form of the string quartet. The nickname “*Gli Scherzi*,” often given to this set, therefore assumes a deeper significance, although it primarily refers to the fact that in these “Russian Quartets” Haydn designates the minuet movement as “Scherzo” or “Scherzando.” Even more important

is the difference in form between the quartets of Opus 20 and Opus 33. Three quartets of the earlier set ended with fugues, thus achieving a strong concentration both in structure and content. Later this seemed too old-fashioned and rigid a solution to the composer and he strove to achieve unification in his own way. Thoroughly and steadfastly, as was his custom, he wrestled with the problem for many years until he felt ready to submit his method of “thematic development” to the scrutiny of the musical world. What had been haphazardly attempted in earlier works became the guiding principle of the Opus 33 quartets, particularly in the development sections of the first movements. Haydn dissected the subjects of the exposition and developed and reassembled the resulting fragments in the most variegated ways, making at the same time ample use of modulations. Even the accompanying and purely filling parts were often based on motives derived from the main subjects and thus all four instruments were given an important share in the thematic elaboration.

It may well be doubted whether Haydn’s contemporaries realized the technical and intellectual work that went into the composition of these quartets. Nevertheless music lovers were captivated by their obvious beauty and wit. The Hamburg critic, Carl Friedrich Cramer, wrote one year after the publication of the set: “These works are praised, and cannot be praised enough, in view of their highly original character and the most vivacious and pleasant wit manifest in them.”

QUARTET IN B MINOR, NO. 1

This is the only quartet of the set in a minor key, and its general mood somewhat differs from that prevailing in the other works. In this composition Haydn is so anxious to demonstrate the possibilities of the newly adopted “thematic development” that he uses the sonata form, offering the best medium for this device, in no less than three out of four movements. The dark-hued first movement (ALLEGRO MODERATO B minor, 4/4) mystifies the listener by starting with the D major chord and only subsequently revealing its true tonality. It is interesting to note that the composer used the same procedure in another B minor quartet (Opus 64, No. 2), and that Brahms, who was a very enthusiastic student of Haydn’s chamber music, did likewise in his *Clarinet Quintet in B minor*. The whole first movement of Opus 33, No. 1 seems to be dominated by a single subject, as the second idea is really a rhythmic variation of the first. Haydn is indefatigable in exploring all its potentialities, and features of the development technique are to be found even in the recapitulation, when all

Example 1

four instruments present the second idea in an imitative style. [see Example 1] The following movement (ALLEGRO, B minor, 3/4) has the heading SCHERZANDO. Four of the six quartets of this set have moderately fast first movements and accordingly, by way of contrast, a lively piece ensues instead of a slow one. Our SCHERZANDO, though fast-moving, is not a gay piece. Its simple melody wanders from the first violin to the second, to end up in the 'cello. An interesting coloristic effect is achieved through the intonation of the same note on two neighboring strings, a device Haydn was to give much wider use in his quartet "The Frog," Opus 50, No. 6, written a few years later. The TRIO, in the unusual key of B major, presents with great logic a stepwise ascending motive as well as its inversion. The third movement (ANDANTE, D major, 6/8) is the only piece in a major key in this quartet. Yet its character is at times grave and contemplative; sharp dissonances and bold chromaticism introduced in the subsidiary subject create a curiously ambivalent mood. The last movement (PRESTO, B minor, 2/4) radiates zest and vigor. The ending, with its sudden dynamic changes and unexpected hold, uses a surprise effect Haydn was very fond of, and thus adds a touch of lightness to this rather serious-minded work.

QUARTET IN E FLAT MAJOR, NO. 2

The first movement (ALLEGRO MODERATO CANTABILE, E flat major, 4/4) is in a gentle and amiable mood. Technically

it reveals the same superb artistry as the preceding work, and the simple, rhythmic motive of an eighth note preceded by two sixteenths, presented at the beginning, assumes ever new and surprising aspects. The following SCHERZANDO (E flat major, 3/4) is a robust and energetic piece. Haydn in this, as in the subsequent movements of this type in Opus 33, simplifies the form by keeping the first section in the tonic key throughout, which enables him to repeat it literally as a third section. Thus the same tune is played rather stubbornly over and over again, as a means of enhancing comical effects. The TRIO belongs to those delightfully catching dance melodies in which Austrian musicians have excelled from the Eighteenth Century up to our own time. The third movement (LARGO SOSTENUTO, B flat major, 3/4) is written in a kind of free variation form. The solemn theme is first presented by viola and 'cello [see Example 2], then the first and the second violin take it over, and gradually it is surrounded by the loveliest melodic arabesques. During the episodes separating the entrances of the main idea a multitude of dynamic signs is displayed ranging from *pianissimo* to *forte* and including numerous *sforzandi*. We know that Haydn himself did not perform in the gala concert for the Russian guests when these quartets were presented—the executants being Tomasini, Aspelmayr, Huber, and Weigand—he may therefore have felt the need to guide the players with the help of dynamic signs. In his eagerness he almost overdid it, supplying in measures 21 to 24 for eighteen successive notes no less than

Example 2

twelve expression marks. The FINALE (PRESTO, E flat major, 6/8) is generally referred to as “The Joke.” This is a rondo using a rather undistinguished gayly prattling theme. The real joke develops in the coda, when the effervescent PRESTO is quite unexpectedly interrupted by a solemn ADAGIO. After three measures Haydn resumes the initial tempo; he splits the main theme into four sections and between each utterance of one of the fragments a rest of two full measures is inserted. When the whole theme has been played Haydn doubles his rest and then, to the acute discomfort of the audience, starts all over with the prattling melody. This time, however, he does not proceed; after two measures the unfinished tune remains suspended in midair, and the listener is left both puzzled and amused.

QUARTET IN C MAJOR, NO. 3

The reason for the name “The Bird” usually given to this quartet is already apparent in the initial movement (ALLEGRO MODERATO, C major, 4/4). Here the twittering grace-notes characterizing both the first and the second subjects conjure up pictures of those feathered friends Haydn loved to watch on his early morning walks in the country. With the help of the newly mastered technique, the composer displays charming rural scenes in which nature’s winged creatures seem to unite in praise of their Maker. In the following ALLEGRETTO (C major, 3/4), the heading SCHERZANDO seems rather incongruous. The dynamic prescription *sotto voce* (with subdued tone) at the beginning points to the somewhat mysterious character of this stately dance. The Trio uses two violins only, and here the jolly aviary of the first movement is heard again [see Example 3].

The third movement (ADAGIO, F major, 3/4) is a lofty and tender piece, in modified sonata form. The exposition, which introduces a heart-stirring second subject, is presented twice, the second time in a more ornamented version (a device often used by Philipp Emanuel Bach, whose compositions Haydn admired so much). After a passionate, strongly modulating middle section there follows a recapitulation of the main part again delightfully varied. The FINALE (RONDO PRESTO, C major, 2/4) begins with merry cuckoo-calls of the first violin supported by a six-four chord of the other instruments. A fiery episode in A minor in the character of Hungarian gypsy music follows. Haydn’s wit is most clearly revealed in the enchanting little surprises he offers in the bridge passages to the re-entrance of the theme.

“The Bird” was a favorite with the Joachim Quartet, and this may partly account for the fact that in concert performances it is given preference over the other numbers of the set. The present recording will, it is hoped, prove to listeners that the five other “Russian Quartets” are by no means inferior in quality.

QUARTET IN B FLAT MAJOR, NO. 4

The first movement (ALLEGRO MODERATO, B flat major, 4/4) starts boldly with an inverted seventh chord [see Example 4], a device used to accentuate the humorous character of the piece, revealed also in the unexpected rests and the puckish little coda. The following SCHERZO (ALLEGRETTO, B flat major, 3/4) presents a lilting tune, very Austrian in character, which is effectively contrasted with the sighs of the TRIO (“MINORE”) in

Example 3

Example 4

Allegro moderato

the unusual key of B flat minor. The third movement (LARGO, E flat major, 3/4) is a solemn piece in ternary form, imbued with hymnic fervor. Although the lead is entrusted to the first violin which soars up to the highest range, the other instruments, in particular the 'cello, most significantly enrich the musical texture. In the final RONDO (PRESTO, B flat major, 2/4), the delightfully jocular theme, sounding like a clever paraphrase of a folksong, is presented in ever new disguises. Haydn's infectious good humor appears to be inexhaustible, and when the merry tune is offered for the last time in piquant pizzicato chords, nobody can help feeling regret that the fun is over.

QUARTET IN G MAJOR, NO. 5

The first movement (VIVACI ASSAI, G major, 2/4) starts with a kind of motto which is frequently employed throughout the piece. It is in the nature of a greeting, and W. W. Cobbett, famous British chamber music enthusiast and lexicographer, liked to point out that it could be sung to the words "How do you do." This gay, unusually extensive movement introduces three subjects, each of which is given a thorough elaboration radiating wit and grace. In the second movement (LARGO CANTABILE, G minor, 4/4), the atmosphere of Gluck's operas is recaptured, the noble serenity of the Elysian fields in *Orfeo ed Euridice* as well as the more tragic accents of *Iphigenie en Aulide*. The expressive *cantilena* of the first violin, dramatically supported by the utterance of its partners, conjures a stirring dramatic scene. A most effective contrast is offered by the following SCHERZO (ALLEGRO, G major, 3/4). This movement has completely shed the character of a dance; with its rapid rhythmic changes, its sforzando accents on weak beats, its blustering exclamations which, after a sudden rest, are timidly concluded [see example 5], it comes closer to the spirit of a Beethoven scherzo than anything Haydn had written up to that time. The FINALE (ALLEGRETTO, G major, 6/8) is an entrancing *Siciliano* dance, with three variations in which viola and 'cello are given ample opportunities to display their technical skill. A short PRESTO coda merrily concludes the captivating piece. Mozart was deeply impressed by this unusual

quartet finale, and he paid the older master the compliment of including into his own *Quartet in D minor*, written two years later, a last movement obviously inspired by Haydn's piece. To avoid any misunderstanding, Mozart inscribed the work to his "beloved friend Haydn."

QUARTET IN D MAJOR, NO. 6

The first movement (VIVACI ASSAI, D major, 6/8) is imbued with the merry mood usually reserved for a finale. Its development section is brief, but harmonically interesting, and to make up for the terseness of the middle part the composer continues in his recapitulation to elaborate thoroughly on his themes. In the second movement (ANDANTE, D minor, 4/4) the melody is repeatedly entrusted to second violin and viola, while the first violin holds a high note like an organ point [see Example 6]. This is a truly romantic, passionate piece, reminiscent in its expressive power of Haydn's previous set of quartets, Opus 20. The third movement (SCHERZO, ALLEGRO, D major, 3/4) consists of two sections which, contrary to custom, are not contrasting in mood, but rather supplement each other. In the SCHERZO proper the boorish sforzandi on the last beat achieve a highly humorous effect. Even funnier is the uncouth TRIO with its 'cello solo and canonic imitations. The FINALE (ALLEGRETTO, D major, 2/4) uses a device which Haydn was to grow very fond of in later years. It introduces first a theme in major which sounds like a merry tune in a *Singspiel*, then a contrasting idea in the minor mode; variations on these two ideas are offered, and finally, as a conclusion, a modified statement of the theme in major. While the form of this movement recurs in many of Haydn's subsequent works (best known is probably the slow movement of the Symphony No. 103 "with the drum roll"), the main melody seems to anticipate the folksong-like aria "An honest country girl" from Haydn's *The Seasons*, written some twenty years later. This utterly enchanting piece, the structural pattern of which was to assume significance in the works of Beethoven too, offers a suitable ending to one of Haydn's most important sets of string quartets.

Example 5

Allegro
1st Violin

Example 6

Andante
1st Violin
2nd Violin
Viola

OPUS 42 • OPUS 77 • OPUS 103

Performed by THE SCHNEIDER QUARTET

ALEXANDER SCHNEIDER • ISIDORE COHEN • MADELINE FOLEY • KAREN TUTTLE

ANALYTICAL NOTES BY MARION M. SCOTT

QUARTET IN D MINOR. OPUS 42

HAYDN'S AUTOGRAPH score of this charming little work bears the date 1785. Beyond that nothing is known of its history. How came he, who generally composed his quartets in sets, to write this solitary work, so simple in style, and so much easier for the players than was usual with him? His devoted biographer Pohl, in ignorance of the autograph score, accounted for this simplicity by assuming the quartet to be an early work. He was wrong in his reckoning; Haydn's simplicity is controlled here by consummate skill in craftsmanship, a skill as different from the sketchy efforts of a student as is the simplicity of a Wordsworth lyric from the easy-running verses of a nursery rhyme. Another theory to account for the simple texture is that it was originally designed for a flute, violin, viola and cello. Nevertheless, though it sounds well in this combination, the fundamental character of the music is for string tone, and Haydn himself listed the work among his string quartets. So the most likely guess is that Haydn composed it for some special group of musical amateurs.

I. ANDANTE ED INNOCENTEMENTE (D minor 2/4) Haydn's use of the term "innocentemente" may be a pointer towards that last probability, for he used the same word in a very simple piano sonata he had composed in the previous year (1784) and dedicated to Princess Esterhazy. Whatever the case, the technical requirements in this quartet are not great, and when the first violin has a high note, it is always approached in the easiest way. Moreover, the first movement is in the simplest sort of sonata form. An innocently wistful theme is announced by the first violin.

When Haydn begins an enriched version of the subject his distribution of the interest among the different instruments and his quiet direction of the music towards the new key are models of scoring and economy. A variant of the first subject occurs at the point where the second subject would normally

enter, but fresh material (music that falls and floats like the petals of a flower) appears in bars 33 to 39 to form a cadence subject. After the double bar the development is so simple that no description is needed.

The recapitulation, slightly condensed and treated with masterly freedom, works up to a passionate climax before the sighing cadence subject and a pathetic, downward-drooping codetta bring the movement to rest on the Tierce de Picardie.

2. MENUETTO: ALLEGRETTO (D major 3/4) Here again the structure is straight-forward and symmetrical. The eight-bar opening strain of the Menuet ends on dominant harmony. It is repeated, and then eight bars of a kindred sort in the dominant lead back to a repeat of the opening section in D major. At the end Haydn diverts it on to the chord of B minor to carry it forward in a little coda where the first violin triumphantly (and easily!) ascends by means of a scale to the finishing note of high D in the tenth position. The TRIO (D minor) is a staccato statement of the simple chords forming its harmonic basis but Haydn gives significance to the music by the entries of the instruments with points of imitation.

3. ADAGIO E CANTABILE (B flat major 4/4) This great little movement has but one theme, from which Haydn, in love with its beauty, constructs the whole of its fifty-seven bars—music of the Elysian fields, where "peace comes dropping slow"; music which sings itself again and again in the listener's heart, as it must have done in Haydn's. The first few bars give the character for the whole, and despite all the repetitions there is no monotony. [see Example 1]

Tovey regarded this quartet as occupying a central position in Haydn's art. If this be so, then the Adagio is the very heart of it—music which comes within the reach of a child and which means even more to a man.



EXAMPLE 1

4. FINALE. PRESTO (D minor 2/4) The splendidly vigorous little Finale, in binary form, gives an impression of having been composed to introduce very young people to the style of fugal music without the rigours of true fugue. There is a subject—an excellent one—only it has no answer; it always maintains its original intervals, and has no regular counter subject, though a counterpoint often appears with it. Such technical details are dry, but they serve as a guide to Haydn's clever simplifications, and help towards keener pleasure in the music. Best of all is the relevance Haydn established between the first and last movements of the quartet by using for his "fugal" subject the opening notes of the Andante disguised.

QUARTET IN G MAJOR. OP. 77 NO. 1
(DEDICATED TO PRINCE LOBKOWITZ)

As Haydn's two quartets, Op. 77, are dedicated to Prince Lobkowitz, it is reasonable to suppose they were the first of a set of six which (according to Haydn's acquaintance Griesinger) the Prince had commissioned from Haydn. That the others remained unwritten can be accounted for by the fact that Haydn had recently completed his oratorio *The Creation* and the *Nelson Mass*; was at work on the *Theresien Mass*; and was laying the foundations of his great secular oratorio *The Seasons*. He was, in

fact, working to the uttermost. But if the Prince only got two quartets in 1799, both were masterpieces, and the admiration they excited was ardent. Muller, Cantor of the Thomas Kirche, went so far as to arrange them as Sonatas for violin and piano, omitting the Menuets; and the arrangements have brought pleasure (and confusion!) to musicians ever since.

I. ALLEGRO MODERATO (G major 4/4) Except that the companion work in F is finer still one would have no hesitation in calling this the finest quartet Haydn ever wrote. The spontaneity of the ideas and the infinitely skilful placing of the material are memorable. Moreover Haydn here achieves a comedy that is almost Shakespearean in its sparkling repartee between the instruments. The first violin starts with the gay, principal subject above a seemingly demure accompaniment, but in bar 4 the second violin slyly echoes what the first violin has just said—the opening flick of the comedy to come. [see Example 2]

Then the subject is repeated and the repartee between the violin and cello commences. At the point where—after a decorative bridge passage—the second subject should appear the cello happily bursts in with a large portion of the first subject, in D major, presently recaptured by the first violin! Indeed, in this movement the two instruments are so characterised that they become a sort of Beatrice and Benedick. However, when

The image displays a musical score for a string quartet, specifically the first system of the Quartet in G Major, Op. 77 No. 1 by Franz Haydn. The score is written for four parts: 1st Violin, 2nd Violin, Viola, and Cello. The 1st Violin part is marked 'mezza voce' and begins with a melodic line. The 2nd Violin part features a 'P' (piano) dynamic. The Viola and Cello parts provide a harmonic accompaniment. The second system shows the continuation of the music, with the Cello part marked 'etc.'.

EXAMPLE 2

the real second subject enters in D major the second violin presents it first.

The exposition ended, the instruments echo the last chords and then hurl themselves fortissimo upon a great C natural—the note most contradicting the key of D major, and a harmonic device that Beethoven later employed with Titanic effect. The development is mainly concerned with the second subject but about the middle of this section the first violin and cello raise a delicious argument over the little dotted note figure in the principal subject, in which the cello wins. When the principal subject returns at the recapitulation Haydn treats it briefly, omits the second subject altogether and adds a coda almost Beethovenian in design.

2. ADAGIO (E flat major 4/4) This is a monothematic movement in Haydn's noblest manner: an outstanding example of the great classical Viennese slow movements. His eight-bar theme sufficed him for ninety bars of exalted loveliness. The singular beauty maintained throughout is achieved partly by the expressive entries of this theme and its derivatives in the differing tone colours of the instruments, and partly by the use Haydn made of the different timbres of the four strings of each; but of the loveliness of the patterns woven upon the music's very simple basic fabric and of the rich interplay of tone colours there is no explanation beyond that of Haydn's genius.

3. MENUETTO. PRESTO (G major 3/4) Haydn knew nothing of the modern joy of speed in a car or airplane, yet in this Menuet and Trio there is an exultancy of pure pace that is absolutely thrilling. He calls the movement a Menuet, and in truth the musical structure is still that of the old dance, but of the old spirit there is no trace. The whole thing has been raised to a higher power and sweeps forward in a glorious gale of music. All the instruments are caught up in that tremendous energy. The first violin covers over three octaves of its compass in the rushing eighth note figures and its great leaps to high notes on the E string. The second section of the Menuet is unusually long, commencing with what is in effect a development section of thirty bars; it contains an effective example of Haydn's favourite

device of playing with a figure from the principal subject until it merges imperceptibly into the real recapitulation.

The choice of E flat major for the Trio is an inspiration, for the Menuet and Trio thus reproduce in their keys the G major and E flat major of the first and second movements, and the whole quartet presents a beautifully balanced tonal architecture among the movements of G major: E flat major: G major: E flat Major: G major. The Trio heightens the exhilaration of the Menuet by its delicious devil-may-care tune for the first violin, the rhythmic drumming of the staccato accompaniment, and its immense *élan*.

4. FINALE: PRESTO (G major 2/4) Here the first subject provides the material for the whole movement. [see example 3] It is repeated with a short extension carrying it to the octave above, then it is repeated a third time, after which Haydn begins to use those features which offer excellent opportunities for short, close-knit points of imitation. The basis of the movement being sonata form, the music moves to the dominant key of D major. Many brilliant facets and derivatives of the subject are displayed, and the interest piles up until the exposition ends. The development has short sequences, simple modulations, and points of imitation in which the instruments seem to be bantering each other. The first violin bursts out of the close discussion by becoming more and more virtuoso-like and finally touches a high D before the discussion is resumed as a preliminary to the recapitulation. The advantage of having no second subject now shows itself for Haydn treats his repeat very freely, and, with a keen eye to building up an effective coda, carries on and heightens the interest to the very last.

QUARTET IN F MAJOR, OPUS 77, NO. 2 (DEDICATED TO PRINCE LOKOWITZ)

This, the greatest, and last to be completed of all Haydn's quartets, was composed in 1799. More than forty years separated it from his first callow "quadri" and nothing better describes the development of his genius during that time than the words which the poet Browning put into the mouth of his Rabbi Ben Ezra: "Young, all lay in dispute; I shall know, being old." Haydn did know, and was conscious of his own powers and fame, but



EXAMPLE 3

nevertheless he wrote to his publisher Breitkopf in that very year, "Oh! God, how much remains to be done in this splendid art, even by such a man as I have become"; and he added, "The world, indeed, daily pays me many compliments, even on the fire of my latest work, but no one will believe the strain and effort it costs to produce them." Nor can we believe it when we regard the resilient thematic material, the magnificent forward-driving musical impulse, and the consummate craftsmanship of this splendid quartet.

1. ALLEGRO MODERATO (F major 4/4) The fire is here from the first note. [see Example 4] The figure with these double dotted notes pervades the movement, appearing in its own right as the subject, and also in allusions to itself woven into the accompaniment of the second subject and elsewhere—a method of craftsmanship which Haydn had developed and which Beethoven subsequently employed in his later quartets. This fine subject is unusually regular in construction for Haydn. So is the whole movement, which Cecil Gray thought, in his Notes on it, to be strongly Mozartean in character. The "bridge" section leading to the second becomes increasingly rich in subsidiary



EXAMPLE 4

themes and brilliant passages. Note the subsidiary subject at bar 20, which later becomes important in the development. When the real second subject is reached at bar 47, the effect, with its beautiful scoring, is like the fulfillment of some long-desired joy. The first subject is soon in command again, the instruments taking it in turn before a short, brilliant codetta ends the exposition in C major. Bearing the subjects in mind, it is extremely interesting to see how masterly is Haydn's treatment of them in the development. Both he and Beethoven seem to have felt that at some point of the development in a sonata form movement the music should recede to a tonal region far from the original key, losing sight of familiar landmarks. But where Beethoven generally placed this withdrawal just before the recapitulation, Haydn felt the greatest distance to be near the middle of the development. It is so here. The music reaches its greatest distance in the key of E flat minor, then (in bar 93) the E flat is transmuted enharmonically into D sharp. It is the

turning-point: from thence the music gradually makes its way back until it reaches F major and the recapitulation.

2. MENUETTO: PRESTO MA NON TROPPO (F major 3/4) Haydn's amazing power of creating intricate and intriguing rhythms out of simple means is brilliantly shown in this short movement. The theme looks quite straightforward. [see Example 5]

But having announced it Haydn proceeds to transfer the rocking figure of fifths (marked B) to the cello, thus establishing a strong triple rhythm, while he uses the three opening notes (marked A) in such a way across the beat as to create a strong duple rhythm. This witty Menuet is followed by a Trio in D flat major, where the exquisite melody in the first violin floats on the surface of softly sustained harmonies. A subject small coda brings about the return of the Menuet.

3. ANDANTE (D major 2/4) The key, D major, which Haydn chose for this lovely theme and variations is as unexpected as was the D flat, major of the TRIO in the preceding movement. - The choice of such remotely connected keys is, according to Tovey,

"Haydn's contribution to the scheme of tonality which Beethoven, Schubert, Brahms, and (*mutatis mutandis* for the conditions of the music drama) Wagner were to develop into so mighty a resource." The theme for this movement is first presented, for the greater part of its length, by the first violin, accompanied by the cello. Two parts only; but what a melody! It seems as if, by a law of its own nature, its beauty could never cease unfolding. So first, and again at the last it is presented as pure melody. Between these presentations of the theme lie the two variations. In the first the second violin has the melody, presently carrying it into D minor. In the second, the theme, back in D major, is sung by the cello, and the viola part, now below it, has the bass the cello formerly played. Through both variations the first violin adds very beautiful ornamentation, and towards the close of the cello variation takes a share in building up the big climax which precedes the final presentation of the theme.



EXAMPLE 5

4. FINALE. VIVACE ASSAI (F major 3/4) This is a very great Finale, in which Haydn's resources of thematic invention, constructional power, harmonic interest, contrapuntal skill and rhythmic energy can be watched functioning at full strength. Nothing but a foundation of sonata form could be strong enough to carry such a structure, yet (as Cecil Gray justly observed) "This movement is as different from the first movement as chalk from cheese." Here the Finale has but one predominating theme—the first—which does duty for both the first and second subjects and has a crowd of lively auxiliary subjects as members of its family. Points to notice in the course of the movement are the richness of the scoring, Haydn's very fine contrapuntal treatment of his material in the earlier part of the development and his swing-over to a purely harmonic treatment in the later part, thus changing the type of intellectual tension and raising expectation before the return of the first subject at the recapitulation. Just before the coda Haydn brings off one of his merriest jokes, a tiny duet between the first violin in its highest register and the cello in its lowest. A splendid coda ends this great Finale.

QUARTET IN B FLAT MAJOR. OPUS 103
(DEDICATED TO COUNT VON FRIES)

Soon after Haydn had completed his great secular oratorio *The Seasons* in 1801 his health broke down and his capacity for work on an extended scale went with it. Count Maurice von Fries had commissioned six quartets from him for a payment of 300 ducats. Haydn began the first in 1803. He finished two move-

ments. After trying in vain for three years to write the others he relinquished hope, allowed the two movements to be published, and put at their end what he called his "visiting card"—a canon founded on his part-song *Der Greis* (The Old Man) set to the words "*Hin ist alle meine Kraft, alt und schwach bin ich*" (Gone is all my former power, old and weak am I)—a pathetic phrase which explained everything, but which must have wrung his heart. Competition to secure even this fragmentary quartet was keen. Two Russian officers were prepared to pay a handsome price to dedicate it to their Emperor. However, Breitkopf & Hartel, Haydn's publishers, prevailed and the work was published in 1806, with an advance notice stating that Haydn expressly wished it to be known as his last, his swan-song, and his farewell.

1. ANDANTE GRAZIOSO (B flat major 2/4) In this movement there is a subdued, retrospective quality and instead of sonata form Haydn has used the less exacting one of *aria* (or song) form. A long melodic section in B flat major passes direct to the contrasting middle section—the episode; the opening section returns and is rounded off by a coda. The noteworthy thing is Haydn's choice of remote keys for the episode.

2. MENUETTO MA NON TROPPO (D minor 3/4) Except for the skill with which Haydn treats his material it might easily have come from an earlier quartet. But here again the mature Haydn is distinguished by his choice of keys—D minor for the MENUET, D major for the TRIO. So, looking both to the past and toward the future, the old man laid down his pen.

OPUS 50

Performed by THE SCHNEIDER QUARTET

ALEXANDER SCHNEIDER • ISIDORE COHEN • MADELINE FOLEY • KAREN TUTTLE

ANALYTICAL NOTES BY KARL GEIRINGER

HAYDN's six quartets, OPUS 50, were composed in the years 1784 to 1787 and printed by his favorite publisher, Artaria in Vienna, with a dedication to Frederick William II, King of Prussia. This monarch continued the artistic traditions established by his uncle and predecessor on the throne, Frederick the Great. King William was a very fine cello player and a passionate devotee of chamber music. He took an active interest in the art of his time, and the list of great composers who dedicated music to him included, in addition to Haydn, Carl Philipp Emanuel Bach, Boccherini, Mozart, and Beethoven. It may safely be assumed that none of these works appealed more to the king than Haydn's six quartets. The monarch acknowledged their receipt with a most gracious letter and a beautiful ring which Haydn treasured above other tokens of favor bestowed upon him, and liked to wear when engaged in creative work. The letter accompanied him on his trips to England, and he was able to show it proudly to some Prussian officers who doubted that the homely little man they met in an inn was the world-famous composer.

The quartets OPUS 50 belong to those works which clearly reflect the spirit of give-and-take which prevailed in the unique relationship between Austria's two greatest composers of the time. Haydn's six *Sun Quartets* of 1772 (OPUS 20) inspired Mozart to write in the following year six quartets (K.V.168 to 173) on somewhat similar lines. Haydn let a period of nine years elapse before he turned again to the string quartet. Mozart acted in the same way and only after the older composer had published in 1781 his six quartets, OPUS 33, did the young genius produce his set known as OPUS X (K.V.387, 421, 428, 458, 464, 465) which he inscribed with heartfelt words of homage to his "beloved friend Haydn." We know that the dedicatee took part in their performance, while they were still in manuscript, and that he remarked at this occasion to Mozart's father: "In the face of God and as an honest man I tell you your son is the greatest composer known to me." This admiration is evident in the quartets, OPUS 50, which Haydn was composing at that time. A glance at the first movement of No. 4, notably its subsidiary subject, is sufficient to reveal the deep impression the young composer's style had made on the mature artist. Mozart, on the other hand, preserved his habit of following in his friend's footsteps and two years after Haydn's opus 50, he produced three quartets (K.V.575, 589, 590), the last he was fated to write, which he also dedicated to King Frederick William II.

Haydn's OPUS 50 shows features significant for the works written in the seventeen eighties. The texture is of classical lightness and transparency, the treatment of the musical form superbly balanced. The composer explores all possibilities of thematic elaboration, dissecting his themes and reassembling the fragments with inexhaustible imagination. The four instruments are allotted highly individual utterances, but they cooperate in the task of discussing each subject thoroughly so as to cast full light upon all its potentialities. In his zest for achieving the greatest possible development or variation of themes Haydn sometimes dispenses with a contrasting second subject, thus letting a whole movement unfold out of a single germ cell.

QUARTET IN B FLAT MAJOR, NO. 1

THE FIRST MOVEMENT (ALLEGRO, B flat major, 2/2) begins with two introductory measures played by the cello only, as if Haydn wanted to give to the royal player a chance to precede his musicians. The main theme which presently ensues is of unusual simplicity; apparently the composer was anxious to show that out of the humblest clay artistic edifices of greatest magnificence might be erected. Beethoven followed Haydn along these lines and it is characteristic that the opening theme of Beethoven's first quartet (Opus 18, No. 1) shows a certain resemblance to that of Haydn's Opus 50, No. 1. The second movement (E flat major, 6/8) has the rather unusual tempo indication ADAGIO NON LENTO, which we might freely translate as "comfortably slow, but not dragging." It consists of a charming and whimsical little song made up of two groups of six measures each, which the composer presents together with three variations. Haydn, after showing in the first movement how to build up and develop a musical idea, now displays his art in subtly veiling and disguising a theme. In particular the second variation written in the minor mode exhibits an enticing exotic quality. Gay and graceful also is the third movement (POCO ALLEGRETTO, B flat major, 3/4). Near the end of its Trio section Haydn achieves a delightful joke by merely breaking up the notes of a descending chord [see Example 1]. The FINALE (VIVACE, B flat major, 2/4) combines in its structure both elements of sonata and of rondo form. The witty manner in which a cadenza of the solo violin and, later, a grand pause precedes the reentrance of the main theme again shows Haydn's familiarity with similar works of Mozart.



EXAMPLE 1

QUARTET IN C MAJOR, NO. 2

In the initial movement (VIVACE, C major, 3/4) the composer deviates slightly from the traditional relationship of the main ideas. He stresses the significance of the second subject [see Example 2] at the expense of the first, whereby the piece achieves a somewhat feminine elegance.

Similar features can frequently be detected in romantic music of the nineteenth century. In the following ADAGIO CANTABILE (F major, 4/4), a fantasia-like movement offering rich opportunities for the display of technical skill, the second violin utters the initial statement of the main theme. The MENUETTO (ALLEGRO, C major, 3/4) starts with a skip of an octave which is presently extended to a ninth and eventually to an uncouth tenth, whereby an atmosphere of robust jocularly is produced. A similar spirit prevails in the FINALE (VIVACE ASSAI, C major, 2/4), a movement which, despite the iron logic determining the unfolding of the opening theme in its most variegated aspects, seems to the listener to be as lightly constructed as a playful improvisation.

QUARTET IN E FLAT MAJOR, NO. 3

The first movement (ALLEGRO CON BRIO, E flat major, 6/8) deceptively displays at the beginning the simple character of a minuet; yet its construction based on a single idea [see Example 3] reveals a degree of artistry commensurate with the importance of an introductory movement in a large instrumental form. The following ANDANTE PIÙ TOSTO ALLEGRETTO (B flat major, 2/4) is, as in the first quartet of the set, a theme with three variations, one of which is in the minor mode. An important part is assigned to the royal instrument, the violoncello, which frequently plays the melody in its high tenor register, the viola assuming the unfamiliar role of a supporting bass instrument. The MENUETTO (ALLEGRETTO, E flat major, 3/4) is a vigorous piece. Its extensive second part introduces interesting modulations, and in a little coda near the end two unexpected holds add an element of dramatic tension. It is significant that the busily moving TRIO uses a theme somewhat related to that of the MINUET, which again demonstrates Haydn's joy in revealing all the facets of a musical idea. A similar tendency is evident in



EXAMPLE 2



EXAMPLE 3

the buoyant FINALE (PRESTO, E flat major, 2/4), to which the composer gives a surprise ending in mysterious pianissimo.

QUARTET IN F SHARP MINOR, NO. 4

This is the only quartet in a minor mode in this opus and a work of highly unusual character. The first movement (ALLEGRO SPIRITUOSO, F sharp minor, 3/4) begins with an upbeat of three eighth notes [see Example 4], a rhythmic pattern subsequently immortalized in Beethoven's *Fifth Symphony*. This figure occurs also in the second subject which captivates by a luxuriant



EXAMPLE 4

singing quality. The recapitulation turns from F sharp minor to F sharp major, thus changing the initial sadness to a mood of quiet confidence. In the second movement (ANDANTE, A major, 2/4) we find the mixture of rondo and variation form which Haydn used in many of his mature works, among them the Symphony No. 103 ("Drum Roll Symphony"). A serene theme in major is followed by a contrasting plaintive episode in minor. There ensues one variation each on the major and the minor sections, and the piece is concluded by another variation of the main subject. A modern musicologist objected to this ending without any specific coda, claiming that it left the impression of perfunctoriness. Such a criticism does not seem justified; Haydn avoided too meaningful a conclusion in order to lead the listener gently toward the next movement. The MENUETTO (POCO ALLEGRETTO, F sharp major, 3/4) reverts to the luminous key used at the end of the first movement. An upbeat of four sixteenth notes marking its beginning is also used throughout the Trio. The FINALE (FUGA: ALLEGRO MODERATO, F sharp minor, 6/8) holds a position of its own in this set. Here we have the only fugue within this opus and, at the same time, the only final movement which maintains a mood of sadness and pathos to the very end. In this mature work Haydn uses a form employed in his opus 20, and he recaptures the spirit of emotional intensity of the earlier composition.

QUARTET IN F MAJOR, NO. 5

This work is as different in character from the preceding quartet as two compositions written in close succession can possibly be. The ancient Greeks used to have the performance of a tragedy followed by that of a comedy. Haydn, prompted by similar considerations, contrasts the darkness of the F sharp minor quartet with the light hearted joyousness of the F major quartet. The first movement (ALLEGRO MODERATO, F major, 2/4) appears like a carefree finale. Here we find for once the spirit of childlike naivete which has so often been unjustly ascribed to the works of "Old Papa Haydn." The brief second movement (POCO ADAGIO, B flat major, 3/4), with its mysterious middle voices, has an ethereal quality which was responsible for the nickname "The Dream" given to it. The MENUETTO (ALLEGRETTO, F major, 3/4) begins with an energetic idea [see Example 5], the first motive of which is upheld throughout the whole piece; even the Trio in F minor is based on it. The FINALE (VIVACE, F major, 6/8) displays more of a dance character than the Menuetto. Its main theme shows a certain relationship to that of the last movement in Mozart's Quartet in D minor dedicated to Haydn. An interesting coloristic effect is achieved here, as Haydn has most of the widely contoured melody played on a single string. The unusual tone quality thus produced fits in very well with the general merriment of this folk scene.

QUARTET IN D MAJOR, NO. 6

In this composition Haydn, the great lover of the outdoors, delights in including the voices of some of his animal friends. The beginning of the first movement (ALLEGRO, D major, 4/4) was interpreted by Wilhelm Altmann, the great expert on chamber music, as an imitation of the flight of birds and the voices of quails. The piece is full of delightful humorous episodes such as the disguise of the first notes in the development as a repetition of the exposition. However, when the boisterous movement near the end fades out in dreamy pianissimo, this is not to be considered as a funny "surprise," but rather as a preparation for the ensuing second movement (POCO ADAGIO, D minor, 6/8), which is of a remarkably progressive nature. The romantic glow of its melodic language, the rich texture and the bold modulations reaching a climax in the change to D major in the coda make us think of Franz Schubert's heart-stirring



EXAMPLE 5

musical language. The MENUETTO (ALLEGRETTO, D major, 3/4) is a forceful and virile piece, effectively contrasted with the timid, hesitant TRIO, whose flow is interrupted twice by unduly elongated pauses of the whole group. The FINALE (ALLEGRETTO CON SPIRITO, D major, 2/4) gave the quartet its name "The Frog." We hear funny croaking sounds as the same notes are being played alternately on two neighboring strings [see Example 6]. Haydn had used a similar device of barriolage in earlier quartets (OPUS 17, No. 6; OPUS 33, No. 1), but not with the same obstinate perseverance, and the results he achieves here are highly amusing.

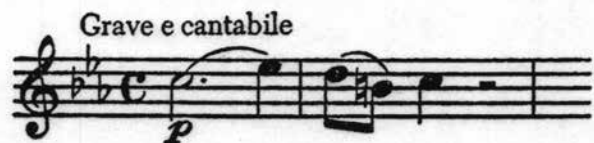
THE HISTORIAN is inclined to consider the quartets opus 50 as manifestations of the classical perfection which Haydn had reached after a long and arduous struggle. Yet it would be wrong to expect so dynamic an artist ever to stand still, even if it were on the peak of excellence. In countless details Haydn was constantly experimenting and exploring new possibilities which were to bear rich fruit in the music of coming generations.



EXAMPLE 6

Here we have a gentle and sweet prayer in which the Savior interceded for sinning mankind. No bitterness is expressed, no resistance against the agony suffered, only a wealth of love and compassion.

II. SONATA NO. 2 (GRAVE E CANTABILE, C minor, 4/4) on "*Amen dico tibi: hodie mecum eris in paradiso*" ("Verily I say unto thee, to-day shalt thou be with Me in Paradise"—LUKE XXIII:43). This piece again grows out of a single germ-cell [see Example 2]. The motive appears timidly at first in the minor key, as though



EXAMPLE 2

the poor male factor dared not believe in his own good fortune. Later it is transposed into E flat major, appearing as a radiant cantilena which expresses the tormented man's happiness about God's mercy. In the development section the shadows of death seem to loom up again, until the return of the cantilena, this time in C major, conjures up all the wonders of paradise.

III. SONATA NO. 3 (GRAVE, E major, 4/4) on "*Mulier, ecce filius tuus, et tu, ecce mater tua*" ("Woman, behold thy son—son, behold thy mother"—JOHN XIX:26-27). Jesus brings his beloved disciple and his mother together and accordingly the beginning of the piece [see Example 3] is imbued with beauty and love. However, anguish and despair fill the hearts of the two persons closest to the Savior and presently the main motive ("a") played by the violoncello assumes the aspect of a nightmare.

EXAMPLE 3

SIDE TWO

IV. SONATA NO. 4 (LARGO, F minor, 3/4) on "*Eli, Eli, Lama sabachthani*" ("My God, my God, why hast Thou forsaken me?"—MATTHEW XXVI:46). Here Haydn does not really describe revolt, but rather the terrible loneliness of a dying man. Sighs are uttered by the first violin which repeatedly plays phrases with barely any accompaniment, and poignant exclamations sound forth from the quartet [see Example 4].

V. SONATA NO. 5 (ADAGIO, A major, 4/4) on "*Sitio*" ("I thirst"—JOHN XIX:28). This movement has a strangely idyllic character. It is based on the motive of No. 3, which was meant to describe a mother's love for her son. In His agony the Savior has visions of his mother soothing his discomforts when he was a child; but again and again these peaceful pictures are interrupted by awareness of his actual suffering [see Example 5].

VI. SONATA NO. 6 (LENTO, G minor, 4/4) on "*Consummatum est*" ("It is finished"—JOHN XIX:30). The piece starts on five solemn notes played in unison by the quartet which appear like a setting of Jesus' words. [see Example 6]. The composer does not, however, dwell on the Savior's terrestrial experience, but turns to picture the blissful life to come, changing from the initial minor to a major mode.

[Continued on page 34]

[Largo]
Violin I

Violin II

Viola

Violoncello

EXAMPLE 4

[Adagio]
Violin I

Violin II

Viola

Violoncello

EXAMPLE 5

Lento

Violin I
Violin II
Viola

Violoncello

Con - su - ma - tum est.

EXAMPLE 6

VII. SONATA NO. 7 (LARGO, E flat major, 3/4) on “*Pater, in manus tuas commendo spiritum meum*” (“Father into Thy hands I commend My spirit”—LUKE:XXIII:46). In this delicate piece, played throughout with mutes, the last remnants of sadness are shed. Jesus’ spirit enters paradise and mankind rejoices in the redemption brought about through His sacrifice. Suddenly, however, we return back to earth when the final number starts which, according to Haydn’s instruction, is to follow the seventh Sonata without any break.

IL TERREMOTO (THE EARTHQUAKE) (PRESTO E CON TUTTA LA FORZA, C Minor, 3/4) This short and very realistic piece which Haydn wants to have played “quickly and with full force” portrays the upheaval in Nature accompanying the passing of Jesus. Apparently the composer felt it to be necessary after eight adagios to conclude with a forceful and fast finale. It may be wondered, however, whether this slightly conventional number does not constitute an anticlimax.

Even without the finale the SEVEN LAST WORDS are by no means monotonous. A regular inter change of movements in effectively contrasting major and minor modes, one tone or a major third apart, supplies variety, and new musical pictures are presented again and again, conveying both the drama of the Passion and the miracle of Salvation. The simplicity of form and the freshness of invention secure to this composition the effect Beethoven desired for his Missa Solemnis: “From the heart—to the heart”.

OPUS 76

Performed by THE SCHNEIDER QUARTET

[ALEXANDER SCHNEIDER • ISIDORE COHEN • HERMAN BUSCH • KAREN TUTTLE]

ANALYTICAL NOTES BY DR. KARL GEIRINGER

IN 1796 LUDWIG VAN BEETHOVEN dedicated to his former teacher, Joseph Haydn, his first three piano sonatas, Opus 2. Soon afterwards the old master started to write a set of six string quartets known as his Opus 76, which he dedicated to the Hungarian Count, Joseph Erdödy. They were completed and published in 1799, the significant year in which the first performance of *The Creation* won the master, aged sixty-seven, an overwhelming success in a new field.

We like to think that there is some subtle connection between Beethoven's homage and the composition of the Opus 76. Beethoven's bold departure from tradition may have strengthened Haydn's urge for experimentations of his own. These quartets do not reflect the personality of an old master pursuing the path of former successes; there is a youthful quality in them, a zest for the conquest of new realms of expression, which reminds us of the music Haydn wrote at a much earlier date. If anything, the old Haydn is more enterprising and unconventional than the young composer dared to be. But there is no groping, no technical uncertainty in these quartets. Haydn, who, after winning unparalleled triumphs in England, was recognized as the world's greatest living composer, felt constantly aware of the tremendous responsibility his exalted position imposed on him. Every note he wrote was mentally submitted to the pitiless scrutiny of posterity and thus no other set of his quartets contains a larger number of immortal masterpieces than the Opus 76.

QUARTET IN G MAJOR, NO. 1

The first movement (ALLEGRO CON SPIRITO, G major, 2/2) begins in a symphonic manner with three powerful chords of the whole ensemble. Immediately afterwards, however, the chamber music character of the composition asserts itself, as, starting with the cello, one instrument after the other presents the main subject. Haydn's artistry is revealed at the beginning of the recapitulation, when the composer, instead of literally repeating his exposition, first introduces the main subject accompanied by a playful new countermelody and subsequently tosses in with perfect ease a little canon derived

from the principal idea [see Example 1]. The second movement (ADAGIO SOSTENUTO, C major, 2/4) is marked *mezza voce* (with half-voice), which reminds us of similar indications in Haydn's *Sun Quartets*, Opus 20. Also the mood of this beautiful and deeply-felt piece is related to the passionately romantic character of the early set. The fast moving MENUETTO (PRESTO, G major, 3/4) shows a decided approach to the robust gaiety of Beethoven's scherzos. A dance character is only apparent in the ensuing TRIO; here the first violin plays the melody, while the three other instruments confine themselves' to a pizzicato accompaniment. After three movements in the major mode the FINALE (ALLEGRO MA NON TROPPO, 2/2) begins with a dramatic unison of all the four instruments in G minor. Nevertheless the prevailing mood is anything but serious and in the recapitulation the radiant G major breaks through, bringing the quartet to a triumphant close.

QUARTET IN D MINOR, NO. 2

This work starts with an ALLEGRO (D minor, 4/4) based on powerful motives of falling fifths (see Example 2). The constant reappearance of this idea or its inversion and rhythmic syncopations presented by the whole ensemble provide the piece with unusual élan and drive. The second movement (ANDANTE O PIU TOSTO ALLEGRETTO, D major, 6/8) is one of those deceptively simple and transparent pieces Haydn liked to write. It abounds in delightful details, revealing ever new



EXAMPLE 2

aspects of the ingratiating main theme. Interesting is a little cadenza near the end. Similar passages were improvised by eighteenth-century musicians, but Haydn may have preferred for once to give the performers some guidance. The third movement (ALLEGRO MA NON TROPPO, D minor, 3/4) is known



EXAMPLE 1

as the “witches’ menuet.” Haydn returns here to the technique of his youth by leading the two violins in octaves. Their eerie melody is imitated by viola and cello, and thus a weird two-part canon is produced. In the *FINALE* (*VIVACE ASSAI*, D minor, 2/4) Haydn makes his obeisance to the country where he worked for more than thirty years. The augmented intervals and dashing rhythms create a buoyant Hungarian atmosphere irresistibly carrying the listener away.

QUARTET IN C MAJOR, NO. 3

This composition, known as the “Emperor Quartet,” is one of Haydn’s most famous chamber music works. Yet, paradoxically enough, it is only rarely heard in its entirety, for the slow movement, to which the composition owes its name, enjoys such popularity that it is frequently played alone. It is true that in comparison to this piece the other movements seem somewhat to fade in significance. There is an energetic first movement (*ALLEGRO*, C major, 4/4) with interesting modulations, a jocular and robust *MENUETTO* (*ALLEGRO*, C major, 3/4), and a serious *FINALE* (*PRESTO*, C minor, 4/4), which only in the middle of its recapitulation makes the traditional change to the main key of C major. The climax of the quartet is reached in the *POCO ADAGIO CANTABILE* (G major, 2/2), which comprises four variations on the Austrian National Anthem, “*Gott erhalte Franz den Kaiser*” (“God save our Emperor Franz”). No other composition of Haydn’s was given wider circulation than this anthem and no other was as dear to his heart. Noticing the deep impression produced in England whenever “God save the King” was played, Haydn felt that in the distressed times of the Napoleonic Wars Austria also needed a patriotic song. In January 1797 he wrote the anthem and on February 12th, the Emperor’s birthday, it was introduced to the population, being sung in all the theatres of Austria. Haydn was deeply moved by his own tune, and it was the very last music he played before he died, repeating it three times and achieving, as his faithful friend and servant Elssler reported, “an expressiveness that surprised even himself.” Up to the present the hymn has maintained its popularity. It was used with various texts as the anthem of the Austro-Hungarian Monarchy, as the patriotic song “*Deutschland, Deutschland über alles*” in Germany, and as a church hymn in the English-speaking countries.

In the quartet the composer does not attempt greatly to change the original tune. He entrusts the immortal melody in each variation to a different member of the ensemble, surrounding it with ornaments or supporting it with lovely counter melodies, which blend into sonorities of soul stirring loftiness. With this movement Haydn set the pattern for many similar sets of variations in Schubert’s chamber music.

QUARTET IN B FLAT MAJOR, NO. 4

This work, known as the “Sunrise Quartet,” derives its nickname from the main theme of the first movement (*ALLEGRO CON SPIRITO*, B flat major, 4/4). Out of sustained harmonies played by the three lower instruments the poignant song of the first violin rises like the sun slowly emerging from a bank of clouds [see Example 3], and a feeling of growth and expansion permeates the whole movement. Those modem scholars who claim that Haydn neglected the viola in his quartets are contradicted by this piece containing highly difficult and at the same time most rewarding passages for the instrument. The fervent and religious *ADAGIO* (E flat major, 3/4), conceived in a kind of abridged sonata form, radiates the depth of feeling we are wont to associate with similar pieces by Beethoven. A gay, highly rhythmical *MENUETTO* (B flat major, 3/4) leads to the *FINALE* (*ALLEGRO MA NON TROPPO*, B flat major, 2/2), the mischievous and exuberant spirit of which is heightened by two increases in tempo.

QUARTET IN D MAJOR, NO. 5

Here the slow second movement is once more the most famous, though it by no means excels the others which are equally superb. The initial *ALLEGRETTO* (D major, 6/8) belongs to those typically Haydnian movements which grow entirely out of a single melody [see Example 4]. The only second idea that is introduced in the course of this extensive piece is a step-wise ascending or descending scale-motive. Haydn chose for this first movement a simple three-part construction, shunning the customary sonata form, and a delightful Coda in faster tempo (*Allegro*) is attached to this graceful and tender composition. The following *LARGO, CANTABILE E MESTO* (“Singing and mournful,” F sharp major, 2/2) shows a similar architecture. Decidedly bold

Allegro con spirito

The musical score shows the first four measures of the first movement. Violin 1 has a melodic line with eighth and sixteenth notes. Violin 2, Viola, and Cello provide a harmonic accompaniment with sustained whole notes. The key signature has one flat (B-flat major), and the time signature is 4/4. The tempo is 'Allegro con spirito' and the dynamics are 'p' (piano).

EXAMPLE 3



EXAMPLE 4

is the use of F sharp major, which excludes the employment of any open strings by the four members of the quartet, whereby a tone quality of ethereal beauty is achieved. Felix Mendelssohn's sister, Fanny, once wrote to the composer Moscheles about this piece: "Do you remember how Felix played to us the magnificent ADAGIO in F sharp major? Father had a predilection for Haydn. This piece was new to him and moved him deeply. He cried while listening and afterwards said that it was so immensely sad. This surprised Felix, for he, like the rest of us, felt it to be in a rather bright mood." The divergence of opinion between the Mendelssohns may well have been due to the difference in age. The ADAGIO reflects the serenity of old age contemplating the end of a rich and fruitful life. This seemed infinitely touching to old Abraham Mendelssohn, but it was beyond the grasp of his children. The piquant MENUETTO (ALLEGRO, D major, 3/4), with its alternating 2/4 and 3/4 rhythms, is followed by a TRIO in which the obstinate repetition of a grumbling motive in the cello produces a highly humorous effect. In the FINALE (PRESTO, D major, 2/4) we have a gay and turbulent folk scene to which the frequent open fifths in the accompaniment give the character of bagpipe music [see Example 5].

QUARTET IN E FLAT MAJOR, NO. 6

The last quartet is perhaps the only one of the splendid set in which the composer's age occasionally makes itself felt through a slight decrease of creative imagination. The initial movement (ALLEGRETTO, E flat major, 2/4); again avoiding the sonata form, is a theme with simple variations ending in a gay Allegro. The following movement in the remote key of B major is inscribed FANTASIA (ADAGIO, 3/4). This broadly contoured, freely constructed piece expresses, with the help of rich modulations, gentle smiles as well as serious emotions. The MENUET (PRESTO, E flat major, 3/4) is of the jocular scherzo type and it is followed by an "Alternativo," which, as the great musicologist Donald Tovey wrote, "consists wholly of the scale of E flat in iambic rhythm, descending and ascending with counterpoints as multitudinous and heavenly as the angels on Jacob's ladder." A frolicsome ALLEGRO SPIRITOSO (E flat major, 3/4) introducing interesting rhythmic patterns serves as the Finale.

The publishing house of Artaria in Vienna announced the first edition of Opus 76 with this clarion call: "Nothing has yet been presented by us that could equal this publication." Probably they had in mind the physical appearance distinguished by very clear engraving and a frontispiece with the composer's portrait. However, in a purely artistic sense their claim has been corroborated by the love and admiration of later generations.

EXAMPLE 5

THE PERFORMERS

THE SCHNEIDER QUARTET was formed in the Spring of 1950 with the express purpose of performing in concert and recording the entire series of string quartets by Joseph Haydn. ALEXANDER SCHNEIDER, first violin, was a member of the Budapest Quartet and the Albeneri Trio for many years. He has recently won acclaim for his recitals with Ralph Kirkpatrick of the complete sonatas for violin and harpsichord of Bach, Handel and Mozart, as well as for his performances of the six Bach partitas and sonatas for violin alone. He is soloist in the performance of Mozart's Violin Concerto in D, kv 218, recorded by The Haydn Society [HSLP 1040]. ISIDORE COHEN, second violin, is a graduate of the Juilliard School of Music, where he studied with Ivan Galamian. He was formerly concert-master of the Little Orchestra Society and is solo violinist of the Kell Chamber Players and the Chamber Art Society. KAREN TUTTLE, viola, is head of the viola and chamber music departments of the Curtis Institute of Music. She has been a member of the Galimir Quartet and first violist of the Little Orchestra Society. She has made a number of solo appearances and premiered many works for viola by American composers. HERMAN BUSCH, violoncello, studied at the Music Academy in Cologne and in Vienna. He appeared as soloist with the orchestras of Vienna, Rome, Milan, and London, and was the First Violoncellist of the Vienna Symphony Orchestra from 1923 to 1937. From 1930 onward he was a member of the Busch Quartet. Since the war he has distinguished himself as a performer with many major orchestras and chamber music ensembles.



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Op. 51	12" HSQ-39

THE HAYDN SOCIETY, INC.

30 HUNTINGTON AVENUE, BOSTON 15, MASSACHUSETTS

THE STRING QUARTETS OF
JOSEPH HAYDN

PERFORMED BY THE SCHNEIDER QUARTET

MUSIC & ARTS CD-I28I(I5)

DISC 1:

71:50

Op. 1 No. "o" in Eb major

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|----|-------------------|------|
| 1. | I. Presto | 2:53 |
| 2. | II. Menuetto | 4:07 |
| 3. | III. Adagio | 7:13 |
| 4. | IV. Menuetto | 3:50 |
| 5. | V. Finale: Presto | 2:13 |

Op. 1 No. 1 in Bb major "La Chasse"

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|-----|--------------|------|
| 6. | I. Presto | 2:58 |
| 7. | II. Menuetto | 4:14 |
| 8. | III. Adagio | 5:00 |
| 9. | IV. Menuetto | 2:17 |
| 10. | V. Presto | 2:03 |

Op. 1 No. 2 in Eb major

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|-----|------------------|------|
| 11. | I. Allegro molto | 5:07 |
| 12. | II. Menuetto | 3:10 |
| 13. | III. Adagio | 6:18 |
| 14. | IV. Menuetto | 3:27 |
| 15. | V. Presto | 2:20 |

Op. 1 No. 3 in D major

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|-----|--------------|------|
| 16. | I. Adagio | 5:04 |
| 17. | II. Menuetto | 2:28 |
| 18. | III. Presto | 1:48 |
| 19. | IV. Menuetto | 3:04 |
| 20. | V. Presto | 2:07 |

DISC 2:

63:09

Op. 1 No. 4 in G major

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|----|-------------------|------|
| 1. | I. Presto | 5:09 |
| 2. | II. Menuetto | 3:29 |
| 3. | III. Adagio | 9:29 |
| 4. | IV. Menuetto | 3:08 |
| 5. | V. Finale: Presto | 3:11 |

Op. 1 No. 6 in C major

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|-----|-------------------|------|
| 6. | I. Presto assai | 2:38 |
| 7. | II. Menuetto | 4:02 |
| 8. | III. Adagio | 6:35 |
| 9. | IV. Menuetto | 3:43 |
| 10. | V. Finale: Presto | 2:16 |

Op. 2 No. 1 in A major*

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|-----|--------------------------|------|
| 11. | I. Allegro | 4:32 |
| 12. | II. Menuetto | 3:22 |
| 13. | III. Adagio | 6:15 |
| 14. | IV. Menuetto | 2:49 |
| 15. | V. Finale: Allegro molto | 2:22 |

DISC 3:

63:06

Op. 2 No. 2 in E major*

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|----|-------------------|------|
| 1. | I. Allegro molto | 5:12 |
| 2. | II. Menuetto | 3:55 |
| 3. | III. Adagio | 6:21 |
| 4. | IV. Menuetto | 3:53 |
| 5. | V. Finale: Presto | 3:23 |

Op. 2 No. 3 in Eb major*

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|-----|----------------------------|------|
| 6. | I. Allegro | 3:15 |
| 7. | II. Menuetto | 2:52 |
| 8. | III. Adagio cantabile | 6:22 |
| 9. | IV. Menuetto: Poco allegro | 5:02 |
| 10. | V. Finale: Allegro | 2:01 |

Weldon Wilber, Kathleen Wilber: Horns

Op. 2 No. 4 in F major*

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|-----|--------------------------|------|
| 11. | I. Presto | 4:09 |
| 12. | II. Menuetto | 5:05 |
| 13. | III. Adagio | 7:25 |
| 14. | IV. Menuetto: Allegretto | 1:39 |
| 15. | V. Finale: Presto | 2:23 |

DISC 4:

79:08

Op. 2 No. 5 in D major*

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|----|----------------------|------|
| 1. | I. Presto | 3:23 |
| 2. | II. Menuetto | 3:45 |
| 3. | III. Largo cantabile | 6:58 |
| 4. | IV. Menuetto | 2:12 |
| 5. | V. Finale: Presto | 1:01 |

Weldon Wilber, Kathleen Wilber-Horns

Op. 2 No. 6 in Bb major*

6.	I. Theme & Variations: Adagio	7:38
7.	II. Menuetto	3:56
8.	III. Presto	2:50
9.	IV. Menuetto	2:45
10.	V. Finale: Presto	1:41

Op. 17 No. 1 in E major

11.	I. Moderato	6:34
12.	II. Menuetto	4:13
13.	III. Adagio	6:52
14.	IV. Presto	5:39

Op. 17 No. 2 in F major

15.	I. Moderato	5:39
16.	II. Menuetto	2:30
17.	III. Adagio	6:04
18.	IV. Finale: Allegro di molto	5:20

Disc 5: 65:20**Op. 17 No. 3 in Eb major**

1.	I. Theme & Variations: Andante grazioso	7:40
2.	II. Menuetto: Allegretto	2:59
3.	III. Adagio	6:03
4.	IV. Allegro di molto	4:11

Op. 17 No. 4 in C minor

5.	I. Moderato	7:12
6.	II. Menuetto: Allegretto	3:45
7.	III. Adagio cantabile	7:07
8.	IV. Finale: Allegro	5:28

Op. 17 No. 5 in G major

9.	I. Moderato	6:42
10.	II. Menuetto: Allegretto	2:49
11.	III. Adagio	7:31
12.	IV. Finale: Presto	3:45

Disc 6: 62:13**Op. 17 No. 6 in D major**

1.	I. Presto	5:39
2.	II. Menuetto	2:36
3.	III. Largo	6:06
4.	IV. Finale: Allegro	4:24

Op. 20 No. 1 in Eb major*

5.	I. Allegro moderato	7:07
6.	II. Menuetto: Un poco allegretto	3:53
7.	III. Affettuoso e sostenuto	5:44
8.	IV. Finale: Presto	4:12

Op. 20 No. 2 in C major*

9.	I. Moderato	7:40
10.	II. Capriccio: Adagio	6:51
11.	III. Menuetto: Allegretto	3:49
12.	IV. Fuga a 4 soggetti: Allegro	4:04

Disc 7: 70:32**Op. 20 No. 3 in G minor***

1.	I. Allegro con spirito	6:12
2.	II. Menuetto: Allegretto	5:03
3.	III. Poco adagio	6:27
4.	IV. Finale: Allegro di molto	5:34

Op. 20 No. 4 in D major*

5.	I. Allegro di molto	8:16
6.	II. Un poco adagio e affettuoso	10:10
7.	III. Menuetto alla zingarese: Allegretto	1:48
8.	IV. Presto e scherzando	4:50

Op. 20 No. 5 in F minor*

9.	I. Moderato	8:19
10.	II. Menuetto	5:18
11.	III. Adagio	5:19
12.	IV. Finale: Fuga a 2 soggetti	3:08

Disc 8: 79:59**Op. 20 No. 6 in A major***

1.	I. Allegro di molto e scherzando	6:11
2.	II. Adagio	5:47
3.	III. Menuetto	2:11
4.	IV. Fuga con 3 soggetti: Allegro	3:06

Op. 33 No. 1 in B minor *

5.	I. Allegro moderato	6:48
6.	II. Scherzando allegro	3:02
7.	III. Andante	7:02
8.	IV. Presto	5:30

Op. 33 No. 2 in Eb major "The Joke"*

9.	I. Allegro moderato cantabile	6:03
10.	II. Scherzando	3:48
11.	III. Largo sostenuto	5:20
12.	IV. Presto	3:52

Op. 33 No. 3 in C major "The Bird" *

13.	I. Allegro moderato	7:45
14.	II. Allegretto	3:32
15.	III. Adagio	7:01
16.	IV. Rondo: Presto	2:52

Disc 9: **78:47**

Op. 33 No. 4 in Bb major*

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|----|------------------------|------|
| 1. | I. Allegretto moderato | 5:21 |
| 2. | II. Allegretto | 3:13 |
| 3. | III. Largo | 5:41 |
| 4. | IV. Presto | 4:20 |

Op. 33 No. 5 in G major*

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|----|---------------------|------|
| 5. | I. Vivace assai | 9:47 |
| 6. | II. Largo cantabile | 5:57 |
| 7. | III. Allegro | 3:02 |
| 8. | IV. Allegretto | 6:12 |

Op. 33 No. 6 in D major*

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|-----|----------------------|------|
| 9. | I. Vivace assai | 7:57 |
| 10. | II. Andante | 4:56 |
| 11. | III. Scherzo allegro | 2:24 |
| 12. | IV. Allegretto | 5:06 |

Op. 42 in D minor

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|-----|---------------------------------|------|
| 13. | I. Andante ed
innocentemente | 5:38 |
| 14. | II. Menuetto: Allegretto | 2:14 |
| 15. | III. Andante e cantabile | 4:04 |
| 16. | IV. Finale: Presto | 2:47 |

Disc 10: **69:30**

Op. 50 No. 1 in Bb major

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|----|--------------------------------|------|
| 1. | I. Allegro | 5:51 |
| 2. | II. Adagio | 8:33 |
| 3. | III. Menuetto: Poco allegretto | 3:12 |
| 4. | IV. Finale: Vivace | 5:08 |

Op. 50 No. 2 in C major

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|----|---------------------------|------|
| 5. | I. Vivace | 9:30 |
| 6. | II. Adagio | 5:04 |
| 7. | III. Menuetto: Allegretto | 4:09 |
| 8. | IV. Finale: Vivace assai | 5:00 |

Op. 50 No. 3 in Eb major

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|-----|---------------------------------------|------|
| 9. | I. Allegro con brio | 5:15 |
| 10. | II. Andante e più tosto
allegretto | 8:17 |
| 11. | III. Menuetto: Allegretto | 3:58 |
| 12. | IV. Finale: Presto | 5:27 |

Disc 11: **65:10**

Op. 50 No. 4 in F# minor

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|----|------------------------------------|------|
| 1. | I. Spiritoso | 6:19 |
| 2. | II. Andante | 9:07 |
| 3. | III. Menuetto: Poco allegretto | 3:42 |
| 4. | IV. Finale: Fuga, Allegro moderato | 3:45 |

Op. 50 No. 5 in F major "The Dream"

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|----|------------------------------------|------|
| 5. | I. Allegro moderato | 5:06 |
| 6. | II. Poco adagio | 3:34 |
| 7. | III. Tempo di Menuetto: Allegretto | 4:11 |
| 8. | IV. Finale: Vivace | 4:51 |

Op. 50 No. 6 in D major "The Frog"

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|-----|---------------------------------|------|
| 9. | I. Allegro | 6:32 |
| 10. | II. Poco adagio | 7:39 |
| 11. | III. Menuetto: Allegretto | 5:01 |
| 12. | IV. Finale: Allegro con spirito | 5:15 |

Disc 12: **65:58**

Op. 51 "The Seven Last Words of The Savior on the Cross"

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|----|---|------|
| 1. | Introduction: Maestoso ed adagio | 6:26 |
| 2. | I-Largo: Father, forgive them for they
know not what they do. | 6:12 |
| 3. | II - Grave e cantabile: Today shalt thou be
with me in paradise. | 6:32 |
| 4. | III - Grave: Woman, behold thy son!
Behold thy mother! | 7:03 |
| 5. | IV - Largo: My God, My God, why hast thou
forsaken me? | 5:36 |
| 6. | V - Adagio: I thirst. | 7:07 |
| 7. | VI - Lente: It is finished. | 6:05 |
| 8. | VII - Largo: Father, into Thy hands I
commend my spirit. | 5:26 |
| 9. | Il Terremoto: Presto e con tutta la forza | 1:45 |

Op. 64 No. 1 in C major

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|-----|----------------------------------|------|
| 10. | First movement: Allegro moderato | 8:19 |
| 11. | Finale: Presto | 5:19 |

*First commercial release. Compiled from unedited
master tape from sessions on Oct. 5, 1954 in New York*

Disc 13: **68:59**

Op. 76 No. 1 in G major*

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|----|-----------------------------------|------|
| 1. | I. Allegro con spirito | 5:54 |
| 2. | II. Adagio sostenuto | 7:50 |
| 3. | III. Menuetto: Presto | 2:23 |
| 4. | IV. Finale: Allegro ma non troppo | 5:49 |

Op. 76 No. 2 in D minor "Quinten"*

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|----|--------------------------------------|------|
| 5. | I. Allegro | 7:17 |
| 6. | II. Andante o più tosto allegretto | 6:31 |
| 7. | III. Menuetto: Allegro ma non troppo | 3:16 |
| 8. | IV. Finale: Vivace assai | 4:10 |

Op. 76 No. 3 in C major "Emperor"*

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|-----|---------------------------|------|
| 9. | I. Allegro | 7:36 |
| 10. | II. Poco adagio cantabile | 6:41 |
| 11. | III. Menuetto: Allegro | 5:24 |
| 12. | IV. Finale: Presto | 6:00 |

Disc 14:**69:31****Op. 76 No. 4 in Bb major "Sunrise"**

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| 1. | I. Allegro con spirito | 9:07 |
| 2. | II. Adagio | 6:36 |
| 3. | III. Menuetto: Allegro | 4:27 |
| 4. | IV. Finale: Allegro ma non troppo-Più allegro-Più presto | 4:11 |

Op. 76 No. 5 in D major*

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|----|-----------------------------|------|
| 5. | I. Allegretto-Allegro | 4:47 |
| 6. | II. Largo cantabile e mesto | 9:08 |
| 7. | III. Menuetto: Allegro | 3:26 |
| 8. | IV. Finale: Presto | 3:48 |

Op. 76 No. 6 in Eb major*

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|-----|-----------------------------------|------|
| 9. | I. Allegretto-Allegro | 7:06 |
| 10. | II. Fantasia: Adagio | 7:36 |
| 11. | III. Menuetto: Presto-Alternativo | 4:08 |
| 12. | IV. Finale: Allegro spiritoso | 5:04 |

Disc 15:**63:04****Op. 77 No. 1 in G major**

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|----|-----------------------|------|
| 1. | I. Allegro moderato | 7:37 |
| 2. | II. Adagio | 7:09 |
| 3. | III. Menuetto: Presto | 4:16 |
| 4. | IV. Finale: Presto | 5:17 |

Op. 77 No. 2 in F major

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|----|------------------------------------|------|
| 5. | I. Allegro moderato | 8:32 |
| 6. | II. Menuetto: Presto ma non troppo | 4:54 |
| 7. | III. Andante | 6:52 |
| 8. | IV. Finale: Vivace assai | 6:14 |

Op. 103 in Bb major

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|-----|--------------------------------|------|
| 9. | Andante grazioso | 7:09 |
| 10. | Menuetto ma non troppo: Presto | 4:56 |

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Dedicated to the memory of Frederick J. Maroth, 1929 – 2013.

