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A Folk Music Inspired Topos in Haydn: Different Roles and Formal Functions

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Beyond the fact that Church music melodies, folk tunes or popular dances were often evoked by Haydn, it is a long-discussed phenomenon that some particular melody types appear in several of his works. H. C. Robbins Landon observed that a lament tune of Catholic Holy week was quoted by Haydn in some of his pieces written between 1760 and 1784[1]. He also detected a melody type, referred to in the literature as the "Night Watchman's Song", that is present in no less than seven Haydn works of the 1760s and 1770s[2], and whose many parallels were found by Bence Szabolcsi and Geoffrey Chew in Central European Church music and folk music[3]. A further musical type seems to be peculiarly interesting, not only because of its several appearances in Haydn's works, but even more because of the way the composer used it. Clearly originating in folk or popular music, it meets the main criterion of musical topoi defined by Danuta Mirka as »musical styles and genres taken out of their proper context and used in another one[4]«. However, among several rustic topoi of Viennese classicism, this one is specific to the works of Haydn. Although because of the folk-like character it is easy to recognize, heterogeneous connotations can be associated with it, and therefore it can be placed in different musical contexts and combined with more familiar topoi. It serves diverse functions in Haydn's compositions, inasmuch as sometimes its general folk dance character is emphasized, while in other pieces it is related to a distinct ethnic group. Furthermore, in some cases it occurs as a tool of a special formal idea, for example in the altered reprise of the sonata form.

The folk music background of the topos

The topos in question appears in several instrumental works of Haydn belonging to different genres and written in a relatively long period between the 1770s and 1790s (Table I). Contrary to the melody-based "Night Watchman's Song" and "Lament" types, it can be identified by a complete multipart musical texture, the most striking common feature of which is the continuous or rhythmic drone often emphasized by the strident and rustic character of the whole texture. The drone allows the relevant passages to be classified into the wider "musette" topos of Viennese classicism[5], but thanks to further

[1] LANDON, 1980: 273, and LANDON, 1978: 291, 303, and 566.
[2] LANDON, 1955: 264, and 353.
[3] SZABOLCSI, 1962: 281-282; CHEW, 1976.
[4] MIRKA, 2014: 3.
[5] RATNER, 1980: 21; CAPLIN, 2005: 118.

common elements they constitute a separate group within it. Unlike the majority of topoi[6], they are clearly associated with a certain harmonic schema built on the accentuated alternating main chords of dominant and tonic functions of a major key, as is also the case in minor movements. The only exception is Symphony No. 60 in C major in which the topos is played in minor before being repeated with a sudden change into major key. The simple motif repeating melodies of the passages also belong to the same type, based on broken chords, and differences can be observed primarily in the figuration. Characteristic elements of the melodies are the deflections to the lower dominant note that is typical for bagpipe music. However, despite the drone and the simplicity of the harmonic frame, the tunes could hardly or absolutely not be played on the bagpipe. The way of figuration brings them closer to string music, and the sound of the bagpipe is not evoked by wind instruments even in Haydn's orchestral works. The fast 2/4 meter is also an invariable feature of the topos, as well as the frame of rhythm, resting on the so-called vagant rhythm, which relates to the "vagant strophe" consisting of 7+6 or 8+6 syllable lines. The latter was commonly used in medieval Western European poetry and dance music, and survived in the twentieth century as an elementary rhythmic pattern of folk music of several nations living in the Carpathian basin[7].

Table I

WORK	DATE	MOVEMENT	BARS
Symphony No. 60 in C major ('Il distratto')	–1774	IV, Presto	83-100
Keyboard Concerto in D major	–1784	III, Allegro assai ('Rondo all'ongarese')	60-68
Keyboard Concerto in D major	–1784	III, Allegro assai ('Rondo all'ongarese')	280-287
Symphony No. 82 in C major ('The Bear')	1786	III, Allegretto	185-192
Symphony No. 82 in C major ('The Bear')	1786	IV, Vivace	224-231 and 266-273
Symphony No. 92 in G major ('Oxford')	1789	IV, Vivace	33-40 and 238-245
String Quartet in C major, Op. 74, No. 1	1793	IV, Vivace	98-106 and 277-285
String Quartet in D minor, Op. 76, No. 2	1797	IV, Vivace assai	33-40
String Quartet in D minor, Op. 76, No. 2	1797	IV, Vivace assai	83-92 and 244-251

[6] BYROS, 2014: 381.
[7] To its medieval spread see ANDERSON – PAYNE, 2001.

The rustic but less exotic character of the topos is apparent, but before examining each passages in details the question arises whether the topos may have any immediate folk music parallel. While according to Geoffrey Chew most of Haydn's musical allusions to Eastern European folk music seem not to have been drawn directly from the orally transmitted folk songs of town and countryside[8], Matthew Head has emphasized that some of Haydn's exoticisms belonged to the contexts in which the composer grew up and worked[9], The assumption that echoes of the living practice can be found in the topos in question is confirmed by the fact that it appears primarily in Haydn's works, although bagpipe-imitating or motif-repeating episodes are quite common in Viennese classicism. An exception is a similar passage in the folk-like dances of Mozart, namely in the third dance of the orchestral *Vier Kontretänze*, K. 101, and its piano version, K. 269b.

The venue of Haydn's life, namely the wider region of Rohrau, Eisenstadt (in Hungarian, Kismarton, which previously belonged to Hungary) and Fertőd-Eszterháza, was a multiethnic area where Austrians, Hungarians, Slovaks and Croats equally lived. Its diversity was even more enriched by the cultural life of significant towns like Vienna and Pressburg (in Hungarian known as Pozsony, previously belonged to Hungary, now Bratislava, Slovakia). As a youth, at the time of his position in Lukavetz Haydn may have met Czech music, too. A new Hungarian instrumental music style, partly originated in folk music and later called "verbunkos", had become increasingly popular in Pressburg and Vienna just at the time. The research of the possible sources of an indefinite folk-like topos of Haydn should therefore include folk or traditional music from not only one nation.

Motif-repeating melody types with drone may have been present in traditional music of each of the mentioned nations. The duality of bagpipe and string qualities perceptible in the concerned passages of Haydn's works does not seem to be inconsistent from an ethnomusicological perspective, either. Bagpipe had been used in Hungarian, Croatian, Slovak and Czech folk music even into the twentieth century, and along with another drone instrument, the hurdy-gurdy, the bagpipe was a basic instrument of Austrian folk music that was only replaced by the violin in the eighteenth century[10]. In Hungary, Gypsy musicians played an increasingly important role in popular music and then in folk music, as quasi-professionals, who gratified the demands of their listeners by playing them popular music or Hungarian folk music. They promptly preferred strings to the old-fashioned drone instruments and constituted string bands, typically consisting of a leader and another violin, contrabass (formerly violoncello), cimbalom and often a clarinet[11].

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[8] CHEW, 1996: 133.
[9] HEAD, 2005: 79–80.
[10] FLOTZINGER – DEUTSCH, 1997: 1225.
[11] SÁROSI, 1999: 29, 36-44.

There are several sources from the era informing us about ensembles that included both bagpipe and strings. In Slovak territory, bands of bagpipes and string instruments can be traced back to the seventeenth century and had remained in folk music until the twentieth century[12]. Introducing the Austrian history of this practice, Walter Deutsch mentioned among others a written source from 1724 from Upper Austria[13], and offered a folk dance noted for two violins and bagpipe from an Austrian music collection which originated from the boundary of Slovak and Austrian language areas from 1819[14]. This dance can be connected to the topos in question through its harmonic frame, which alternates mainly V^7 and I chords. The sound of the bagpipe, the most important instrument of a previous period, was willingly imitated by string bands in the folk practice of several nations[15]. Drone and the former repertoire of bagpipe music may also have been a natural part of their music in Haydn's age. Some instances of the topos in Haydn recalls a particular method of Hungarian folk string bands called "dűvő", in which string instruments of the accompaniment play a note or a harmony twice, but articulating on one bow, accentuating the second and resulting in a kind of syncopation[16]. It is only a hypothesis that dűvő might have born as an imitation of the drone instrument's continuous sound. Nevertheless, dűvő is known not only from twentieth century folk music. Its stylized reminiscences are also discoverable in Hungarian dances published in Vienna in the very early nineteenth century, and it often occurs in popular or folk-related art music pieces of the nineteenth century Hungary, documenting the living and well-known nature of this method[17].

Among the numerous drone passages of Haydn's works, the here-studied topos can be specified on the basis of motif repetition. Analyzing the *Rondo all'Ongarese* finale of the Keyboard Concerto in D major, the Hungarian ethnomusicologist Bálint Sárosi drew a parallel between the free structure motif-repeating melodies of the movement, and the so-called interlude tunes of Hungarian instrumental folk music[18]. Hungarian Gypsy or peasant fiddlers often joined tunes or ended a tune or a cycle by repeating and varying a simple motif, typically built on alternating dominant and tonic chords in major, also in the case of minor tunes. Although it is known as an "interlude" in the literature, the type often serves a closing function. Whereas free reiteration or alternation of motifs is a characteristic of the more archaic bagpipe music, regular patterns of 2+2 measures, often based on vagant rhythm, are much more typical of interludes played by string bands[19]. Seeking parallels to some melodies of Haydn's *Rondo all'Ongarese,* Sárosi presented Hungarian folk tunes primarily from Transylvania,

[12] GARAJ, 2017.
[13] DERSCHMIDT - DEUTSCH, 1998: 89-93.
[14] DEUTSCH, 1986: 227.
[15] E. g. HAID – DEUTSCH, ed. 1996: 285, 293-295; Hungarian examples studied by RISKÓ, 2015: 512.
[16] SÁROSI, 1999: 167.
[17] For example see Anton Zimmermann's *Zingaresi* No. 1–4. in: PAPP, 1986: 84.
[18] SÁROSI, 1986.
[19] SÁROSI, 1999: 90-93.

where an old instrumental music tradition had been peculiarly well preserved to the twentieth century. He also cited excerpts of Hungarian dances from the turn of the nineteenth century in which interlude type sections were noted rather schematically, but some of them are nearly equivalent to Haydn's topos, called henceforth the "interlude" topos. In Ex. 1 a further example is presented from another collection of Hungarian dances from the era[20].

Although the title and the context of the rondo movement verifies the only Hungarian parallels, the interlude topos does not necessarily relate to Hungary or Hungarians in other works of the composer. Among the ethnic groups that lived in the environment of Haydn's life, motif repetition was a typical element of Croatian as well as Slovak bagpipe folk music even in the twentieth century. A passage of a folk tune published by Ludvík Kunz from a Czech string band is similar to the interlude topos with regard to both motifs and form[21]. Sources of Austrian dance music of Haydn's age also offer examples of tunes that are based on repeated motifs ordered in a regular structure, and instances of the method of varying a motif[22].

As it was pointed out by Geoffrey Chew in studying the "Night Watchman's Song", sources of a folk-inspired tune should be sought in the music of more than one nation, since analogous musical matters may be equally present in several folk traditions[23]. In addition, intersections between folk music of different ethnic groups is an ordinary phenomenon of multiethnic areas, especially in the case of the language-independent instrumental music. The interlude topos discoverable in Haydn's works might have originated in the music of not a single nation but in the music of a multiethnic area. Besides folk music, diverse types of popular music should also be taken into consideration, including contredanses, which Mozart's previously mentioned work refers to. According to the study of Catherine Mayes, popular dances of the era relating to different nations were closely related[24]. For instance, the symmetric question-answer type period structure is a common feature of these popular dances.

We must also take into consideration the problem of distinguishing the possible sources and measuring their impact on the topos when we attempt to interpret the role of the latter in Haydn's works. Thanks to the particular sonority and the musical simplicity, the folk or popular music origin of the passages in question may have been clear for the contemporary listeners, who presumably heard them as instances of the musette or the "pastoral" topos. It is doubtful, however, that the topos could have been more exactly identified with any closer meaning, not only because of the fact that it is characteristic especially of Haydn's works, but even more because of its numerous parallels in folk or

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[20] Two dances of an undated collection of Hungarian dances end with the same coda. PAPP, 1986: 175-176.
[21] KUNZ, 1974: 81-84, bars 24-32.
[22] „Schleinige Tänz in F-dur." 22-23. and „Schleinige Tänz in B-dur." 4., 10. From the collection of J. M. Schmalnauer from 1819. HAID – DEUTSCH, ed. 1996: 239-243.
[23] CHEW, 1976: 111-112.
[24] MAYES, 2014A; MAYES, 2017.

popular music. While associations with the "Lament" and "Night Watchman's Song" melody types can be clearly sketched on the basis of folk music and Church music sources, the interlude topos occurs in Haydn without any common, unambiguous, well-known connotation apart from the rural character; contrariwise, it is placed in different musical contexts, often combined with other topoi. Indeed, the interlude topos can be interpreted as a particular variant of Haydn for the musette topos, on one hand, and as a special tool taken from the oral tradition for realizing several topoi or other compositional ideas, on the other hand.

The interlude topos in the fourth movement of Haydn's Symphony No. 60

The idea of connecting topoi to formal function is outlined in the book of Kofi Agawu on semiotics[25], who wrote in a later study that »it seems clear that in Classical instrumental music, for example, certain topoi occur characteristically at beginnings of pieces, while others are used in closing situations[26]«. Although William Caplin, in his article focusing especially on this problem, found the link between topic and form rather tenuous, he ranked the musette topos into the group of topoi for which we are more likely to find some definite connection to form. Promoting harmonic states, the musette may play an initiator or post-cadential role, the latter following the point of cadential arrival[27]. Having similar harmonic schema, the interlude topos appears in almost every case in a post-cadential function; this does not mean, however, that it exhibits unity in other respects. As Matthew Head has argued, Haydn tried to organically integrate exoticisms into his compositions[28]. This is clearly manifested in the case of folk music interludes. Their versatility, originating from simplicity and generality, was utilized by Haydn to clothe them with different characters and narrative meanings with the help of elaboration and the musical context.

In the six-movement Symphony No. 60 in C major, written in 1774, the topos appears as a relatively separate episode of the fourth movement. The symphony is known by the title *Il distratto* or *Der Zerstreute* referring to Jean-François Regnard's comedy *Le Distrait*, the German translation of which Haydn set incidental music for. The latter was considered by Anthony van Hoboken to be lost, but, as Rudolph Angermüller convincingly argued on the base of a detailed contemporary article, it may have been identical to Symphony No. 60. The first and the last movement of the symphony might have been the overture and finale, while the intermediate movements presumably belonged to the several acts of the play. That is, the fourth movement could have been played after the third act[29]. The plot of Regnard's comedy is put into motion by a

[25] AGAWU, 1991: 133.
[26] AGAWU, 1999: 156.
[27] CAPLIN, 2005: 114-118.
[28] HEAD, 2005: 79-83.
[29] ANGERMÜLLER, 1978: 85-93.

Madame Grognac, who want to marry off her daughter Isabelle to the absent-minded Léandre, despite the fact that both the girl and Léandre love other people. After the first act, which outlines the situation, and the second, which recounts the comic events that ensue from Léandre's absent-mindedness, the plot begins to thicken in the third act. Isabelle's lover, the Chevalier, is brought into the house by the girl as an Italian teacher, but he is soon unveiled. Although after some unsuccessful endeavors the Chevalier manages to tempt Madame Grognac to dance with him, the mother is still not convinced that she should allow his marriage with Isabelle. Further misapprehensions are caused by Léandre, who shows Isabelle a hideaway but in a moment of absent-mindedness sends his own lover to the same place. The girls, feeling cheated, try to resolve the situation by dueling each other. Other misunderstandings occur, of course, in the fourth and fifth acts before the happy outcome.

The agitated, unisono opening theme of the fourth movement of the symphony, marked *Presto,* may correspond to the complications proceeding in the plot of the third act. The movement bears the marks of the sonata form but it is also distinguished by particular episodes. As in an exposition, in the repeated first formal part, ending at bar 60, less characteristic materials following the opening theme lead to the relative E-flat major key. A contrasting new theme in *piano* occurs, however, at the section corresponding to the development of a sonata form (bars 61-72), whose rather episodic character is emphasized by the C minor key, that is, the tonic key of the whole movement. The opening theme is heard in C minor from bar 73, but it is only begun, while other tunes of the first formal part do not appear again at all. The returning opening theme leads to a further, rustic drone episode in F minor, repeated immediately in E-flat major (bars 82-99) in which another variant of the opening theme appears from bar 100, strengthening the rondo character of the movement. After turning back to C minor, the movement is finished by a new dance-like theme in the parallel C major (bars 127-163). The rondo form is weakened, first of all, by the fragmentary returns of the opening theme, but the suspensions of the melodies perhaps also relate to the confusion of the plot[30].

The quasi-episodes evoke several musical types of popular music of the time. The unisono melody of the *piano* first episode, beginning at bar 61, is an instance of the "Night Watchman's Song." (Ex. 2) From among the markedly rustic second episode and final theme, both featured by Landon as tunes of a Balkan character[31], the former is actually identical to the interlude topos (Ex. 3). The peculiarity of this example is the heterophony of oboes and violins, inasmuch as the oboes play simple eighth notes while the latter figurate the same tune in sixteenths. The repeated tune is accompanied firstly by continuous drone with harmonies in halves but secondly also by syncopated violins and violas stylized evoking a fast dűvő. The elaboration of the topos suggests here a rustic but not strikingly loud folk dance character, referring to no definite ethnic group. Finally, the

[30] GREEN, 1980: 190.
[31] LANDON, 1978: 312.

dance-like final tune in *tutti* was, according to the research of Balázs Mikusi, a popular melody that first appeared in the play by Marie-Justine-Benoîte Favart and Harny de Guerville from 1753, titled *Les amours de Bastien et Bastienne*, a parody of Jean-Jacques Rousseau's one act opera *Le devin du village* which premiered in the previous year. The tune, occurring there as an air with a comic text, was presumably a new melody that had been used with different, but in each case comic texts in a lot of theatrical works up to the early nineteenth century, and thanks to the performances of the *Les amours in Vienna* it could also have been known by Haydn (Ex. 4)[32].

The idea that Haydn's music would intend to illustrate several moments or characters of the play repeatedly appears in studies on the symphony. As early as 1776, after a performance of the play in Salzburg the author of a critique associated the last tune of the *Presto* with the dance scene of the third act[33]. Nevertheless, the researchers interpret the music and its relationship with the drama very differently. In joining distinct parts of the symphony to certain moments of the plot, Arnold Schering discovered the probable music belonging to the dance of Madame Grognac and the Chevalier in the first episode[34], while Landon matched both the second episode, that is, the interlude topos, and the final theme with the same scene[35]. Supposing a more linear relationship between Haydn's music and the play, Robert A. Green mentioned the first episode as an illustration of the Chevalier and Madame Grognac's odd dance and connected the last tune to the duel ending the act[36]. Elaine R. Sisman, who examined the movement similarly, considered the first and second episodes, namely the interlude topos, as dance scenes, and the final theme as the music of the duel[37]. Conversely, studying the origin and the context of the final theme, Mikusi surmised that it might be related to the figure of the French Chevalier, who perhaps sang it onstage during the act[38]. The diversity of interpretations reflects the problematic nature of seeking a direct connection between the episodes of the music with those of the plot. Based on the writings of contemporaries, Mikusi convincingly argued that the symphony on the whole should be rather seen as a portrait of only the main character, that is, "The Distracted", rather than as a sequence of depictions of several persons or moments appearing in the plot[39].

Despite their diversity, the readings of the movements equally show the folk-like character of each episode, an impression also affirmed by the studies on their folk or popular music parallels. Nevertheless, contrary to the dance-like second episode and final tune, the association between the dance scene and the rather short and quiet first episode suggested by Schering, Green and Sisman seems to be less convincing, as its melody

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[32] MIKUSI, 2013: 250-268.
[33] ANGERMÜLLER, 1978: 91.
[34] SCHERING, 1939: 18.
[35] LANDON, 1978: 312.
[36] GREEN, 1980: 190-191.
[37] SISMAN, 1990: 315-318.
[38] MIKUSI, 2013: 250-268.
[39] *Ibidem*, 271-280.

comes up as a Church tune of Advent and as a folk music dawn song or "Night Watchman's Song" in some sources presented by Geoffrey Chew[40]. The interlude topos occurs among these folk or popular tunes with different connotations, as a par excellence folk dance episode elaborated in a manner that does not refer to any particular ethnic group or musical type. It might relate to the dance moment of the play, or, regarding the connection between the play and the symphony as not linear, the whirling episode may be one of the mechanisms for illustrating the sweeping quality of the act.

The role of the interlude topos from the standpoint of musical form

In some works of Haydn, the interlude topos is used as a tool to realize special formal ideas. The phenomenon of the altered reprise of the sonata form in the early or late works of the composer has long been discussed by researchers[41]. It was studied mostly from the perspective of the harmonic structure and the succession of themes, but differences between diverse variants of the melodies that appear in the exposition and in the reprise were also investigated. Analyzing altered reprises of the "London" symphonies, Eugene K. Wolf pointed out that in some cases a narrative strategy can be presumed in the background. In some movements, the reprise seems to be clearer and more ordinary than the exposition, perhaps representing a sort of solution to compositional problems provided by the latter[42]. Furthermore, by investigating melodic or rhythmic alterations of the themes, an intention of the composer can be surmised to better express the main function of the reprise, namely, the affirmation of the tonic key[43]. In relation to the piano sonatas, László Somfai stated that Haydn's sonata-form movements are rarely organized on the basis of any narrative or dramatic idea, but mentioned among the few exceptions the finales of some late quartets that lead from minor to major key and some works whose coda introduce surprising novelties[44]. The interlude topos often plays an important role in similar movements.

Keyboard Concerto in D major, mov. III. In the *Rondo all' ongarese* finale of the Keyboard Concerto in D major, the motif-repeating melodies of which were thought to be paralleled in Hungarian folk music tunes by Bálint Sárosi, the interlude topos suggests a Turkish character and seems to serve the particular function of highlighting the main points of the form. The irregularities of the rondo movement, described by Peter Brown[45], can be interpreted as results of the impact of the sonata form. After the dance-like opening theme played by the orchestra and then by the piano, a transitional motif using

[40] CHEW, 1976.
[41] E. g. WOLF, 1966; WEBSTER, 1981; HAIMO, 1988; CHURGIN, 1986; NEUWIRTH, 2010.
[42] WOLF, 1966: 74.
[43] *Ibidem*, 87-9.
[44] SOMFAI, 1995: 291.
[45] BROWN, 1986: 271-273.

more exotic or folk elements is derived from it (bars 25-50). Characteristic are its leaps with acciaccaturas, the sudden shift of harmonies arranging the subsequent modulation and the syncopated dűvő-like drone accompaniment (Ex. 5). The transition-like second melody leads to a variant of the opening theme in the dominant key (bars 51-60), which joins a *forte* tutti section citing the interlude topos at the end of the first formal part, corresponding to the exposition of the sonata form (Ex. 6). Consequently, the topos appears here in a closing role, perfectly harmonizing with its post-cadential, tonic firming character. Its figured tune, equally played by violins and violas and played only slightly differently by oboes, thickens the loudness of the passage also expressed by the continuous drone and drumming bass. Although a dűvő-like syncopation of the violins had accompanied the Hungarian, *piano* second melody, the syncopation of only the second violins of the much louder topos can be heard rather as a part of the loudness and as a manner for integrating the passage with the antecedent, rather than as a dűvő accompaniment.

The interlude topos brings a new character to the Hungarian rondo, as it is assimilated to the *alla turca* topos of Viennese classicism[46] by means of its continuously drumming drone accompaniment and the third-leap repeating motif that is carried on in the following bars. As parallels to the third-leap motif of the *alla turca* topos in general, Bence Szabolcsi presented Hungarian tunes, namely a *Turcia* from a noted Hungarian source from 1786, and the tune of a masked folk dance custom called *Törökös*, that is, "Turkish", collected in 1937 from the Hungarian Great Plain, perhaps keeping the relics of Janissary music in Hungarian folk music[47]. Both are examples of the presence of the Turkish topos in popular music and, more importantly, of historic connections between the two exotic styles, Hungarian and Turkish, often mingled in the works of Western composers. The *alla turca* passage of the Keyboard Concerto is a shrill episode even within the exotic finale, but it does not specifically represent a comic or grotesque character often belonging to the *alla turcas* of Viennese classical works. It rather appears as a manner of underscoring the change to the dominant key by turning the opening theme, Hungarian in character, organically into an even louder and more exotic one.

In the next part, which corresponds to the development (bars 78-200), the variants of primarily the second tune or quasi-transition, expressly Hungarian in character, modulate to several keys; furthermore, an ornamented, very rustic new theme occurs in D minor. This part ends with a relative of the interlude topos, combining the motif of the formally free, Hungarian second tune with the regular 2+2 measure structure of the topos above a simple drone (bars 194-200). In contrary to the usually post-cadential function of the topos, the D minor key and the *piano* instruction suggest here that they are tools of leaving doubts before the sudden return of the opening theme in D major at bar 201. Although the latter conveys the impression of the double return of the sonata form, the

[46] BELLMAN, 1993: 36; HUNTER, 1998: 46.
[47] SZABOLCSI, 1956: 329-330. Republished among others by MAYES, 2014B: 217.

rondo structure of the movement is affirmed by a further, less folk-like new episode in B-flat minor (bars 214-253). The next appearance of the opening theme in D major, beginning in bar 254, is followed by the second melody, remaining in the same key as if in a reprise. However, instead of the return of second theme group in tonic key that would be here identical to the opening theme, a new variant of the interlude topos occurs that conjoins its typical structural and harmonic frame with the Hungarian motif of the opening theme and the second tune above the previously started dűvő accompaniment (bars 280-297, Ex. 7). The result is that the interlude topos is adapted here organically into the rondo theme and is displayed with a Hungarian character without the particularly Turkish features. After the last return of the opening theme, the movement ends with a coda.

Behind the peculiar form a narrative strategy can be surmised. While in the first formal part of the movement the modulation to the dominant is emphasized by the still more exotic and shrill *alla turca* topos, at the end of the finale the tonic D major key is affirmed by turning the analogous point into the original "ongarese" character. That is, the common features of the Turkish and Hungarian topoi were used here not only to vary the closing motif, but perhaps to heighten some points of the structure with musical characters, namely the modulation to the dominant and the affirmation of the tonic key. Moreover, the stabilizing role of the reprise is underlined by the process of organizing the free, motif-repeating Hungarian tune during the movement into a closed structure, quasi in its final or finished form, that can be interpreted as a solution to a problem introduced in the first part, similar to the phenomenon of reordering the structure of themes in the reprise studied by Wolf.

Symphony No. 82 in C major, mov. IV. An analogous idea becomes even more determinative in the finale of Symphony No. 82 in C major, written in 1786. The transformation of the motif-repeating opening theme during the sonata-form movement becomes even more prominent by the fact that, despite the rustic or folk-like quality of the movement described by Peter Brown as having »the character of a contredanse with heavy peasant steps[48]«, the finale does not refer to any definite ethnic group. A variant of the folk-inspired interlude topos already occurs in bars 184-192 of the second movement, pastoral in character, facilitating the thematic unity of the work. As it was pointed out by Bernard Harrison, the characteristic first theme of the finale is an asymmetric, open-ended variant of the same tune[49], featured by the only drone accompaniment and the acciaccaturas (Ex. 8) After an answering second half it starts again, confusing the listener about where the modulation begins. The transition ensues also from the first theme, while the second theme group (bars 66-100) consists of partly contrasting new themes appearing in a dominant key, followed by a short coda finishing the exposition. The

[48] BROWN, 2002: 225.
[49] HARRISON, 1998: 45-61.

development (bars 116-178) modulates to several keys by the opening theme which has therefore an increasingly dominant role in the movement.

The reprise differentiates from the exposition significantly. The joke of repeating the opening theme, which would no longer mean novelty, is here omitted, and the original transition theme is substituted by completely new material in bars 199-209. Moreover, instead of returning the characteristic beginning of the second theme group, one of its rather transition-like melodies leads to a new episode (bars 223-235). The latter can be identified as a new version of the originally free, motif-repeating opening theme organized into a closed structure of 2+2 measures[50]. At the same time, it is one of the typical instances of the interlude topos (Ex. 9). After the return of the last theme of the second theme group and after the introduction of some new material based on the opening theme, the interlude topos appears as a coda again (bars 264-280).

Thanks to these alterations, the reprise and the whole finale creates a new narrative, namely the development of a final, *forte*, closed structure theme from a free motif repetition originally in *piano*, in accordance with the stabilizing function of the reprise. This change is based on the musical relationship of the two folk-inspired types, namely the free bagpipe-like tunes and the 'interlude' topos. At the beginning of the finale, the drone, punctuated with acciaccaturas, the motif repetition and the lack of harmonies equally put the listener in mind of bagpipe tunes. Acciaccaturas of drone are also present in the passage of *The Seasons* No. 28, belonging to the words meaning "bagpipe" and "hurdy-gurdy." During the finale of the symphony, harmonies are put under the opening theme, but thanks to the ornamented drone the theme keeps its bagpipe character. The closed form version, identical to the interlude topos, is accompanied only by drone consisting of a continuously sounding quint interval, partly with acciaccaturas, and in the case of its second appearance, with drumming bass. That is, by means of the bagpipe marks and the lack of dűvő bass and other typical string elements the interlude topos is integrated in the bagpipe character finale, and although the drumming bass is often associated with the Turkish character, neither the opening theme nor its later variants can be obviously related to any definite ethnic group. The loud drumming bass, the rusticity, and the drone of the interlude topos might have been chosen rather as tools for affirming the C major key to which the reprise returns, and for highlighting the transformation of the opening theme, as the solution of a problem raised in the exposition.

Symphony No. 92 in G major, mov. IV. The interlude topos appears in the *Presto* finale of Symphony No. 92 in G major, written in 1789, simply as a part of the folk dance character of the movement. Studying the impact of contredances on Haydn's works, Heinrich Besseler categorized this movement and particularly its first theme among Haydn's numerous contredanse finales, specifically as a new and faster type relating to

[50] *Ibidem*, 60.

the Ecossaise[51]. The first theme of the sonata-form movement is heard *piano* on strings, is repeated on a bigger and therefore louder ensemble of strings, flute and horn, and is followed by the interlude topos played *forte* by the full orchestra (Ex. 10). That is, the topos occurs here as a strong closing motif, strengthening the tonic at the end of the first theme group which is built up gradually in dynamics. The independence of the topos is hidden by the fact that the *forte* dynamics and motifs are immediately continued in the transition. Despite the differences in dynamics, the interlude topos appears as an integral part of the first theme group because of the continuous "murky" bass and the identical articulation of the melodies. Moreover, the trumpet fanfare in the topos plays an important role in the whole finale, and drone appears during the movement several times. Only the acciaccaturas and the numerous sforzatos are particular qualities of the topos, showing its typical rusticity.

Following the second theme in D major (bars 80-97), the new key is emphasized by a *forte* variant of the opening theme (bars 98-105), accompanied by drone that also persists in the coda. While the development is based on the first and second themes (bars 114-221), the topos appears in the reprise beginning in bar 222 in a similar manner as it did in the exposition, though the opening theme is heard only once in the first theme group. Another small difference is the shorter transition followed by a part of the opening theme (bars 258-268); then the second theme group and the drone-accompanied and *forte* variant of the opening theme returns in G major. A distant relative of the interlude topos occurs in the closing theme group, which utilizes the post-cadential character of the topos again (bars 313-318). Thanks to the common elements of the *forte* variant of the opening theme and the interlude topos, namely, the drone, the repeated dominant and tonic harmonies and the simple tune, this passage can also be regarded as a further variant of the opening theme, more associated with a closing function. Consequently, in this finale the topos is used as a loud closing passage assimilated to the contredanse finale, and it only slightly seems to serve as a tool of transforming the opening theme into a post-cadential variant.

The interlude topos as a tool to lengthen melodies

In two works written by Haydn in the 1790s, the interlude topos seems to have a rather Hungarian character, which accords with the fact that the String Quartets, op. 74 and op. 76, were dedicated to the Hungarian count Antal Apponyi and József Erdődy, respectively. In the String Quartet in C major, op. 74, No. 1, and D minor, op. 76, No. 2, the topos appears in the finales that are considered by some researchers to be Hungarian in character[52]. In any case, the chromatics and syncopation of their decisive melodies may refer to an external tradition, and the tunes belonging to the interlude topos may

[51] BESSELER, 1961: 36.
[52] SZABOLCSI, 1961: 170; ISTVÁNFFY, 1982: 56-58. and 80; PETHŐ, 2000: 225.

develop organically from these themes and keep their character; however, upbeats are not typical in Hungarian music.

String Quartet in C major, Op. 74, No. 1, mov. I. In contrary to other works, the topos occurs in the *Vivace* finale of the String Quartet in C major, op. 74, No. 1, not as a separate tune but as a part of a melody representing the coda (Ex. 11). In the regular exposition of the sonata-form movement, the repeated opening theme is followed by a transition beginning in bar 25 leading to the dominant key. The second theme group in G major is based on motifs of the opening theme and has a rather transitional character (bars 50-75). The melodically typical, soft closing theme (bars 76-91) contrasts with the drone-accompanied *forte* coda that constitutes a definite closure. The latter is extended to 15 measures with the help of multiple repeats of its last two measures, which actually results an example of the interlude topos playing here a lengthening role, similar to folk music interludes. It is adapted organically to the musical context. The chromaticism featuring the previous themes is kept in the melody of the passage in question, differing in this respect from the other instances of the topos. The drone accompanies the whole coda, while the other parts do not suggest any exotic or folk-like element, for example, the dűvő.

Following the development (bars 107-154) the double return is hidden by the imperceptible manner of the beginning of the opening theme. The relatively consistent return of the transition and the second theme helps to reinforce the impression of being nevertheless in the reprise. However, the closing character third theme, beginning in bar 210, is elaborated at greater length and in bar 249 a variant of the opening theme occurs whose modified first half and unchanged second half confuses the listener again. After these alterations, the affirming and closing role of the coda, including the interlude topos, becomes particularly important (bars 271-285). The returning coda differs from its former variant in the rather stylized dűvő-like syncopation that appears only in the second half of the interlude topos.

String Quartet in D minor, Op. 76, No. 2, mov. IV. In the finale of the String Quartet in D minor, op. 76, No. 2, the idea of further expanding the coda with the help of the interlude topos is elaborated at much greater length. The movement was categorized by Floyd and Margaret Grave with the sonata-rondo form movements, in which »Haydn plants rondo trademarks within the structural outlines of a sonata form[53]«. The first formal part, modulating to the relative F minor, extends to bar 92. The chromaticism and syncopation of the repeated two-part opening theme suggest a sort of exotic character (bars 1-20). As László Somfai pointed out, some elements of the movement may reflect the living music tradition. For instance, the fingering of the first violin, namely, the quint and third leaps played using the same finger of the left hand that results glissando, a

[53] GRAVE – GRAVE, 2006: 125.

mannerism of string performance practice[54]. A quasi-transition derived from the motifs of the opening theme leads to the relative major key (bars 21-62). The interlude topos also relates motivically to the opening theme and occurs as a part of the transition and affirms the new key. Similar to the end of the finale of String Quartet in C, op. 74, after the more general first half of the topos the second half features the syncopated dűvő accompaniment and the acciaccaturas of the bass (Ex. 12). In bars 63-82, a new theme appears, followed by a further variant of the interlude topos in F major as a coda of the first formal part (Ex. 13). Although only the viola plays in syncopation, its half notes refer much more to the folk musical dűvő than do the other examples. Thanks to the accompaniment and the acciaccaturas of the simple melody, this variant of the topos is heard as a folk-like passage, perhaps Hungarian in character. These instances of the interlude topos therefore enhance the folk or exotic quality of the opening theme and of the whole finale, constitute an organic link between several themes, and affirm the new key.

The quasi-development (bars 93-147) modulates to G minor and A minor using themes of the first part, except the opening theme. The latter returns in the tonic D minor at bar 148. The transition, however, leads not to the second theme but to an unexpected shift to D major (bar 180) in which the opening theme, the transition, the second theme and the interlude topos equally occur. That is, the point at bar 148 can be regarded as a double return and a beginning of the reprise that is restarted in the major key at bar 180. The tonal affirmation is postponed as long as the interlude topos is missing from the transition, but after the return of all themes in D major it appears as a closing theme virtuoso varied through no fewer than 24 measures by the first violin, in principle in a similar manner as folk musicians do with interlude motifs. By repeating the main tonal functions, the large coda based on the interlude topos serves as an affirmation of the new major key at the end of the finale, beginning in D minor, indeed, of the whole quartet, alternating D minor and D major movements.

As Floyd Grave appointed, a lot of Haydn's works written between the 1760s and the early 1780s end in minor, while later a new type of work in minor emerged in which the reprise of the usual sonata form finale leads to the parallel major key by a sudden change. The finale of the String Quartet in G major, op. 76, No. 1, and C major, No. 3 ("Emperor") are, for instance, minor movements that turn to major in the reprise[55]. Floyd and Margaret Grave described their form as a »dramatized, end-weighted model by which elements of darkness and conflict give way to visions of unity and reconciliation in the end«, in which the exoticism of the opening theme of the D minor finale may be a tool of expressing these qualities of the minor key[56]. No folk music connotation can be perceived in the later parts of the finale of the String Quartet in C major, although in its

[54] SOMFAI, 1965: 485-486.
[55] GRAVE, 2008: 34-37. About the connections between the single works of the opus see SOMFAI, 2010: 318-319.
[56] GRAVE – GRAVE, 2006: 310.

first movement László Somfai detected a Hungarian episode that perhaps represents Hungary and Hungarians belonging to the Habsburg Monarchy, to which the nickname of the work and the imperial anthem "Gott erhalte" cited in the second movement refer. In the Hungarian episode, the opening theme of the movement, also related to the "Gott erhalte", gains syncopation, a Hungarian dotted rhythm and dűvő-like drone and is followed by a long course of alternating I and V chords similar to the interlude topos[57].

However, there are some parallels between the last movement of the String Quartet in G major, No. 1, and D minor, No. 2 thanks to the use of the pastoral topos. In both finales, after the return of the opening theme in tonic minor key the theme is repeated in the parallel major, equally transformed in form and character in that, contrary to the original restlessness, it is changed to a serene, idyllic pastoral tone[58]. The major variant of the theme is played suddenly *piano* or *pianissimo*, stylized recalling the sound of the bagpipe and organized in a simpler and clearer structure in both cases. Both finales are ended by a long, folk-like coda dominated by the first violin. The final melody of the String Quartet in G major seems to be closer to Western music and perhaps to Austrian folk dance music, while that of the finale of String Quartet in D minor is derived from the exotic interlude topos. Consequently, the topos appears in this movement as a tool for the exotic, folk-like, perhaps Hungarian character, moreover, for strengthening the connection to living practice, and in the long coda it serves as the affirmation of the new major key at the end of the minor finale of the D minor work.

The fact that a folk music-inspired topos occurs in several works of Haydn may be notable both for Haydn researchers and for ethnomusicologists. The latter have a special opportunity to investigate the oral instrumental practice of the era, while musicologists might be interested in the manner in which popular music or folk music might have inspired Haydn, or Viennese classical composers in general.

The manner in which Haydn uses the topos is one of the most interesting questions of the phenomenon. The simplicity, the emphasized rusticity of the type and the fact that it was widely known were equally utilized to clothe it with different roles in Haydn's works. In Symphony No. 60, probably incidental music, the interlude topos appears as a relatively independent episode, not connected to any particular ethnic group, that perhaps represents dance in general. It gains Turkish and Hungarian character in the *Rondo all'Ongarese* finale of the Keyboard Concerto in D major, where the transformation in structure and character of the topos overarching the whole movement seems to underscore two significant points of the movement, namely the modulation to the dominant in the first part and then to the tonic key at the end. A similar idea becomes more important in the finale of Symphony No. 82, in which the transformation of the bagpipe-like opening theme into an instance of the interlude topos seems to play an

[57] SOMFAI, 1986: 332-333.
[58] GRAVE, 2008: 45-49.

essential role in the altered reprise without any special ethnic association. In the finale of Symphony No. 92 the same topos occurs as a simple closing motif of the first theme group and is adapted to the contredanse character of the movement. Finally, in the rather Hungarian, or at least exotic finale of the String Quartets in C major, op. 74, No. 1, and D minor, Op. 76, No. 2 it appears as a tool for expanding the coda that plays a significant role in the D minor finale turning from a minor to major key at the end.

Nevertheless, the variable characterization and the peculiar formal role of the interlude topos perceptible in Haydn's works is based not only on theoretical ideas but is drawn from the living tradition and its hidden correspondences. In the Keyboard Concerto, the common elements of two topoi of Viennese classicism and, in Symphony No. 82, of two related folk musical types helps highlight the harmonic frame of the movement, while in the String Quartet in D minor an instrumental technique of traditional music can be paralleled in the unusual coda of an unusual movement.

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