

“HAYDN TWICE”



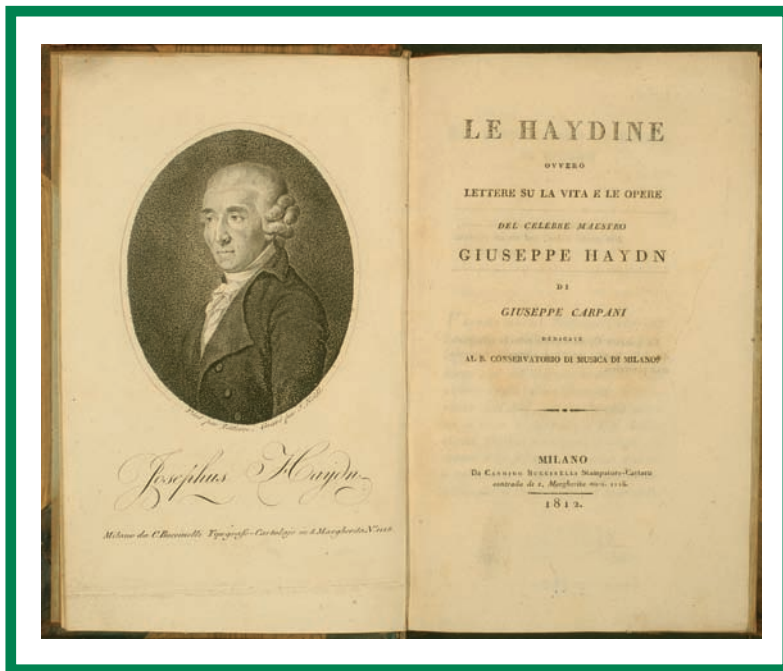
The various commemorations related to the 200th anniversary of Joseph Haydn's death were highlights of the 2009 cultural fare all over Europe. As guardian of the world's most considerable Haydn stocks, the Music Collection lent abundant material to Austrian memorial exhibitions and staged two exhibitions inside Hungary. On display from 14th May to 10th July 2009, the National Relic Space of the Széchényi Library staged the display *Seven Times Haydn*, compiled exclusively from our own material and by our own staff. Also opened in May, the *Joseph Haydn and Hungary* exhibition was organised jointly with the Institute for Musicology of the Hungarian Academy of Sciences and can be visited in the Museum of Music History until 31st March 2010.

The opening of the *Seven Times Haydn* event, which was attended by almost all Hungarian music historians, was started with László Somfai recalling the early days of Haydn scholarship in Hungary in the 1950s

when the Esterházy collection was transferred to the national library and thus became researchable. On behalf of the Hungarian Musicological Society, János Kárpáti, the retired head of the library of the Liszt Academy of Music recalled Jenő Vécsey, who was born a hundred years ago and was the director of the Music Collection in those early days. The Haydn Baryntontrio's concert contributed greatly to the splendour of the opening ceremony, offering listeners the unique opportunity of getting acquainted with the baryton, the favourite instrument of Nicholas Esterházy "the Magnificent", which already in his own age was a curiosity. (As the prince's court composer, Haydn composed some 150 pieces for the baryton, a string instrument to be held between the legs in the same way as a cello.)

An excerpt from our *Joseph Haydn and Hungary* joint exhibition
(in the Museum of Music History)





Giuseppe Carpani's Italian Haydn biography from 1812

As suggested in the title, Joseph Haydn's personality, that even music lovers frequently misunderstand, was introduced from seven directions. The portrait of the radical *innovator*, who musicology books typically refer to as the “father of the symphony” and the “creator of the string quartet,” was followed by an overview of the daily routine tasks of the *court conductor* who tried to meet the taste of his more conservative environment as well. The third and fourth themes present a similar contrast: after flashing up some of Haydn's gags characteristic of the musical *humorist*, we tried to draw attention to the *devout* Christian composer's far less known ecclesiastical pieces. Then some features of the *private person* were drawn, the counterpoint to which comprised of documents presenting Haydn as a *celebrity* in contemporary Europe. Finally, the profile of the *collector* was presented. His rich library and collection of engravings in the bequest remind the visitor of the one-sidedness of picturing Haydn as a simple country musician and composer. *Seven Times Haydn* was however not just a hint at the number of themes at the exhibition. In the National Relic Space one heard excerpts from seven of the composer's pieces. While the exhibition was on, in the Music Collection reading room, readers could listen to Haydn in seven significant genres, using seven audio channels. In the exhibition space, going beyond the magic number of seven, there was an important extra rarity: this was the first time that the worklist the composer had compiled around 1804 was on display in the relic holder. This is the so-called *Haydn-Verzeichniss*, which we managed to purchase last year in order to

further enrich the *National Széchenyi Library's* unique Haydn collection.

Unlike the *Seven Times Haydn* chamber exhibition of the Music Collection, *Joseph Haydn and Hungary* is a large-scale event building on masterpieces of various branches of art, taking up the full inner space of the Museum of Music History, recently renovated and enlarged to 450 square meters. The basic concept of the display was elaborated by the institute's director Tibor Tallián, who organized the vast material selected from a number of different Hungarian public collections around six themes. (This fact inspired musicologist Gergely Fazekas to use the title *Haydn Six times* and *Haydn Seven Times* for his very positive review in the August issue of the journal *Muzsika*. *Haydn Twice*, the title of the present article was, in turn, inspired by the

reviewer's witty idea.)

The first hall, labelled *Ecclesia*, focuses on Haydn's religious pieces. Besides the manuscript sheet music, among other things, there are contemporary objects, original portraits and an 18th century organ that can still be played. The second hall is equally magnificent. Under the motto *Theatrum*, primarily documents related to the Eszterháza opera are displayed: manuscript scores of performances conducted by Haydn, the unique sources of so-called “insertion arias” written for other composers' operas, contemporary designs of the opera house and the palace, as well as several costume designs by Pietro Travaglia, another artist in the service of Nicholas the Magnificent. (At this point, we wish to express our thanks to the Collection of Theatre History for furnishing this hall.) The largest hall in the middle is divided by a large textile banner. In the first section (*Camera*), some of Haydn's significant orchestral pieces are introduced in association with the people who commissioned them: Paul Anton Esterházy I (symphonies *Le matin*, *Le midi* and *Le soir*), Nicholas the Magnificent (baryton-trios), Anton Apponyi (the “Apponyi” quartets) and Joseph Erdody (the “Erdody” string quartets) are seen in their full-figure portraits. Under the general title *Majores et minores*, the second section of the hall features Haydn's “major and minor” contemporaries, ranging from his brother Michael Haydn, another outstanding composer, to his close friend Mozart and his student Beethoven (to name only the truly major artists). The programmatic inscription of the fourth room, *Populus – Gentes*, is a reference to the frequent folksy themes



An excerpt from the *Seven Times Haydn* exhibition

in Haydn's music and to their often "exotic" origins (Hungarian, Gypsy, Croatian, etc.). In the last three rooms – in harmony with their smaller space and more intimate atmosphere – the composer himself is in the centre. First, there is a room furnished in the style of the age and evoking' the wheelwright's workshop of Haydn's father in Rohrau. Then there are some personal documents of the decades spent in the Esterházy's service, among them several original letters, the score of an aria composed for Haydn's lover Luigia Polzelli and the ground plan of the Eszterháza *Music House*, the building that accommodated musicians. The last room is based on the moving contrast of light and shade: on the one hand, the visitor encounters several documents related to the European reputation of the master at the peak of his career; on the other

hand, such personal belongings from his last years as the business card with a score, on which the retired Haydn had an excerpt printed from a late piece: "Hin ist alle meine Kraft, alt und schwach bin ich..." ("All my strength is gone, old and weak am I...")

Edited by Anna Baranyi and the author of the present piece, the exhibition *Joseph Haydn and Hungary* is accompanied by a publication with English and Hungarian texts and a rich selection of photos. This sophisticated "catalogue" testifies to the fruitful cooperation between the museum and the Music Collection, which we can build on when organizing similarly ambitious joint exhibitions to celebrate the 200th anniversary of Francis Erkel's birth in 2010 and that of Francis Liszt in 2011.

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