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Haydn Documents in North America: Library of Congress Collection of Joseph and Michael Haydn Holograph Photographs¹

by Michael E. Ruhling

The Library of Congress holds a collection of good quality black-and-white photographs of a significant number of important autograph manuscripts by Joseph and Michael Haydn, Johann Georg Albrechtsberger, and a few other composers, taken in 1938. While, of course, in depth research of the manuscripts most often necessitates travel to Europe to study them first hand, this collection offers North American scholars and performers the opportunity to see clear reproductions of them here in the U.S.

The exact history of these photographs and their acquisition by the Library of Congress is as yet unclear, but bits of the story are contained in a number of folders of Music Division Old Correspondences under the name Julius Kromer. Librarian Susan Clermont has deciphered some of the details from thousands of pieces of correspondence regarding Julius Kromer. (Clermont: "Someday the whole story of Kromer needs to be told.") In 1937, as war in Europe became inevitable, the new chief of the Library of Congress Music Division Harold Spivacke was concerned about the preservation of various materials in European collections. Spivacke engaged Julius Kromer, who had recently been released from the Austrian National Library due to budget cuts, to research various collections, including those in Budapest. The first mention of the Esterházy collection appears in some Spivacke notes from December 1937, referring to a discussion with Kromer about requesting authorization from Dr. Paul Esterházy for cataloguing the collection. Spivacke mentions in notes dated 30 January 1738 a letter that contained a list of what was found in the collection, including manuscripts by the Haydns, Werner, Albrechtsberger, Caldara, and Süßmaier. Apparently that February four long, detailed lists of Budapest materials were sent to Spivacke, including the scores in the current photographic collection. It is unknown

¹ I wish to thank librarian Susan Clermont for her help with organizing these materials for my viewing, and in gathering the historical information regarding this collection.

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how it was decided which items would be photographed, or whether Kromer or someone else took the photographs of the manuscripts now in the Library of Congress. One memo indicates that Kromer returned to Budapest to "assist in the preparation of the manuscripts" and oversee the photographic work being done by Dr. D. F. Harich of the Esterházy Archive, while other memos from the early 1940s credit Kromer with some of the photographic work.

As one might expect, Joseph Haydn's scores constitute the largest portion of the collection, with thirty-one titles (catalogued within ML96.5.H35 case). Table 1 lists his scores with their Hoboken numbers and dates of composition. Nearly all of the originals are now in the National Széchényi Library in Budapest; Table 1 provides that library's reference number (MUS. MS.), as well as an additional number found in the upper left hand corner of the of the first pages of many of the manuscripts. Some of the more interesting and popular works include the "Midi," "Philosopher," and "Farewell" symphonies, the two op. 77 quartets, *The Storm*, the *Missa in tempore belli*, and four operas: *La Pescatrici*, *L'infedeltà delusa*, *Il mondo dell luna*, and *L'Anima del filosofo*.

There are scores of seventeen works by Michael Haydn (catalogued within ML96.5.H42 case), listed in Table 2 (including the Sherman-Thomas numbers, dates of composition, and National Széchényi Library catalogue numbers). These include four symphonies, two sets of twelve minuets *per il Carnevale*, a number of divertimentos and partitas, the Violin Concerto in B-flat, some ballet music, and the operas *Die Wahrheit der Natur* and *Zaire*. The remaining works in the collection are Giuseppe Sarti's *Didone*, Giacomo Tritto's *Belinda Fidele*, and twenty-two titles by Johann Georg Albrechtsberger (catalogued in ML96.5.A488 case), listed in Table 3.

For more information on this collection, you may visit the Performing Arts Reading Room (<http://www.loc.gov/rr/perform/>) at the Library of Congress, or contact Susan Clermont of the Library of Congress Music Division (<http://www.loc.gov/rr/asklib/ask-perform.html>).

Table 1: Boxed photographs of Joseph Haydn autograph scores, Library of Congress, ML96.5.H35 case

The following list maintains the collection's alphabetical ordering. "No." refers to numbers (presumably catalogue numbers) written in the upper right hand corners of first pages. "MS. MUS." refers to the catalogue numbers for the Esterházy Collection in the National Széchényi Library, Budapest, where most of the holographs are held.

Capriccio for Keyboard in G (1765; Mistakenly labeled as Hob.XVII/1.)

3/4, Moderato. Perhaps unknown work?

No. 39

Coro 2do "Svanisce in un momento" from *Il ritorno di Tobia*, Hob. XXI/1 (1784)

No. 69

MS. MUS. I. Nr. 18B

Divertimento in F major, Hob. II/16 (1760)

2CorEng, 2bsn, 2hn, 2vn

No. 23

MS. MUS. I. Nr. 47

Divertimento (in C) per cembalo, Hob. XIV/4 (1764)

cembalo, 2vn, bso

MS. MUS. I. Nr. 51

Englischer marsch (Derbyshire March No. 1, Hob. VIII/1, 1795)

2cl, 2bsns, 2hn in E-flat, tr in E-flat, serp.

No. 27

Boxed with

Hungarischer National Marsch, Hob. VIII/4 (1802)

2ob, 2cl, 2bsns, 2hn in E-flat, tr in E-flat

No. 26

MS. MUS. I. Nr. 43 A-B

L'infedeltà delusa, Hob. XXVIII/5 (1773)

full score in 2 boxes

No. 118 (?)

MS. MUS. I. Nr. 4

Madrigal: "The Storm," Hob. XXVIa/8 (1792)

No. 70.

MS. MUS. I. Nr. 18. C.

Arie per la comedia *La Marchese di Napoli*, Hob. XXX/1 (1762)

No. 116

MS. MUS. I. Nr. 9

Two sets of twelve keyboard minuets (n.d., unpublished)

pfte 2hnds

Nos. 80 and ?

MS. MUS. I. Nr. 52 & 53

Missa in tempore belli, Hob. XXII/9 (1796)

No. 225/23

MS. MUS. I. Nr. 19

Il mondo dell luna, Hob. XXVIII/7 (1777)

Begins with first chorus, i.e. no overture; missing pgs. 1a, 21b, 26b, 97a, 131a, 131b.

Notturmo in G, Hob. II/? (n.d.)

No. 21

MS. MUS. I. Nr. 44

L'Anima del filosofo (Orfeo ed Euridice), Hob. XXVIII/13 (1791)

Missing pages 32, 84, 100, 124, 172, 208, 272.

No. 46

MS. MUS. I. Nr. 7

Le Pescatrici, Hob. XXVIII/4 (1769)

Full score in 2 boxes

No. 174(?)

MS. MUS. I. Nr. 3

String Quartet in G, Op. 77 no. 1, Hob. III/81 (1799)

No. 58(?)

MS. MUS. I. Nr. 46. A.

String Quartet in F, Op. 77 no. 2, Hob. III/82 (1799)

MS. MUS. I. Nr. 46. B.

Symphony No. 7 in C "la midi," Hob. I/7 (1761)

No. 146

MS. MUS. I. Nr. 23

Symphony No. 12 in E, Hob. I/12 (1763)

No. 142

MS. MUS. I. Nr. 25

Symphony No. 13 in D, Hob. I/13 (1763)

No. 131

MS. MUS. I. Nr. 24

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Symphony No. 21 in A, Hob. I/21 (1764)

No. 138

MS. MUS. I. Nr. 28

Symphony No. 22 in E-flat "Philosopher," Hob. I/22 (1764)

No. 135

MS. MUS. I. Nr. 27

Symphony No. 23 in G, Hob. I/23 (1764)

No. 143

MS. MUS. I. Nr. 29

Symphony No. 24 in D, Hob. I/24 (1764)

No. 133

MS. MUS. I. Nr. 26

Symphony No. 35 in B-flat, Hob. I/35 (1767)

No. 136

MS. MUS. I. Nr. 33

Symphony No. 45 in F-sharp minor "Farewell," Hob. I/45 (1772)

MS. MUS. I. Nr. 36

Symphony No. 46 in B, Hob. I/46 (1772)

No. 140

MS. MUS. I. Nr. 35

Symphony No. 54 in G, Hob. I/54 (1774)

No. 145

MS. MUS. I. Nr. 39

Symphony No. 61 in D, Hob. I/61 (1776)

No. 128

MS. MUS. I. Nr. 40

Recorded in card catalogue but not currently with set—

Chor der Dänen, Hob. XXX/5 (1796)

3-part mixed chorus & orchestra

Concerto (No. 3 in G) per la lira organizzata, Hob. VIIh/3 (1786)

For two lira and orchestra

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Table 2: Boxed photographs of Michael Haydn autograph scores, Library of Congress, ML96.5.H42 case

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ST=catalogue numbers according to Charles H. Sherman and T. Donley Thomas, *Johann Michael Haydn (1737-1806), a chronological thematic catalogue of his works* (Stuyvesant, NY: Pendragon Press, 1993).

Serenata à piu Stromenti (Partita in D), ST407 (1785)
fl, 2ob, 2bsn, 2hn, 2tr, timp, str (no va)

No.?

MS. MUS. II. Nr. 83

Partita in C minor, ST35 (1760)
2ob, 2hn, str (no va)

No. 10

MS. MUS. II. Nr. 86

Symphony in F, ST284 (1779)

No. 103

MS. MUS. II. Nr. 62

Jubelsfeier in B-flat, ST449 (1787)

No. 43

MS. MUS. II. Nr. 109

Violin Concerto in B-flat, ST36 (1760)

MS. MUS. II. Nr. 54

12 Minuetti per il Carnevale dell'Anno 1798, ST693

MS. MUS. II. Nr. 92

12 Minuetti per il Carnevale dell'Anno 1794, ST550

MS. MUS. II. Nr. 93

Marche, 22da Julij (Divertimento in D), ST68 (1764)

MS. MUS. II. Nr. 84

Messe sotto il Ditola de S. Teresa, ST796/797 (1801)

MS. MUS. II. Nr. 2

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Symphony in A, ST508 (26 July 1789)

No. 107

MS. MUS. II. Nr. 79

Ballet music (starting with Sinfonia in A), ST141 (1770)

MS. MUS. II. Nr. 57

Sinfonia (Serenade) in B-flat, ST133 (ca1768-1770)

No. 85

MS. MUS. II. Nr. 56

Sinfonia (Serenata) in D, ST86 (10 Aug 1767).

MS. MUS. II. Nr. 82

Symphony in D minor, ST393 (30 December 1784)

No. 98

MS. MUS. II. Nr. 67

Die Wahrheit der Natur (Singspiel), ST118 (1769)

MS. MUS. II. Nr. 112

Symphony in F, ST405 (30 May 1785)

No. 96

MS. MUS. II. Nr. 69

Zaire, ST255 (1777)

No. 102

MS. MUS. II. Nr. 62

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Table 3: Boxed photographs of Johann Georg Albrechtsberger autograph scores, Library of Congress, ML96.5.A488 case

Six Divertimenti for Strings (1760)

D, E-flat, E, B-flat, A, B-flat.

Also a cembalo partita in C and sketches for a *Pange Lingua*.

Albrechtsberger No. 13

Harp Concerto in C (1773)

No. 58

Albrechtsberger No.10

Organ Concerto in B-flat (1762)

Albrechtsberger No.11

Trombone Concerto in B-flat (1769)

Albrechtsberger No.12

Mandora & Clavecin Concerto in E (1771)

includes va part

No. 68

Albrechtsberger No.7

Four Concertini mit Harp (labeled Baryton; 1772)

No. 59

Albrechtsberger No.9

Cembalo Concerto

Sonata

Missa S. Francisci Seraphici

Missa Dei Patris in D

Requiem for Four Voices

Te Deum in D

Missa St. Tiborii

Mass in C

Tantum Ergo and

Concertino per Mandora

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Concertino in G
ob, 2vn, bso

Concertino in F per Mandora

Concertino in E-flat
tbn, kbd, 2vn, bso

Salve Regina in F (1778)

Requiem in D minor (1793)
vln, 2tbn, bso. Also some other sketches.
Albrechtsberger No. 20