

THE DISCOVERY OF JOSEPH HAYDN'S ORIGINAL
MANUSCRIPT OF THE PIECES Hob. XIX:1 AND Hob. XIX:2

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In February 2007, the Royal Library of Belgium's Music collections had the good fortune to acquire an extremely precious document from private sources, which had remained completely unknown to researchers up until then. It is an autograph notebook that belonged to the violinist and composer Henry Vieuxtemps (1820–1881). It contains words and musical staves written by the numerous personalities the musician encountered between 1834 and 1840, the years that mark the beginning of his career¹. On 11 May 1837, a remarkable document was added to the notebook, given to the young violinist during his stay in Vienna by the publisher August Artaria (1807–1893): two folios of original manuscripts by Joseph Haydn containing the pieces Hob. XIX:1 and XIX:2, ranked among the pieces for a “Flötenuhr”²:

Characteristic of the first half of the 19th century, the binding of Henry Vieuxtemps' autograph notebook includes the following comments in gold lettering: “H. Vieuxtemps” on the front cover, “Album” on the back and the year “1836” on the back cover. The richness of the binding and the gold edging of the sheets bear witness to the luxurious aspect of this volume, which includes more than a hundred sheets, half of which feature dedications while the rest remain devoid of any writing. The young violinist seems to have acquired or been given this album during his stay in London in 1834, since the bound paper reveals the presence of the English watermark “G. H. Green 1830”. The three dedications dated before 1836, the year noted on the cover, were not written directly on the pages in the book, but on paper that was inserted into the volume afterwards, which would lead us to believe that the volume only began in the year engraved in gold lettering. However, the oldest dedication, signed in London on 12 June 1834 by the violinist Nicolò Paganini (1782–1840), leaves no doubt as to what it was intended for, since the Italian insists on the fact that he is delighted to inaugurate “*questo album*”.

Before continuing, we should put Henry Vieuxtemps into context, this young virtuoso who was praised by Paganini in 1834 when he was only fourteen years old! Born in Verviers on 17 February 1820, he began learning the violin at the age of four with his father. The young boy played in public for the first time two years later in Verviers, performing Pierre Rode's

¹ Concerning this notebook (shelfmark Mus. Ms. 4157) see Marie Cornaz: Henry Vieuxtemps. Sur les traces d'un jeune violoniste virtuose, in: In Monte Artium. Journal of the Royal Library of Belgium, 1 (2008), pp. 57–72.

² Joseph Haydn Werke, XXI, Stücke für das Laufwerk (Flötenuhrstücke), ed. Sonja Gerlach and George R. Hill, Munich 1984, pp. 43 f.

(1774–1830) fifth *Concerto*³. In Brussels in 1828, Henry Vieuxtemps drew the attention of the man who was to become his teacher, the violinist Charles de Bériot. In 1829, Bériot took him to Paris, where he made his début with Rode's seventh *Concerto*⁴. In 1833, when Henry Vieuxtemps was thirteen years old, he left on tour with his father to play concerts in Germany. During the winter of 1833–1834, he settled in Vienna. In the Austrian capital, Henry Vieuxtemps befriended the Viennese violinist Joseph Mayseder (1789–1863), then the family of the publisher Artaria. Through Artaria, the young violinist met a series of musicians who had been in contact with Beethoven; he decided to study Beethoven's *Concerto* for violin in D major opus 61 and, after only studying it for two weeks, he successfully performed this concerto in public, a work that had not been played since the death of the composer. After Vienna, Vieuxtemps then went to Leipzig, where Robert Schumann published a complementary report in the *Neue Zeitschrift für Musik*, after having heard him in concert⁵. On 2 June that year, the violinist from Verviers made his début in London in the hall of the Philharmonic Society. A few days later, on 6 June to be precise, the fourteen-year-old adolescent had the chance to admire Paganini in concert, then to meet him the same evening in private. Six days later, the young performer saw the Italian a second time; this is when he became the first to sign his name in Vieuxtemps' album.

Without mentioning all the names that appear in the autograph book after Paganini, we should however mention a letter here from Antoine Reicha (1770–1836), dated 2 April 1835. This letter corresponds to the period when the young Henry Vieuxtemps, now settled in Paris, began learning composition with Reicha, who was a teacher at the Paris *Conservatoire* since 1808. The following sheets in the autograph notebook are particularly instructive because they are the only source enabling us to discover some of the important figures Henry Vieuxtemps met during his tours in The Hague, Vienna, Prague, Karlsbad, Dresden, Leipzig and Berlin between 1836 and 1838; other sources, such as the musician's autobiography, offer little information on these years.

Henry Vieuxtemps began his second stay in Vienna in May 1837. Here, he met the English composer and harpist Elias Parish Alvars (1808–1849), who left two friendly sentences in the violinist's autograph book which, although undated, can be linked to this period, since the Anglo-Saxon performer held

³ Maurice Kufferath: *Henri Vieuxtemps. Sa vie et son œuvre*, Brussels 1882; Jean-Théodore Radoux: *Vieuxtemps. Sa vie, ses œuvres*, Liège 1891; Boris Schwarz, Sarah Hibberd: *Henry Vieuxtemps*, in: L. Macy (ed.): *Grove Music Online*, www.grovemusic.com (accessed 10 February 2009).

⁴ Kufferath, p. 6.

⁵ Radoux, p. 30.

the position of first harpist at the Vienna Opera at that time⁶. The following dedication contains a manuscript of a sixteen-bar *Moderato* piece for keyboard, composed by the German pianist Johann Baptist Cramer (1771–1858), signed and dated Vienna, 6 May 1837. On 10 May that year, the Polish violinist Karol Józef Lipinski (1790–1861), who travelled through Vienna in 1837, also wrote a nice word for Vieuxtemps, without adding any musical notes. The book then reveals a short twenty-five-bar *Andante* piece for violin, written by the composer and violinist Joseph Mayseder, dedicated in May 1837. The following page features a few sentences in French, written in Vienna in May 1837 by the Austrian amateur violinist Karl Holz (1798–1858). The latter had become a close friend of Beethoven in 1824, before becoming his secretary and taking care of copying out the master's works as well as his finances⁷. This friendly note is all the more significant considering the extent to which Vieuxtemps admired Beethoven and was involved in defending his music.

On 11 May 1837, the album was enriched with a dedication written by a certain Arcadius Klein, while August Artaria, the son and since 1833 associate of the publisher Domenico Artaria, who succeeded after his father's death in 1842 as sole owner of the firm, offered Henry Vieuxtemps what he called an "autography" on that very day, namely two handwritten sheets by Joseph Haydn. Artaria specifies that this document is given to Henry Vieuxtemps "as a sign of friendship".⁸

The verso of the first sheet, which on the recto is marked with the writing of August Artaria, and the following recto of the second sheet contain two short *Allegro* pieces in F major, written in ink, in a two-stave system, both written in treble clef and linked together with no indication of instrumentation. The first piece is composed of twenty-six bars in 2/4 time. After the first twelve bars, there is a repeat sign. The number 26 mentioned at the end of the piece indicates the total number of written bars in the piece without the repetition. This same page then includes the first eight bars of the second piece, written in 3/4 time. The recto of the second sheet includes the last twenty-five written bars of the second piece. In reality there are two bars more, for the second and third bars from the end are marked by Haydn with special repetition marks and the word "repris."; the last bar is followed by the signature of the composer. There is also the comment "35 + 8 = 43"; meaning the beginning eight bars, the following written twenty-five and two

⁶ Ann Griffiths: Parish Alvars, Elias, in: L. Macy (ed.): Grove Music Online, www.grovemusic.com (accessed 10 February 2009).

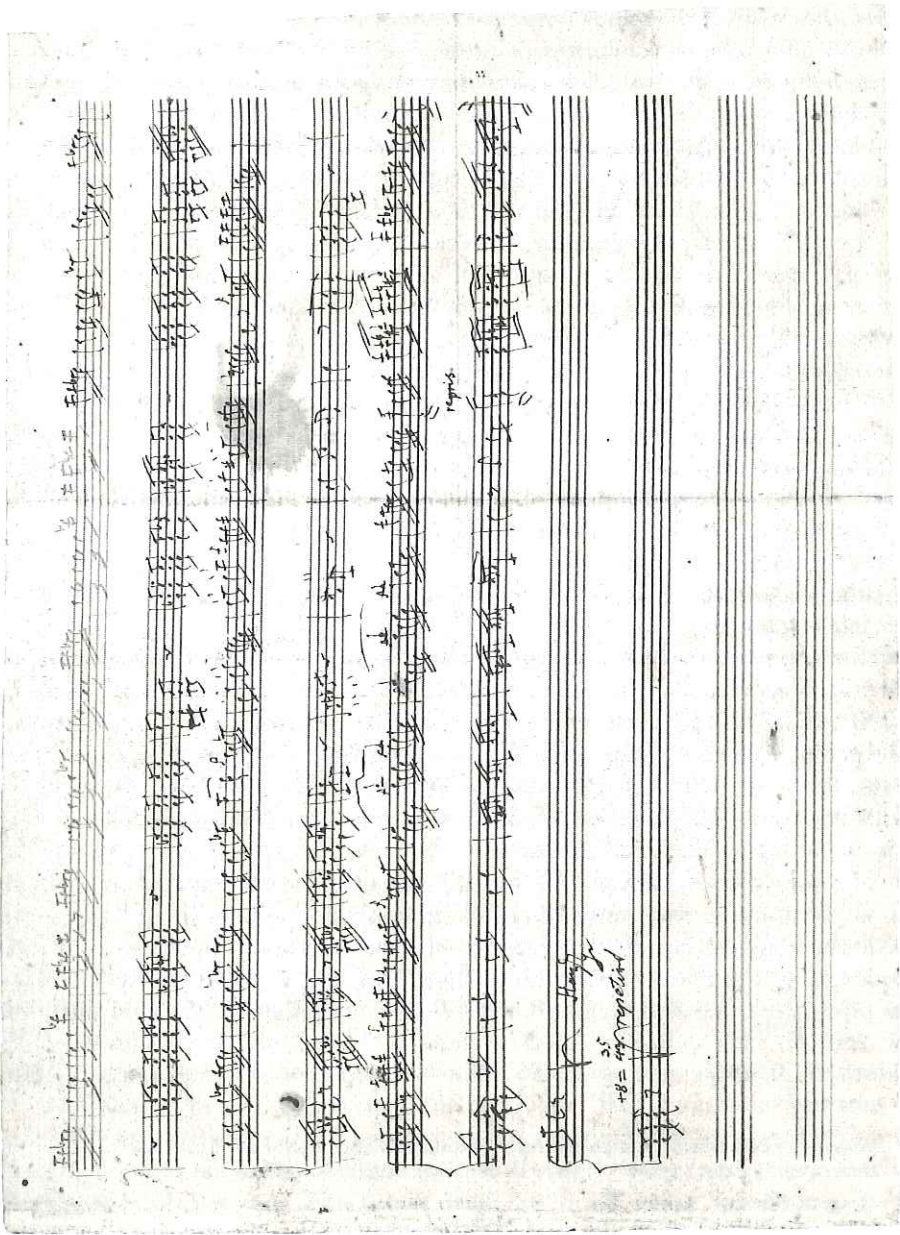
⁷ Elliot Forbes, Robin Stowell: Holz, Karl, in: L. Macy (ed.): Grove Music Online, www.grovemusic.com (accessed 10 February 2009).

⁸ Alexander Weinmann, Rupert Ridgewell: Artaria, in: L. Macy (ed.): Grove Music Online, www.grovemusic.com (accessed 10 February 2009).



Hob. XIX:1 und 2 (1. Teil), Autograph, fol. 1^v

Abdruck mit freundlicher Genehmigung der Bibliothèque royale de Belgique, Bruxelles



Hob. XIX:2 (2. Teil), Autograph, fol. 2^r

Abdruck mit freundlicher Genehmigung der Bibliothèque royale de Belgique, Bruxelles

more (because of the small “reprise”) adding to “35”, plus the repetition of the 8 beginning bars amounting to a total of 43 (probably only this number written by Haydn, while the calculation may have been added by a clock builder).

Thanks to the help of the Joseph Haydn-Institut, Cologne, we were able to identify these two sheets as the autographs of two compositions bearing the references Hob. XIX:1 and XIX:2 in the thematic catalogue of the works of Haydn⁹. So far, the melodies Hob. XIX:1 and XIX:2 were only known through the transcription based on a cylinder of a mechanical instrument called a “Flötenuhr”. For this reason, there has been some reticence in attributing these pieces to Haydn, since their authenticity could not be proved through an autographic source or any other source with Haydn’s name on it.

What is the mechanical instrument known as a “Flötenuhr”? The German name “Flötenuhr” refers to a clock combined with a small mechanical organ that includes wooden pipes corresponding to a set of flutes, linked to a wind and cylinder system. We know that Vienna became the manufacturing centre for musical clocks in the 18th century and that numerous composers wrote for this particular type of musical instrument, particularly Mozart and Beethoven but also Haydn¹⁰. Haydn wrote a series of compositions for four or five separate clocks by his friend Pater Primitivus (Joseph) Niemecz, Prince Esterházy’s librarian, who soon became renowned in Vienna as a builder of mechanical instruments. Two of Niemecz’s musical clocks, built in 1792 and 1793 and bearing his signature, have survived. Two more clocks are probably built by him or in his workshop, but bear neither signature nor date. All four of them include pieces by Haydn. There is also a fifth clock with a series of Haydn’s pieces, but it was not manufactured by Niemecz or his crew, but by Wiest in Vienna.¹¹

The pieces Hob. XIX:1 and XIX:2, from Henry Vieuxtemps’ autograph book, both appear on one and the same musical clock, in third and fourth position respectively. This is one of the two undated clocks and earlier belonged to the private collection of Dr. Wolfgang Teubner in Vienna. This 25 pipes clock is called “Uhr T” in *JHW* and “cylinder III” by Rudolf Rasch in 2006.¹² This cylinder offers sixteen different pieces of music, while the three other preserved clocks offer twelve pieces of music each. Certain

⁹ Anthony van Hoboken: Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis, vol. I, Mainz 1957, pp. 827 f.

¹⁰ Alexandr Buchner, Arthur W. J. G. Ord-Hume: Musical clock, in: L. Macy (ed.): Grove Music Online, www.grovemusic.com (accessed 10 February 2009).

¹¹ Helmut Kowar: Wie aus einer „Mozart-Uhr“ eine „Haydn-Uhr“ wurde, in: Haydn-Studien IX/1–4 (2006), pp. 235–247. – See also the article in this volume by Sonja Gerlach: Haydns Flötenuhrstücke. Überlegungen und Ergänzungen auf Basis neuer Quellenfunde, pp. 25–54.

¹² Rudolf Rasch: Is automatic music a genre?, in: J. J. L. Haspels (ed.): Royal Music Machines, Zutphen 2006, pp. 63–85.

pieces appear on several clocks, which brings the number of different pieces on the four clocks up to thirty six. For this cylinder with Hob. XIX:1 and XIX:2, the sound source which serves as a reference today, is a magnetic tape kept at the Phonogrammarchiv Institute in Vienna, which includes a recording made in 1971¹³. As for the mechanical instrument itself, it came into the family of Dr. Teubner through his wife Paula, born Reghem, who received this Flötenuhr from her ancestor Josefine Reghem, and can be traced back to the Viennese singer Maria Anna Fux, born Gassmann.¹⁴

The study of certain pieces for Flötenuhr can be based not only on cylinders, but also on handwritten material e. g. by Haydn or Niemecz, Eißler and an unknown hand as well. It is interesting to note that this material is always written on one stave, while the two pieces from Henry Vieuxtemps' book are written on two linked staves. Another element that should be highlighted: the pieces for Flötenuhr that can be attributed with certainty to Haydn are mostly written in the key of C major, except Hob. XIX:27, 30 and 32; and yet, the two pieces in Vieuxtemps' book are both written in the key of F major.

At this stage of research, we are entitled to raise the following hypothesis: perhaps Haydn did not specifically compose those two pieces for Flötenuhr. We can imagine that the unidentified manufacturer of cylinder III delved into the material of these two sheets, because this material may have been suitable for the realisation of melodies for Flötenuhr; on the other hand, by writing these pieces surprisingly in two linked staves, Haydn was probably thinking of a keyboard, in a register reminiscent of the Flötenuhr, while allowing the possibility of a transcription to a Flötenuhr. In any case, it so happens that the two pieces Hoboken XIX:1 and XIX:2 can technically be played on a keyboard. We should remember that the pieces definitely written for Flötenuhr by Haydn date from 1789 and the following years. And yet, cylinder III seems to date from later, namely from a period during which Haydn no longer composed for this mechanical instrument. In fact, it looks like the ordinary two stave keyboard notation, but the range is too restricted for a keyboard piece. Following Sonja Gerlach, the pieces must be put in a separate series.¹⁵

The musical material used in the first of the two pieces, Hob. XIX:1, also shows traces of re-use. In his thematic catalogue, Hoboken found out that it reveals a link with the aria "La ragazza col vecchione" in its first few bars, sung in the first act of the dramma giocoso *Il mondo della luna*, composed by Haydn in 1777.

¹³ We express thanks for his help to Helmut Kowar from the Phonogrammarchiv Institute in Vienna.

¹⁴ Gerlach / Hill, pp. 58 f.

¹⁵ See also Gerlach: Haydn's Flötenuhrstücke.

But let us return to Vieuxtemps and Artaria. In Haydn's lifetime, Artaria was his most important publisher in Vienna. Also after his death the respective owners purchased materials and especially autographs of Haydn's music. As late as 1893, August Artaria had still an important collection of autographs that included a series of manuscripts by Haydn. In his printed catalogue of 1893¹⁶ the numbers 22 to 52 name autographs of works by Haydn, among them "42. Mehrere Stücke für eine Spieluhr", 8 sheets. They are identical with eight of the nine sheets now in Berlin.¹⁷ In an earlier list of the firm's autographs which has survived in a copy by Carl Ferdinand Pohl¹⁸ 10 sheets are mentioned. But still earlier, Artaria had owned even more pieces for musical clock: not only the ninth sheet of the collection in Berlin, but – with the exception of the fugue Hob. XIX:16 – each autograph sheet (or double sheet) known today bears an inscription with Artaria's name on it. That means that at least 14 of the 15 pieces for musical clock the autographs of which have survived were earlier in Artaria's possession. Similar to the manuscript in Vieuxtemps' book some of them were later (or still are) a part of an autograph collector's album from the 19th century. Also the dates when August Artaria disposed of the latter manuscripts are similar (if known): 1835, 1838 and 1839¹⁹. It is of some interest that in the above mentioned list that Pohl had copied, Vieuxtemps is indicated as having received six sheets of sketches to several works of Haydn.²⁰ Probably the list was written after 1839, i. e. when Vieuxtemps' two sheets and those other pieces for the clock were already gone.

Recently plucked from the shadows to join the Music collections of the Royal Library of Belgium, the Vieuxtemps' book, ended chronologically on 12 June 1840, can now be considered a first-hand source for musicologists. Just like the discrete nature of Henry Vieuxtemps, the Belgian violinist's album is the source of unsuspected treasures. The two sheets handwritten by Haydn are, of course, part of these treasures. They are a wonderful musicological discovery, though, as we have seen, they still raise many questions which, we hope, will find at least a partial answer in the future.

¹⁶ Verzeichnis von Musikalischen Autographen, revidirten Abschriften [...] vornehmlich der reichen Bestände aus dem Nachlasse Joseph Haydn's und Ludwig van Beethoven's [...] im Besitze von August Artaria, Vienna 1893.

¹⁷ Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Mus. ms. autogr. Jos. Haydn 23.

¹⁸ Vienna, Gesellschaft der Musikfreunde (in a bulk of notes by Pohl).

¹⁹ See Gerlach / Hill, p. 55.

²⁰ This is also confirmed in Pohl's extract of Artaria's account concerning sold autographs of Haydn: "an Vieuxtemps. Skizzen versch.[iedener] Werke 6 Blätter".