

A RECITAL

by

JOAN R. MUELLER

B. A., Bethel College, 1977

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1981

Approved by:


Major Professor

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STUDENT RECITAL No. 111

SEASON 1978-79

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

presents

JOAN R. MUELLER, Piano

BACHELOR OF ARTS, BETHEL COLLEGE

May 13, 1979

All Faith Chapel

3:00 p.m.

A MASTER'S RECITAL

presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC

PROGRAM

MAZURKA IN F MINOR,
OP. 68 (POSTH.), NO. 4 (1849) *Frederic Chopin*
(1810-1849)

SONATA IN E-FLAT, HOB. XIV: 52 (1794) *Joseph Haydn*
(1732-1809)
Allegro
Adagio
Finale: Presto

INTERMISSION

THIRD SONATA (1936) *Paul Hindemith*
(1895-1963)
Ruhig Bewegt
Sehr Lebhaft
Fugue: Lebhaft

NOCTURNE IN E MINOR,
OP. 72 (POSTH.), NO. 1 (1827) *Frederic Chopin*

SCHERZO IN C-SHARP MINOR, OP. 39 (1839) *Frederic Chopin*

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FREDERIC CHOPIN

Nocturne in E minor, Op. 72 (Posth.), No. 1 (1827)

Scherzo in C-sharp minor, Op. 39 (1839)

Mazurka in F minor, Op. 68 (Posth.), No. 4 (1849)

Among the more significant trends of the musical Romantic period was an extension of the harmonic language, the development of the instrumental "song melody," a straining of the regular four- or eight-measure phrase structure, and technical improvements in instrument construction that stimulated a growth in virtuoso performances and created a demand for virtuosic music as well as a forum for its display (the public concert hall). The piano in particular developed from the 18th century's lightly constructed instrument with a harpsichord-like tone to a larger, overstrung instrument with a full-bodied tone resulting from leather- or felt-covered hammers. For the duration of Chopin's life there was no standard "piano tone." There were three chief makers of pianos, each using a different type of action: (1) Broadwood, an English maker, built instruments with a heavy action and a full, resonant tone; (2) Pleyel, a French maker, built instruments with a lighter action and a silvery, veiled sound; (3) Erard, another French maker, built instruments with a "modern" (invented in 1821) escapement action that enabled rapid trills and repeated notes. Many composers of this period were fascinated by the

possibilities presented by the evolving piano, especially by its ability to create the illusion of a perfect legato line through use of the damper pedal.

Chopin composed pieces for three types of situations:¹

(1) concert pieces, composed during his concert-giving years from 1828-32 (these include concertos, works for piano and orchestra, and virtuoso pieces such as the rondos); (2) teaching pieces for his students (these include the etudes, preludes, nocturnes, waltzes, impromptus, mazurkas, and the Berceuse, Bolero, Tarantelle, and early polonaises); (3) pieces written for himself and a small circle of like-minded musicians and admirers (these include some of the mazurkas and such large-scale works as the later polonaises, the Polonaise-fantasia, the F minor Fantasia, the scherzos and ballades, the Barcarolle, the Sonatas in B-flat minor and B minor, and the Cello Sonata).

Chopin has often been criticized for his "inability" to handle orchestral writing and large forms. If one assumes that a well-written opera, symphony, or oratorio qualifies a composer as successful, then this criticism is valid. The accompaniments of his virtuoso concert pieces remain as the only attempts he made at orchestral writing. His was a gradual choice to narrow his focus on composing exclusively for the piano, which was perhaps the most popular solo instrument of the time. The piano for which he composed was undergoing considerable changes in its construction

¹ "Frederic Chopin," The New Grove Dictionary of Music and Musicians, 6th ed., IV, 299.

and Chopin "narrowed" his focus on the vast sound potential of this developing instrument.

The nocturne is one of the most introspective and subjective of Chopin's forms. The Irish pianist John Field (1782-1837) first used the French word as the title of eighteen short piano pieces that he published between 1813 and 1835.² These pieces were idiomatic to the piano and exploited the sounds available on the newer instruments. They were composed with simple melodies and harmonic accompaniment and had an atmospheric, usually nostalgic quality. The damper pedal made it possible for Field to expand the range of the left hand accompanimental patterns beyond that of the 18th century Alberti bass, which traditionally lay within the span of the hand. His melodies were keyboard adaptations of the Italian opera aria and used improvisatory, "coloratura" passages to occasionally interrupt the flowing melodic line. Field's nocturnes are historically important as precedents of Chopin's, as well as being beautiful pieces in their own right. While Chopin did not meet Field until 1833, there is evidence that he played Field's works in Paris and used them in his teaching.³ Chopin's 21 nocturnes further extended the expressive powers of the piano, and as a body encompass a wide range of moods. They are in basic ternary form, with a middle section that is often dramatically intense and a final restatement that is varied through ornamenta-

² "Nocturne," The New Grove, XIV, 642.

³ Edouard Ganche, Frederic Chopin: Sa vie et ses oeuvres (1810-1849) 1913; rpt. Geneva: Minkoff, 1972), p. 255.

tion. Their elaborate melodies are accompanied by broken-chord figurations that often clothe an equally important contrapuntal line, and idiomatic keyboard counterpoint.

Contrary to widespread belief, Chopin was not influenced by the music of Bellini in the composition of his nocturnes. Arthur Hedley points out that:

They had much in common, both as men and as musicians, but to speak of Chopin's "indebtedness" to Bellini is to ignore historical fact. It is not difficult to show that the very elements in his style that Chopin is supposed to owe to the Italian--the luscious thirds and sixths, the curve of his melody and the fioriture--were already being exploited by Chopin long before he had heard a note of Bellini's music, or even his name. . . . A comparison between the dates and place of the production of Bellini's works, the times when Chopin could have become acquainted with them (or extracts of them), and the chronology of the compositions in which Bellini's influence is said to be discoverable, soon establishes the fact that although Chopin's debt to Italian opera in general was enormous, he owed nothing to Bellini specifically [A Bellini opera was not heard in Warsaw until ten years after Chopin had left.]⁴

The Nocturne in E minor Op. 72 No. 1, written in 1827 and

⁴ Arthur Hedley, Chopin, rev. Maurice J. E. Brown (London: J. M. Dent, 1974), p. 97.

published posthumously in 1855, is the first nocturne Chopin wrote and one of the earliest works in his oeuvre. It is a tame example of the more sophisticated broken-chord accompanimental patterns he developed in his later nocturnes. The contrasting middle section is calm and lessens the harmonic tension of the first section; the restatement of the main section illustrates Chopin's conception of free, "coloratura" ornamentation at this early stage of his career.

Chopin wrote most of his music in the smaller forms of nocturne, mazurka, waltz, prelude, and etude; however well-crafted and inspired these pieces are, they are still small works and do not present the same formal problems to a composer as does a sonata or symphony. The later polonaises, the Polonaise-fantaisie, the F minor Fantaisie, the scherzos and ballades, the Barcarolle, the Sonatas in B-flat minor and B minor, and the Cello Sonata illustrate Chopin's ability to create coherent large forms out of the same principle of departure-return that he uses to organize his smaller works.

The term "scherzo" first appeared in Italy at the beginning of the 17th century as one of many names used to describe a vocal madrigal of the balletto type.⁵ It was used by Bach in the final movement of his A minor Partita, but it was not until Haydn's use of the term in the finale of his Piano Sonata in F major Hob. XVI:9 (before 1766) that the scherzo had a place in a Classical sonata. It was Beethoven who later established it as an alternative to the minuet in the scheme of movements known as

⁵ "Scherzo," The New Grove, XVI, 634.

Sonata-Allegro form. Chopin was the first composer to establish the scherzo as an independent movement. He wrote four scherzos: No. 1 in B minor (Op. 20, 1831-32), No. 2 in B-flat minor (Op. 31, 1837), No. 3 in C-sharp minor (Op. 39, 1839), and No. 4 in E major (Op. 54, 1842). All are extended works in rapid 3/4 time, have a virtuoso character, and all but No. 3 in C-sharp minor (which is in sonata form) are in ternary form.

Chopin began work on the Scherzo in C-sharp minor Op. 39 during his trip to Mallorca with George Sand in January 1839, and finished it at Nohant in August 1839. It was published in 1840. The piece is dedicated to Chopin's pupil Adolf Gutmann, who gave it its first performance in the summer of 1839. It is an example of a piece used for teaching purposes, and Chopin's personal copies of all four scherzos, containing his own handwritten annotations, have survived to this day.⁶

Chopin was one of the greatest harmonic innovators of the 19th century. Many of his pieces show his daring experiments with chromatic dissonance, enharmonic modulation, and tonal instability. A good illustration of enharmonic modulation is meas. 144-155 of the Scherzo in C-sharp minor; the opening 24 measures of this scherzo illustrate an area of tonal obscurity where the listener is given no clue to the main key of the piece. Sometimes Chopin momentarily obscures the tonal center by rapidly modulating through a series of key areas, and thus creates a kaleidoscopic effect without leaving the main tonality (see meas. 267-79).

⁶ Jan Ekeir, ed., "Preface," F. Chopin, Scherzi (Vienna: Vienna Urtext Edition, 1979), p. XI.

Another innovation, one that in later years influenced the French impressionists, was the "harmonic daydream." In such passages the harmonic rhythm is slow and extended over several measures (see meas. 336-51).

Chopin was strongly influenced by the folk music of his native Poland, as can be seen in the fifty or so mazurkas he composed. Although mazurkas were composed for the piano as early as 1830 (by Miaczynski), Chopin was the first to use the folk-songs and dance music as a point of departure and transform them into works of art.⁷ Chopin's mazurkas contain a variety of moods and provide examples of the various rhythmic and melodic patterns of the traditional Polish mazurkas.

The Mazurka in F minor Op. 68 No. 4 was composed in 1849 during the depressed final months of his life. He had separated from George Sand in 1847 and had never fully recovered his emotional strength. It is one of the few attempts he made at composition during a time when he had no strong inspiration to compose and seemed to be waiting to die. The Mazurka in F minor is an example of extreme melodic and harmonic chromaticism where the linear texture predominates and the vertical sonorities are non-functional in terms of diatonic harmony. In terms of its harmonic daring and exploration of chromaticism within a tonal framework, this mazurka ranks with the mature works of Liszt and Wagner, and foreshadows the atonal techniques of the twentieth century. Chopin's exploration of unusual harmonic techniques, his exploitation of the sustaining capacities of the piano, and

⁷ F. E. Kirby, A Short History of Keyboard Music (London: Macmillan, 1966), p. 275.

his transformation of folk songs and dance forms into valid art forms were an inspiration to many later composers including Liszt, Wagner, Schoenberg (in his piano music), the French impressionists as well as Franck and Saint-Saens, and the nationalist composers Grieg, Smetana, Dvorak, Albeniz, and Falla.

PAUL HINDEMITH

Third Sonata (1936)

Paul Hindemith was born in Hanau, West Germany, on 16 November 1895. He was the eldest of Robert Rudolph and Marie Sophie (Warnecke) Hindemith's three children. When he was nine years old he began violin lessons; when he was twelve, he became a pupil of Anna Hagner, a teacher at the Hoch Conservatorium in Frankfurt. She introduced Hindemith to Adolf Rebner, the leading violin teacher at the conservatory, who immediately accepted the boy as a private student and arranged for him to study at the conservatory tuition-free. Hindemith was a student there until 1917 (when he was 22 years old), studying composition with Arnold Mendelssohn and Bernard Sekles in addition to the violin with Rebner. His talent developed so rapidly that in 1915 he took over the second violin in Rebner's string quartet and became concert-master of the Frankfurt Opera Orchestra. In 1917 he was drafted into the military and after the end of World War I, he returned to the Rebner Quartet, where he transferred to the viola after 1919, and to the Frankfurt Opera Orchestra. In 1924 he married Gertrud Rottenburg, daughter of the Conductor of the Orchestra, Ludwig Rottenburg.¹

¹ Biographical information is taken from The New Grove; Geoffrey Skelton's biography, Paul Hindemith: The Man Behind the Music (London: Victor Gollancz, 1975); and Ian Kemp's monograph, Hindemith (London: Oxford University Press, 1970).

The first public concert of Hindemith's compositions was on 2 June 1919 at the Hoch Conservatorium. Hindemith's works from these early years now seem experimental, involving the exploration of poly-tonality, atonality, modality, and chord systems of unusual intervals. In June 1921, the premieres at Stuttgart of Mörder, Hoffnung der Frauen (based on a play by Oskar Kokoschka) and Das Nusch-Nuschi, the first two of his three early one-act operas, created minor scandals and in August of that year his String Quartet No. 2 was performed at the first Donaueschingen Festival. By this time he was already being recognized as one of the foremost young composers of Germany, but it was the performance of the expressionistic Kammermusik No. 1 in autumn of 1921 that secured him this reputation.

In 1923 Hindemith was invited to join the administrative committee of the Donaueschingen Festival, which he helped develop into a well-known center for the performance of the new and experimental works of Europe's young composers. In 1927 the festival moved to Baden-Baden where it could produce more ambitious works such as chamber operas, and in 1930 to Berlin where it was held for the last time before its revival after World War II.

In 1927 Hindemith accepted an appointment as professor of composition at the Hochschule für Musik in Berlin. He took his teaching seriously and was well-liked by his pupils. His work with composition students in his classes at the Hochschule eventually led to the writing of Unterweisung im Tonsatz (The Craft of Musical Composition). This book explains his individual system of relating musical tones that provided the basis for his composition. This system is tonal, but completely chromatic; it

involves the free use of all twelve tones yet preserves the tradition of tonality. Notes are related by their position in the overtone series and intervals are arranged from simple to complex, consonant to dissonant (P8, P5, P4, M3, m6, m3, M6, M2, m7, m2, M7, tritone), making it possible to organize a variety of chord structures (from simple triads to more complex polytonal combinations) under one system.

Hindemith was also active as a performer during this period. He helped form the Amar-Hindemith Quartet in 1921 in order to present his Quartet No. 2, and it was soon hailed as one of the foremost quartets in Europe for the performance of contemporary music. The quartet became so successful that Hindemith had to give up his position with the Frankfurt Opera in 1923. From this time until 1934 he performed frequently with the quartet and as a soloist on the viola or viola d'amore. He was regarded as one of the most versatile and accomplished performer-composers of his time.

When the Nazis came to power in the early 1930s, they did not have any animosity towards Hindemith, although some of his colleagues felt he was not properly carrying out his mission as a German composer. Hindemith did not take the Nazi regime seriously during these years and did not change his compositions or lifestyle for their sake. He was outspoken about his anti-Nazi views and assumed the regime would be short-lived. Hindemith was shocked, then, when a campaign was started against him in 1934 based on his status as one of a group of "international" atonal composers, on the "immoral" content of his one-act operas, on his "parody" in the finale of the Kammermusik No. 5 (1927) of a

Bavarian military march heard at Nazi rallies, and on his associations with Jews. In November 1934 the Kulturgemeinde announced a boycott on performances of Hindemith's music, which prompted the angry Furtwängler to write an article in Hindemith's defense for the Deutsche allgemeine Zeitung of 25 November. The Nazis were so threatened by Hindemith and everything he stood for that they fired Furtwängler from his conducting and administrative posts. In December Goebbels made a personal attack on Hindemith at a Nazi rally, and in January 1935 Hindemith was given a six-month "leave of absence" from the Hochschule. The Kulturgemeinde boycott was not endorsed by its rival organization, the Reichsmusikkammer, until 1937. In the interim Hindemith was allowed to return to teaching at the Hochschule, to make concert tours at home and abroad, to enter into an agreement with the Turkish government to build up the quality of musical life in their schools, and to have his music published. Hindemith gave up his teaching post in 1937 and settled in Blusich bei Sierre in Switzerland.

Several invitations to teach and lecture drew Hindemith to the United States in February 1940. During those first few months he worked with students at Buffalo, Cornell, and Yale Universities, at Wells College, Aurora, and at Tanglewood. He was appointed visiting professor of music theory at Yale in the fall of 1940; this position became permanent in 1941 and Hindemith carried on this association with the university until 1953, attracting some of the best talent in the U. S.

Hindemith became an American citizen in 1946. He visited Europe a year later for the first time since World War II, giving lectures and conducting performances of his works. He accepted

a position at the University of Zurich in 1951 and divided his time between his work there and at Yale. In 1953 he settled permanently in Switzerland, at Blonay near Vevey, and eventually gave up his regular teaching at Zurich (in 1955). On 15 November 1963 he took ill and was taken to a hospital in Frankfurt; he died the same day of acute pancreatitis.

Hindemith first made a name for himself with music that allied itself with expressionism, notably the one-act operas "Mörder, Hoffnung der Frauen (1919) and Sancta Susanna (1921), the Quartet No. 2 (1921), and the ballet Der Dämon (1922). These early works mark a period of exploration of the territories opened up by Hindemith's predecessors. At the same time he gradually discovered his natural style. The works from the end of this early period (such as Das Marienleben) are characterized more by their linear counterpoint and clearcut rhythmic patterns than by the expressionistic gestures they also use.

The years 1923 and 1924 mark a turning point in Hindemith's style. His native land was in terrible shape economically, the people were disillusioned about the Weimar Republic and lived with skyrocketing inflation, political violence, and widespread poverty. Composers clearly expressed the mood of the people through an anti-romantic style. Many of them felt the need for greater discipline and objectivity in their music at this time. For Hindemith as for many others, including Stravinsky, this meant drawing inspiration from the Baroque aesthetic and its musical forms. The result was a style which was both chromatic and tonal, used regular meters and evenly grouped rhythmic patterns,

and which employed traditional Baroque forms such as fugue, chorale prelude, and passacaglia. While Hindemith's individual style is "Neo-Baroque," he has been referred to as a member of the "Neo-Classic" school because of his preoccupation with a tonal harmonic language.

In addition to his importance as teacher and composer, Hindemith made significant contributions to music theory and philosophy. There is a pragmatic side to his personality that shows itself clearly in his verbal writings as well as his compositions after c. 1925. He had by this time stated his conviction that the gap between composer and general musical public might be bridged if the composer wrote with a specific, relevant use (Gebrauch) in mind, and if he encouraged the growth of amateur music. From 1926 to 1932 Hindemith wrote most of the pieces which can be called strictly Gebrauchsmusik or Sing- und Spielmusik (Music to Sing and Play). The most important of these are the short children's opera Wir bauen eine Stadt (1930), the Konzertmusik works (1930), and the Plöner Musiktag (1932).

Perhaps the most significant work of Hindemith's output is the opera Mathis der Maler. This and the symphony derived from music of the opera took three years of his constant work (1932-1935), and stand as a personal testament to his philosophy of the artist's responsibility to society. Hindemith's works of the 1930s and 1940s (for example the piano sonatas of 1936) are more diatonic and tonal than those works written before Mathis. The chromatic texture of these post-Mathis works is organized into tonal harmonic progressions that use the mildly dissonant chords from Group III. The music is more abstract in its form and con-

tent than the earlier works: the geometrically organized Ludis Tonalis (1942) is a cycle of fugues and interludes based on the relationships of series 1, a 1948 revision of Das Marienleben includes a lengthy preface explaining the mystical significance of the series 1 relationships, and his last full-length opera, Die Harmonie der Welt, is a mystical work that dramatizes the life of the Renaissance astronomer Johannes Kepler.

Hindemith's three piano sonatas were composed in 1936, between the time of two of his most significant contributions as a composer and teacher: the opera Mathis der Maler (1932-35) and the theoretical treatise The Craft of Musical Composition (1937-39). The Third Sonata illustrates many of the characteristics of Hindemith's mature compositional style. A linear, diatonic texture predominates, triads are used at cadence points to clarify the tonal center, and ostinato rhythms are used in the first two movements (in meas. 27-49 and 75-83 of the first movement to accompany the second theme, and as background rhythm in the second movement). Fugal writing plays a significant role in the third movement (one of its sections is a complete fugal exposition) and finale (the entire movement is a double-fugue).

The first movement is a siciliano in sonata form. This movement, like the other three in the sonata, uses B-flat as tonal center. Its structure is symmetrical: meas. 1-4 introduces the first theme in an imitative texture, and meas. 27-42 introduces the second theme, a melody accompanied by an ostinato rhythm based on the first theme. The developmental section (meas. 49-75)

uses melodic fragments of the first theme accompanied by rapid chromatic figuration. The recapitulation is marked by the return of the second theme (melody and ostinato rhythm accompaniment) in meas. 75 and the first theme (using original pitches transposed several octaves higher) in meas. 99.

The second movement is in ternary form with a "perpetual motion" character that is created by the use of a continuous ostinato rhythm ($\frac{2}{4}$ ♩ | ♩ ♩ | ♩). The final section is both a restatement of the beginning "A" section (meas. 146-59 are a literal repetition of meas. 1-14) and a development of it (Group III chords and changing meter increase the harmonic and rhythmic tension of meas. 160-88, where bits of the "A" theme are developed).

The third movement is in two parts (AB//AB Coda). The first part (meas. 1-75) includes a slow, lyrical "A" section (meas. 1-26), a fugal "B" section (meas. 27-55) that later reappears in the finale, and a section that treats the fugue subject homophonically (meas. 55-75). The second part includes a varied and developed restatement of the "A" section (meas. 76-145 parallels meas. 1-75), and a homophonic section parallel to meas. 55-75 of the first part (meas. 145-60). A short Coda closes the movement (meas. 160-79).

The finale of this sonata is a four-voice double fugue. The first fugue (meas. 1-64) includes an exposition (meas. 1-17), an episode (meas. 17-45), and transposed statements of the subject. The second fugue (meas. 65-93) includes an exposition (meas. 66-84) that is a literal repetition of the third movement's "B" section, and a section that parallels meas. 45-55 in the first

fugue (meas. 84-93). The third part of this movement (meas. 94-148) combines the subjects of the first and second fugues and reinforces the B-flat major tonality.

JOSEPH HAYDN

Sonata in E-flat, Hob. XVI:52 (1794)

The Piano Sonata in E-flat major (Hob. XVI:52) was written during Joseph Haydn's second visit to London, at a time when both the man and his music were well-known beyond the boundaries of his native Austria. His instrumental, chamber, operatic, and sacred choral works were already being published and sold, performed and enjoyed throughout the European continent and abroad. Haydn's fame had been growing steadily, unknown to the composer himself, from 1760 onwards and had reached considerable proportions by 1775. Petty oppositions and jealousies sometimes acted as barriers to his grass-roots popularity in the region of Esterhaz, but his reputation abroad grew unchecked by these deterrants. As early as the 1760s his work had been published in France, Holland, and England,¹ and by the 1770s his symphonies and quartets appeared with increasing frequency in Paris and London concert programs.

Haydn was not consciously aware of the widespread and enthusiastic interest in his instrumental music until he visited London in 1791-92 and 1794-95, where the Salomon concerts featured performances of his symphonies. His composing at Esterhazy palace

¹ Rosemary Hughes, Haydn (London: J. M. Dent, 1962), p. 49n.

had always included works for solo keyboard, small instrumental ensembles, and orchestra, but the musical life of the court centered around its operatic productions. As an employee of Prince Nicholas Esterhazy, Haydn was aware that his livelihood and local popularity depended on the success of his operas. Esterhazy palace was practically isolated from the rest of Europe, so the only awareness Haydn did have of his significance as an instrumental composer was due to the increasing sales of his published music. He knew by the 1760s that his piano sonatas, trios, string quartets, and other ensemble works had cash value, but Esterhazy palace was far removed from the people buying and playing these pieces. However large this buying public had become by the 1780s, the tenor of Haydn's life as a servant of Prince Nicholas remained unaffected.

Haydn carried on his duties in this isolation until Prince Nicholas's death on 28 September 1790. Nicholas was succeeded by his son, Prince Anton, who cared little for music and disbanded the palace's orchestra, leaving only the wind band. Haydn kept his title as Kapellmeister, but the terms of his contract with Prince Anton left him free to do as he pleased with his time. Later in 1790 when Johann Peter Salomon, a successful violinist and concert promoter living in London, traveled to Vienna to invite Haydn to live and work in London, Haydn accepted this invitation. They arrived in London in January of 1791. It was in this country that he finally experienced the feeling of being internationally known and esteemed, and could begin to appreciate the significance of his contributions to the instrumental music