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Hoboken 1/73, is a symphony by
Joseph Haydn composed in 1782. It
is often known by the subtitle La
chasse (The Hunt) due to the
hunting horn calls in the final
movement, a popular trope in
eighteenth century music.

Symphony No. 73 (Haydn) -
Wikipedia

The Symphony No. 48 in C major,
Hoboken I/48, is a symphony by
Joseph Haydn written in 1768 or

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21769. The work has the nickname
Maria Theresa as it was long
thought to have been composed for
a visit by the Holy Roman
Empress, Maria Theresa of
Austria in 1773. An earlier copy
dated 1769 was later found, but
the nickname has stuck. The
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Symphony No. 48 (Haydn) -
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The Symphony No. 91 in E
major, Hoboken I/91, was written
by Joseph Haydn. It was completed
in 1788 as part of a three-
symphony commission from Count
d'Ogny for the Concert de la Loge
Olympique, a successor to Haydn's
series of "Paris symphonies". It is

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occasionally referred to as The Letter T referring to an older method of cataloguing Haydn's symphonic output.

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Symphony No. 91 (Haydn) -

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The Symphony No. 96 in D major,
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Joseph Haydn in 1791 as part of
the set of symphonies composed
on his first trip to London. It was
first performed at the Hanover
Square Rooms in London on 11
March 1791. Although it is the
fourth of the twelve London
symphonies (numbers 93 – 104) by
number, it was actually the first
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Symphony No. 96 (Haydn) -
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In late eighteenth-century Vienna and the Habsburg territories, over 50 minor-key symphonies were written. Their distinctive stormy character, nervous energy and intense pathos make them a unique phenomenon.

Franz Joseph Haydn (1732 1809) has been called the father of the symphony and the string quartet. A friend of Mozart and a teacher of Beethoven, "Papa" Haydn composed an amazing variety of music -- symphonies, string quartets, concerti, masses, operas,

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2 oratorios, keyboard works -- and his prolific output celebrates both the heights and depths of life. In this fascinating book Calvin Stapert combines his skills as a biographer and a musicologist to recount Haydn's steady rise from humble origins to true musical greatness. Unlike other biographers, Stapert argues that Haydn's work was a product of his devout Catholic faith, even though he worked mainly as a court musician and the bulk of his output was in popular genres. In addition to telling Haydn's life story, Stapert includes accessible listening guides to *The Creation* and portions of other well-known works to help Haydn listeners more fully appreciate the brilliance behind his music.

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