

MR. HAYDN TALKS ABOUT HIS LIFE

I was born on the last day of March in 1732, the second of twelve children, in Lower Austria. My father was a wheelwright who played the harp by ear. When I was a boy of five I was able to repeat all of his short and simple songs.

My father sent me to Aainburg to study music with a relative, Cousin Franck. In my sixth year I was able to sing soprano along with the choir during Mass and to play some on the violin and piano. When my voice changed at age eighteen, I had to leave. For the next eight years, I barely managed to stay alive by giving music lessons to children. In order to have time to compose, I had to stay up half the night.

I fell madly in love with one of my students named Therese, but her parents sent her to a convent. I was so dejected I married her older sister, Maria Anna Aloysia Appollonia. I soon discovered she had no interest in my music nor the chores of housekeeping! I had better luck finding employment. Prince Esterhazy, one of Austria's richest nobles hired me to be music director at his palace in Esterhazy.

Every day I put on my wig and blue servant's uniform and patiently waited in the prince's chamber for the day's orders. Needless to say, whatever the prince wanted, the prince got. A new opera for the puppet theater? Certainly. A new symphony for the Empress? Of course. How about writing a sonata for my favorite instrument, the baryton? Make sure I can play all the notes. Quartets, sonatas, masses, overtures, cantatas, marches, minuets--he named it, I wrote it. It WAS a steady job, though. Many composers of my day were starving for lack of one. I stayed in his service for over 30 years.

One of the highlights of my life was my friendship with the young genius, Wolfgang Amadeus Mozart. We greatly admired each other's music and occasionally we could play string quartets together (/ was playing violin and Mozart the viola). He even dedicated six of his most masterful quartets to me! Wolfgang was worried when I decided to travel to London. The journey would be hard and what about the language? But I went nonetheless, and had a grand time. I was wined and dined and taken to parties, balls and dances.

There was a false report of my death in 1805. The story was printed in London first and the news spread to Paris and other cities around Europe. Letters of condolence poured in, flowers and wreaths were delivered, and pieces were written in my honor. They even scheduled Mozart's Requiem at a memorial concert in Paris. When I heard about it I said, "I'm only sorry I didn't know about it on time--I would have gone to Paris and conducted it myself."

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This great genius with the marvelous sense of humor wrote over 100 symphonies, 68 quartets, 44 piano sonatas, 19 operas, 24 trios, 24 concertos, and hundreds of other pieces. It is no wonder he is known as the father of the string quartet and the symphony.

THE STRING QUARTET IS BORN

Chamber music is music written for a small group of performers, often with only one player to a part and without a conductor. String music with four essential parts or musical lines was known during the Baroque Era (1600-1750) as "Sinfonia a four" or "Sonata a four". Haydn's early chamber music compositions were called "divertimentos," music for entertainment. These pieces varied in the scoring of instruments, number of movements, length, and form. Haydn's light and purely entertaining music continued to be called divertimentos while more serious works, making greater demands on the player and listener were usually (but not always) called quartets.

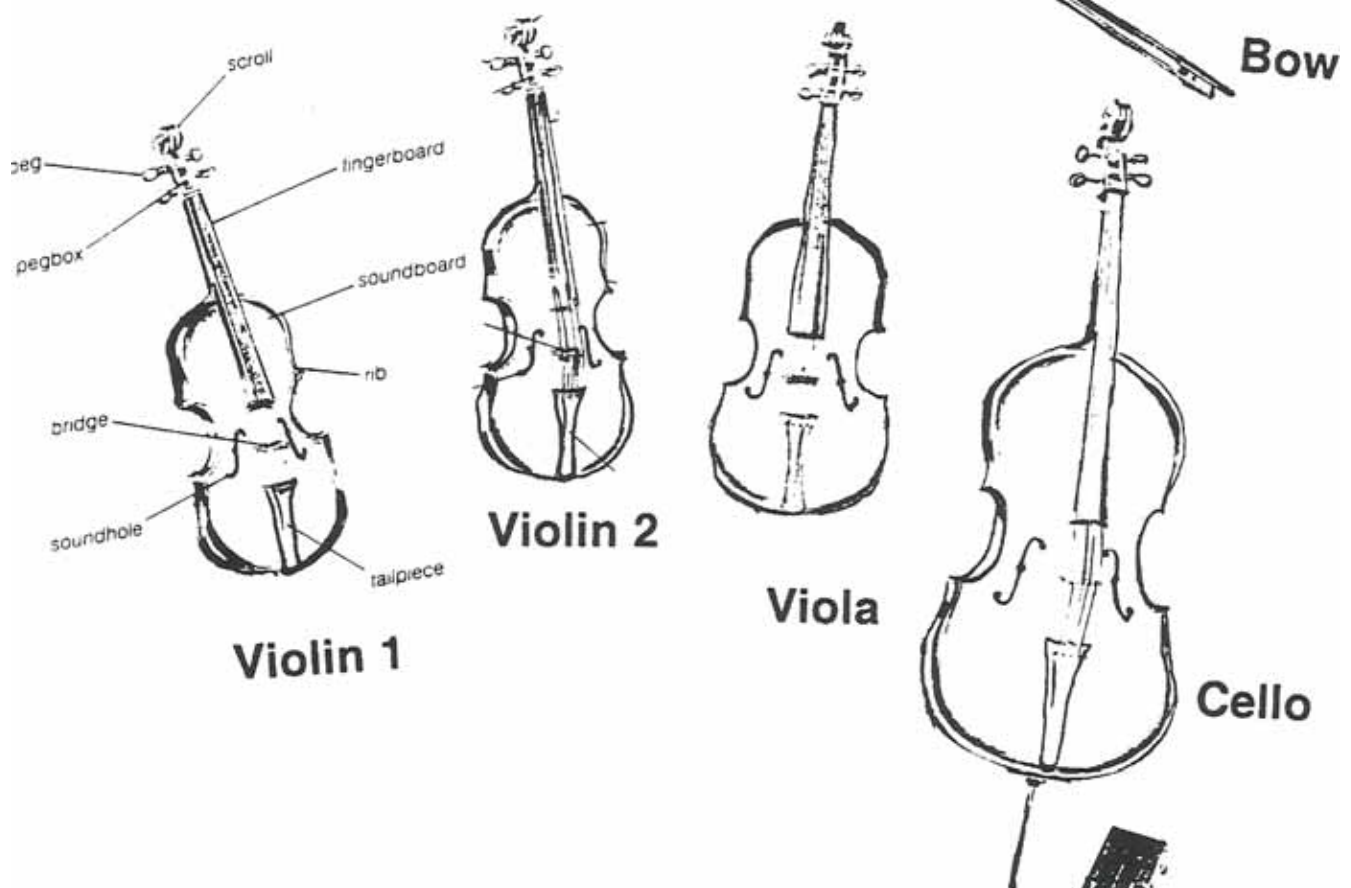
Most of Haydn's earliest quartets were simple enough so that amateurs could participate successfully, and were written for the enjoyment of the participants rather than the listeners. Almost all of them consisted of five short movements: allegro, minuet, adagio, minuet, and presto (or allegro molto). The viola was not yet independent, doubling the cello an octave higher. An entire quartet could take no longer to play than the first movement of a quartet written toward the end of his career.

Quartets from Haydn's Opus 9 show the emergence of a distinctive style, favoring the four movements which were to remain the norm: allegro, minuet, adagio, and presto (or allegro molto). The opening allegro was usually in sonata-allegro form, consisting of an opening section called the exposition in which major themes are presented, a middle section called the development in which thematic material undergoes a variety of alterations, and a third section called the recapitulation in which the material of the exposition is restated.

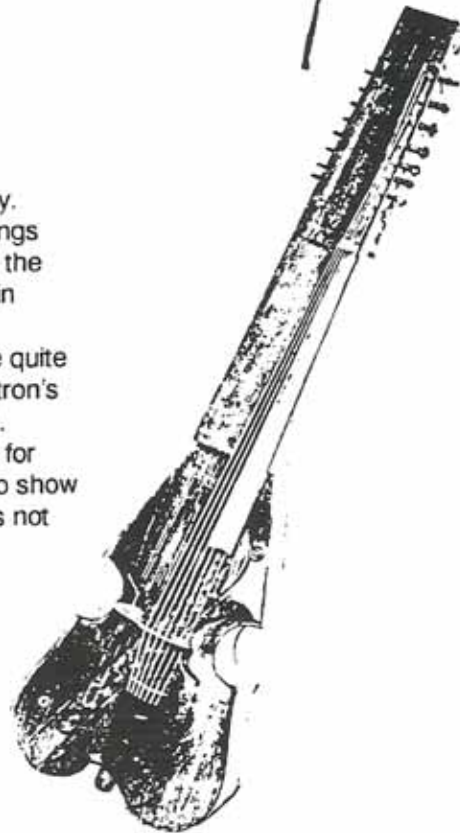
Although early quartets were dominated by the first violin or both violins in the melodic role, gradually the second violin, viola and cello participated occasionally with melodies. Haydn's development of the lower two voices in the quartet, making them much more independent and interesting, changed the course of future quartets. The quartets of Opus 20 and beyond show all four instruments of the quartet as equal participants. Haydn's quartets can best be described as a conversation among four intelligent people.

Succeeding generations of composers have benefited from the firm foundation of Haydn's masterpieces. Among those mentioned in our performance are Wolfgang Amadeus Mozart, a friend and admirer of Haydn; Ludwig Van Beethoven, who carried the string quartet into the Romantic period from the transparency of melodic and harmonic texture of his early quartets to the almost symphonic language of his later works; and Bela Bartok, with his innovative and unusual tonalities and rhythms.

THE STRING QUARTET



The Baryton was the favorite instrument of Prince Esterhazy. This odd-looking instrument, now obsolete, had 6 main strings but also between 16 and 40 auxiliary strings running under the neck. These strings vibrated sympathetically with the 6 main strings and could also be plucked with the left thumb. The baryton was extremely hard to play, and the Prince became quite an adept player. Haydn could hardly keep pace with his patron's demand for new baryton compositions (he wrote 165 in all). Haydn began secretly practicing the baryton, as a surprise for the Prince, and when he had acquired some skill, offered to show his art to the Prince. To his disappointment, the Prince was not impressed and he realized his patron wanted him only to compose for the baryton, not play it.



AUSTRIAN NATIONAL ANTHEM



Haydn admired the words and music of God save the King, the National Anthem of England, so when the words of the poem God Sustain Emperor Franz were chosen for the anthem of Austria Haydn composed the music. It was performed in the Court Theatre in Vienna for the first time on February 12, 1797, the birthday of Franz Joseph I. The melody, which Haydn used as a theme for a set of variations in his Emperor Quartet, caught on immediately. In due course it was sung all over Europe and America. In Germany it was adopted as a national hymn, and in Britain and America it was used in hymn-books.

SELECTED WORKS OF JOSEPH HAYDN

Opus 9, NO.2 1st movement (Moderato)
Opus 20, NO.4 3rd and 4th movements (Menuetto; Presto-Scherzando)
Opus 33, NO.2 "The Joke" -- 4th movement (Presto)
Opus 50, NO.6 "The Frog" -- 4th movement (Allegro con spirito)
Opus 64, NO.5 "The Lark" -- All movements
Opus 74, No.3 "The Rider" -- 4th movement (Allegro con Brio)
Opus 76, NO.2 "The Quinten" -- 1st movement (Allegro)
Opus 76, No.4 "The Sunrise" -- 1st movement (Allegro con spirito)
Opus 76, NO.3 "The Kaiser" -- 2nd movement (Austrian Hymn)
Opus 77, NO.2 3rd movement (Andante)

SELECTED WORKS OF OTHER COMPOSERS

Wolfgang Amadeus Mozart	Quartet No. 19 in C major, K. 465 "Dissonant" (1st movement)
Ludwig Van Beethoven	Opus 95 in F minor, "Serioso" (2nd movement)
Bela Bartok	String Quartet NO.2 (2nd movement)
Anton Webern	Five Movements for String Quartet, Op.5

SUGGESTED FURTHER READING

Geiringer, Karl and Irene. *Haydn: A Creative Life in Music*. University of California Press (1946).

Griffin, Clive D. *Classical Music*. Drynad Press Limited, London (1988).

Grove, Sir George and Eric Blom. *Grove's Dictionary of Music and Musicians*. St Martin's Press (1954).

Politoske, Daniel T. *Music*. Prentice-Hall, Inc. (1984).

Woodward, Ian. *Lives of the Great Composers*. Ladybird Books, Loughborough (1969).

Young, Percy M. *Masters of Music: Haydn*. Ernest Benn Limited, London (1969).

SUGGESTED ACTIVITIES

1. What was going on historically in Europe and the USA during the time Haydn was composing? Many famous people lived during this time. George Washington was born in the same year as Haydn (1732-99). Napoleon (1769-1821) was invading Vienna the day that Haydn died there. A day or two earlier Haydn had asked to be carried to the piano, where he played his National Anthem through three times as the thunder of the French guns bombarding Vienna sounded outside. Compare a map of Europe in the 18th century to a present day map.
2. Using data from the performance and/or other sources have students create a time line of Joseph Haydn's life, and one from their own (or their parent's) life. How do these life experiences compare?
3. Experiment with role-playing in the roles of Haydn as the composer, Prince Esterhazy as the patron, or just a regular musician in the palace of Esterhazy. Those role-playing the composer could try to imagine what he was communicating through his music. A discussion of class distinction could evolve from this.
4. Why did Joseph Haydn write so many quartets? What interested him in this combination of instruments? What were his choices of instruments and how does this compare with the variety of instruments available today? Start with a quartet of any 4 objects with a vibrating surface (such as a can, washtub, bucket, and box) and compose some music for this ensemble.
5. The art of violin-making was perfected by craftsmen such as Stradivarius, Amati, and Guarneri in the little town of Cremona (northern Italy) in the 16-17th centuries. Explore the construction of a violin, the variety of woods used for different parts, how varnish affects the sound, etc. Explain that this is one of the few things in history, with all the advances in modern technology, that has not been altered or improved upon in 300-400 years and may never be surpassed.

VOCABULARY LIST FOR HAYDN SEEK

allegro	Happy; a fast tempo.
adagio	Slow tempo.
cello	The bass voice of the string Quartet; also the largest in size.
Baroque period in music	Music composed from 1600-1750.
baryton	An obsolete string instrument popular in Haydn's time.
Classical period in music	Music composed from 1750-1800.
composer	A person who writes music.
concerto	A work for a solo instrument accompanied by an orchestra.
conductor	The leader of a musical group.
divertimento	Light and entertaining music.
duet	A melody for two voices or instruments.
fifths	The melodic distance between strings of a violin, viola, or cello (0 to A, for example).
minuet	An elegant dance in three.
molto	Very
movement	A relatively independent part of a large, composition, usually having a clear beginning and end.
octave	The melodic distance between eight notes (C to C, for example).
opus	The published order of a composer's works.
quartet	Music for four voices or instruments.
presto	Very fast tempo.
symphony	Orchestra composition usually in four movements that originated in the Classical period.
tempo	The speed at which a composition is performed.
trio	Music for three voices or-instruments.
variation	A composition in which musical ideas are repeated with some variety.
viola	The tenor voice of the string quartet.
violin 1	The soprano voice of the string quartet; often the leader.
violin 2	The alto voice of the string Quartet.

ABOUT THE ARTISTS

QUARTET SERAPHIN

WANDA BECKER, VIOLIN

ROSE MARTIN, VIOLIN

HOLLY KURTZ, VIOLA

MARYLOU GOTMAN, CELLO

JERRY VOGEL, ACTOR

SUE GREENBERG, PLAYWRIGHT