

Franz Joseph Haydn: His Life, Times and Music



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Haydn's Life and Times

The life story of Joseph Haydn is a good example of someone going from “rags to riches”. Born into a poor peasant family in the eighteenth century, Haydn went on to become one of the most celebrated composers of his time and ours.

Haydn was born on March 31, 1732, in the quiet country town of Rohrau in what is now called Austria. Joseph's parents called him *Sepperl*, a short form of Joseph in German. They were simple peasant folk. His father, Mathias, worked as a Cartwright, making and repairing wheels and carts. He and Joseph's mother, Anna Maria, had 12 children. After Anna Maria died in 1754, Mathias remarried and had five more children, all of whom died in childhood.

Musical Beginnings

Music entered the Haydn family quite informally. After Mathias had completed his Cartwright training as a young man, he travelled about before marrying and settling in Rohrau. On his travels, he acquired a harp, and although he could not read music, he taught himself to play it. He liked to accompany himself while singing his favourite folk songs. Later on, he encouraged his children to sing along with him.

These family concerts must have had quite an impact on the Haydn children, because three of them, Joseph and his brothers Michael and Johann, all went on to careers in music. In fact, some of the compositions of Michael Haydn may still be heard today.

Although Joseph left Rohrau at a young age, he never forgot the home of his early childhood. The influence of the peasantry in this rural corner of the Austrian empire echoes throughout Haydn's compositions, as do the strains of the old folk songs and the colour and pageantry of the local festivals.

Life with Francks not easy for Haydn

At the age of six, Joseph went to live in the town of Hainburg with a distant relative, Johann Mathias Franck. Franck was the local schoolmaster and choir director of the church.

Life with the Francks was not easy. Classes began each morning at 7 a.m., followed by Mass; some of the boys sang in the choir. They took their noonday meal at 11 a.m., and classes resumed from noon until 3 p.m. The rest of the day was taken up with homework and musical training. To complicate matters, Frau Franck was not a particularly good housekeeper, so Haydn, who described himself as a “regular little ragamuffin” in those days, frequently went unwashed with his clothes torn. He was expected to help out around the house, and had to endure frequent beatings. This was an accepted method of teaching. A report from the Hainburg Council of Haydn’s time advises the teacher to “refrain from pulling out the hairs of his pupils, but to keep them strictly in order with the cane.”

In spite of the hardships, Haydn remained grateful to Franck, for he received an extensive musical education from the schoolmaster, which was to serve him well.

Choirboy at the Cathedral of St. Stephen

In 1740, when Haydn was eight years old, a visitor named Karl Georg Reutter was court composer, and choirmaster at the famous St. Stephen’s Cathedral in Vienna. Reutter periodically toured the countryside looking for boys to sing in his choir. When he heard Haydn, he was enchanted. And so Haydn went to Vienna.

Life with Reutter was not much easier than it had been with Franck. Although Reutter was responsible for the boys’ schooling, he regarded them primarily as choristers and thus neglected their general education.

An even bigger problem for the group of growing boys was food, which was of poor quality and sometimes lacking altogether. Haydn helped satisfy his appetite by singing in recitals at the homes of Viennese nobility, where he could eat his fill.

In spite of the hardships, the boys did become expert singers and sight-readers, and learned to play such instruments as the harpsichord, violin and organ. They received no training in musical theory, and Reutter, too busy with his own composing and other duties, ignored Haydn’s first attempts at composition.

A prank proved to be Haydn's undoing as a choirboy in November 1749. He decided to test the sharpness of a new pair of scissors by snipping off the pigtail of one of the other choirboys. Reutter threatened to punish Haydn by caning him on the hand. Haydn exclaimed, "I would rather leave the Cantorei (choir) than be caned." Reutter responded, "Of course you will be expelled; after you have been caned." And so, with no money and no references, a worn coat and three ragged shirts as his only possessions, Haydn was turned out into the winter streets of Vienna.

There was a strong suspicion that Reutter no longer had need of Haydn and that the scissors incident provided him with an excuse to discharge him. Haydn was seventeen years old at the time; his voice had been changing and he could no longer sing with his earlier clarity. In fact, Haydn's younger brother, Michael, had joined the choir and surpassed him as a singer.

No longer able to sing for supper... Haydn searches for work

After being dismissed from the choir, Haydn desperately needed a place to stay. His family was in no position to help him out financially. As luck would have it, Haydn met an acquaintance, Johann Michael Spangler, who, although poor himself, invited Haydn to move in with him, his wife and baby. Haydn took him up on the offer.

Earning a living was Haydn's first priority, but it wouldn't be easy. Although he could play a number of instruments moderately well, he did not excel at any of them; his voice was changing, so singing was out of the question for the time being.

Haydn was not attractive, his clothes were ragged, and, after spending so many years in the sheltered confines of the choir, he was shy and unworldly. None of this helped his employment prospects.

Still, he was determined to become a composer. He would support himself by occasional musical gigs, spending the rest of his time and energy improving his musical skill and knowledge.

A loan, a job and happiness!

In 1750, a colleague of Haydn's father, Anton Buchholtz, loaned Haydn 150 florins unconditionally to leave the Spanglers. He leased a cheap apartment near St. Michael's Church in Vienna, which was not much better than the one he had just left. But Haydn was happy. He had privacy for his work and was the proud owner of an "old worm-eaten clavichord". During his stay there, Haydn met a number of other tenants, and through them was introduced to people who hired him as a music teacher for their children. He also got to Niccolo Porpora, an Italian composer who instructed him in Italian, singing, and the fundamentals of composition.

As Haydn's skills grew, he gained more pupils, and was able to raise his fees. He frequently worked 16 to 18 hours a day, teaching, playing musical instruments and singing at various churches in the city. Evenings, he often participated in "gassatim", which was a form of serenading used in the celebration of a young girl's "name day". Not only was he paid for this, but he also met other musicians and became familiar with traditional folk music. The loan made by Herr Buchholtz, repaid in full, had helped Haydn enormously, and for this Haydn was eternally grateful.

Haydn and his rise to fame

Fortune smiled on Haydn in 1759. It was not unusual for members of the nobility to have their own private orchestras. And so the Bohemian Count Karl Joseph Franz von Morzin hired him as a music director and composer. It was at this point that he composed his first symphony and several pieces for his employer's wind-based orchestra. Haydn's time with Count von Morzin was productive; it was also short-lived. Haydn found himself unemployed in 1760 when Count Morzin, faced with financial problems, had to disband his orchestra.

Haydn did not remain without work for long. The Hungarian Prince Paul Anton Esterhazy soon offered Haydn a position as assistant conductor. This was an important move for Haydn; the Esterhazy family was among the richest and most powerful members in the nobility of the Austrian empire. Shortly thereafter, Prince Paul Anton

died, to be succeeded by his brother Prince Nicolaus, himself an ardent music lover.

Haydn's contract was quite explicit. Not only did it outline his responsibilities, but it described a code of conduct for him as well. He was told that he should behave and dress "as befits an honest house officer in a princely court", serve as an example to the musicians under him, and "avoid undue familiarity in eating and drinking or otherwise in his relations with them, lest he lose the respect due to him."

He was expected to compose music as required by the prince, and forbidden to give away copies of it or to compose for other people without special permission.

This was normal practice for musicians at that time.

Haydn was also responsible for the care of the music and the instruments, and was very diligent in this regard. He tuned his own clavier and arranged to have the instruments repaired at the lowest possible cost.

A good leader, Haydn saw to the needs of the musicians, and they in turn loved and respected him. In time, he became known to them as "Papa" Haydn. An expression of respect and endearment, the nickname is still associated with Haydn.

Esterhaza isolation has pros and cons

In 1766, Prince Nicolaus decided to move his court to Esterhaza. This was a decisive move for Haydn. Esterhaza was far from the major cultural centres such as Vienna, and Haydn had little opportunity to travel; when he did, it was usually as part of the Prince's retinue. This geographical isolation was mirrored in social isolation. Haydn's contract did not allow him to form deep friendships with the musicians, and his unhappy marriage prevented any warmth or intimacy. Difficult as this must have been for Haydn, it also freed him to pour his energy and imagination into composing without outside influences or distractions. As Haydn himself said, "I was cut off from the world; there was no one to confuse or torment me, and I was forced to become original." Word of Haydn's work was spreading. In 1773, the

Empress Maria Theresa paid a visit to Esterhaza, and Haydn and the orchestra were kept busy. Among other things, Haydn's opera *Philemon and Baucis* was performed and the Empress presented Haydn with a valuable gold snuffbox filled with coins. More important, however, was a comment she made, which was repeated all over Europe: "If I want a good opera, I go to Esterhaza."

In 1779, the Prince awarded Haydn a new contract with improved terms, which allowed the composer to sell his work to other clients. Haydn concluded formal agreements to supply his compositions to many members of the European nobility. As thanks, the Prince of Asturias, later King Carlos IV of Spain, sent him a gold snuffbox set with diamonds. In appreciation for some symphonies, Fredrich Wilhelm II of Prussia (in what is now Germany) sent him a magnificent diamond ring. Haydn was overwhelmed with this gift, and wore it thereafter whenever he composed an important work.

Haydn the man

Haydn was not particularly attractive. He was on the short side and the “lower half of his body was too short for the upper.” His skin was pockmarked, and he had a very large nose. He suffered from a polyp (growth) in his nose and this caused many problems throughout his life. When he was in England, he agreed to let a renowned British surgeon remove the polyp. However, these were the days before such things as anesthetics existed, and when the surgeon’s assistant attempted to pin Haydn to the chair to that the doctor could operate, Haydn made such a fuss that the operation was abandoned.

He had a very expressive face, particularly when he was conducting, and caught up in the music. Members of the audience who wished to appear knowledgeable and sensitive to the music would seat themselves so that they could see Haydn’s face. On perceiving certain expressions on the conductor’s café, they would know that they should applaud enthusiastically!

Haydn was very particular about his dress. This probably stemmed from his early childhood – his mother was a superb housekeeper – and from his years at Esterhaza, where there were strict expectations regarding the dress of the orchestra during performances. Even as an old man, Haydn would array himself in his nicest clothing in anticipation of receiving visitors, which he loved.

Haydn helps family and community

The loveless Haydn marriage produced no children, but Haydn cared greatly for his many nieces and nephews, helping them financially and hosting each year a large family dinner to which all his relatives were invited. Each would leave with a little money and an invitation to the following year’s celebration.

In the 18th century, a special charitable organization was established in Vienna to provide financial assistance to the families of poor musicians. Haydn had once applied for membership in this Tonkünstlersocietat, but had disagreed with them over what he felt were unfair demands on him. Later, in 1799, the society finally recognized Haydn’s greatness and granted him permanent membership with no fees. He worked tirelessly to raise money for it.

In a three-year period, he conducted performances of his two oratorios, *The Creation* and *The Seasons*, raising tremendous sums of money for the beneficiaries of the society.

A devout Roman Catholic, Haydn was a deeply religious man. Although he never became a priest as his mother had wished, much of the music he composed was for the Church, and all compositions began with the Latin phrase "In nomine Domini" (In the name of the Lord), and ended "Laus Deo" (Praise God). One of his greatest pieces, the oratorio *The Creation*, was indeed an inspired work. Haydn claimed that whenever he felt his energy flagging while working on it, all he needed to do was get on his knees and pray, and he would instantly feel revitalized.

Haydn heads for London – a bustling cultural centre

By 1790, Haydn, now 58, was beginning to get restless at Esterhaza, probably having outgrown whatever inspiration was to be found there. His patron Nicolaus died and was succeeded by Prince Anton, who had no interest in music. He dismissed the Esterhaza orchestra, retaining only the wind band, Haydn, and the lead violinist. Esterhaza itself was abandoned. This was good news for Haydn; he was free of his previous obligations, but still on full salary. He immediately packed up and moved to Vienna.

Over the years, there had been a number of attempts to bring Haydn to England to perform, but none was successful. At this point, he was visited by Johann Peter Salomon, an impresario and himself an accomplished violinist, who invited him to visit England. Haydn agreed, although the prospect of crossing the English Channel and visiting a country whose language and customs he did not know frightened him.

Mozart bids a tearful farewell to friend

London at this time was a bustling centre of culture. A number of artists from France had found refuge from the French Revolution there, and England was known for its large, well-trained orchestras. This would be a change for Haydn, who was accustomed to the small 10-15-piece orchestra at Esterhaza.

Haydn spent his last day in Vienna with his young friend Mozart before embarking on the first of his English visits. Mozart exclaimed with tears, "Oh, Papa, you have no education for the wide world, and you speak so few languages... I am afraid, Papa, this will be our last farewell!" Haydn replied: "But my language is understood all over the world." Mozart's last words were prophetic; he died while Haydn was in England, a loss that hurt Haydn deeply.

Haydn's English visits, the first in 1791 and the second in 1794, were resounding successes. His concert audiences overflowed the halls as the British aristocracy rushed to hear the work of the Austrian composer. He composed twelve outstanding symphonies, including the "Surprise" and "Miracle" Symphonies, for his London visits.

In addition to his conducting and composing, Haydn was socially in demand. Invitations poured in from all quarters including royalty. The high point of the tours came in 1791 when Haydn was awarded an honorary Doctor of Music degree from Oxford University. This was an incredible honour for the son of a humble cartwright.

Haydn's visits had a tremendous impact on the British. When Salomon died, he was buried in the cloisters of Westminster Abbey. The inscription on his tombstone reads: "He brought Haydn to England in 1791 and 1794."

Haydn's golden years

Upon Haydn's return to Austria, he found that Prince Anton Esterhazy had died. The successor, Prince Nicolaus, wanted to retain Haydn as his conductor because he liked the idea of having such a famous artist in his employ. This suited Haydn fine. Other than composing the occasional Mass for his patron, he was free to pursue his own interests and at the same time continued to receive his full salary.

And so Haydn settled in the Viennese suburb of Gumpendorf. His wife had found the house and urged her husband to buy it for her. Her reasoning was that it would be a fine place for her to live once Haydn died and she was a widow. Haydn too liked the house for its 'quiet and secluded location,' and after making repairs and renovations, moved in. He refused to give his wife ownership of it, which was just as well.

She never did become a widow. She died in 1800, nine years before her husband. This house has been preserved as a Haydn museum.

Haydn focuses on vocal music

Although he was growing old, Haydn remained active as a composer until 1803. Inspired by the work of Handel, which he had heard in England, his focus shifted to vocal music, although he did compose some quartets. Besides *The Creation* and *The Seasons*, his two great oratorios, he also composed *The Emperor's Hymn* which was to become the Austrian national anthem. For this the Emperor presented him with a gold box containing the monarch's portrait and a substantial sum of money.

He was loved and revered by all the Viennese. Although honours and tributes continued to pour in, he never lost sight of his humble origins. He said, "I have associated with emperors, kings and many great people, and I have heard many flattering things from them, but I would not live in familiar relations with such persons; I prefer to be close to the people of my own standing."

In 1805, special celebrations were held to mark Haydn's 73rd birthday, but he was not well enough to attend them. Subsequently rumours flew that the composer had died. Among other things, a special commemorative concert was planned for Paris, at which Mozart's stirring *Requiem* would be played. When he heard about this, Haydn, who retained his sense of humour until the end, quipped, "The good gentlemen! I am greatly indebted to them for the unusual honour. Had I only known of it in time, I would have travelled to Paris to conduct the *Requiem* myself."

In 1809, Napoleon attacked Austria, and by mid-May was bombarding the outskirts of Vienna, including Gumpendorf. Haydn refused to leave his home, although the heavy bombardment continued for 24 hours and shattered his nervous system.

Later, Napoleon placed a guard of honour around his house. On May 31st, Haydn went "blissfully and gently" to sleep, to wake no more. He had a quiet funeral, but in June official observances were held. The whole cultured world of Vienna turned out to bid farewell to their beloved "Papa" Haydn. Mozart's *Requiem* was played.

Heavenly music – Yes. A marriage made in heaven – No.

Among the pupils Haydn taught were the daughters of Johann Peter Keller, a Viennese wigmaker. Haydn fell in love with Theresa, the younger daughter, but her parents insisted she become a nun. For reasons never made clear, Haydn married 31-year-old Maria Anna Aloysia Apollinia. Theresa's older sister; she was three years older than her new husband. It was a poor match.

The new Frau Haydn was not a particularly pleasant woman, and worse, she had absolutely no interest in music! Haydn himself stated, "She doesn't care a straw whether her husband is an artist of a cobbler."

According to members of Haydn's orchestra, Frau Haydn, motivated by a desire to do mischief, liked to use his manuscript scores as curling papers for her hair or linings for her pastry tins. Yet Haydn remained loyal to the Keller family.

Horrors... A headless Haydn!

Haydn may have died in 1809, but his body was not left to rest in peace. This fact came to light in 1820, when Prince Esterhazy received permission to have Haydn's body moved to Eisenstadt, where the Esterhazy estate was located, for burial. When the coffin was opened to identify the composer's remains, they were shocked to see that the body had no head, only a wig!

It turned out that the culprits were a C. Rosenbaum, and a J.N. Peter, two students of phrenology – the study of the skull as a way of understanding personality. The two students had bribed the gravedigger after Haydn's funeral, explaining that they just wanted to protect the body from desecration. Peter, who was quite imaginative, had a little box constructed to house the skull. The box was black, with a golden lyre on the top and windows on the sides. Inside, the skull rested on a white silk cushion trimmed with black.

The Prince sent the police to Rosenbaum's house to retrieve the skull, but Frau Rosenbaum hid it in the straw mattress on her bed, and lay down upon it. When the police returned empty-handed, the Prince

offered Rosenbaum a bribe. Rosenbaum promptly yielded up the skull of an old man which was then buried with Haydn's body. The Prince never made good on the bribe, but then the skull given to him was not Haydn's. On his deathbed, Rosenbaum bequeathed the skull to his accomplice Peter, and made him promise to leave it in his will to the museum of the Gessellschaft de Musikfreunde in Vienna, which is the repository of a lot of valuable Haydn relics. The skull stayed here from 1895 until 1954.

In 1932, Prince Paul Esterhazy had a Haydn mausoleum built in the Bergkirche (church). In 1954, almost 150 years after Haydn's death, the skull was reunited with the rest of his body.

Haydn's famous friends: Mozart and Beethoven

Although he was several years older, Haydn was close friends with Mozart. The two men had very different personalities, and their musical abilities developed at different rates. Mozart died at the age of 36. At 36 Haydn had not yet written any of the compositions for which he is now best remembered.

Mozart was subject to mood swings, whereas Haydn was quite even-tempered. Mozart loved giving solo performances on the piano and violin, whereas Haydn had no desire to be a soloist, preferring instead to conduct. Mozart had no sense of order, and no appreciation or understanding of money; he died penniless. Haydn, on the other hand, demanded order and neatness in his life; he managed his income well, and when he died, left behind a sizeable estate.

Haydn's relationship with Beethoven was more fraught with difficulty. In 1792, Beethoven arrived in Vienna to study music under Haydn, but they were unable to get along. Haydn found Beethoven too stubborn and set on his own course. Beethoven was indeed quite headstrong and tended to be suspicious of everything.

Politically, the two men were also poles apart. Beethoven was an admirer of Napoleon and the French Revolution. This horrified Haydn who was a staunch supporter of royalty and who tended to view Napoleon as Public Enemy Number One! Nonetheless, the two remained on good terms.

A grain piano?

Haydn died peacefully in his sleep, a relatively wealthy man. In his will he left money to assist needy orphans, with the bulk of his estate going to a nephew. Unfortunately, the nephew appears to have had little understanding of the greatness of his generous uncle. Apparently he placed a fortepiano which had belonged to Haydn in his attic and used it to store grain.

Haydn's music

"If you want to know whether you have written anything worth preserving, sing it to yourself without any accompaniment."

Joseph Haydn

In his development as a musician, Haydn arrived on the European scene at a pivotal point. The baroque period was ending and the age of classical style was just beginning. Haydn lived to the ripe old age of 77, a rare feat at that time, and because he spent so much of his creative life in relative isolation of Esterhaza, he is seen as a rather original and innovative composer. Because of these circumstances as well it is difficult to classify Haydn's work. As a composer, he recognized that a good melody must recognize the nature and limitations of the human voice.

His early years in Vienna (until 1761) were spent first in the church choir of St. Stephen's Cathedral, and later, writing music as commissioned, in order to survive. When he first joined the Esterhazy family at Eisenstadt, he experimented with a variety of musical genres, including opera, church and chamber music, which set the stage for his future work in symphonies.

At Esterhaza (from 1766-1775) he was engaged in what has become known as the *Sturm und Drang* (strong passionate expression) period of his life. His boundless energy found release in church music, opera, string quartets and elegant symphonies, often written in minor keys. Around 1770, he introduced wind instruments into the slow movements of his symphonies.

After 1785, his work was varied – piano trios, string quartets, and symphonies. All of his work was instrumental music at this time.

When he made his visits to London he was concentrating mainly on instrumental music. But, after hearing the music of Handel, he wanted to try writing this type of vocal music.

In the final stages of his life (1795-1809), he devoted himself almost entirely to vocal music. This was the era of *The Emperor's Hymn* and his oratorios, *The Creation* and *The Seasons*.

The capital of the Austrian empire

If you were to look at a map of Europe in the 1700s, it would look quite different from today's map. Among other things, you would see a large chunk called the Austrian Empire, which was made up of Austria, Hungary, and parts of Czechoslovakia, Romania and Yugoslavia.

The Hapsburg family ruled the Austrian Empire. They were a wealthy and powerful family who consolidated their empire by marrying off their daughters to other royal families in Europe. The capital city of the Austrian Empire was Vienna, which today is still the capital of Austria. The Hapsburgs loved art and music, and did much to encourage these things. As a result, the arts flourished in Vienna and it became a centre of culture in Europe during the eighteenth century, attracting artists and musicians from all over the continent.

Name that symphony!

Some of Haydn's well-known symphonies have names, and behind each name is a story or explanation.

Haydn's "Farewell" Symphony was designed as a rather subtle protest. In 1772, Prince Nicolaus ordered his musicians, with the exception of Haydn and a couple of others, not to bring their wives and children to Esterhaza. It did not seem to have occurred to him that the musicians would be lonely without their families. This became more of a problem as the autumn stretched on and the Prince made no move to return to Eisenstadt.

The unhappy musicians appealed to their conductor for help. Haydn decided to communicate the message by way of a symphony. During the last movement, one instrument after the other plays a little solo and then stops playing altogether. The musician snuffs out a candle and leaves the stage, his/her instrument tucked under his/her arm. Finally, only the conductor and two violinists are left.

The significance of these actions was not lost on the Prince. The very next day he gave the order to leave Esterhaza.

The "Surprise" Symphony (1791) owes its name to a folk music tradition. Haydn introduces a familiar musical theme similar to an Austrian nursery song, which ends on a very soft note. The orchestra then repeats the theme; the audience is conditioned to expect another pianissimo or soft ending, but instead they get a loud blast (fortissimo) from the whole orchestra! This is a little musical joke inserted by Haydn. The fortissimo is not repeated. There was a suggestion that the composer wanted to rouse a sleeping audience with this joke, but Haydn denied that was the case.

The "Miracle" Symphony (1791) has a curious little story behind it. This symphony was composed and performed during Haydn's first visit to London. At the end of its first performance, the enthusiastic audience mobbed the stage where Haydn stood. At that moment, a large chandelier at the rear of the concert hall crashed to the floor! Because all the spectators had rushed to the front to applaud Haydn, there were no injuries. People exclaimed that a miracle had happened.

Innovation in the air

At the end of the eighteenth century, a new musical instrument, the keyed trumpet, made its appearance. This trumpet contained holes in the wall of its tube which are closed by keys to produce different notes. Eager to explore the possibilities of the newcomer, Haydn wrote one of his most popular and enduring pieces, the Trumpet Concerto in E flat major. This piece requires tremendous agility on the part of the musician: runs of sixteenth notes are quite common. The concerto has outlasted the keyed trumpet. Although all the notes of the chromatic scale could be played on the keyed trumpet, unlike other trumpets of the day, the notes were uneven in length. The modern valve trumpet, which eventually replaced the keyed trumpet, does not have the limitation of uneven notes.

Haydn's great oratorio

Haydn was a devout Roman Catholic all his life. Having heard the music of Handel in London, and inspired by Milton's epic poem *Paradise Lost*, he was determined to experiment with the oratorio. Writing *The Creation*, an expression of Haydn's deep and abiding faith, was an intensely moving and spiritual experience for him.

The Creation is divided into three parts to represent the six days of Creation as told in the Bible.

The Creation begins with Chaos, which is intended to suggest the evolution of order out of chaos. The woodwinds predominate here. As life is introduced, the notes of these instruments move upwards until the climax "And there was Light."

Narrated by three soloists who represent first the Archangels Gabriel, Uriel, and Raphael, and later take on the roles of Adam and Eve in the Garden of Eden, the work ends with a grand chorus of praise. *The Creation* was a resounding success with the Viennese and remained Haydn's crowning achievement in this medium.