The MAYRON COLE PIANO METHOD

Classical Era

Sonata in D Major

Joseph Haydn
1732-1809



Born in Rohrau, Austria, Franz Joseph Haydn (pronounced "HIGH-den") was born the second son to poor parents. His father repaired wheels and his mother was a cook for the wealthier inhabitants of their small village.

By the age of six, little Franz Joseph began to display a great talent for music. When he was seven, an adult cousin who was a school principal and a choirmaster in the nearby city of Hainburg, noticed that Franz was especially gifted. The cousin offered to take the child to his home and train him in music. Franz left with his cousin, never to return to his parents' home except for rare visits. Franz sang in his cousin's church choir and learned to play several musical instruments. When Haydn was eight, the musical director of the St. Stephen's Cathedral in Vienna was visiting Hainburg and observed the boy's musical talent. The music director invited Haydn to join the church choir in Vienna's most important church. So an eight-year old Franz moved to Vienna. He was enrolled in the church's choir school where he learned an enormous amount of knowledge of music in the eight years he was there. Regretfully, he was not taught any music theory which was a disappointment to him. When Haydn's voice changed at age seventeen, he was expelled from the choir school.

Haydn had no money and few possessions. He supported himself by accepting any musical job and living in the attic of a fellow musician. But Haydn had higher dreams for himself. He sat about educating himself in composition by studying Carl Phillip Emanuel Bach's works; he purchased any musical theory books he could find. One day, an Italian composer and voice teacher, Nicola Porpora, met Haydn and offered him the job of being an accompanist for Porpora's voice students. Haydn agreed to the job offer, and Porpora agreed to critique Haydn's compositions.

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Haydn began to make progress with his music writings. His intense study of music theory was paying off. Soon he was introduced to an Austrian nobleman: Carl Joseph von Furnberg. Haydn was invited to the nobleman's home and played music for the family.

Furnberg than introduced Haydn to the Bohemian Count Ferdinand Maximilian von Morzin. Morzin hired Haydn to be the musical director and chamber composer of his sixteen-member orchestra. For this orchestra, Haydn wrote his first symphony. Even in his early compositions, Haydn's brilliance managed to shine. Regretfully, a short while after accepting the position with von Morzin, the baron fell into financial difficulties and had to disband the orchestra.

But luck was with Haydn again, for a short time later he was invited to enter the service of Prince Antal Esterhazy. Esterhazy was the head of one of the wealthiest and most influential families of Austria. And Prince Antal loved and supported music.

At his castle in Eisenstadt, the prince had a well-appointed orchestra. And the orchestra director was old and ailing, so the prince hired Haydn to be the assistant musical director. The old music director was in charge of church music, and Haydn was in charge of everything else. Haydn love it! He called almost daily rehearsals of the orchestra and choir singers, and he wrote almost everything those musicians performed. Haydn was a natural for the job. He was witty and caring and dealt easily with musicians. And Haydn's music was reflecting fresh ideas and creativity.

In 1760, Haydn married Maria Anna Keller who could not have been worse for him if she had tried to be. She did not understand nor care for music and certainly did not care what Haydn was doing. Her disdain for his compositions was shown when she used his original manuscripts to line her pastry pans and for curling rods for her hair. But the easy-going Haydn found comfort in a long-lasting love affair with a young Italian mezzo-soprano who sang in the Esterhazy choir. Since his wife was destroying many of Haydn's original works, it is by luck that wealthy people began to collect copies of Haydn's music and stored the music in their libraries. The music stored in these libraries would later become an important source of his works.

In1762, Prince Antal died and Prince Miklos, Antal's brother became head of the Esterhazy family. And Haydn could not have been luckier, for Prince Miklos thoroughly enjoyed music and encouraged Haydn's ever-expanding composing talents. Four years later, Haydn became musical director at the Esterhazy court. Soon, Haydn was composing symphonies, string quartets, operas, and many other musical works. Since Prince Miklos loved to play the baryton (a now-obsolete type of cello), Haydn composed over 150 compositions for that instrument.

Haydn and Prince Miklos became good friends. Often, when Prince Miklos visited Vienna, Haydn traveled with him. On one of those visits, Haydn met the young Wolfgang Amadeus Mozart, and a lasting friendship between the two geniuses was born. Both appreciated the other's talent, and they inspired each other. Mozart declared that Haydn taught him the skills of writing quartets. Later Mozart wrote six quartets and dedicated them to his "beloved friend". Haydn always claimed that he was the one who benefited the most from his young friend's acquaintance.

During the eight years of 1768 to 1774, Haydn's maturity as a composer became evident. He wrote several large-scale compositions plus many operas that were performed at the Esterhazy court.

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Regretfully, the Esterhazy opera house burned down in a fire in 1779. But Haydn's fame was growing outside of the Esterhazy court. People were beginning to notice the talent of this easy-going gentle man.

In 1775 Haydn received a commission from Paris to compose a set of symphonies. These are his "Paris" symphonies and are still considered to be a hallmark of the symphonic genre. At that same time, Haydn received another commission to write the *Seven Last Words of Our Savior on the Cross*. This slow-moving somewhat dour composition was difficult for him to write, but it is one of Haydn's most admired works. Also in 1775, Haydn composed his first oratorio (an opera without the costumes or scenery).

Prince Miklos died in 1790 and was succeeded by his son, Prince Antal. Prince Antal did not care for music and dismissed all the court musicians. Except for the lucky Franz Joseph Haydn. Haydn was retained and continued to be paid his salary for the rest of his life, but he had no duties. His time was his own. And Haydn was ready for a change in life.

As Haydn's great luck would have it, at that time he met a concert manager, Johann Peter Salomon. Salomon had traveled from England to commission Haydn to write six new symphonies and twenty more smaller compositions. And Salomon wanted Haydn to journey to England and conduct those symphonies.

Haydn arrived in England on New Year's Day of 1791. He would stay in England for a year and a half as he met important musicians and influential people; admiration was showered upon him. He was feted and treasured and treated as a genius. And he loved it! Haydn wrote six symphonies on his first visit to London. This was the peak of Haydn's symphonic outpouring. Those wondrous works endeared Haydn to the British audiences. While in London, Haydn heard George Friderick Handel's oratorios, and he was deeply moved. Haydn decided to someday write an oratorio. He began searching for a suitable libretto (a type of script).

Refreshed and happy, Haydn departed London for Germany in 1792. While traveling through Germany, he stopped at the city of Bonn and met a twenty-two year-old Ludwig van Beethoven. Haydn was highly impressed with the tempestuous young man and invited Beethoven to Vienna where Haydn would work with him on composition. Haydn later wrote: "Beethoven will one day be considered one of Europe's greatest composers, and I shall be proud to be called his teacher." Regretfully, Beethoven would later write that Haydn was one of the worst teachers he had ever encountered. Beethoven said he learned nothing from Haydn and had wasted his money purchasing a box of chocolate candy for the man.

When Haydn arrived back in Vienna in 1792 he was met with a cool reception. So he decided to journey back to England where he was adored. He arrived in England in 1794 and immediately began writing six more symphonies and six quartets. His *Symphony No. 102 in B-Flat Major* is considered to be the greatest of all Haydn's symphonies. On this trip, Haydn was not regarded as a sensation but as an old and well-loved friend. King George III earnestly invited Haydn to stay in England, but for some reason, Haydn wanted to return to Austria and serve the new head of the Esterhazy family, Prince Miklos II.

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Back in Vienna and working for Prince Miklos II, Haydn began work on his masterpiece of an oratorio: *The Creation* (first performed in 1798.) The years spent working on *The Creation* were the happiest years of Haydn's life. Then he began writing six masses for his patron Miklos II. Those masses are considered to be the most-significant masses of the 18th century. During this same time, he continued to write magnificent string quartets, plus a song that was for years used as the national anthem of Austria. To this day, this song is also the national anthem of Germany. The melodic line of this song was so loved that Haydn used it as the theme for one of his quartets*: The Emperor Quartet, Opus 76, No. 3.*

Due to the popularity of *The Creation*, Haydn was encouraged to write another oratorio and he chose to use a poem by James Thomson as the libretto: *The Seasons*. Haydn later reportedly said: "*The Seasons* broke my back." He was exhausted! In 1801 and 1802, Haydn wrote his last two masses. After that, he did not write any large compositional works. Haydn was growing old.

In 1809 Napoleon's army overtook Vienna, and troops entered the city. A feeble Haydn refused to leave his home and would not take refuge elsewhere. So Napoleon placed a guard of honor outside Haydn's home as a tribute to the great composer. Haydn was touched when one of the invading French officers came to his home and sang for him an aria from *The Creation*. On May 31, 1809, Haydn died in his sleep. He was buried two days later.

We will always remember that Franz Joseph Haydn helped mold the classical period of music. His output of compositions is incredible. He wrote 108 symphonies; 68 string quartets; hundreds of compositions for various orchestral instruments; 47 piano sonatas; 20 operas; 14 masses; and 6 oratorios. Haydn's music reflects his optimistic outlook towards life. Looking back over his life, it is obvious to this author that every time Haydn needed an assistance from someone, that person walked into the scene. Franz Joseph Haydn was quite possibly the luckiest man alive; not counting his horrific marriage to Maria Anna Keller.

--Essay by Mayron Cole

Sonata in D Major Theory

Let's quickly review trills which have been taught in previous levels of The Mayron Cole Piano Method: In the Measure 34 of **Sonata in D Major**, the right hand has a TRILL (trill symbol is "***tr***"). You will alternate quickly between the note that is written and the note that is above it in the scale of the composition. So in this composition, you will play a TRILL on high B and C-sharp with your #2 and #3 fingers. The two grace notes at the end of the measure are what this author calls the "exit notes," which are a great way to end a trill.

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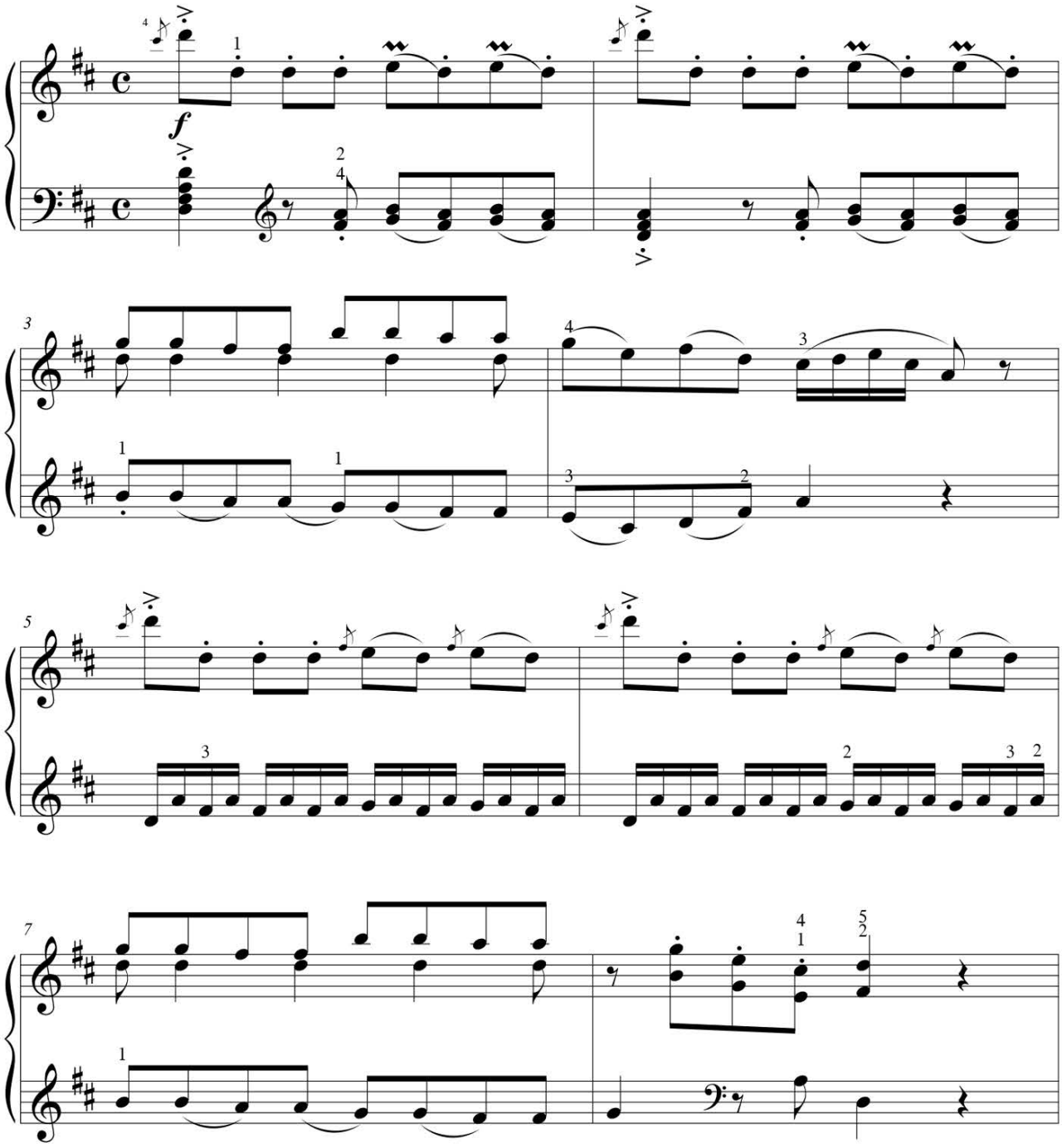
Sonata in D Major

(orchestrated accompaniment has a 2 measure count-in)

Joseph Haydn
1732-1809

Allegro con brio ♩ = 120



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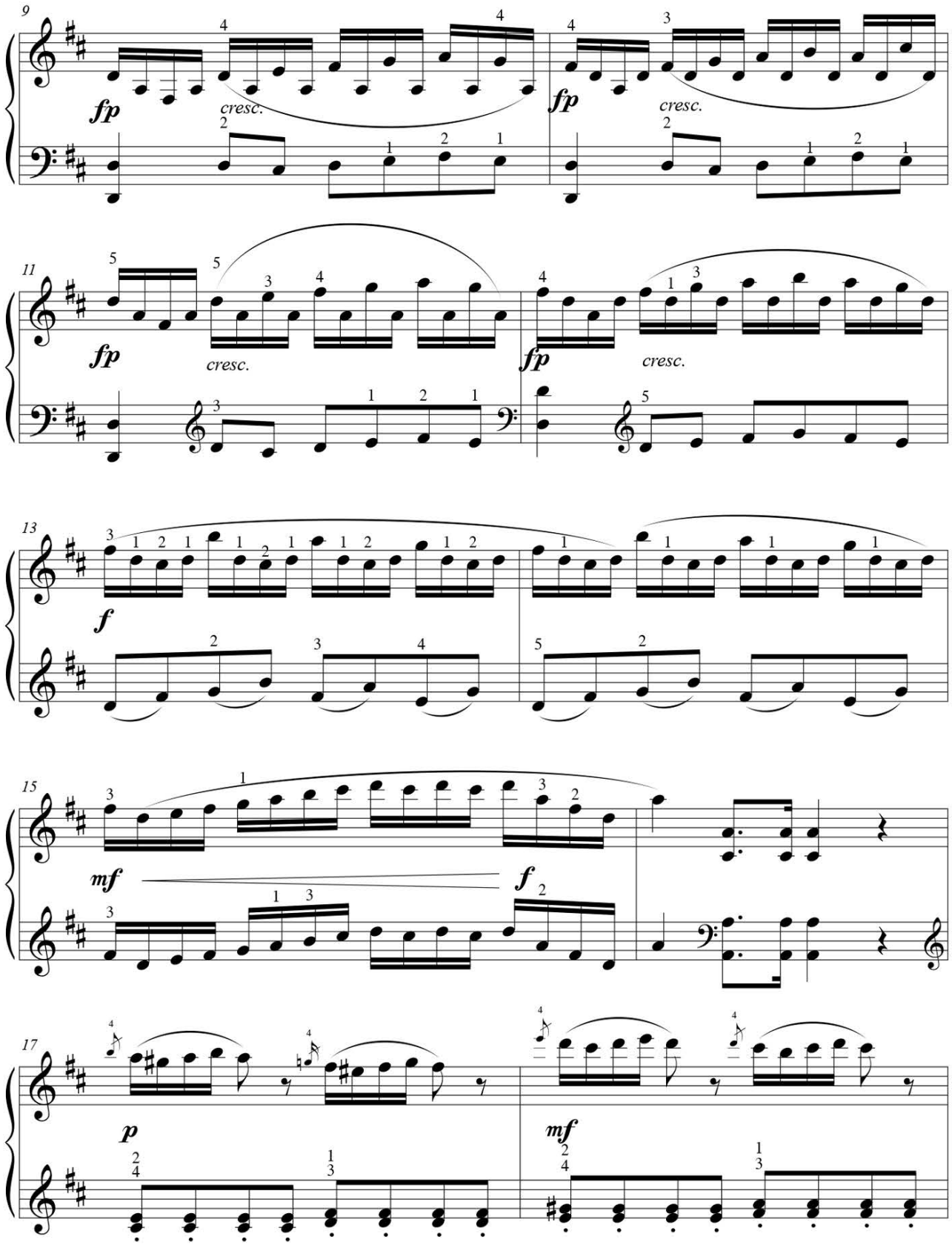

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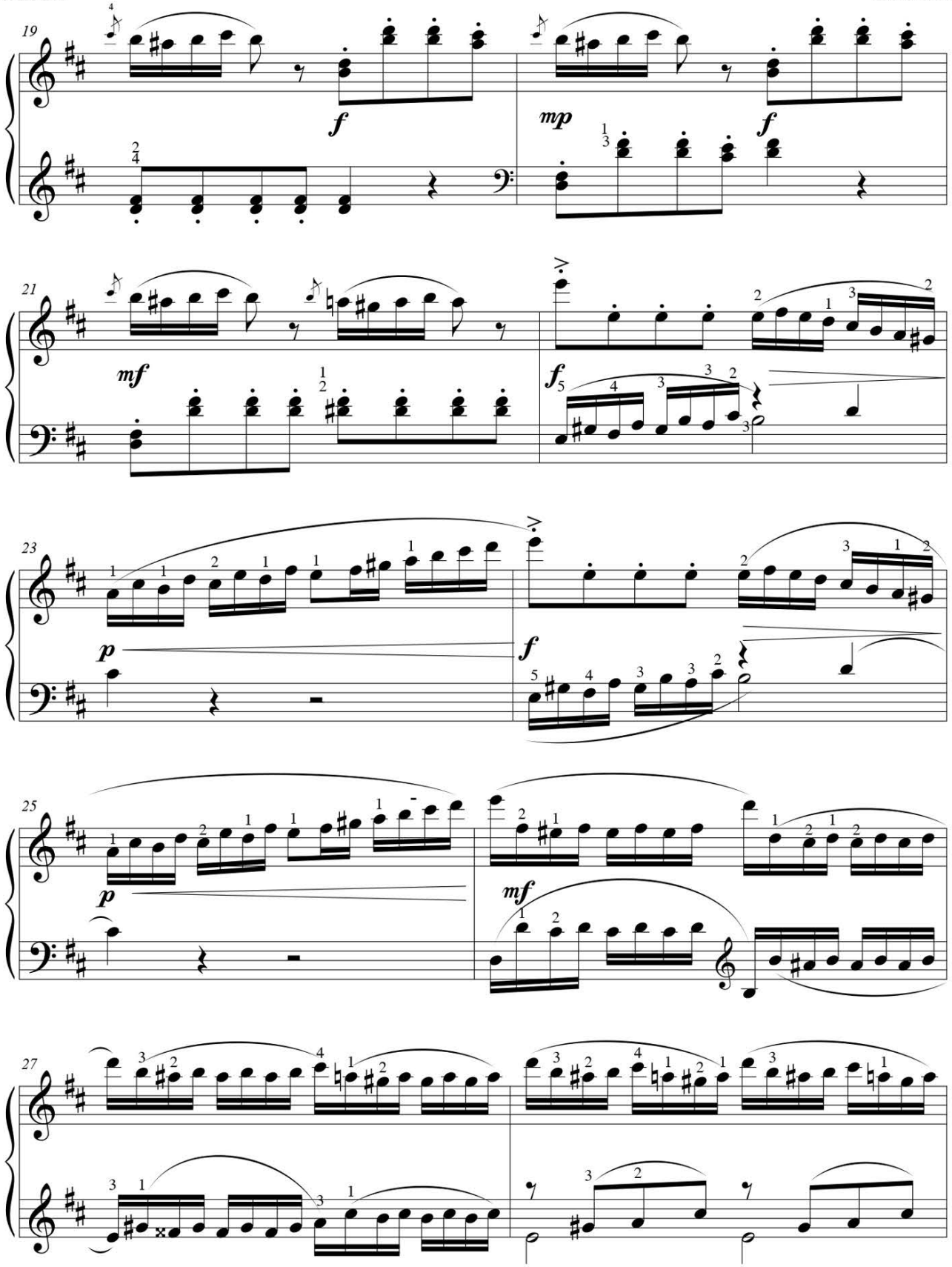

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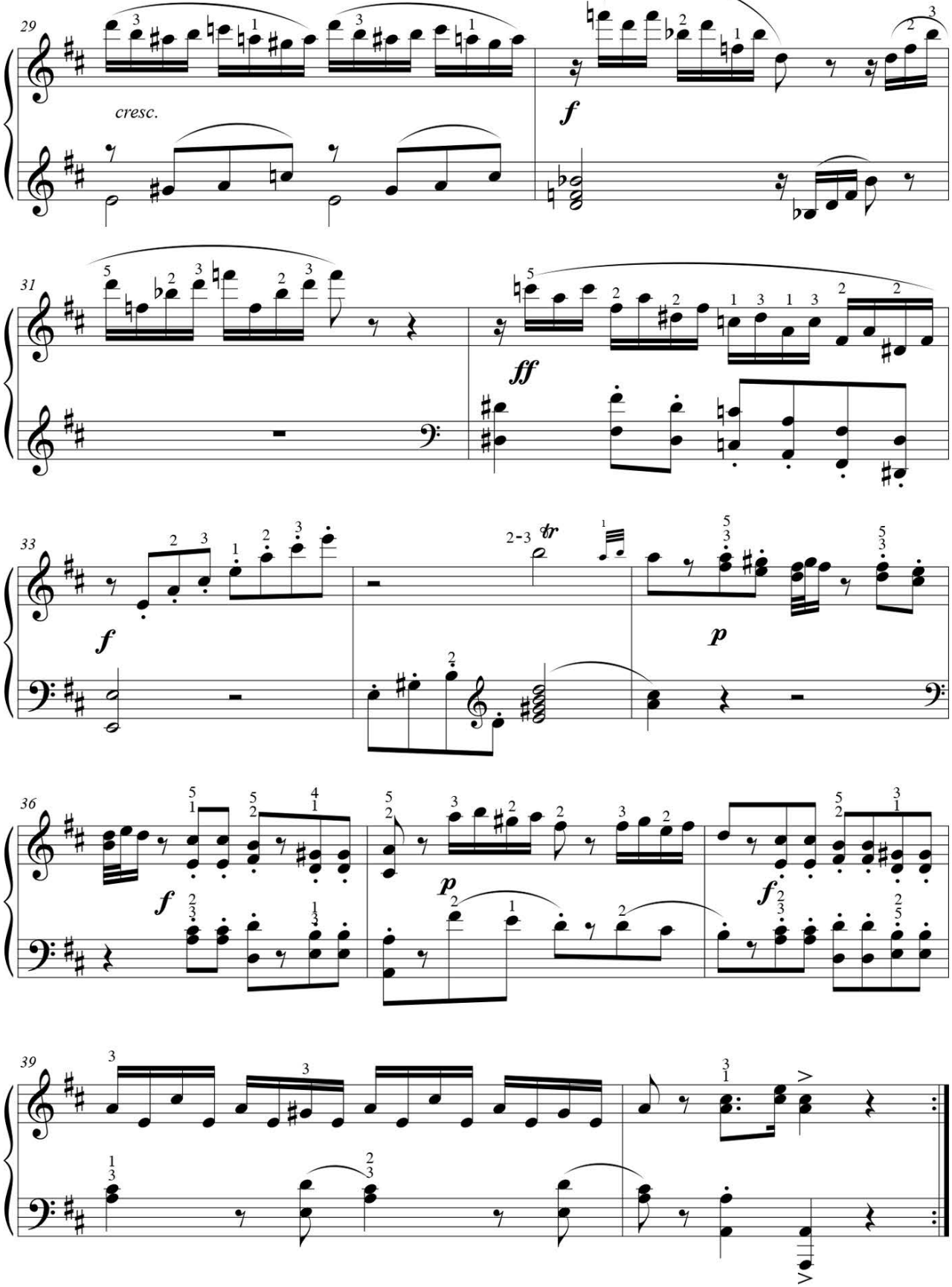

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