# F J Haydn (1732 - 1809) / A Reicha (1770—1836)

# *4 Fugues from String Quartets Op 20 (1772/1803)*

*arranged for Wind Quintet (Oboe & Cor Anglais; Clarinet in B♭ & A) by Toby Miller (2013)*

**Franz Joseph Haydn**

Painted in 1792 in London by Thomas Hardy

**Anton [Antonin / Antoine] Reicha [Rejcha]**

Drawn in 1815 by Claude-Marie-François Dien

In his old age, Haydn famously said to his biographer Griesinger, on the subject of his time at the court of Prince Nicolaus Esterházy: "I was isolated from the world; no one in my vicinity could make me lose confidence in myself or bother me, and so I had to become original". In actual fact Haydn's fame was already beginning to spread by 1761 when he took the job. By the end of the decade his name was known throughout Europe, and his work was the subject of critical controversy: praised for originality, he was condemned (especially by North German writers) for breaking rules, and for combining learned and folk styles incongruously. We know that Haydn was not indifferent to these comments because he rebuts some of them in autobiographical notes he wrote in 1776. One attack seems to have stung him particularly: in 1771, the Berlin critic J C Stockhausen, writing about trios and quartets by Viennese and Mannheim composers including Haydn, referred to "errors of composition, especially of phrase rhythm, and for the most part a great ignorance of counterpoint". It was true that Haydn had had no lessons in counterpoint (teaching at St Stephen's cathedral choir school in Vienna was basic, and he had no money after being thrown out when his voice broke), but he studied on his own (up to 16 hours a day, by his later account) the standard work by J J Fux, and later had a copy in his library.

So it isn't a coincidence that in his set of six string quartets written in 1772 and published as Op. 20, among many other innovations, Haydn included - for the first time in this form - no less than three fugues as finales, and greatly expanded his use of counterpoint and independent writing for all four parts in other movements. Subtitles (*Fuga a due/tre/cuattro soggetti)* and scholarly notes in the scores (such as *al rovescio* - 'inverted' - or *in canone*) were surely addressed to critics rather than players. In 1772 Haydn wrote his 'Farewell' symphony, another extraordinary experimental work: the only symphony in F# minor written in the whole of the eighteenth century (the composition of this and the next symphony in B major occasioned a blacksmith's bill for special semitone inserts to extend the horn-players' G or C crooks!). Two of the six Op 20 quartets are in minor keys, and whilst there is quirkiness and humour, as a whole these quartets are longer and more elevated than his previous two sets written several years earlier, which were still 'Divertimenti': Op. 20 marks the real birth of the string quartet as a vehicle for serious music.

Mozart, Beethoven and Brahms all owned and studied copies of these ground-breaking works – as did another composer, Anton Reicha, who took informal advice from Haydn as well as formal lessons from Albrechtsberger (organist at St Stephen's and acknowledged master of counterpoint). Despite the advanced age of 'Papa' Haydn by 1801, Reicha recognised in him a kindred spirit, who continued to embrace the new (as with his recent concerto for valve trumpet), and shared his enthusiasms for counterpoint, experimentation and folk idiom in "serious" music. Although mostly written earlier, Reicha published his '36 Fugues' (sometimes called Op. 36) for keyboard in 1803 as part of his own attempts to redefine fugal theory for a new generation, by relaxing rules he considered no longer necessary (such as requiring initial entrances of the subject to be alternately in the tonic and dominant). They carried a dedication to Haydn: to honour his dedicatee Reicha chose the subject from the first movement of Haydn's F minor string quartet as the theme of his third fugue. Reicha's treatment is already clearly Romantic – although far less bizarre than many of his other fugues, which include one with a subject consisting of a single repeated note, one in 5/8 and one where a third of the bars are rests. Later Reicha would become Professor of Counterpoint and Fugue at the Paris Conservatoire, earning praise from Berlioz for the clarity of his teaching, and counting among his other pupils Liszt, Gounod and Franck.

The subject of Haydn's F minor fugue is a 'classic' Baroque theme, best known as 'And with his stripes...' from Handel's *Messiah;* also found in Bach and used by Mozart for the *Kyrie Eleison* from his *Requiem.* The two F minor fugues have been arranged with Cor Anglais rather than Oboe to avoid altering the ranges of the parts as originally written, and also to provide additional variety of texture. Although the four fugues are quite different in character, and I have placed them in slow-fast-slow-fast sequence like a Baroque concerto (Haydn changed his mind about the sequencing of the quartets more than once), I wouldn't necessarily recommend playing them as a set.

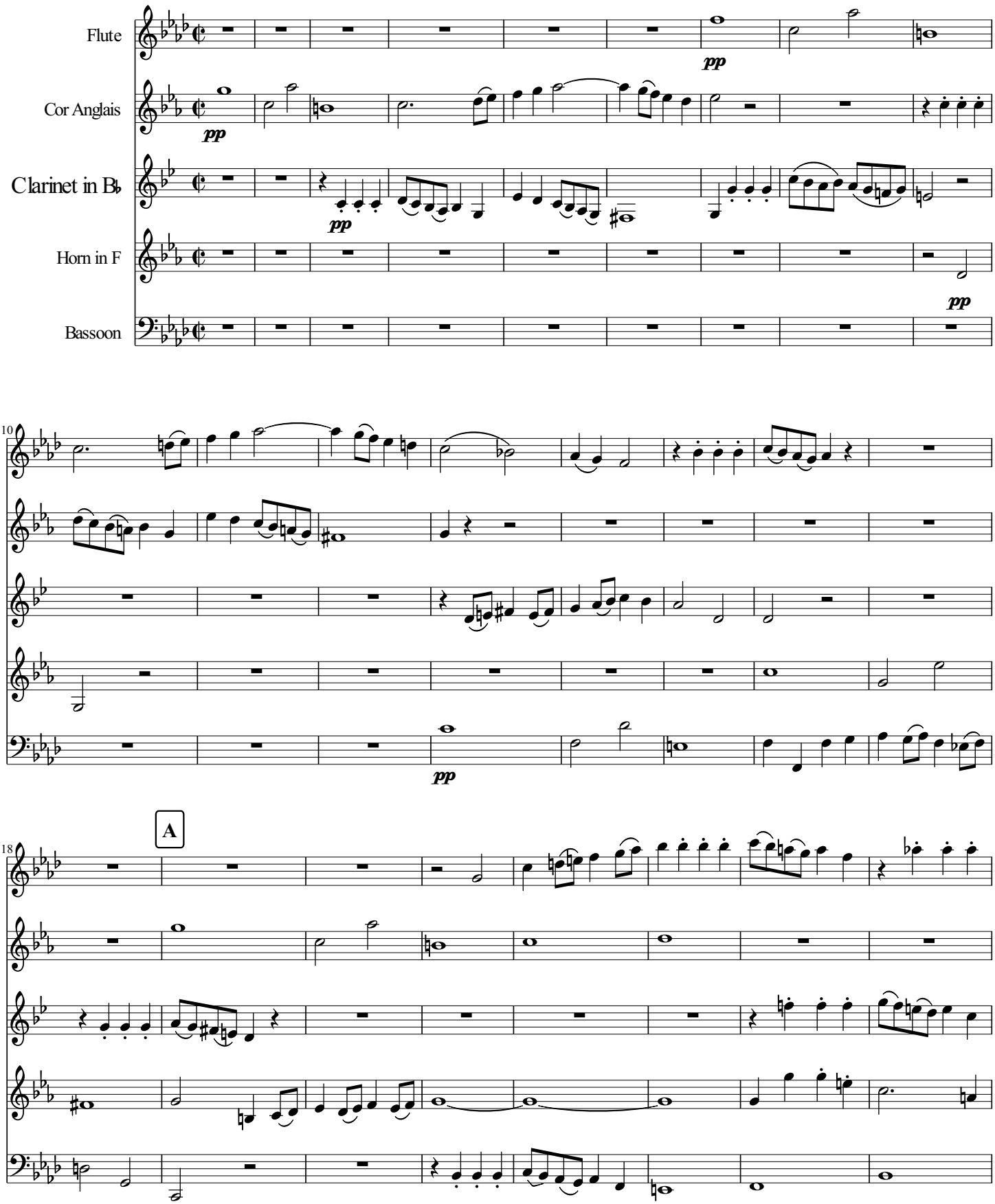
# Haydn Quartet in F minor Op 20 no 5 arr. for Wind Quintet by Toby Miller

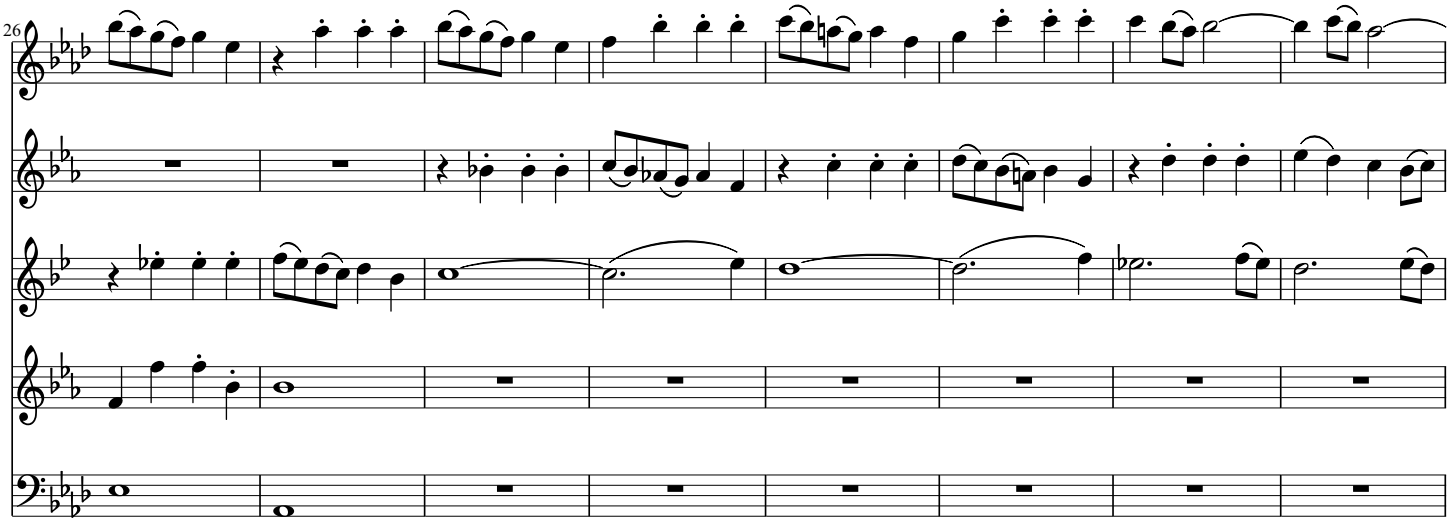
Small score (instrumental pitch)

IV - Fuga a due soggetti

F J Haydn

**[Con moto ~ ♩= 108]** *sempre sotto voce*

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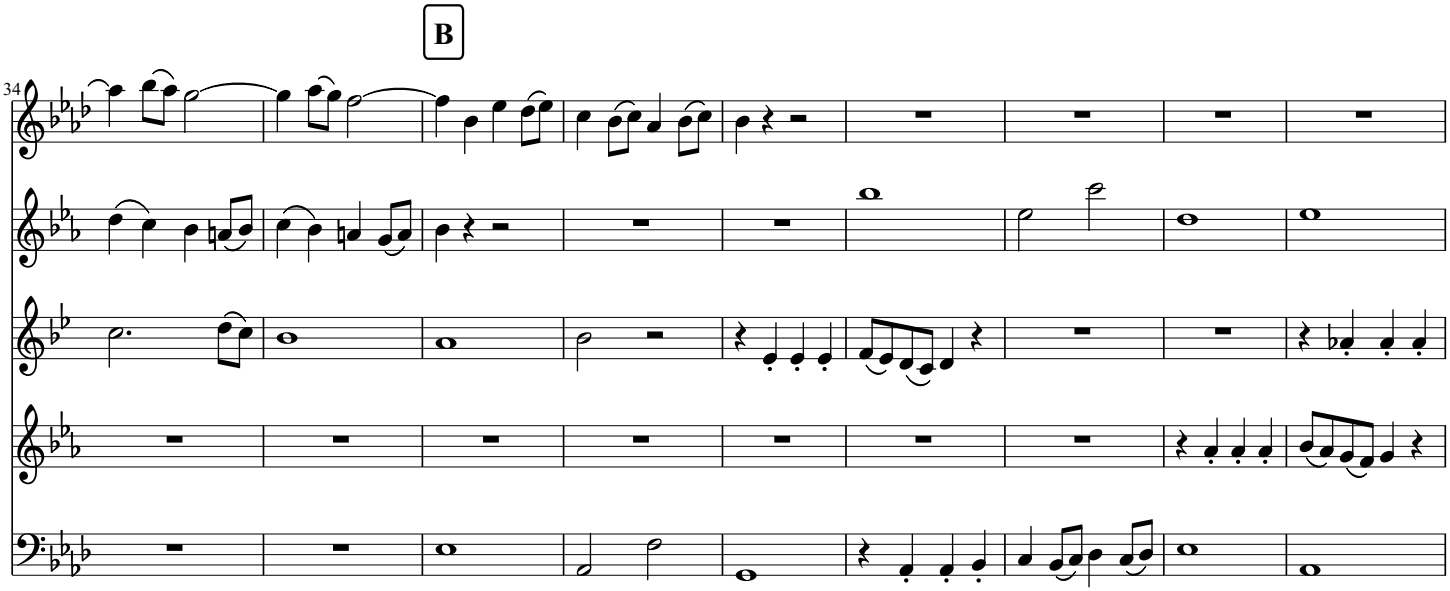
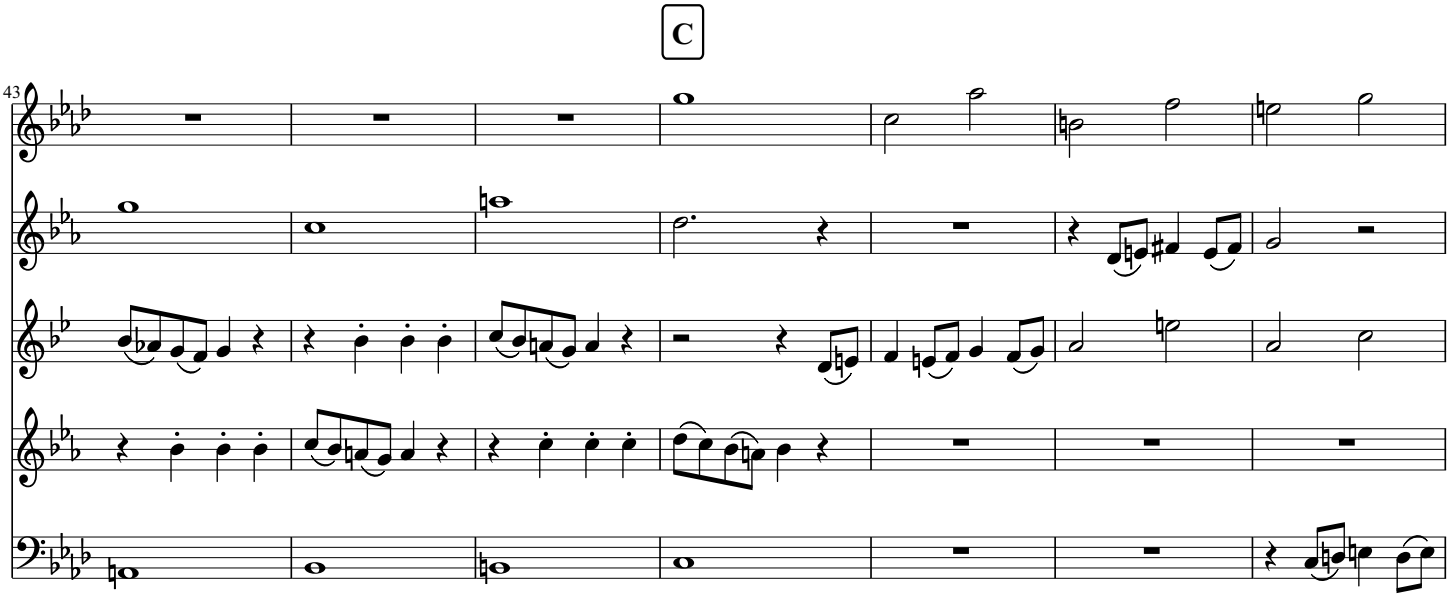
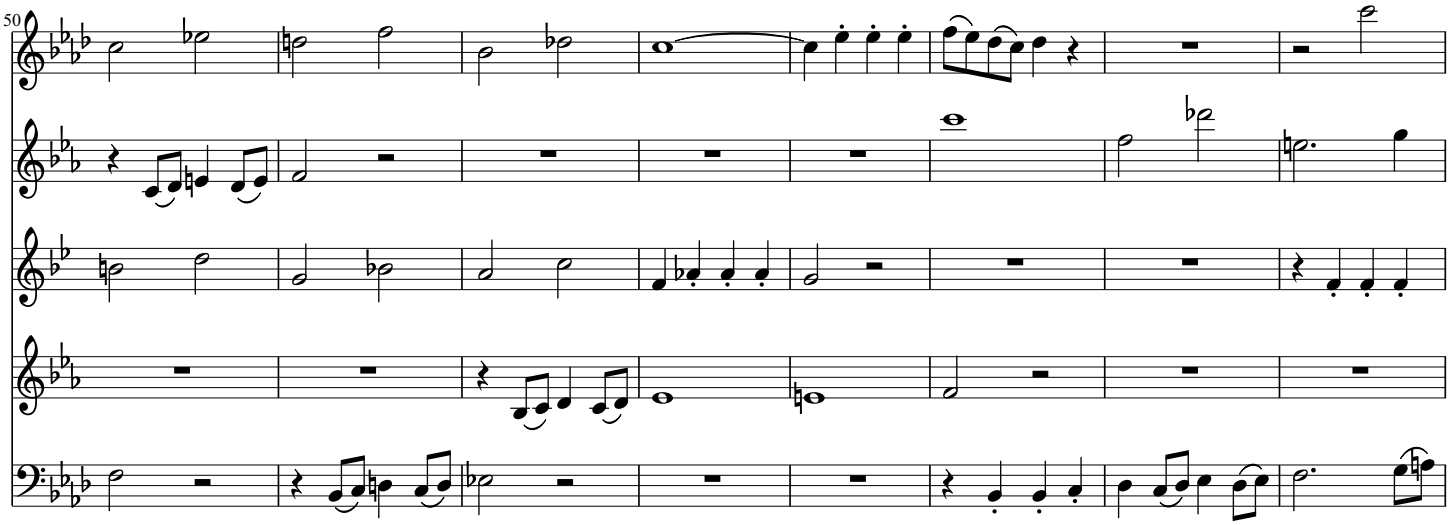

B
34


C
43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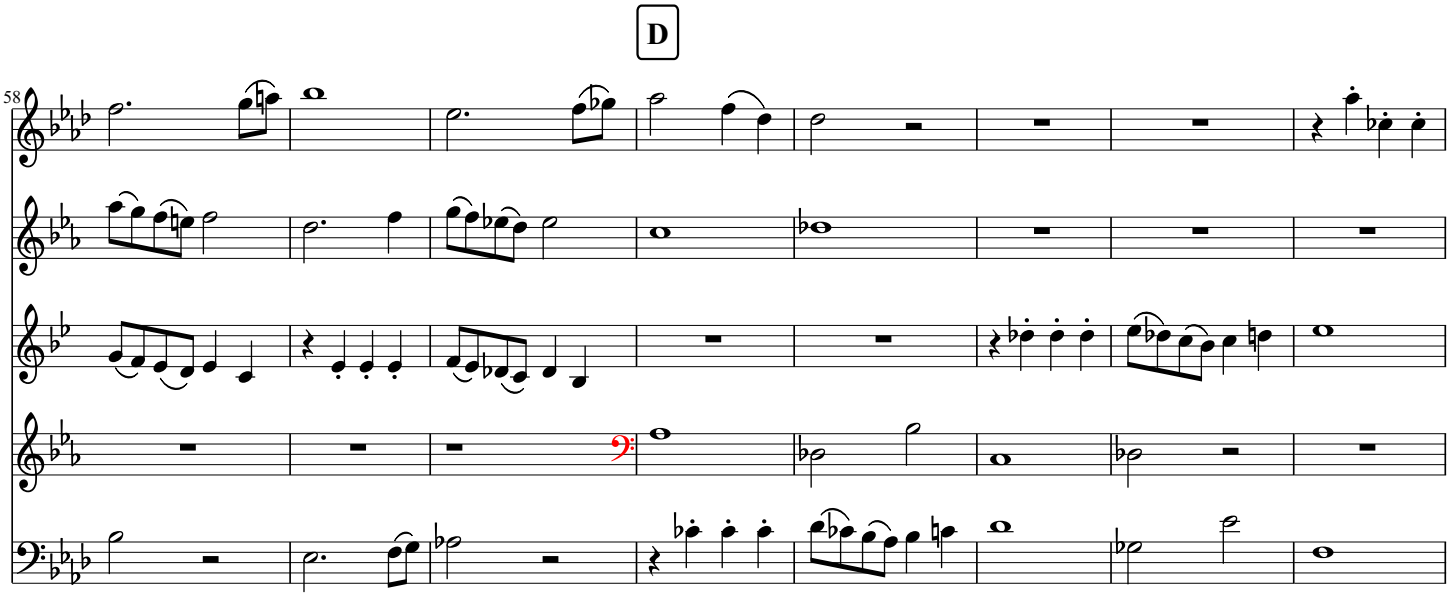
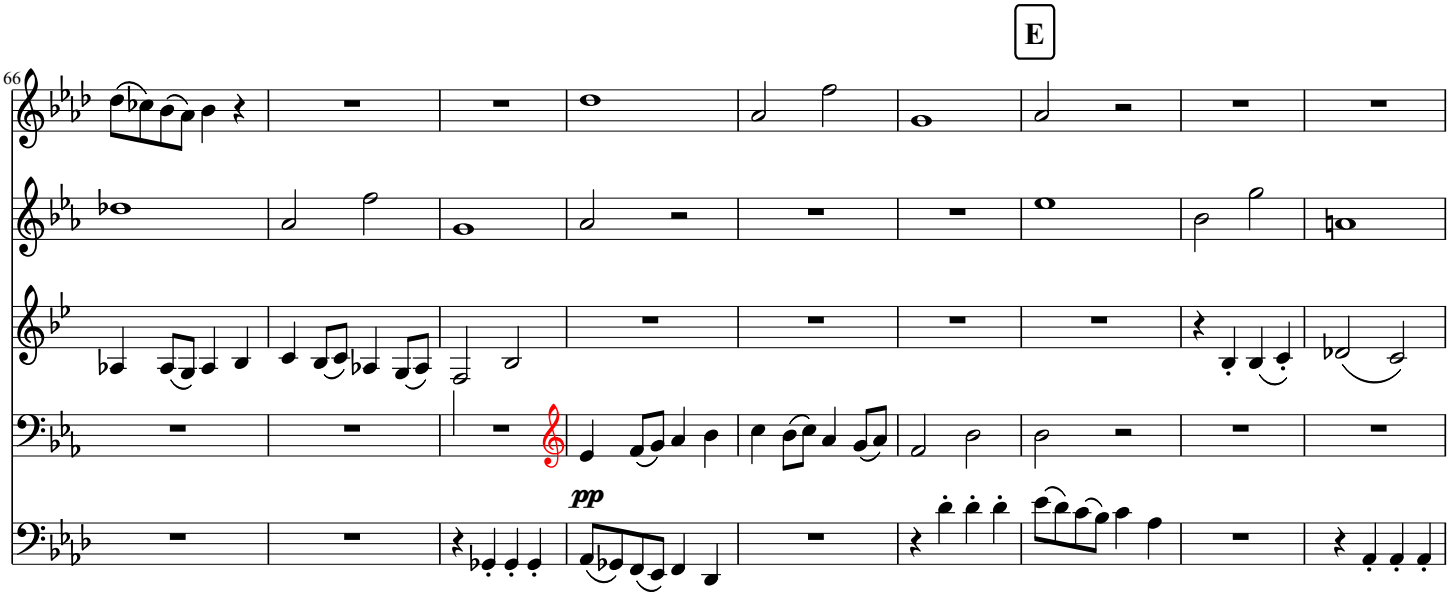
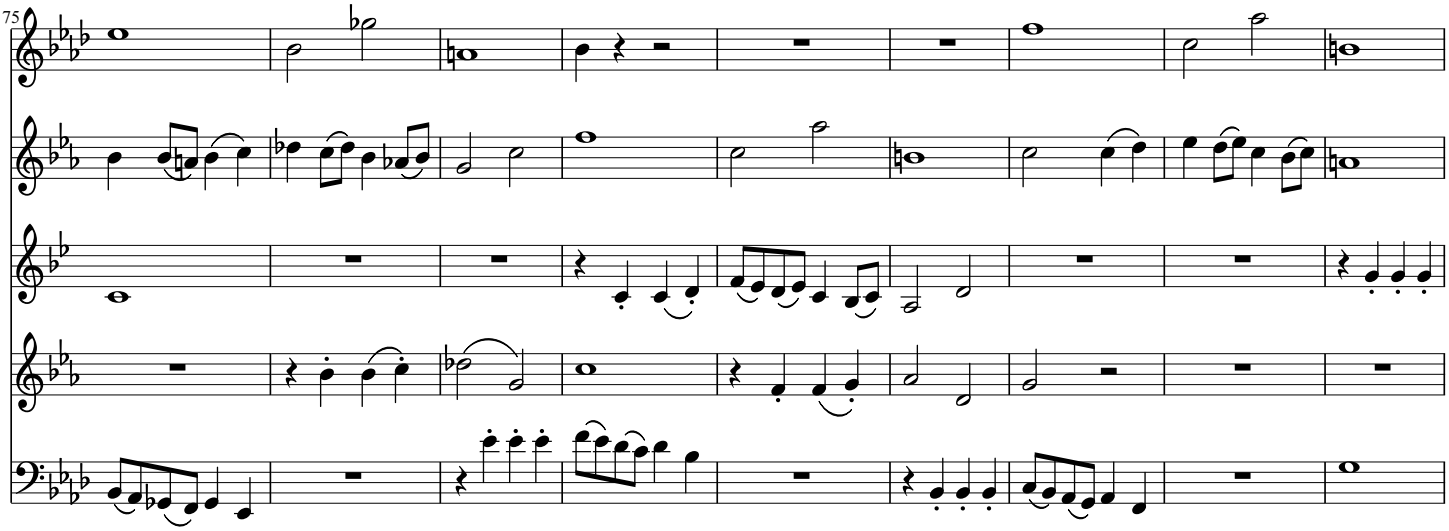

D
58


E
66
pp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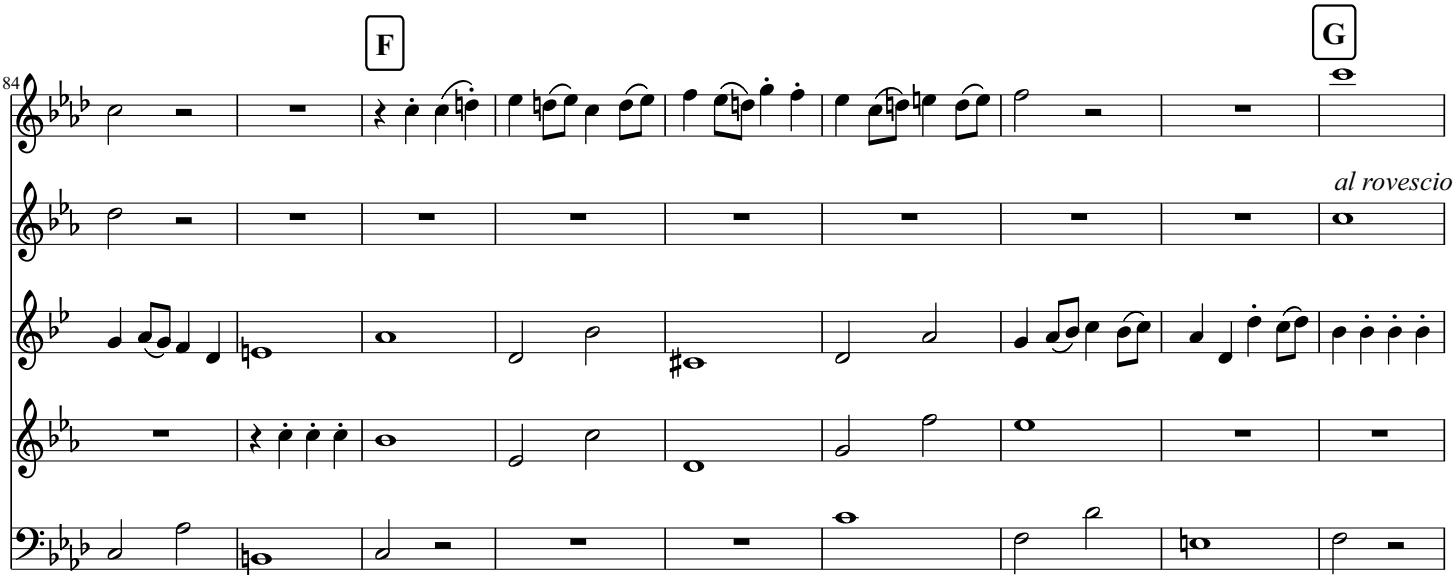
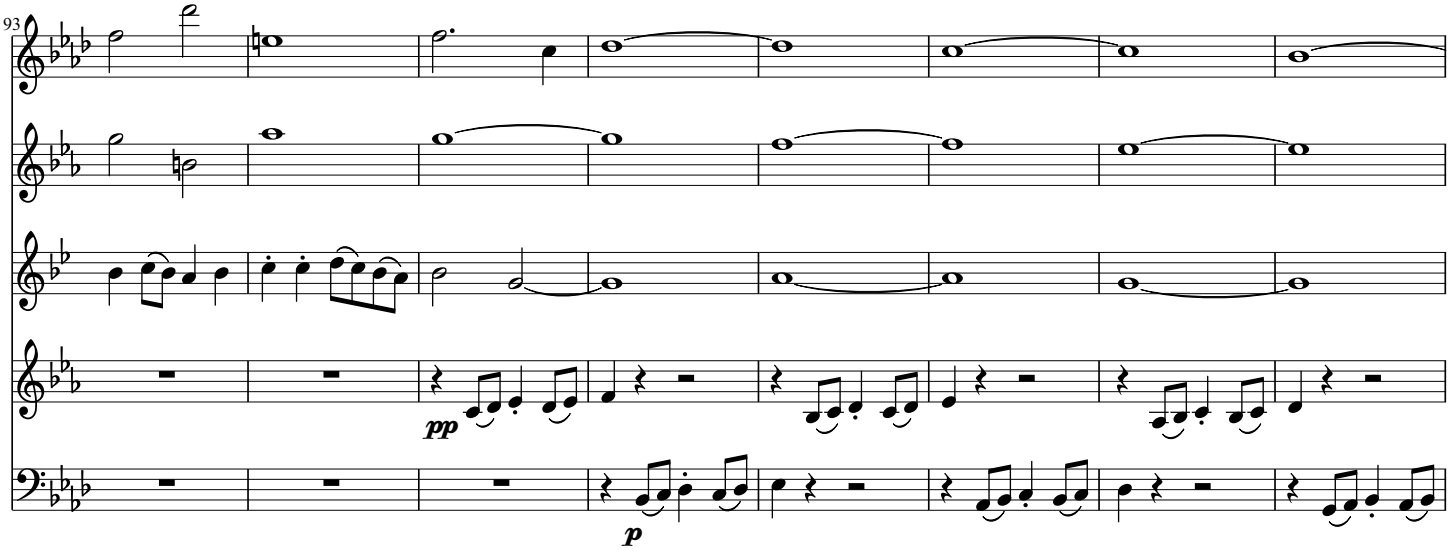
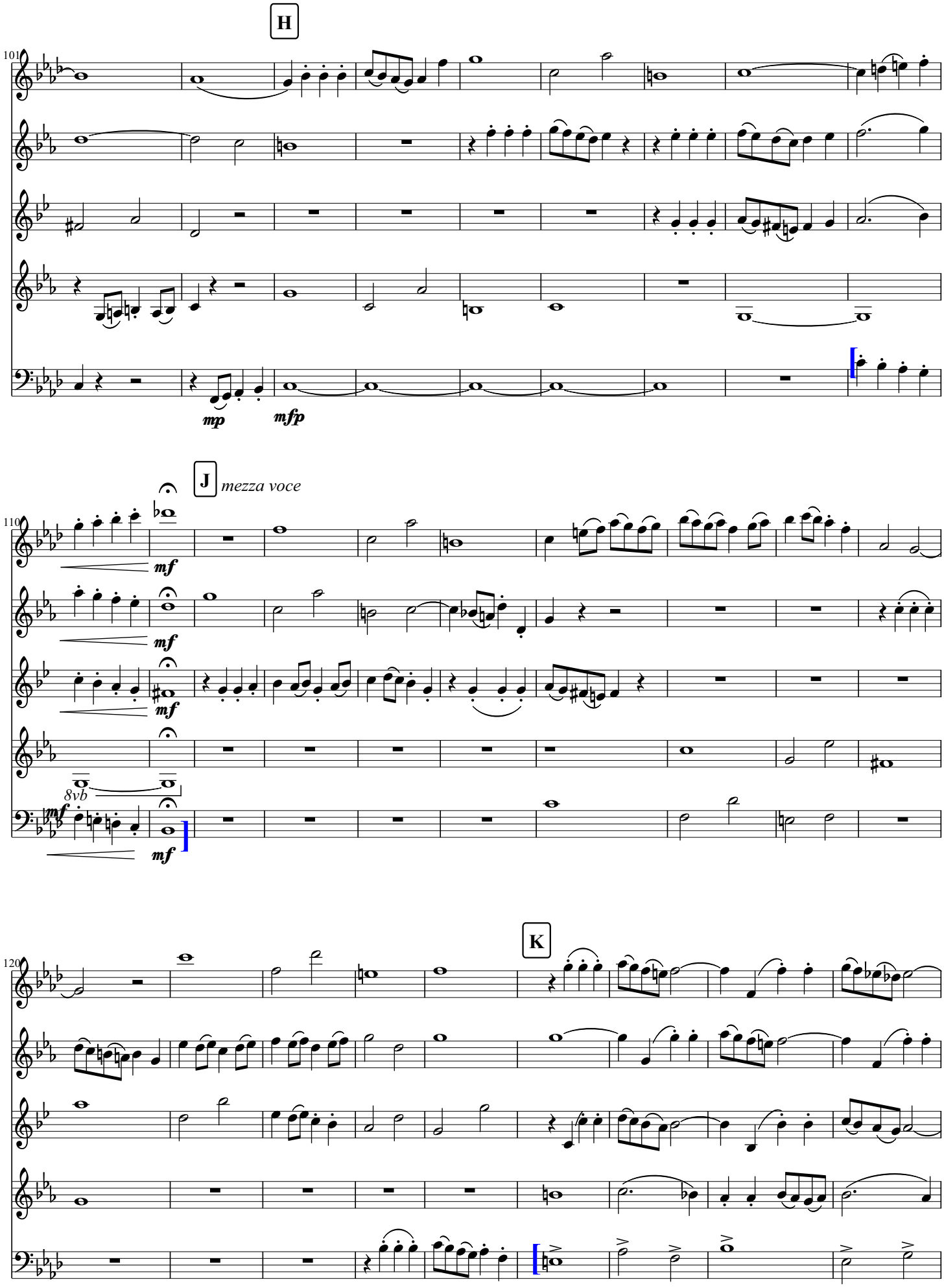
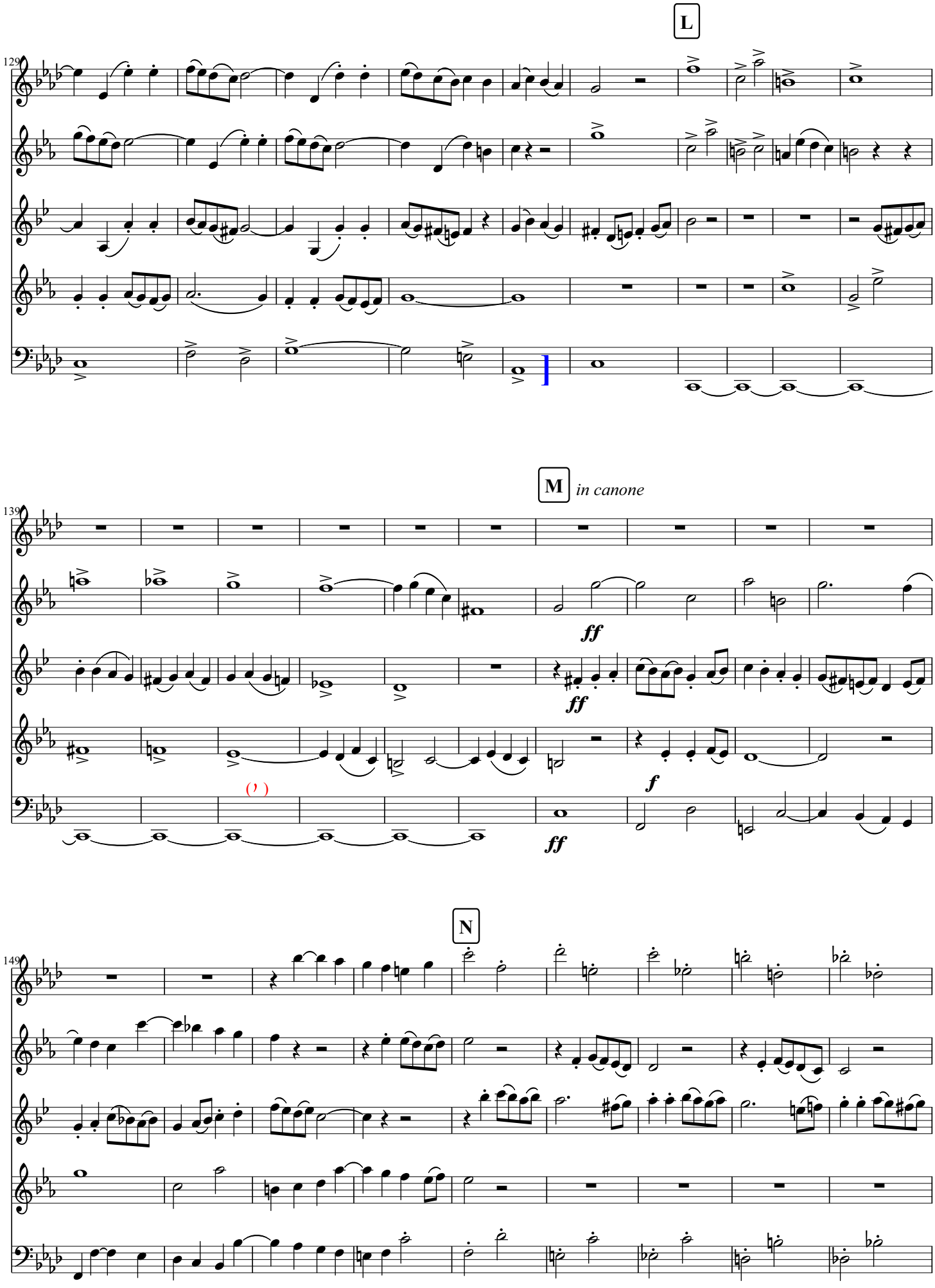
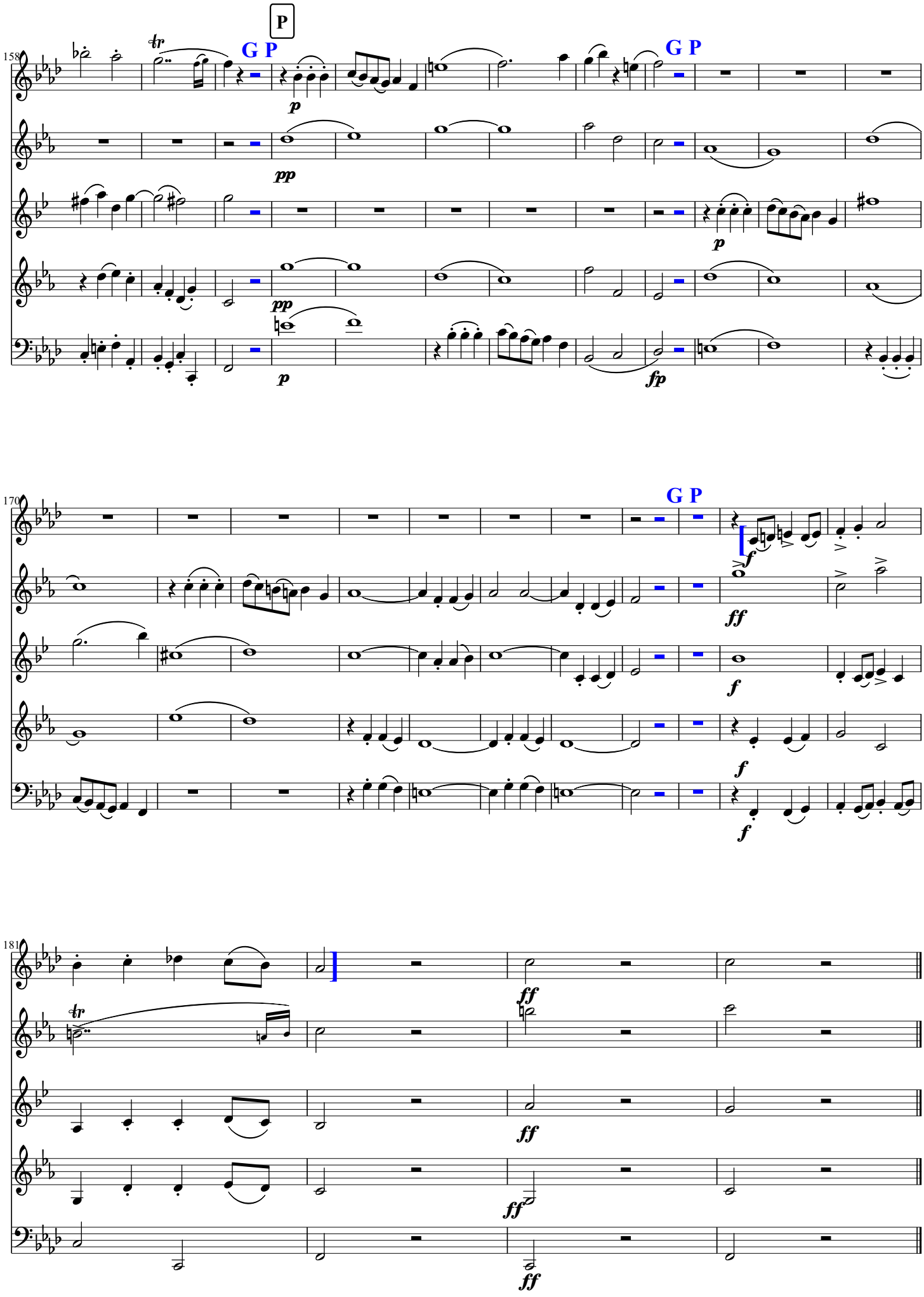

F
G
84
al rovescio


93
pp
p


H
101
mp
mfp
J
mezza voce
110
mf
8vb
K
120

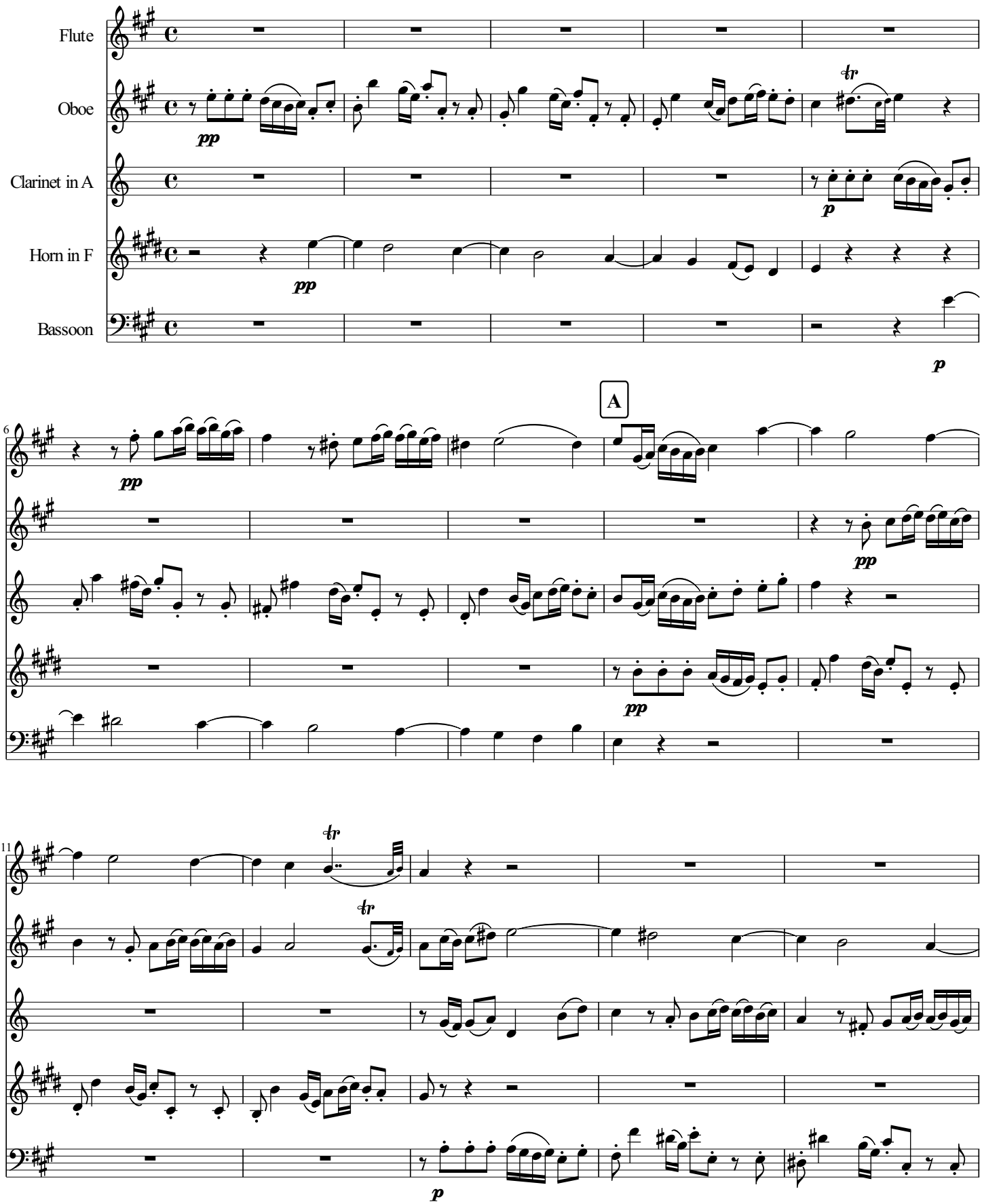

L
129
M
in canone
139
ff
ff
f
ff
N
149

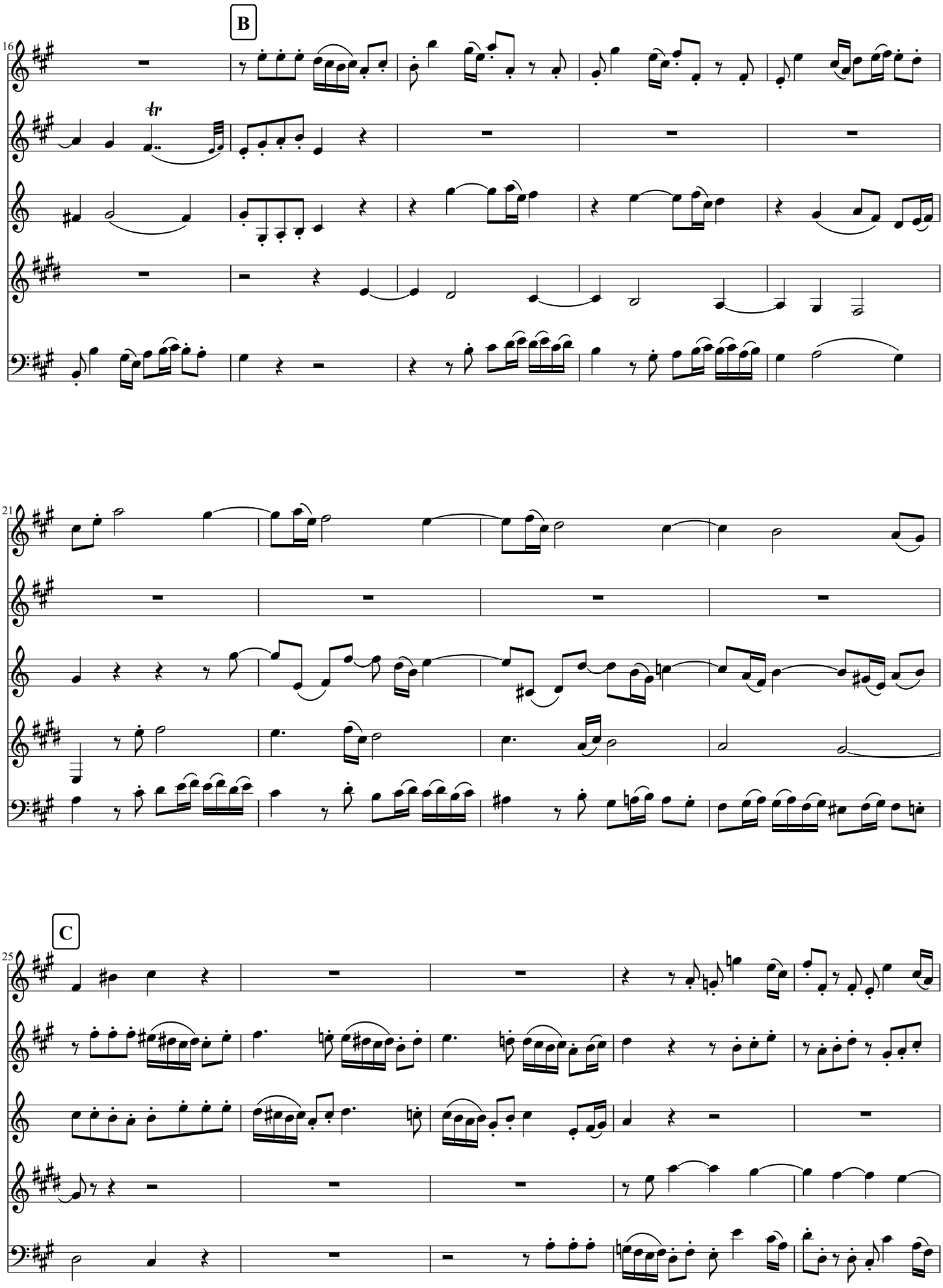

158
P
G P
G P
170
G P
181

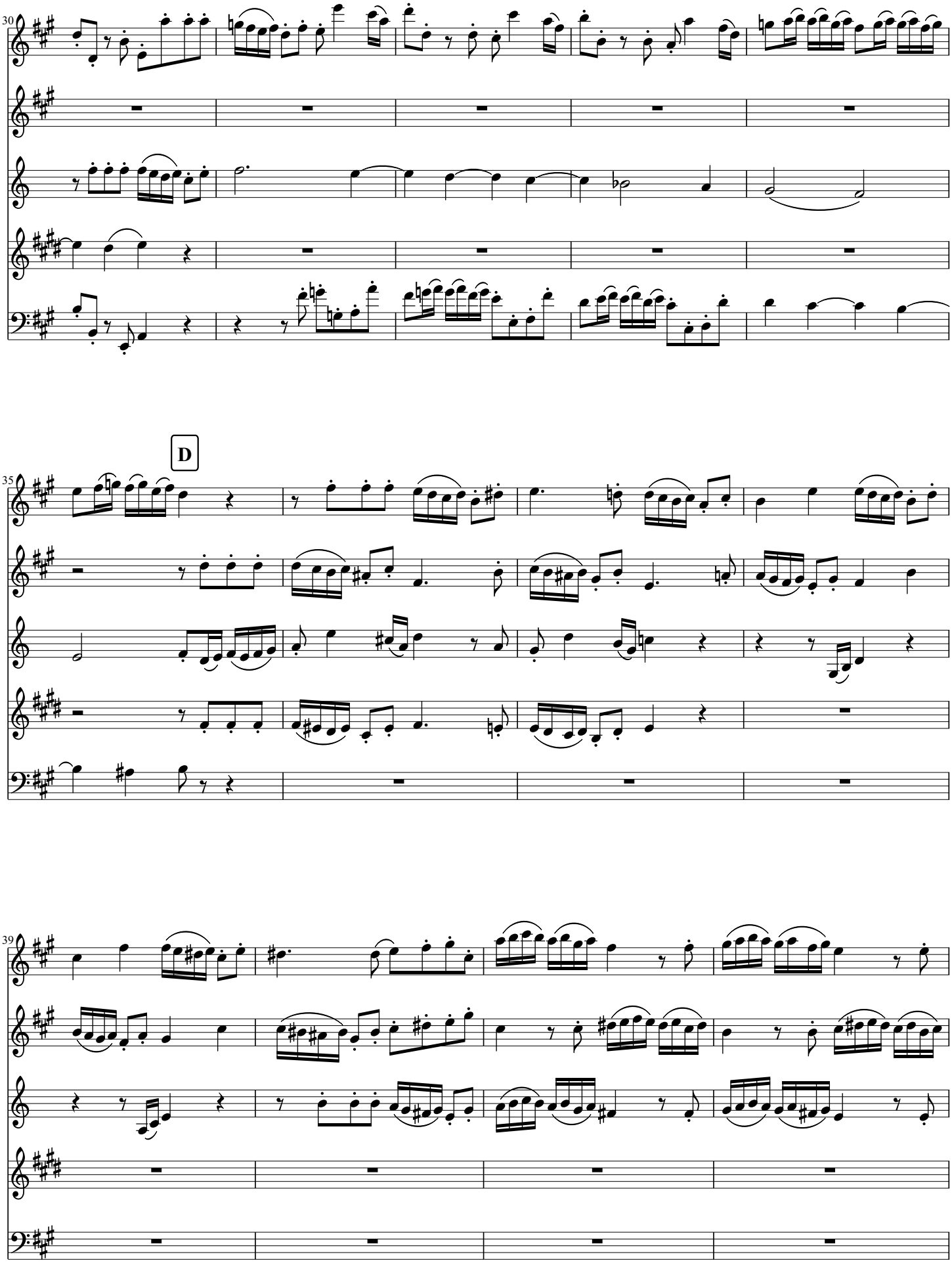
# Quartet in A Op 20 no 6 arr. for Wind Quintet by Toby Miller

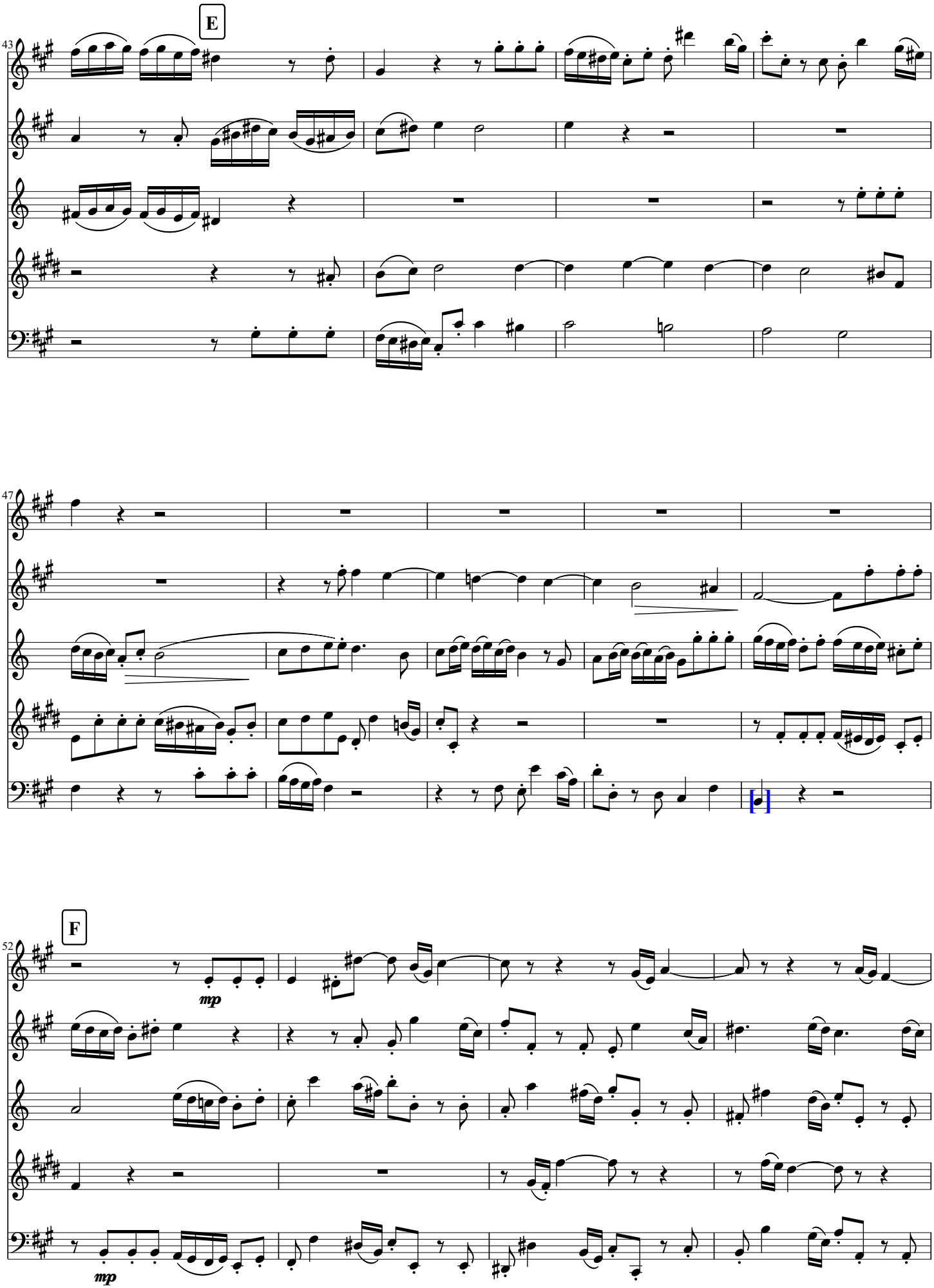
Small score (instrumental pitch) IV - Fuga a 3 Soggetti - Allegro F J Haydn

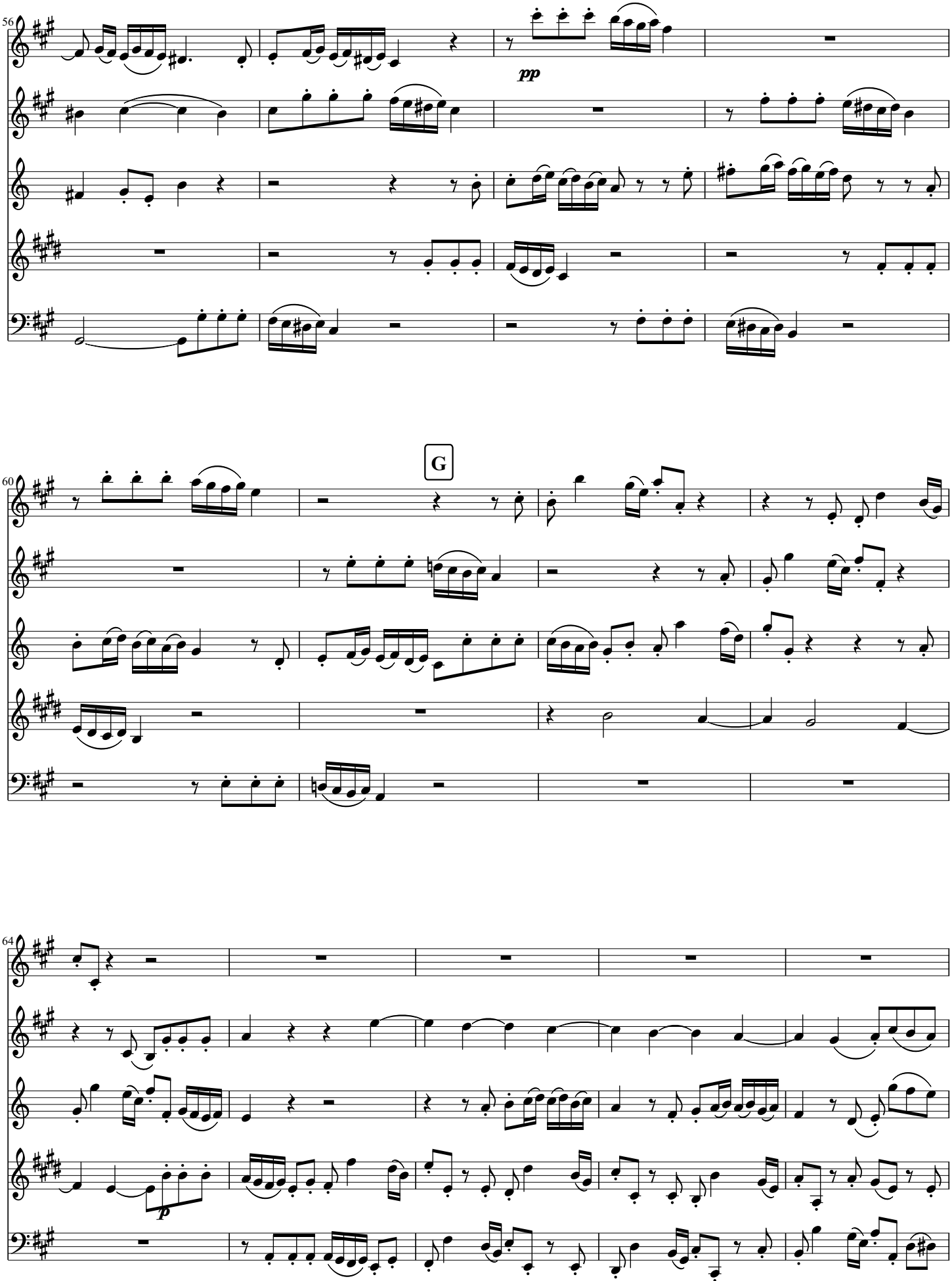
**Allegro [~♩= 120]** *sempre sotto voce*

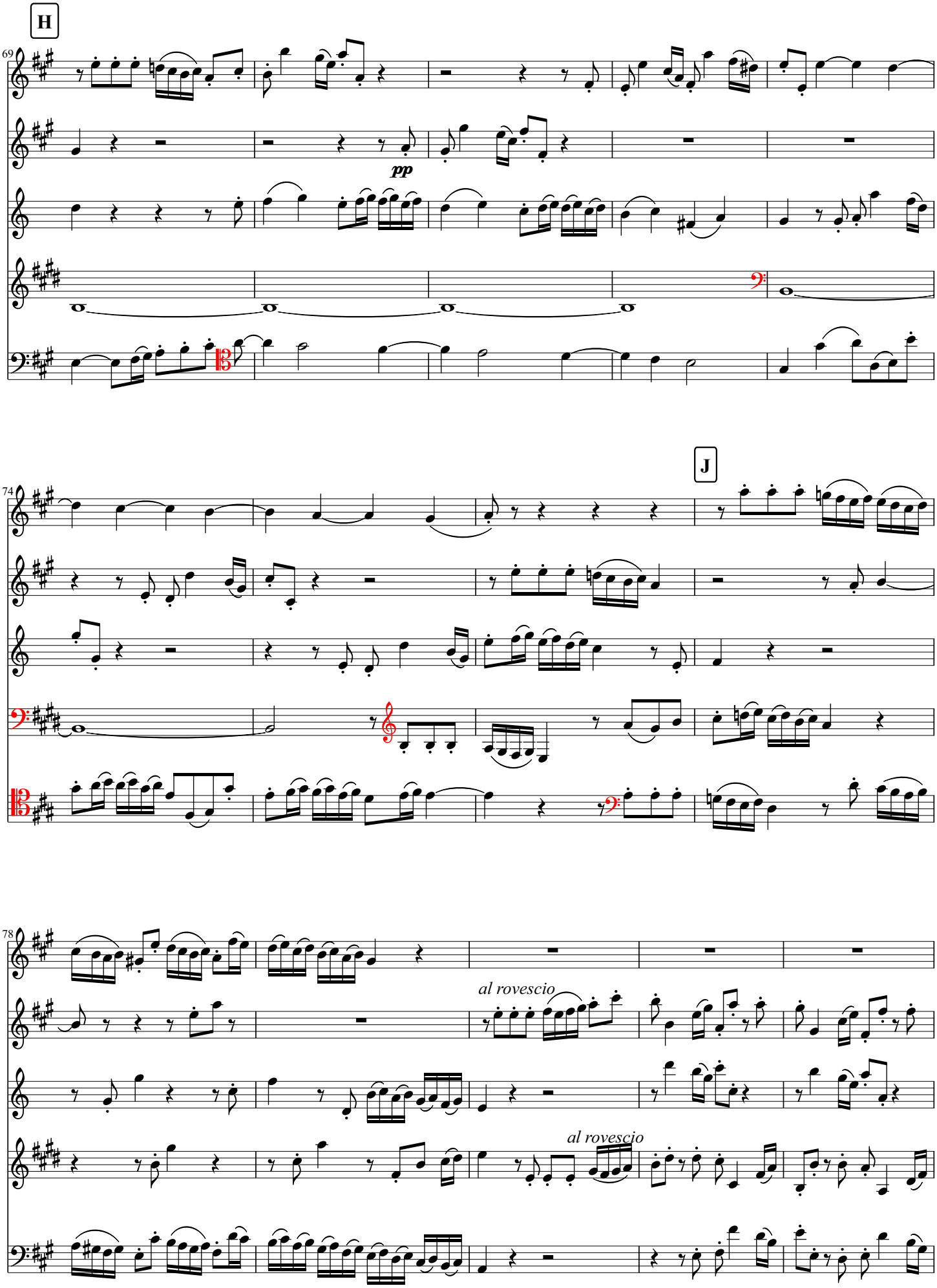


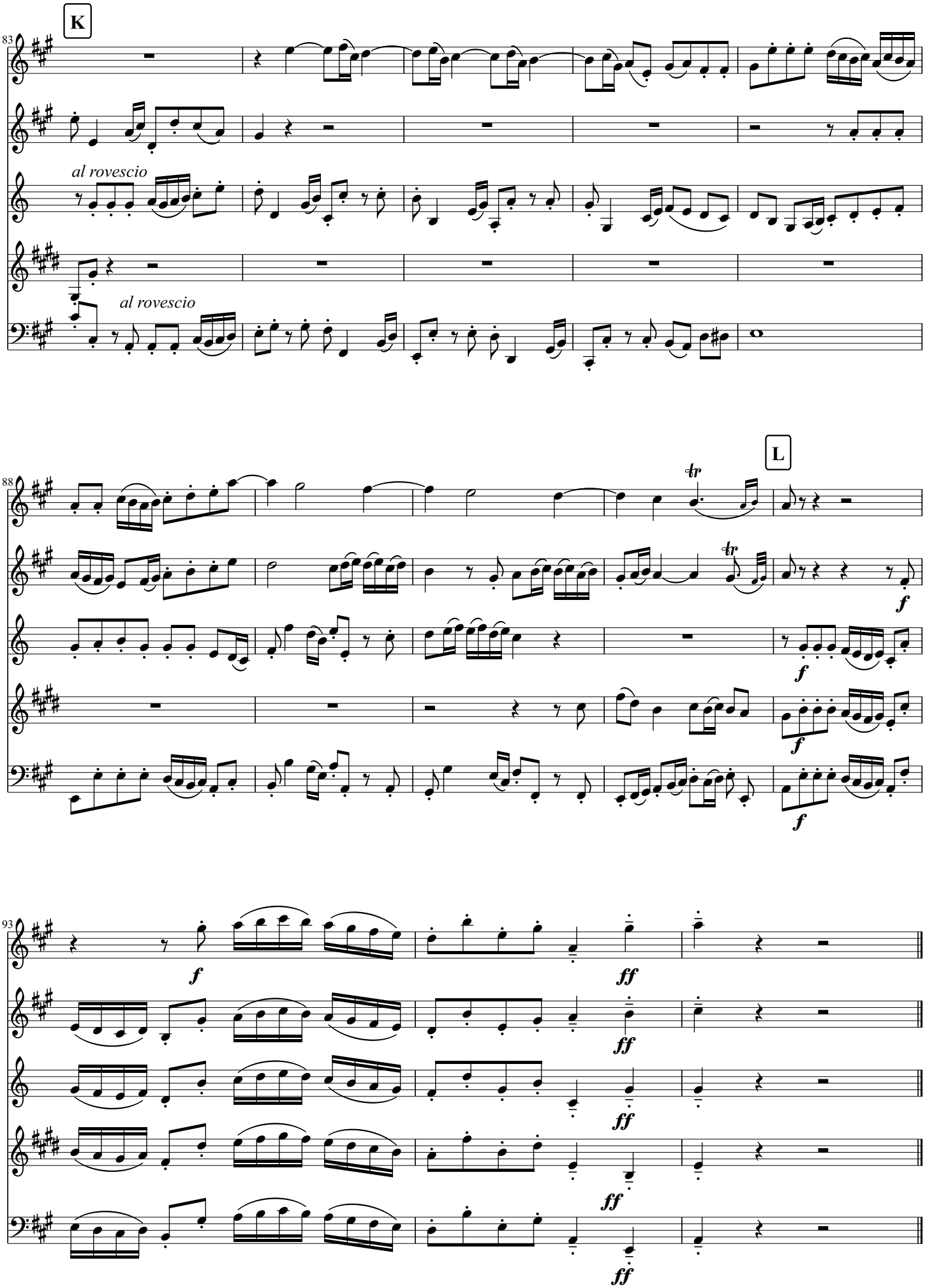

B
16
21
C
25


30
D
35
39


E
43
47
F
52
mp
mp


56
pp
G
60
64
p

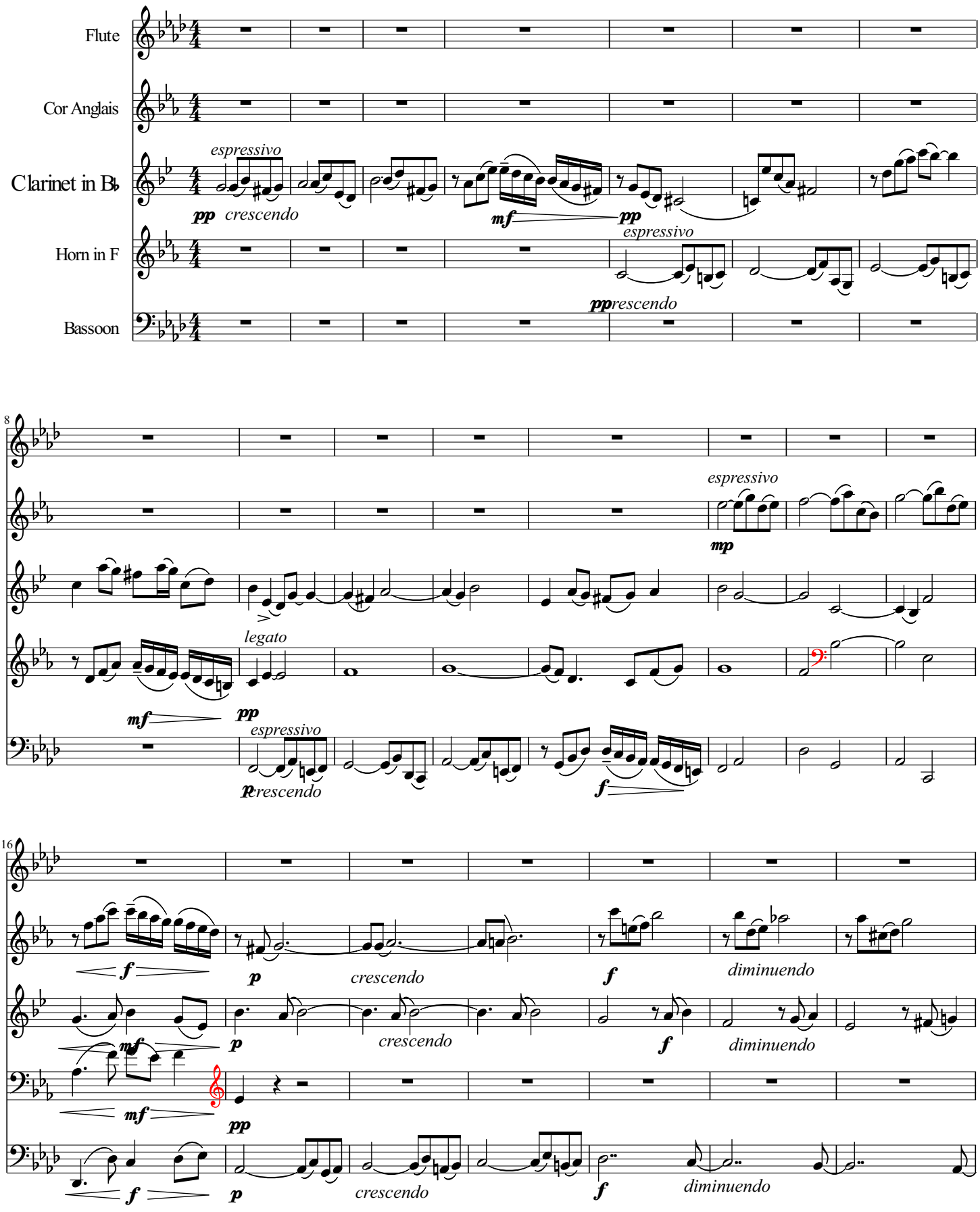

H
69
pp
J
74
78
al rovescio
al rovescio

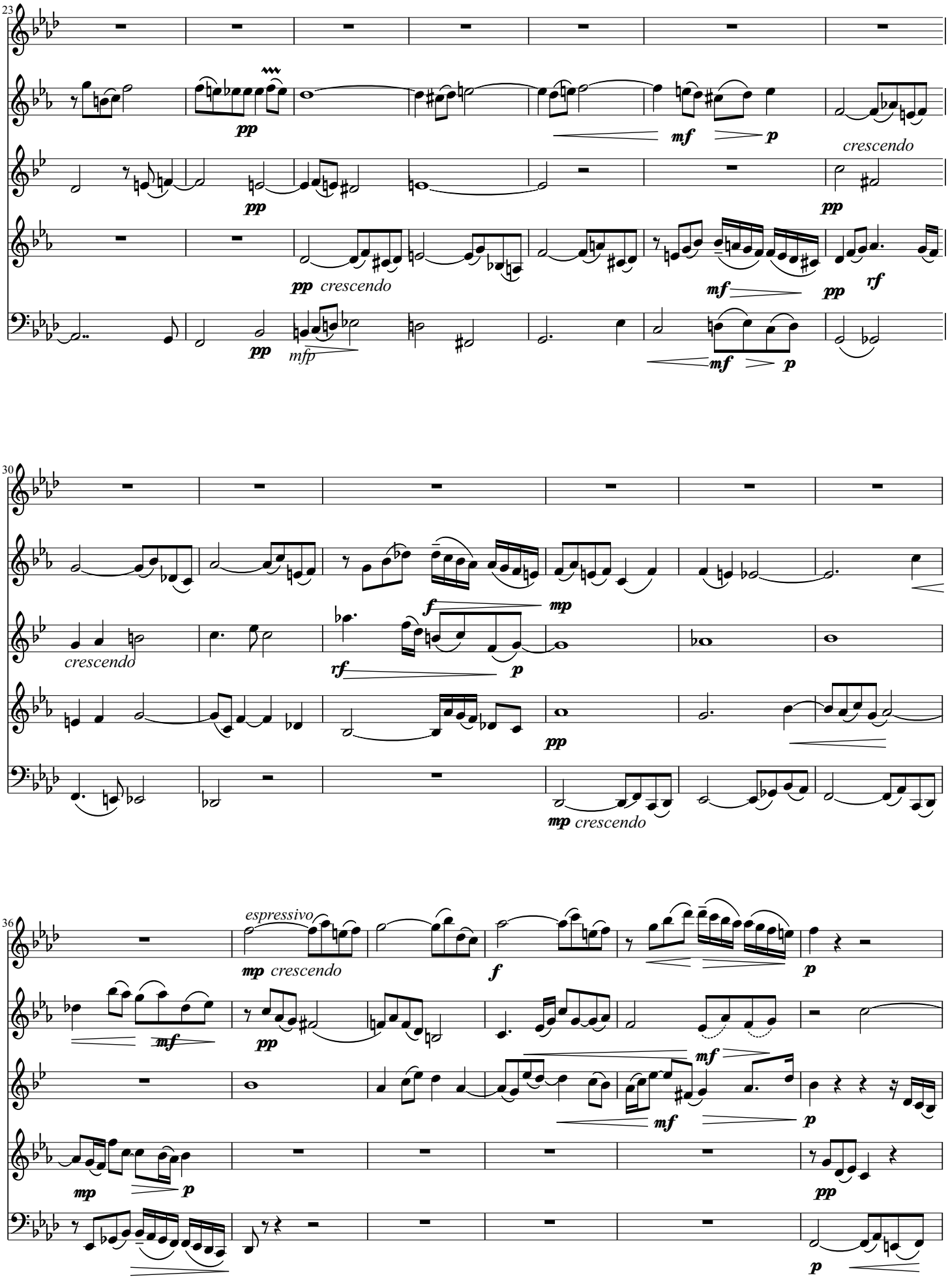

K
83
al rovescio
al rovescio
L
88
93
f
ff

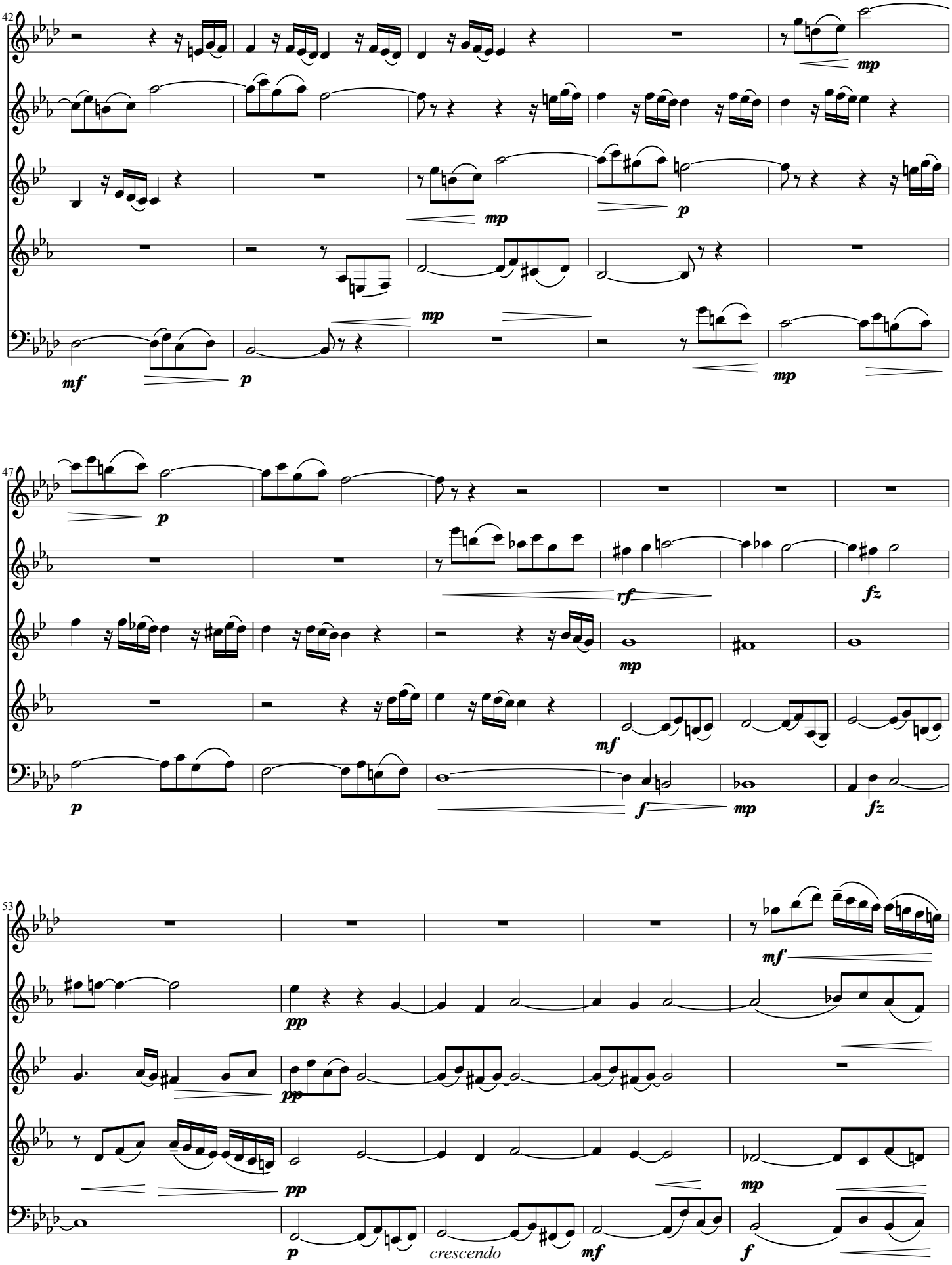
# Fugue after theme from Haydn (Quartet Op 20 no 5 1st mvmt) Op 36 no 3

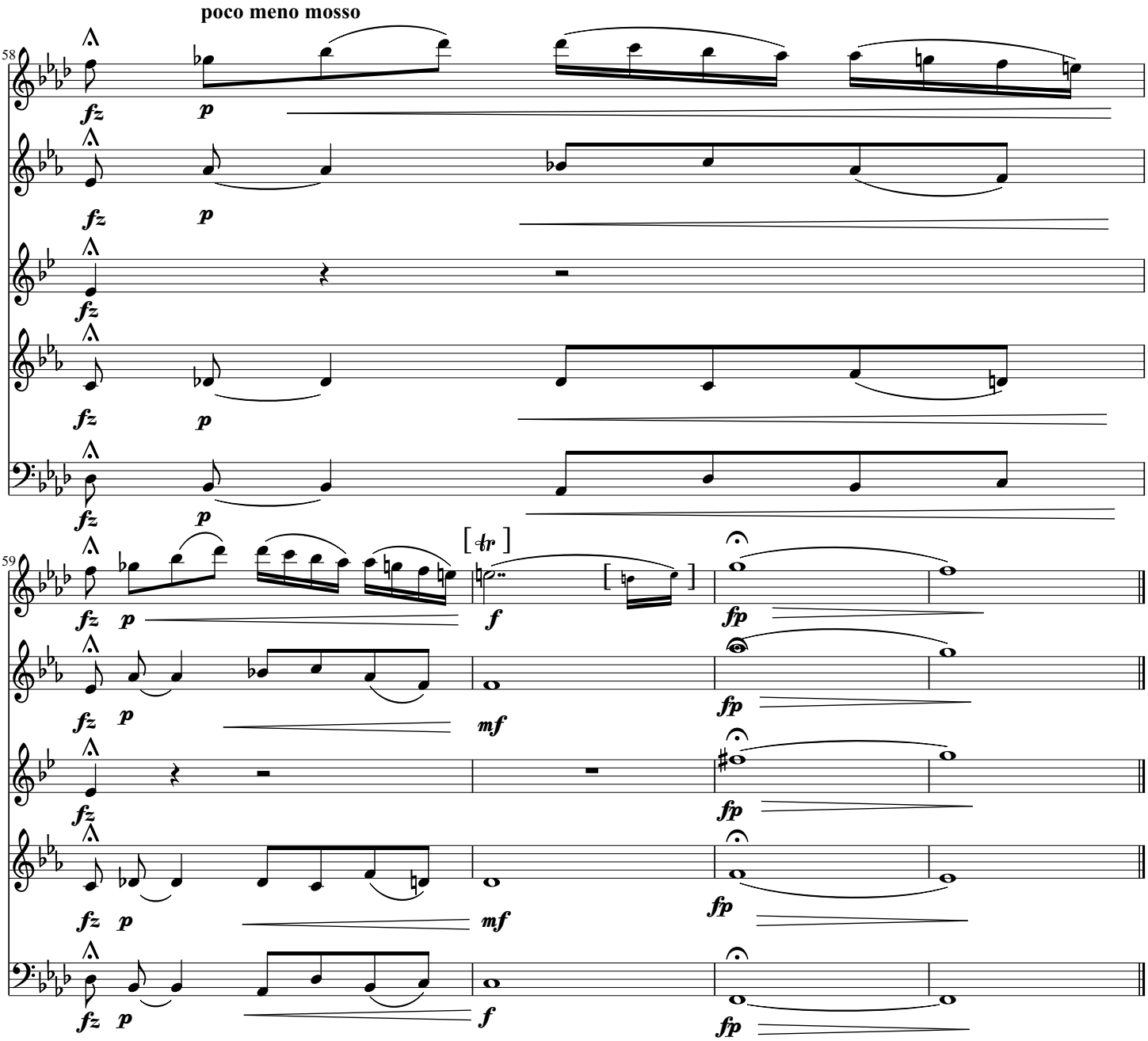
Small score (instrumental pitch) arr. for Wind Quintet by Toby Miller — A Reicha

**Molto moderato [~♩= 82]**




23
pp
mf
p
crescendo
pp
pp
crescendo
mf
pp
rf
pp
mfp
mf
p
30
crescendo
f
mp
rf
p
pp
mp
crescendo
36
espressivo
mp
crescendo
f
p
mf
pp
mf
mf
p
mp
p
pp
p

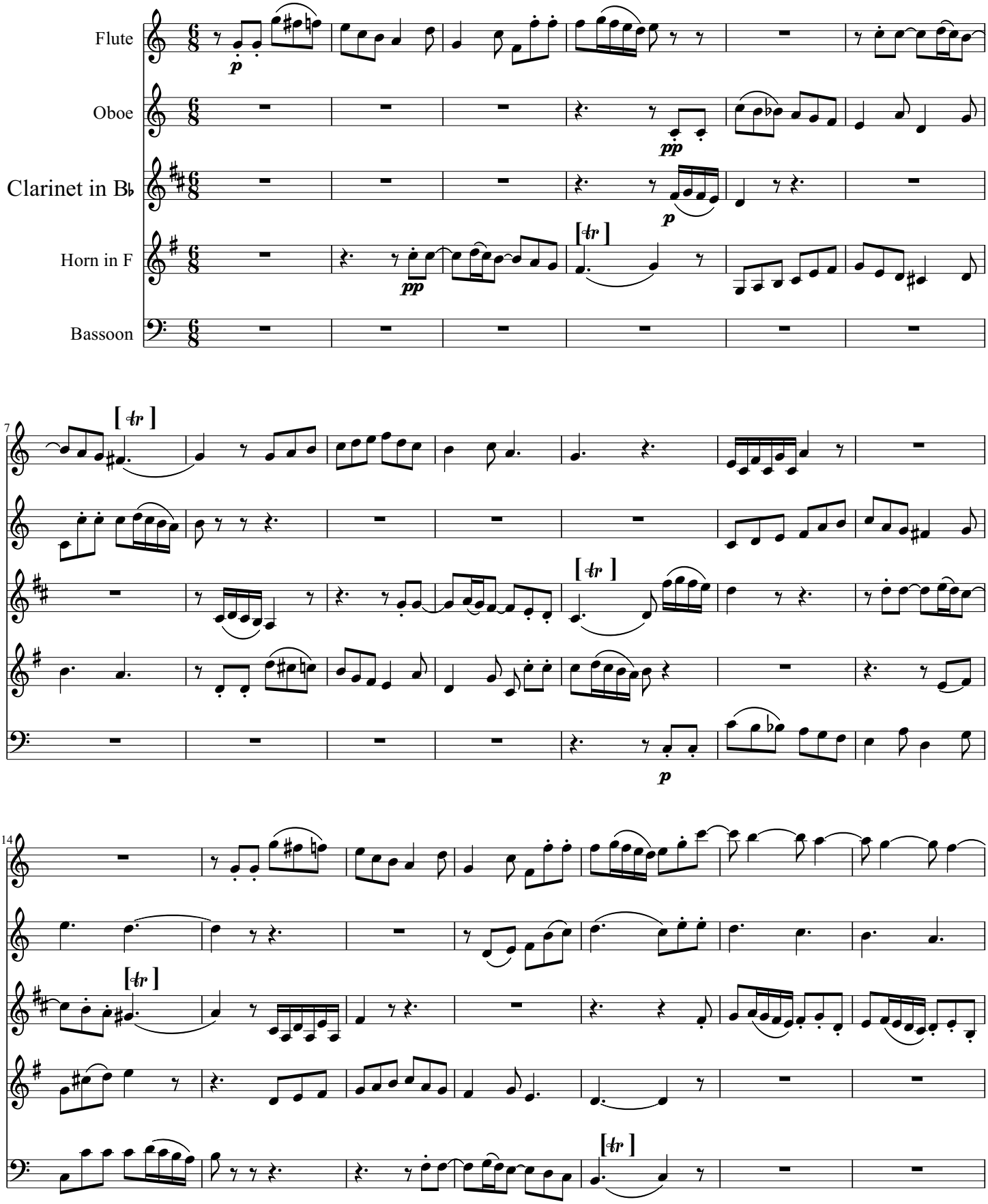

42
mf
p
mp
p
mp
mp
47
p
rf
fz
mp
mf
p
f
mp
fz
53
mf
pp
pp
pp
p
crescendo
mf
mp
f

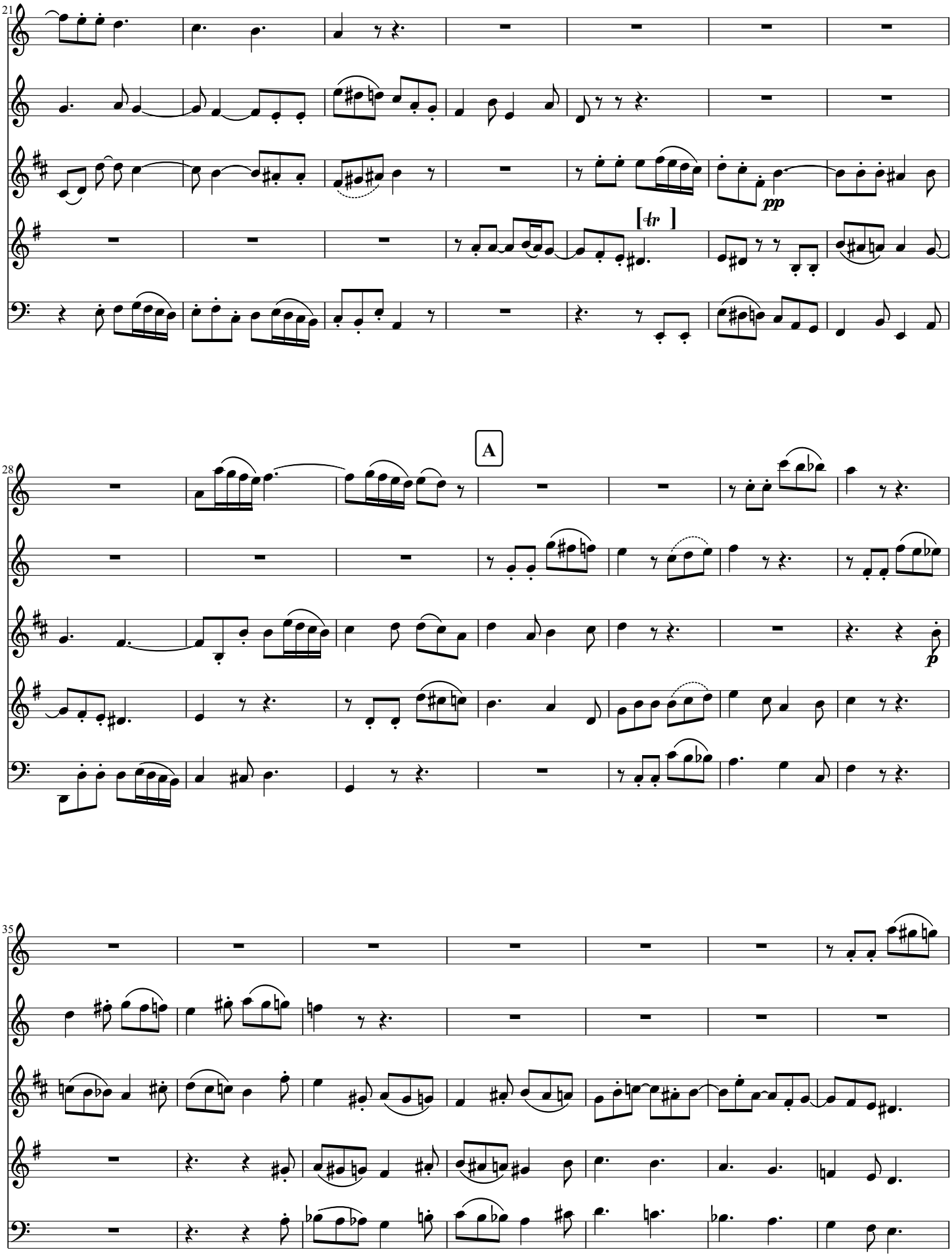

poco meno mosso
58
59
fz
p
f
mf
fp
tr

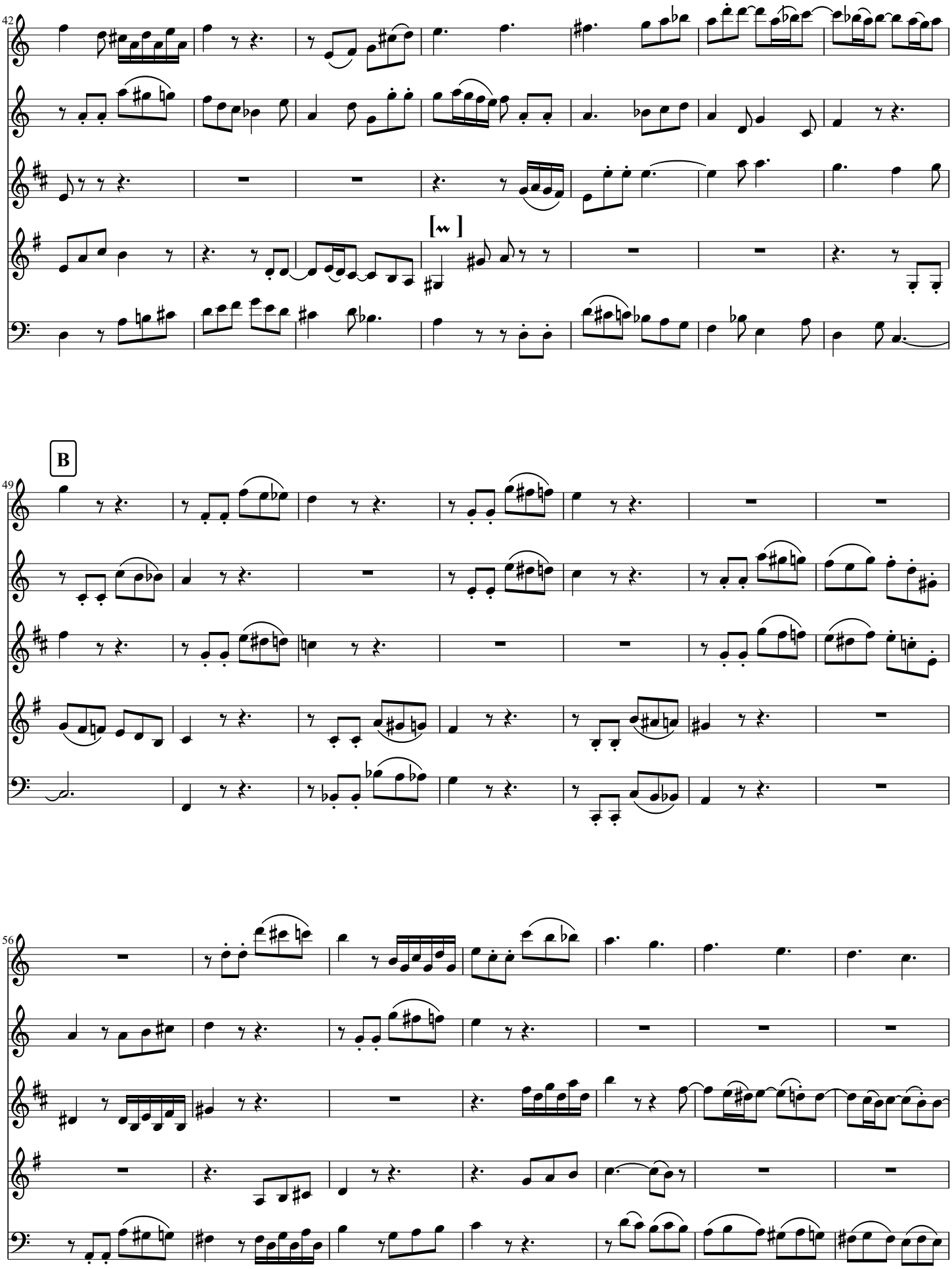
# Quartet in C Op 20 no 2 arr. for Wind Quintet by Toby Miller

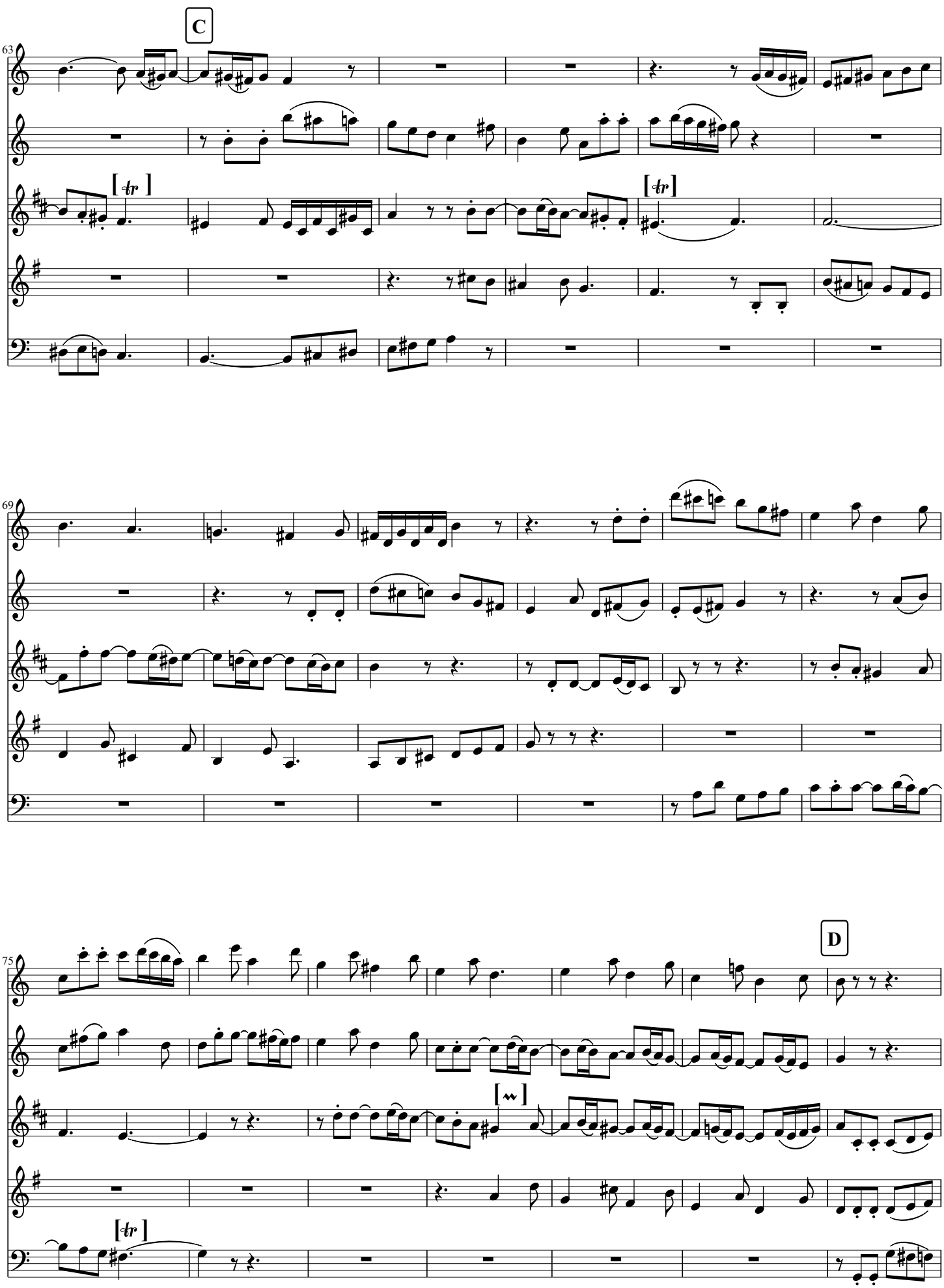
Small score (instrumental pitch) IV - Fuga a 4 Soggetti - Allegro F J Haydn

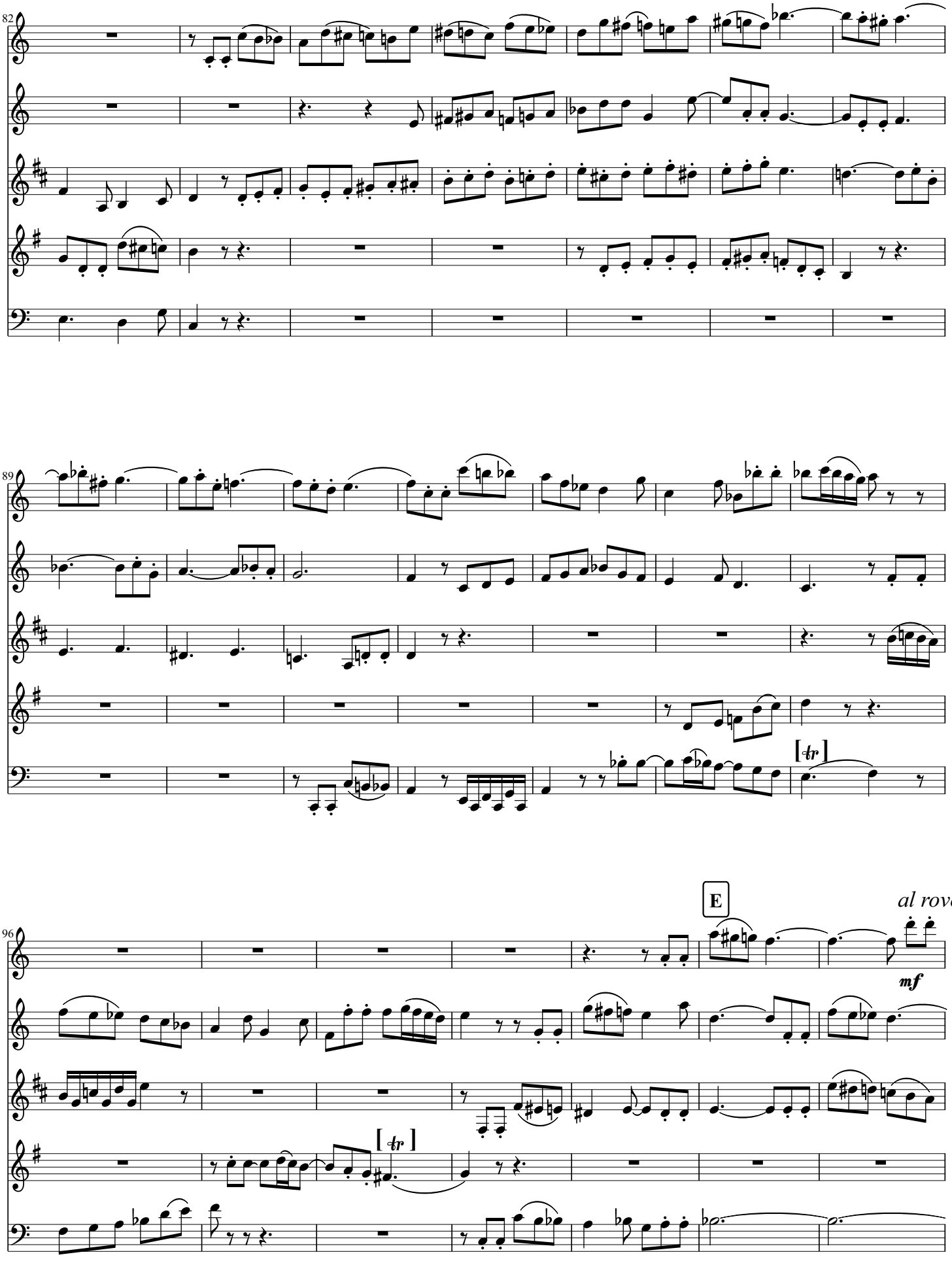
**Allegro [~♩ = 65]** *sempre sotto voce*

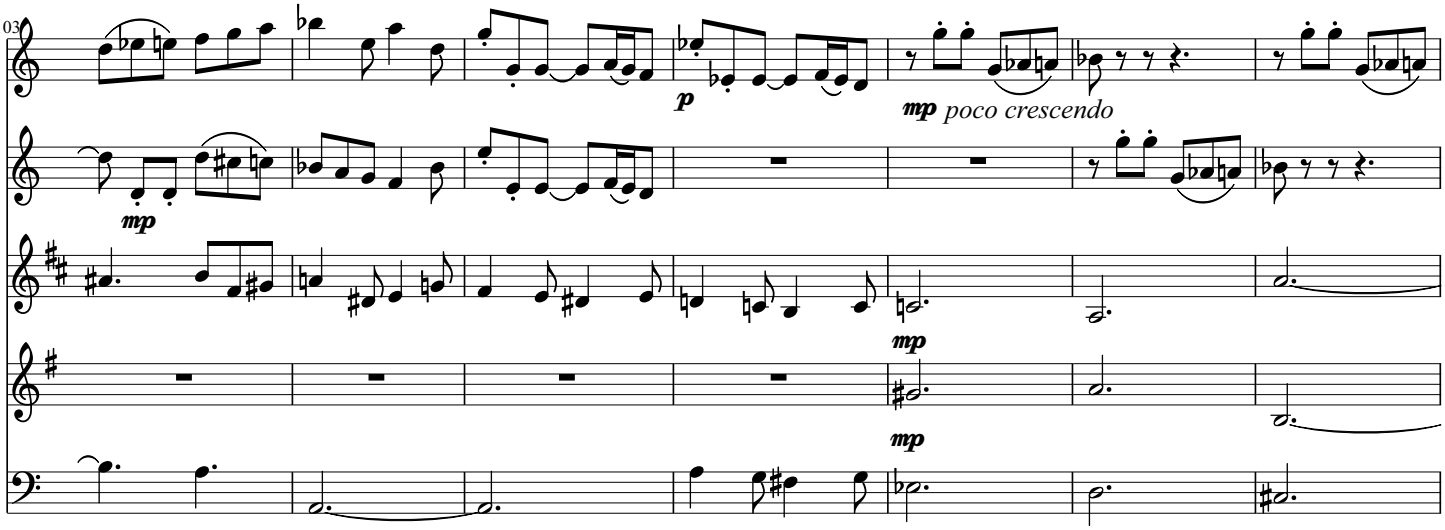


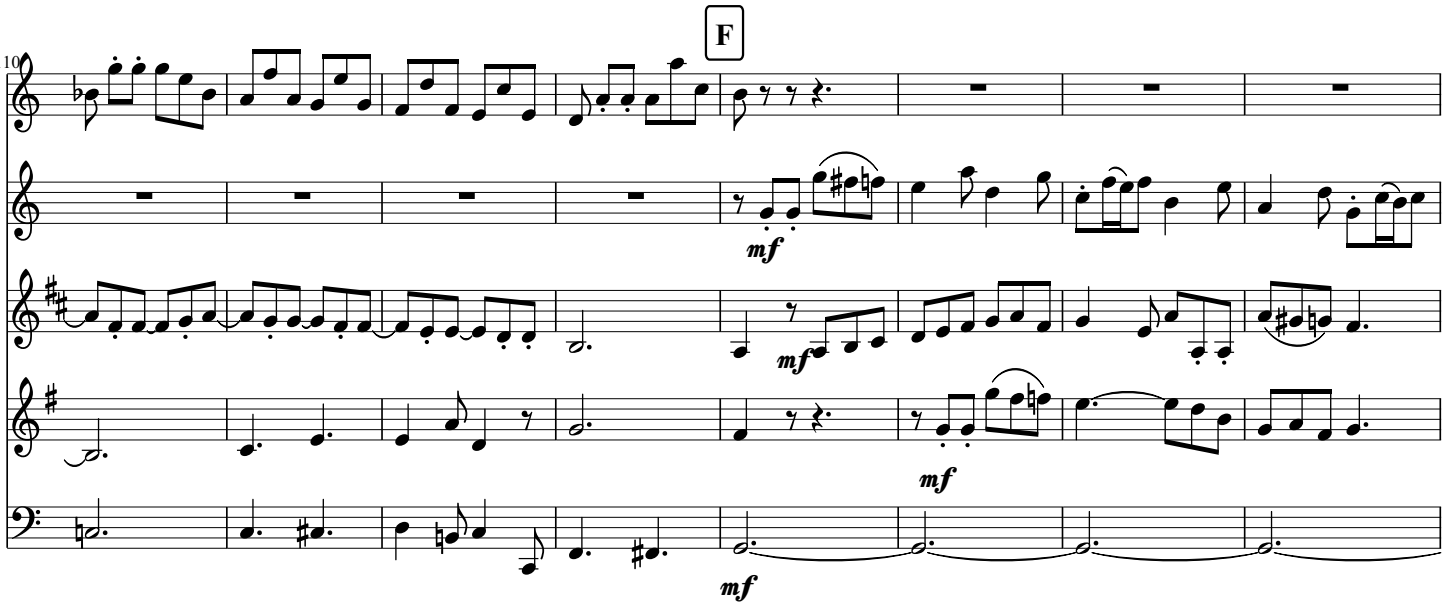

21
[tr ]
pp
A
28
p
35

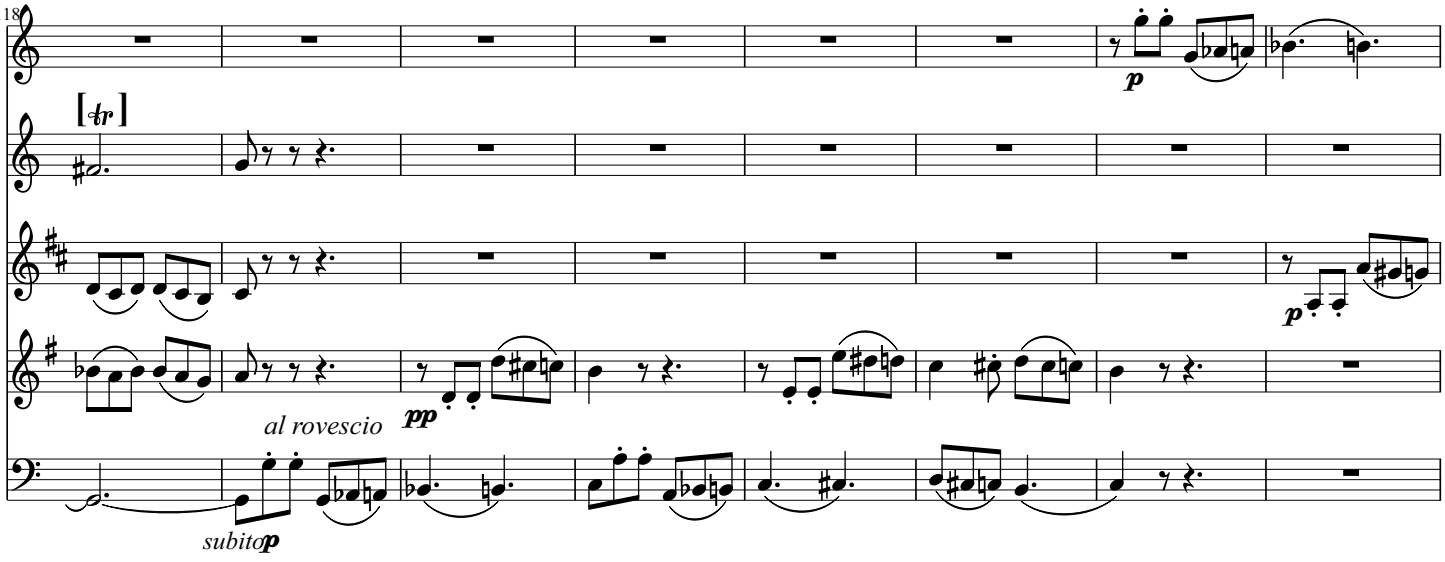

42
B
49
56

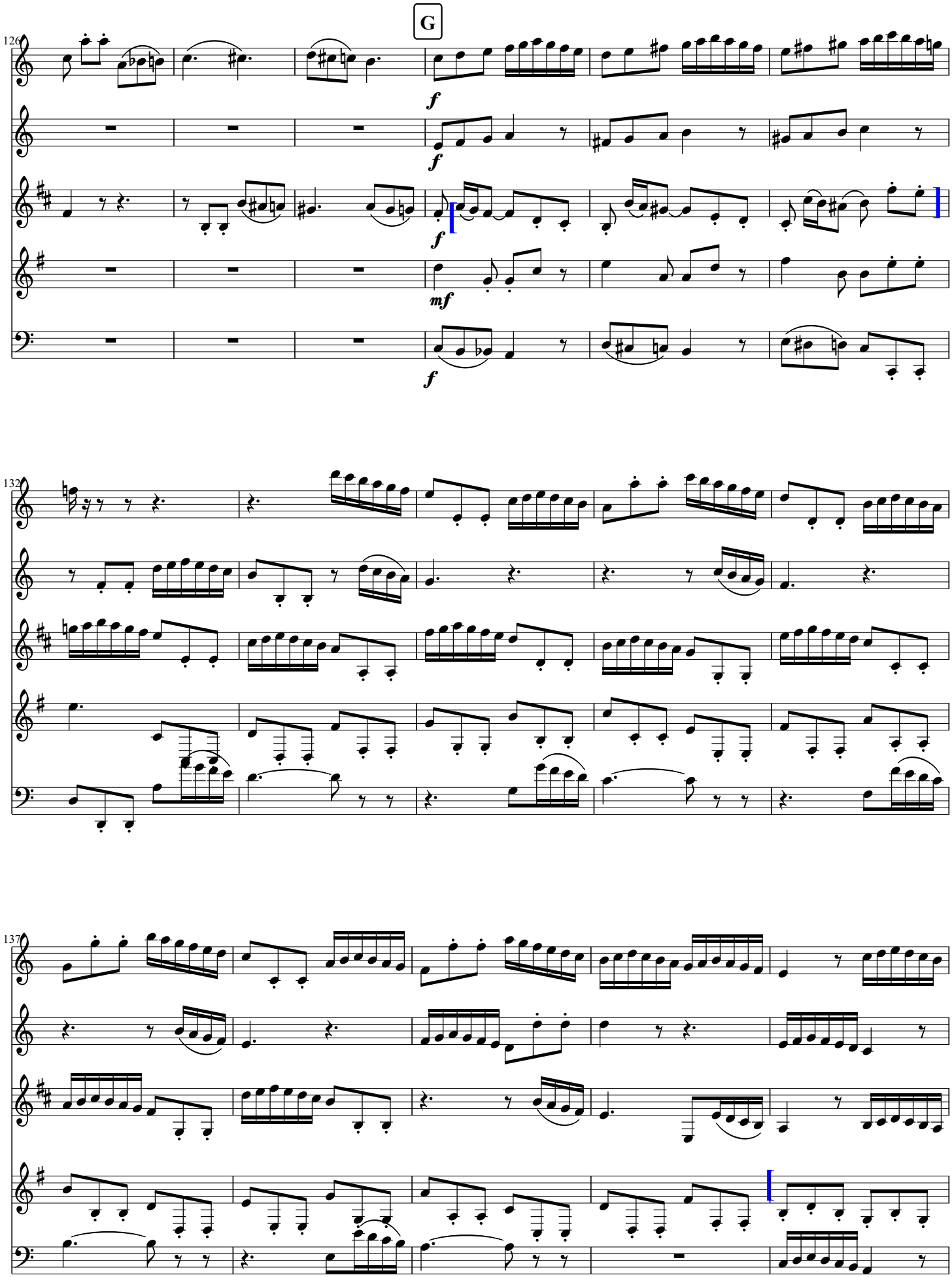

C
63
[tr]
[tr]
69
75
D
[tr]

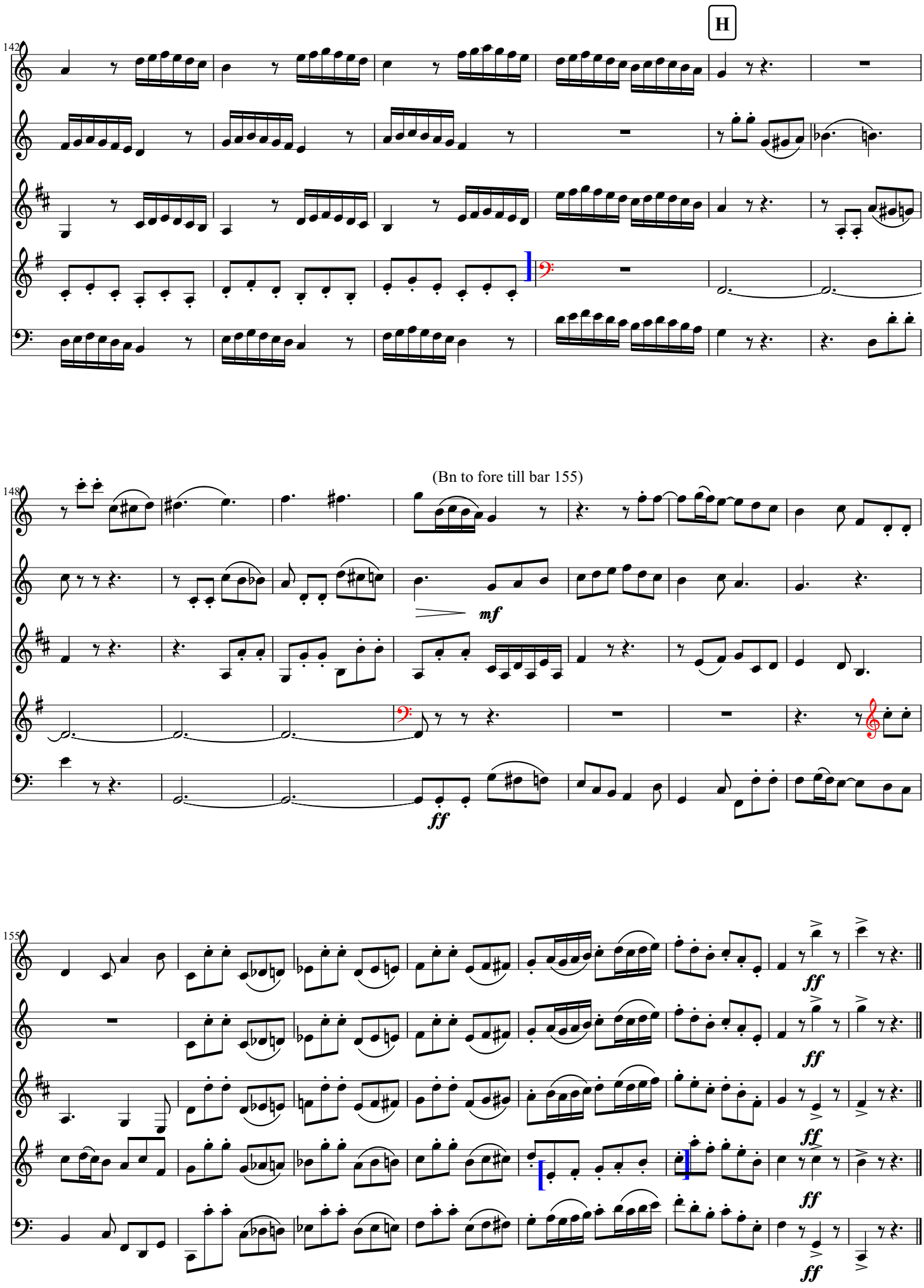

82
89
96
E
al rovescio
mf
[tr]
[tr]


103
p
mp poco crescendo
mp
mp
mp
mp poco crescendo


110
F
mf
mf
mf


118
[tr]
p
al rovescio
pp
subito p


G
126
f
f
f
mf
f
132
137


H
142
(Bn to fore till bar 155)
148
mf
ff
155
ff
ff
ff
ff