

Thursday, February 13, 2020, Feast

Teachers - **Lunch is at 1130.** Please make sure that your class has eaten, packed, and done chores before noon. We will do composer study and citizenship first and then indoor nature study, nursing home, and community service.

Composer Study—(Franz) Joseph Haydn

Our composer is (Franz) Joseph Haydn (Hi-den), but he preferred Joseph. He was born in a country village on the border of Austria and Hungary. His father was a wheel-wright and harpist. Joseph only held vague memories of his family and friends singing together for he left home at age six to join a boys' choir. Hunger and poverty made life hard. He learned the harpsichord and violin and he joined the Vienna boys' choir at age eight. He sang with them for many years until his voice matured. Cutting the pigtail of a choir member got him kicked out.

Haydn became the king of odd jobs—music teacher, street serenader, valet, organist, musician for Carnival Week, singer in the royal chapel, and music teacher for a countess. He studied counterpoint from a book and gleaned ideas from the work of Carl Philipp Emanuel Bach. He composed operas but grew frustrated because music shops would publish his music and not give him any share of their profit. For eight years, he barely got by but managed to build a reputation as a composer. One day, he landed a full-time job as the music director for a rich count.

As kapellmeister, Haydn led a small orchestra and composed symphonies. Steady income allowed him to marry Maria Anna. A year later he lost his “secure” job, but a far wealthier prince hired him. Haydn was second in charge until the kapellmeister died. The grumpy, old man made life difficult for Haydn and called him a “writer of little songs” and “little Hans, fashion model.” As kapellmeister, Haydn wore a fancy uniform and traveled with the family. This exhausting job of composition, running the orchestra, playing chamber music for and with his patrons, and staging operas lasted for thirty years.

Even though he lived in the countryside, Haydn worked as a court musician for a prince who lived in a palace in Hungary. He managed to create two forms of music: the symphony and the string quartet. Later in life, he moved to Vienna, Austria, where “Papa Haydn” mentored Mozart and Beethoven. He could not mentor Mendelssohn who was only three months old when Haydn died.

Joseph Haydn was known for his honesty and humor. He hid jokes and tricks in his music. He wrote the Farewell Symphony to tell his boss that it was time to go home. The musicians left the room one by one during the piece. The prince got it and he sent them home the next day. The Surprise Symphony startled listeners

with an occasional loud chord and followed up with light music. He wrote it while living in London because there was swift competition between composers.

He attended many concerts in London. Handel's *Messiah* astounded him. He picked up a copy of a libretto called, *The Book of Genesis*. He returned to Austria and wrote his own oratorio called *The Creation*, his masterpiece. The piece was in three parts: (1) the defeat of Satan in heaven and the first four days of creation, (2) the last three days of creation, and (3) the garden of Eden. Three soloists representing three angels and the chorus is a heavenly choir. The soprano and tenor sing as Eve and Adam. *The Creation* was written near the end of his life. Because it was a smash-hit, Haydn conducted and/or attended over forty performances of *The Creation* before he died. He gave credit to God for inspiration at the last concert he attended.

Joseph Haydn is known as the father of the symphony because he composed so many of them. Of the 111 symphonies, only seven have been lost. While symphonies today typically run an hour or more, some of his are much shorter—fifteen minutes.

New Music

Near the end of his life, Haydn grew so weak that he lacked the energy to compose. Music flowed through his body. Allegros made his pulse race and adagios slowed it down. He felt like a living clavier (the early form of the piano). He passed the time playing music. The prince made sure his servants cared for Haydn and he received many great visitors.

One day Haydn awoke to the sounds of bombs! Napoleon had decided to invade Austria, and its capital, Vienna, was his target. Four shots fell close enough to rattle the windows and doors of his house. He called out in a loud voice, "Don't be afraid, children, where Haydn is, no harm can reach you!" And then his whole body began to tremble. The city fell to the French three days later. Haydn died peacefully by the end of the month on May 26, 1803. Musicians played Mozart's *Requiem* at his funeral. His body was buried at a local cemetery but his head was cut-off and stolen by thieves and was not reunited with the body until 1954.

String Quartet Opus 76 No. 3 () - We have studied musical forms such as the concerto, oratorio, and symphony. Today we will study the form Haydn developed—the string quartet. Four strings—two violins, a viola, and a cello—sit in a half circle to play. The quartet has four movements: one allegro, another slow, then a minuet (dance in three-quarter time), and finally a rondo (rotates three themes in a pattern). All major composers have written string quartets because the form tests their ability since the four strings have similar sound and range.

At the same time he was composing *The Creation*, Haydn was also working on a set of six string quartets. Today we will listen to the first two movements of the third string quartet in this group. It is nicknamed “The Emperor String Quartet” because the second movement is based on a hymn he had written earlier in his life which was dedicated to the emperor. The hymn was so popular that it became the anthem of Germany until Beethoven’s “Ode to Joy” replaced it. Some churches today sing the hymn under the title “Glorious Things of Thee Are Spoken.”

Today the goal is to watch how the musicians interact as they play. See if students notice these details in the first movement. The musicians are seated in a half circle so that they can see one another. There is no conductor so the musicians must communicate with facial expressions and the movement of their bodies. They even snort and sniff to one another but only listeners seated nearby can hear it. Since a quartet is such a challenge, four musicians will form an ensemble and play different quartets for years. The more they know one another, the better they play.

A Glossary of Musical Terms

mood: feeling of music (happy or sad or ...)

dynamics: change

crescendo (getting louder) or *decrescendo (getting softer)*

forte (loud) or fortissimo (very loud)

tempo: the timing of a piece

fast (**allegro**) or slow (**adagio, andante**)

form: the structure of a musical composition

concerto (a piece for orchestra and soloist in three fast-slow-fast movements)

libretto (the text of an opera or sacred oratorio)

minuet (dance in three-quarter time)

movement (a section of a piece that has its own tempo (speed))

oratorio (a religious piece performed without costumes or props)

rondo (three themes played in a pattern)

string quartet (allegro, slow, minuet, rondo)

symphony (a long sonata for orchestra in four movements)

groups: the number of musicians

trio (a composition for three musicians)

quartet (a composition for four musicians)

octet (a composition for eight musicians)

chorus:

soprano (high female voice)

tenor (high male voice)
bass (low female voice)

note effects: how notes are played

arpeggio (a broken chord in which notes are played in succession)

fermata (holding a note longer than the count—bird's eye)

octave (an eight-note interval so that notes have the same letter)

rest (a symbol to tell the singer or musician to take a break)

trill (a quivering effect that quickly alternates between two notes)

Citizenship —

Primary - Primary classes will be reading from *Among the Forest People* by Clara Dillingham Pierson <http://www.gatewaytotheclassics.com/browse/display.php?author=pierson&book=forest&story=egg>. The book is about animal characters whose personality traits land them into trouble sometimes. Each class will read at their own pace and how much is read per week depends upon two things: how much time is left before everyone leaves for the walk and the length of the class's attention span. Ten minutes is plenty.

Elementary - They will continue reading *The Story of the Greeks* by H. A. Guerber: Chapter XXIX <http://www.gatewaytotheclassics.com/browse/display.php?author=guerber&book=greeks&story=olympic>.

Middle/High School - A short reading of Plutarch's Life of Aristides.