

Admiral Nelson and Joseph Haydn



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and The Nelson Society

THE NELSON SOCIETY
2000

Admiral Nelson and Joseph Haydn, Otto Erich Deutsch, Nelson Society, Nelson Society, 2000, 0953720004, 9780953720002, 169 pages. .

Haydn , Rosemary Hughes, 1956, Biography & Autobiography, 250 pages. .

Admiral Lord Nelson & his homeland , Cecil J. Isaacson, 1983, Biography & Autobiography, 19 pages. .

The Life of Nelson , Alfred Thayer Mahan, 2006, , 736 pages. .

Haydn, a documentary study , Howard Chandler Robbins Landon, Sep 1, 1981, Biography & Autobiography, 224 pages. Numerous musical examples and illustrations support this concise account of the great Austrian composer's career.

1700 , Maureen Waller, 2000, , 388 pages. Using newspaper stories, court records, letters, and eyewitness accounts, the author paints of a vivid portrait of this city making the transition from medieval city to capital

Admiral Nelson und Joseph Haydn ein britisch-Österreichisches Gipfeltreffen, Otto Erich Deutsch, 1982, History, 135 pages. .

Nelson & Bronte an illustrated guide to his life and times, George P. B. Naish, National Maritime Museum (Great Britain), 1958, Biography & Autobiography, 27 pages. .

Nelson , John Knox Laughton, 1900, , 240 pages. .

The Faber pocket guide to Haydn , Richard Wigmore, Feb 19, 2009, , 388 pages. Joseph Haydn is one of the greatest and most innovative of all composers, yet in some ways he is still curiously misunderstood. This engaging new Pocket Guide assesses what

August 1805 to October 1805 , Viscount Horatio Nelson Nelson, Sir Nicholas Harris Nicolas, 1998, History, . .

Joseph Haydn his art, times, and glory, Heinrich Eduard Jacob, 1950, Biography & Autobiography, 368 pages. .

Joseph Haydn his life in contemporary pictures, LÉŐ SZÉNYI – Somfai, 1969, Music, 244 pages. .

The International Camellia Register Supplement to volumes one and two, , 1997, Camellias, 386 pages. .

Memoirs of the life of Vice-Admiral Lord Viscount Nelson, Volume 1 , Thomas Joseph Pettigrew, 1849, . . .

Aboukir Admiral Nelson Ambassador Amstein aria arrived Artaria August Austrian Batthyany Battle Beethoven Botstiber British Museum Buonaparte bust composed concerned copy Count Court daughter Dispatches and Letters Duke edition Eisenstadt Emma Emperor England English engraving Esterhazy Esterhazy's et seq Ferdinand Ferdinand Kauer figure Fiiger and one re rework rm rst tag eet France Franz French Graben hero Johann Joseph Haydn journey June Kasperl King Lady Hamilton later Leopoldstadt Leopoldstädter Theater Livorno London Lord Minto Lord Nelson magnificent Malmesbury Malta Maria Carolina Miss Knight Mozart Napoleon Neapolitan Nelson and Lady Nelson Mass Nelson Society Nelson's Victory Nile o'clock October official opera painted Palace Palermo party performed piano poem portrait Prague Prince Princess printed probably published Queen of Naples returned Royal sail Schiue Schonbrunn September ship Sicilies Sir William Hamilton song stay theatre tibi Trieste Vienna Viennese Wenna Wien Wiener wife written wrote

Description: First English edition, with additional editing. HB. Cloth and... First English edition, with additional editing. HB. Cloth and pictorial dustjacket. 169pp. With b & w reproductions and illustrations throughout. The Nelson Mass and its historical background including a meeting between Nelson and Haydn, and other newly discovered material incl. a Nelson aria. Fine in Fine protected jacket.

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To mark the bi-centenary of the Battle of the Nile, 1st. August 1798, which took place at Aboukir Bay off Egypt the Nelson Society has produced a detailed account of the action. The book includes a commentary on the events leading up to the battle, the battle itself and the aftermath and it's significance to the Napoleonic War.

In this book we include a full Muster List of the crew of HMS Vanguard, Nelson's flagship, together with personal histories of some of those men. On the 1st. August 1998 The Nelson Society launched the book at the Royal Naval Museum in Portsmouth Dockyard in the shadow of Nelson's last and most famous flagship, HMS Victory.

Nelson and Bath is a practical guide, beyond Nelson's visits early in his career. Bath was a second home to his family, his wife Frances established their first home. How Nelson's victories were celebrated, plus details of nearly fifty contemporaries, who came or stayed in the City, gives a glimpse of the Navy in this bustling eighteenth century Spa. 60 pages 16b/w illustrations and a plan of the City.

Admiral Lord Nelson Aldis August 1st Bicentenary Carnarvon Clumps Contact Details Email Emma Hamilton English Soil Genevieve Greenwich Haydn Highclere Castle Immortal Memory January 13th Jubilee Sailing Trust July 31st Lady Hamilton Lord Nelson Lunch Member Michael Members Michael Ford Morning Coffee National Maritime National Maritime Museum Nbsp Nelson Mass Nelson Society Nile Nmm Oak Trees Painted Hall Pub Lunch Razor Restorers Rotary Club Royal Museums Royal Navy Sea Cadets Society Member Tall Ships Tns Trafalgar

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The importance in Deutsch's work lies in the fact that the publication of Schubert's works (and hence their opus numbers) bears almost no resemblance to their chronological order (ie date of composition). As a result, there was a perception that Schubert's style did not develop, as well as many other prejudices against Schubert's music - See Alfred Brendel's article on Schubert in his book 'Musical Thoughts and Afterthoughts'. O E Deutsch's catalogue was an important step in remedying many of the biases against Schubert.

Precisely how the Nelson Mass became so called, when and by whom shall probably never be known. What is at least clear is that within a month of the Battle of the Nile (1 August 1798) Haydn had completed a Mass in D Minor, and within months of the Battle of Trafalgar (21 October 1805) that same mass had become known as the Nelson Mass.

In early 1798 Napoleon assembled a substantial invasion force and sailed east into the Mediterranean. The news soon reached British naval intelligence. By the time Nelson, in command of the British fleet, located the force off Egypt Napoleon had captured Malta and most of Egypt, his aim being to press further east and capture British possessions in India. Nelson, catching the French fleet at anchor in Aboukir Bay, immediately attacked and annihilated it, and his victory, popularly known as the Battle of the Nile, reverberated around Europe and beyond. Nelson returned to Naples and was heralded as the 'saviour of Europe'. Napoleon, now in a desperate situation, eventually cast off his army and, dodging British frigates, returned alone with his staff to France.

Sir William and Lady Hamilton were well regarded in Naples; he as 'our man in Naples' and she as a beauty. Nelson fell for her and a ménage à trois was soon established. The Admiralty soon learned of Nelson's behaviour but it was nearly two years before they could order Nelson to return home, and then only after Nelson had so arranged matters to travel overland with the Hamiltons via Austria and Germany. The route included Vienna, and from there Nelson and the Hamiltons visited Prince Esterhazy at Eisenstadt and so met Haydn in 1800.

Amongst his other court duties Haydn was required to produce a new mass each year for the name-day of Princess Esterhazy. Two years previously, in the summer of 1798, Haydn had composed a mass in the key of D minor. He could not have known of the Battle of the Nile until weeks after the mass was finished, so the mass was certainly not written for that Nelson victory. The original manuscript of that mass has neither title nor motto, and bears nothing but the pious formulae 'In nomine Domini' at the start and 'Laus Deo' at the end.

However, both the Mass in D Minor (probably) and the Te Deum (certainly) were performed to honour Nelson during his visit, together with a brief cantata, Lines from the Battle of the Nile, which Haydn composed for Lady Hamilton. Nelson and Haydn apparently became friends - some accounts

(or perhaps legends) tell that Nelson gave Haydn a gold watch he had won at Aboukir Bay, in return for the pen that was used to compose Lady Hamilton's cantata.

It is likely that the name Nelson Mass began being applied to this piece some time after this event, although the name was never used by Haydn himself. Haydn later catalogued this mass as Missa in Angustiis ('mass for times of distress'), a reflection of the uncertain times in which it was written. In another authentic catalogue of Haydn's works of 1805, where it is listed as Number 10 of the masses, this work is not given a special title. It was published by Breitkopf & Härtel in Leipzig in March 1803 as Number 3 of the masses by Haydn, but still without any caption. The first vocal score, made by Novello and published in London in 1824, is also without a special title. Still more confusingly, the score was published in Paris in 1811 entitled *L'Imperiale*, including the note 'Cette Messe a été composée pour le couronnement de Joseph II'. Joseph II had been crowned Holy Roman Emperor more than thirty years before the mass was written!

Haydn's own title for this mass, Missa in Angustiis ('mass for times of distress'), would lead one to expect a dark piece, with an undercurrent of fear. Certainly the opening Kyrie features dark and dramatic fanfares, and belongs to the sound world of Mozart's Requiem, which was written in the same decade. However there are also contemplative and joyful movements and a jubilant finale. Remember that Haydn wrote this mass and others for the name-day of Princess Esterhazy. It would not do to celebrate such an important event with sombre music!

This is Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D major finale. The orchestra does not include woodwind, and the use of three trumpets and timpani in the accompaniment creates a military feel (which perhaps contributed to the work's eventual name).

The mass is also notable for the 'fireworks' demanded of the soprano soloist, in the tragic, war-torn Kyrie through the D major Gloria and beyond. But while most contemporary mass settings make a clear distinction between arias and choral sections, in the manner of opera, the solos and ensemble passages in the Nelson Mass in the main remain closely integrated with the chorus.

An extraordinary opening to the Credo has the sopranos and tenors competing in canon with the altos and basses to the sound of fanfaring trumpets. *Et incarnatus* begins with a gorgeous aria for the soprano soloist, before the emotional centre of the piece is taken up by the chorus who lead to a glorious D major finish once again in *Et resurrexit*.

The Benedictus in Part IV is a world away from the serene, prayerful setting that might be expected. This is typically set as a quiet meditation, but Haydn's setting begins with a stormy orchestral introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly dissonant passage. The G major Agnus Dei provides the chorus a little respite as the soloists take centre stage, before *Dona nobis pacem* returns triumphantly to D major in a joyous finale.

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