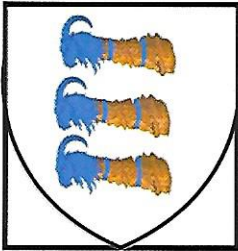


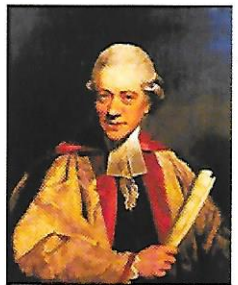
# HAYDN'S SOCIAL FRIENDS

Extracts from Richard Wignmore's book *Pocket Guide to Haydn*

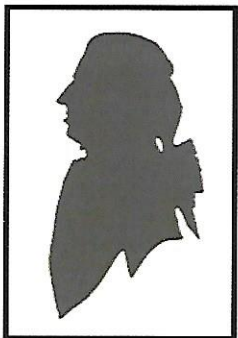
## JOSEPH HAYDN (1732–1809)



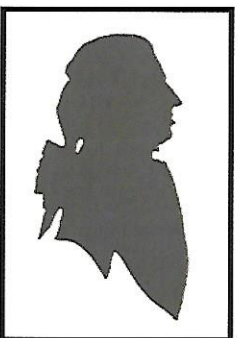
**Willoughby Bertie Abingdon** (1740 - 1799).  
A notorious political maverick the Earl was a keen amateur flautist and composer, and a passionate lover of Haydn's music. He made several attempts to lure Haydn to England in the 1780s. During his second visit in 1794 Haydn stayed at the Earl's country retreat and incorporated one of his songs in the second 'London' trio for flutes and cello.



**Charles Burney** (1726 - 1814).  
As a young man the English composer, teacher and music historian had played violin in Handel's oratorio orchestra. Forty years later he came to revere Haydn and befriended him on his first visit to London. It was on Burney's behest that Haydn received his honorary Oxford doctorate. A champion of Haydn's symphonies, quartets and oratorios, he arranged for the publication, by subscription, of *The Creation* in England.



**Aloisio Luigi Tomasini** (1741 - 1808).  
The Pesaro-born violinist entered the court of Prince Paul Anton Esterhazy as a pageboy at the age of 12, honed his skill on the violin with Mozart's father and subsequently became leader of the court orchestra when aged 20, at the time of Haydn's appointment. Among the court musicians, with the tenor Dichtler and cellist Weigl, he was one of Haydn's closest friends. After Haydn's retirement Tomasini became director of instrumental music at Esterhazy.



**Johann Tost** (1759 - 1831).  
Whilst leader of the second violins in the Esterhazy orchestra Tost harboured business ambitions. He is associated with the Quartets Opus 54 and 55, which he sold on Haydn's behalf to a Paris publisher, and Op. 64, of which he is the dedicatee. Following the death of his wife (formerly a housekeeper to Prince Nicolaus), Tost inherited money and succeeded for a time in business with a cloth factory in Bohemia and the supply of equipment to the Austrian army.



**Maria Anna von Genzinger** (1750 - 1793).  
Wife of a surgeon and Viennese amateur musician, Maria was Haydn's close friend and confidant for four years from 1789 until her early death. His letters to her from Eszterhaza and London hint at a deeper attachment on his side. Haydn's letter to her of May 1790 reads: *I beg Your Grace not to shy away from comforting me by your pleasant letters, for they cheer me up in my isolation, and are highly necessary for my heart, which is often very deeply hurt.*  
His feelings for Maria can perhaps be gauged from the beautiful Adagio of the E flat Sonata, No. 49, written for her.



**Luigia Polzelli** (1750 - 1831).  
The Italian soprano and violinist husband Antonio were engaged at the Esterhazy court from 1779 until 1790. Luigia became Haydn's mistress. He wrote 'insertion arias' for her to sing in other composers' operas. After her husband's death Luigia secured a promise of marriage once Haydn became a widower. She asserted that Haydn was the father of her youngest son Antonio. Haydn left Luigia an annuity of 150 gulden in his will.

During Joseph Haydn's two hugely successful visits to London as composer and performer (1791/2 and 1794/5) he made friends with a number of women. All were admirers of his music, some were musicians, privately or professionally, some were writers and composers. All of them responded to Haydn's charm, in spite of his poor grasp of English. Some of the relationships are preserved through notes and letters, some only through the music itself or other writers' references to it, and over all of these friendships is cast the long shadow of Haydn's unhappy marriage to the sister of the woman he had really hoped to wed, Therese Keller.

Clare McCaldin



**Rebecca Schroeter** (1751 - 1826).  
The Scottish-born widow was Haydn's piano pupil during his first to England. From her increasingly ardent letters we can infer that they became lovers. Haydn said that he would have married Rebecca had he been free. In 1795 he dedicated three of his finest piano trios to her, Nos. 24, 25 & 26.



**Harriet Abrams** (1758 - 1821).  
An English soprano and composer Harriet was praised for her performances in the repertoire of Handel, enjoying a successful concert career during the 1780s. Charles Burney praised the sweetness of her voice and her tasteful musical interpretation.



**Therese Jansen Bartolozzi** (1770 - 1843).  
An eminent pianist whose career flourished in London at the end of the 18th century. By 1791 her reputation was strong enough for Peter Salomon to give her family free tickets to the first series of Haydn concerts. In 1798, whilst en route to Venice with her husband, they met Haydn in Vienna and subscribed to the first edition of *The Creation* which Haydn published in 1800.



**Anne Hunter** (1742 - 1821).  
Haydn met Anne and her famous surgeon Dr John Hunter during his first visit to London. On his return in 1794 the widowed Anne wrote the English text to at least nine of Haydn's fourteen songs which he dedicated the first six to her. The songs include: *The Mermaids Song*, *Fidelity*, *Pleasing Plain*, *The Spirit's Song* and a libretto for *The Creation*.



**Admiral Lord Nelson & Lady Hamilton** (1758 - 1805).  
In 1798 Haydn finished his mass titled *Missa in Angustiis* (Mass for troubled times), with its first performance on the 15th September. On 1 August, Napoleon had been defeated in the Battle of the Nile by British forces led by Admiral Horatio Nelson. Because of this coincidence, the mass gradually acquired the nickname Lord Nelson Mass. The title became indelible when, in 1800, Lord Nelson met Haydn at the Palais Esterházy, accompanied by Lady Hamilton.