

Music History and Cosmopolitanism / abstract & bio

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Session 1a / Wednesday June 1, 2:30–4 pm

“... for I have to change many things for the English public” — Franz Joseph Haydn as a Cosmopolitan Composer: His Reflections on the Performance of His Symphony No. 92 in G-Major (“Oxford”, Hob. I:92) During the 1792 Season of the Salomon Concerts in the Context of Compositional Mediation Between Viennese Classicism and Late Eighteenth-Century British Taste

With his reputable concert series the noted British impresario and violinist Johann Peter Salomon provided an important venue for the dissemination of the instrumental repertoires of the Viennese Classicists on British soil, including the works of Franz Joseph Haydn composed specifically for this series. Featured in the 1792 concert series were three Haydn works that had originated during his Vienna years: Symphony No. 91 in Eb-Major (1788; Hob. I:91), Symphony No. 92 in G-Major (“Oxford”, 1789; Hob. I:92), and Piano Trio in Ab-Major (1790; Hob. XV:14)— works for which the composer had requested early printed scores from Vienna. While Hob. XV:14 and Hob. I:91 were performed in London without any change of the musical text, an anonymous hand introduced significant changes in Hob. I:92 — indeed an unusual practice to which Haydn makes reference in a letter (London, March 2, 1792) to Maria Anna von Genzinger (Vienna) “... for I have to change many things for the English public.” With the preservation of Hob. I:92, as autograph (*Manuscript Paris, Bibliothèque nationale*) and in a revised version authorized by the composer (*Manuscript, New York Public Library, Music Division*), the latter source with its careful juxtaposition of Viennese Classicism and late eighteenth-century British taste, destined for the London performance, Haydn may have reflected on a parallel case, namely, the arrangement of George Frideric Handel’s *Messiah* (HWV 56), which Wolfgang Amadeus Mozart, in response to a commission from Baron Gottfried van Swieten, had completed in the spring of 1789 (KV 572), specifically for performances in Vienna on March 6 and April 7, 1789.

Recipient of an M.Phil. and a Ph.D., both in musicology, from Yale University, **Walter Kreyszig** is professor of musicology at the University of Saskatchewan, where he teaches musicology, history of theory, performance practices, paleography, organology, and music bibliography, at both undergraduate and graduate levels. A Fellow of the American Biographical Institute (Raleigh, North Carolina) and a Deputy Director General of the International Biographical Centre (Cambridge, England), Dr. Kreyszig has published widely on the music of the First Viennese School of Composition and nineteenth-century repertoires in journals (including *Ad Parnassum: a Journal of Eighteenth and Nineteenth-Century Instrumental Music*; *Jahrbuch für Internationale Germanistik*; *Mozart-Jahrbuch*; *Musicologica Austriaca*; *Revista de Musicologia*; *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich*; *Studies in Music from the University of Western Ontario*), musicological series (including *Boccherini Studies*; *RILM Perspectives*; *Reihe Wissenschaft und Kunst*; *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik*; *Speculum musicae*; *Studies on Italian Music History*), Festschriften (including Gernot Gruber, Christian Speck), and conference proceedings.