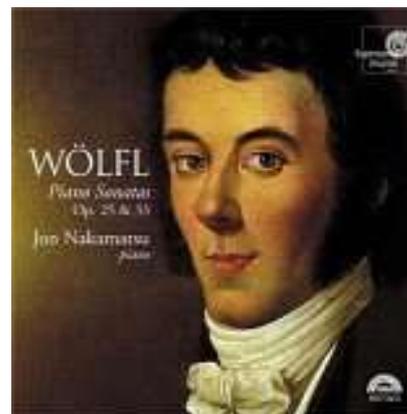


Joseph Woelfl 1773-1812

I. Preface

After the Second World War two siblings from England visited my grandmother Maria Woelfl. They told her that according to their information about the Woelfl family, she was their last relation living in Austria. They themselves claimed to be descendants of the composer and pianist Joseph Woelfl who had died in 1812 in London.

Unfortunately, my grandmother wasn't able to meet their request for accommodation and financial aid (to study music in Vienna). At the time she was living with her family in the Russian zone in upper Austria and was facing an uncertain future.



In 1973 I received a phone call from a relative telling me about a programme on radio Salzburg in commemoration of Joseph Woelfl's 200th birthday. This was the first time that I heard about the family's connection to Joseph Woelfl and the two English siblings.

Being a pianist, the story of my relative captivated and intrigued me. I began to search for information and soon found and performed his compositions. The more I occupied myself with Woelfl's works, the more I began to realize that not only had he been an exceptionally gifted pianist, but he must also have been an outstanding composer. These insights finally led me to write a catalogue of his works hand in hand with his biography. Research showed that Woelfl was far better known in Germany, England and France than in his native country. During his lifetime his works were widely spread throughout Europe and were represented in many libraries. Numerous visits to the Bibliotheque Nationale de France and the British Library in London (where most of Woelfl's works are to be found) built the foundation for my research, in addition to further research in numerous libraries over the years.

The first list of works that I compiled in 2006 already extended to approx. 500 works, placing Woelfl between W. A. Mozart and L. v. Beethoven. This later proved to be a provisional result. To date 620 works have been verified, but it isn't said there could be more.

Margrit Haider-Dechant
Vienna, January 2012

II. Introduction

Since the publication of Fr. Crommers monumental edition *Musica-Sacra* (Regensburg 1839) an abundance of ancient music has been found and released. Piano music plays a significant role in these publications. Regarding the overabundance of new editions and collected works from composers such as D. Scarlatti, J. S. Bach, G. F. Handel, G. Ph. Telemann, Ph. E. Bach, J. Haydn, M. Clementi, W. A. Mozart, L. v. Beethoven, J. B. Cramer, C. Czerny, F. Schubert, F. Mendelssohn Bartholdy, F. Chopin, R. Schumann, F. Liszt, Ch.-V. Alkan, J. Brahms, P. I. Tchaikowsky, A. Scriabin, S. Rachmaninoff, S. Prokofjew, C. Debussy, M. Ravel, B. Bartok, O. Messiaen, etc. the question arises if it is necessary to continue to print more piano editions. Close inspection reveals that the above mentioned composers were often greatly influenced by other highly qualified fellow composers. In many cases they were responsible for stylistic and innovating changes. New editions from composers such as J. Koželuh, J. B. Cramer, J. Field, J. L. Dušek, J. N. Hummel show that an increasing awareness for this subject has been taking pace amongst musicologists.

In Joseph Woelfl's case the combination is almost exemplary. Although he was the most significant piano virtuoso of his time and an important link to D. Scarlatti, Ph. E. Bach, F. Mendelssohn Bartholdy and F.

Liszt, he has been as good as forgotten over the last 180 years. Performances of his works have only recently increased again. Throughout the 19th century only England has been loyal.

Woelfl's contemporaries aren't entirely blameless for this development. None other than W. A. Mozart had recommended the 18 years old Woelfl to be taken on at the court in Warsaw. He was highly esteemed in Paris at 18 and regarded as one of the most fascinating musicians of his time. In London and thereby in Europe he was one of the most beloved and best paid musicians from 1805 until his death. Derogatory judgments were already going round during his lifetime such as having a liability to gambling or a frivolous lifestyle. After his death, defamatory pamphlets similar to those by F. v. Schlichtegroll about W. A. Mozart appeared. Ignaz v. Seyfried took the cake when he wrote an article in an encyclopedia imputing that Woelfl had passed away in total poverty on a foul bed of straw. It is noticeable that all these pamphlets are defined by the narrow minded motto "do well in the land and you shall be fed" but also an aversion against England and its rise to economic power. Subsequent research has shown that these reproaches are completely unfounded. As a matter of fact when Woelfl passed away he was very well off and living in a noble neighbourhood south of Regents Park in London. This has already been amended in an article concerning Joseph Woelfl in the first edition of Grove's dictionary in 1879. However reports from abroad quite happily disregarded this, one was obviously prejudice on the continent.

The current study has set several goals: the attempt has been made with the aid of further resources to find out more about Woelfl's life. Periodicals from this period play a decisive role here. Several have been examined for the first time. The various titles of Woelfl's works have also given insight into his life. Also, detailed consideration has been put into the playing technique of the pianist with the aid of his compositions. In this point Woelfl can justly be seen as a pioneer. Notably his jump technique and the way he played thirds and octaves set new standards of piano playing for the whole of the 19th century.

Ultimately the aim was to portray the composer Woelfl in all his magnitude and versatility. Woelfl was a piano virtuoso and performed as such but he also produced an immense list of works ranging from operas and ballets to symphonies and chamber-music. This was something new and one of the reasons that made him so exceptional. In this respect Woelfl stands between the great composers of the 18th beginning 19th century and the piano virtuosi of the 19th century who composed mainly for the piano. Franz Liszt is the only exception, which clearly shows that Woelfl can evidently be seen as his predecessor. It also came to light that Woelfl was the first to realise how impossible it was to continue to compose in W. A. Mozart's style; an awareness that E. T. A Hoffmann gained much later. Woelfl on the other hand, from the very start of his career as a composer, had no intention of copying Mozart.

The research into Woelfl's life and works wasn't so easy because certain stages in his life, for example in Warsaw, Germany, Paris or London, were badly documented. The exceptions are reports in the *AmZ*, in French and English periodicals and diverse entries in various lexica. Unfortunately crucial correspondence with Breitkopf went missing in wartimes. Thus R. Baum's dissertation plays an important preparatory role. In his day Baum had access to unimpaired Woelfl collections in the Preussische Staatsbibliothek zu Berlin and in the libraries in Dresden, Königsberg and Breslau. Unfortunately many of these stocks have gone missing or their whereabouts unknown. Nevertheless many works believed missing after the Second World War have emerged again so the old index numbers from the state library in Berlin and the library in Kaliningrad (Königsberg) have been used. However, extensive research encompassing libraries in Austria and Czechia (castles and monasteries) as well as libraries in the USA has brought to light unexpected knowledge that was unfamiliar to Baum.

The present catalogue of works can be recognised as the status quo of Woelfl-research studies but it is quite possible, due to political changes that lost works of his could turn up. Nevertheless the current situation adequately demonstrates Joseph Woelfl's entitlement to a catalogue list of his compositions.

III. Biography

Joseph Woelfl was born on 24th December 1773 to his parents Johann Paul Woelfl (born on 12th August 1737 to Johannes Paulus Woelfl and his wife Elisabeth Wallner in Straßwalchen, deceased on 17th April 1795 in Müllegg) and Theresia Woelfl, nee von Preusin, widowed von Sechzern. He was given the name Joseph Johann Baptist. The family descended from simple gentry. After finishing his jurisprudence studies, the father worked in various law courts in Bavaria. In 1769 he switched into the services of the prince-bishop in Salzburg. He seems to have fully satisfied the expectations of his superiors as was confirmed in the relationspuncta on 23 October 1770. In 1770 he was superrevisionssupernumerarius and when Prince-Archbishop Count Hieronymous Joseph Colloredo (1732-1812) took office he was promoted to Hofumgelter. As such, he moved into a flat in the official residence, the monastery St.Petr'schen Stock nächst dem Freudhof. The concert master and court organist Michael Haydn had also lived here until he passed away in 1806. Just a year later he was once again promoted, this time to administrative director of St. Joahnn-hospital in the suburb Mülln am Berg. Today it is known as the state hospital.

It seems that the son's musical talent was spotted at an early age. Salzburg's finest music teacher Leopold Mozart (1719-1787) was, like Johann Paul Woelfl, also a member of the court household. There are no recordings to show when he began to take over the boys tuition, but it is remarkable that Woelfl's performance as a seven year old (violin soloist) is repeatedly mentioned in biographies. Thus Leopold Mozart's tuition must have started at the latest when Woelfl was five years old. In 1783 Woelfl was a scholar in the Cappellhaus of the prince-bishops court music where he was taught. His tutors at the time (1783-1786) were: Prefect Thaddäus Hoffmann, choir vicar (1780-1806); choir vocal coach Karl Schulz, tenor (1783-1786); figural voice instructor Franz Ccarelli, soprano (1783-1788); piano teacher Leopold Mozart, deputy conductor (1777-1787); Violin teacher likewise Leopold Mozart (1744-1786) his deputy: Ferdinand Seydl, concertmaster; Michael Haydn, concertmaster Andreas Pinzger, 1. Courtviolinist. It seems that private tuition continued with Leopold Mozart. This is mentioned in numerous letters by Wolfgnag Amadeus and Leopold Mozart. Leopold Mozart's daughter (Nannerl 1751-1829) plays a key role here. She obviously became Joseph Woelfl's piano teacher.

In his first article in the Groves dictionary, when J. H. Mee claims that there is no mention or evidence of Joseph Woelfl in the Mozart letters, then only because of his misinterpretation of the cypher "Verwalter" (= Johann Paul Woelfl) and "Verwalter-Seppl" (= Joseph Woelfl). A similar mistake was made by Richard Baum who wrote about Woelfl. However taking into account both of the above mentioned terms when reading Nannerl Mozart's diary and the letters from the family, a vibrant picture comes to light. The relationship between the young boy Woelfl, the Mozart family and the older court musicians was informal and lively. It almost seems as if Woelfl was part of the family.

Records go back to when Woelfl was nine years old. The close relationship between the two families was by no means restricted to Woelfl's music lessons. The lessons by Leopold Mozart and his daughter took place in their living quarters, but also in Woelfl's home. The entry in November 1783 shows that Johann Paul Woelfl was already widowed by then. At the beginning the tuition must have taken place almost daily because on 28th October Leopold Mozart writes to his daughter saying so. It seems that Johann Paul Woelfl was a tardy payer concerning the lessons, but when the sister of Joseph's mother passed away he (Joseph) was endowed with a handsome inheritance. This enabled Joseph to take the financial burden off his father and to help pay for the tuition with Leopold Mozart. Nannerl's diary also reveals other details. It shows us that the boy was regularly drawn upon to perform in concerts and that Nannerl didn't just go over pieces with him but that she also practised with him. A letter from Leopold to his daughter from 19th January 1785 tells us that the violin playing wasn't neglected either.

A letter dated 1st December 1786 shows that Woelfl (by now 13 years old) had become interested in musical theatre. In a performance of the singspiel Die Dorfdeputierten he was already part of the cast. The last entries concerning Joseph Woelfl's tuition with Leopold Mozart date back to 1787. This is the last written record concerning the connection between Leopold Mozart and Joseph Woelfl. Leopold Mozart passed away on 28th May 1787. Hence Joseph Woelfl had lost his most significant teacher. To date it is not known how Woelfl continued his musical studies. The only confirmation known is that he was dismissed from the Capellhaus when his voice broke. Subsequently, due to his father's standing

neither the chapel boys fund nor the prince-bishops private trust granted him aid or an allowance. What's more, there was probably no possibility as Leopold Mozart's private student to take part in the additional three year course at Capellhaus as did other well-off scholars. However, the archives of the University of Salzburg prove that Woelfl studied at the Benedictine University in Salzburg from 1786 to 1788. If one considers his biography from 1790 onwards, it is most likely that a special emphasis was given to his piano playing during his last years in Salzburg. It is quite imaginable that the youth shut himself off from the outside world and dedicated himself completely to his studies alone. This could explain his brilliant technique that was to lead him to international fame. To this day this particular era in Woelfl's biography is known as "die dunklen Jahre". However it must be said that this was the period where adolescence set in and the youth grew into a man of almost 2 metres. Additionally his hands have repeatedly been described as being able to encompass a twelfth interval without difficulty.

By 1782 W. A. Mozart had already moved to Vienna. Consequentially in 1790 Woelfl followed his childhood friend Mozart (17 years old). It seems he had further tuition there (in piano as well as composition) because Woelfl soon afterwards performed a substantial number of his own works. Woelfl must have had tuition in composition at an earlier stage because there are records of sacral and chamber music as well as piano works from his time in Salzburg.

G. N. Nissen (1761-1826) writes about it in his Mozart biography. Mozart valued Woelfl's skills highly enough to recommend the eighteen year old as a piano teacher to Prince Michael Kleofas Ogiński (1765-1833), whose polonaises became extremely popular. To this very day the polonaise in the Russian language is still associated with the prince's family name.

In his letters about music, Michal Kleofas Ogiński writes: "In 1791 and 1792 Woelfl was in my services in Warsaw for over 15 months. Later he resided in Paris, London and many other cities performing as a composer and virtuoso to his advantage; he was able to play the most intricate passages, figures and tenth chords with perfect ease, demonstrating the difficulties for pianists with short fingers."

Thus Woelfl took up his post in the same year and on 26th October 1792 he organised a concert where he performed his own piano concert, a sonata with a new polonaise, a symphony and 10 variations on a Polish folk song- 'Kozak bardzo slawny'.

The prince had to travel extensively to negotiations over the political confusion in Poland which subsequently led him to flee his country. So after one and a half years in the prince's duty, Woelfl based himself in Warsaw (flat in Marywil 8, 2nd floor). Here he was an independent musician until the division of Poland in 1795. Woelfl was so successful as a pianist and teacher that he was able to return to Vienna with a substantial fortune. In addition there is proof in a letter from Lodi from 15th December 1799 that Woelfl raised a number of exceptional students in Warsaw.

Poland was divided a third time in 1795. Galicia was allocated to Austria. Prussia received Westprussia, Wartheland and Warsaw with Russia gaining the rest. Returning to Vienna, Woelfl was able to adapt quickly to the music scene in Vienna. Already on 21st November 1795 the premiere of his opera *Der Höllenberg* (libretto by E. Schikaneder) took place in Theater an der Wien. This was followed by *Das Schöne Milchmädchen oder Der Guckkasten* (libretto by J. J. Richter) on 5th January 1797 in the Kärntnertor theatre. Perinet wrote the libretto to the opera *Der Kopf ohne Mann* that was premiered on 3rd December 1798 in Theater an der Wieden. On 26th March the same year, the pasticcio *Liebe macht kurzen Prozess oder Heirath auf gewisse Art* (libretto by the same poet) had also been performed in Theater an der Wieden. Although Woelfl wrote the greater part of the music, other composers were co-partners. They were; F. X. Süßmayr, J. Henneberg, M. Stegmayr, F. A. Hoffmeister, I. Ritter v. Seyfried, J. J. Haibel and J. Triebensee. All above mentioned works were a huge success not only with the Viennese audiences but also in Prague and possibly other cities as well.

Woelfl proved to be prolific and successful in other fields of compositions too. He wrote the sonatas Op. 1, Op. 3 and Op. 6 (dedicated to L. v. Beethoven), Op. 7a for piano solo, the sonatas Op. 2 and Op. 7 for piano and violin, the string quartet Op. 4, the piano trio Op. 5 dedicated to J. Haydn. Each opus number had cycles of 3 to 6 works but Woelfl also composed smaller compositions. In 1796 the following works were

published: 12 deutsche Tänze (WoO4), in 1797 9 Variations sur le Terzetto Pria ch'io l'impegno from the opera L'amour marinero from Joseph Weigl (WoO 5) and 9 variations on Weil der Mond so lieblich scheint (WoO 8). In 1798 further dances, (WoO9) and 12 Menuetts (WoO 9a), then 9 variations on the choir Papagenos Ah! Schön willkommen from Peter Winter's Das Labyrinth (WoO 10), 9 variations on the duet Herbey, herbey, Ihr Leute from the same opera (WoO 11), 9 variations on the arie Wenn ich nur alle Mädchen wüsste from the opera Babylons Pyramiden from Gallus/Winter (WoO13) and 9 variations on the duet Weibchen true wie euer Schatten from the same Winters Labyrinth (WoO 14). In 1799 he published 9 Variations on the duet La Stessa, la Stessissima from the opera Falstaff by Salieri (WoO 15) and 9 variations on Schau from the opera Des Schneiders Hochzeit (WoO 19).

The contacts to music publishing houses that Woelfl established at the time were of vital importance. They were publishers such as André (Offenbach), Antaria (Vienna), Eder (Vienna), Gombart (Augsburg), Hoffmeister (Vienna), Magasin de Koseluch (Vienna), Mollo (Vienna) and Traeg (Vienna). In February 1799 Constanze Nissen (1762-1842) Mozart's widow, wrote to the publishing house Breitkopf and Härtel in Leipzig recommending Woelfl to them.

Hence, for the 26 year old, the path to the largest music publisher in the German-speaking world was paved. Already the German music newspaper had taken notice of the young composer and from 14th November 1798 onwards regularly reported on his works and performances. The first mentions were announcements concerning new compositions but on 9th January 1799 the first critical review appeared. The 3 piano sonatas Op. 6 dedicated to L. v. Beethoven were brilliantly reviewed. The critic complained in the beginning that, in comparison to the past, many more works being written but the quality was decreasing. The permanent mention of his works in the Amz continued many years after his death.

Taking into account that Woelfl was continuously giving concerts and therefore had to practice regularly, the results that we see are those of a busy, young and successful musician. It isn't possible that Woelfl neglected his piano playing at the time because he took part in a musical betting competition against L. v. Beethoven. This was held at the home of the banker Freiherr Raymund v. Wetzlar zu Plankenstern, in the villa XAIPE (situated at the Meidling gate of the castle gardens in Schönbrunn). Woelfl won the competition and L. v. Beethoven was put in 2nd place.

Under the influence of the following fiery debates – the devotee in Vienna were already comparing the two with Gluck and Piccini – the Amz correspondent in his report on 22nd April 1799 tried to compare the qualities of Beethoven and Woelfl in an objective manner. In the same year Woelfl married the actress Therese Klemm. A year later in the summer she gave birth to a son.

In 1799 Woelfl took to travelling. He reported from Hamburg on July 5th 1799 that he was perfectly well and that he intended to settle down there. He proposed to let "sein Weibchen" come down from Vienna to Dresden, and then to travel together to Hamburg. He noted his son's birth in a letter from Hamburg on 28th August 1799. In Hamburg, on 26th September he asked for an advance from the publishers Breitkopf and Härtel of 180 thalers. He requested 20 of them to be sent.

Beforehand on 17th March 1799 in Prague he had been at the city's royal theatre and the AmZ enthusiastically reported about it. Amongst the audience was a certain Wenzel Tomaschek. Afterwards he played Mozart's Fantasia in F minor for mechanical organ KV 608, that had just previously been published by Traeg in Vienna, as Fantasie für Klavier zu vier Händen. Finally he improvised on a theme from Sonntagskind by Wenzel Müller and finished off the concert with virtuosi variations. However in the same report Tomaschek criticized Woelfl's tone quality, finding it too dull. This assertion was refuted several times for example in the short report in the Prague newspaper.

Woelfl arrived in Leipzig following Prague. He performed in the course of an extra concert on 11th April in the Gewandhaus and had to give a supplementary concert on 23rd April as the previous one was overcrowded.

By general request Woelfl gave another concert. Furthermore he benefitted from his sojourn by visiting Breitkopf and Härtel. Thus a lifelong business relationship was consolidated. Woelfl then travelled to

Dresden. In Dresden Duke Pops gave the Prince-electoral a piano score of Woelfl's opera *Der Kopf ohne Mann* to play through. Consequently, the prince took the piano score to his castle in Pillnitz. Woelfl aroused a lot of attention amongst the professionals and the audiences in Dresden.

On 14th May 1799 Woelfl finally arrived in Berlin. The sojourn in the city turned out to be particularly successful. Woelfl's performance was brilliant and he earned several hundred Thalers and made many new friends. For example Count Marcolini (1739-1814), who was director general of the Arts in Dresden and was staying in Berlin at the time. Letters from 20th and 30th May as well as 2nd June show that Woelfl remained in Berlin until June. He gave further concerts in Stettin and Ludwigslust before leaving Berlin for Hamburg.

The next letter directed to Breitkopf and Härtel is dated Hamburg 2nd July. Piano lessons in Hamburg cost half a dozen ducats so that is probably the reason why Woelfl enjoyed the hanseatic city so much. He announced that he wants to publish vocal compositions regularly. In Leipzig Johann Gootfried Scheffner (1765-1825) had already made a portrait engraving of Woelfl, but in Hamburg the artist Johann Friedrich Tielker (1763-1825) painted an oil portrait. In August he reported about a concert in Hamburg given by Steibelt, who had travelled from London for it. He also voiced his intention to give another concert in Leipzig. In August he told his publisher of plans to perform with artists residing in Hamburg. He mentioned: Mlle. Righini, Mlle. Gunnet, Demoiselle Grund, and Misters Dussart, Tielker, Marchant and Wolrabe. Woelfl's final concert in Hamburg was on 30th November. He then travelled to Berlin and Leipzig with Mr. and Mrs. Righini. Shortly before he had given a concert in Lübeck. In this period he also began to work on his opera "*Das Trojanische Pferd*" based on a text by Schmieder.

On 26th December, Woelfl gave a concert (among others) and it seems he stayed in the city until February. After that he performed in Hamburg again. The next letter to Breitkopf and Härtel was written in Weimar on 27th March 1800. He had probably been invited there by the poetess Amalie von Weimar. The town was too small for a public concert so Woelfl asked his publisher to arrange concerts for him in Leipzig. A further letter reached the publishing house on 16th April 1800 from Breslau. In this letter Woelfl expressed his sorrow over the death of Gottlieb Breitkopf on 7th April 1800. In the summer Woelfl travelled again to Magdeburg, Halle, Weimar, Leipzig, Dresden and Breslau. The rest of the summer he stayed in Vienna and composed three quintets, a "*Partie Variationen*", a piano concert and a sonata. At the beginning of September, Woelfl set out once again on a concert tour. This time the trip was to take him via Breslau, Dresden, and Leipzig to Berlin for a fourth time. Another report in the *AmZ* in Berlin gives a lively description of how his concerts and concert programmes were organized at the time.

On 23rd January 1801 Woelfl performed in the "*Stadt Paris*" in Berlin with F. H. Himmel. They played Himmel's double sonata for two pianos. He later dedicated his piano concert Op. 20 in G-major to him. That year Woelfl stayed most of the time in Hamburg where he probably met Prince Louis Ferdinand of Prussen because the piano sonatas Op.15 were dedicated to him. He also travelled to Braunschweig, Kassel (where Louis Spohr heard him in a concert), Frankfurt a. Main, Mainz, Koblenz, Trier and Metz. The next letter to Breitkopf was written in Braunschweig (10th March 1801). In it Woelfl describes the desolate state of the music at court, as well as the sale of "*mit, sogenannten Schwierigkeiten versehene Sonaten*" [Op. 15] to the local publisher Spehr. Furthermore he announced more travelling plans. According to a letter from 28th March, Woelfl was still residing in Braunschweig but left for Hanover where he announced his intention to travel to Paris and London in a letter sent on 13th April. He wrote about concerts in Frankfurt.

In a letter from Mannheim on 24th June 1801 Woelfl mentions the singer Cannabich's departure to Vienna because her husband had fallen out with the court orchestra.

When Woelfl arrived in Paris in autumn 1801 he was no longer a stranger. It seems that he mediately gained a foothold in the concert life of Paris, according to the *Journal de Paris*.

The next news was announced eight times (between 6th and 14th February 1802) in the *Journal de Paris*. Woelfl had organised the concert himself. The programme of this concert was a typical mixture of a variety

of pieces, allowing the participants to present their talents to the full. Decisive for Woelfl was that he played the biggest part. The musical theatre didn't come too short either and he wrote to Breitkopf about it on 16th May. He said he performed several times.

In Autumn Woelfl intended to travel to the Netherlands and England. On 15th May 1803 Woelfl wrote from Lille that warfare had hindered his journey over the channel. But Woelfl could easily get over that because his income from the Netherlands seemed to be exceedingly high. Woelfl's rank in the Seine city was continually increasing.

Two works by Mozart and one by Beethoven were announced with Woelfl's works. Newspapers seldom reported about concerts so further performances can only be speculated upon. Woelfl seems to have led less success with an overture at a concert on 24th February 1804 as an article in the *Cocatrix* reported. Nevertheless the composer had a resounding success with his new opera. The *AmZ* insisted on printing individual numbers for its readers and the French newspapers were enthralled. The abundance of reviews show how attentively the Paris audience followed Woelfl's works. Relentlessly the concerts continued. News of his success even reached the *AmZ*. Apart from performances of his own concerts and operas Woelfl also continued to compose piano and chamber music. He gave lessons and was the representer of the publishing house Breitkopf & Härtel.

At the end of his stay in Paris, Woelfl struck out again and began work on a large opera project: The big heroic opera in three acts *Fernando u les Maures* after a textbook by Bussy. Although all his attention was given to the work it seems to have been a failure as the *AmZ* reported. The Parisian audience was very sensitive in regard to the different opera genres. They didn't like the idea of an heroic opera being performed in a theatre for comic operas. Furthermore it seems that the stage director and the singers weren't up to the standards (according to a review in *Cocatrix*). It remains anyone's guess that Woelfl was discouraged from writing more opera (for the time being) because this was a failure.

Altogether, Woelfl's sojourn in Paris can be seen as a big success. He performed regularly as a composer and pianist, composed an abundance of works that were readily taken on by France's leading publishers. Moreover, the dedications indicate that he found contacts to high aristocracy and the best musicians. It remains undecided if Woelfl was piano instructor to the Empress Josephine, as it often expressed in Woelfl-literature. All the same she did attend the premiere of the opera *Fernando u les Maures* together with Napoleon's sister. However his visits to Madame Recamier's home are vouched for. All this was an important precondition for his continuing career in London.

Woelfl's fame had reached England. The impresarios were all eager to be the first on the list when Woelfl arrived in the capital in spring 1805. The morning *Chronicle* reported: "Mr. and Mrs. Ashe most respectfully acquaint... that the Annual Benefit Concert is fixed for Monday next, 27th instant... and the celebrated Mr. Woelff, who is arrived in England will perform a Concerto on the Grand Piano-forte". Furthermore, one of Woelfl's symphonies was performed in the same concert (mentioned in the same chronicle two days later). The next concert was also reported to have been the first appearance of Woelfl in England: "Theatre-Royal, Covent Garden. For the Benefit of Messrs. Ashley's. This evening will be performed a Grand Selection of Sacred Music... a Concerto on the Grand Piano Forte, by the celebrated Mr. Woelfle, being his first public appearance in this country." This must have been the third piano concert Op. 32 (dedicated to J.B. Cramer) and the symphony in C-major Op. 41b. After that Woelfl gave a performance with the violinist Kollmann in the King's Theatre: "Great Room, King's Theatre. Mr. Lee most humbly solicits the patronage of the Nobility... Act. I... Grand Sonata, Pianoforte, Master Kollmann – Woelft." Woelfl benefitted greatly from these charity concerts. They quickly enabled him to make acquaintances with celebrities and the best musicians. This was particularly important in times of war (English-French) and economic crisis. A year later Napoleon inflicted harsh restrictions on England. However Woelfl managed quite well.

In addition to the concerts, Woelfl found time to compose again. The premiere of the great ballet *Terpsichores Return* was the next outstanding event. The storyline written by J. D'Egville, music by Joseph Woelfl. It took place at the Theatre Drury Lane. The audience loved the solos of the leading dancer Mme le

Parisot so much that Woelfl had the piano music printed in single editions. The King's theatre had been renovated and was festively reopened with a performance of the opera "Il Ratto del Prosperina" by P. v. Winter. As was customary for the time, the evening closed with a ballet. Woelfl contributed the music of which the Time reported: "King's Theatre. The Nobility, Gentry, Subscribers to the Opera, and the Public, are respectfully informed that this Theatre will Open on Saturday next, Dec. 7th, when will be presented the Grand Serious Opera, with Choruses, entitled "Il Ratto del Prosperina". The Music by Winter. The End of the Opera, will be presented a Grand Melo-Drama Ballet, entitled "Naval Victory and Triumph of Lord Nelson" on the memorable 21st October 1805. Invented and composed by Mr. Rossi; the Music by Woelfl; with new scenery, machinery, dresses, decorations, &c. in which all the Singers of the Opera, and all the Dancers of the Ballet will perform."

The opera as well as the ballet received exceptional reviews. The dancer's achievements, the magnificent decorations, the skilful stage directing and particularly Woelfl's music were praised. Unfortunately the ballet, in which Lord Nelson made his entrance and where he received homage for his victory at the battle of Trafalgar Square, could only be performed once. The admiral had passed away and the audience was unable to see their hero die once more on stage. This great success soon brought on another commission to compose a ballet. It was La Surprise de Diane that was performed Saturday 21st December 1805 following the opera La Casa Rara: "Kings Theatre. The Pit and Galleries of the Opera crowded on Saturday evening to an uncommon degree for this season of the year. The genuine amateurs of music resort to this Theatre for the real enjoyment of the science, and it is here that just a severe criticism is exercised on the performers.

After the Opera, a new ballet in the Mytological character, entitles La Surprize de Diane, was brought out for the first time, and crowned with rapturous applause. The acclamations with which it concluded were continued for a length of time, and with a warmth which seemed to display a generous desire in the spectators to give Mr. Rossi and assurance that their condemnation of the Spectacle on the Death of Lord Nelson did not originate in prejudice, and was not the effect of cabal... The music is by Woelfl, and gives us a most favourable idea of his genius. – Though, like all German composition, it has more of harmony than of air – and that its impressions are calculated rather to strike at the moment than to fix themselves on the memory; yet it is full of strength, vivacity and exhilaration. The changes are quick, and pointed; and the whole is adapted to the character of the dance with the felicity of a master.

On no former occasion have we seen M. and Madame Des Hayes so animated and delightful; their last grand entre and Pas de deux, drew universal bursts of applause from the spectators, and which continued during the whole time of their exhibition. This essay of M. Rossi has made a most promising impression on the frequenters of the Opera; and we hope he will now set about a ballet of dramatic interest, and thereby complete the favour he acquired. The Morning Post got to the point much quicker and summarized: "...and the Music by Woelfl throughout is delicious". The Times reported in depth: "The music, by Woelfl, is an exquisite specimen of his genius. It is full of fire, and occasionally exhibits some movements of the most voluptuous and ecstatic character. The pastoral and hunting passages were loudly applauded." All in all 17 performances were given up to 4th March 1806. The performances on 11th, 18th and 25th January as well as on 8th February took place on a Saturday. Woelfl must have described a turmoil that occurred on one of these Saturdays and Hitzig reports on it. Additionally Woelfl continued to compose for his performances and offered them to Breitkopf to be published. He also had a competition of an opera in prospect.

Concerts with a mixed programme were very popular in London too. The description of the concert on 13th March 1806 describes a typical combination: The Musical Fund. – Under the Patronage of their Royal Highnesses the Prince of Wales and Duke of York – On Thursday, March 13, at the Great Concert Room, King's Theatre, Haymarket, will be performed a Grand Miscellaneous Concert, for the Benefit of this Fund, established for the Relief of decayed Musicians, their Widows, and Orphans. – Leader of the Band, Mr. Cramer; Conductor, Mr. Grotto. – Principal Vocal Performers who have already promised their assistance: Madame Storace, Mrs Dickons (late Miss Pool), Miss Kollman, being her first appearance in Public; Mr. Doyle, from Bath; and Mr. Braham. – Among the instrumental pieces will be a concerto on the

Piano Forte, by Mr. Woelfl ["Le Calme Op.36]; a Solo on the Violoncello, by Mr R Lindley, a Concertante for Flute, Oboe, and Bassoon, by Messrs. Ashe, Ling and Holmes; and Concerto Violin Mr. Bridgetowere. – Further particulars in due time. - Tickets delivered, and Subscriptions received at Messrs. Hammersley and Co. Bankers, Pall Mall; at the principal Music Shops; at the Treasurer's, Mr. Smart, 45. Baldwin's Gardens, Gray's Inn; and at the Secretary's, J. King, 14, Little Chapel-street, Soho.

At the same place Number 11,495. London, Saturday March 15, 1806: The Annual Concert for the benefit of the New Musical Fund, took place on Thursday night, at the Great Room, in the Opera House, under the patronage of the Prince of Wales and Duke of York. – Madame Grarsini, Mrs. Dickons, Miss. Kollman, who made her first appearance, and Braham, exerted their vocal talents highly to the gratification of the company. In the instrumental part of the performance, Messrs. Ashe, Ling, Holmes, Linley, Woelfl and Bridgtower displayed great science and skill. The whole was under the management of Mr. Greatorex. Mr. Cramer led the Band, which consisted of near 300 performers. The room was overcrowded, there being upward of 1000 persons present." Other newspapers such as the Morning Post or the Times also gave similar detailed reports of the concerts in which Woelfl performed. In a concert on 8th May in the King's Concert-Rooms (Hannover Square), a new symphony by Woelfl was heard for the first time.

In the same concert Woelfl played the first of numerous duets for piano and harp. His partner was the harp virtuoso Dizi. With the piano concerto "La Calme" Op. 36 Woelfl received particularly enthusiastic responses. In the concert season of 1806 alone, he had to perform it five times. Woelfl's appearances were becoming noticeably denser in number. In May 1806 he performed at an average of three times a week. Next to the concert-rooms on Hannover Square he also performed in the Royal Theatre Covent-Garden and in the Hyde's Rooms on Tottenham Street. The most representative establishment remained the concert hall in The King's Theatre (1000 seats). In addition to the aforementioned harp virtuoso Dizi and Mr. Kollman, Woelfl also performed with Mme. Storace, the violinist Mr. Bridgetower, the singer Mrs. Dicksons as well as Mr. and Mrs. Dussek, who were also likewise loved by the London audiences.

At this point a curiosity that Woelfl organised must be mentioned. It took place on 18th May in the King's Theatre under the patronage of the Prince of Wales when Woelfl played Mozart's overture to "Die Zauberflöte" on the organ. The evening began with an overture by Woelfl composed expressly for the occasion, followed by Signora Griglietti who sang one of Woelfl's songs. Then he played a duet for two pianos with Mme. Bartolozzi. After the aforementioned Magic Flute-overture a symphony by Woelfl was performed. This was followed by several further contributions by Mme. Dussek, Mr. Corru and Mr. Dizi. Mr. Woelfl then insisted on presenting a grand fantasy improvisation (on the organ to) the audience. The evening ended with a band.

Woelfl's huge success aroused the attention of Salomon, the impresario who had already brought Joseph Haydn to London. Salomon engages him to take part regularly in his prestigious concerts in which the most important artists of the time performed – The connection was to last until Woelfl's death. The demanding season ended on 20th June with a performance of a further duet (Op.37) with the harpist Dizi.

Woelfl's concert activity over the next years continued in the same density but the papers didn't report on them so often. Only specific concerts were mentioned because Woelfl had become an integral part of the London music scene: He couldn't be missed in any concerts. Furthermore, he had gathered a flock of students around himself. Cipriani Potter (1792-1871) was probably his most famous pupil. He was appointed as piano professor in 1822 when the Royal Academy of Music officially opened and was made director in 1832.

Potter admittedly passed on what he had learnt from his former teacher, to his own students. It's fair to say that Woelfl has had a strong influence on England's pianists in the 19th century because of Potter. Another Woelfl student, Charles Neate (1784-1877), who later took lessons from Beethoven in Vienna also carried the memory and teachings of his adored teacher into the future. He was co-founder of the Philharmonic Society in 1813 and continued the tradition of Woelfl's art of piano fingering in his *Essay on Fingering* (London 1855).

One could say that 1806 was the year in which Woelfl had “made it”. He was a leading composer in the metropolitan city of London. The entrepreneur Schirmer could afford to have a substantial edition printed. It was published in the single sequels and one could buy them in subscription. Woelfl’s compositions made up the main part and he also arranged the works of other composers. Schirmer’s intention was revealed on the cover: “The work to contain the best favourite songs of the most celebrated German Operas and other musical pieces, arranged and partly originally composed for the Piano-forte, or the harp, by My. Woelfl and the most celebrated masters on the Continent.”

The next premiere was already on 27th January 1807. The great baller Alzire, performed with great pomp and rich scenery in King’s Theatre. “On Tuesday next will be produced, for the first time, a Grand Historical Ballet, entitled Alzire, with new Music, Dresses and Scenery. All the favourite pieces from the above Opera; arranged from the original Score, to be had at Mr. Kelly’s Opera Saloon, Pall-Mall; where also may be had, all the favourite Pieces from the Operas and Ballets performed at this Theatre, as well as the greatest variety of other Italian and English Music. In November 1806 the continental blockade became effective which made reports for the Amz impossible. Woelfl also took the trouble of learning the printing trade to enable him to print smaller works himself. The Bouquet de Flore was temporally postponed. Announcements can be found in the periodicals from 1808.

From time to time, (despite the blockade) it was possible to send the odd composition or two abroad to Germany and to have them printed. Woelfl had begun to comply with audience’s requests. He harmonised and wrote variations on English and Scottish folksongs as Joseph Hydn had done before him.

Despite the political situation one hadn’t forgotten Woelfl on the continent. One of the most important concerts in 1808 was the performance with the harpist Gautherot on 17th March in the Concert-Room of the King’s Theatre. Here another duet for piano and harp was premiered. The function was planned under the New Musical Fund – a charity association run by the aristocracy and upper bourgeoisie. Furthermore a concert organized solely bu Woelfl which was purely committed to his own compositions: Mr Woelfl’s Benefit Concerto will be above Room, on Monday, April 25th. – Part I. Grand Overture, Woelfl; ... Sonanta on the Piano Forte. Mr. Woelfl, Woelfl; ... Part II. Grand Symphonie, Woelfl; ... Duetto on the Harp and Piano Forte, by Miss Gautherot and Mr. Woelfl, Woelfl; Ticket...to be had at Mr. Woelfl’s, Rathbone-place, 45...” The “Grand Symphony” must refer to the symphony in D-Major Op. 45. On 9th May Miss Gautherot and Woelfl played another duet in the New Rooms Hannover-Square. Further concerts with Salomon were added to the dates that year. They took place on 26th may, 2nd, 8th and 16th June. However, the last concert had to be postponed to 1st July.

It seems that the premiere of the Piano concerto in G-major Op.49 Le Coucou took place in Arpil 1809. This time Mme. Ferrari (the dedicatee) played and not Woelfl. Her performance was highly praised in the Morning Post: “Mr. Ferrari’s Concert... The new Concerto, performed with so much taste and execution by Mrs. Farrari, does great credit to the composer Mr. Woelfl.” The couple organized the evening themselves so it is possible that the work had been commissioned by them. Woelfl included an inventive idea in the last movement showing his self-esteem, for the pianist concert was topic of the day in London. In May Woelfl performed again for the impresario Salomon.

The two most important activities in 1810 were the release of Harmonic Budget (WoO 63) and the Methode of the Pianoforte Op. 56. With the Harmonic Budget, Woelfl, at the zenith of his career, was thus able to present a conglomeration solely containing his own works. The edition included works for voice, piano for two and four hand, harp, flute and violoncello. He composed a varied selection of pieces for these instruments (solo and mixed instrumentation) ranging from the piano score of an overture (his own) to songs and waltzes. At the same time Woelfl was pursuing something completely new: He lay down specific tempos for each piece, based on a tempo-pendulum invented by Ackermann. This was something quite innovative for the time, almost simultaneous with the first metronomisation that Beethoven introduced in Vienna. Subsequently, the Harmonic Budget was to spread over the whole of England. The piano school consisting of 50 etudes incorporated all the maestro’s technical achievements: finger dexterity,

thirds and octaves, jumps and hand crossing. Another concert with Salomon is worth mentioning where Woelfl premiered an overture.

In 1811 two further symphonies were premiered and reported on by the Times: "Miss Tibb's Concert, under the Patronage of his Royal Highness the Duke of Clarence, on Friday evening Feb. 8th, 1811, at the Assembly Room, Castle Tavern, Richmond. Act II. Grand Symphony, MS. Woelfl – Mr. Woelfl will preside at the piano-forte..." It is noteworthy that Woelfl evidently conducted the orchestra in the traditional way, playing the piano. The second premiere was heard in part of a concert of the "New Musical Fund. - ... Grand Concert-Room, King's Theatre, tomorrow...and a new Grand Symphony, composed on the purpose of this Concert, by Mr. Woelfl: leader of the band Mr. F. Cramer; conductor Sir George Smart." Both the concert master F. Cramer and the conductor Sir George Smart (1776-1867), are proof of how greatly estimated Woelfl was. Smart had inherited his aristocratic title that year and was an acclaimed conductor. He conducted many musical celebrations and later brought Schumann and Beethoven closer to the English audiences. On 22nd May, Woelfl once again performed a new piece at one of Salomon's concerts. It was a duet for harp and piano performed with a Miss Holland.

Not much is known about 1812. The publishers Clementi & Co announced their intention to publish the Second Divertissement pour le Pianoforte Op. 61 "in which is introduced Mozart's favourite air The Manly Heart." On 16th May 1812 the piano concerto Op. 64 in E-major was performed in a Salomon concert in the New Rooms in Hannover-Square. The soloist was Mr. Cudmore. The fact that Woelfl didn't play the solo part himself could be an indication that he was seriously ill, because shortly afterwards the Morning Chronicle announced: "Column: Died. On Thursday morning, after a short illness, at his lodging in Great Mary-le-bone-street, Mr. Woelfl, the celebrated Piano Forte Player." The Examiner wrote: "Deaths: On Thursday, in Great Mary-le-bone-street, Mr. Woelfl, the celebrated Piano Forte Player." The Great Mary-le-bone-street (today west Cavendish-Street), a cross street to the famous Harley-Street, was situated in one of the most sough-after residential neighbourhoods in London.

Sir George Smart insisted on honouring Woelfl by performing one of Woelfl's duets with a young Scottish lady called Miss Pason: "Miss Pason, Juvenile Performer from Scotland respectfully informs Nobility and Gentry, that her Concert will take place at the Argyle-street Rooms Tomorrow Evening, June 17th. – ActI... Duet, harp and Piano Forte, Miss Pason and Dir George Smart, Woelfl..." After his death, Woelfl's works were performed by other dedicated English musicians. On 31st May 1813, F. Cramer performed one of his symphonies, Salomon on 13th February 1815. Viotti conducted an overture on 1st May 1815. Once again an overture was conducted on 24th May 1819 by Weixel. On 25th March 1822 C. Potter conducted works by his beloved teacher and on 10th March 1869 W. G. Cusins performed the symphony in g-minor. All these renditions of Woelfl's works were given by the Philharmonic Society that had been founded shortly after Woelfl's death. Woelfl's student Charles Neate was the chairman.

IV. The tradition of Joseph Woelfl's works

With the appearance of Joseph Woelfl on the art scene an entirely new type of artist was established: the polygot, virtuoso and composer, working for several years at a time in five different countries; a freelancer and completely independent. In comparison to Joseph Haydn, Woelfl didn't have a long standing engagement with a prince who ultimately paid him a rent. Neither did he have a father who paved a musical path, organized travels nor kept record of his compositions for him like W. A. Mozart had. Finally, there was no aristocratic community backing him or paying him an apanage as had been done for L. v. Beethoven in Vienna. This completely new and different lifestyle had the most effect on Woelfl's works. Not only in the respect of yielding to the tastes and demands but also to the perception of the audiences. This is only comparable with G. F. Händel.

The works that Woelfl composed in Salzburg and Warsaw weren't published and to date were solely handwritten (with one exception). From 1795 onwards, when Woelfl had moved to Vienna they were printed by various publishers in increasing quantity. Each time Woelfl changed residencies the local publisher took over the previous compositions, which is why some of his works are available in several

editions. They are seldom identical: Sometimes they differ in the number of bars, sometimes the changes are in dynamics and articulation. Each individual object will have to be studied to find out how much of his oeuvre Woelfl changed or corrected himself. These circumstances will be particularly complicated as only a few original autographs survived. Woelfl's manuscripts were obviously treated in the same way as those of poets and writers of the time: After being printed they were thrown in the wastepaper bin.

As already mentioned in the biography, Woelfl's over-employment as a performing artist, composer and teacher proved to be a multiple strain; a possible reason for his early death. Therefore it is hardly surprising that he lost track of his extensive works. Occasionally he skipped an Opus number or repeated them. Towards the end of his life he published the piano sonatas Op. 6 (originally dedicated to L. v. Beethoven) again and dedicated them to Miss Logier. Already in Vienna, Woelfl had started to omit opus numbers for his compositions. Unlike Beethoven, Woelfl couldn't have disregarded his earlier compositions (by omitting numbers) because his stage works for instance never had opus numbers. The reason for missing numbers on the early works (written in Salzburg and Warsaw) could also be due to Woelfl's vocational uncertainty (pianist or composer). However from 1795 onwards he seems to have realised that he could combine the two. It is unknown if W. A. Mozart was a role model of if he had reinforced the decision. A new issue of Woelfl's works must therefore be based on the comparison of various editions, taking into consideration the timing issue and a range of further criteria. Furthermore there are still works missing (as a result of war) or inaccessible. Further research will be necessary to achieve a final overview of Woelfl's work in all its magnitude and diversity.

Whilst working on the catalogue of works, the compositions that had the same opus number were given letters (a, b, c, etc.). The opus numbers or titles lacking evidence were given the term "missing". For works referred to in reports or other records, the terms "untraceable" or respectively "non-accessible" were used.

Translation: Audrey Feichtner-O'Connor

From: Haider-Dechant, Margrit: Joseph Woelfl, Verzeichnis seiner Werke
http://en.wikipedia.org/wiki/Joseph_Wölfel