

Bibliography

- “The Acta Musicalia of the Esterházy Archives (nos. 175–200),” *HYB* 17 (1992), 1–84.
- Adler, Guido (ed.). *Haydn-Zentenarfeier. III. Kongress der Internationalen Musikgesellschaft Wien: Bericht*. Vienna and Leipzig, 1909.
- Allanbrook, Wye Jamison. “‘Ear-tickling nonsense’: a new context for musical expression in Mozart’s ‘Haydn’ quartets.” *The St. John’s Review* 38 (1988), 1–24.
- Allroggen, Gerhard. “*La canterina* in den Vertonungen von Niccolò Piccinni und Joseph Haydn.” In Georg Feder, Heinrich Hüschen, and Ulrich Tank (eds.). *Joseph Haydn: Tradition und Rezeption*. Regensburg: G. Bosse, 1985: 100–12.
- Alpers, Paul. *What is Pastoral?* Chicago: University of Chicago Press, 1996.
- Altman, Rick. *Sound Theory/Sound Practice*. New York: Routledge, 1992.
- Anderson, Emily (ed. and trans.). *The Letters of Mozart and His Family*, 3rd ed. London: Macmillan, 1985.
- (ed. and trans.). *The Letters of Beethoven*. London: Macmillan, 1961.
- L’anima del filosofo*. 1997 Decca recording (L’oiseau-lyre 452 668–2).
- Anison, Margarete and Irene Schläffenberg (eds.). *Das Wiener Lied von 1778 bis Mozarts Tod. DTÖ XXVII/2 Bd. 54*. Vienna, 1920.
- Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell. London: Norton, 1949; facsimile by Kassel: Bärenreiter, 1994.
- Barker, John W. Review of Haydn, The Salomon Symphonies, Set I (nos. 93–98), Symphony no. 40, Sir Thomas Beecham conducting the Royal Philharmonic Orchestra. *American Record Guide* (July/August, 1981), 17–19.
- Barret-Ayres, Reginald. *Joseph Haydn and the String Quartet*. New York: Schirmer, 1974.
- Bartha, Dénes. “Mozart et le folklore musical de l’Europe centrale.” In André Verchaly (ed.), *Les influences étrangères dans l’oeuvre de W. A. Mozart, Paris, 10–16 Octobre 1956*. Paris: Centre national de la recherche scientifique, 1958: 157–81.
- (ed.). *Joseph Haydn: Gesammelte Briefe und Aufzeichnungen*. Kassel: Bärenreiter, 1965.
- and László Somfai, *Haydn als Opernkapellmeister*. Budapest: Ungarischen Akademie der Wissenschaften, 1960.
- Becker-Glauch, Irmgard and Heinrich Wiens (eds.). *Applausus. JHW XXVII/2*. Munich: Henle, 1969.
- Beghin, Tom. “Haydn as orator: a rhetorical analysis of his keyboard sonata in D major, XVI: 42.” In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 201–54.
- “‘Delivery, delivery, delivery!’: crowning the rhetorical process of Haydn’s keyboard sonatas.” In Tom Beghin, Elisabeth Le Guin, and Sander Goldberg

- (eds.). *Engaging Rhetoric: Essays on Haydn & Performance*. Chicago: University of Chicago Press, forthcoming.
- Bellman, Jonathan. *The Style Hongrois in the Music of Western Europe*. Boston, MA: Northeastern University Press, 1995.
- Benjamin, Walter. *Illuminations*. 1936; repr. London: Fontana Press, 1992.
- Biba, Otto. "Beethoven und die 'Liebhaber Concerte' in Wien im Winter 1807/08." In R. Klein (ed.). *Beiträge '76–78: Beethoven Kolloquium 1977: Dokumentation und Aufführungspraxis*. Kassel: Bärenreiter, 1978: 82–93.
- "Haydns Kirchenmusikdienste für Graf Haugwitz." *HS* 6 (1994), 278–87.
- (ed.) "Eben komme ich von Haydn." *Georg August Griesingers Korrespondenz mit Joseph Haydns Verleger Breitkopf & Härtel*. Zurich: Atlantis Musik-Verlag, 1987.
- Black, Jeremy and Roy Porter (eds.). *A Dictionary of Eighteenth-Century History*. Harmondsworth: Penguin, 1996.
- Blume, Friedrich. *Classic and Romantic Music*. Herter Norton (trans.). London: Faber, 1972.
- Bonds, Mark Evan. "Haydn, Laurence Sterne, and the origins of musical irony." *JAMS* 44 (1991), 57–91.
- *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*. Cambridge, MA: Harvard University Press, 1991.
- "The sincerest form of flattery? Mozart's 'Haydn' quartets and the question of influence." *Studi Musicali* 22 (1993), 365–409.
- "The symphony as Pindaric ode." In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 131–53.
- Botstein, Leon. "The demise of philosophical listening: Haydn in the 19th century." In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 255–85.
- "The consequences of presumed innocence: the nineteenth-century reception of Joseph Haydn." In W. Dean Sutcliffe (ed.). *Haydn Studies*. Cambridge: Cambridge University Press, 1998: 1–34.
- Bowen, José. "Tempo, duration, flexibility: techniques in the analysis of performance." *JMR* 16 (1996), 111–56.
- "Can a symphony change? Establishing methodology for the historical study of performance styles." In *Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung, Freiburg im Breisgau 1993*. Freiburg im Breisgau, 1998: 160–72.
- "Finding the music in musicology: performance history and musical works." In Nicholas Cook and Mark Everist (eds.). *Rethinking Music*. Oxford: Oxford University Press, 1999: 424–51.
- Brendel, Franz. "Robert Schumann mit Rücksicht auf Mendelssohn-Bartholdy, und die Entwicklung der modernen Tonkunst überhaupt." *Neue Zeitschrift für Musik* 22 (1845), 63–67, 81–83, 89–92, 113–15, 121–23, 145–47, 149–50.
- *Geschichte der Musik in Italien, Deutschland und Frankreich. Von der ersten christlichen Zeiten bis auf die Gegenwart* (1852). 6th ed. Leipzig: H. Matthes, 1878.

- Brown, A. Peter. "Joseph Haydn and Leopold Hofmann's 'Street Songs.'" *JAMS* 33 (1980), 356–83.
- *Joseph Haydn's Keyboard Music: Sources and Style*. Bloomington: Indiana University Press, 1986.
- *Performing Haydn's The Creation*. Bloomington: Indiana University Press, 1986.
- "Haydn's Chaos: genesis and genre." *MQ* 73 (1989), 18–59.
- "Musical settings of Anne Hunter's poetry: from national song to canzonetta." *JAMS* 47 (1994), 39–89.
- "Notes on Haydn's Lieder and canzonettas." In Darwin F. Scott (ed.). *For the Love of Music: Festschrift in Honor of Theodore Front on His 90th Birthday*. Lucca, Italy: Lim Antiqua, 2002: 77–103.
- *The Symphonic Repertoire*, vol. II, *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven and Schubert*. Bloomington: Indiana University Press, 2002.
- Brown, Bruce Alan. "Le pazzie d'Orlando, Orlando paladino, and the use of parody." *Italica* 64 (1987), 583–605.
- "Gluck and opéra-comique." Liner notes to C. W. Gluck, *La rencontre imprévue ou les pèlerins de la mecque*. Erato 1991-09-03.
- Brown, Clive. *Classical and Romantic Performing Practice 1750–1900*. Oxford: Oxford University Press, 1999.
- Brown, Marshall. "Haydn's whimsy: poetry, sexuality, repetition." In *The Tooth that Nibbles at the Soul: Essays on Poetry and Music*. Seattle: University of Washington Press, forthcoming.
- Bülow, Hans von. *Ausgewählte Schriften: 1850–1892*. ed. Marie von Bülow. 2nd ed. Leipzig: Breitkopf & Härtel, 1911.
- Burghardt, Andrew F. *Borderland: A Historical and Geographical Study of Burgenland, Austria*. Madison: University of Wisconsin Press, 1962.
- Burney, Charles. *A General History of Music, from the Earliest Ages to the Present Period* (1789), with critical and historical notes by Frank Mercer. 2 vols. New York: Dover, 1957.
- Burstein, Poundie. "Comedy and structure in Haydn's symphonies." In Carl Schachter and Hedi Siegel (eds.). *Schenker Studies* 2. Cambridge: Cambridge University Press, 1999: 67–81.
- Butt, John. *Playing With History*. Cambridge: Cambridge University Press, 2002.
- La canterina*, facsimile of the libretto, *HYB* 20 (1996), 1–16.
- Chew, Geoffrey. "The night-watchman's song quoted by Haydn and its implications." *HS* 3 (1973–74), 106–24.
- "Haydn's pastorellas: genre, dating and transmission in the early church music." In Otto Biba and David Wyn Jones (eds.). *Studies in Music History Presented to H. C. Robbins Landon on his Seventieth Birthday*. London: Thames and Hudson, 1996: 21–43.
- Chua, Daniel K. L. "Haydn as Romantic: a chemical experiment with instrumental music." In W. Dean Sutcliffe (ed.). *Haydn Studies*. Cambridge: Cambridge University Press, 1998: 120–51.
- Chusid, Martin. "Some observations on liturgy, text and structure in Haydn's late masses." In H. C. Robbins Landon and Roger E. Chapman (eds.). *Studies in*

- Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday*. Oxford: Oxford University Press, 1970: 125–35.
- Clark, Caryl. “Intertextual play and Haydn’s *La fedeltà premiata*.” *Current Musicology* 53 (1993), 59–81.
- “*A lieto fine* for *La canterina*.” *HYB* 20 (1996), 17–23.
- “Fabricating magic: costuming Salieri’s *Armida*.” *Early Music* 31 (2003), 451–61.
- “Reading and listening: Viennese *Frauenzimmer* journals and the socio-cultural context of Mozartean opera buffa.” *MQ* 87 (2004), 140–75.
- Cole, Malcolm. “Momigny’s analysis of Haydn’s Symphony 103.” *MR* 30 (1969), 261–84.
- Congleton, James Edmund. *Theories of Pastoral Poetry in England 1684–1798*. Gainesville, FL: University of Florida Press, 1952.
- Cook, Elizabeth Heckendorn. *Epistolary Bodies: Gender and Genre in the 18th-Century Republic of Letters*. Stanford: Stanford University Press, 1996.
- Craske, Matthew. *Art in Europe 1700–1830*. Oxford: Oxford University Press, 1997.
- Crotch, William. *Substance of Several Courses of Lectures on Music*. London: Longman, Rees, Orme, Brown, and Green, 1831.
- Dack, James and Georg Feder (eds.). *JHW*, XXIII/1a, *Messen Nr. 1–2*. Munich: Henle, 1992.
- and Marianne Helms (eds.). *JHW*, XXIII/1b, *Messen Nr. 3–4*. Munich: Henle, 1999.
- Dahlhaus, Carl. *Nineteenth-Century Music*. J. Bradford Robinson (trans.). Berkeley: University of California Press, 1989.
- Da Ponte, Lorenzo. *Memoirs* [1823], trans. Elisabeth Abbott, ed. and annotated by Arthur Livingston. New York: Orion, 1959.
- Debly, Patricia. “*La vera costanza*: a case study for musical characterization in Haydn’s operas.” *Studies in Voltaire and the Eighteenth Century* 305, Eighth International Congress on the Enlightenment (1992), 1509–13.
- Derrida, Jacques. “Economimesis.” In Julian Wolfreys (ed.). *The Derrida Reader: Writing Performances*. Lincoln: University of Nebraska Press, 1998: 263–93.
- Dies, Albert Christoph. *Biographische Nachrichten von Joseph Haydn*. Vienna: Camesina, 1810.
- Dittersdorf, Karl von. *Karl Ditters von Dittersdorf, Lebensbeschreibung. Seinem Sohne in die Feder diktirt*, 1801; *The Autobiography of Karl von Dittersdorf Dictated to His Son*. A. D. Coleridge (trans.). London, 1896.
- Dobszay, László. *A History of Hungarian Music*. Mária Steiner and Paul Merrick (trans.). Budapest: Corvina, 1993.
- Drabkin, William. *A Reader’s Guide to Haydn’s Early String Quartets*. Westport CT: Greenwood, 2000.
- Dreyfus, Laurence. “Early music defended against its devotees: a theory of historical performance in the twentieth century.” *MQ* 69 (1983), 297–322.
- Edge, Dexter. “New sources for Haydn’s early biography.” Unpublished paper read at annual meeting of the American Musicological Society, 1993.
- Effenberger, Eduard. *Geschichte der österreichischen Post nach amtlichen Quellen*. Vienna: R. Spies, 1913.

- Eisen, Cliff. "The Mozarts' Salzburg music library." In Cliff Eisen (ed.). *Mozart Studies* 2. Oxford: Clarendon Press, 1997: 85–138.
- Eliot, T. S. "Tradition and the individual talent." In David Richter (ed.). *The Critical Tradition: Classic Texts and Contemporary Trends*, 2nd ed. Boston: Bedford Books, 1998: 500.
- Ellis, Katharine. *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–80*. Cambridge: Cambridge University Press, 1995.
- Empson, William. *Some Versions of Pastoral*. London: Chatto & Windus, 1935.
- Erdman, David U. (ed.). *The Poetry and Prose of William Blake*. Garden City, NY: Doubleday, 1965.
- Favret, Mary A. *Romantic Correspondence: Women, Politics and the Fiction of Letters*. Cambridge: Cambridge University Press, 1993.
- Feder, Georg. "Probleme einer Neuordnung der Klaversonaten Haydns." *Festschrift Friedrich Blume zum 70. Geburtstag*. Anna Amelia Abert (ed.). Kassel: Bärenreiter, 1963: 92–103.
- "Haydns frühe Klaviertrios: Eine Untersuchung zur Echtheit und Chronologie." *HS* 2 (1970), 289–316.
- "Joseph Haydn als Mensch und Musiker." In Gerda Mraz (ed.). *Joseph Haydn und seine Zeit*. Eisenstadt: Institut für österreichische Kulturgeschichte, 1972: 43–56.
- "Haydn's Korrekturen zum Klavierauszug der 'Jahreszeiten.'" In T. Kohlhasse and V. Scherliess (eds.). *Festschrift Georg von Dadelsen zum 60. Geburtstag*. Neuhausen-Stuttgart: Hänssler, 1978: 101–12.
- "Dramatische Aspekte der *Cantarina*-Intermezzi von Sciroli (1753), Conforto (1754), Piccinni (1760) und Haydn (1766)." In Bianca Maria Antolini and Wolfgang Witzemann (eds.). *Napoli e il teatro musicale in Europa tra sette e ottocento: studi in onore di Friedrich Lippmann*. Firenze: Leo S. Olschki, 1993: 55–67.
- *Joseph Haydn: Die Schöpfung*. Kassel: Bärenreiter, 1999.
- (ed.). *Klaversonaten, JHW XVIII*, vol. 1–3. Munich: Henle, 1966–1970.
- Heinrich Hüschen, and Ulrich Tank (eds.). *Joseph Haydn, Tradition und Rezeption*. Regensburg: G. Bosse, 1985.
- and Günter Thomas. "Dokumente zur Ausstattung von *Lo speciale, L'infedeltà delusa, La fedeltà premiata, Armida* und andere Opern Haydns." *HS* 6 (1988), 88–115.
- Fétis, François-Joseph. *Biographie universelle des musiciens et bibliographie générale de musique*. Brussels: Meline, Cans et Compagnie, 1839.
- Fillion, Michelle. *Early Viennese Chamber Music with Obligato Keyboard*, Vol. I: *Six Keyboard Trios*; Vol. II: *Six Ensemble Works for Two to Five Performers*. Madison, WI: A-R Editions, 1989.
- "Accompanied keyboard music." In Stanley Sadie (ed.). *The New Grove Dictionary of Music and Musicians*, rev. ed., vol. I. London: Macmillan, 2001: 53–55.
- Finscher, Ludwig. *Studien zur Geschichte des Streichquartetts*. Walter Wiora (ed.), *Saarbrücker Studien zur Musikwissenschaft*. Kassel: Bärenreiter, 1974.

- Fischer, Adam. Notes to Fischer and the Austro-Hungarian Orchestra's recording of Haydn's complete symphonies. Brilliant Classics, 2001.
- Fiske, Roger. *Scotland in Music: A European Enthusiasm*. Cambridge: Cambridge University Press, 1983.
- Flinker, Noam. "Miltonic voices in Haydn's *Creation*." *Milton Studies* 27, James D. Simmonds (ed.). Pittsburgh 1992: 139–64.
- Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason* (1961); trans. Richard Howard. New York: Vintage, 1965.
- Freeman, Robert. "Robert Kimmerling: a little-known Haydn pupil." *HYB* 13 (1982), 143–79.
- Freudenthal, Herbert. *Das Feuer im deutschen Glauben und Brauch*. Berlin, Leipzig: Walter de Gruyter, 1931.
- Friedlaender, Max. *Das deutsche Lied im 18. Jahrhundert*, 2 vols. Stuttgart and Berlin: Cotta, 1902.
- Galloway, Kate. "The hunt and its extended symbolism in Haydn's *La fedeltà premiata*." Unpublished paper, University of Toronto (Fall 2003).
- Gates-Coon, Rebecca. *The Landed Estates of the Esterházy Princes: Hungary During the Reforms of Maria Theresia and Joseph II*. Baltimore: The Johns Hopkins University Press, 1994.
- Geiringer, Karl. "Haydn and the folksong of the British Isles." *MQ* 35 (1949), 179–208.
- *Haydn: A Creative Life in Music*. 3rd ed. Berkeley: University of California Press, 1968.
- Geographische- und topographisches Reisebuch durch alle Staaten der österreichischen Monarchie, nebst der Reiseroute nach Petersburg durch Polen*. Vienna: Rudolph Gräffer, 1789.
- Gerber, Ernst Ludwig. *Historisch-biographisches Lexikon der Tonkünstler*, 2 vols. Leipzig: Breitkopf, 1790–92.
- Gilman, Sander L. *Seeing the Insane*. New York: Wiley, 1982.
- Gilroy, Amanda and W. M. Verhoeven (eds.). *Epistolary Histories: Letters, Fiction, Culture*. Charlottesville: University Press of Virginia, 2000.
- Goehring, Edmund J. "Despina, Cupid, and the pastoral mode of *Così fan tutte*." *Cambridge Opera Journal* 7 (1995), 107–33.
- Gottschald, Ernst. "Ein Prophet des Stillstands und zwei Artikel der *Allgemeine musikalische Zeitung*." *Neue Zeitschrift für Musik* 29 (1848), 293–96, 298–300.
- Gotwals, Vernon (trans. and ed.). *Joseph Haydn: Eighteenth-Century Gentleman and Genius*. Madison: University of Wisconsin Press, 1963.
- Gramit, David. *Cultivating Music: The Aspirations, Interests, and Limits of German Musical Culture, 1770–1848*. Berkeley: University of California Press, 2002.
- Green, Rebecca. "Representing the aristocracy: the operatic Haydn and *Le pescatrici*." In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 154–200.
- Griesinger, Georg August. *Biographische Notizen über Joseph Haydn*. Leipzig: Breitkopf & Härtel, 1810; Vienna: Paul Kaltschmid, 1954.
- Hanslick, Eduard. *Aus dem Concertsaal: Kritiken und Schilderungen aus dem letzten 20 Jahren des wiener Musiklebens*. Vienna: W. Braumüller, 1870.

- *Sämtliche Schriften: Historisch-kritische Ausgabe*. vol. I/i–iii. ed. Dietmar Strauß. Vienna: Böhlau, 1993.
- Hardach-Pinke, Irene. “Erziehung und Unterricht durch Gouvernanten.” In Elke Kleinau and Claudia Opitz (eds.). *Geschichte der Mädchen- und Frauenbildung* vol. I. Frankfurt: Campus Verlag, 1996: 409–27.
- Hárích, János. “Das Repertoire des Opernkapellmeisters Joseph Haydn in Eszterháza (1780–1790).” *HYB* 1 (1962), 9–109.
- “Das fürstlich Esterházy’sche Fideikommiß.” *HYB* 4 (1968), 5–35.
- “Inventare der Esterházy-Hofkapelle in Eisenstadt.” *HYB* 9 (1975), 5–125.
- “Documents from the archives of János Hárích.” *HYB* 18 (1993), 1–109; (1994), 1–359.
- Harlow, Alvin F. *Old Post Bags*. New York and London: D. Appleton, 1928.
- Harper, John. *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century. A Historical Introduction and Guide for Students and Musicians*. Oxford: Oxford University Press, 1991.
- Harris, Ellen. *Handel and the Pastoral Tradition*. Oxford: Oxford University Press, 1980.
- Harrison, Bernard. *Haydn’s Keyboard Music: Studies in Performance Practice*. Oxford: Clarendon, 1997.
- *Haydn: The “Paris” Symphonies*. Cambridge: Cambridge University Press, 1998.
- Head, Matthew. “Music with ‘no past’? Archaeologies and Joseph Haydn and *The Creation*.” *19th-Century Music* 23 (1999–2000), 191–217.
- *Orientalism, Masquerade and Mozart’s Turkish Music*. Royal Musical Association Monographs 9. London: RMA, 2000.
- Heartz, Daniel. “Haydn und Gluck im Burgtheater um 1760: *Der neue krumme Teufel*, *Le Diable à quatre* und die Sinfonie ‘Le Soir.’” In Christoph-Hellmut Mahling and Sigrid Wiesmann (eds.). *Bericht über den Internationalen Musikwissenschaftlichen Kongress, Bayreuth 1981*. Kassel: Bärenreiter, 1984: 120–35.
- “Haydn’s *Acide e Galatea* and the imperial wedding operas of 1760 by Hasse and Gluck.” In Eva Badura-Skoda (ed.). *Internationaler Joseph Haydn Kongress, Wien 1982*. Munich: Henle, 1986: 332–40.
- *Haydn, Mozart, and the Viennese School, 1740–1780*. New York: Norton, 1995.
- Helms, Marianne. “Zur Entstehung des zweiten Teils der 24 deutschen Lieder.” In Eva Badura-Skoda (ed.). *International Joseph Haydn Kongress, Wien 1982*. Munich: Henle, 1986: 116–26.
- and Fred Stoltzfus (eds.). *JHW, XXII/1, Stabat mater*. Munich: Henle, 1993.
- Henisch, Bridget Ann. *The Musical Calendar Year*. University Park, PA: Pennsylvania State University Press, 1999.
- Hepokoski, James and Warren Darcy. “The medial caesura and its role in the eighteenth-century sonata exposition.” *Music Theory Spectrum* 19 (1997), 115–54.
- Hickman, Roger. “The flowering of the Viennese String Quartet in the late eighteenth century.” *MR* 50 (1989), 157–80.
- s.v. “String Quartet” in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd ed. London: Macmillan, 2002.

- Historical Atlas of Central Europe*, Paul Robert Magocsi (ed.). Seattle: University of Washington Press, 2002.
- Hodgson, Antony. "Christopher Hogwood: A new Haydn symphony AAM recording project." *Hi-Fi News and Record Review* (March 1990), 95–97.
- Hoffmann, E. T. A. "Beethoven's instrumental music" (1813), trans. unattrib. in Oliver Strunk (ed.). *Source Readings in Music History: The Romantic Era*. New York: Norton, 1965: 36–37.
- *Dichtungen und Schriften sowie Briefe und Tagebücher: Gesamtausgabe*, ed. Walter Harich. 15 vols. Vol. XII. Weimar: Lichtenstein, 1924.
- Horányi, Mátyás. *The Magnificence of Eszterháza*, trans. András Deák. London: Barrie and Rockliff, 1962.
- Hörwarthner, Maria. "Joseph Haydn's Bibliothek – Versuch einer literarhistorischen Rekonstruktion." In Herbert Zeman (ed.). *Joseph Haydn und die Literatur seiner Zeit, Jahrbuch für österreichische Kulturgeschichte* 6 (1976), 157–207. Trans. Kathrine Talbot as "Joseph Haydn's library: an attempt at a literary-historical reconstruction." In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 395–462.
- Hosler, Bellamy. *Changing Aesthetic Views of Instrumental Music in 18th-Century Germany*. Ann Arbor: University of Michigan, 1981.
- Höslinger, Clemens. "Der überwundene Standpunkt: Joseph Haydn in der wiener Musikkritik des 19. Jahrhunderts." *Jahrbuch für österreichische Kulturgeschichte* 1/ii: *Beiträge zur Musikgeschichte des 18. Jahrhunderts* (1971), 116–42.
- Huber, Alfons. "Deckelstützen und Schalldeckel an Hammerklavieren." In Friedemann Hellwig (ed.). *Studia Organologica: Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag*. Tutzing: Hans Schneider, 1987: 229–50.
- (ed.). *Das österreichische Cembalo: 600 Jahre Cembalobau in Österreich*. Tutzing: Hans Schneider, 2001.
- Hunter, Mary. "Text, music, and drama in Haydn's Italian opera arias: four case studies." *JM* 7 (1989), 29–57.
- "Armida." In Stanley Sadie (ed.), *The New Grove Dictionary of Opera*. London: Macmillan, 1992: vol. I, 198–99.
- "The *alla turca* style in the late eighteenth century: race and gender in the symphony and the seraglio." In Jonathan Bellman (ed.). *The Exotic in Western Music*. Boston: Northeastern University Press, 1998: 43–73.
- *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment*. Princeton: Princeton University Press, 1999.
- Hurwitz, David. Review of Haydn, Symphonies nos. 100 and 103, Sir Charles Mackerras conducting the Orchestra of St. Luke's. *Fanfare* (March/April, 1992), 213.
- Hurwitz, Joachim. "Haydn and the Freemasons." *HYB* 16 (1985), 5–98.
- Irving, Howard. "William Crotch on *The Creation*." *ML* 75 (1994), 548–60.
- Jones, David Wyn. *Beethoven: "Pastoral" Symphony*. Cambridge: Cambridge University Press, 1995.
- *The Life of Beethoven*. Cambridge: Cambridge University Press, 1998.

- “Minuets and trios in Haydn’s quartets.” In Robert Young (ed.). *Haydn the Innovator: A New Approach to the String Quartets*. Todmorden, Lancs: Arc Music, 2000: 81–97.
- (ed.). *Oxford Composer Companion: Haydn*. Oxford: Oxford University Press, 2002.
- Kant, Immanuel. *Kritik der Urteilskraft*, ed. K. Vorländer. Hamburg: Meiner, Philosophische Bibliothek, 1924. Trans. Werner S. Pluhar, *The Critique of Judgment*. Indianapolis: Hackett, 1987.
- Kerman, Joseph. “Viewpoint.” *19th Century Music* 2 (1978–79), 186–91.
- Kiesewetter, Raphael Georg. *Geschichte der europaisch-abendlaendischen oder unsrer heutigen Musik*, 2nd ed. Leipzig: Breitkopf & Härtel 1846; repr. Walluf, 1972.
- Kirsch, Winfried. “Vergangenes und Gegenwärtiges in Haydns Oratorien: Zur Dramaturgie der *Schöpfung* und der *Jahreszeiten*.” In Christoph-Helmut Mahling (ed.). *Florilegium Musicologicum: Festschrift Hellmut Federhofer zum 75. Geburtstag*. Tutzing: Schneider, 1988: 169–87.
- Klumpfer, Josef. “Das Eisenstädter Ghetto,” *Burgenländische Forschungen* 51 (1966).
- Komlós, Katalin. “The Viennese keyboard trio in the 1780s: sociological background and contemporary reception.” *ML* 68 (1987), 222–34.
- *Fortepianos and Their Music: Germany, Austria, and England, 1760–1800*. Oxford: Clarendon Press, 1995.
- “Viola’s willow song: ‘She never told her love.’” *MT* 140 (1999), 36–41.
- Korabinsky, Johann Mathias. *Geographisch-historisches und Produkten Lexikon von Ungarn*. Pressburg: Weber and Korabinsky, 1786.
- Kosáry, Domokos. *Culture and Society in Eighteenth-Century Hungary*, trans. Zsuzsa Béres. Budapest: Corvina, 1987.
- Kramer, Lawrence. “Music and representation: the instance of Haydn’s *Creation*.” In Steven Paul Scher (ed.). *Music and Text: Critical Inquiries*. Cambridge: Cambridge University Press, 1992: 139–62.
- Kretschmann, Carl. “Romantik in der Musik.” *Neue Zeitschrift für Musik* 29 (1848), 1–6, 9–11.
- Kretzschmar, Hermann. *Führer durch den Concertsaal*. Vol. I. Leipzig: A. G. Liebeskind, 1888.
- Kucaba, John (ed.). *Georg Christoph Wagenseil 1715–1777. Fifteen Symphonies*, series B. vol. 3. *The Symphony 1720–1840*. Barry S. Brook (editor-in-chief). New York: Garland, 1981.
- Kumbier, William A. “A ‘new quickening’: Haydn’s *The Creation*, Wordsworth, and the pictorialist imagination.” *Studies in Romanticism* 30 (1991), 535–63.
- “Haydn’s English canzonettas: transformations in the rhetoric of the musical sublime.” In P. Barker, S. W. Goodwin, and G. Handwerk (eds.). *The Scope of Words: In Honor of Albert S. Cook*. New York: P. Land, 1991: 73–93.
- “Rhetoric and expression in Haydn’s *Applausus Cantata*.” *HYB* 18 (1993), 213–65.
- Landon, H. C. Robbins. *The Symphonies of Joseph Haydn*. London: Universal Edition and Rockliff, 1955.

- *The Collected Correspondence and London Notebooks of Joseph Haydn*. London: Barrie & Rockliff, 1959.
- *Haydn: Chronicle and Works*. 5 vols. London: Thames and Hudson; Bloomington: Indiana University Press, 1976–80.
- *Haydn: A Documentary Study*. New York: Rizzoli, 1981.
- *Mozart and the Masons: New Light on the Lodge "Crowned Hope"*. London: Thames and Hudson, 1982.
- (trans. and ed.) "An Englishman in Vienna and Eisenstadt Castle in 1748 and 1749." *HYB* 18 (1993), 197–212.
- Larsen, Jens Peter. "Joseph Haydn – Eine Herausforderung an uns," in Eva Badura-Skoda (ed.). *International Joseph Haydn Kongress, Wien 1982*. Munich: Henle, 1986: 9–20.
- Howard Serwer, and James Webster (eds.). *Haydn Studies*. New York: Norton, 1981.
- le Huray, Peter and James Day (eds.). *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*. Cambridge: Cambridge University Press, 1981.
- Leopold, Silke. "Haydn und die Tradition der Orpheus-Opern." *Musica* 36 (1982), 131–35.
- Leux-Henschen, Irmgard. *Joseph Martin Kraus in seinen Briefen*. Stockholm: Edition Reimers, 1978.
- Levarie, Siegmund. "The closing numbers of *Die Schöpfung*." In H. C. Robbins Landon and Roger E. Chapman (eds.). *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday*. Oxford: Oxford University Press, 1970: 315–22.
- Levy, Janet M. "The Quatuor Concertant in Paris in the latter half of the eighteenth century." Ph.D. diss., Stanford University, 1971.
- "‘Something mechanical encrusted on the living’: a source of musical wit and humor." In W. J. Allanbrook, J. M. Levy, and W. P. Mahrt (eds.). *Convention in Eighteenth- and Nineteenth-Century Music*. New York, Pendragon Press, 1992.
- Lickleder, Christoph. *Choral und figurierte Kirchenmusik in der Sicht Franz Xaver Witts anhand der Fliegenden Blätter und der Musica sacra*. Regensburg: Feuchtinger & Gleichauf, 1988.
- Link, Dorothea. "*L'arbore di Diana*: a model for *Così fan tutte*." In Stanley Sadie (ed.). *Wolfgang Amadé Mozart: Essays on his Life and his Music*. Oxford: Oxford University Press, 1995: 362–73.
- Lobe, Johann Christian. "Fortschritt." *Allgemeine musikalische Zeitung* 50 (1848), 48–51, 65–69, 169–73, 337–41.
- Locke, Ralph. "Exoticism," s.v. Stanley Sadie (ed.). *The New Grove Dictionary of Music and Musicians*, 2nd ed. London: Macmillan, 2001.
- Loesser, Arthur. *Men, Women, and Pianos: A Social History*. New York: Dover, 1990.
- Loughrey, Bryan (ed.). *The Pastoral Mode: A Casebook*. London: Macmillan, 1984.
- Lowe, Melanie. "Expressive paradigms in the symphonies of Joseph Haydn." Ph.D. diss., Princeton University, 1998.
- "Falling from grace: irony and expressive enrichment in Haydn's symphonic minuets." *JM* 19 (2002), 171–221.

- MacIntyre, Bruce. *The Viennese Concerted Mass of the Early Classic Period*. Ann Arbor: UMI Research Press, 1986.
- *Haydn: The Creation*. New York: Schirmer, 1998.
- McCaldin, Denis. “The *Missa Sancti Nicolai*: Haydn’s long ‘Missa brevis.’” *Soundings* 3 (1973), 3–17.
- McClymonds, Marita. “Haydn and his Contemporaries: *Armida abbandonata*.” In Eva Badura-Skoda (ed.). *International Joseph Haydn Kongress, Wien 1982*. Munich: Henle, 1986: 325–32.
- “Haydn and the opera seria tradition: *Armida*.” In Bianca Maria Antolini and Wolfgang Witzemann (eds.). *Napoli e il Teatro Musicale in Europa tra Sette e Ottocento*. Florence, 1993: 191–206.
- McGrann, Jeremiah W. “Of saints, namedays, and Turks: some background on Haydn’s masses written for Prince Nikolaus II Esterházy.” *JMR* 17 (1998), 195–210.
- Magocsi, Paul Robert (ed.). *Historical Atlas of Central Europe*. Seattle: University of: Cambridge Washington Press, 2002.
- Marczali, Henrik. *Hungary in the Eighteenth Century*, trans. Arthur B. Yolland. Cambridge: Cambridge University Press, 1910; rpt. New York: Arno Press, 1971.
- Marsh, John. *The John Marsh Journals: The Life and Times of a Gentleman Composer*, Brian Robins (ed.). Stuyvesant, NY: Pendragon, 1998.
- Marx, Adolf Bernhard. “Andeutung des Standpunktes der Zeitung. (Als Epilog.)” *Berliner allgemeine musikalische Zeitung* 1 (1824), 444–48.
- “Etwas über die Symphonie und Beethovens Leistungen in diesem Fache.” *Berliner allgemeine musikalische Zeitung* 1 (1824), 165–68, 173–76, 181–84.
- “Etwas über Joseph Haidn und seinen Standpunkt in der Kunstentwicklung.” *Berliner allgemeine musikalische Zeitung* 1 (1824), 299–302, 327–29.
- *Ludwig van Beethoven: Leben und Schaffen*, 2 vols. Berlin: O. Janke 1859; 5th ed., 1901.
- Maunder, Richard. *Keyboard Instruments in Eighteenth-Century Vienna*. Oxford: Clarendon Press, 1998.
- Mies, Paul. *Kritischer Bericht to JHW XXX*, Munich: Henle, 1958.
- “Textdichter zu J. Haydns, ‘Mehrstimmigen Gesängen,’” *HYB* 1 (1962), 201.
- Molnár, Miklós. *A Concise History of Hungary*, trans. Anna Magyar. Cambridge: Cambridge University Press, 2001.
- Momigny, J.-J. de “Analysis of Haydn’s Symphony [no. 103 in E^b (“Drumroll”).]” In Ian Bent (ed.). *Music Analysis in the Nineteenth Century*. Vol. II. Cambridge: Cambridge University Press, 1994.
- Mörner, C.-G. Stellan. “Haydniana aus Schweden um 1800.” *HS* 2 (1969–70), 1–33.
- Morrow, Mary Sue. *Concert Life in Haydn’s Vienna: Aspects of a Developing Musical and Social Institution*. New York: Pendragon, 1989.
- Mosel, Ignaz Franz von. “Die Tonkunst in Wien.” *Allgemeine Wiener Musik-Zeitung* 3 (1843): 533–34, 601–3.
- Mozart, Wolfgang Amadeus. *Mozart: Briefe und Aufzeichnungen*, Wilhelm Bauer and Otto Erich Deutsch (eds.), 7 vols. Kassel: Bärenreiter, 1962–75; trans. E. Anderson. *The Letters of Mozart and His Family*, 2nd ed., 3 vols. London: Macmillan, 1966.

- Naumann, Emil. *Deutsche Tondichter von Sebastian Bach bis auf die Gegenwart*, 2nd ed. Berlin: R. Oppenheim, 1875.
- Neefe, Christian Gottlob. "Ueber die musikalische Wiederholung." *Deutsches Museum* 1 (August, 1776), 745–51.
- Neff, Theresa M. "Baron van Swieten and late eighteenth-century musical culture." Ph.D. diss., Boston University, 1998.
- Neubacher, Jürgen. "'Idee' and 'Ausführung.'" Zum Kompositionsprozess bei Joseph Haydn." *Archiv für Musikwissenschaft* 41 (1984), 187–207.
- Neubauer, John. *The Emancipation of Music from Language*. New Haven: Yale University Press, 1986.
- Niemetschek, Franz Xaver. *Leben des K. K. Kapellmeisters Wolfgang Gottlieb Mozart*, 1798; *Life of Mozart*. H. Mautner (trans.). London: L. Hyman, 1956.
- Nietzsche, Friedrich. *Die Geburt der Tragödie, Nietzsche Werke*, ser. III, vol. I. Giorgio Colli and Mazzino Montinari (eds.) Berlin and New York: Walter de Gruyter, 1972.
- *Der Wanderer und sein Schatten* (1880) (*Menschliches, Allzumenschliches*, vol. II, pt. ii.). *Nietzsche Werke*. Giorgio Colli and Mazzino Montinari (eds.), ser. IV, vol. III. Berlin and New York: Walter de Gruyter, 1967.
- November, Nancy R. "Haydn's vocality and the idea of 'true' string quartets." Ph.D. diss., Cornell University, 2003.
- Okey, Robin. *The Habsburg Monarchy: From Enlightenment to Eclipse*. London: St. Martin's Press, 2001.
- Olleson, Edward. "Georg August Griesinger's correspondence with Breitkopf & Härtel." *HYB* 3 (1965), 5–53.
- Oort, Bart van. "The English classical piano style and its influence on Haydn and Beethoven." DMA diss., Cornell University, 1993.
- "Haydn and the English classical piano style," *Early Music* 28 (2000), 73–89.
- Outram, Dorinda. *The Enlightenment*. Cambridge: Cambridge University Press, 1995.
- Over, Berthold. "Arianna travestita: Haydn's Kantate *Arianna a Naxos* in geistlichem Gewand." *HS* 7 (1998), 384–97.
- Papp, Géza. "Die Quellen der 'Verbunkos-Musik': Ein bibliographischer Versuch." *Studia Musicologica* 21 (1979), 151–217.
- Parakilas, James (ed.). *Piano Roles*. New Haven and London: Yale University Press, 1999.
- Parke, William Thomas. *Musical Memoirs*. London, 1830.
- Parker, Mara. *The String Quartet, 1750–1797: Four Types of Musical Conversation*. Aldershot: Ashgate, 2002.
- Pauly, Reinhard G. "The reforms of church music under Joseph II." *MQ* 43 (1957), 372–82.
- Perger, Richard. *Das Palais Esterházy in der Wallnerstraße zu Wien*. Vienna: Franz Deuticke, 1994.
- Pezzl, Johann. "Sketch of Vienna." trans. H. C. Robbins Landon. In *Mozart and Vienna*. New York: Schirmer, 1991.
- Philip, Robert T. *Early Recordings and Musical Style*. Cambridge: Cambridge University Press, 1992.

- Poggioli, Renato. *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal*. Cambridge, MA: Harvard University Press, 1975.
- Pohl, Carl Ferdinand. *Joseph Haydn*. Vol. I, Berlin, 1875; Vol. II, Leipzig 1882; Vol. III completed by Hugo Botstiber, Leipzig 1927.
- Porter, Roy. *The Enlightenment*. London: Macmillan, 1990.
- Price, Curtis. "Italian Opera and arson in late eighteenth-century London." *JAMS* 42 (1989), 55–107.
- *et al.* *Italian Opera in Late Eighteenth-Century London*. Oxford: Clarendon Press, 1995.
- Prickler, Harald and Johann Seedorf (eds.). *Eisenstadt: Bausteine zur Geschichte*. Eisenstadt: Nentwich-Lattner, 1998.
- Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversière zu spielen*. Berlin: Johann Friedrich Voß, 1752; facsimile by Kassel: Bärenreiter, 1997.
- Redford, Bruce. *The Converse of the Pen: Acts of Intimacy in the Eighteenth-Century Familiar Letter*. Chicago: University of Chicago Press, 1986.
- Rees, Abraham. s.v. "Eisenstadt." In *Cyclopaedia*. Philadelphia: Bradford, 1810–24.
- Reimer, Erich. "Kenner–Liebhaber–Dilettant." In *Handwörterbuch der musikalischen Terminologie*, ed. Hans Heinrich Eggebrecht. Wiesbaden: F. Steiner, 1974.
- Relstab, Ludwig. "Theodor: Eine musikalische Skizze." *Berliner allgemeine musikalische Zeitung* 1 (1824): 247–49, 255–58, 263–66, 271–75, 279–81.
- Rice, John A. "Sarti's *Giulio Sabino*, Haydn's *Armida*, and the arrival of opera seria at Eszterháza." *HYB* 15 (1984), 181–98.
- "Anton Walter, instrument maker to Leopold II." *Journal of the American Musical Instrument Society* 15 (1989), 32–51.
- *Antonio Salieri and Viennese Opera*. Chicago: University of Chicago Press, 1998.
- *Empress Marie Therese and Music at the Viennese Court, 1792–1807*. Cambridge: Cambridge University Press, 2003.
- Richards, Annette. *The Free Fantasia and the Musical Picturesque*. Cambridge: Cambridge University Press, 2001.
- Riedel-Martiny, Anke. "Das Verhältnis von Text und Musik in Haydn's Oratorien." *HS* 1 (1965–67), 205–40.
- Riehl, Wilhelm Heinrich. *Musikalische Charakterköpfe: Ein kunstgeschichtliches Skizzenbuch*, 2 vols. 2nd ed. Stuttgart: J. G. Cotta, 1862.
- "Das Volkslied in seinem Einfluß auf die gesammte Entwicklung der modernen Musik." *Die Gegenwart. Eine encyclopädische Darstellung der neuesten Zeitgeschichte für alle Stände*, vol. III. Leipzig, 1849: 667–86.
- Riepe, Juliane. "Eine neue Quelle zum Repertoire der Bonner Hofkapelle im späten 18. Jahrhundert." *Archiv für Musikwissenschaft* 60 (2003): 97–114.
- Roberts, Timothy (ed.). *O Tuneful Voice: 25 Classical English Songs*. Oxford: Oxford University Press, 1992.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: Norton, 1972; rev. ed., 1997.
- *Sonata Forms*. New York: Norton, 1980.
- Rösing, Helmut. "Gedanken zum 'Musikalischen Hören.'" *Die Musikforschung* 27 (1974), 213–16.

- Rushton, Julian. "Viennese amateur or London professional? A reconsideration of Haydn's tragic cantata *Arianna a Naxos*." In David Wyn Jones (ed.) *Music in 18th-Century Austria*. Cambridge: Cambridge University Press, 1996: 232–45.
- Rye, Matthew. Notes to Roy Goodman and The Hanover Band's recording of Haydn's Symphonies nos. 45–47. London: Hyperion Records, 1991.
- Said, Edward W. *Orientalism: Western Conceptions of the Orient*. (1978); rpt. Harmondsworth: Penguin, 1995.
- Sandberger, Adolf. "Zur Einbürgerung der Kunst Josef Haydns in Deutschland." *Neues Beethoven Jahrbuch* (1935), 5–25.
- Schafer, Hollace A. "'A wisely ordered Phantasia': Joseph Haydn's creative process from the sketches and drafts for instrumental music." Ph.D. diss., Brandeis University, 1987.
- Schenker, Heinrich. "On organicism in sonata form." trans. William Drabkin. In Schenker. *The Masterwork in Musik*, vol. II. Cambridge: Cambridge University Press, 1996: 23–30.
- "The Representation of Chaos from Haydn's *Creation*," trans. William Drabkin, in Schenker. *The Masterwork in Musik*, vol. II. Cambridge: Cambridge University Press, 1996: 97–105.
- Schönfeld, Johann Ferdinand von. *Jahrbuch der Tonkunst von Wien und Prag* (1796), facs. ed. Otto Biba (Munich and Salzburg, 1976); portions trans. Kathrine Talbot in Elaine Sisman (ed.), *Haydn and His World*. Princeton: Princeton University Press, 1997: 289–320.
- Schiller, Friedrich. *On the Aesthetic Education of Man* (1795), trans. Reginald Snell. New York: Ungar, 1965.
- Schilling, Gustav (ed.). *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, 6 vols. Stuttgart: F. H. Köhler, 1835–42.
- Schmidt, Leopold. *Joseph Haydn*. Berlin: Harmonie, 1898.
- Schmitz, Dietmar. "La théorie de l'art épistolaire et de la conversation dans la tradition latine et néolatine." In Bernard Bray and Christoph Strosetzki (eds.). *Art de la lettre/Art de la conversation à l'époque classique en France*. Paris: Klincksieck, 1995: 11–23.
- Schneider, Helmut J. (ed.). *Deutsche Idyllentheorien im 18. Jahrhundert*. Tübingen: Narr, 1988.
- Schonberg, Harold C. *The Lives of the Great Composers*, 2 vols. London: Futura, 1975.
- Schroeder, David P. *Haydn and the Enlightenment: the Late Symphonies and their Audience*. Oxford: Clarendon Press, 1990.
- *Mozart in Revolt: Strategies of Resistance, Mischief, and Deception*. New Haven: Yale University Press, 1999.
- Schucht, Johannes. "Der überwundene Standpunkt in der Tonkunst." *Allgemeine musikalische Zeitung* 50 (1848), 536–38, 755–59.
- Schwartz, Judith L. "Cultural stereotypes and music in the 18th Century." *Studies on Voltaire and the Eighteenth Century* 151–55 (1976), 1989–2013.
- Schumann, Robert. *Gesammelte Schriften über Musik und Musiker*, Heinrich Simon (ed.). 3 vols. Leipzig: P. Reclam [1888].

- Scott, Marion. "Some English affinities and associations of Haydn's songs." *ML* 25 (1944), 1–12.
- Shulman, Laurie. "The Breitkopf & Härtel *Oeuvres complètes de J. Haydn*." In Jens Peter Larsen, Howard Serwer, and James Webster (eds.). *Haydn Studies: Proceedings of the International Haydn Conference, Washington D.C., 1975*. New York: Norton, 1981: 137–42.
- Shaftesbury, Anthony Ashley Cooper. *Characteristics of Men, Manners, Opinions, Times*, 4th ed. vol. I. London, 1727.
- Siegert, Bernhard. *Relays: Literature as an Epoch of the Postal System*, trans. Kevin Repp. Stanford: Stanford University Press, 1999.
- Sisman, Elaine. "Haydn's hybrid variations." In Jens Peter Larsen, Howard Serwer, and James Webster (eds.). *Haydn Studies*. New York, 1981: 509–15.
- "Haydn's baryton pieces and his serious genres." In Eva Badura-Skoda (ed.). *International Joseph Haydn Kongress, Wien 1982*. Munich: Henle, 1986: 426–35.
- "Haydn's theater symphonies." *JAMS* 43 (1990), 292–352.
- *Haydn and the Classical Variation*. Cambridge: Harvard University Press, 1993.
- "Haydn's solo keyboard music." In Robert L. Marshall (ed.). *Eighteenth-Century Keyboard Music*. New York: Schirmer, 1994: 270–307.
- "Haydn, Shakespeare, and the rules of originality," in Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 3–56.
- "After the heroic style: fantasia and the 'characteristic' sonatas of 1809." *Beethoven Forum* 6 (1998), 68–96.
- "The voice of God in Haydn's *Creation*." In Vera Lampert and László Vikárius (eds.). *Essays in Honor of László Somfai: Studies in the Sources and the Interpretation of Music*. Lanham, MD: Scarecrow Press, 2004: 139–153.
- "Observations on the first phase of Mozart's 'Haydn' Quartets." In Dorothea Link (ed.). *Words about Mozart in Honour of Stanley Sadie*. Woodbridge, Suffolk: Boydell and Brewer, 2005: 33–58.
- "Rhetorical truth in Haydn's chamber music: genre, tertiary rhetoric, and the Op. 76 Quartets." In Tom Beghin, Elisabeth LeGuin, and Sander Goldberg (eds.) *Engaging Rhetoric: Essays on Haydn and Performance*. Chicago: University of Chicago Press, forthcoming.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Hanover, NH: Wesleyan University Press, 1998.
- Smither, Howard E. *A History of the Oratorio*, vol. III. *The Oratorio in the Classical Era*. Chapel Hill: University of North Carolina Press, 1987.
- Somfai, László. *Joseph Haydn: Sein Leben in zeitgenössischen Bildern*. Kassel and London: Bärenreiter, 1966; trans. Mari Kuttina and Károly Ravasz as *Haydn: His Life in Contemporary Pictures*. New York: Taplinger, 1969.
- "Opus-Planung und Neuerung bei Haydn." *Studia Musicologica* 22 (1980), 87–110.
- *The Keyboard Sonatas of Joseph Haydn: Instruments and Performance Practice, Genres, and Styles*, trans. Charlotte Greenspan and the author. Chicago: University of Chicago Press, 1995.
- Staud, Géza. "Haydn's *Armida*." *Maske und Kothurn* (1982), 87–104.

- Steblyn, Rita. "Haydn's Orgeldienst in 'der damaligen Gräfl. Haugwitzischen Kapelle.'" *Wiener Geschichtsblätter* 55 (2000): 124–34.
- Stephen, J. Drew. "The motif of the hunt in Romantic opera." Ph.D. diss., University of Toronto, 2002.
- Strommer, Roswitha. "Wiener literarische Salons zur Zeit J. Haydn's." in Herbert Zeman (ed.). *Joseph Haydn und die Literatur seiner Zeit, Jahrbuch für österreichische Kulturgeschichte* 6 (1976), 97–121.
- Suchalla, Ernst. *Briefe von Carl Philipp Emanuel Bach an Johann Gottlob Immanuel Breitkopf und Johann Nikolaus Forkel*. Tutzing: Schneider, 1985.
- Sulzer, Johann Georg. *Allgemeine Theorie der schönen Künste*. Leipzig, 1771–74.
- Sutcliffe, W. Dean. *Haydn: String Quartets, Op. 50*. Cambridge: Cambridge University Press, 1992.
- "The Haydn piano trio: textual facts and textural principles." In W. Dean Sutcliffe (ed.). *Haydn Studies*. Cambridge: Cambridge University Press, 1998: 246–90.
- Szabolcsi, Bence. "Joseph Haydn und die ungarische Musik." *Beiträge zur Musikwissenschaft* 1 (1959), 62–73.
- Tank, Ulrich. "Die Dokumente der Esterházy-Archive zur fürstlichen Hofkapelle in der Zeit von 1761 bis 1770." *HS* 4 (1980), 129–333.
- "Studien zur Esterházy'schen Hofmusik von etwa 1620 bis 1790." *Kölner Beiträge zur Musikforschung* 101. Regensburg: G. Bosse, 1981.
- "Joseph Haydn's geistliche Musik in der Anschauung des 19. Jahrhunderts." In Georg Feder, Heinrich Hüschen, and Ulrich Tank (eds.). *Joseph Haydn. Tradition und Rezeption. Bericht über die Jahrestagung der Gesellschaft für Musikforschung. Köln 1982. Kölner Beiträge zur Musikforschung* 144. Regensburg: G. Bosse, 1985: 215–62.
- Taruskin, Richard. *Text and Act*. Oxford: Oxford University Press, 1995.
- Temperley, Nicholas. *Haydn: The Creation*. Cambridge: Cambridge University Press, 1991.
- Thibaut, Anton Friedrich Justus. *Über Reinheit der Tonkunst*. ed. Raimund Heuler. Paderborn: Ferdinand Schöningh, 1907.
- Thomas, Günter (ed.), *JHW*, XXV 7, *Il mondo della luna*, 3 vols. Munich: Henle, 1979.
- "Observations on *Il mondo della luna*." In Jens Peter Larsen, Howard Serwer, and James Webster (eds.). *Haydn Studies: Proceedings of the International Haydn Conference, Washington D.C., 1975*. New York: Norton, 1981: 144–47.
- Tobler, Felix. "Wirtschaft und Gesellschaft in Eisenstadt um 1770/80." In Harald Prickler and Johann Seedock (eds.). *Eisenstadt: Bausteine zur Geschichte*. Eisenstadt: Nentwich-Lattner, 1998: 466–90.
- Tolley, Thomas. *Painting the Cannon's Roar: Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn, c.1750 to c.1810*. Aldershot: Ashgate, 2001.
- "Haydn, the engraver Thomas Park, and Maria Hester Park's 'little Sonat.'" *ML* 82 (2001), 421–31.
- Tovey, Donald Francis. *Essays in Musical Analysis: Symphonies and Other Orchestral Works*, new ed. London: Oxford University Press, 1981.

- “Haydn: *The Creation*,” *Essays in Musical Analysis*, vol. V, vocal music. Oxford: Oxford University Press, 1937: 114–18.
- Triest, Johann Karl Friedrich. “Remarks on the development of the art of music in the eighteenth century,” trans. Susan Gillespie. In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 321–94.
- Tyson, Alan. “Haydn and two stolen trios.” *MR* 22 (1961), 21–27.
- Unverricht, Hubert. *Geschichte des Streichtrios*. Tutzing: Schneider, 1969.
- Varney, Andrew. *Eighteenth-Century Writers in Their World*. London: Macmillan, 1999.
- (Die) *Vier Jahreszeiten im 18. Jahrhundert: Colloquium der Arbeitsstelle 18. Jahrhundert, Schloß Langenburg* 1983. Heidelberg: Winter, 1986.
- Wagner, Richard. *Gesammelte Schriften und Dichtungen*. 3rd ed. Leipzig: E. W. Fritsch, 1898, vol. IX.
- “The Music of the Future” (1850), trans. unattrib. in Oliver Strunk (ed.). *Source Readings in Music History: The Romantic Era*. New York: Norton, 1965: 150–51.
- Waldoff, Jessica. “Sentiment and sensibility in *La vera costanza*.” in W. Dean Sutcliffe (ed.). *Haydn Studies*. Cambridge: Cambridge University Press, 1998: 70–119.
- Walter, Horst. “Gottfried van Swietens handschriftliche Textbücher zu *Schöpfung und Jahreszeiten*.” *HS* 1 (1965–67), 241–77.
- “Haydns Klaviere.” *HS* 2 (1970), 256–88.
- “Das Posthornsignal bei Haydn und anderen Komponisten des 18. Jahrhunderts.” *HS* 4 (1976), 21–34.
- Walter, Horst. “Haydn gewidmete Streichquartette.” In Georg Feder, Heinrich Hüschen and Ulrich Tank (eds.). *Joseph Haydn, Tradition und Rezeption*. Regensburg: G. Bosse, 1985: 17–53.
- “Über Haydns ‘charakteristische’ Sinfonien.” In Gerhard J. Winkler (ed.). *Das symphonische Werk Joseph Haydns*. Eisenstadt: Burgenländisches Landesmuseum, 2002: 65–78.
- Webster, James. “Towards a history of Viennese chamber music in the early Classical period.” *JAMS* 27 (1974), 212–47.
- “Freedom of form in Haydn’s early string quartets.” In Jens Peter Larsen, Howard Serwer, and James Webster (eds.). *Haydn Studies: Proceedings of the International Haydn Conference, Washington, D.C., 1975*. New York: Norton, 1981: 522–30.
- “The falling-out between Haydn and Beethoven: the evidence of the sources.” In L. Lockwood and P. Benjamin, *Beethoven Essays. Studies in Honor of Elliot Forbes*. Cambridge, MA: Harvard University Press, 1984: 3–45.
- “On the absence of keyboard continuo in Haydn’s symphonies.” *Early Music* 18 (1990), 599–608.
- *Haydn’s “Farewell” Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in his Instrumental Music*. Cambridge: Cambridge University Press, 1991.
- “The *Creation*, Haydn’s late vocal music, and the musical sublime.” In Elaine Sisman (ed.). *Haydn and His World*. Princeton: Princeton University Press, 1997: 57–102.

- “Haydn’s sacred vocal music and the aesthetics of salvation.” In W. Dean Sutcliffe (ed.). *Haydn Studies*. Cambridge: Cambridge University Press, 1998: 35–69.
- “Haydn’s symphonies between *Sturm und Drang* and ‘Classical style’: art and entertainment.” In W. Dean Sutcliffe (ed.). *Haydn Studies*. Cambridge: Cambridge University Press, 1998: 218–45.
- “Between Enlightenment and Romanticism in music history: ‘First Viennese Modernism’ and the delayed nineteenth century.” *19th-Century Music* 25 (2001–2), 108–26.
- “The rhetoric of improvisation in Haydn’s keyboard music.” In Tom Beghin, Elisabeth Le Guin, Sander Goldberg (eds.). *Engaging Rhetoric: Essays on Haydn and Performance*. Chicago: University of Chicago Press, forthcoming.
- and Georg Feder. “Haydn, Joseph.” In Stanley Sadie (ed.). *The New Grove Dictionary of Music and Musicians*, rev. ed., vol. XI. London: Macmillan, 2001: 171–204, 263–71; rpt. as *The New Grove Haydn*. London: Macmillan; New York: Palgrave, 2002.
- Webster, James Carson. *The Labors of the Months in Antique and Mediaeval Art*. Princeton: Princeton University Press, 1938.
- Weisberger, R. William. *Speculative Freemasonry and the Enlightenment: A Study of the Craft in London, Paris, Prague, and Vienna*. New York: East European Monographs, 1993.
- Wheeler, Opal and Sybil Deucher. *Joseph Haydn: The Merry Little Peasant*. London, 1939.
- Wheelock, Gretchen A. *Haydn’s Ingenious Jesting with Art: Contexts of Musical Wit and Humor*. New York: Schirmer, 1992.
- “The classical repertory revisited: instruments, players, and styles.” In James Parakilas (ed.). *Piano Roles*. New Haven: Yale University Press, 1999: 109–20.
- “The ‘rhetorical pause’ and metaphors of musical conversation in Haydn’s quartets,” in Georg Feder and Walter Reicher (eds.). *Internationales Musikwissenschaftliches Symposium “Haydn und das Streichquartett,” Eisenstadt 2002*. Tutzing: Schneider, 2003: 67–85.
- Widder, Roland. “Die Esterházy’schen ‘Siebengemeinden.’” In *Die Fürsten Esterházy: Magnaten, Diplomaten & Mäzene*. Eisenstadt: Burgenländische Landesregierung, 1995: 156–71.
- Will, Richard. “When God met the sinner, and other dramatic confrontations in eighteenth-century instrumental music.” *ML* 78 (1997), 175–209.
- *The Characteristic Symphony in the Age of Haydn and Beethoven*. Cambridge: Cambridge University Press, 2002.
- Williams, Peter. *The Chromatic Fourth During Four Centuries of Music*. Oxford: Oxford University Press, 1998.
- Winkler, Gerhard J. “Joseph Haydn’s ‘experimental studio’ in Eszterháza.” *MQ* 80 (1996), 341–47.
- “Das Haydn-Haus: Ein historischer Abriß.” In Harald Prickler and Johann Seedoch (eds.). *Eisenstadt: Bausteine zur Geschichte*. Eisenstadt: Nentwich-Lattner, 1998: 517–29.

- Winkler, Klaus. "Alter und Neuer Musikstil im Streit zwischen den Berlinern und Wienern zur Zeit der Frühklassik." *Die Musikforschung* 33 (1980), 37–45.
- Wiser, John. Review of Haydn, Symphonies no. 1–5, 6–8, 76–78, Roy Goodman conducting The Hanover Band, *Fanfare* (March/April 1992), 211.
- Witte, Bern (ed.). *Christian Fürchtegott Gellert: Gesammelte Schriften* vol. IV. Berlin, New York: Walter de Gruyter, 1989.
- Wolf, Eugene K. "The Recapitulations in Haydn's London Symphonies." *MQ* 52 (1966), 71–89.
- Woodfield, Ian. "John Bland: London retailer of the music of Haydn and Mozart." *ML* 81 (2000): 210–44.
- *Opera and Drama in Eighteenth Century London: The King's Theatre, Garrick and the Business of Performance*. Cambridge: Cambridge University Press, 2001.
- Yolton, John W. et al. *The Blackwell Companion to the Enlightenment*. Oxford: Blackwell, 1995.
- Zaslaw, Neal. "Mozart, Haydn, and the *sinfonia da chiesa*." *JM* 1 (1982), 95–125.
- Zeman, Herbert. "Von der irdischen Glückseligkeit: Gottfried van Swietens *Jahreszeiten*-Libretto: eine Utopie vom natürlichen Leben des Menschen." In *Die Vier Jahreszeiten in 18. Jahrhundert: Colloquium der Arbeitsstelle 18. Jahrhundert*, Schloss Langenburg 1983. Heidelberg: Winter, 1986: 108–20.