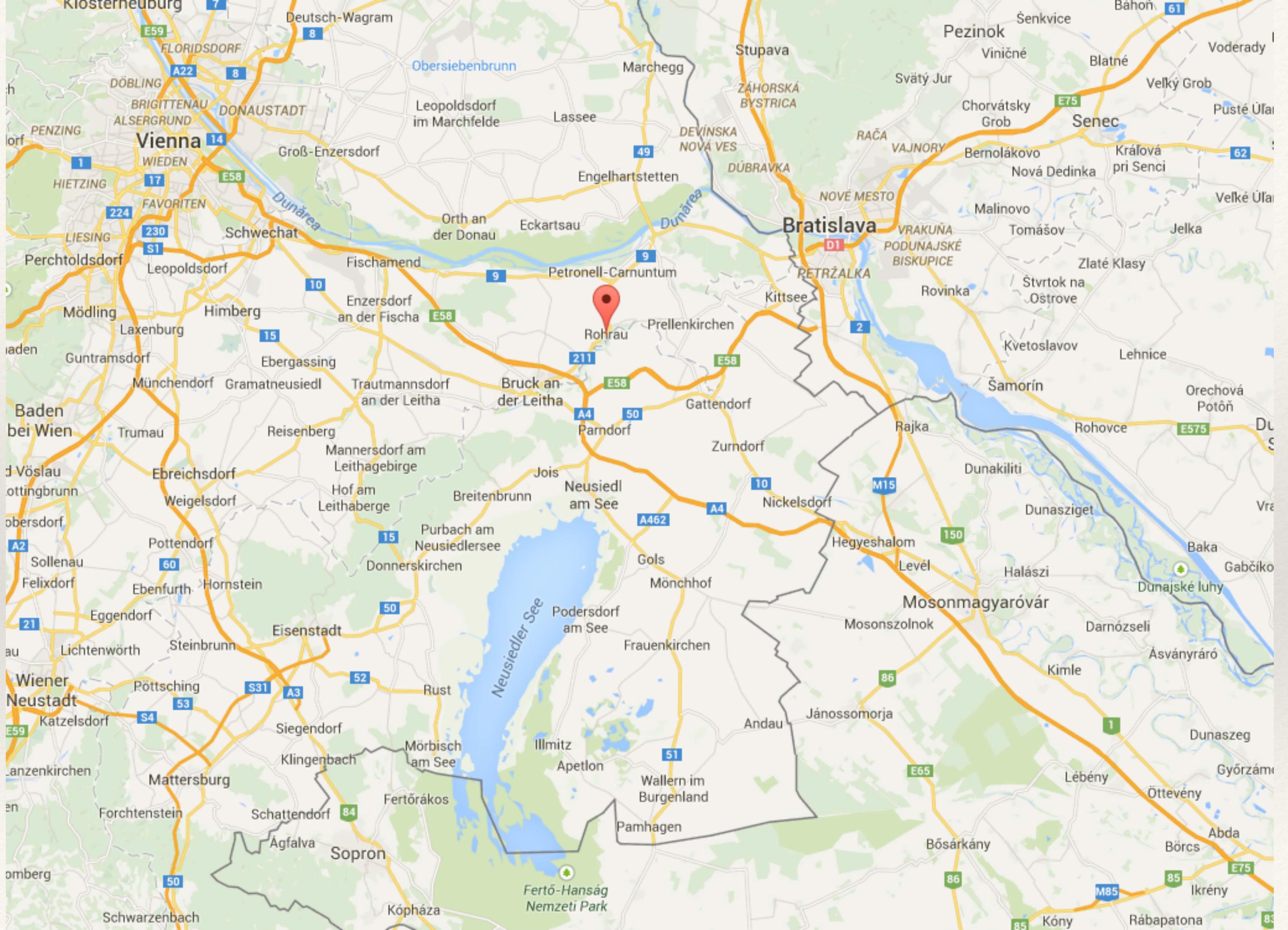


Week 2

Joseph Haydn, Exemplar of the Enlightenment

1732–1809





211

L165

Leitha

Rohrau

211

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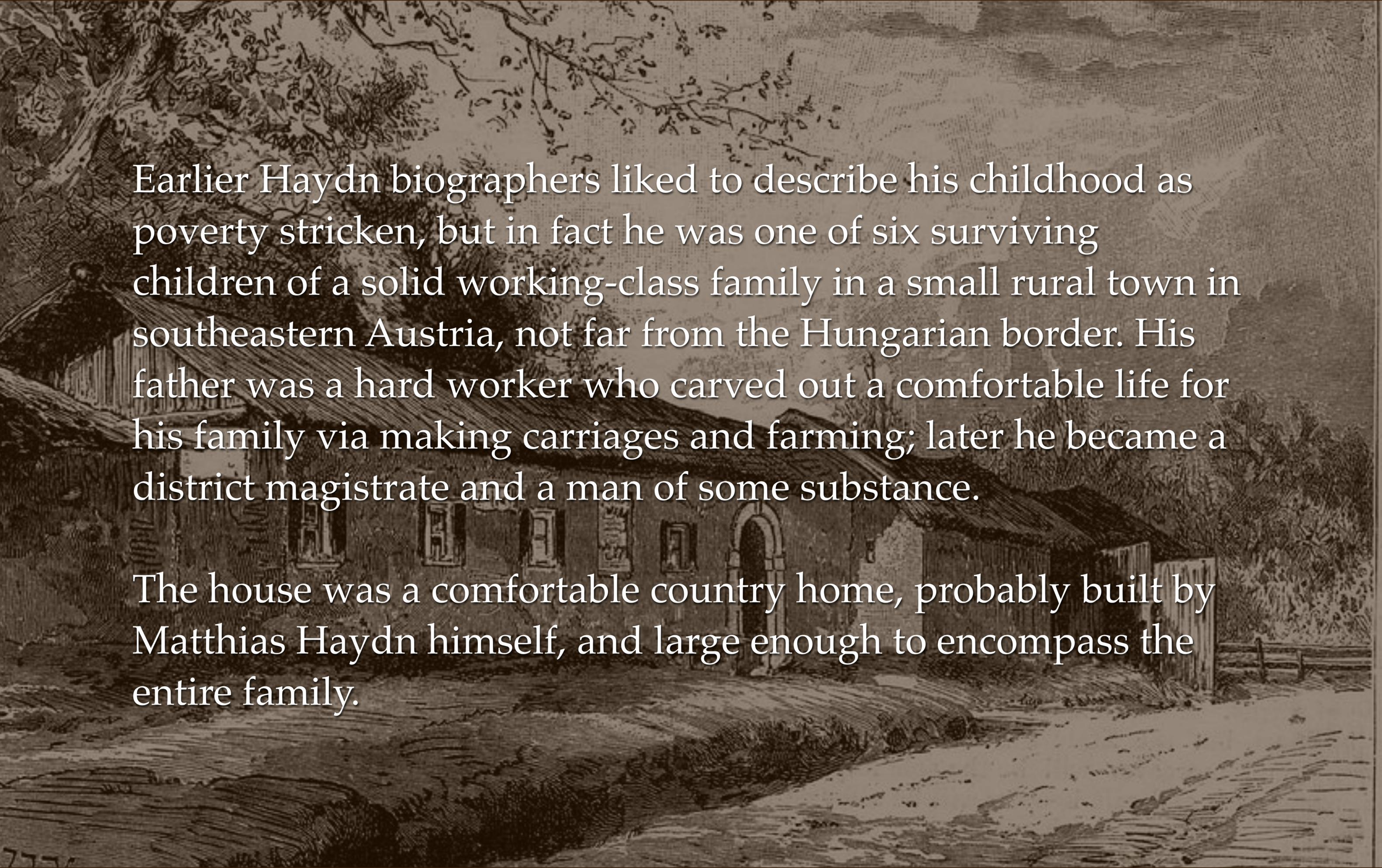
Schloss
Harrach

Leitha

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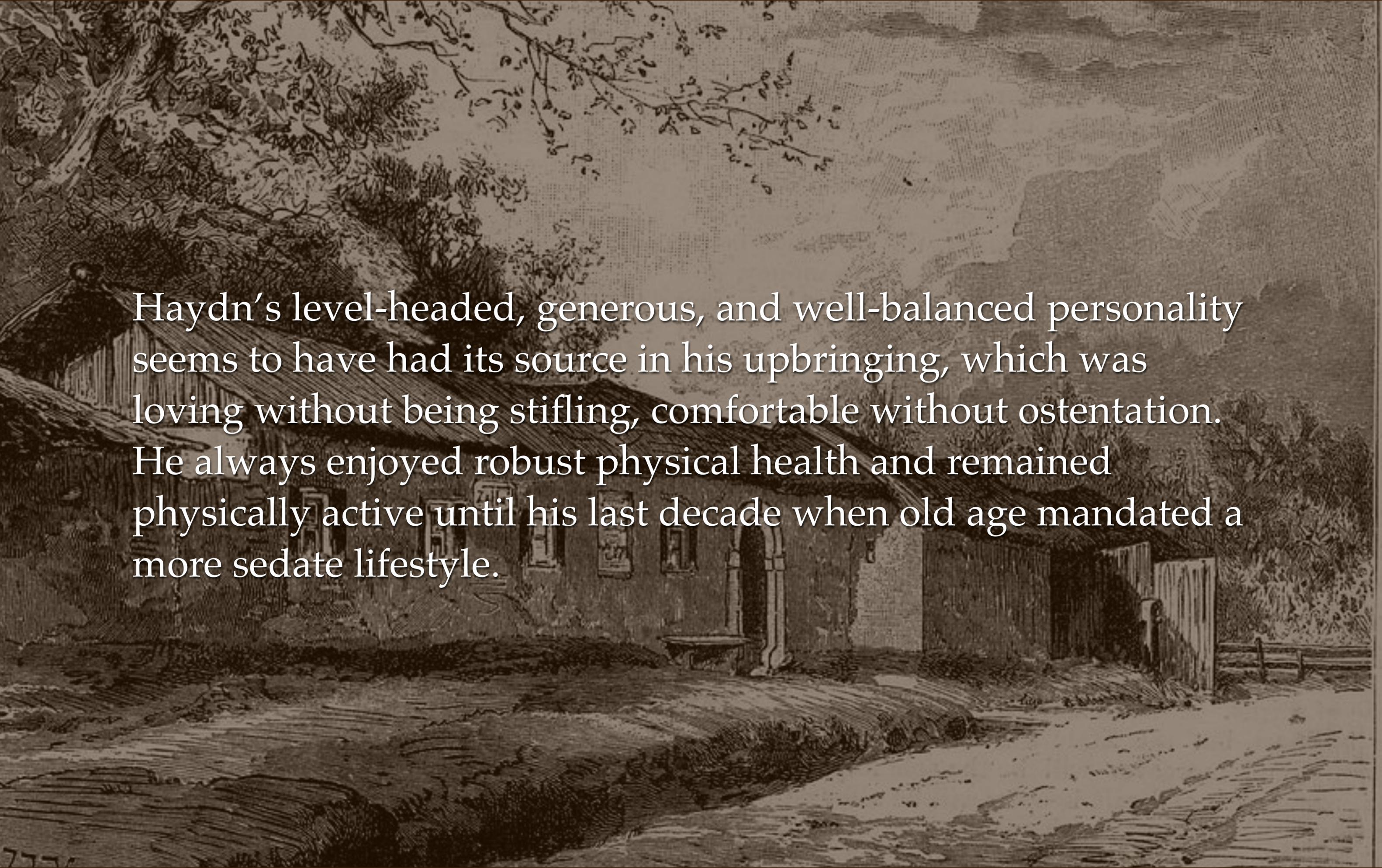




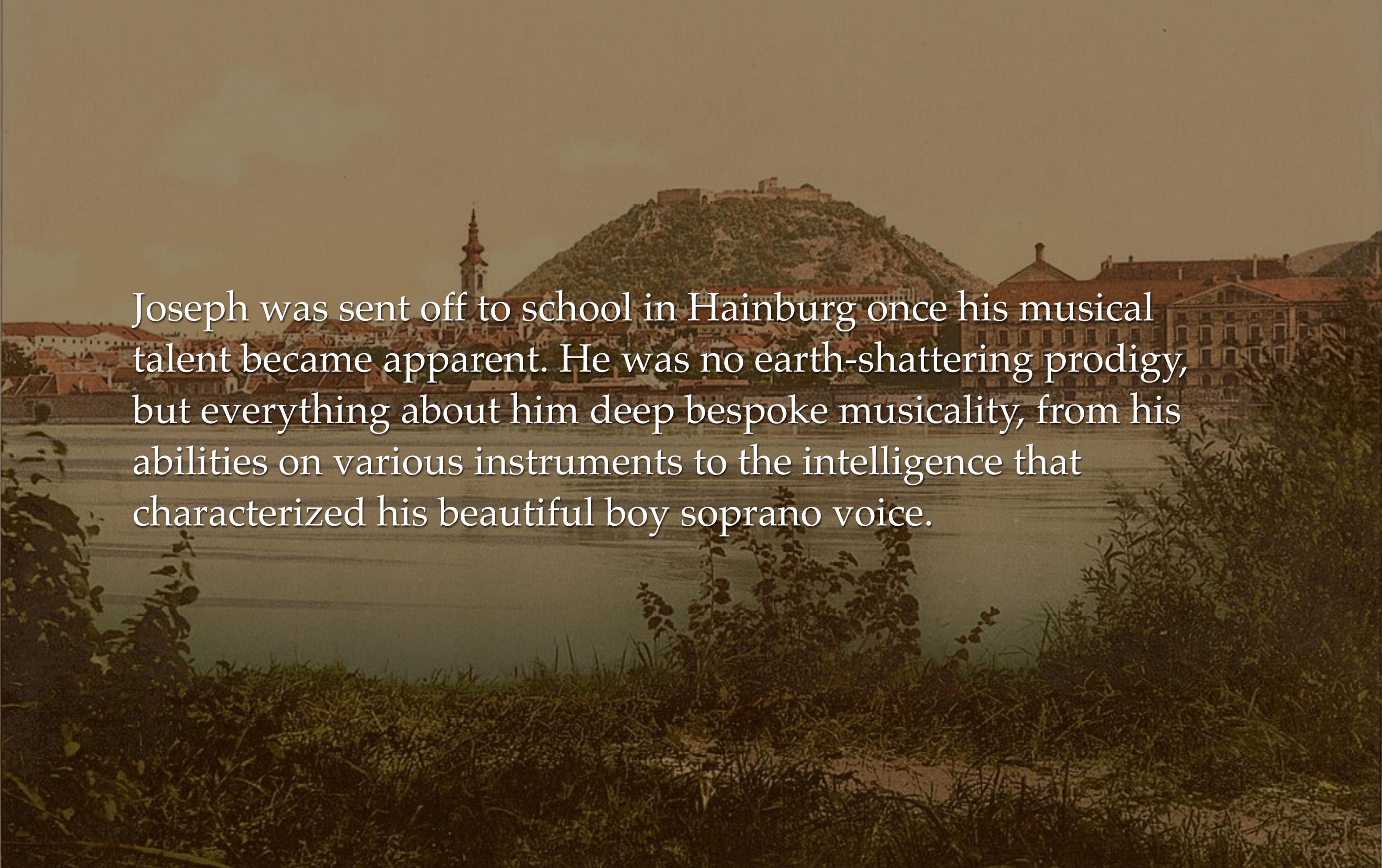


Earlier Haydn biographers liked to describe his childhood as poverty stricken, but in fact he was one of six surviving children of a solid working-class family in a small rural town in southeastern Austria, not far from the Hungarian border. His father was a hard worker who carved out a comfortable life for his family via making carriages and farming; later he became a district magistrate and a man of some substance.

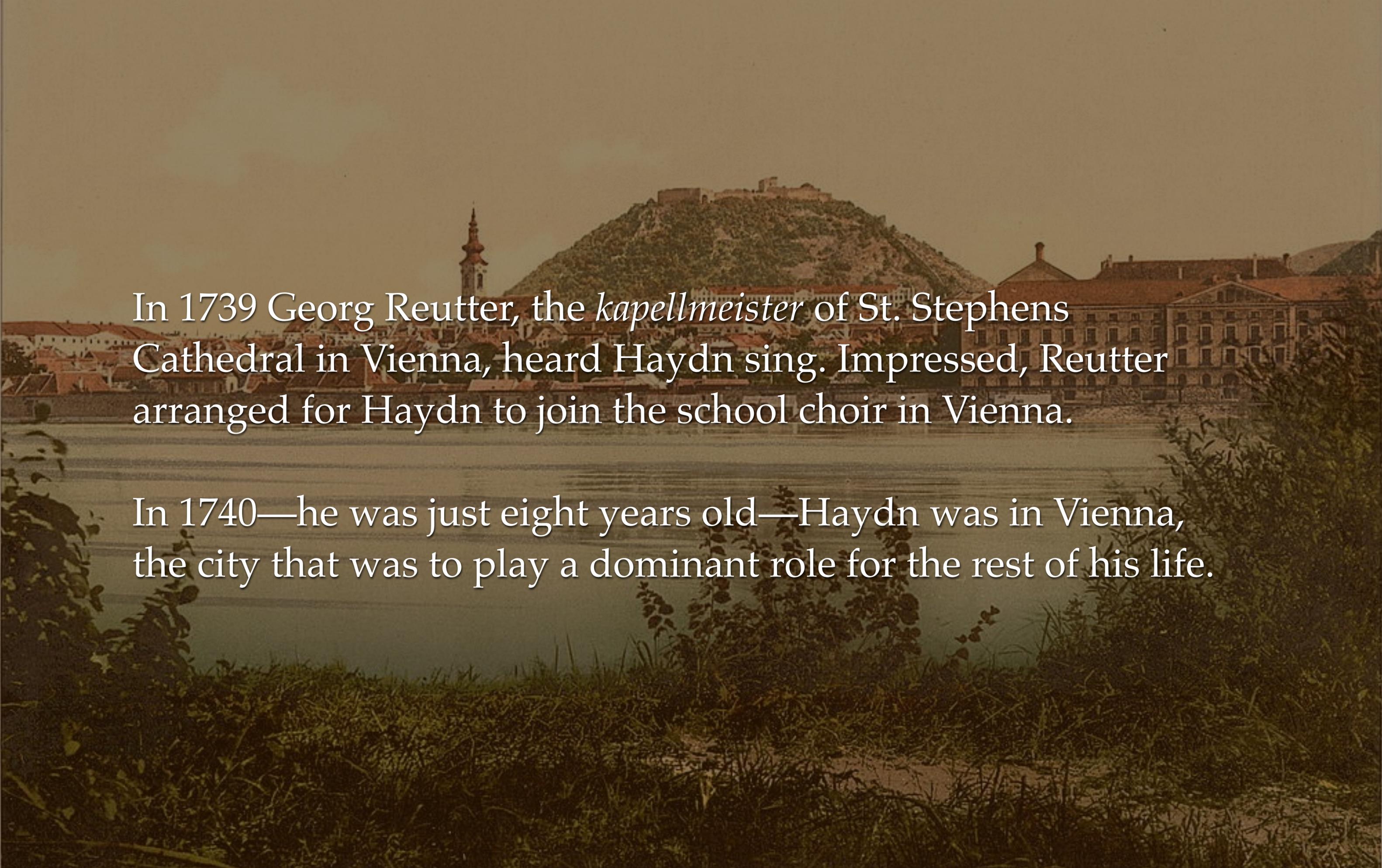
The house was a comfortable country home, probably built by Matthias Haydn himself, and large enough to encompass the entire family.

A sepia-toned illustration of a rural village street. The scene shows a dirt road winding through a cluster of traditional, one-story houses with gabled roofs. The houses have small windows and simple doorways. Large, leafy trees are scattered throughout the scene, some framing the top and right sides. The overall atmosphere is quiet and peaceful, typical of a small village. The text is overlaid on the left side of the image.

Haydn's level-headed, generous, and well-balanced personality seems to have had its source in his upbringing, which was loving without being stifling, comfortable without ostentation. He always enjoyed robust physical health and remained physically active until his last decade when old age mandated a more sedate lifestyle.

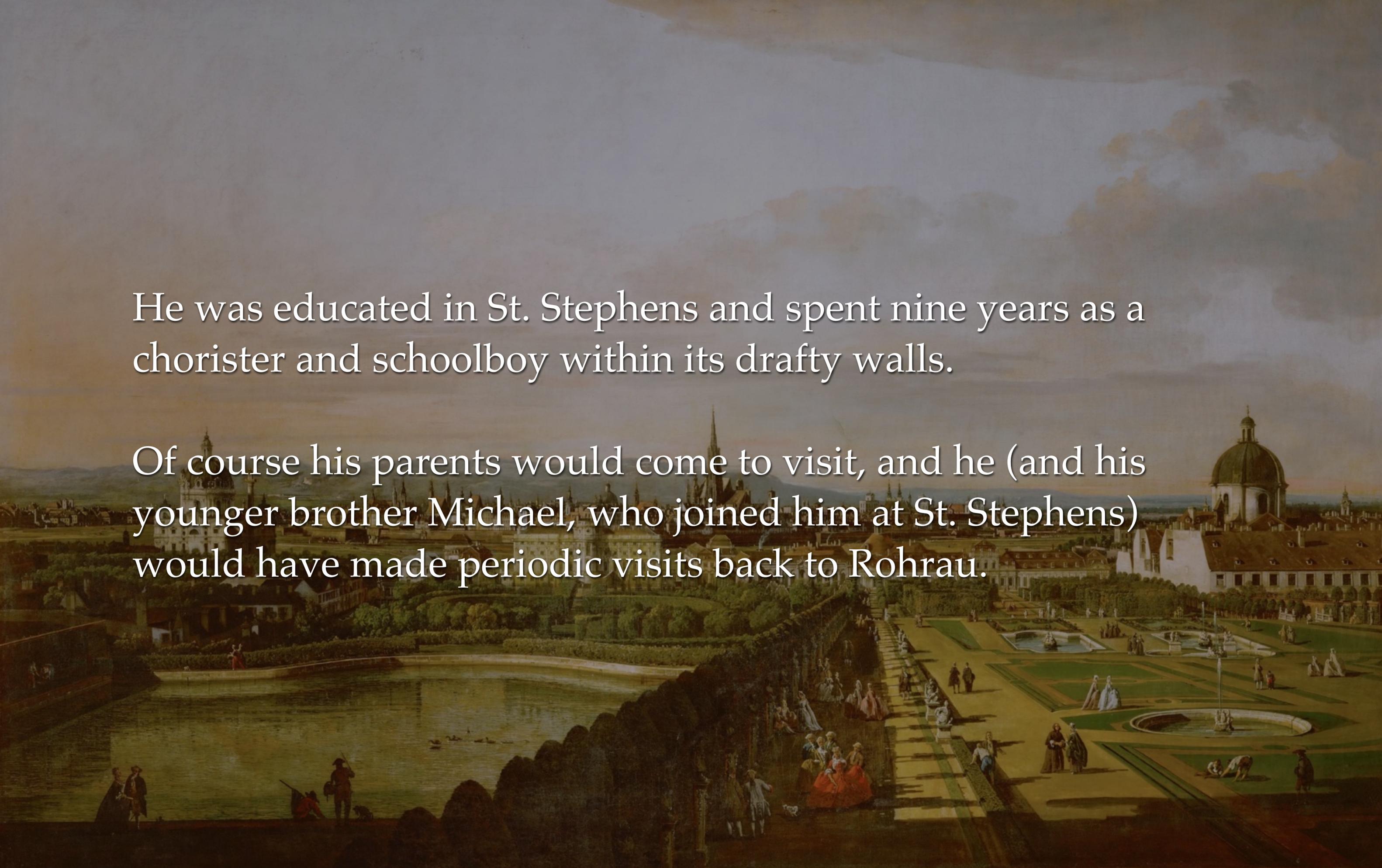


Joseph was sent off to school in Hainburg once his musical talent became apparent. He was no earth-shattering prodigy, but everything about him deep bespoke musicality, from his abilities on various instruments to the intelligence that characterized his beautiful boy soprano voice.



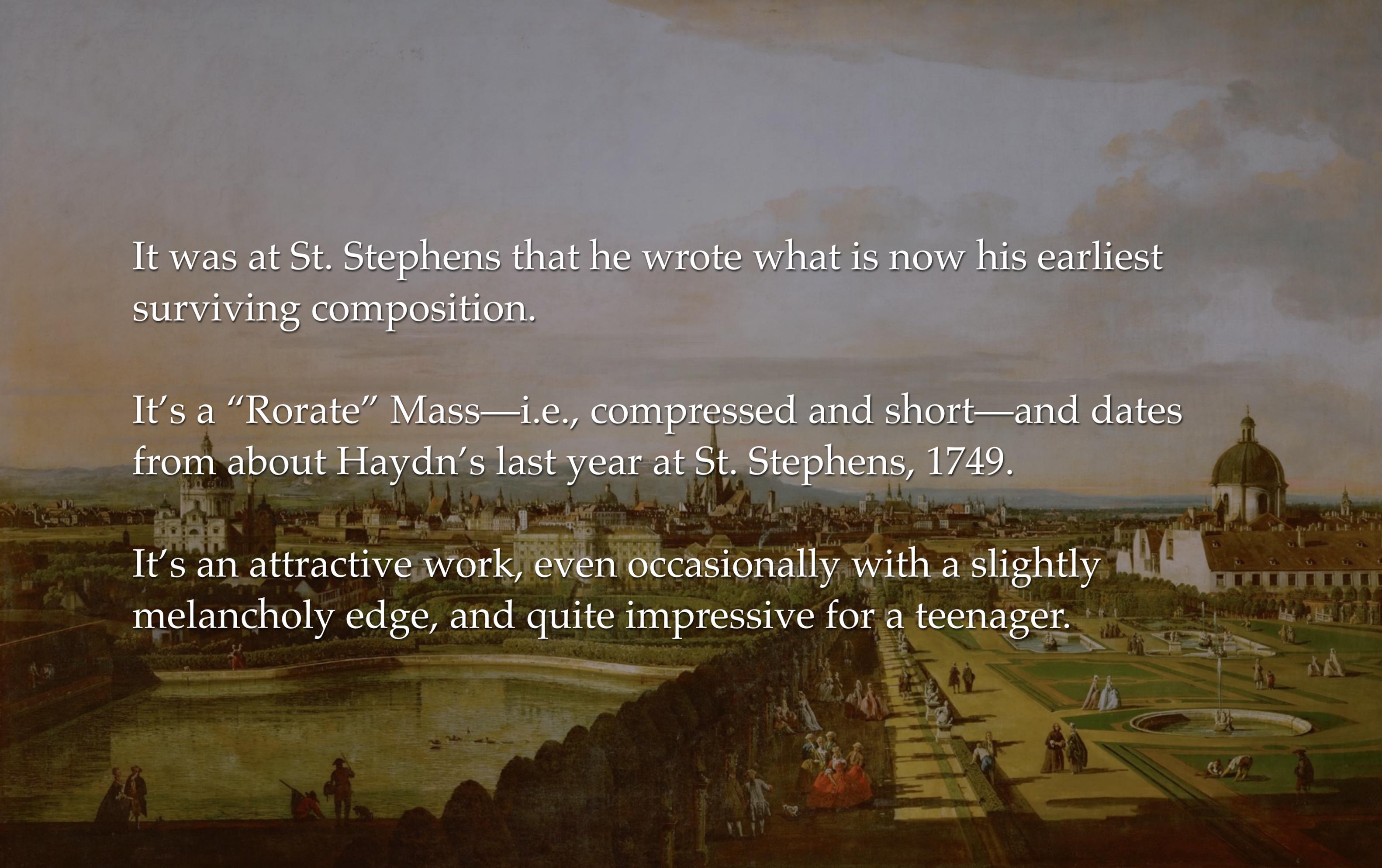
In 1739 Georg Reutter, the *kapellmeister* of St. Stephens Cathedral in Vienna, heard Haydn sing. Impressed, Reutter arranged for Haydn to join the school choir in Vienna.

In 1740—he was just eight years old—Haydn was in Vienna, the city that was to play a dominant role for the rest of his life.

A detailed landscape painting showing a city with a large garden and a pond. The garden features a long, straight path lined with trees and a large fountain. The pond is in the foreground, and the city buildings are visible in the background under a cloudy sky.

He was educated in St. Stephens and spent nine years as a chorister and schoolboy within its drafty walls.

Of course his parents would come to visit, and he (and his younger brother Michael, who joined him at St. Stephens) would have made periodic visits back to Rohrau.

The background is a classical landscape painting. In the foreground, a large, formal garden with a central path and several fountains is visible. A large pond is on the left. In the middle ground, a city with a prominent domed cathedral is shown. The sky is filled with soft, dramatic clouds.

It was at St. Stephens that he wrote what is now his earliest surviving composition.

It's a "Rorate" Mass—i.e., compressed and short—and dates from about Haydn's last year at St. Stephens, 1749.

It's an attractive work, even occasionally with a slightly melancholy edge, and quite impressive for a teenager.

Missa brevis G-Dur

„Rorate coeli desuper“ · Hoboken XXII: 3

Kyrie

Joseph Haydn
1732–1809

Andante

Violino I

Violino II

Soprano

Alto

f

Tutti

H XXII:3 (1749)

Missa rorate coeli
desuper: Agnus Dei

Richard Hickox
Collegium Musicum

The
HAYDN

“But surely the one really great movement of this apprentice Mass is the Agnus. Brilliant the way in which Haydn unifies the movement with the ‘sighing’ pattern in the violins; but totally, unexpected, and gripping, the drop into *piano* (strings ‘sempre piano’) and G minor, which continues to astound our ear until just before the very end. It is music that suddenly presages a great spirit, as does the great-hearted plagal cadence with which the (probably) earliest known work by Joseph Haydn unexpectedly and with marvelous dignity concludes.”

—H.C. Robbins Landon, *Haydn: The Early Years 1732–1765*

Agnus Dei,

qui tollis peccata mundi,
miserere nobis.

Agnus Dei.

Dona nobis pacem.

Amen.

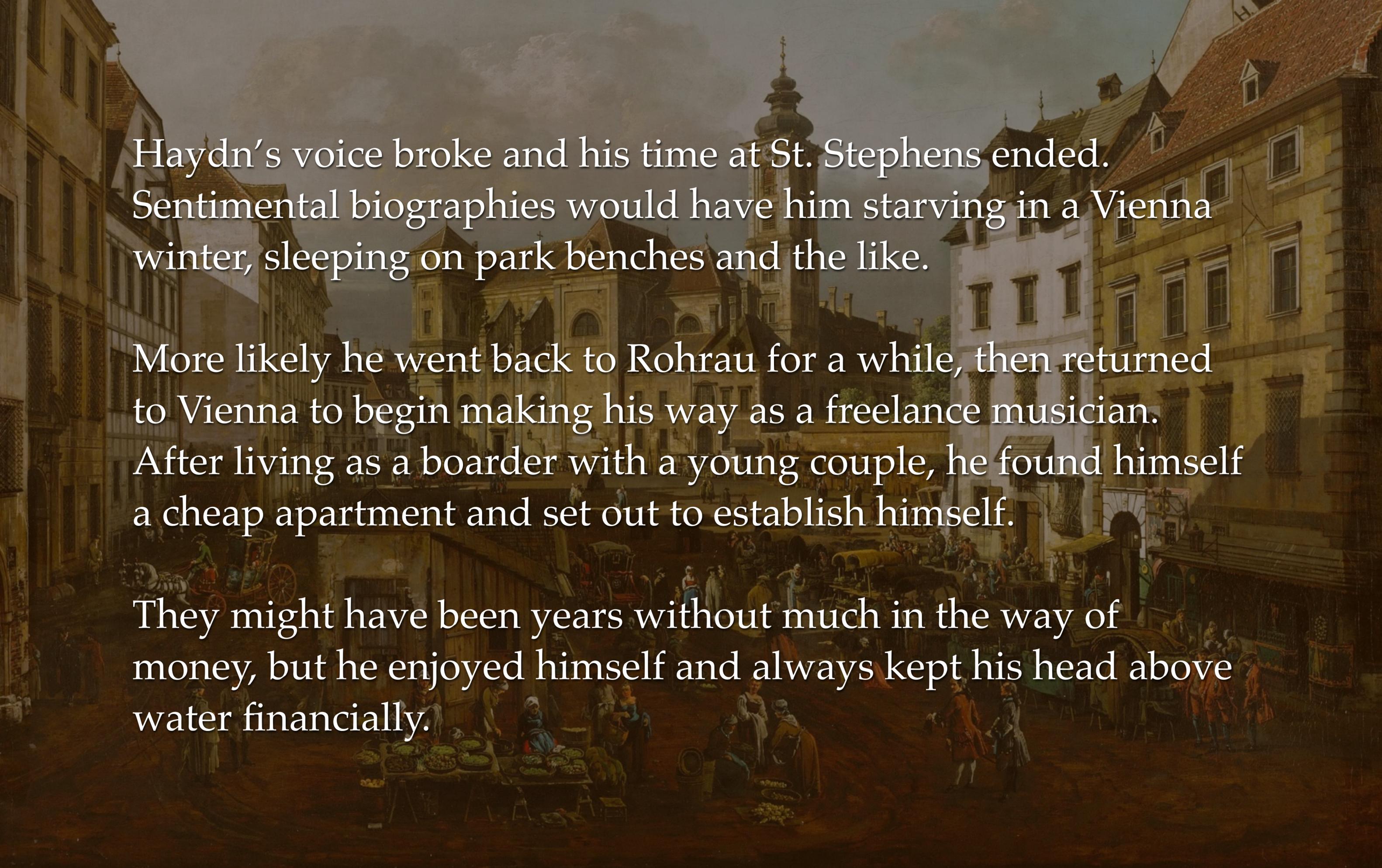
Lamb of God,

Who takes away the sins of the world,
have mercy upon us.

Lamb of God.

Grant us peace.

Amen.



Haydn's voice broke and his time at St. Stephens ended. Sentimental biographies would have him starving in a Vienna winter, sleeping on park benches and the like.

More likely he went back to Rohrau for a while, then returned to Vienna to begin making his way as a freelance musician. After living as a boarder with a young couple, he found himself a cheap apartment and set out to establish himself.

They might have been years without much in the way of money, but he enjoyed himself and always kept his head above water financially.



He even began working for the renowned voice teacher and composer Nicolai Porpora, who had taught the famed castrato Farinelli.

Porpora gave Haydn some lessons in exchange for what was essentially a job as a valet with some musical duties thrown in.

Through Porpora Haydn even the court poet of Vienna, Pietro Metastasio, whose libretti were set by countless composers throughout Europe.

A photograph of Weinzierl Castle, a large, light-colored building with multiple windows and a prominent round tower with a conical roof. The image is dimmed to serve as a background for text.

One of his most important connections was with the Baron Carl Joseph Weber Fürnberg, who maintained a summer residence in Weinzierl.

Fürnberg loved to have groups of musicians stay in the palace and join him for musical performances at night.

It was there, at Weinzierl Castle, that Haydn wrote his first string quartets, with himself playing the viola.

FULL SCORE

Quartet Op. 1 No. 1

F. J. Haydn (1732-1809)

Presto

The image shows the first few measures of the String Quartet Op. 1 No. 1 by F. J. Haydn. The score is for Violin I, Violin II, Viola, and Cello. The tempo is marked 'Presto'. The key signature is B-flat major (two flats) and the time signature is 8/8. The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano) alternating throughout the measures.

H III:1 (ca. 1755)

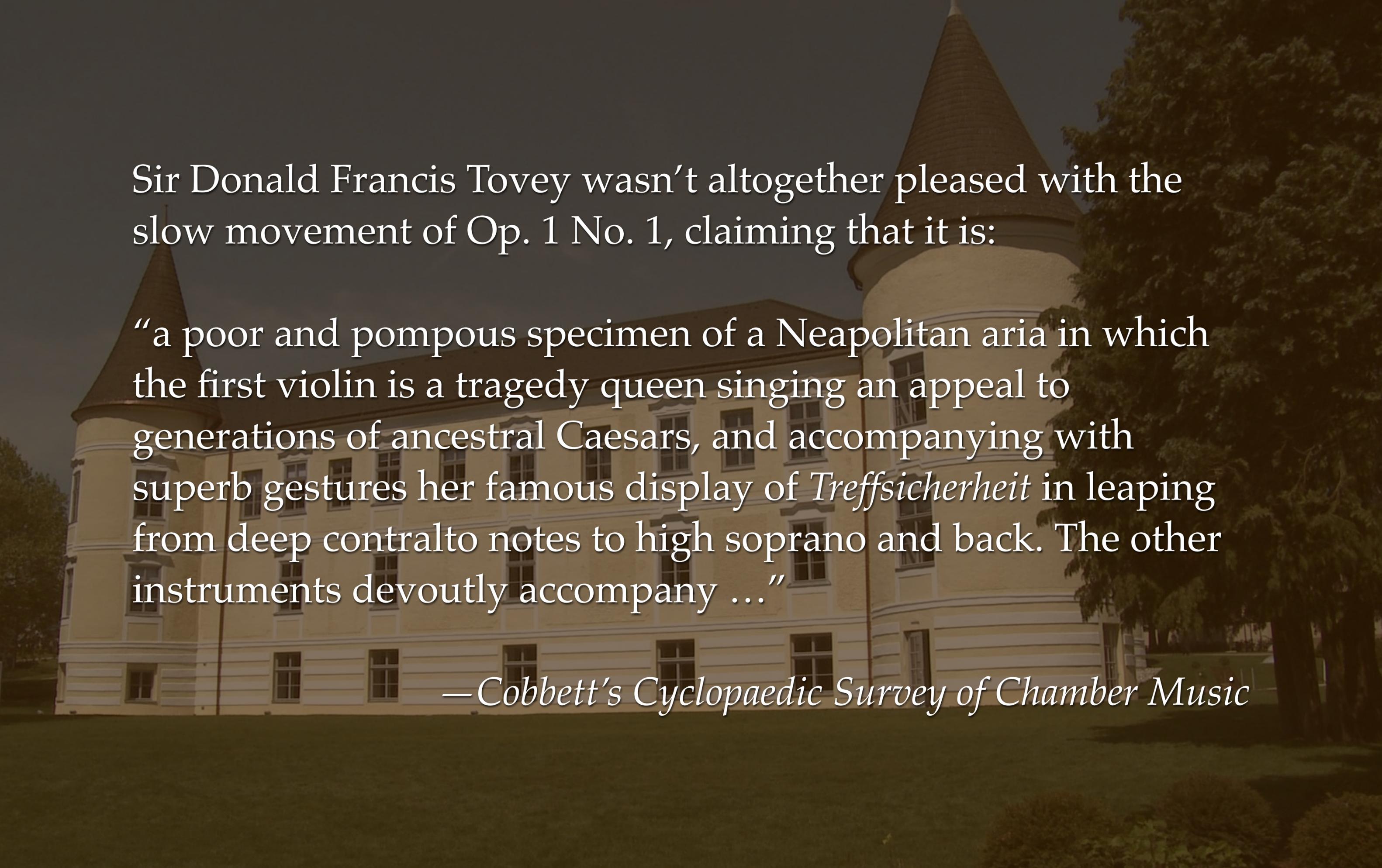
String Quartet in B-flat Major, Op. 1 No. 1

Hagen Quartet

A large, light-colored building with multiple windows and a prominent conical tower, set against a dark background. The building has a classical architectural style with a series of windows along its facade and a large, rounded tower with a pointed roof on the right side. The scene is dimly lit, suggesting dusk or dawn.

Haydn's first set of string quartets—originally titled “divertimento” or “notturmo” in various publications—were the works that catapulted him to international fame as a composer.

They sold in great quantities, so much so that a second set quickly followed. For a long time there was an “Opus 3” set listed as by Haydn, but were in fact by another composer and fobbed off on the public by an unscrupulous publisher.

The background of the image is a large, multi-story building with a prominent tower on the right side. The tower has a conical roof and is surrounded by a circular balcony. The building has many windows and is set against a dark, possibly night-time, background. The overall tone of the image is dark and somewhat somber.

Sir Donald Francis Tovey wasn't altogether pleased with the slow movement of Op. 1 No. 1, claiming that it is:

“a poor and pompous specimen of a Neapolitan aria in which the first violin is a tragedy queen singing an appeal to generations of ancestral Caesars, and accompanying with superb gestures her famous display of *Trefferlichkeit* in leaping from deep contralto notes to high soprano and back. The other instruments devoutly accompany ...”

—*Cobbett's Cyclopaedic Survey of Chamber Music*

The image shows a large, light-colored building with two prominent round towers with conical roofs. The building has multiple windows and a classical architectural style. The scene is set against a dark background, possibly at dusk or night. The text is overlaid on the image in a white, serif font.

The Adagio—third of six movements—is in a simple sonata-allegro form, with a brief development section and a clear, if slightly abridged, recapitulation.

Prelude and postlude flank the movement.



Prelude

Maria Anna Haydn, née Keller

Haydn's Big Mistake

Haydn had been in love with her younger sister—who entered a convent. So he married her older sister.

But he shouldn't have done it.

He really, really, REALLY shouldn't have done it.

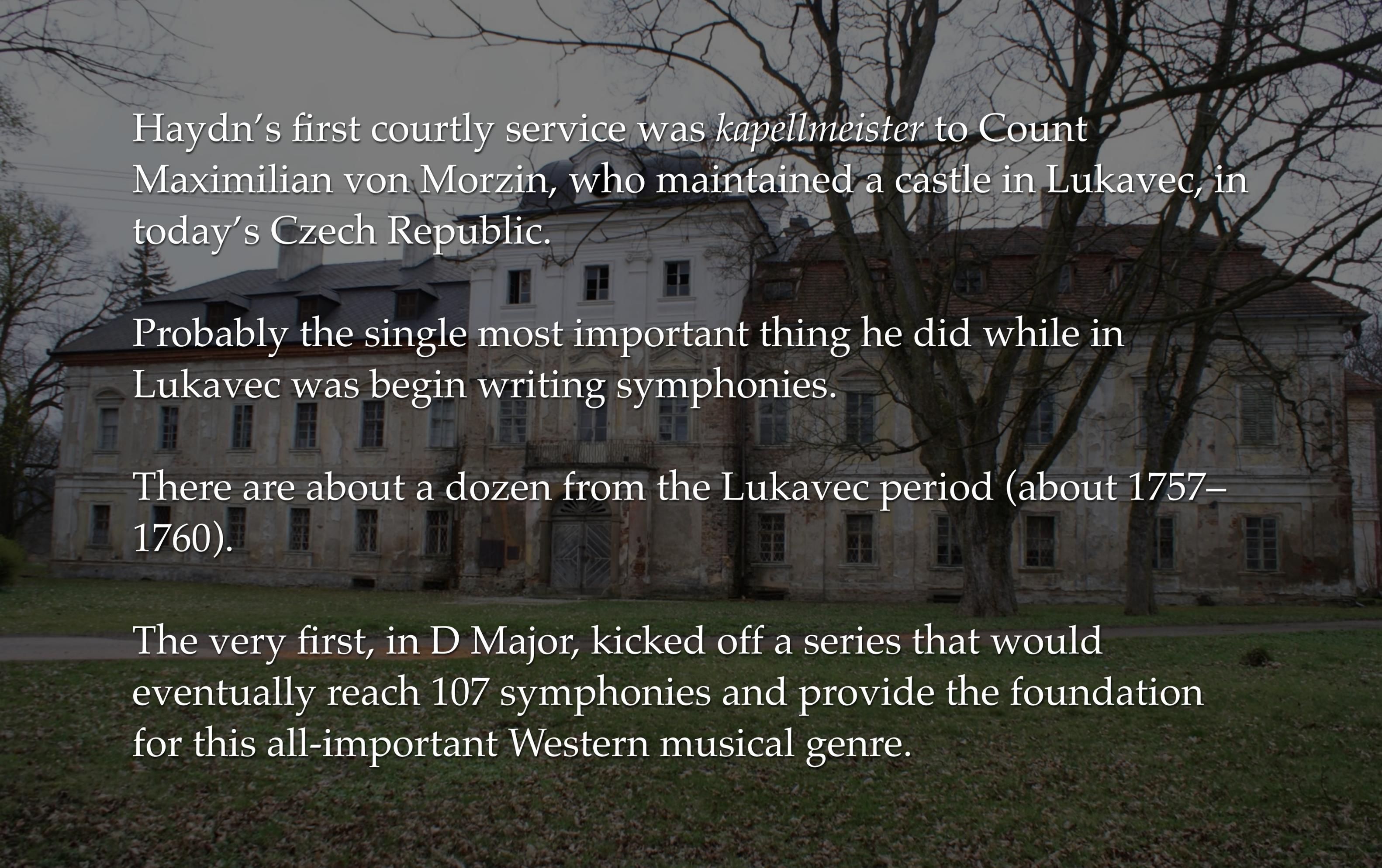


A photograph of a courtyard with a large tree and a building facade. The building is white with yellow window frames. The courtyard is filled with greenery, including a large tree and various plants. A path leads through the garden. A small pink sign with 'WC' is visible on the building.

Johann Berwald, a young Swedish composer and violinist, had been invited to visit the Haydns at their home in Gumpendorf in 1798, shortly after a wildly successful performance of *The Creation*.

When they arrived, Herr Doktor was not home but Frau Haydn was in the garden, so they talked to her. She had not gone with Joseph to London (“I’ll never leave my dear Vienna”) nor had she heard *The Creation*.

“People say it’s supposed to be good. I wouldn’t know.”



Haydn's first courtly service was *kapellmeister* to Count Maximilian von Morzin, who maintained a castle in Lukavec, in today's Czech Republic.

Probably the single most important thing he did while in Lukavec was begin writing symphonies.

There are about a dozen from the Lukavec period (about 1757–1760).

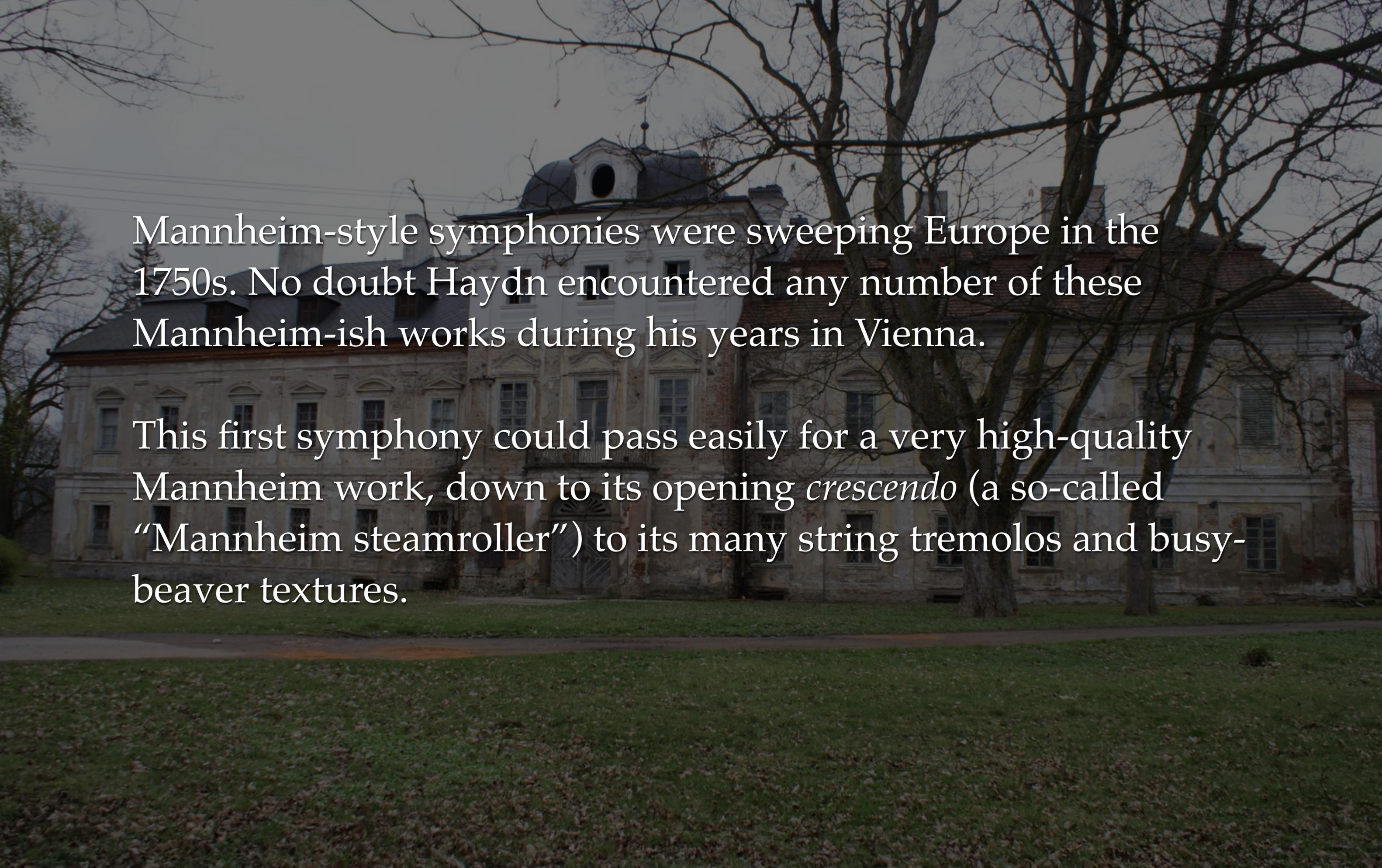
The very first, in D Major, kicked off a series that would eventually reach 107 symphonies and provide the foundation for this all-important Western musical genre.



H I:1 (ca. 1757)

Symphony No. 1 in D Major: I - Presto

Adam Fischer
Austro-Hungarian Haydn
Orchestra



Mannheim-style symphonies were sweeping Europe in the 1750s. No doubt Haydn encountered any number of these Mannheim-ish works during his years in Vienna.

This first symphony could pass easily for a very high-quality Mannheim work, down to its opening *crescendo* (a so-called “Mannheim steamroller”) to its many string tremolos and busy-beaver textures.

Exposition

1P

2P

1T

S

2T

K

Development

1

2

3

Retrans

Recapitulation

1P

2P

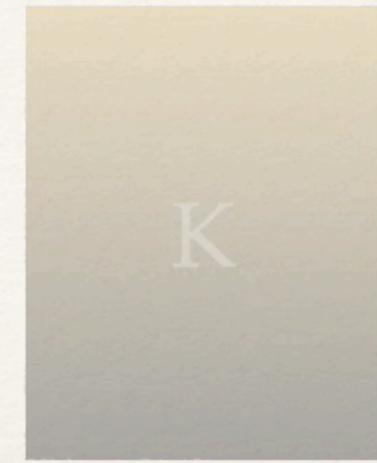
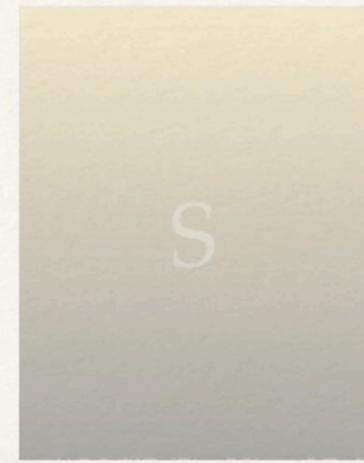
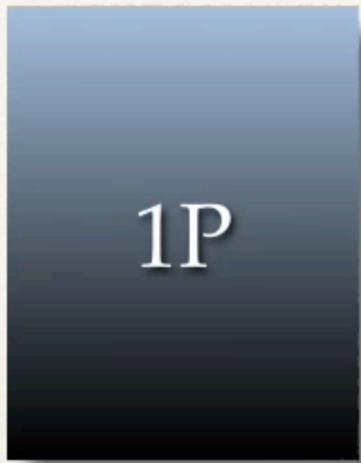
1T

S

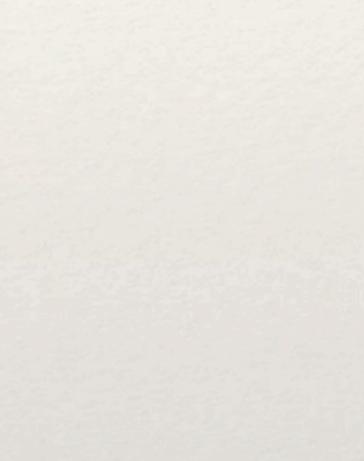
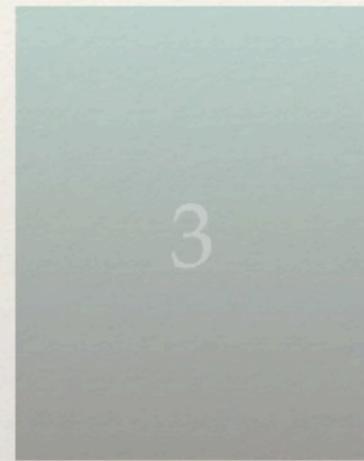
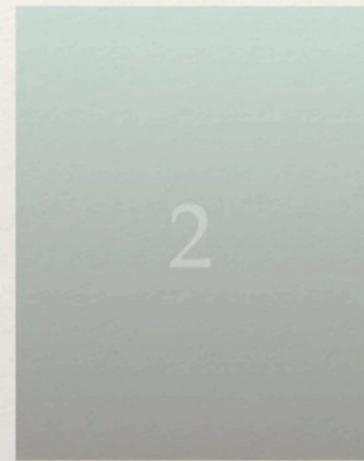
2T

K

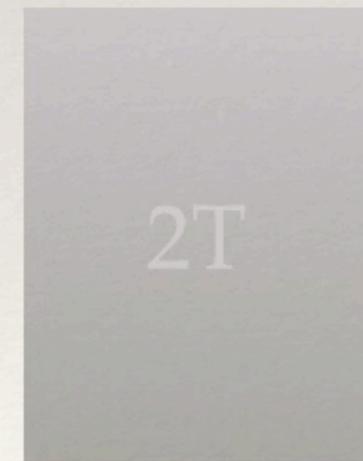
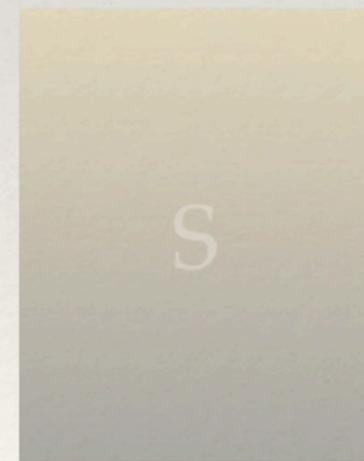
Exposition

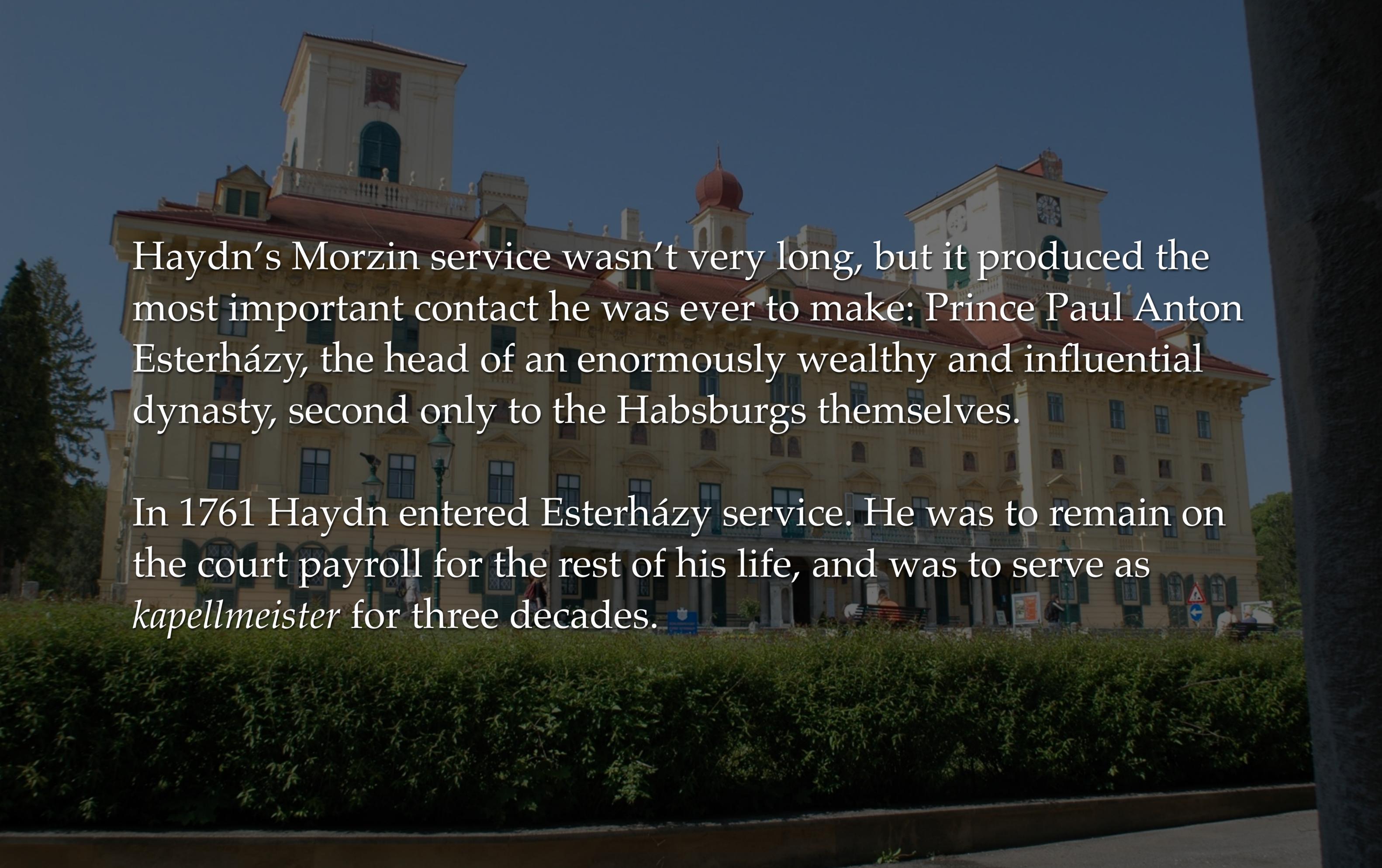


Development



Recapitulation





Haydn's Morzin service wasn't very long, but it produced the most important contact he was ever to make: Prince Paul Anton Esterházy, the head of an enormously wealthy and influential dynasty, second only to the Habsburgs themselves.

In 1761 Haydn entered Esterházy service. He was to remain on the court payroll for the rest of his life, and was to serve as *kapellmeister* for three decades.

A Proud Court Official

Haydn in Esterházy Livery

He never had cause to regret being a high-ranking official of the Esterházy court. He was treated and paid well, had his own house in Eisenstadt, and was protected by his prince, who even had Haydn's house rebuilt when it was destroyed in a fire.



vi. Haydn in Esterházy livery ca. 1762–63. Portrait attributed to Grundmann, repainted by Carole Peel.

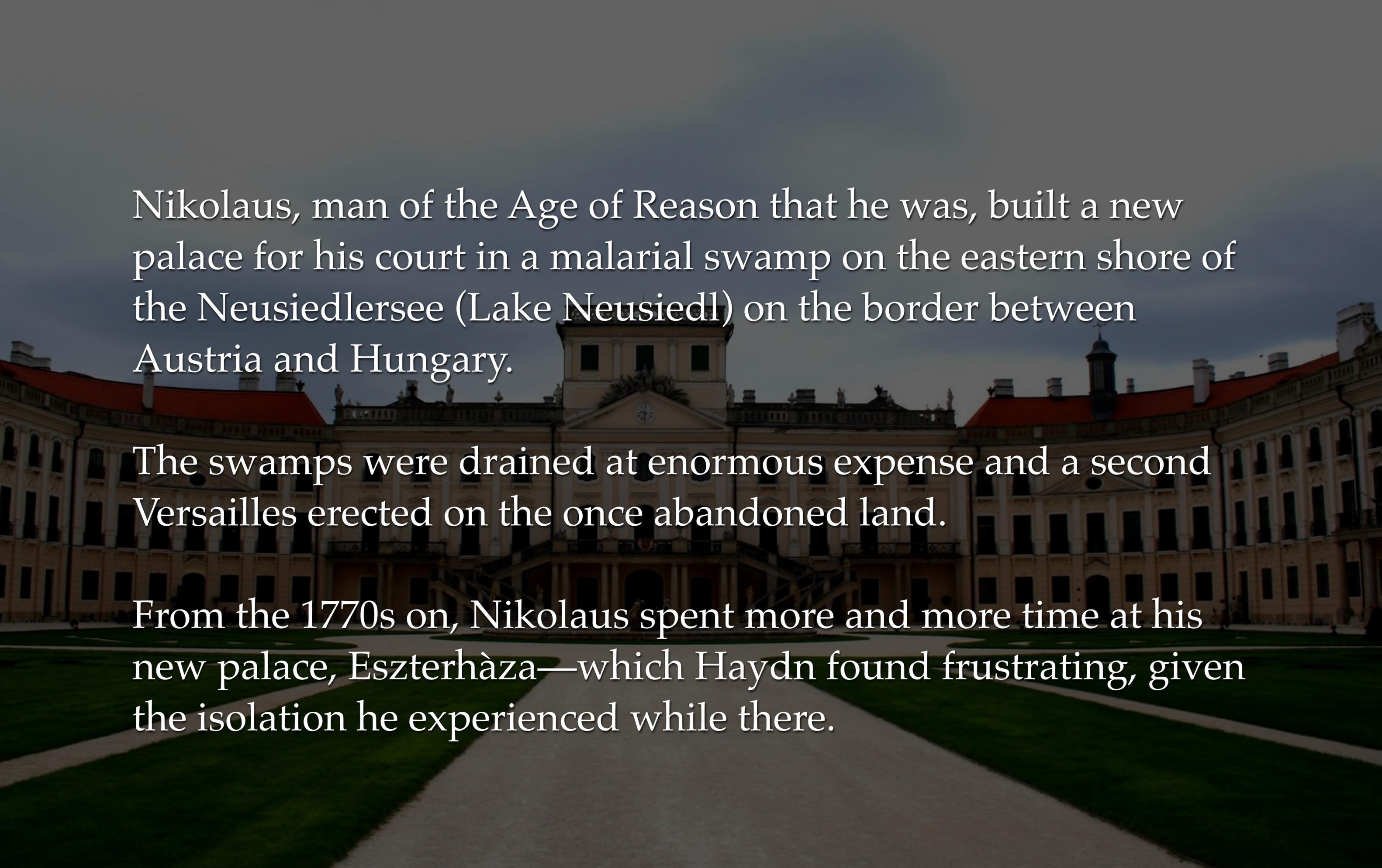
Haydn's Patron

Nikolaus Esterházy

Paul Anton Esterházy died not too long after engaging Haydn. His successor Nikolaus has been called “The Great” due to his expansion of the family lands and his grandiose building plans.

He was a keen amateur musician and deeply appreciative of Haydn's work.



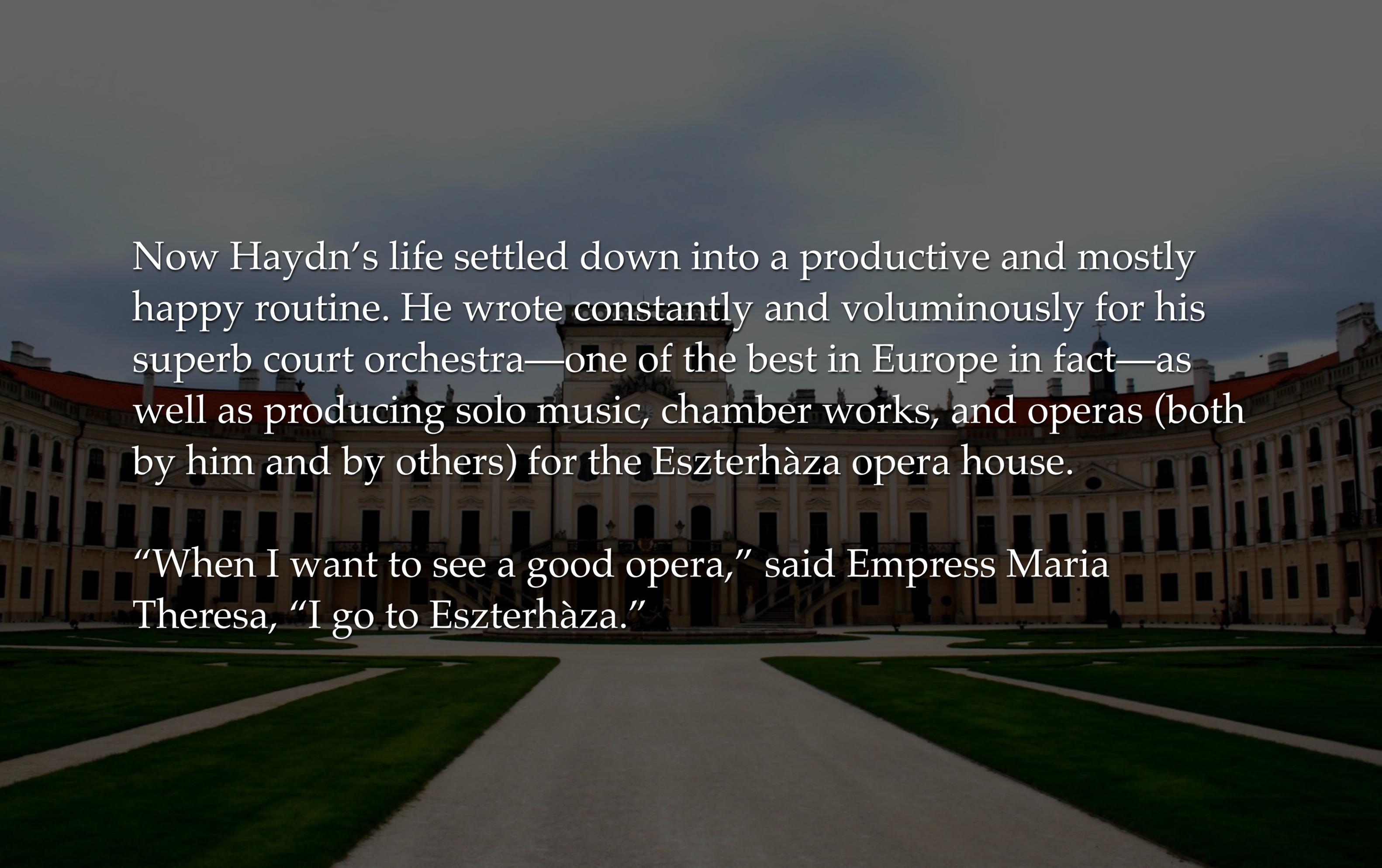
A large, ornate, classical-style palace building with a central tower and a wide courtyard in front. The building features a prominent central tower with a clock face and a pedimented entrance. The courtyard is paved and flanked by green lawns. The sky is overcast.

Nikolaus, man of the Age of Reason that he was, built a new palace for his court in a malarial swamp on the eastern shore of the Neusiedlersee (Lake Neusiedl) on the border between Austria and Hungary.

The swamps were drained at enormous expense and a second Versailles erected on the once abandoned land.

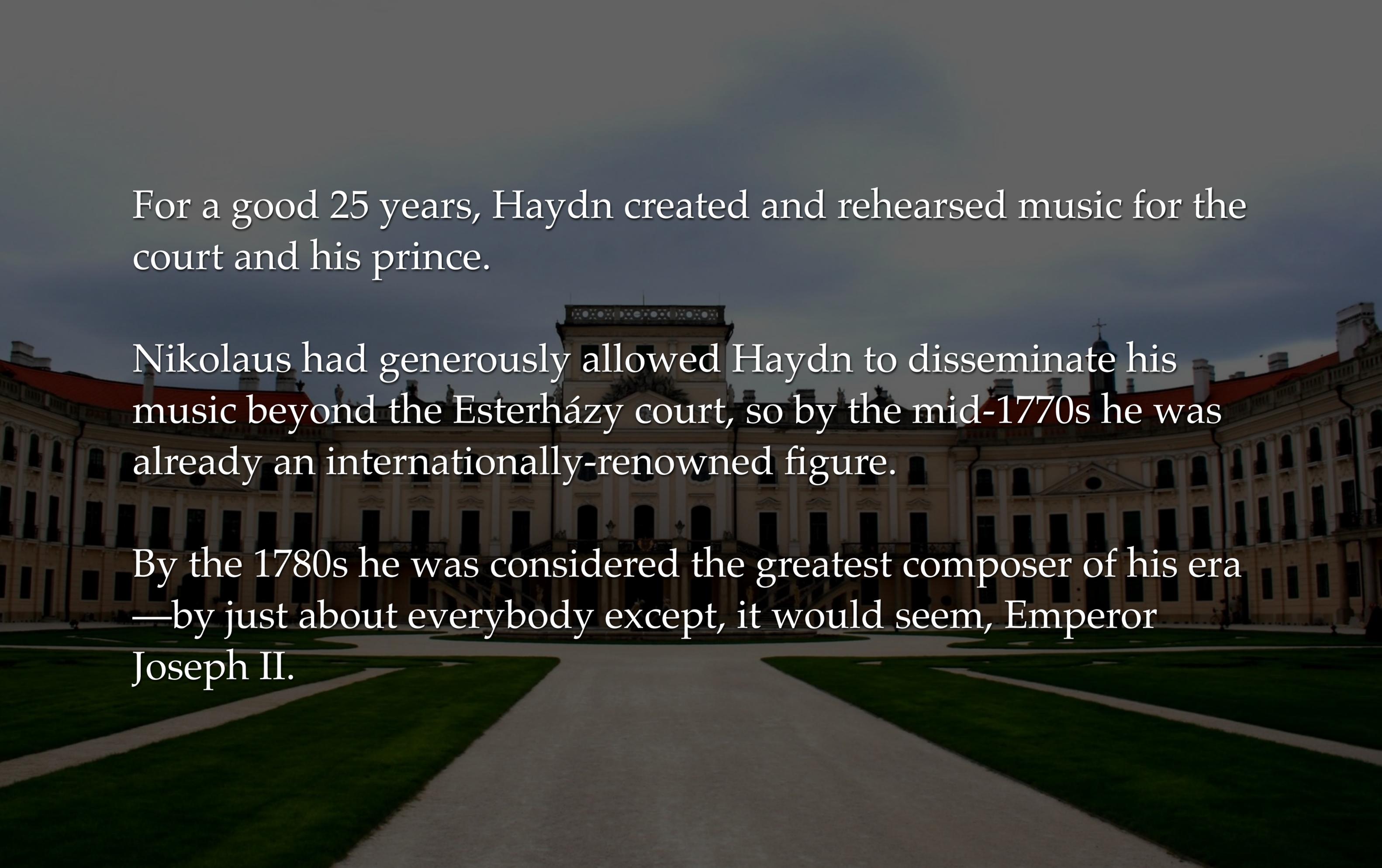
From the 1770s on, Nikolaus spent more and more time at his new palace, Eszterháza—which Haydn found frustrating, given the isolation he experienced while there.





Now Haydn's life settled down into a productive and mostly happy routine. He wrote constantly and voluminously for his superb court orchestra—one of the best in Europe in fact—as well as producing solo music, chamber works, and operas (both by him and by others) for the Eszterháza opera house.

“When I want to see a good opera,” said Empress Maria Theresa, “I go to Eszterháza.”



For a good 25 years, Haydn created and rehearsed music for the court and his prince.

Nikolaus had generously allowed Haydn to disseminate his music beyond the Esterházy court, so by the mid-1770s he was already an internationally-renowned figure.

By the 1780s he was considered the greatest composer of his era —by just about everybody except, it would seem, Emperor Joseph II.

His output in these years is staggering.

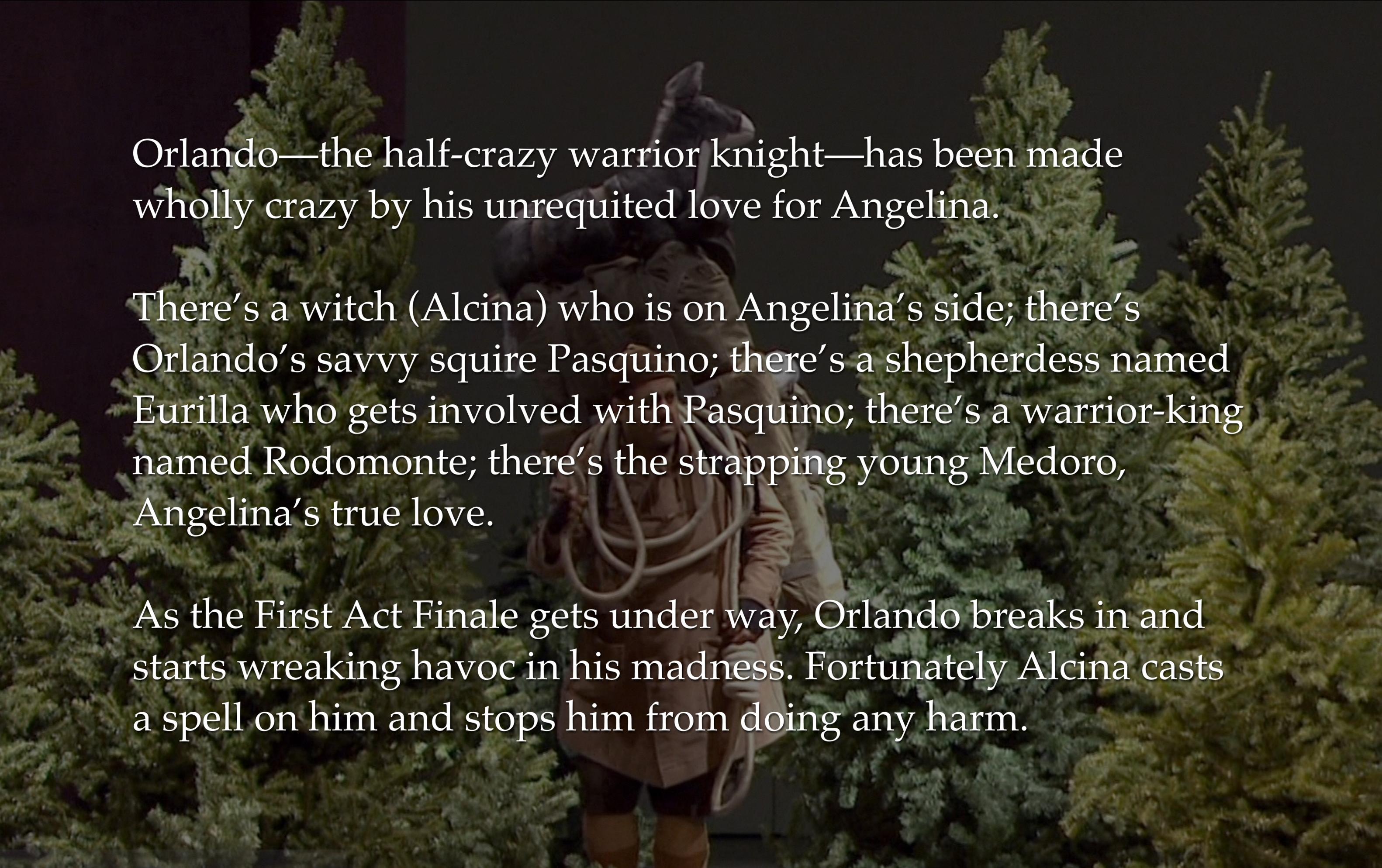
- ❖ About 75 some-odd symphonies
- ❖ About 50 some-odd string quartets
- ❖ About 15 some-odd operas
- ❖ About 50 some-odd piano sonatas
- ❖ About 50 some-odd piano trios
- ❖ About 120 trios for the baryton (Nikolaus's instrument)
- ❖ About 5 some-odd mass settings
- ❖ Assorted chamber works by the cartload
- ❖ Assorted cantatas and even an Italianate oratorio



H XXVIII:11 (1782)

Orlando Paladino

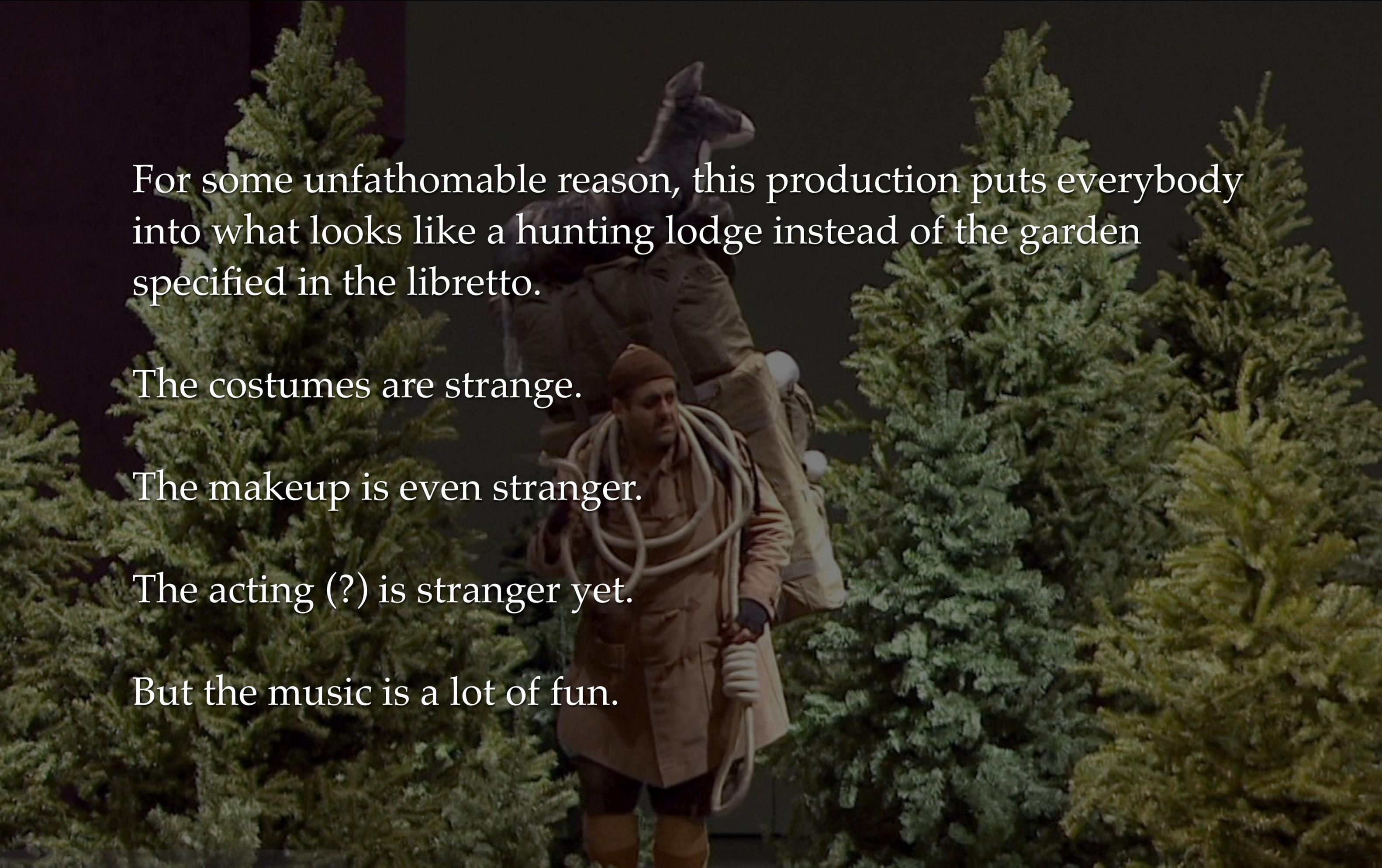
René Jacobs
Freiburg Baroque Orchestra



Orlando—the half-crazy warrior knight—has been made wholly crazy by his unrequited love for Angelina.

There's a witch (Alcina) who is on Angelina's side; there's Orlando's savvy squire Pasquino; there's a shepherdess named Eurilla who gets involved with Pasquino; there's a warrior-king named Rodomonte; there's the strapping young Medoro, Angelina's true love.

As the First Act Finale gets under way, Orlando breaks in and starts wreaking havoc in his madness. Fortunately Alcina casts a spell on him and stops him from doing any harm.

A theatrical production set in a hunting lodge. A man in a brown coat and hat carries a large animal on his back. The background is a dense forest of evergreen trees.

For some unfathomable reason, this production puts everybody into what looks like a hunting lodge instead of the garden specified in the libretto.

The costumes are strange.

The makeup is even stranger.

The acting (?) is stranger yet.

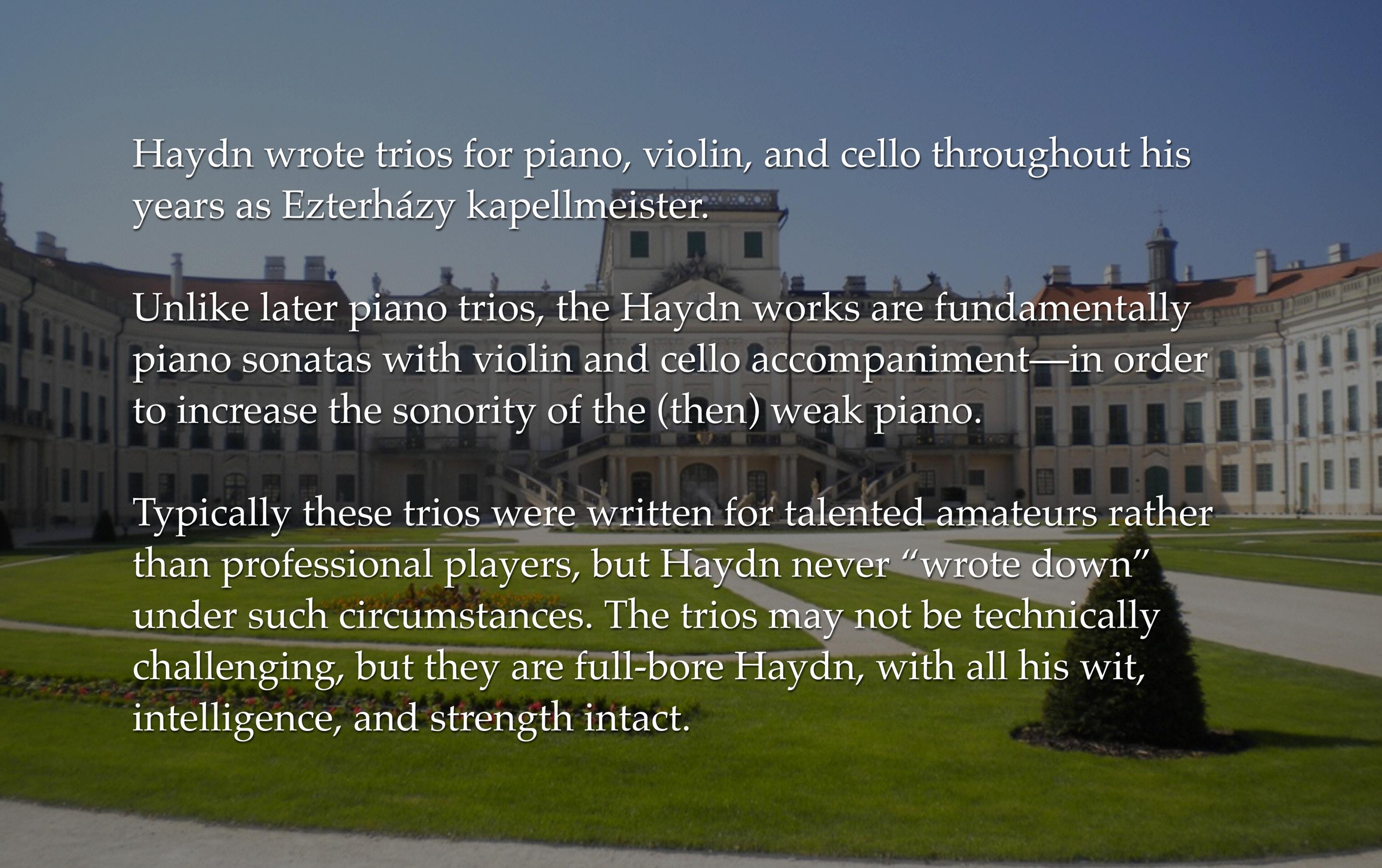
But the music is a lot of fun.



H XV:7 (1780s)

Piano Trio in D, HXV:7
III: Allegro assai

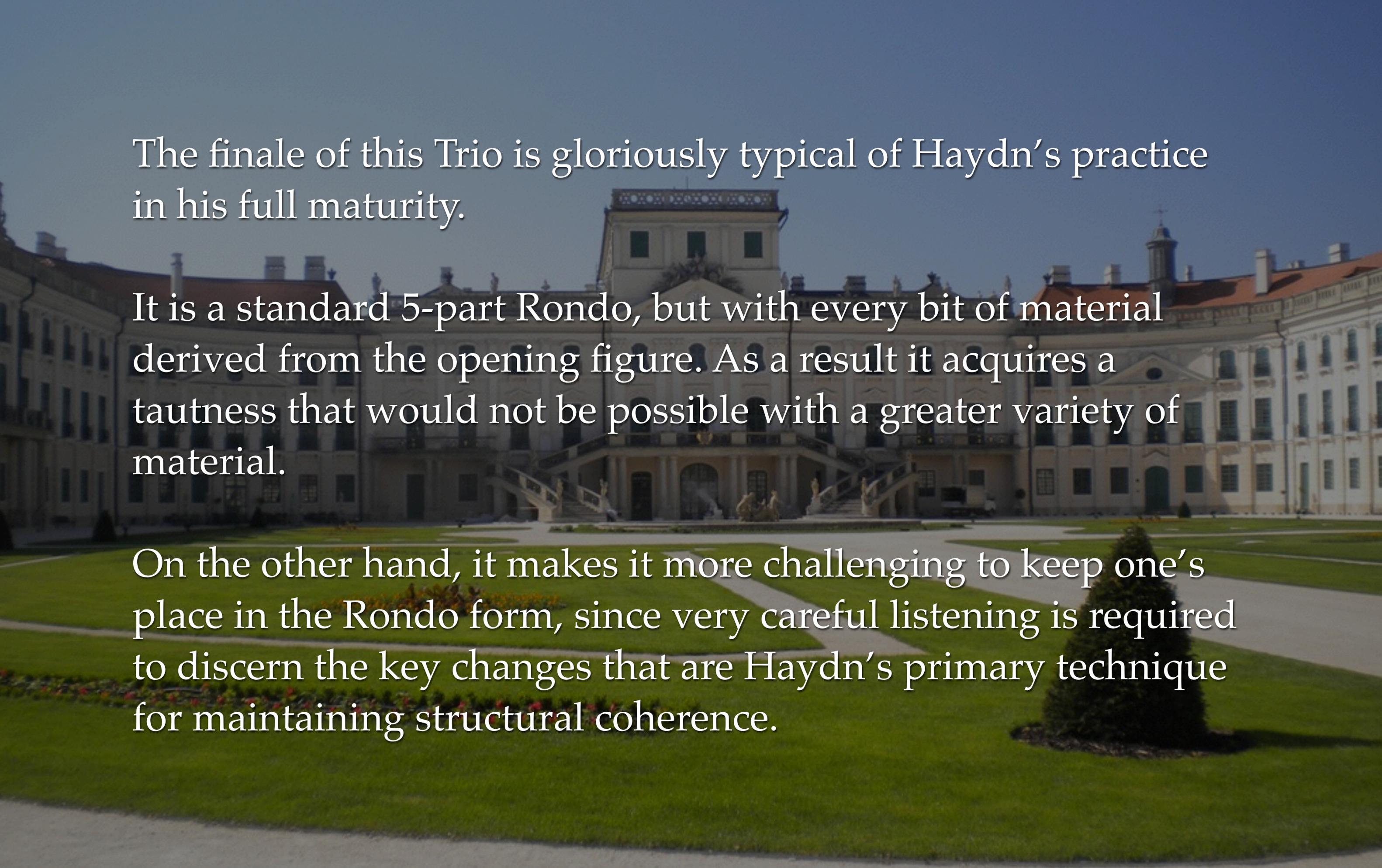
Beaux Arts Trio



Haydn wrote trios for piano, violin, and cello throughout his years as Esterházy kapellmeister.

Unlike later piano trios, the Haydn works are fundamentally piano sonatas with violin and cello accompaniment—in order to increase the sonority of the (then) weak piano.

Typically these trios were written for talented amateurs rather than professional players, but Haydn never “wrote down” under such circumstances. The trios may not be technically challenging, but they are full-bore Haydn, with all his wit, intelligence, and strength intact.

The background image shows a grand, multi-story classical building with a central tower and a courtyard with a green lawn and a small tree. The text is overlaid on this image.

The finale of this Trio is gloriously typical of Haydn's practice in his full maturity.

It is a standard 5-part Rondo, but with every bit of material derived from the opening figure. As a result it acquires a tautness that would not be possible with a greater variety of material.

On the other hand, it makes it more challenging to keep one's place in the Rondo form, since very careful listening is required to discern the key changes that are Haydn's primary technique for maintaining structural coherence.

Reprise

Excursion

Trans.

Reprise

Excursion

Reprise

Coda



Reprise 1

a

Piano takes the lead with the primary melody

a

Verbatim repeat

b

Piano still leads; cello holds lower notes; violin with short interjections

b

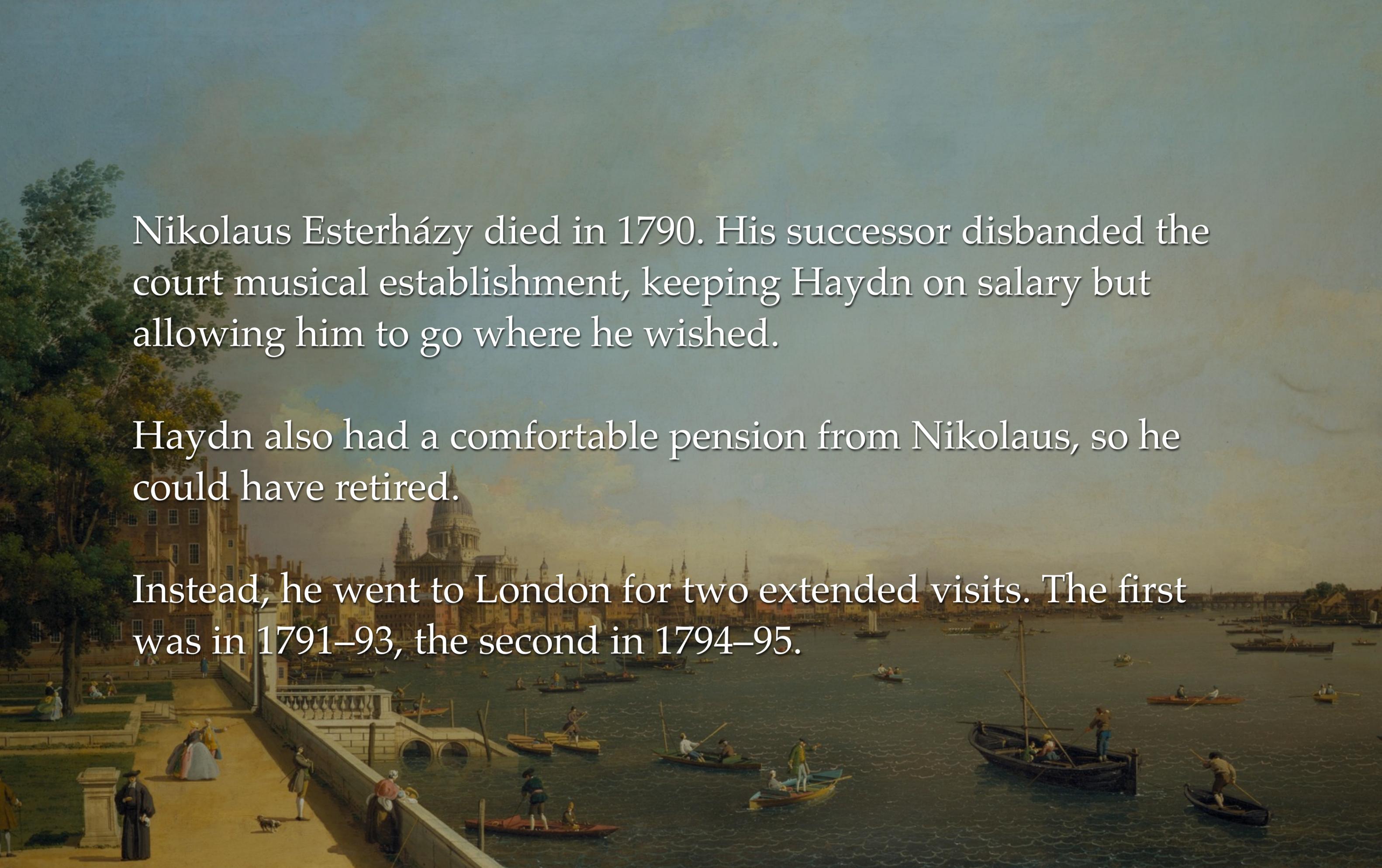
Verbatim repeat



Haydn in London

The “London” Symphonies, 93-97

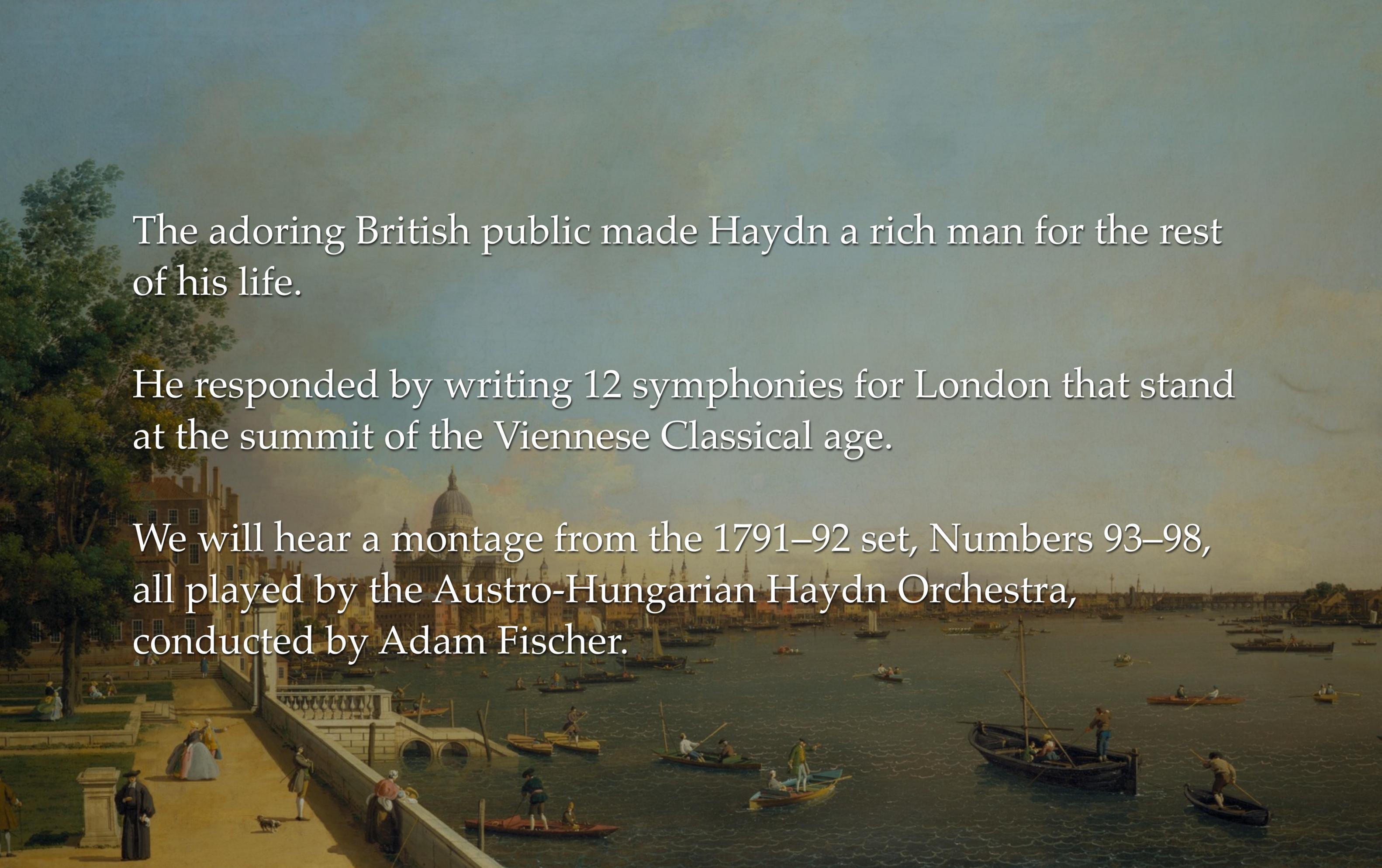
Adam Fischer
Austro-Hungarian Haydn
Orchestra



Nikolaus Esterházy died in 1790. His successor disbanded the court musical establishment, keeping Haydn on salary but allowing him to go where he wished.

Haydn also had a comfortable pension from Nikolaus, so he could have retired.

Instead, he went to London for two extended visits. The first was in 1791–93, the second in 1794–95.



The adoring British public made Haydn a rich man for the rest of his life.

He responded by writing 12 symphonies for London that stand at the summit of the Viennese Classical age.

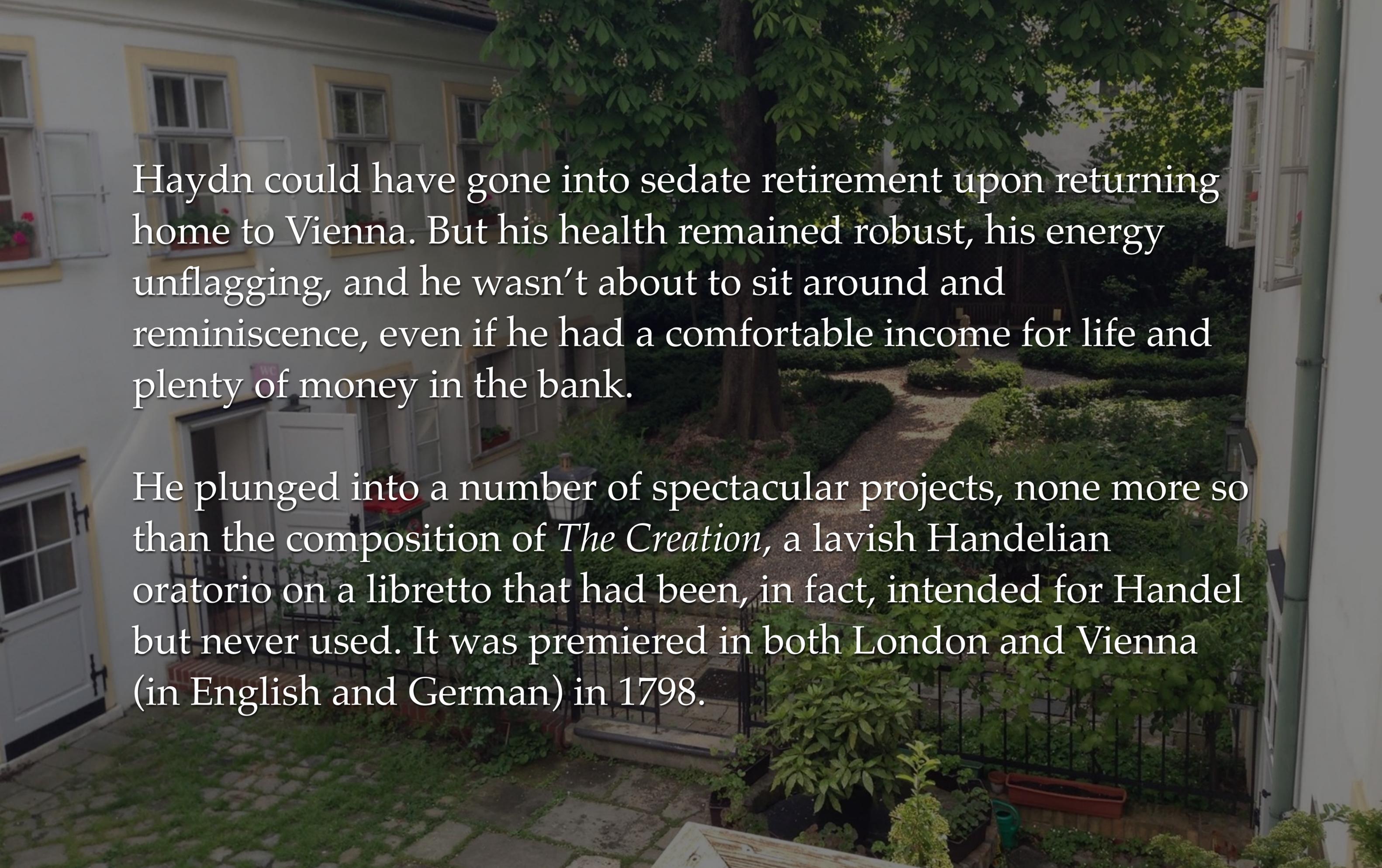
We will hear a montage from the 1791–92 set, Numbers 93–98, all played by the Austro-Hungarian Haydn Orchestra, conducted by Adam Fischer.



H XXI:2

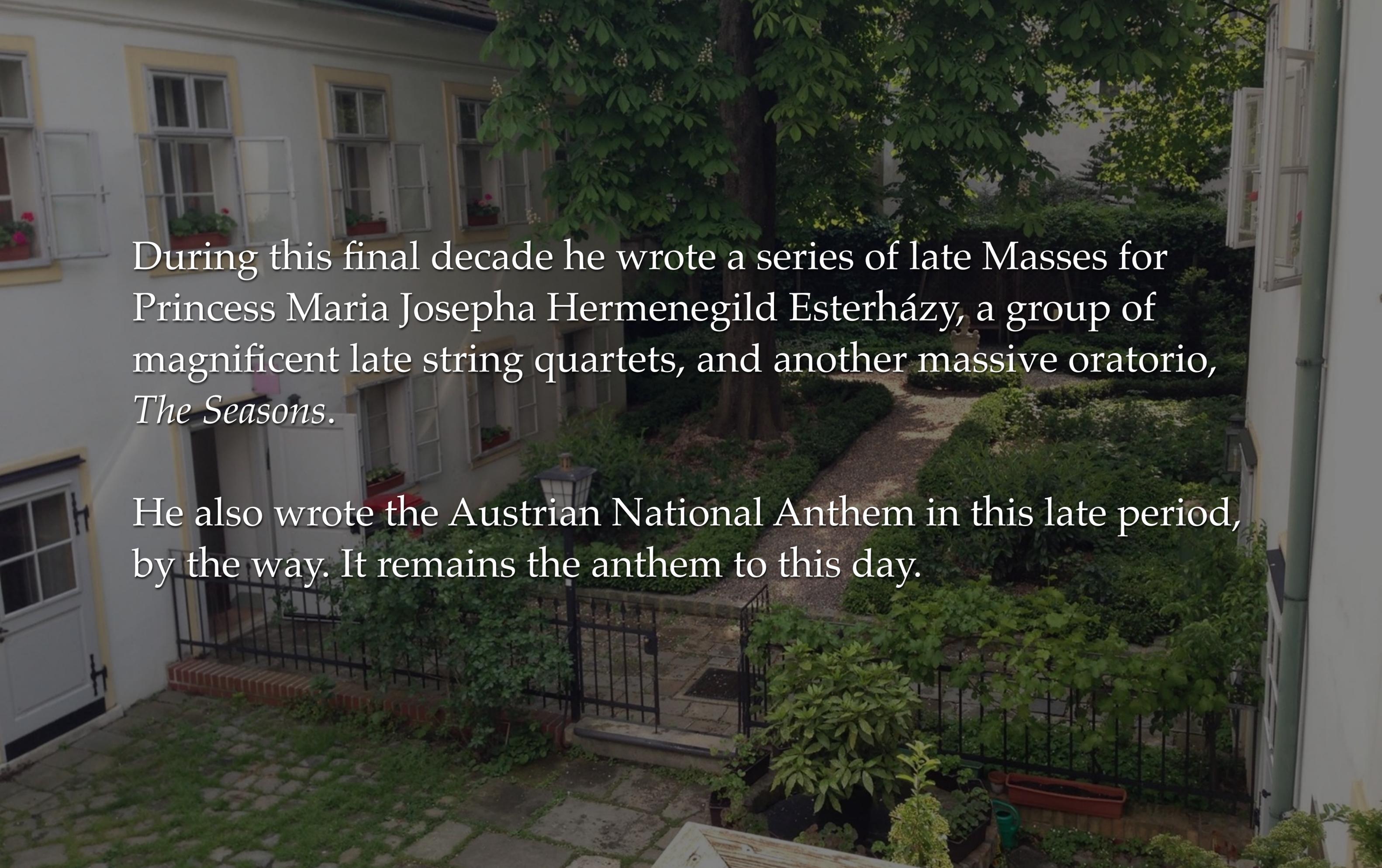
The Creation (Die Schöpfung)

René Jacobs
Freiburg Baroque Orchestra
RIAS Kammerchor

A photograph of a courtyard with a large tree, a path, and a building with windows. The text is overlaid on the image.

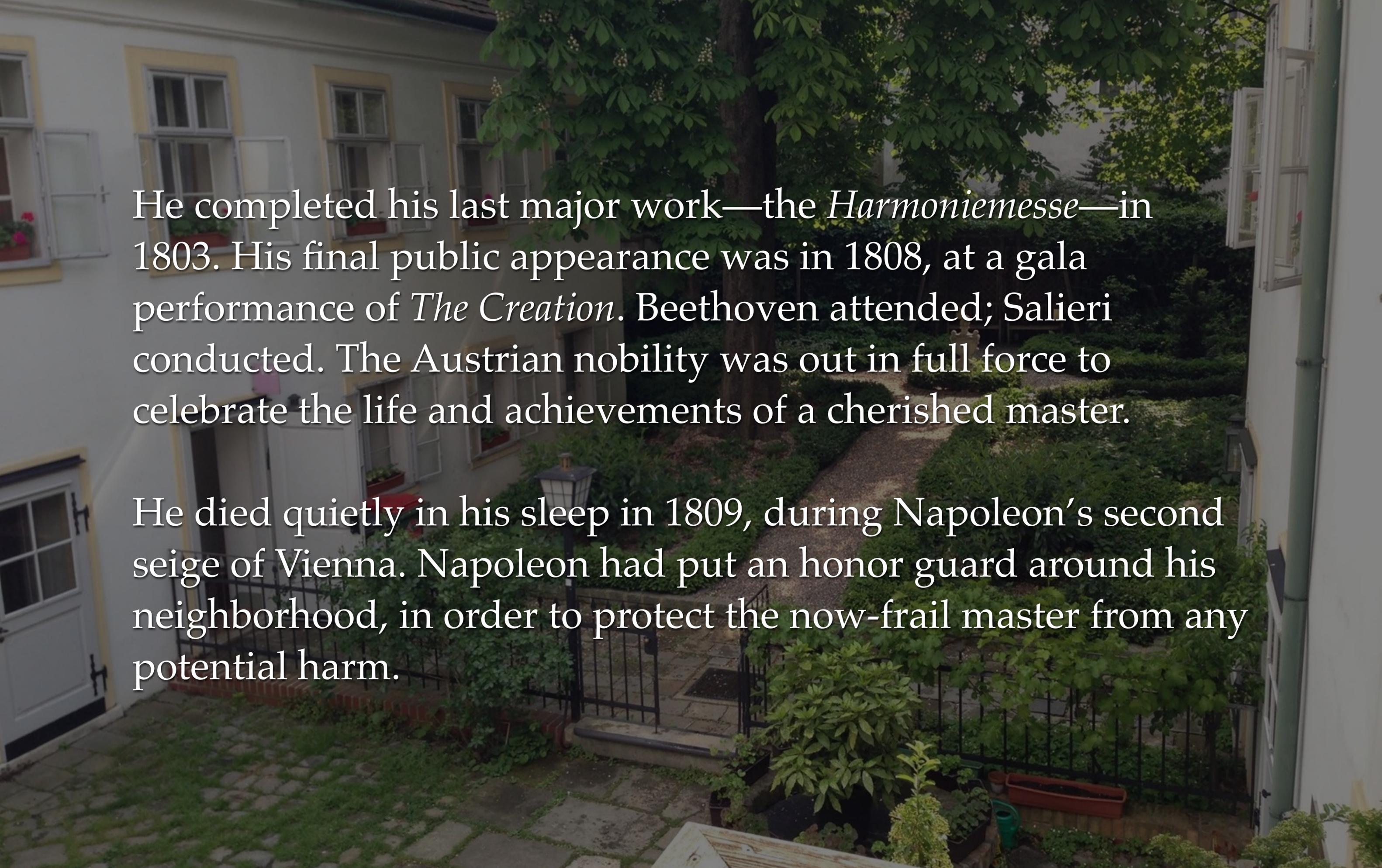
Haydn could have gone into sedate retirement upon returning home to Vienna. But his health remained robust, his energy unflagging, and he wasn't about to sit around and reminisce, even if he had a comfortable income for life and plenty of money in the bank.

He plunged into a number of spectacular projects, none more so than the composition of *The Creation*, a lavish Handelian oratorio on a libretto that had been, in fact, intended for Handel but never used. It was premiered in both London and Vienna (in English and German) in 1798.

A photograph of a courtyard with a large tree, a path, and a building with windows. The text is overlaid on the image.

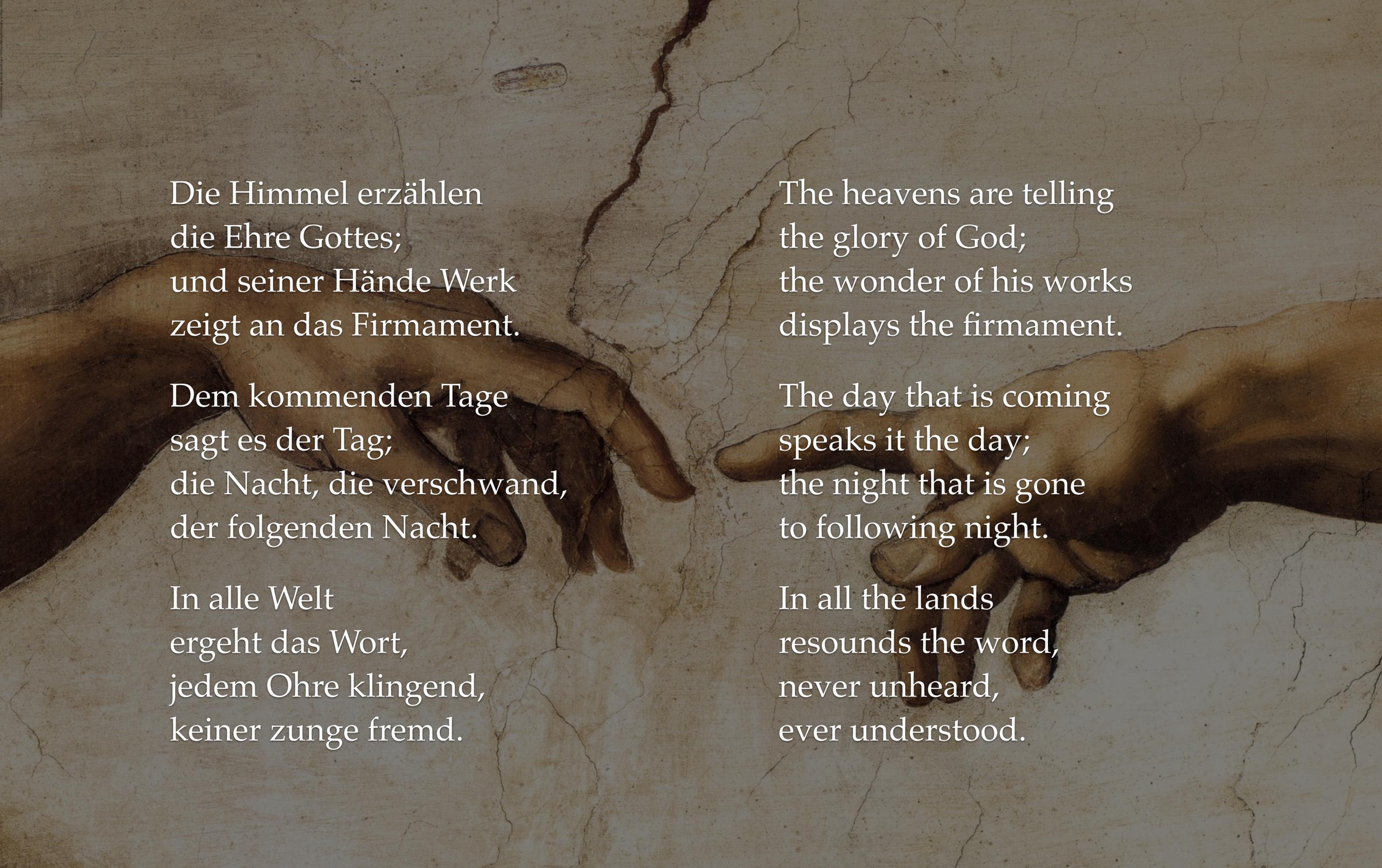
During this final decade he wrote a series of late Masses for Princess Maria Josepha Hermenegild Esterházy, a group of magnificent late string quartets, and another massive oratorio, *The Seasons*.

He also wrote the Austrian National Anthem in this late period, by the way. It remains the anthem to this day.

A photograph of a courtyard with a white building, a large tree, and a garden path. The building has several windows with white shutters and a white door. A large tree with green leaves is in the center. A path leads through the garden. The text is overlaid on the image.

He completed his last major work—the *Harmoniemesse*—in 1803. His final public appearance was in 1808, at a gala performance of *The Creation*. Beethoven attended; Salieri conducted. The Austrian nobility was out in full force to celebrate the life and achievements of a cherished master.

He died quietly in his sleep in 1809, during Napoleon's second siege of Vienna. Napoleon had put an honor guard around his neighborhood, in order to protect the now-frail master from any potential harm.



Die Himmel erzählen
die Ehre Gottes;
und seiner Hände Werk
zeigt an das Firmament.

Dem kommenden Tage
sagt es der Tag;
die Nacht, die verschwand,
der folgenden Nacht.

In alle Welt
ergeht das Wort,
jedem Ohre klingend,
keiner Zunge fremd.

The heavens are telling
the glory of God;
the wonder of his works
displays the firmament.

The day that is coming
speaks it the day;
the night that is gone
to following night.

In all the lands
resounds the word,
never unheard,
ever understood.

