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# **The London Pianist: Theresa Jansen and the English Works of Haydn, Dussek, and Clementi<sup>1</sup>**

Katelyn Clark

## *Abstract*

Over the last decade, our understanding of the performance circumstances surrounding The London Pianoforte School (c. 1766-1860) has increased remarkably. This understanding not only has recognized the distinction of the English piano and repertoire from their counterparts in Vienna, but also has encouraged interest in the careers of pianists working in late eighteenth- and early nineteenth-century London. One of the significant figures represented in this group of professional musicians is virtuoso pianist, Theresa Jansen (c. 1770-1843).

Jansen's career as a pianist had a significant impact on English piano repertoire, as she was the dedicatee of concert sonatas by Jan Ladislav Dussek, Muzio Clementi, and Joseph Haydn. Arguably, the works dedicated to Jansen by Haydn represent the only English Classical piano works living in today's canon of solo piano concert repertoire: the Grand Sonatas in C major, Hob. XVI: 50 and E-flat major, Hob. XVI: 52. Although Jansen's most documented role in musical history has been her important connection to Haydn, Jansen was herself a composer and published one of the only known grand sonatas written by a woman, the Grand Sonata for the Piano Forte in A major. This essay will introduce Jansen's compositions to modern scholarship and historical performance. It will also deepen our understanding of Jansen's professional

career by recognizing her important contribution to piano repertoire as a performer-dedicatee, and by encouraging her inclusion as a contributing member of the London Pianoforte School.

### *I. La Celebra Signora Teresa de Janson<sup>2</sup>*

Notwithstanding Haydn's brief description of pianist Theresa Jansen as "celebra," there is remarkably little documentation regarding her career as a musician in London.<sup>3</sup> As a historical figure, we know of Jansen, *mariée* Bartolozzi, primarily through her relationships to others: as the daughter of German dancing-master Jansen, the sister of composer and pianist Louis Jansen, the wife of engraver and violinist Gaetano Bartolozzi, the daughter-in-law of distinguished engraver and painter Francesco Bartolozzi, or as the mother of actor Lucia Elizabeth Vestris, *née* Bartolozzi. However, she was herself a highly noted student of Clementi, a published composer, and the dedicatee of published works by Jan Ladislav Dussek, her brother Louis Jansen, Muzio Clementi, and Joseph Haydn [Table 1].

Table 1. List of Works Composed for, Dedicated to, and “As Performed by”  
Theresa Jansen

<b>COMPOSER</b>	<b>Work</b>	<b>PUBLISHER AND YEAR OF PUBLICATION</b>	<b>Title Page/Dedication</b>
J. L. Dussek	Opus 13  Sonata in B-flat major  Sonata in D major  Sonata in G minor	London: J. Dale  1790	Trois / S O N A T E S / Pour le / Piano Forte, / avec / Accompagnement / d’un VIOLON ad Libitum, / Dediées a / M <sup>elle</sup> T. Jansen / Composées par / J. L. Dussek. / Op. 13. Enter’d at Stationers Hall. Pr. 7/6 / London. / Printed & Sold by J. Dale, N <sup>o</sup> . 19 Cornhill & N <sup>o</sup> . 132 Oxford Street, / opposite Hanover Square.
M. Clementi	Opus 33  Sonata in A major  Sonata in F major  Sonata in C major	London: Longman & Broderip  1794	Three / Sonatas / for the / PIANO FORTE / BY / Muzio Clementi, / AND DEDICATED / To His Pupil / MISS THERESA JANSEN. / Op. 33. Enter’d at Stationers Hall. Price 7/6. / NB. The First Sonata is composed for Instruments with or without additional Keys. / LONDON / Printed by Longman & Broderip N <sup>o</sup> . 26 Cheapside & N <sup>o</sup> . 13 Haymarket
F. J. Haydn	Hob. XV: 27-29  Sonata in C major  Sonata in E major  Sonata in E-flat major	London: Longman & Broderip  1797	Three / Sonatas / for the / Piano- Forte, / with an accompaniment for the / Violin & Violincello. / Composed & Dedicated to / M <sup>rs</sup> . Bartolozzi, / by / JOSEPH HAYDN MusD. / Op. LXXV. Entered at Stationers Hall. Price 8 <sup>s</sup> . / Printed by Longman & Broderip. N <sup>o</sup> . 26 Cheapside & 13 Haymarket. / where may be had all this Author’s works.

L. Jansen	Opus 6 Sonata in E-flat major	London: J. Longman c. 1797	A / Grand Sonata / For the/ Piano Forte. / Composed expressly for / M. <sup>rs</sup> Bartolozzi / By / Louis Jansen. / Op. 6 / Ent <sup>d</sup> at Stat <sup>s</sup> Hall Price 4 <sup>s</sup> / LONDON / Printed by J. Longman & Co. N <sup>o</sup> . 131 Cheapside
J. L. Dussek	Opus 43 Sonata in A major	London: Longman, Clementi & Comp. 1800	A / Sonata / for the / Piano Forte / Composed and Dedicated / TO / M <sup>rs</sup> Bartolozzi / by / J. L. Dussek. / Ent <sup>d</sup> . at Sta. Hall Pr 4 <sup>s</sup> . / OP. 43. / LONDON. / Printed by Longman, Clementi & Co. 26 Cheapside.
F. J. Haydn	Hob. XVI: 50 Sonata in C major	London: J. and H. Caulfield 1801	A / GRAND SONATA. / For the / Piano Forte. / Composed expressly for and Dedicated to / M <sup>rs</sup> Bartolozzi / By / HAYDN. / Op. 79. / Entered at Stationer's Hall. Price 4 <sup>s</sup> . / LONDON. Printed for and to be had of the Proprietor 82 Wells Street, / and of the Publishers J. and H. CAULDFIELD 36 Piccadilly / Where may be had just Published PEACE, a Grand Characterestic Sonata for the Piano Forte / by L. Jansen Price 3 <sup>s</sup> . The REVIEWS or WAGS OF WINDSOR. Price 8 <sup>s</sup> . &c. &c.
Solar	L'Eventail	London: G. Walker c. 1815	L'Eventail, / Composed by the Celebrated / SOLAR / Of Madrid / As Performed by / M <sup>M</sup> . Bartolozzi. / Pr. 1/6 / London / Printed by G Walker, Publisher of Books & / Music 105 & 106 G <sup>t</sup> Portland St.

Haydn's 1791 and 1792 London notebooks contain a curious inventory of events, musicians, and items that were pertinent to his first visit to England. Among the fourteen names on his list of pianists were Clementi, Duschek [Dusseck], Burney, and four women, including Miss Janson [Theresa Jansen].<sup>4</sup> Jansen's close association to Haydn has caught scholarly interest over the past 75 years, and her life and work as a pianist have been explored in several important studies, including Oliver Strunk's "Notes on a Haydn Autograph" (1935), H. C. Landon's comprehensive *Haydn – Chronicle and Works* (1976), and more recently in Nicholas Salwey's "Women Pianists in Late 18<sup>th</sup>-Century London" (2004).<sup>5</sup> The awareness of her identity has helped shape increasingly creative and sophisticated performance-oriented approaches to Haydn's keyboard music, such as Tom Beghin's "A Composer, His Dedicatée, Her Instrument and I" (2005).<sup>6</sup> Earlier mention of Jansen is found in a handful of nineteenth-century texts, most notably the anonymously written memoirs of Lucia Elizabeth Vestris (1839), Andrew Tuer's "Bartolozzi and his Works" (1881), and Charlotte Papendiek's published memoir (1887).<sup>7</sup>

It is challenging to examine Jansen's life without its being obscured by the stature of figures such as Haydn, Bartolozzi, and Vestris. But Jansen is an important musical figure from 1790s London, and she merits study and recognition beyond the given traits of star pupil, artist wife, and named dedicatee. In this essay, the significance of Theresa Jansen as dedicatee and performer will be discussed not only through an exploration of Jansen's professional life as a virtuoso pianist in late eighteenth-century London, but also by bringing attention to Jansen's own extant compositions, including her published Grand Sonata for the Piano Forte [Table 2].

Table 2. List of Works Composed by Theresa Jansen (Madame Bartolozzi)

WORK	PUBLISHER AND YEAR OF PUBLICATION	TITLE PAGE
Five Quadrilles & One Waltz, Set 1	London: The Royal Harmonic Institution  c. 1813	FIVE QUADRILLES, / & One Waltz. / as Danced at the / ARGYLL ROOMS, / with New Figures, by / M. Vestris, Ballet Master, / of the Theatre of St <sup>t</sup> . Carlos, at Naples. / Composed & Respectfully dedicated to / The R <sup>t</sup> . Hon <sup>ble</sup> Lady Anne Becket, / BY / MADAME BARTOLOZZI. / Ent. Sta. Hall. - SET. 1- Price 4 <sup>s</sup> /- / London, Printed by / THE ROYAL HARMONIC INSTITUTION. / (Lower Saloon, Argyll Rooms.)
Five Quadrilles & One Waltz, Set 2	London: The Royal Harmonic Institution  c. 1813	FIVE QUADRILLES, / & One Waltz, / as Danced at the / ARGYLL ROOMS, / with New Figures, by / M. Vestris, Ballet Master, / of the Theatre of St <sup>t</sup> . Carlos, at Naples. / Composed & Respectfully dedicated to / The R <sup>t</sup> . Hon <sup>ble</sup> Lady Anne Becket, / BY / MADAME BARTOLOZZI. / Ent. Sta. Hall. - SET. 2- Price 4 <sup>s</sup> /- / London, Printed by / THE ROYAL HARMONIC INSTITUTION. / (Lower Saloon, Argyll Rooms.)
Dussek's Minuet with Five Brilliant Variations for the Piano Forte	London: G. Walker  c. 1814	DUSSEK'S MINUET, / With Five Brilliant / Variations / FOR THE / Piano Forte, / Composed & Dedicated to / Miss Bonyer / BY / MAD <sup>m</sup> . BARTOLOZZI. / NB. This Piece has never been Published before, being reserved by Mad <sup>me</sup> . Bartolozzi / for her own performance, at the most celebrated concerts in the Kingdom. / Price 4 <sup>s</sup> / / LONDON, / Printed by G. Walker, Publisher of Books & Music, 105 & 106 G <sup>t</sup> Portland Street.

<p>A Grand Sonata for the Piano Forte  (in A major)</p>	<p>London: G. Walker  date unknown</p>	<p>A / Grand Sonata, / for the / Piano Forte, / Composed &amp; Dedicated / TO / His Royal Highness, / THE DUKE OF SUSSEX, / By / Madame Bartolozzi. / Ent. at Sta. Hall Price 5<sup>s</sup>. / / LONDON / Printed and Sold by G: WALKER, at his Music Warehouse, N<sup>o</sup>. 106, Great Portland S<sup>t</sup>.</p>
<p>Rosy Ann</p>	<p>London: G. Shade  c. 1815</p>	<p>ROSY ANN, / A Favourite / Song, / with an Accompaniment for the / PIANO FORTE, / The Melody Composed by / M<sup>rs</sup>. Bartolozzi. / London Printed for G: Shade East Side of Soho Square.</p>

## II. Early Life in London (c. 1787-1795)

The most informative source regarding Jansen's early life, according to secondary literature, is the anonymously written *Memoirs of Madame Vestris*, an unauthorized account of Lucia Elizabeth Vestris, Jansen's elder daughter.<sup>8</sup>

Although one could certainly question the reliability of a book written as mass entertainment, the opening pages of the 1839 publication are quite moderate in tone (in contrast to that of many later pages) and contain useful biographical detail concerning the early life in London of Vestris' parents, Theresa Jansen and Gaetano Bartolozzi.

The *Memoirs* do not mention the year in which the Jansen family arrived in London, but they were certainly well settled in England by 1787, when Louis



Jansen had begun public performance on the pianoforte as a pupil of Clementi.<sup>9</sup> The father of Louis and Theresa (“M” Janson) was a German dancing master from Aachen (Aix-la-Chapelle), brought to England by Earl Spencer and Lord Mulgrave.<sup>10</sup> Apparently both Louis and Theresa also took part in dance instruction:

Several of the highest families benefitted by her instructions, and she [Theresa] was eminently successful; so much so, indeed, that she and her brother, Mr. L. Jansen (who taught dancing only because he was bred to it by paternal authority – music being his decided forte), realized rather more than two thousand pounds per annum.<sup>11</sup>

Interestingly, the personal connection to dance would later resurface in Jansen’s life with her daughter Lucia Elizabeth’s marriage in 1813 to Armand Vestris, the principal dancer and ballet master to the Italian Opera House.

According to the *Memoirs*, Jansen’s father had seemingly run into financial difficulty by 1795 due to the “costly entertainments” he produced. One can imagine that the parties hosted by her father, and by his acquaintances, would have provided the venue for her to meet many of the figures associated with her musical career and personal life, including Jan Ladislav Dussek, Johann Peter Salomon, Haydn, and her future husband, Gaetano Bartolozzi.<sup>12</sup> The parties also provided the venue for Jansen’s early performance activity:

Miss Janson was one of the most noted performers of her time on the pianoforte; but her father’s income being sufficient, she, during his life, had no occasion to make use of her abilities further than to contribute to

the amusement of her father's guests, who were generally persons of the very highest rank and fashion.<sup>13</sup>

These words are particularly revealing as it was indeed well after marriage, and perhaps after her own father's death, that Jansen began public performance and publication. Most importantly, the mention of Jansen's performances being limited to private events provides a likely setting for the performance of the works dedicated to her up to 1795, including Dussek's three Opus 13 sonatas (1790), Clementi's three Opus 33 sonatas (1794), and Haydn's sonatas Hob. XVI: 50 and 52 (1794).

### *III. Jan Ladislav Dussek: Opus 13<sup>14</sup>*

The title page to Dussek's Opus 13 reads: "Trois SONATES Pour le Piano Forte, avec Accompagnement d'un VIOLIN ad Libitum, Dediées a M<sup>elle</sup> T. Jansen Composées par J. L. Dussek." Dussek's publisher, Joseph Dale, entered this group of sonatas at Stationers' Hall on June 15<sup>th</sup>, 1790.<sup>15</sup> This is three years earlier than the date (1793) that is frequently attributed to Opus 13 in scholarly literature.<sup>16</sup> The relevance of the earlier date for a possible interaction between Jansen, Dussek, and Haydn will be discussed below.

The three sonatas of Opus 13 demonstrate both Dussek's mastery of English taste and Jansen's incredible facility at the pianoforte. From the opening measures of the first sonata, the writing exemplifies the 1790s London pianoforte style.<sup>17</sup>

Thick passages in broken and solid octaves, scales in thirds, drum bass, murky bass, and Alberti bass are used extensively. Brilliant passage work, bold hand

crossings, and scales spanning an impressive four octaves of the keyboard further accentuate the virtuosic ability required from the pianist Jansen. Similar traits are readily found in her own work. In comparison, the violin accompaniment is politely sparse, making it appropriate for an amateur player. The generous number of rests in the violin part allows the virtuosic pianist to lead for the entirety of Opus 13. Clearly, the sonatas' performance would not suffer absent a violinist.

The 1790 publication date of Opus 13 raises the likelihood that Haydn heard Jansen perform these sonatas during his first London visit (1791 to 1792). In particular, the similarity between the bold opening chords of Dussek's sonatas no. 2 and no. 3 of Opus 13 and the exceptional opening to Haydn's Hob. XVI: 52 suggest that Opus 13 influenced Haydn's writing for Jansen by 1794 [Example 1 a-c]. One could imagine Haydn working directly with Jansen, the pianist showing the composer her Dussek scores and demonstrating her preferences and strengths on the piano. Perhaps Haydn had even been particularly fond of Opus 13, stimulating Dussek's dedication of his Opus 16 accompanied sonatas to Haydn in 1792.

Example 1a: Dussek, Opus 13 no. 2, Allegro Vivace, bars 1-2

Allegro Vivace

*f*

8 -

Example 1b: Dussek, Opus 13 no. 3, Largo Maestoso Sostenuto, bars 1-2

Largo Maestoso Sostenuto

*ff*

7

Example 1c: Haydn, Hob. XVI: 52, Allegro, bar 1

Allegro

*f*

#### *IV. The Anacreontic Society*

PRIVATE Concerts are now so much the *ton*, that most of the professors have their hands full. (*Morning Post and Daily Advertiser*, 5 January 1787)<sup>18</sup>

Although private concerts were clearly fashionable and a chosen milieu for many professional musicians in late eighteenth-century London, the extremely private nature of Jansen's activity is remarkable, considering that she was the named dedicatee for several published piano works. One must question what type of public appeal Jansen's name held, and where she would have been known outside of her private circle and exclusive concert activity as a pianist.

By the late 1780s, the piano had emerged as the leading solo keyboard instrument in the London concert scene. Among the numerous venues listed in public advertisement as presenting solo piano in performance were The Hanover Square Rooms, The Pantheon, The King's Theatre and Covent Garden Theatre. In addition to public concerts there were member-exclusive and semi-private society concerts, such as the meetings held by the Anacreontic Society at the Crown and Anchor Tavern in the Strand. It is likely that Jansen appeared at the Anacreontic Society in the 1780s.<sup>19</sup>

Functioning from 1766 until 1793, London's Anacreontic Society followed a rather broad concept of refined sociability inspired by the *Anacreontea*;<sup>20</sup> the Society was in fashion with many other clubs in providing high-status leisure.<sup>21</sup>

According to the 1780 article “History of the Anacreontic Society,” the society would hold a series of twelve entertainments each year, beginning in mid-November and continuing on alternating Wednesday evenings.<sup>22</sup> The evening would consist of a professional concert from half past seven to a quarter before ten in the concert room, followed by an elegant supper, and then conviviality in the grand room, including “catches and glees in their proper stile [sic], single songs from the first performers, imitations by gentlemen, much beyond any stage exhibition, salt-box solos, and miniature puppet shews [sic]; in short every thing [sic] that mirth can suggest.”

With a clearly male-exclusive membership consisting of “Peers, Commoners, Aldermen, Gentlemen, Proctors, Actors and Polite Tradesmen,” the Anacreontic Society extended honorary membership to the “best performers in London.”<sup>23</sup> This certainly would have included Clementi, Cramer, and Hummel, as demonstrated by their numerous performances for the Society in the late 1780s and early 1790s. Although it seems that women would have been excluded as Anacreontic members, they were certainly allowed to be present for portions, if not for the entirety, of meetings. Haydn made an appearance at the Anacreontic Society very soon after his arrival in England in January 1791. *The Gazetteer* published the following regarding the event, mentioning the presence of women:

Before the grand finale the celebrated Haydn entered the room, and was welcomed by the Sons of Harmony with every mark of respect and attention. A small party of ladies occupied the gallery that overlooks the Concert-Room, seemingly so well pleased with the instrumental

performance, that they returned after supper, joining chorus with  
'Anacreon in Heaven'.<sup>24</sup>

Participation in the gallery as an audience member was significantly distinct from performance in the great hall, and there is little to support the notion that women were invited to perform outside of group song. Could Theresa Jansen have been the exception to the rule and have performed at the entertainments, perhaps as a pupil of Clementi? The connection to Clementi had given Louis Jansen, Theresa's younger brother (four years her junior, born in 1774), the opportunity to perform at the Anacreontic Society, as documented in a complimentary concert review:

A very young pupil of Clementi's made his first essay in a sonata of Haydn's, which he executed with firmness and with a degree of expression and taste, that does equal honour to his own and to the abilities of his master – His name is Jansen, the son of a dancing master of that name, who may now bring his *crotchets* to as good a market as he has done his *capers*. (*Gazetteer and New Daily Advertiser*, 5 January 1787)<sup>25</sup>

There are two documented performances of Haydn sonatas at the Anacreontic society: by Clementi and by Louis Jansen.<sup>26</sup> In light of her personal connections, Theresa Jansen's own participation at the Anacreontic Society is a strong possibility; this likely would first have occurred in duet with her teacher, Clementi, in February and December of 1789.<sup>27</sup>

The possibility of Theresa Jansen being active at the Anacreontic Society concerts makes the society's venue an interesting space to consider for the early performance of works written for, and played by, Jansen between 1790 and 1793. In 1790, the Anacreontic Society meeting place, the Crown and Anchor, was rebuilt and extended down Arundel Street and east to Milford Lane.<sup>28</sup> According to Robert Elkin, it contained "a splendid room, capable of holding 2,500 people at a pinch and much in demand for dinners, club meetings, political meetings and other similar purposes."<sup>29</sup> The performance of later works written for Jansen, including those by Haydn, would most likely have been completed after the Anacreontic ceased its meetings in 1793, thus precluding any intention of performance at the Crown and Anchor in the Strand.<sup>30</sup>

#### *V. Muzio Clementi: Opus 33*<sup>31</sup>

The dedication on the title page to the publication of Opus 33 reads: "Three Sonatas for the Piano Forte by Muzio Clementi, and Dedicated to His Pupil Miss Theresa Jansen." Clementi's Opus 33 was published in 1794, printed by Longman & Borderip. The technically demanding nature of these sonatas is not surprising, considering Jansen's reputation as Clementi's pupil:

Salomon gave my aunt and family a free admittance to the series of concerts; the same to the Janssen [sic] family, the son and daughters being good musicians... the youngest Miss Janssen, one of Clementi's favourite scholars, afterwards married Bartolozzi, the great engraver, and is mother to Madame Vestris, who certainly inherits the talents of both parents, and



as far as acquired goes, particularly the ornamental branches, does honour to her mother's instruction. (Charlotte Papendiek, 1839)<sup>32</sup>

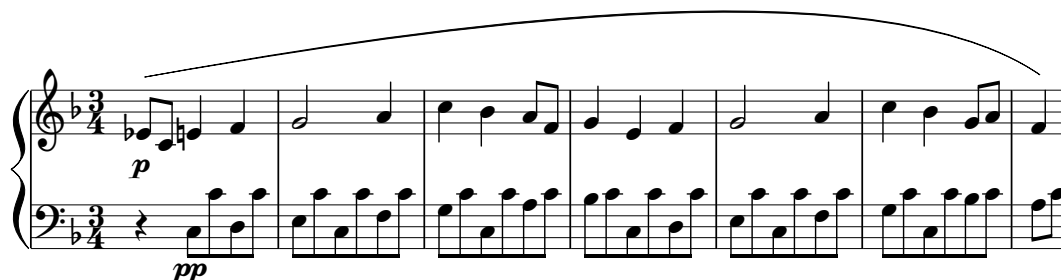
Papendiek's mention of Jansen's association to Clementi as "one of Clementi's favourite scholars" demonstrates the lasting reputation Jansen had garnered as a student, and presumably as a London pianist early in her career. It is exceptionally interesting that it was Theresa, not her brother Louis, who was highlighted by Papendiek. Louis was also a student of Clementi, and was actively publishing as a composer.<sup>33</sup> Andrew Tuer (*Bartolozzi and His Works*) also mentions Theresa Jansen's association with her teacher: "She was the pupil of Clementi, the great composer and pianist, and had the reputation of being the best of his school."<sup>34</sup>

The title page to Opus 33 states "The First Sonata is composed for Instruments, with or without additional Keys." This specification refers to the English piano's expanded keyboard range from five octaves to five octaves plus a fifth, which took place around 1791.<sup>35</sup> An optional part is included for use on instruments without the necessary range. The first sonata of Opus 33 does indeed make impressive (optional) use of the piano's full range, particularly in the opening Allegro's span of F' to c". As only this sonata requires the extended range, the latter two sonatas appear to have been written significantly earlier than the 1794 publication date, perhaps before the expansion of the keyboard to five-and-one-half octaves.

Like Dussek's Opus 13, Clementi's writing throughout Opus 33 exemplifies the English piano style. In addition to the English characteristics previously

mentioned in Dussek's work, Clementi's pieces play expressively with the registers of the English piano.<sup>36</sup> In particular, he skilfully manipulated the contrast between the upper and bass registers of the instrument. Extended passages of delicate melody and accompaniment also cater to the long melodic line favoured in English writing [Example 2].

Example 2: Clementi, Opus 33 no. 2, Presto, bars 128-134



The third sonata of Opus 33 is a transcription of Clementi's only extant piano concerto, in C major. Remarkably virtuosic in style, the skills required to perform this sonata are striking, such as the pianist's ability to play long passages of filled octaves [Example 3]. Clementi developed his use of scales in thirds to include a doubling of the octave, which demands of the pianist both prolonged physical stamina and a firmly sculpted hand position.

Example 3: Clementi, Opus 33 no. 3, Allegro con Spirito, bars 20-22



*VI. Joseph Haydn: Hoboken XVI: 50 and 52*<sup>37</sup>

Among the piano repertoire directly connected with Jansen, Haydn's two concert sonatas XVI:50 and 52 have been the most familiar. In fact, all that has been published about Jansen's life has largely been instigated by Haydn scholarship. We here revisit these established notions, and offer new opinion regarding the dates and circumstances surrounding the publication and dedication of the sonatas.

Although it is plausible that Jansen would have first come into contact with Haydn through her family's acquaintances or entertainments, she surely would not have met the composer before his first visit to England in 1791. Indeed, her future husband, Gaetano Bartolozzi, would appear to have had an earlier association with Haydn, as demonstrated by the news and anecdotes published in 1786 and 1787 regarding Bartolozzi's journey to Vienna.<sup>38</sup>

We hear that Haydn ... has made an engagement with the professors at the Hanover-Square Concert. Young Bartolozzi, who is now at Vienna, was the negotiator at the occasion. (*London Chronicle*, 23 November 1786)<sup>39</sup>

A musician, it would seem, has as little honour in his own country as a prophet, and of this the celebrated Haydn furnishes a remarkable proof. ... a miserable apartment in the barracks, in which are his bed and an old spinet, or clavichord. In this situation, so unworthy of his genius, was Haydn found by Mr. Bartolozzi, who lately went to visit him. ... It was upon this occasion that Haydn first expressed a desire to visit London, which

was the origin of the negotiation now on the tapis between him and the managers of the Hanover-Square Concert. (*Gazetteer and New Daily Advertiser*, 2 February 1787)<sup>40</sup>

An early connection is further suggested by Bartolozzi's communications with Artaria, Haydn's music publishers in Vienna. As noted by Landon, it was most likely Gaetano Bartolozzi whom Haydn referred to as "Herr Bartolozzi, or rather the true cavalier of Verona" in a letter to Artaria in 1787.<sup>41</sup> Haydn is also connected to the Bartolozzi family through his relationship to Gaetano's father, Francesco Bartolozzi, who had engraved the painting of Haydn by A.M. Ott, printed by Humphrey and issued on April 4, 1791.<sup>42</sup>

The marriage between Theresa Jansen and Gaetano Bartolozzi took place on 16 May 1795 at St. James Church in London. Haydn was among the witnesses; his signature appears first on the parish register (above that of Gaetano's father, Francesco Bartolozzi) and supports his close association to both families.<sup>43</sup> At some point before Jansen's marriage, Haydn had likely completed his sonata in C major, Hob. XVI: 50. Although Jansen did not publish the sonata until 1801, Artaria, in Vienna, had released the second movement of this sonata, the Adagio, as a separate publication in June of 1794.<sup>44</sup>

The year 1797 marked both the birth of the Bartolozzis' first child, Lucia Elizabeth, and the family's move from London to Veneto, ostensibly to look after the property of Gaetano's mother.<sup>45</sup> During the journey to Veneto, the family

made significant stops in Paris and Vienna. Unfortunately, the exact dates are unknown.<sup>46</sup> According to the *Memoirs*, Jansen remained in Paris under the care of Marquis del Campo (ambassador to the court of England), while her husband went ahead to prepare for her arrival in Vienna at some point in 1798.<sup>47</sup> As Landon points out, Gaetano Bartolozzi's name appears on the list of subscribers for *The Creation*, but with a London address listed (30 Poland Street).<sup>48</sup>

The Bartolozzis' stay in Vienna coincided with the 1798 Artaria & Company publication of the Grand Sonata in E-flat major, Hob. XVI: 52, which Haydn had composed for Jansen in 1794. Questions surround the Artaria publication because of the title page, which reads "Grande Sonate pour le Clavecin ou Piano-Forte Composée et Dediée à Mademoiselle Madelaine de Kurzbeck [Kurböck] par Joseph Haydn." This is far removed from the words written on the London autograph, which state "Sonata composta per la Celebra Signora Teresa de Janson – In Nomine Domini – di me giuseppe Haydn mpria Londra 794." Although scholars have asserted that the Artaria publication of the E-flat major sonata would have been a surprise to Jansen upon her arrival in Vienna and would have provoked her own release of a London edition, the dates do not support such a reaction.<sup>49</sup> The Artaria edition was released in December 1798,<sup>50</sup> quite likely after Jansen's arrival in Vienna from Paris (assuming she had arrived in Paris during the summer of 1797 and left within the following 16 months for Vienna) and almost certainly after the arrival of Gaetano Bartolozzi. It is not known whether Jansen, or her husband, had authorized the Artaria publication, but it is quite likely that the edition would have been released after the arrival of

the Bartolozzi family.<sup>51</sup> The London edition was released almost a year after the Artaria edition, in late October 1799.<sup>52</sup>

It is difficult to ascertain the impetus behind Haydn's Artaria publication and re-dedication of this particular sonata, but it is likely that business relations were the motivation. Industry pressure, placed on Haydn by Artaria for solo keyboard works to issue in Vienna, could have brought about the sonata's 1798 release. Another explanation for the re-dedication could be considered. Haydn was not a concertizing pianist and he would not have played his own grand sonatas in public performance. As a result, he could only market the performance of these works by proxy; he required a professional pianist to play the sonatas in order for them to be heard. As he had left London and London's pianists, his grand sonatas could not exist in Vienna without a Viennese pianist including them in concert repertoire. Also, if it were assumed that Jansen would keep her performances of the sonata for exclusive private concerts, this would have precluded marketing the sonata in London. Marking both the divide and the interdependence of the composer, publisher, and performer, Haydn could then have re-dedicated Hob. XVI: 52 to Kurzböck as a viable substitute for Jansen. Based on the dates of her journey, it is possible that Jansen had been aware (although not necessarily approving) of the re-dedication prior to the Artaria publication during her Viennese stay, and possible reconnection with Haydn, in 1798.<sup>53</sup>

At some point in 1799, the Bartolozzi property in Veneto was lost due to the Napoleonic conflicts.<sup>54</sup> The Bartolozzis returned to London in late 1799, and by

January 1800 Gaetano Bartolozzi was advertising lessons in drawing in *The Times*.<sup>55</sup> Longman, Clementi & Co. announced the publication of Haydn's Hob. XVI: 52 on 29 October 1799, also in *The Times*.<sup>56</sup> Although it has been assumed that Jansen arranged the publication from abroad, there is no evidence that she had not returned to London by this time. Thus, it is possible Jansen had already returned from Veneto, decided to release the sonata under her teacher's publishing firm (Longman, Clementi & Co.), and offered her own manuscript copy for publication. The title page of the London publication of the E-flat major sonata reads "A New Grand Sonata, for the Piano Forte Composed Expressly for Mrs. Bartolozzi By Joseph Haydn, M.D." Interestingly, the sonata is only described as "composed for," not "dedicated to," Jansen.<sup>57</sup> The publication could have been instigated by a variety of causes, including thoughts on the earlier Artaria publication, financial pressure, and the need to redevelop a public image in London. Her presence in London in 1799 is further supported by Dussek's dedication of his Opus 43 sonata to Jansen in that same year.<sup>58</sup> Jansen noted on the publication of her composition *Dussek's Minuet with Five Brilliant Variations* that "this piece has never been published before, being reserved by Madame Bartolozzi for her own performance at the most celebrated concerts in the Kingdom." Accordingly, Jansen could have reserved Haydn's sonatas for her exclusive use in private concert in 1794 and 1795, hence the late English publication dates.

Haydn's sonatas for Jansen represent his full adoption of the English style, instrument, and professional pianist. Along with the C major sonata, Haydn's grand sonata in E-flat major brilliantly expresses the characteristics customary in

1790s London virtuosic solo piano writing. All the elements expected in a solo sonata for Jansen's use are present within the opening movement's first page: bold opening chords, passage work in thirds, and a virtuosic scale spanning much of the piano's range [Example 4].

Example 4: Haydn, Hob. XVI: 52, Allegro, bars 1-10

**Allegro**

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (F major), and the time signature is 3/4. The tempo is marked 'Allegro'. The first system shows the opening chords in both hands, marked 'for.' (forte) in the bass and 'pia.' (piano) in the treble. The second system features a virtuosic scale in the right hand, marked 'for.', and a passage in the left hand, marked 'pia.'. The third system continues the scale in the right hand and the passage in the left hand. The fourth system concludes the passage in the left hand, marked 'for.', and features a final scale in the right hand, marked '10'.



Particularly interesting in the sonata is the Adagio second movement. Haydn included detailed ornamentation and improvisatory moments within the text, much like that found in Clementi's Opus 33 no. 3. The score is complete for the performer and additional improvisation is not required. It seems likely that the improvisatory figures in the text would have been created in response to Jansen's style of ornamentation and preference for planned embellishment. One could imagine collaboration between composer and performer in this instance, Haydn providing the original text and Jansen adding her own embellished flair in practiced performance. Favourite elements of her style could then have been included within the written score, including linking passages in thirds and arpeggios, virtuosic chromatic figures, and striking trillo. Details of ornamentation within the Adagio, such as appoggiatura and arpeggio, demonstrate the depth of material that had been embedded within the text [Example 5]. Certainly, the desire for a precise performance affected the composition's final written score.

Example 5: Haydn, Hob. XVI: 52, Adagio, bars 5-8

The image displays a musical score for Example 5, consisting of two systems of music. The first system shows bars 5, 6, 7, and 8 of the Adagio movement. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes treble and bass staves. In bar 7, there is a forte (*for.*) dynamic marking and a trill ornament. In bar 8, there is a piano (*pia.*) dynamic marking. The second system shows a first ending (marked '1.') for bars 5 and 6, which repeats the material from the first system. The notation includes treble and bass staves with various musical symbols such as notes, rests, and ornaments.

*VII. Theresa Jansen: Grande Sonata in A Major*

The return to London in late 1799 or early 1800 marked a time of financial strain for the Bartolozzi family. In particular, difficulties arose after Jansen's father-in-law, Francesco Bartolozzi, moved from London to Lisbon in 1802.<sup>59</sup> Although Gaetano Bartolozzi worked as a drawing-master after his family's return to England, it is likely that Theresa also served as a music instructor at this point. Tuer mentions that she "partly supported herself and her husband by giving music lessons."<sup>60</sup>

Importantly, Jansen's return to London marked her brief emergence onto the public concert stage. Jansen's first (and perhaps only) public performance took place in London in 1806, several years after her return to England.<sup>61</sup> The debut, advertised as a "Grand Concert," was presented as a joint production with Austrian pianist Joseph Woelfl.<sup>62</sup> The Grand Concert was advertised throughout the month of May in *The Times*. The mention of ticket sales at the Bartolozzi house suggests that Jansen was not merely a featured musician at the concert, but indeed a partner in the production of the event:

KING'S THEATRE, CONCERT-ROOM. – Mrs. BARTALOZZI [sic] and Mr. WOELFL beg leave most respectfully to acquaint the Nobility, Gentry, and their Friends, that their CONCERT is fixed for Wednesday, the 28<sup>th</sup> of May, when a new Duet for two Piano-fortes, composed by Mr. Woelfl, will be performed by him and Mrs. Bartalozzi [sic] (being her first appearance in public). Mr. Woelfl also will play on the Organ (for the first time in this country, and for that night only). Further particulars will be advertised in

due time. Tickets 10s. 6d. each, to be had of Mrs. Bartolozzi [sic], No. 85, Newman-street, Oxford-road; and of Mr. Woelfl, No. 43, Gerrard-street, Soho. (*The Times*, 3 May 1806)

GREAT ROOM, KING'S THEATRE, HAY-MARKET. – Under the Patronage of H.R.H. the Prince of Wales, -Mad. BARTOLOZZI and Mr. WOELFL's GRAND CONCERT, on Wednesday next, the 28<sup>th</sup> of May. – Part I. New Grand Overture; Woelfl. Song, Signora Griglietti. Concerto, Piano Forte, Mad. Bartolozzi (being her first appearance in public); Mozart. Aria, Miss Parke; Nasolini. The celebrated Overture of the Opera Die Zauberfloete, performed by Mr. Woelfl on the Organ, without an accompaniment; Mozart. – Part II. Grand Symphony; Woelfl. Scottish Duetto, Mad. Dussek and Mr. A Corri. Duet, two Piano Fortes, Mad. Bartolozzi and Mr. Woelfl; Woelfl. Concerto, Flute, Mr. Ashe; Ashe. Scena, Mad. Bianchi. Variations on the Harp, Mr. Dizi; Dizi. Mr. Woelfl will perform a Grand Fantasia on the Organ. Finale. Leader of the Band, Mr. Weichstel. Doors to be opened at 7, and the Concerto to begin at 8 o'clock. – Tickets 10s 6d. each, to be had of Mad. Bartolozzi, No. 85, Newman-street, Oxford-street; and of Mr. Woelfl, No. 43, Gerrard-street, Soho; at the Opera Office; and at the principal Music Shops. (*The Times*, 26 May 1806)

Jansen's public debut did not spark an ongoing public concert career and it appears that her musical activities remained exclusive.<sup>63</sup> A note on the title page to Jansen's *Five Brilliant Variations* states that she had performed "at the most

celebrated concerts in the Kingdom.” Her performance career may have extended beyond London in the early nineteenth-century, but continued in a private context rather than at public concerts. Further study on Jansen’s named patrons could provide additional information concerning her career in England. In particular, the dedication on the title page of her grand sonata provides an interesting connection to the Duke of Sussex, Prince Augustus Frederick.

The publication of Jansen’s compositions appears to have begun at some point after her public debut. Although many of her works may have been reserved for private performance and thus have been lost as no published versions exist, there are five published works that have survived: two sets of “Five Quadrilles & One Waltz” for the Argyll Rooms (ca. 1813), Dussek’s Minuet with Five Brilliant Variations for the Piano Forte (ca. 1814), Rosy Ann (ca. 1815) and a Grand Sonata for the Piano Forte (in A major, date unknown). It is possible that more published and unpublished works will resurface.

Jansen’s Grand Sonata is particularly significant as there are very few extant examples of grand sonatas written or published by women. One other example of a London pianist writing such a work is Maria Parke, who published “Three Grand Sonatas for the Piano Forte with additional Keys” in 1799.<sup>64</sup> Jansen’s sonata was published by Walker in London and entered at Stationers’ Hall, although the date of entry is currently unknown. The range required for the sonata’s performance is five-and-a-half octaves (the sonata’s range is from F’ to b’’). Unfortunately, the range is little help in finding an approximate publication

date, as many sonatas were written to fit that range even after the introduction of larger keyboards.

The Grand Sonata in A major consists of three movements: Allegro, Andantino, and Rondo Presto. The opening movement begins with many of the typical English features previously discussed in the music written for Jansen, including arpeggiated figures, repetitive bass patterns, and passage in octaves [Example 6]. An interesting feature of the sonata is Jansen's use of the piano's upper range. In accordance with the English piano's mechanism, Jansen takes advantage of the lack of dampening and consequent sustained after-ring at the top of the keyboard through scale passages, diminuendo, and fermata [Example 7]. Sitting at the piano and experiencing the sonata first-hand makes one immediately aware of the technical ability and quality of instrument that would have been (and would be still) required by the pianist in order to make this effect smooth and controlled.

Example 6: Jansen, Sonata in A major, Allegro, bars 1-8

Allegro

*p*

*fz*

*cres*

*p*

*cres*

*p*

Example 7: Jansen, Sonata in A major, Allegro, bars 26-29

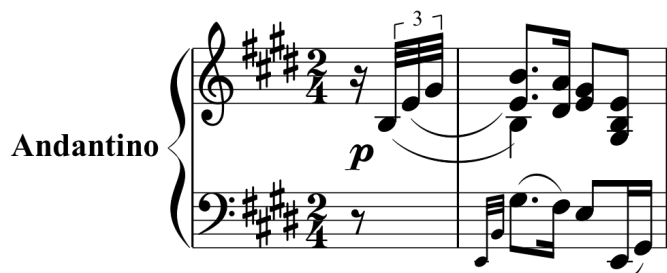
*8va*

*dim*

The opening of the second movement, Andantino, briefly reflects the opening of Haydn's Adagio from Hob. XIV: 52 with a delicately notated rolled chord and dotted rhythm [Example 8 a & b]. The movement is written in six short sections of eight to fourteen bars in length, each marked with a repeat sign. The movement climaxes with a closing *Cadenza ad Libitum*, a highly ornamented passage of virtuosic display covering virtually the entire range of the piano.

[Example 9] This cadenza is certainly reminiscent of Clementi's Opus 33 no. 3 with its concerto-like properties. In accord with the opening movement, the Andantino opens and ends softly, again taking advantage of the English piano's ambiguous dampening and long sounding ring of the strings during the final *pianissimo* rolled chords of the movement's close.

Example 8a: Jansen, Sonata in A major, Andantino, bar 1



Example 8b: Haydn, Hob. XVI: 52, Adagio, bars 1-2



Example 9: Jansen, Sonata in A major, Andantino, bars 56-63

Cadenza  
ad Lib:

dim a tempo *pp* tr

In the final movement, a playful Rondo marked Presto, Jansen again took advantage of the English grand piano's characteristic light upper range, placing the recurring *pianissimo* rondo theme in the treble register [Example 10].

Utilizing the qualities of the English piano's upper range appears to have been a favourite feature in Jansen's music. In addition to its presence in her sonata,



Jansen's set of variations on Dussek exploits the keyboard's upper range with effects of short articulation and quiet dynamic [Example 11].

Example 10: Jansen, Grand Sonata in A major, Rondo. Presto, bars 1-8

Rondo.  
Presto.

*pp*

Example 11: Jansen, Dussek's Minuet with Five Brilliant Variations, variation 3, bars 1-6

8va

Var: 3.

*p*

8va

Staccato *pp*

### *VIII. Conclusion: From London to Calais*

There is little information on the latter part of Theresa Jansen's life and currently no known record of her performance activity after 1806. Theresa and Gaetano's second daughter, Josephine, was born in 1807. The birth of her second child only one year after Jansen's public debut certainly could have affected Jansen's concert activity.

It is possible that Gaetano Bartolozzi was in Paris in 1816, although the exact reasons for this visit are unclear. During this time, Lucia (the Bartolozzis' elder daughter) was abandoned by her husband, Armand Vestris, and apparently left in the care of her father, with whom she would eventually return to England.<sup>65</sup> Unfortunately, Lucia's mother is not mentioned in accounts, so it is unclear whether Jansen was also in Paris during this time. By 1821, Jansen and her husband were once again living in England. Gaetano died in August of that year, leaving behind Jansen, their 14 year-old daughter, Josephine, and the 24 year-old Lucia.

Lucia Vestris gained considerable fame during the 1820s as an actor, often in breech roles, on the London stage. Lucia's status in the public eye and the scandalous published account of her family affairs make it difficult to assess the accuracy of written sources on Theresa Jansen and the Bartolozzi family. Jansen eventually retired to Calais where she spent her last years, surviving Gaetano Bartolozzi by 22 years and passing away in 1843.<sup>66</sup>

The private nature of Jansen's career has nearly expunged her legacy from musical history. Like many performer-composers represented in the London Pianoforte School, Jansen's compositions fell out of use after her own career ended. As Jansen's compositions have remained unexplored until now, her works have not been included alongside those of her peers. Certainly, her concert works, the Grand Sonata for the Piano Forte and Dussek's Minuet with Five Brilliant Variations for the Piano Forte, deserve a place among the piano works of late eighteenth- and early nineteenth-century London and Jansen should be included as a contributing member of the London Pianoforte School.

In light of Jansen's exclusive career, it is particularly important to recognize the clout of dedication in terms of both her inclusion as a noted member of London's professional pianists and her role in the intertwined nature of composer-dedicatee relationships. Without her name appearing on the published title pages of Clementi, Dussek, and most importantly Haydn, her capabilities on the piano and important connections with her peers would have been forgotten. Without Jansen's career and abilities as a musician, we would not have any of the works written for her, including Haydn's English solo and accompanied concert sonatas.

Jansen's connections to her well-known contemporaries make her own compositions particularly interesting. The study and performance of Jansen's work provide a new context in which to place all of the works associated with her and a point of departure for an examination of her skill at the piano and work as a composer. Arguably, the works written for Jansen by Haydn represent

eighteenth-century London's sole contribution to the modern canon of solo piano concert repertoire: Hob. XVI: 50 and 52. This demonstrates the lasting impact of Jansen's career on the development of the piano as a concert instrument, and provides a valuable basis for her own compositions to be revived and enter the repertoire of historical keyboardist.

Table 3. Chronology of Theresa Jansen's Life (ca. 1770 – 1843)

ca. 1770	Theresa Jansen is born in Aachen (Aix-la-Chapelle), Germany. (Father is a dancing master, mother's name is Charlotte.)
1774	Louis Jansen is born in Aachen.
1787	Jansen family settles in London by this year. (Louis Jansen is reviewed in concert at the Anacreontic Society.)
1789	Dusseck arrives in London.
1790	J. Dale publishes Dussek's Opus 13 accompanied piano sonatas, dedicated to Jansen.
1791	Haydn arrives in London for his first stay (1791-92). He mentions Jansen in his London notebook list of pianists.
1794	Haydn arrives in London for his second stay (1794-95).  Longman & Broderip publishes Clementi's Opus 33 sonatas, dedicated to Jansen.
1795	Jansen marries Gaetano Bartolozzi on May 16 <sup>th</sup> at St. James in London. Haydn serves as a witness.
1797	Lucia Elizabeth Bartolozzi is born in London (January). (Theresa and Gaetano's first child.)  Longman & Broderip publishes Haydn's Hob. XV: 27-29 accompanied piano sonatas, dedicated to Jansen (April).  Bartolozzi family departs for Veneto (June or July?).  Jansen arrives in Paris (June or July?).

- 1797-98 Jansen arrives in Vienna.
- 1799 Bartolozzi family arrives in Veneto.
- Longman, Clementi & Comp. publishes Haydn's sonata Hob. XVI: 52, composed for Jansen.
- Dusseck leaves London.
- ca. 1799 Longman Clementi & Comp. publishes Dussek's Opus 43 sonata, dedicated to Jansen.
- 1799-1800 Bartolozzis return to London (by January 1800).
- 1801 J. & H. Caulfield publishes Haydn's sonata Hob. XVI: 50, dedicated to Jansen.
- 1802 Francesco Bartolozzi (Jansen's father-in-law) departs for Lisbon.
- 1806 Jansen gives her public concert debut with Austrian pianist Woelfl on 28 May, at King's Theatre, Haymarket (London).
- 1807 Josephine Bartolozzi is born in London. (Theresa and Gaetano's second child.)
- 1813 Lucia Elizabeth (age 16) marries Armand Vestris.
- ca. 1813-15 Jansen publishes several works through G. Walker, G. Shade and The Royal Harmonic Institution (London).
- 1821 Gaetano Bartolozzi passes away.
- 1843 Jansen passes away in Calais, France, at age 73.

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## Endnotes

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<sup>1</sup> This essay was originally written as the final paper for my Doctor of Music in Performance Studies at McGill University, 2009. I would like to thank my advisor, Tom Beghin, for all of his help and inspiring advice while researching and writing this essay.

<sup>2</sup> As Haydn addressed Jansen in his dedication of Sonata Hob. XVI: 52. For additional information and a reproduction of the first page of the autograph, see W. Oliver Strunk, "Notes on a Haydn Autograph," *The Musical Times* 20:2 (April 1934): 192-205.

<sup>3</sup> Since Strunk, scholarship has adopted the French spelling of "Therese", but eighteenth- and nineteenth-century sources consistently give "Theresa."

<sup>4</sup> The complete list of pianists reads: "Clementi, Duschek, Girowetz, Diettenhofer, Burney, M<sup>is</sup> Burney, Hüllmandel, Graff (also flautist), Miss Barthelemon, Cramer, Miss Janson, Humel (from Vienna), M<sup>rs</sup> Jansen, Lenz (still very young)." This list is found in: H.C. Robbins Landon, trans., *The Collected Correspondence and London Notebooks of Joseph Haydn* (London: Barrie and Rockliff, 1959), 265.

<sup>5</sup> H.C. Robbins Landon, *Haydn – Chronicle and Works*, vol. III: *Haydn in England 1791-1795* (Bloomington: Indiana University Press, 1976). Nicholas Anthony Salwey, "Women Pianists in Late 18<sup>th</sup>-Century London" in *Concert Life in Eighteenth-Century Britain*, eds. Susan Wollenberg and Simon McVeigh (London: Ashgate, 2004), 273-290.

<sup>6</sup> Tom Beghin, "A Composer, His Dedicatee, Her Instrument and I: Thoughts on Performing Haydn's Keyboard Sonatas" in *The Cambridge Companion to Haydn*, ed. Caryl Leslie Clark (New York: Cambridge University Press, 2005), 203-225.

<sup>7</sup> Anonymous, *Memoirs of the Life, Public and Private Adventures, of Madame Vestris* (London: Printed for the Book Sellers, 1839). The unauthorized memoirs of Vestris appeared in various forms, including publications in 1826, 1830 and 1836 by J. Duncombe in London. Andrew W. Tuer, *Bartolozzi and his Works*, vol. 1 (London: Field & Tuer, 1881), 22. Charlotte Louis Henrietta Albert Papendiek, "Memoir of Charlotte Louis Henrietta Albert Papendiek" in *Court and Private Life in the Time of Queen Charlotte: Being the Journals of Mrs. Papendiek, Assistant Keeper of the Wardrobe and Reader to Her Majesty*, vol. 2 (London: Bentley & Son, 1887), 294 in *British and Irish Women's Diaries*, accessed September 5, 2011. <http://solomon.bwld.alexanderstreet.com>.

<sup>8</sup> Referred to henceforth in this essay as the *Memoirs*.

<sup>9</sup> Louis Jansen is featured in an Anacreontic Meeting review, as printed in *Gazetteer and New Daily Advertiser*, January 5, 1787, *The 17<sup>th</sup>-18<sup>th</sup> Century Burney Collection Newspapers*, accessed September 7, 2011. <http://find.galegroup.com>.

<sup>10</sup> *Memoirs*, 4. It has also been noted by Appleton that Theresa's mother, Charlotte, was a gifted pianist. William W. Appleton, *Madame Vestris and the London Stage* (New York: Columbia University Press, 1974), 2.

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<sup>11</sup> *Memoirs*, 4.

<sup>12</sup> Thirteen years Jansen's senior, Gaetano was the only surviving child of the celebrated Italian engraver and painter, Francesco Bartolozzi. Although Gaetano was apparently indifferent to his work in engraving and print publishing in London, he was an avid violinist. Tuer notes that "Gaetano wasted a great deal of time that ought to have been devoted to business in the society of congenial, convivial, and especially musical companions, and his passion for the art led him into marriage." Tuer, *Bartolozzi*, 22.

<sup>13</sup> *Ibid.*

<sup>14</sup> The score of Opus 13 consulted for this essay is a reprint of the edition by Dale (London, 1791) from the *Musica antica* archives in Rotterdam, The Netherlands.

<sup>15</sup> Michael Kassler, ed., *Music Entries at Stationers' Hall 1710-1818* (Burlington: Ashgate Press, 2004), 149.

<sup>16</sup> Landon (*Chronicle and Works* – vol. III, 441) and Strunk ("Notes to a Haydn Autograph," 195) give 1793 as the date for Opus 13. The correct date of 1790 is given in Salwey "The Piano in London Concert Life 1750-1800" (PhD diss., Oxford University, 2001), 197 and in Howard Allen Craw, et al., "Dussek." *Grove Music Online*, *Oxford Music Online*, accessed 7 September 2011.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/44229pg2>.

<sup>17</sup> See Bart van Oort, "The English Classical Piano Style" (D.M.A. diss., Ithaca: Cornell, 1993) for further discussion on the English piano style.

<sup>18</sup> *The 17<sup>th</sup>-18<sup>th</sup> Century Burney Collection Newspapers*, accessed 7 September 2011.

<sup>19</sup> Salwey, "Piano in London Concert Life," 119. Salwey notes that Jansen performed a Haydn sonata at the Anacreontic Society in 1786 and that either Theresa or her brother, Louis, appeared in duet with Clementi in 1789. Unfortunately, because the exact source of this information is not provided, it is not possible to verify the performance circumstances or players.

<sup>20</sup> The Anacreontea is a collection of approximately 60 poems composed by post-Classical Greek writers from various dates; the themes centre on drunken frivolity and amusement. The collection was first published by Henry Estienne in 1554 (as the work of fifth-century BC Greek poet Anacreon). "Anacreon," *Encyclopaedia Britannica*, *Encyclopaedia Britannica Online Academic Edition*, Encyclopaedia Britannica, 2011.  
<http://www.britannica.com/EBchecked/topic/22261/Anacreon>, accessed 7 September 2011.

<sup>21</sup> Apparently the Anacreontic Society was dissolved in 1793. Stella Achilleos "The Anacreontic and the Growth of Sociability in Early Modern England," *Appositions: Studies in Renaissance/Early Modern Literature & Culture* (May 14, 2008).  
<http://appositions.blogspot.com/2008/05/stella-achilleos-anacreontic.html>, accessed 7 September 2011.

<sup>22</sup> "History of the Anacreontic Society," *The Gentleman's Magazine* (May, 1780), 224.

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<sup>23</sup> Ibid.

<sup>24</sup> *The Gazetteer*, January 14, 1791 from *The 17<sup>th</sup> and 18<sup>th</sup> Century Burney Collection Newspapers*, accessed 7 September 2011.

<sup>25</sup> From *The 17<sup>th</sup> and 18<sup>th</sup> Century Burney Collection Newspapers*, accessed 7 September 2011.

<sup>26</sup> Salwey, *Piano in London Concert Life*, 118 and 119.

<sup>27</sup> Ibid. Salwey notes that it could have been either Louis or Theresa in duet with Clementi. See note 19.

<sup>28</sup> Robert Elkin, *The Old Concert Rooms of London* (London: Edward Arnold, Ltd., 1955), 54.

<sup>29</sup> Ibid.

<sup>30</sup> The Crown and Anchor Tavern no longer exists; it was destroyed by fire in 1854 (Elkin, *Old Concert Rooms*, 57).

<sup>31</sup> The score of Opus 33 consulted for this essay is a facsimile of Longman & Broderip's edition (London, 1794) reproduced in Nicholas Temperley, ed., *The London Pianoforte School 1766-1860: Clementi, Dussek, Cogan, Cramer, Field, Pinto, Sterndale, Bennett, and Other Masters of the Pianoforte*. New York: Garland, 1984-1987.

<sup>32</sup> Charlotte Papendiek, *Memoir of Charlotte Louis Henrietta Albert Papendiek*, 294 (memoir entry written by Papendiek in 1839).

<sup>33</sup> Louis Jansen's Opus 1 (1793) mentions his relationship to Clementi. Opus 1 is a set of three sonatas dedicated to "His Excellency the Marquis del Campo, ambassador extraordinary and plenipotentiary from the court of Spain" and composed by "L Jansen, élève de Clementi".

<sup>34</sup> Tuer, *Bartolozzi*, 22.

<sup>35</sup> The expanded keyboard range was F' to c". This expansion took place on Broadwood grand pianos around 1791. See James Parakilas, ed., *Piano Roles* (New Haven: Yale University Press, 2002), 43.

<sup>36</sup> For an evocative description of the contrasts between the English and Viennese pianos, see Beghin, "A Composer, His Dedicatee, Her Instrument and I," 204.

<sup>37</sup> The scores of Hob. XVI: 50 and 52 consulted for this essay are facsimiles of the first London publications, reproduced in Temperley, *The London Pianoforte School*.

<sup>38</sup> For a detailed examination of English newspaper coverage pertaining to Haydn's visit to London, see Christopher Roscoe, "Haydn and London in the 1780's" *Music & Letters* 49:3 (July 1968): 203-212.

<sup>39</sup> *The 17<sup>th</sup> and 18<sup>th</sup> Century Burney Collection Newspapers*, accessed 7 September 2011.

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<sup>40</sup> Ibid.

<sup>41</sup> The letter regarded a quartet publication by Forster in London. See Landon, *The Collected Correspondence and London Notebooks of Joseph Haydn*, 72.

<sup>42</sup> Ibid., 64.

<sup>43</sup> A facsimile of the parish register is reproduced in Strunk, “Notes to a Haydn Autograph,” 196.

<sup>44</sup> Landon, *Chronicle and Works* – vol. III, 446, points out several interesting discrepancies between the Viennese and English publications.

<sup>45</sup> Jane Turner, ed., “Gaetano Bartolozzi” in *The Dictionary of Art*, vol. 3 (London: MacMillan, 1996), 309.

<sup>46</sup> As Strunk points out (“Notes to a Haydn Autograph,” 197), we have an approximate date of departure from London. *The Times*, June 10, 1797, lists an advertisement for the auction (by Christie, Pall-Mall) of Bartolozzi’s stock of prints, drawings and copper plates to be held June 23<sup>rd</sup> at noon (*The 17<sup>th</sup> and 18<sup>th</sup> Century Burney Collection Newspapers*, accessed 7 September 2011). According to Appleton (*Madame Vestris*, 3), by the time the Bartolozzi family reached Veneto two years had passed (1799) and the French army had destroyed the Veneto property.

<sup>47</sup> *Memoirs*, 6. The Marquis del Campo was the ambassador to Britain from Spain. Theresa’s brother, Louis, had dedicated a group of three published sonatas to the Marquis in 1793 (see note 33).

<sup>48</sup> Landon, *Chronicle and Works* – vol. III, 441.

<sup>49</sup> Ibid., 442.

<sup>50</sup> Ibid., 441.

<sup>51</sup> Strunk (“Notes on a Haydn Autograph,” 198) suggests that one of the Bartolozzis (Theresa or Gaetano) ceded publication rights to Artaria.

<sup>52</sup> On October 29, 1799 Longman, Clementi & Comp. announced the publication of Hob. XVI: 52 in *The Times*. Strunk, “Notes on a Haydn Autograph,” 198.

<sup>53</sup> A discussion of the double print and dedication of Sonata Hob. XVI: 52 is found in Tom Beghin, “A Contract With Posterity: Haydn’s London Pianoforte Works and Their Viennese Afterlife,” a lecture delivered at “Retrospektive und Innovation: Der späte Joseph Haydn,” international conference, Hochschule für Musik and Haydn-Institut Köln, June 2009.

<sup>54</sup> *Memoirs*, 6 and Appleton, *Madame Vestris*, 3.

<sup>55</sup> Strunk, “Notes on a Haydn Autograph,” 197.

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<sup>56</sup> Ibid.

<sup>57</sup> In comparison, the title page of the 1801 London publication of Hob. XVI: 50 specifies that this sonata was “Composed expressly for and Dedicated to” Jansen.

<sup>58</sup> As Dussek left London in late 1799, it seems most likely that he had written the sonata for Jansen before his departure.

<sup>59</sup> Francesco Bartolozzi left London for Lisbon in 1802 to take up the position of director at the Academia de Belas Artes. Turner, “Francesco Bartolozzi” in *The Dictionary of Art*, vol. 3 (London: MacMillan, 1996), 309.

<sup>60</sup> Tuer, *Bartolozzi*, 23.

<sup>61</sup> Salwey, “Piano in London Concert Life,” 86.

<sup>62</sup> Woelfl had arrived in London in 1805 and developed a presence in concert as a performer and composer. He held his own benefit concert in 1808 (April 25) and appeared at Salomon’s annual concert in 1811 (June 10). *The Times Digital Archive 1785-1985*, accessed 7 September 2011.

<sup>63</sup> Salwey (“Piano in London Concert Life,” 86) also mentions a concert on April 21 featuring “a new duet for two Piano-fortes, composed by Mr. Woelfl”.

<sup>64</sup> See Salwey, “Women Pianists in Late 18<sup>th</sup>-Century London,” 285.

<sup>65</sup> Appleton, *Madame Vestris*, 12.

<sup>66</sup> Tuer mentions that at her death, Jansen was 73 years old (born in 1770). It is interesting to note that, even in her mature years, Jansen was recognizable enough in society to merit a caricature by Miss M. A. Cook in her sketch “Calais Market”. Tuer, *Bartolozzi*, 24.