

## Cultural Heritage in Historical Perspective

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### Joseph Haydn and Ignaz Pleyel: The Teacher and His Student\*

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**Abstract.** The article is devoted to the history of the mutual relations of two eminent Austrian composers — Joseph Haydn and his student Ignaz Pleyel. And although presently Pleyel is much less known than his instructor, his contemporaries perceived him as one of the most significant composers of his time. Moreover, he achieved his fame as an outstanding musical activist, the founder of the music publishing house *Chez Pleyel*, as well as a piano manufacturing company, which exists up to the present day. Examining the various stages of Haydn's and Pleyel's artistic biographies, the author exerts special attention to the moments of their conflux after the period of study. One such interconnection may be considered by the indications in the editions of Pleyel's compositions on his pedagogical relations with Haydn. These margin notes served as a means of expression of acknowledgement to the teacher, as well as advertisement, which was conducive to the growth of interest towards the master's pupil. The occasion for the composers' interaction was also served by a legal argument around Haydn's *Trio* opus 40 (Hob. XV: 3–5) which began in 1785 and extended for a few years. The article shows how the evaluations of this situation by research have changed up to the present time. An important landmark in the composers' mutual relations was expressed in their engagements in London in 1792. Through the efforts of the impresarios who invited them, Johann Peter Salomon and Wilhelm Kramer, both Haydn and Pleyel turned out to be drawn into an artistic competition against their wills. The picture of their famous contest is recreated with a reliance on the utterances of the witnesses of their events (primarily, Haydn, as well as the reporters of the London press), as well as relevant musicological research works. In the conclusion to the article the author aims to show that the composers were able to preserve excellent relations with each other, despite everything, and showed support for each other.

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**Keywords:** Joseph Haydn, Ignaz Pleyel, dedication of the composition, *Trio* opus 40, court action, concert life in London, Johann Peter Salomon, Wilhelm Kramer

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## Культурное наследие в исторической оценке

Научная статья

### Йозеф Гайдн и Игнац Плейель: учитель и его ученик

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**Аннотация.** Статья посвящена истории взаимоотношений двух именитых австрийских композиторов — Йозефа Гайдна и его ученика Игнаца Плейеля. И хотя сегодня Плейель известен гораздо меньше своего наставника, современники воспринимали его как одного из самых значимых композиторов эпохи. Кроме того, он прославился как выдающийся музыкальный деятель, основатель нотного издательства Chez Pleyel, а также существующей по сей день фирмы по производству фортепиано. Рассматривая различные этапы творческих биографий Гайдна и Плейеля, автор уделяет особое внимание моментам их пересечений после периода обучения. Одним из таких пересечений можно считать указания в изданиях сочинений Плейеля на педагогические отношения с Гайдном. Эти пометки служили как способом выражения признательности учителю, так и рекламой, что способствовало росту интереса к воспитаннику мэтра. Поводом для взаимодействия композиторов послужило и судебное разбирательство вокруг Трио Гайдна op. 40 (Ноб. XV: 3–5), начавшееся в 1785 году и растянувшееся на несколько лет. В статье показано, как менялись оценки этой ситуации исследователями до настоящего времени. Важной вехой во взаимоотношениях композиторов стали их лондонские ангажементы в 1792 году. Стараниями пригласивших их импресарио — Иоганна Петера Саломона и Вильгельма Крамера — Гайдн и Плейель оказались против воли втянутыми в творческое соревнование. Картина знаменитого состязания воссоздана с опорой на высказывания очевидцев событий (прежде всего Гайдна, а также репортёров лондонской прессы) и актуальные музыковедческие исследования. В заключение статьи автор стремится показать, что композиторы, несмотря ни на что, сумели сохранить прекрасные отношения и оказывали поддержку друг другу.

**Ключевые слова:** Йозеф Гайдн, Игнац Плейель, посвящение сочинения, Трио op. 40, судебное разбирательство, концертная жизнь Лондона, Саломон, Крамер

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## Introduction

Despite the fact that during his lifetime Ignaz Pleyel (1757–1831) was almost the most famous composer in the world,<sup>1</sup> at the present time his musical compositions seldom find the way into concert programs. The situation with the critical comprehension and analysis of his musical output is hardly in a better condition. If we are to find information of a general plan — a short, concise biography and a genre-related coverage of his musical oeuvres — an incentivized researcher would have no difficulty in carrying this out, it would be much more difficult to obtain slightly more in-depth apprehension about this composer's personality and music. Specialized source materials about Pleyel are literally sporadic and incommensurable with the immense scale of musicological literature devoted to his great contemporaries — the Viennese classicists. It suffices to say that there exists only one monograph which provides a complex perception of Pleyel's life and musical heritage: it was written in 2007 by the president of the International Ignaz Pleyel Society in Ruppersthal, Professor Adolf Ehrentraud.<sup>2</sup> Among other important works,

mention must be made of articles written by American musicologist Rita Benton, who also compiled a thematic catalog of Pleyel's compositions.<sup>3</sup> At the present time, practically no new research works about Pleyel have appeared,<sup>4</sup> whereas his teacher Haydn (1732–1809) continues to be the object of research works published with admirable regularity. In the 21st century alone a whole array of significant monographs about Haydn has been published,<sup>5</sup> as well as the fundamental “Cambridge Haydn Encyclopedia,”<sup>6</sup> and dozens of articles, among which the leading position is taken up by works devoted to a specialized problem range and analysis of the composer's concrete works. Among the latter, mention must be made of Daniel Hensel's article focused on comparative analysis of Haydn's and Alban Berg's compositional techniques, [1] Miguel Marin's research of the connections of Haydn's music with the Iberian world, [2] and works by Russian scholar Amina Asfandyarova focused on the semantic deciphers of thematicism in Haydn's instrumental compositions. [3; 4]

Pleyel's and Joseph Haydn's mutual relations provides an important questline

<sup>1</sup> Pleyel Ignaz (1757–1831). Artaria Editions. 2018–2022.

URL: <https://www.artaria.com/pages/pleyel-ignaz-1757-1831> (accessed: 25.01.2023).

<sup>2</sup> Ehrentraud A. *Ignaz Joseph Pleyel: 1757–1831; von Ruppersthal in die Welt; der Versuch einer ersten biographischen Zusammenschau*. Ruppersthal: Intern. Ignaz-J.-Pleyel-Ges., 2007. 270 p.

<sup>3</sup> Benton R. Ignace Joseph [Ignaz Josef] Pleyel. Grove Music Online. 2001. DOI: 10.1093/omo/9781561592630.013.90000380347; Benton R. Ignace Pleyel, Disputant. *Fontes Artis Musicae*. 1966. Vol. 13, No. 1, pp. 21–24; Benton R. A la recherche de Pleyel perdu, or Perils, Problems and Procedures of Pleyel Research. *Fontes Artis Musicae*. 1970. Vol. 17, No. 1/2, pp. 8–15; Benton R. *Ignace Pleyel: a Thematic Catalogue of his Compositions*. New York: Pendragon Press, 1977. 512 p.

<sup>4</sup> As an exception to this, I shall mention my work: Nagina D. A. Gaydn, Motsart... Pleyel. O sopernichestve i vzaimovliyaniyakh [Haydn, Mozart... Pleyel. Rivalry and Interinfluences]. *Sovremennye problemy muzykoznanija* [Contemporary Musicology]. 2021. No. 2, pp. 119–135.

<sup>5</sup> Among them let us highlight the following works: Clark C. *The Cambridge Companion to Haydn*. Cambridge: Cambridge University Press, 2005. 318 p.; Wyn Jones D. *The Life of Haydn*. Cambridge: Cambridge University Press, 2009. 264 p.; Stapert C. R. *Playing Before the Lord: The Life and Work of Joseph Haydn*. Grand Rapids: Wm. B. Eerdmans Publishing Co, 2016. 304 p.

<sup>6</sup> Clark C., Day-O'Connell S. *The Cambridge Haydn Encyclopedia*. Cambridge: Cambridge University Press, 2019. 520 p.

for musicological research. Works of biographical nature touch upon the period of Pleyel's studies with Haydn in various ways.<sup>7</sup> The two composers' simultaneous tours in England have received massive coverage in the London press, even during their lifetimes<sup>8</sup> (see also the overview of the utterances in the London press from 1792 in: [5]). In present-day musicological literature this period has continued to be comprehended in the context of various musical intercrossings,<sup>9</sup> as well as the legal relations between the teacher and the student.<sup>10</sup>

The present article makes the attempt to present a characterization, inasmuch as it is possible, all of the basic facts and events which lead to Haydn's and Pleyel's personal and artistic interaction and also, in a number of cases, to endow them with a personal evaluation. A number of scholarly methods

has been chosen for carrying out this task. One of them is the historical-biographical approach presuming "the application of any biographical materials of the subject for research and practical aims: letters, sketchbooks, diaries, memoirs, biographical and literary sources about the studied figure, resumes and results of professional activities, personal belongings and official documents, autobiographical texts." [6, p. 174] At the same time the author has focused on the principle of parallel study of the biographies of two composers with the accentuation of the moments of their intersections. Another method important for this work is the authentic approach, also called the method of historical-context interpretation and presuming the analysis of phenomena and events of the past with a reliance on historical, social and aesthetical perceptions of the examined epoch.<sup>11</sup>

<sup>7</sup> See, for example: Ehrentraud A. Ignaz Joseph Pleyel: Weltbürger aus Niederösterreich. *Österreichische Musikzeitschrift*. 2007. Vol. 62. No. 3–4, pp. 6–14. DOI: 10.7767/omz.2007.62.34.6; Ehrentraud A. Ignaz Joseph Pleyel (1757 Ruppersthal – 1831 Paris). *Ignaz Joseph Pleyel. Symphonie Concertante*. Aufnahme des Neujahrskonzerts am 4.1.2014, Haus der Musik in Grafenwörth. Internationale Ignaz Joseph Pleyel Gesellschaft (IPG). Ruppersthal, 2015; Saner G. P. Ignaz Pleyel. URL: [https://austria-forum.org/af/Wissenssammlungen/Essays/Musik/Pleyel\\_Ignaz\\_Josef](https://austria-forum.org/af/Wissenssammlungen/Essays/Musik/Pleyel_Ignaz_Josef) (accessed: 25.01.2023).

<sup>8</sup> See the notes from *The Times* cited below (Professional Concert. Hannover Square. *The Times*. Tuesday, January 10, 1792. P. 1; *The Times*. February 15, Wednesday, 1792); Mathew N. *The Haydn Economy: Music, Aesthetics, and Commerce in the Late Eighteenth Century (New Material Histories of Music)*. Chicago: University of Chicago Press, 2022, pp. 68–70.

<sup>9</sup> See, for example: Foglesong S. *Haydn's Sinfonia Concertante for London*. URL: [http://scottfoglesong.com/examiner/haydns\\_sinfonia\\_concertante\\_for\\_london.html](http://scottfoglesong.com/examiner/haydns_sinfonia_concertante_for_london.html) (accessed: 25.01.2023); Nagina D. A. Op. cit.; Mathew N. Op. cit., pp. 69–70.

<sup>10</sup> See: Chong L. A 'Classical' Example of Issues in Copyright: Professor Roger Fisher's Lecture on Haydn, Pleyel and the Two Piano Trios. *IP Osgoode. Intellectual Property Law & Technology Program. December 6, 2010*. URL: <https://www.iposgoode.ca/2010/12/a-classical-example-of-issues-in-copyright-professor-roger-fishers-lecture-on-haydn-pleyel/> (accessed: 25.01.2023); Joseph Haydn. *Gesammelte Briefe und Aufzeichnungen*. Unter Benützung der Quellensammlung von H. C. Robbins Landon. Herausg. und Erläutert von D. Bartha. Kassel u.a.: Bärenreiter, 1965, pp. 153–154; Mace N. A. Haydn and the London Music Sellers: Forster v. Longman & Broderip. *Music & Letters*. 1996. Vol. 77, No. 4, pp. 527–541.

<sup>11</sup> See, for example, a characterization of the method in: Podmazova P. B. *Zhanr kontserta v kontekste frantsuzskogo skripichnogo iskusstva na rubezhe XVIII–XIX vekov: avtoref. dis. ... kand. iskusstvovedeniya [The Genre of the Concerto in the Context of the French Art of Violin Composition and Performance at the Turn of the 18th and 19th Centuries: Thesis of Dissertation for the Degree of Candidate of Arts]*. Moscow, 2019. P. 7.



### Haydn and/vs Pleyel

The history of the interrelations of Joseph Haydn and Ignaz Pleyel began at the Esterhazy estate. The young musician from Ruppersthal, with the support of his patron Count Ladislaus Erdödy (1746–1786), began studying composition with the eminent Haydn in 1772. These studies brought Pleyel his first success: his puppet opera *Die Fee Urgele oder, Was den Damen Gefällt* (*The Fairy Urgèle, or What Pleases the Ladies*, 1776) was performed on the stage of the marionette theatre in Esterháza Palace, and then at the Vienna National Theater.<sup>12</sup>

Soon after that, the composers parted ways for a lengthy period of time. Up until 1791, Haydn remained with the Princes Esterhazy, which, nonetheless, did not hamper the spread of his fame. Starting from the 1760's his compositions were printed in Paris in London in secret, and from 1779, after the revision of the conditions of his employment contract, already officially.<sup>13</sup> Haydn's music was performed with great success in Europe and even in America, although he did not leave Austria. As Nicholas McGegan notes: "At the Concert Spirituel in the 1770s and 1780s, it became the norm to begin each concert with a Haydn symphony."<sup>14</sup> Great popularity for the composer was obtained by the six Paris symphonies (Nos. 82–87), commissioned to him by Count D'Ogny for the *Concert de la Loge Olympique*.

In London the publication of Haydn's compositions and especially the triumphal performance of his Symphony No. 53, "L'Impériale" in the early 1780s in a concert of Johann Christian Bach and Karl Friedrich Abel brought about the hearsay of the composer's imminent arrival in England. However, Haydn did not make the trip there, and the press — obviously, as a demonstration of a sense of humor and the wish to flatter the maestro — even published offers to "kidnap" him. Thus, the newspaper *Gazetteer and New Daily Advertiser* wrote as follows: "This wonderful man, who is the Shakespeare of music, and the triumph of the age in which we live, is doomed to reside in the court of a miserable German Prince, who is at once incapable of rewarding him, and unworthy of the honour... would it not be an achievement equal to a pilgrimage, for some aspiring youths to rescue him from his fortune and transplant him to Great Britain, the country for which his music seems to be made?"<sup>15</sup>

In 1777 Pleyel was appointed as the Kapellmeister of the Pressburg Virtuosi Orchestra, which was subservient to Erdödy. At the same time, the count provided an opportunity for his protégé to visit Italy for educational purposes.<sup>16</sup> In 1783 Pleyel became an organist and assistant to the Kapellmeister of the Strasbourg Cathedral Franz Xavier Richter (1709–1789),<sup>17</sup> and in 1789 he supersede him, having subsumed

<sup>12</sup> Ehrentraud A. Ignaz Joseph Pleyel: Weltbürger aus... S. 7–8.

<sup>13</sup> Feder G., Webster J. Haydn, (Franz) Joseph. *Grove Music Online*. 2001.  
DOI: 10.1093/gmo/9781561592630.article.44593

<sup>14</sup> McGegan N. Leading Large Ensembles. *The Cambridge Haydn Encyclopedia*. L. Volume: 10.1017/97. Ed. By C. Clark, S. Day-O'Connell. Cambridge: Cambridge University Press, 2019. P. 187.

<sup>15</sup> Cit. ex: Rye M. [Introduction]. Joseph Haydn. Symphony No. 76 in *E flat*. Symphony No. 77 in *B flat*. Symphony No. 78 in *C minor*. The Hanover Band directed by Roy Goodman. Hyperion Records Limited, London, 2002. P. 4.

<sup>16</sup> Ehrentraud A. Op. cit. S. 8.

<sup>17</sup> Pollens S. *A History of Stringed Keyboard Instruments*. Cambridge: Cambridge University Press, 2022. P. 483. DOI: 10.1017/9781108379915

into his own hands the musical life of the city. During the years of his work in Strasbourg, he wrote numerous sacred compositions (many of which were subsequently destroyed during the fire), directed the series of concerts on which his music was played, and performed as a violinist and a clavier player.<sup>18</sup>

Pleyel never forgot his teacher. He dedicated to the latter his six *String Quartets* opus 2 (1784). A number of other string quartet compilations — opuses 1 (1783), 3, 4 (1786) and 5 (1787) — were published with the inscription “élève de m. Haydn” (*French*. “student of monsieur Haydn”) and even “élève très digne du célèbre J. Haydn” (“very worthy student of the celebrated J. Haydn”).<sup>19</sup> In the 18th century the practice of such dedications and open inscriptions was hardly a rarity — not only did they testify of the acknowledgement to the teacher, but also served as a form of self-promotion: a musical work written by a young composer was procured with much greater certainty, if he was the student of a famous maestro.<sup>20</sup> It is deemed that such tributes also testified of the rank of fame of the master himself.

Soon destiny brought the two musicians together again, but this time... in court. In 1785 the London-based publisher William Forster, who published Haydn’s Piano Trios opus 40 (Hob. XV: 3–5) discovered after a certain time that the same compositions had previously been published by the publishing house Longman & Broderip. Forster filed a

lawsuit against James Longman and Francis Broderip, having asserted that the exclusive rights to the publication of these trios belong only to him. During the court hearings which took place during Haydn’s first trip to London, the composer, to everyone’s surprise, declared that he had composed only the last work in the opus, while the first two were written by his student Ignaz Pleyel.

The trial, which continued for several years, was finally terminated, and most likely the opposing sides came to an agreement in an extrajudicial procedure,<sup>21</sup> however, the situation itself has been discussed for an additional two and a half centuries. It was evaluated in an ambivalent fashion. In the descriptions of the incident in the 19th century Haydn was portrayed either as being very enterprising, or, on the other hand, very dissipated, as having sent Pleyel’s works to the publisher due to his inadvertency.<sup>22</sup> Subsequently, the perceptions became more cautious. Dénes Bartha noted in his commentaries to the publication of Haydn’s letters: “It was possible that Haydn’s conscience regarding Pleyel was not entirely clear in this matter.”<sup>23</sup> In recent years the circumstances have been substantially clarified. In 1996 Nancy A. Mace published and provided an analysis of the protocols of the court hearings, having ascertained that Haydn’s claim did not have any acknowledgement of guilt and that it did not provoke further ascertainment of the

<sup>18</sup> Saner G. P. Ignaz Pleyel. URL:

[https://austria-forum.org/af/Wissenssammlungen/Essays/Musik/Pleyel\\_Ignaz\\_Josef](https://austria-forum.org/af/Wissenssammlungen/Essays/Musik/Pleyel_Ignaz_Josef) (accessed: 25.01.2023).

<sup>19</sup> Green E. A Patron among Peers: Dedications to Haydn and the Economy of Celebrity. *Haydn*. Ed. by D. W. Jones. London: Routledge (Taylor & Francis Group), 2016, pp. 27, 30.

<sup>20</sup> Op. cit. P. 31.

<sup>21</sup> Mace N. A. Op. cit. P. 539.

<sup>22</sup> Waltham-Smith N. *Music and Belonging Between Revolution and Restoration*. Oxford: Oxford University Press, 2017. P. 1.

<sup>23</sup> Joseph Haydn. Op. cit., pp. 153–154.

circumstances. Moreover, it seems that the publishing house found it advantageous to conceal Pleyel's name; after all, the musical compositions of the eminent Haydn brought along a greater amount of profit from the sales. At the same time, Pleyel had not laid his claims on the right of authorship.<sup>24</sup>

In 2010 legal expert Roger Fisher devoted an entire lecture to the case with the trio of Pleyel/Haydn, remarking that according to the British laws of that time, the relationship between a teacher and a student fell into the pattern of “master vs. servant”: even if the student was the creator of a work, what he wrote still belonged to the teacher.<sup>25</sup> Thereby, from the perspective of the law, Haydn, of course, was fully vindicated. However, the fact that he took the advantage of the possibility to have the works of a student published under his name is very remarkable. In our view, it speaks of the high estimation of Pleyel's compositions on the part of Haydn: it is unlikely that Haydn would have ventured to offer works of dubious quality to his publishers. Incidentally, Pleyel also made use of the British laws of copyright on one occasion in a like manner. In 1789 he had Haydn's works published in James Cooper's publishing house works under his name — however, in this case, these were his own arrangements of Haydn's piano sonatas. [5, pp. 35–37]<sup>26</sup>

London brought about yet another test to the composers' good relations, having drawn

them into an artistic competition, which the musicians themselves had never planned. Haydn arrived in the British capital a year earlier. As we remember, he was expected there for a long time. Only in 1790, after the composer's factual disengagement from his service, Johann Peter Salomon (1745–1815) — a German violinist and conductor, who made his successful career as an impresario in London, — was able to engage Haydn in the forthcoming two seasons. Having been provided with a generous pension and having formally preserved for himself the appointment of the Kapellmeister in the Esterhazy estate,<sup>27</sup> he made two lengthy trips to the British kingdom (in 1791–1792 and in 1794–1795), and both these trips turned out to be as immensely eventful, as they were artistically productive. Haydn met with musicians and with the nobility, participated in the high-society entertainment and festivities, and attended grandiose musical celebrations. In London his compositions were constantly performed. England bestowed the highest possible honors upon Haydn. Thus, in January 1791 he was invited to the celebration of the Queen's birthday, on which the Prince of Wales met the composer with a low bow.<sup>28</sup> In July of the same year in Oxford Haydn was awarded the title of Merited Doctor of Music (*Doctor in musica honoris causa*). In a word, Haydn came to London as a triumphant — a master who reaped the deserved achievements of his glory.

<sup>24</sup> Mace N. A. Op. cit. P. 539.

<sup>25</sup> Chong L. Op. cit.

<sup>26</sup> What is meant here are the Sonatas (Divertimenti) Hob. XVI: 5, 10, 12, 13 and 14. It is thought that not all of these belong to Haydn — some of them, most likely, were written entirely by Pleyel.

<sup>27</sup> Feder G., Webster J. Op. cit.

<sup>28</sup> Matveeva E. Yu. Londonskie zapisnye knizhki Y. Gaidna [Joseph Haydn's London Sketchbooks]. *Nauchnyi vestnik Moskovskoi konservatorii* [The Scholarly Gazette of the Moscow Conservatory]. 2012. No. 3, p. 162. URL: [https://nv.mosconsv.ru/wpcontent/media/Zapisnyie\\_knizhki\\_2012\\_3.pdf](https://nv.mosconsv.ru/wpcontent/media/Zapisnyie_knizhki_2012_3.pdf) (accessed: 25.01.2023).

Pleyel was brought to London by his desire to earn some money: due to the complex political conditions, he lost his privileges and his prestigious place of employment. The revolution which erupted in France had a direct effect on everybody who held significant positions. In January 1791 Pleyel was dismissed from his position of a Kapellmeister of the Strasbourg Cathedral, having bereft him of the possibility to maintain his young wife and recently born son on a worthy level. Wishing to show himself as a true patriot, Pleyel wrote *Hymne à la Liberté* to the words of Claude Rouget de Lisle (1760–1836), however, this work did not help him retrieve his position or his material abundance.<sup>29</sup> For this reason, when the head of the “Professional Concert” society [7, p. 32]<sup>30</sup> Wilhelm Kramer (1746–1799) invited him to London at the end of 1791, Pleyel did not ponder about this long, and already on December 23 he stepped on the soil of Albion.

Pleyel was received very warmly: the composer was well-known to the British and became an extraordinarily welcome guest. Thomas Tolley observes: “Measured by the volume of his recent publications and their critical reception, Pleyel enjoyed a reputation across Europe second only to Haydn’s when he was contracted to London.” [5, p. 20]

An article in *The Times* from January 10, 1792 mentions the fact that he was treated as an already acknowledged master: “...The celebrated Mr. Pleyel is arrived in London, who they have engaged for the whole of the ensuing season, he is to compose TWELVE NEW INSTRUMENTAL PIECES of MUSIC, ONE for each night...”,<sup>31</sup> And already on February 15 the same newspaper recounted about a significant — and expected — success of the composer’s new musical work: “The Professional Concert is opened for the season on Monday night, before a brilliant Company, among whom was the Prince of Wales. Pleyel’s symphony at the conclusion of the first act confirmed the public opinion of his great talents as a composer...”<sup>32</sup>

The extraordinary enthusiasm of the British was explained not only by their sincere love towards the music of Haydn and Pleyel. In England, generally, musicians from other countries were highly esteemed. The musical culture in London was indebted to its flourishing in the 18th century primarily to musicians from abroad.<sup>33</sup> Having got hold of two eminent composers in one year at once, the British, as it seemed, tried to make the most of the situation. The hearsay of the rivalry between the two composers, which attracted the public, was spread by

<sup>29</sup> Ehrentraud A. Ignaz Joseph Pleyel: Weltbürger aus... P. 13.

<sup>30</sup> The “Professional Concert” series was one of the largest concert organizations in London, which was active during the years 1783–1793 under the direction of violinist and conductor Wilhelm Kramer. Similar to the analogous organizations (such as the prior concerts of Johann Christian Bach and Carl Friedrich Abel, or Kramer’s main competitors — the concerts of Salomon), the “Professional Concert” series specialized in organizing a series of subscription concert events. However, according to Simon McVeigh’s recent research, unlike them, “Professional Concert” presented by itself “a wholly novel mode of organization, one in which professional musicians assumed artistic control under a cooperative financial and management model.”

<sup>31</sup> Professional Concert. Hanover Square. *The Times*. 1792. Tuesday, January 10. P. 1. The upper-case letters are used in the quoted text in correspondence with the original.

<sup>32</sup> *The Times*. February 15, Wednesday, 1792. P. 3.

<sup>33</sup> Thormählen W. London and England. *The Cambridge Haydn Encyclopedia. L.* Volume: 10.1017/97. Ed. by C. Clark, S. Day-O’Connell. Cambridge: Cambridge University Press, 2019. P. 197.



competing organizations which invited the musicians, which is testified by Haydn's written correspondence. In a letter to Luigia Polzelli from January 14, 1792, he stated: "... 'Professional Concert' organized the arrival of my student Pleyel to compete with me, but I am not afraid, since last year I exerted a greater impression on the English..."<sup>34</sup> Marianna von Genzinger received the same information from Haydn expressed in a more ironic tone — and with a prognostication of a peaceful outcome: "Thus, a bloodletting harmonious war between the master and the pupil is approaching, which is beginning to be described in all the newspapers, although it seems to me that soon it will transform into an alliance... Upon this arrival, Pleyel has showed himself to be so modest, that he won my love for him, once again... We shall share our fame in equal parts, and each one shall return home endowed with joy."<sup>35</sup>

The press veritably did not waste any opportunity to incite the hearsay, moreover, this was sometimes done in quite a hard-hitting form. Thus, the *Gazetter*, an edition which only a few years prior was urging to bring Haydn to London by any means whatsoever, wrote: "The former master is already too weak and unable to produce anything new. He has exhausted himself long ago and must repeat himself for lack of mental capacity. We are thus obliged to bring his student Ignaz J. Pleyel to London. Haydn is failing. In reality this wonderful composer is but a weak performer. He may be capable of conducting from a piano, but we have never heard of him being praised as a concert leader. His student Pleyel may

have less knowledge, but his works are more elegant and pleasing, and offer melodies more often. He is therefore a far more popular composer."<sup>36</sup>

On the basis of the analysis of the London press from 1792, Tolley comes to the conclusion that all that was occurring at that time reminded of an arena of military action. Some were counting on the more experienced and skillful Haydn, while others — on the young and bold Pleyel. At the same time, Salomon was dubbed a "generalissimo" who directed this artistic battle. [Ibid., p. 16]

The reaction of both composers was not long in coming. It seemed that they conspired to behave in such a way as not to give a single chance for scandal. Elena Matveeva brings the chronology of Haydn's London trip from which it becomes clear that the composers met with each other frequently: they dined together and attended concerts and opera performances.<sup>37</sup> On February 13, at the opening of the season of the "Professional Concert" series, Pleyel conducted not only his composition, but also a symphony by Haydn. In all likelihood, Haydn behaved similarly, performing Pleyel's compositions, although this fact was not announced in the programs.<sup>38</sup> In a word, the composers demonstrated friendship and mutual respect for each other's talents to the London public.

Nonetheless, the spirit of rivalry was still transmitted to them. Thus, Haydn remembered later in his life that Pleyel did, indeed, wished to be in competition with his former teacher: "After Pleyel's arrival, Haydn could see clearly from his behavior

<sup>34</sup> Joseph Haydn. *Gesammelte Briefe und...*, pp. 271–272.

<sup>35</sup> Ibid., pp. 273–274.

<sup>36</sup> Cit. ex: Ehrentraud A. Ignaz Joseph Pleyel: Weltbürger aus...

<sup>37</sup> Matveeva E. Yu. Op. cit., pp. 202–206.

<sup>38</sup> Saner G. P. Op. cit.

that he had a rival in the person of his student who wanted to struggle with him in order to obtain a prize.”<sup>39</sup> And it was particularly Haydn who, although he foresaw the friendly outcome, was slightly wary of the competition. At the present time, such actions of his, such as, for instance, the performance of twelve compositions previously never heard in London (analogous to the conditions of Pleyel’s contract), [Ibid., p. 23] as well as the composition of the Sinfonia Concertante in B-flat major Hob. I:105 after the premieres of Pleyel’s compositions in this genre<sup>40</sup> are perceived as a peculiar response on the part of the teacher to his student. It should be noted that this unwitting contest not only turned out to be unusually productive for both of the composers, but also played an important role for the sinfonia concertante. In London some of the best specimens of this genre were created — Pleyel’s works in F major Ben. 113 and A major and Ben. 114 and Haydn’s work in B-flat major Hob. I:105, none of them by any means inferior to each other in the high quality of the compositional work, orchestration and beauty of melodic writing.<sup>41</sup>

The year 1792 became very successful for the composers in the financial sense, as well. Haydn, obviously, was not mired by difficult financial circumstances, however, Pleyel was able to fix his financial affairs and even to buy a castle at a close proximity from Strasbourg for his family. A few years after his return, he turned his activities to

another channel. In 1797, having sold his estate and having moved with his family to Paris, he founded the publishing house *Chez Pleyel*, which published the works of Haydn, Mozart, Beethoven, Hummel, Boccherini and other composers. One of the significant publications of this firm was the *Collection complete des quatuors d’Haydn, dédiée au Premier Consul Bonaparte* (“Complete Edition of Haydn’s Quartets Dedicated to First Consul Bonaparte”), which came out in 1801.<sup>42</sup> Haydn, who at that time was in Vienna, thanked his student warmly for “the excellent engraving, paper and correctitude.”

A year prior to that the musicians almost met again. Pleyel volunteered to conduct the premiere of Haydn’s oratorio “The Creation” in Paris. He was entrusted to bring the maestro himself to the concert. However, the Austrian authorities did not permit Pleyel to cross the border — he was considered in his native land to be a traitor and an ally of the French revolutionaries.<sup>43</sup>

Haydn attempted to make use of his influence and to request permission for his former student to enter the country, but this was denied to him.<sup>44</sup>

### Instead of a Conclusion

Haydn departed from life as a great composer, and Pleyel — as an outstanding musical activist. Haydn’s last masterpieces were his oratorios *The Creation* (1798) and *The Seasons* (1801), while Pleyel’s last brainchild was the famous firm for producing

<sup>39</sup> Dies A. Ch. *Biographische Nachrichten von Joseph Haydn*. Wien: Camesina, 1810. S. 88.

<sup>40</sup> Foglesong S. Op. cit.

<sup>41</sup> A detailed comparison of these compositions is carried out in the work of the author of this work: Nagina D. Op. cit., pp. 119–135.

<sup>42</sup> Ehrentraud A. Ignaz Joseph Pleyel: Weltbürger aus... S. 7.

<sup>43</sup> Joseph Haydn. *Gesammelte Briefe und...* S. 415.

<sup>44</sup> Saner G. P. Op. cit.

pianos<sup>45</sup> bearing his name, existing up to the present. Sir Arthur Faulkner, after his meeting with the aged Pleyel in 1826, wrote down his words addressed to his teacher: “Haydn, said he, was the father of us all, (notre papa): he and Mozart monopolized all ‘the genius of their age, and were among the last great masters who’ felt, and made others feel, that the end of music is to touch the heart.”<sup>46</sup>

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<sup>45</sup> Initially, Pleyel’s Paris company produced not only pianos, but also harps, as well as harpsichords.

<sup>46</sup> Faulkner A. B. *Rambling Notes and Reflections, Suggested During a Visit to Paris in the Winter of 1826–1827*. London: Longman, Rees, Orme, Brown, and Green, M.DCCC.XXVII [1827]. P. 29.

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