Franz Joseph HAYDN
(1732-1809)
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Born in last year of the Baroque
and lives into the late Classic period
Franz Joseph HAYDN  
(1732-1809)

Influences:  
*Style Galant* of J. C. BACH  
*Empfindsamer* style of C. P. E. Bach

Key figure in the development of the  
“Classic” Style
Franz Joseph HAYDN
(1732-1809)

Born in Austria
12 children—two others have careers in music

1740 choir boy at St. Stephen’s in Vienna
Largely self-taught
1750-60 gives music lessons, performs
Franz Joseph HAYDN
(1732-1809)

Lives in Großes Michaelerhaus (attic)
Princess Maria ESTERHAZY (first floor)
Pietro METASTASIO (third floor)

Through Metastasio meets
Nicola PORPORA
Franz Joseph HAYDN
(1732-1809)

1758/9 — Count Karl MORZIN

1761 — Anton ESTERHAZY as Vice-kapellmeister for choral music

1762 — Nikolaus ESTERHAZY
Franz Joseph HAYDN
(1732-1809)

Esterhaza in Eisenstadt
Franz Joseph HAYDN
(1732-1809)

2 music rooms (2 concerts per week)
2 theaters (2 operas per week)
Chamber music daily

— Musicians considered servants—
cannot publish, distribute music
Franz Joseph HAYDN  
(1732-1809)  
Works in isolation at Esterhaza  
1766 Haydn becomes Ober-Kapellmeister  
1780s — meets MOZART  
Gottfried, Baron van Swieten  
who introduces Haydn to music of  
BACH and HANDEL
Franz Joseph HAYDN (1732-1809)

Op. 33 uses “String quartet” as designation for first time

Titles set “Gli Scherzi” for its fast minuet movements
Franz Joseph HAYDN  
(1732-1809)

1790 — Anton Esterhazy, does not like music  
Disbands Esterhaza musical establishment  

Does not release Haydn from service  
But allows him to work as free agent
Franz Joseph HAYDN
(1732-1809)

Haydn moves to Vienna
Engaged by impresario J. P. SALOMON
for series of concerts in London
1791-92, 1794-95

Tremendous Success
1791—receives honorary degree from Oxford
Franz Joseph HAYDN
(1732-1809)

1792 meets Beethoven

1794—Nikolaus Esterhazy
re-establishes music at Esterhaza
Franz Joseph HAYDN
(1732-1809)

Influenced by model of Handel
composes oratorios in late 1790s—

*The Creation (Die Schöpfung)* 1796-98

*The Seasons (Die Jahrzeiten)* 1798

Dies in 1809
The SYMPHONY

Piano Sonata
Instrumental Sonatas
String Trios, Quartets

SONATA

Symphony
Concerto

Opera Arias, Ensembles
The SYMPHONY

Early symphonies have 3-4 movements

Fast - Slow - Fast

“Italian” opera overture model (Sammartini)

or

Slow-Fast-Slow-Fast

Andante - Allegro - Minuet - Presto

Based on Sonata da Chiesa model
The SYMPHONY

Tends to write MONOTHEMATIC symphonies

Writes seven-part rondos in ABACABA form
‘C’ being a quasi-development section
The SYMPHONY

Symphony No. 92 in G Major,

1. Adagio—Allegro spirituoso  (G)
2. Adagio cantabile          (D)
3. Menuetto—Allegretto       (G)
4. Presto                    (G)
The SYMPHONY

1. Adagio—Allegro spirituoso

Movement alternates
tonally stable thematic ideas with
unstable developmental passages
The SYMPHONY

1. Adagio—Allegro spirituoso

Exposition has 3 distinct motives

First motive begins on V\(^7\)
The SYMPHONY

1. Adagio—Allegro spirituoso
   Second motive follows in Tonic
The SYMPHONY

1. Adagio—Allegro spirituoso

Third motive is cadential
1. Adagio—Allegro spirituoso

Haydn introduces minor-mode motive (based on the rhythm of first motive) before the closing group
The SYMPHONY

1. Adagio—Allegro spirituoso

The Closing Group
2. Adagio cantabile

ABA form in D major

Haydn’s slow movements tend to provide a calm in contrast to dramatic first movements.

“A” section = a a b a’ b a’

“A” contrasted with a dramatic “B” section in the parallel minor (d)
The SYMPHONY

3. Menuetto—Allegretto

“Minuet & Trio” ternary form (ABA)

Each Minuet is in a Rounded Binary Form

Second minuet (“Trio”) features
Horns and Bassoons
The SYMPHONY

4. Presto (Finale)

Built on two themes with Transitional and cadential groups
After 1770, Haydn finales are often rondos, such as the ABACA form. “Sonata-rondo”. The A and B sections resemble a sonata-form exposition. The C is largely developmental. The return of B is in the tonic key.
Haydn Oratorio

Gottfried van Swieten introduces Haydn to Handel’s music

Haydn hears Handel’s oratorios in London
— *Israel in Egypt* —
and is deeply moved.
Haydn Oratorio

*The Creation (Die Schöpfung)* 1796-98

Johann Peter SALOMON gives Haydn a libretto written for Handel (but not set by him) based on the Book of Genesis and John Milton’s *Paradise Lost*
Haydn Oratorio

Baron van Swieten writes the German texts based on an English text.

Haydn simultaneously works on English-language and German-language versions of the text
Haydn Oratorio

Written for large orchestra of 120

3 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon

2 horns, 2 trumpets, alto, tenor, bass trombones, timpani,

violins, violas, cellos, and double basses.

Fortepiano for recitatives
Haydn Oratorio

Chorus of 60

3 vocal soloists, Soprano, Tenor, Bass
as
Gabriel, Uriel, Raphael
&
Adam and Eve
The oratorio depicts the creation of the world, and celebrates God’s creation — Nature, Man, the human body, mind, soul — as well as humanity’s consciousness and awareness of divine reason, the basis of the ENLIGHTENMENT.
Haydn Oratorio

1. Representation of Chaos
2. Recitative (Raphael and Chorus):
   “In the beginning…”
   “And the Spirit of God…”
   “And God saw the light…”