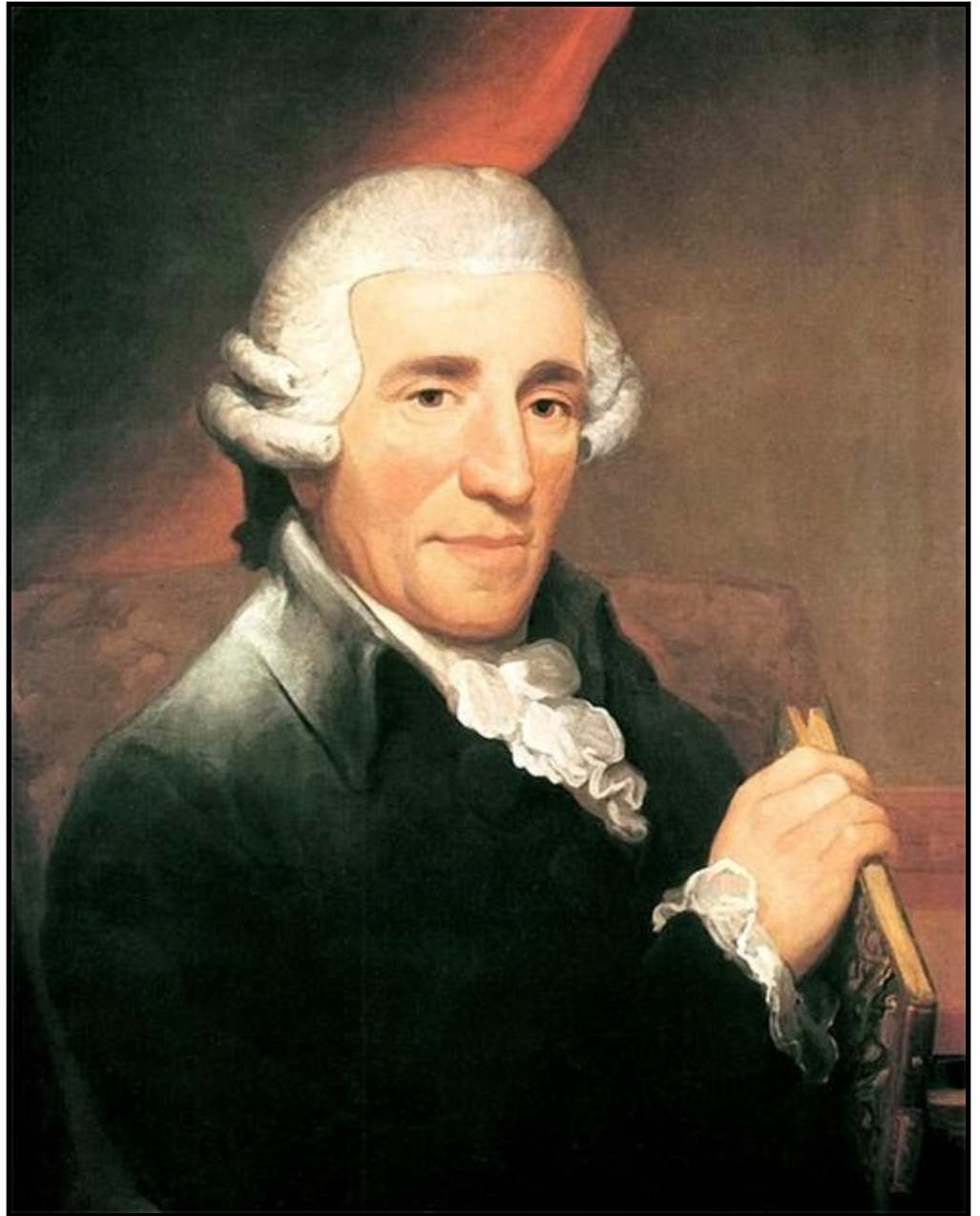


Franz Joseph Haydn

(1732-1809)

**Including 8
musical examples**



Franz Joseph Haydn,
also commonly known
as “**Joseph Haydn,**”
was one of the
most prolific and
important composers
of the **Classical period**
and one of
the pivotal figures
in all of
Western musical history.



Haydn is often called the
“Father of the Symphony”
because of the extraordinary work
he did in developing the **musical form of
the Symphony**, and perhaps even more
significantly, for his work in developing the
musical ensemble that came to be known
as the **Symphony Orchestra**.



Haydn is also known as the
“Father of the String Quartet” because of his
important contribution to this musical form.



A painting depicting Franz Joseph Haydn playing string quartets



Haydn was also very instrumental in the development of the **Piano Trio (violin, cello & piano)** and in the evolution of the **Sonata-Allegro form**, which became the formula followed by nearly all symphony composers for the next 150 years.



Please watch and listen to the video on the next slide of a short movement from one of Haydn's Piano Trios. It is called **Rondo all'Ungherese**, which means **"Rondo in the Hungarian style."**

Musical Example 1

Franz Joseph Haydn: **Rondo all'Ongarese**
(Rondo in the Hungarian Style)

from

Haydn's Piano Trio No. 39 in G Major
performed by the

Puella Trio

Click to Open Musical Example 1

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.



Although the Piano Trio is mostly heard playing **classical chamber music** by composers such as Haydn, Mozart and Beethoven, it can also very effectively play music that is more popular and contemporary. Please watch the video on the next slide of a Piano Trio performing the classic rock ballad, **“Stairway to Heaven.”**

Musical Example 2

“Stairway to Heaven”

by Jimmy Page and Robert Plant

This musical example demonstrates the sound
of a piano trio (violin, cello & piano)

performing this classic 1970 Rock ballad
performed by the

Benaud Trio

Click to Open Musical Example 2

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

Franz Joseph Haydn was born in Rohrau, Austria, a small village near the border of Austria and Hungary.

As a boy, his talent for music was apparent, but his parents did not have enough money to provide him with music lessons, or even any sort of education.

There were, of course, no public schools in 18th century Europe, so if a child from a poor family showed talent or intellectual promise, it was not uncommon for the parents to give the child over to a guardian who had the resources to help the child obtain an education.

This is what happened to Haydn.

Haydn's parents realized that there was no opportunity for their son to become educated in their tiny village. When he was 6 years old, they gave custody of their son to a choirmaster named Johann Matthias Frankh, who took the young boy to the town of Hainburg, 7 miles away. For the next 2 years, Haydn was trained there as a boy soprano and sang as a soloist and in a church choir.

From the age of 6 on, Haydn never returned to live with his family.

Life in the Frankh household was not easy for Haydn, who later remembered that he has frequently been hungry and was continuously humiliated by the filthy state of his clothing. However, he did begin his musical training there, and soon was able to play both harpsichord and violin.

Haydn's singing impressed those who heard him and he was eventually brought to the attention of Georg von Reutter, the director of music at **St. Stephen's Cathedral in Vienna, who happened to be visiting Hainburg.**

Haydn passed his audition with Reutter, and in 1740 (when Haydn was 8) he moved to Vienna, where he worked for the next nine years as a member of the cathedral choir.

Haydn lived in the Kapellhaus next to the cathedral, along with Reutter, Reutter's family, and the other four choirboys.

He was instructed in Latin and other school subjects as well as voice, violin, and keyboard.



**St. Stephen's Cathedral
in Vienna**

Reutter was of little help to Haydn in the areas of music theory and composition, giving him only two lessons in his entire time as a chorister.

However, since St. Stephen's was one of the leading musical centers in Europe, Haydn was able to learn a great deal simply by serving as a professional musician there.

Like Frankh before him, Reutter did not always bother to make sure Haydn was properly fed.

As Haydn later told his biographer that he was motivated to sing very well in hopes of gaining more invitations to perform before aristocratic audiences - where the singers were usually served food.

By 1750, Haydn had matured physically to the point that he was no longer able to sing high choral parts. The Empress herself complained to Reutter about Haydn's singing, calling it "crowing."

In November of 1749, when Haydn was 17 years old, he carried out one of his many pranks - snipping off the pigtail of a fellow chorister. This was enough for Reutter: Haydn was first beaten then sent into the streets with no home to go to, even though it was November.

Penniless and homeless, Haydn spent a period of time living on the streets of Vienna. Some sources say this period of time was one day, but that seems unlikely.

As a teenager, Haydn did whatever he could to scrape together a living, including playing the violin as a street musician.

Eventually, Haydn was taken in by an older friend, Johann Michael Spangler, who, for a few months, shared with Haydn his family's one-room garret apartment.

(A garret is an attic room, usually unfinished and unheated, with low, sloping ceilings.)

Despite these difficult conditions, Haydn was able to begin his pursuit of a career as a freelance musician.

By the end of the winter, Haydn had saved up enough money to rent his own place in a tenement building in Vienna.

He stayed there for the next 18 months, practicing on a very worn out Clavichord he acquired and studying music day and night.

It was during this period that Haydn began to seriously study musical composition.

**Unlike his successor, Mozart,
Haydn did not have immediate success
as a composer. Haydn's success came only
after many years of hard work.**

**Haydn composed his first symphony in 1759
when he was 27 years old, whereas Mozart
composed his first symphony when he was 8.**

**Please listen to a recording of the 1st movement
of Haydn's Symphony No. 1 on the next slide.**

Musical Example 3

Franz Joseph Haydn: **Symphony No. 1 in D**

performed by the

Austro-Hungarian Haydn Orchestra

Adam Fischer, conductor

[Click to Open Musical Example 3](#)

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

With the increase in his reputation, Haydn eventually was able to obtain aristocratic patronage, crucial for the career of a composer in his day.

A prominent member of the nobility, Countess Thun, having seen one of Haydn's compositions, summoned him and engaged him as her singing and keyboard teacher.

In 1756, Baron Carl Josef Fürnberg employed Haydn at his country estate, Weinzierl, where Haydn composed his first string quartets.

Fürnberg later recommended Haydn to Count Morzin, who, in 1757, became Haydn's first full time employer.

The European Patronage System

From the ancient world onward, **patronage of the arts was important in art history. It is known in greatest detail in reference to pre-modern Medieval and Renaissance Europe.**

**Rulers, nobles and very wealthy people used patronage of the arts to endorse their political ambitions, social positions, and prestige.
That is, patrons operated as sponsors.**

**Some patrons, such as the
Medici Family of Florence, Italy,
used artistic patronage to "cleanse" wealth
that was perceived as ill-gotten through usury.**

**Art patronage was especially important
in the creation of religious art. The Roman
Catholic Church and later Protestant groups
sponsored art and architecture,
as seen in churches, cathedrals,
painting, sculpture and handicrafts.**

While sponsorship of artists and the commissioning of artwork is the best-known aspect of the patronage system, other disciplines also benefited from patronage, including those who studied “natural philosophy,” (pre-modern science) as well as musicians, writers, philosophers, alchemists, astrologers, and other scholars.

**Artists and scientists as diverse and
important as **Leonardo da Vinci,**
Michelangelo, Galileo and
William Shakespeare
all sought and enjoyed the support
of noble or ecclesiastical patrons.**

Figures as late as Mozart and Beethoven also participated in the patronage system to some degree.

It was only with the rise of bourgeois and capitalist social forms in the 19th century that European culture moved away from its patronage system to the more publicly-supported system of museums, theaters, mass audiences and mass consumption that is familiar in the contemporary world.

In 1761 when he was 29, Haydn was offered a position as **Kapellmeister** (music director) by **Prince Paul Anton Esterházy**, head of the immensely wealthy Esterházy family.

Haydn was given charge of most of the Esterházy musical establishment, which included an orchestra and an opera house.



During the time that Haydn was in their employ, the Esterházy family divided their time between their ancestral home in Vienna (above)...



**...their 127-room summer palace in rural
Eisenstadt, Austria**



**(another view of Esterhazy Palace)
Haydn would remain in the employ of
the Esterhazys for 29 years until 1790.**



**Aerial view of Esterhazy Palace
in Eisenstadt, Austria**



Haydn Hall in Esterhazy Palace in Eisenstadt,
where many of Haydn's symphonies
were first performed.

Beginning in 1791, when Haydn was 59 years old, he spent four years in London, composing music and experiencing life outside the royal court.

His time in London was the high point of his career. He earned nearly 24,000 gulden in a single year (the sum of his combined salary of nearly 20 years as Kapellmeister).

While he was in London, Haydn composed his last 12 symphonies, which are among his greatest and most famous works.

Many of the symphonies from his London period have nicknames, such as:
the “Surprise Symphony,” (No. 94)
the “Military Symphony,” (No. 100)
the “Clock Symphony,” (No. 101) and the
“Drumroll Symphony,” (No. 103).

Haydn spent the last years of his life in Vienna composing only choral/vocal works such as masses and oratorios.

Haydn passed away from old age when he was 77 years old.

Mozart's Requiem was performed at his funeral.

In all, Haydn composed:

- **104 symphonies**
- **83 string quartets**
- **31 concertos**
- **62 piano sonatas**
- **40 piano trios**
- **21 string trios**
- **41 divertimentos**
- **14 operas**
- **14 masses**

and hundreds of other works.

Examples of Haydn's Music

Haydn: Concerto for Trumpet in Eb Major

1st Movement - Allegro (6'49")

On the next slide is a performance of the first movement of Haydn's famous Trumpet Concerto. The trumpet soloist is Wynton Marsalis, who has had a remarkable career as a soloist in both classical music and jazz. More recently, he has focused his career strictly on jazz. It is extremely unusual for a musician to be able to perform both jazz and classical music on such a high level.

After you listen to the concerto, listen to Wynton Marsalis play the jazz standard, "Cherokee" on the following slide.

Musical Example 4

Franz Joseph Haydn: **Trumpet Concerto in Eb**

performed by the famous American Jazz trumpeter

Winton Marsalis

English Chamber Orchestra

Raymond Leppard, conductor

[Click to Open Musical Example 4](#)

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

Examples of Haydn's Music

The Creation (Oratorio)

Chorus with Soloists: The Heavens Are Telling (3'42")

On the next slide is a performance of the one of the most outstanding choral movements from the Classical Period,

"The Heavens Are Telling" from Haydn's oratorio, **The Creation**. This performance is sung in English by a chorus and orchestra of high school students in Iowa.

The sense of grandeur and building excitement in this excerpt foreshadows the music of Haydn's great student, **Ludwig van Beethoven**.

Musical Example 5

F. J. Haydn: **The Heavens Are Telling”**

from Haydn’s oratorio ***The Creation***

performed by the

Iowa All-State Chorus & Orchestra (2014)

Dr. Lee Nelson, conductor

[Click to Open Musical Example 5](#)

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

Examples of Haydn's Music

Haydn: Lord Nelson Mass **Kyrie** (*beginning to 4'38"*)

On the next slide is a performance of another of Haydn's great choral works, the Lord Nelson Mass, named in honor of one of the greatest British war heroes, **Lord Horatio Nelson**. Haydn composed the mass in Nelson's honor in 1798. Lord Nelson later died at age 47 in 1805 in the **Battle of Trafalgar** even though he was victorious over the naval forces of **Napoleon** and the **Kingdom of Spain**. Now, more than 200 years later, this choral work, named in honor of Lord Nelson, is performed year after year throughout the world. (Please listen to the opening section, the "Kyrie.")

Musical Example 6

Franz Joseph Haydn: “**Kyrie**”

from the **Lord Nelson Mass**

performed by the

The English Concert & The English Concert Choir

Trevor Pinnock, conductor

[Click to Open Musical Example 6](#)

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

Examples of Haydn's Music

String Quartet No. 15 in D Major, Opus 64, No. 5
(nicknamed "The Lark Quartet")
4th movement (2'25")

On the next slide is a performance of
the brief 4th movement
from one Haydn's best-known String Quartets,
nicknamed "**The Lark.**"

This performance gives a glimpse into the reason why
Haydn is known as the "**Father of the String Quartet.**"

Musical Example 7

F.J. Haydn: **String Quartet No. 15 in D Major**

nicknamed “The Lark Quartet”

4th Movement (Finale): Vivace (“very fast”)

performed by the

Ars Nova String Quartet

[Click to Open Musical Example 7](#)

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

Examples of Haydn's Music

Symphony No. 94 in G Major (“Surprise Symphony”) Second Movement: “Andante” (“In a walking tempo”)

On the next slide is a performance of a movement from one of the best-known of Haydn's 104 symphonies, the slow movement from Haydn's **Surprise Symphony**. Listen to the performance to find out what the surprise is. (It comes in the opening theme, less than a minute in.)

This movement is also a great example of the **Theme and Variations** form, one of the most important musical forms in music, even to this day. As you listen, see if you can hear the successive variations on the simple opening theme.

Musical Example 8

F.J. Haydn: **Symphony No. 94 in G major**
nicknamed **“The Surprise Symphony”**

2nd Movement: Andante (moderately slow)
performed by the

Berlin Philharmonic
Mariss Jansons, conductor

[Click to Open Musical Example 8](#)

To open the video in a new window, press and hold the Shift Key when you click the above link. When you finish viewing, close the new window to return to the slide presentation.

