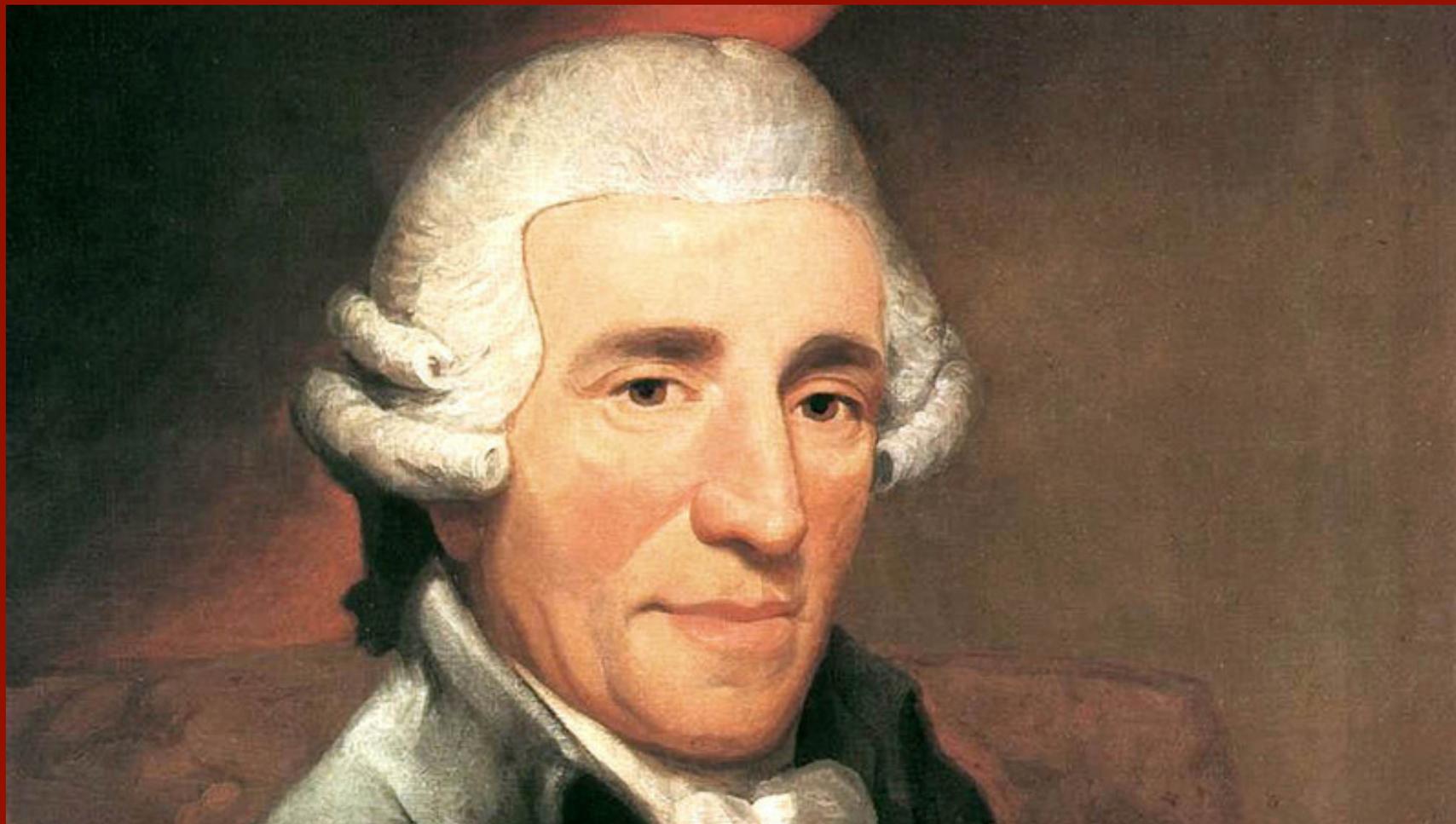


Franz Joseph HAYDN  
(1732-1809)



# Franz Joseph HAYDN (1732-1809)

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,  
“Oxford,” Hob. I:92

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

# The SYMPHONY

## 1. Adagio—Allegro spirituosso

Movement alternates  
tonally stable thematic ideas with  
unstable developmental passages

# The SYMPHONY

## 1. Adagio—Allegro spiritoso

Exposition has 3 distinct motives

First motive begins on V<sup>7</sup>



The image shows a musical score for the first movement of a symphony, marked "Allegro spiritoso" and starting at measure 21. The score is written for five staves, likely representing the first five instruments of a symphony orchestra. The music is in 4/4 time and begins with a piano (*p*) dynamic. The first staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a rhythmic accompaniment of eighth notes. The third staff (treble clef) has a rhythmic accompaniment of eighth notes. The fourth staff (bass clef) has a rhythmic accompaniment of eighth notes. The fifth staff (bass clef) has a rhythmic accompaniment of eighth notes. The score is divided into two measures by a bar line.

# The SYMPHONY

## 1. Adagio — Allegro spirituoso

Second motive follows in Tonic



# The SYMPHONY

## 1. Adagio — Allegro spirituoso

Third motive is cadential



# The SYMPHONY

## 1. Adagio — Allegro spiritoso

Haydn introduces minor-mode motive

(based on the rhythm of first motive)

before the closing group

# The SYMPHONY

## 1. Adagio—Allegro spirituosissimo

### The Closing Group



# The SYMPHONY

## 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

# The SYMPHONY

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

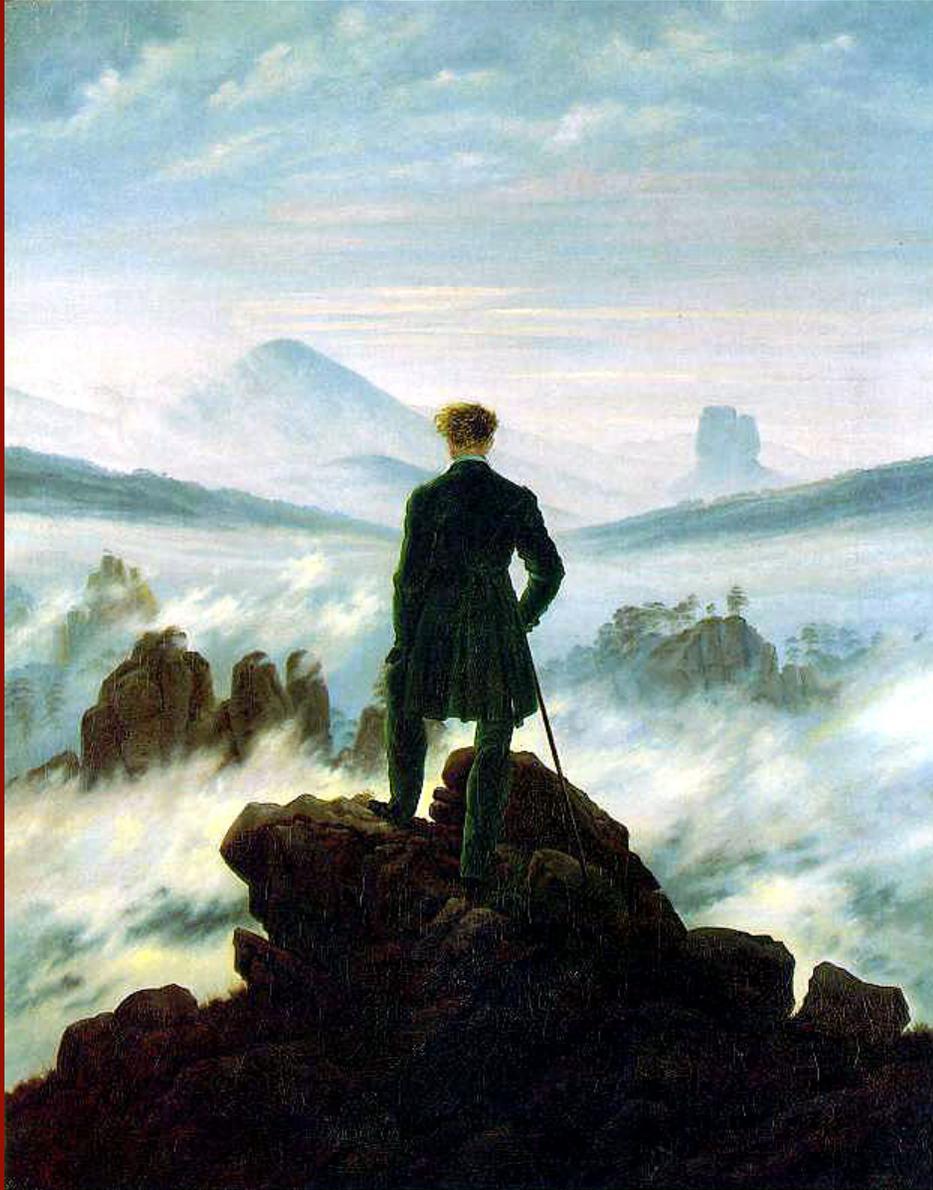
3 vocal soloists, Soprano, Tenor, Bass

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

# Haydn Oratorio

## 2. Recitative (Raphael and Chorus):

“In the beginning...”

“And the Spirit of God...”

“And God saw the light...”