

## Montgomery Philharmonic 2018 - 2019 Our 13th Season : They Changed The World

Concert 3, March 17 , 7 PM – Symphonic Revolution

Beethoven | Mozart | Haydn

### About Franz Joseph Haydn:

Franz Joseph Haydn was an Austrian composer of the Classical period who was known as the father of the symphony and the string quartet. He spent much of his career as a court musician for the wealthy Esterházy family at their remote estate. Until the latter part of his life, this isolated him from other composers and trends in music so that he was, as he put it, “forced to become original.” In spite of this, his music circulated widely, and for much of his career he was the most celebrated composer in Europe. Haydn’s music is full of character and his sense of humor often finds its way into many of his compositions. Haydn was a friend and mentor to Mozart, a tutor of Beethoven, and the older brother of composer Michael Haydn.

Haydn was the son of a wheelwright and a cook, and his parents realized his musical talent very early on. When he was only 6 years old, they sent him to live with a relative – Johann Matthias Frankh, a schoolmaster and the choirmaster in Hainburg, Austria. Haydn never lived with his parents again. Life in the Frankh household was not easy for Haydn, who later remembered being frequently hungry and humiliated by the filthy state of his clothing. He began his musical training there and could soon play both harpsichord and violin. The people of Hainburg heard him sing treble parts in the church choir. There is reason to think that Haydn’s singing impressed those who heard him, because in 1739 he was brought to the attention of Georg von Reutter, the director of music in St. Stephen’s Cathedral in Vienna, who happened to be visiting Hainburg and was looking for new choirboys. Haydn passed his audition with Reutter, and after several months of further training moved to Vienna in 1740, where he worked for the next 9 years as a chorister. Haydn lived with von Reutter, von Reutter’s family, and four other choirboys at the cathedral. Interestingly, Haydn’s younger brother, Michael, eventually lived with the von Reutter’s at the cathedral as well. After 9 years, Haydn was dismissed from the choir because his voice had matured and the Empress Maria Theresa complained that he sounded like a crow. The final straw that led to his dismissal was when his pranks finally caught up with him (he cut off the pigtail of another chorister).

Haydn was taken in by Johann Michael Spangler, who shared his family’s watchtower room for a few months. Haydn developed his career as a freelance musician by working many different jobs; he was a music teacher, street serenader, and valet for the Italian composer Nicola Porpora. At this time it became clear that he had not received adequate training in music theory and composition, so he began to work his way through counterpoint exercises in Fux’s *Gradus ad Parnassum* and studied the works of CPE Bach. As Haydn’s skills increased, he began to be known first as an opera composer. This landed him a job as a freelance composer for the court in Vienna.

Haydn eventually found his way to the court of the Esterházy family and was appointed full Kapellmeister. As a “house officer” in the Esterházy establishment, Haydn wore livery, a special uniform, and followed the family as they moved among their various palaces, most importantly the family’s ancestral seat, Schloss Esterházy in Eisenstadt and later on Esterháza, a grand new palace built in rural Hungary in the 1760s. Haydn had a huge range of responsibilities, including composition, running the orchestra, playing chamber music for and with his patrons, and eventually the mounting of operatic productions. Despite this backbreaking workload, the job was, in artistic terms, a superb opportunity for Haydn. The Esterházy princes—Paul Anton and Nikolas I—were musical connoisseurs who appreciated his work and gave him daily access to his own small orchestra. During the nearly 30 years that Haydn worked at the Esterházy court, he produced most of his compositions, and it was there where his musical style continued to mature.

1779 was a watershed year for Haydn, as his contract was renegotiated. Previously all his compositions were the property of the Esterházy family. He now was permitted to write for others and sell his work to publishers. Haydn soon shifted his emphasis in composition to reflect this (fewer operas, and more quartets and symphonies) and he negotiated with multiple publishers, both Austrian and foreign. His new employment contract acted as a catalyst in the next stage in Haydn’s career—the achievement of international popularity. By 1790 Haydn was in the paradoxical position of being Europe’s leading composer, but also someone who spent his time as a duty-bound Kapellmeister in a remote palace in the Hungarian countryside. The remoteness of Esterháza, which was farther from Vienna than Eisenstadt, led Haydn to gradually feel more isolated and lonely. He longed to visit Vienna, where he had many friendships, and so began to travel a bit to Vienna.

In 1790, Prince Nikolaus died and was succeeded by his son Anton. Following a trend of the time, Anton sought to economize by dismissing most of the court musicians. Haydn retained a nominal appointment with Anton, at a reduced salary of 400 florins, as well as a 1000-florin pension from Nikolaus. Since Anton had little need for Haydn’s services, he was willing to let him travel, and the composer accepted a lucrative offer from Johan Peter Salomon, a German violinist and impresario, to visit England and conduct new symphonies with a large orchestra. He made two journeys to London, one in 1791–92 and another in 1794–95. Audiences flocked to his concerts and he composed several symphonies and string quartets. At the end of these trips, he did some traveling to the English countryside and also to Oxford, where he was awarded an honorary doctorate.

By the end of 1803, Haydn’s health had declined, so he retired. He suffered from dizziness, the inability to concentrate, and painfully swollen legs. In spite of this, he continued to try to compose. Although he was retired, the Esterházy family kept him on salary and paid his pension until the very end.

- **Born:** March 31, 1731, in Rohrau, Austria
- **Died:** May 31, 1809, in Vienna, Austria
- **Full Name:** Franz Joseph Haydn
- **Child:** Alois Anton Nikolaus Polzelli
- **Spouse:** Maria Anna Keller
- **Parents:** Maria nee Koller, Matthias Haydn
- **Siblings:** Johann Evangelist Haydn, Michael Haydn
- **Compositions:** 41 Symphonies, 27 Piano Concerti, 5 Violin Concerti, 4 Horn Concerti, Concerti for Bassoon, Clarinet, Flute, and Flute and Harp, numerous solo piano works, 9 works for piano four-hands, 36 violin sonatas, 6 strings duos/trios, 23 string quartets, 6 string quintets, 7 piano trios, numerous other chamber music, including flute quartets, an oboe quartet, a horn quartet, 13 serenades, 17 divertimenti, numerous marches and dances for various instruments, 18 masses, 14 other pieces of sacred music, 17 church sonatas for organ as well as numerous other works for organ, 23 operas

### *Concerto in G major for Violin and Strings, Hob. VIIa:4 – Franz Joseph Haydn (1732–1809)*

Fiona van der Sluis – violinist

There is some doubt as to whether or not Haydn actually wrote this concerto, since it seems more “old fashioned” than concerti he had written with earlier numbers. It is generally believed now that this work was written earlier than other concerti and it was just numbered out of order. Considered one of Haydn’s most beautiful concerti, although not demanding for the soloist, it was thought to have been written for Luigi Tomasini, concertmaster of the Esterházy orchestra. It is in the traditional three-movement form—*Allegro moderato*, *Adagio*, and *Finale: Allegro*.

Our young soloist, Fiona van der Sluis, the winner of our Bernie Rappaport Young Musician Competition, will perform the first movement. The work is scored for violinist and strings and the first movement is in sonata form. This opening theme is introduced by the orchestra and then taken up by the soloist, who gives it more ornate treatment. The development covers the same ground again, but this time with a more plaintive character. The soloist leads the way through what seems to be the recapitulation, but which turns out to be an extension of the development; after a pause for the cadenza, the orchestra takes charge for the true, brief recapitulation. The work uses compact and simple harmony that allows for more free melodic composition, leading to a movement that is often referred to as intimate and lovely.

**Instrumentation** – Solo Violin, violin 1, violin 2, viola, cello, double bass

### Artifacts –

[Front Page in Haydn’s hand from Haydn Concerto No. 2 in G](#)  
[Manuscript of Haydn’s Seven Last Words](#)


<b>Haydn: Violin Concertos - Mendelssohn: Octet</b> Gil Shaham
<b>Haydn, J.: Violin Concerto In G Major - Haydn, M.: Violin Concerto In B Flat Major - Mozart: Adagio</b> Camerata Salzburg
<b>Haydn: Violin Concertos (Video Version)</b> Midori Seiler


<a href="#">Haydn: The Life &amp; Work of a Musical Genius</a>
<a href="#">The Faber Pocket Guide to Haydn</a>
<a href="#">Playing Before the Lord: The Life and Work of Joseph Haydn</a>

### YouTube.com Links –

<https://www.youtube.com/watch?v=qtwoDzg-scA>  
<https://www.youtube.com/watch?v=8v4genmt2pY>  
<https://www.youtube.com/watch?v=U2BiDzihpP0>