

OCR AoS 1: Haydn Symphony No. 48 (*Maria Theresa*)

KS5

by Hanh Doan

Area of Study 1: instrumental music of the Classical period

This prescribed work should be studied and contextualised within a number of other works in this Area of Study. Studying other symphonies by Haydn, as well as some by Mozart and Beethoven, will be essential in giving students the best overview of the symphony in the Classical period. Although Haydn remained mainly in one place throughout his life, understanding his movements in Europe, as well as those of his contemporaries, is key to placing this work into context and understanding the Classical period as a whole. Some detailed comparisons should be made with other first and second movements in other symphonies, but the overall form and structure should not be forgotten.

Franz Joseph Haydn (1732-1809): context

A celebrated composer of his day, Haydn was prolific in every medium, though best remembered for his symphonies and string quartets, which established a style and standards of content, form and expressivity that other composers emulated.

Haydn and the Esterházy

Haydn spent the majority of his career serving the Esterházy family, the most powerful noble family in Hungary. He was hired in 1761 by Prince Paul Anton Esterházy, a generous patron who was devoted to music. Under his rule, Haydn was expected to compose whatever the Prince demanded, as well as conducting performances, training and supervising the musical personnel, and even keeping their instruments in repair. When Paul Anton died in 1762, Nikolaus (his brother) succeeded the title as Nikolaus I. Even more avid about music, he confirmed Haydn's appointment and increased his salary.

The Esterháza Palace and grounds were designed to rival the splendour of Versailles. The Palace boasted two theatres, one for opera and one for marionette plays, and two large music rooms. Haydn built up the orchestra to about 25 players, giving weekly concerts and operas on special occasions. Daily chamber music sessions occurred in the Prince's private apartments, with Nikolaus playing cello or viola da gamba, or baryton. Haydn wrote a lot of instrumental music for the prince, from symphonies and concertos to baryton trios.

Although Esterháza was isolated, the Prince allowed Haydn to travel freely to Vienna, and the composer was able to keep up with current developments in music, as well as receiving visitors to the Palace himself.

Hanh Doan is a former AST and head of music, and currently works as a part-time music teacher at Beaumont School in St Albans. She is the author of various books, and writes articles and resources for *Music Teacher* magazine, exam boards, and other music education publishers. She is also the OCR A Level Music Expert.



Haydn's style

Haydn's style drew on many sources, and was recognised at the time as highly individual, being forged by his experiences trying to please his patron, his players and the public. He often composed themes that seemed familiar on first hearing, because he followed conventions for phrasing, form and harmony. However, his music was often made more interesting by introducing the unexpected in numerous ways.

Haydn's symphonic form

Haydn is often referred to as the 'father of the symphony', and his symphonies set a pattern for later composers through their high quality, wide dissemination and lasting appeal. Although they are identified by number, their numbering does not precisely reflect the order in which they were written. Many of his symphonies have acquired names (few of which were bestowed by the composer himself), and those are among his best known.

A typical Haydn symphony has four movements:

- ▶ A fast sonata-form movement, often with slow introduction
- ▶ A slow movement
- ▶ A minuet and trio
- ▶ A fast finale, often in sonata or rondo form.

All are usually in the same key, apart from the slow movement, which is in a closely related key.

Sonata form

Introducing students to sonata form is a priority in anticipation of this set work. Using Mozart's *Eine kleine Nachtmusik* provides a good starting point in terms of outlining the basic structure and tonality of the form. Alongside this work, other sonata form movements by Haydn, Mozart and Beethoven should also be studied to contextualise this work, and provide a good range of comparisons for the Section B question.

Symphony No. 48 in C (*Maria Theresa*)

Haydn's 104 (numbered) symphonies are often divided into periods of composition, though the approach can vary among musicologists. Symphony No. 48 falls into what has sometimes been referred to as Haydn's *Sturm und Drang* period. Meaning 'storm and stress', it describes a more agitated style of Haydn's writing. In general, the *Sturm und Drang* period came across as more emotive compared with the balance of the 18th-century style, but it should be noted that this period is not necessarily always accepted as a label, and certainly was not a term that Haydn or his contemporaries applied to their own work or style at the time.

In this *Sturm und Drang* period, Prince Paul Anton died in 1762 and was succeeded by Prince Nikolaus. In 1766, Nikolaus opened the Esterháza Palace. Quarters for the musicians were not yet complete, but over the years, the palace became the focal point of musical activity for the court.

It was long believed that this Symphony was composed for the Empress Maria Theresa's visit to Esterháza in 1773, but a recently discovered manuscript dates the Symphony as being written in 1769. This discovery also calls into question the instrumentation. Originally there may have been no trumpets or timpani, but after a fire in 1779, the copyist Haydn hired to make a new copy apparently added them, and Haydn did not object. This Symphony is known for its use of high alto C horns.

There are four movements, only the first two of which are included as OCR's prescribed work. However, it is worth listening to and analysing all four movements:

- ▶ Allegro
- ▶ Adagio
- ▶ Menuetto: Allegretto
- ▶ Finale: Allegro

Analysis

The analysis below takes on board the elements of music with reference to the OCR A level specification. The elements are grouped slightly different from OCR in this resource (in order to save space) but the relevant ones are covered.

First movement: Allegro

Structure and tonality

As was typical of first movements in the Classical period, the Allegro is sonata form. The themes used are short (typical of Haydn's style) and modulations are made to related keys, again, conventional for the style and form of the time.

The overall structure and tonality of the first movement is as follows:

Section	'Themes'	Bars	Key
Exposition	1st subject group	1-29	C major
	Transition	30-44	G major
	2nd subject group	44-63	G major
	Codetta	64-83	G major
Development		84-94	G major-A minor
		95-102	F major-G minor-A minor
		103-113	C major-A minor
		114-119	A minor-D minor-C major
		120-127	G major-C major
Recapitulation		128-133	F major-C major
	1st subject group	134-145	C major
	Transition	146-160	C major
	2nd subject group	160-178	C major
	Coda	179-196	C major

Melodic construction, phrasing and other devices

As mentioned above, the themes in this sonata form movement are shorter ideas, typical of Haydn's style. Phrases are balanced and ideas are often repeated. The main themes of the exposition are as follows:

- ▶ First subject group (bars 1-4, oboes and horns):



- ▶ The transition idea is played in bars 30-31 by the first and second violins:



- ▶ Another transition idea can be found in the cellos and basses from bars 34-35:



The second subject group has three ideas. The first theme is found in the first violins in bars 44-51 and is seven bars long:



- ▶ Another short motif follows, played in unison by the strings. This is repeated with the final interval growing larger each time:



- ▶ The third idea contrasts the other two and is played by the first violins in bars 58-59:



► Finally, the codetta has two themes. These are both three bars in length, and the opening of the second theme is very similar to that of the first transition theme. The first is played by first violins and second oboe, bars 64-66, and the second by first and second violins in bars 73-75:



With these ideas presented in the exposition, the interest falls on how they are developed in the development section. Haydn's approach is mainly to develop short ideas rather than an entire theme.

Bars	Keys	Themes developed
84-93	G major-A minor	This theme comes from bars 7-10 of the movement.
95-102	F major G minor (bar 98) A minor (bar 102)	Haydn repeats one of the short second subject themes and moves through the keys indicated.
103-113	C major-A minor	Themes from bar 35 return (with swapped string parts) and the music travels through the cycle of 5ths before returning to A minor.
114-119	A minor- D minor- C major	The music passes through the keys indicated with flourishes of upbeats reminiscent of one of the transition themes, but this time rising and falling.
120-127	G major- C major	This uses the cadential idea from bar 79 (end of the exposition) and emphasises the relationship between the dominant and tonic.
128-133	F major- C major	In this section, we do not hear any of the main themes.

In the recapitulation, the themes are restated as is conventional in sonata form.

Harmonic language

The tonal and harmonic language of this movement is typical of sonata form. In terms of tonality, while Haydn explores a range of keys, they are all closely related to the home key. The harmony is functional and frequent cadences can be heard to confirm modulations to various keys. One obvious example (out of many) can be found from bars 113-14 with a V-I in A minor. There are a lot of dominant preparations (Ic-V-I) cadences found in the codetta as well. The cycle of 5ths is used in the development section to develop ideas and take the listener quickly through a number of keys.

Chords are mainly diatonic and appear in root position or first inversion. There is a little chromatic harmony to add some colour: in bar 115, there is a diminished 7th, and in bar 14, there is an augmented (German) 6th.

Texture and instrumentation

As was typical of music in the Classical period, most of the texture of this movement is melody and accompaniment (or melody-dominated homophony). Melodies were generally found in the first violins with the rest of the orchestra accompanying, with woodwind and brass often providing long held notes. Haydn does, however, add some interest to these textures:

- ▶ The opening theme uncharacteristically gives the melodic interest to the oboes and horns. This makes the movement sound celebratory. The C major chords in the rest of the orchestra, along with the pedal in the second violins, give the listener no doubt as to the home key.
- ▶ The high horns (in C, using a crook) are potentially joined by the trumpets in some editions, again making the music sound fanfare-like and adding to the celebratory mood.
- ▶ There is a brief strings-only passage between bars 10-16, which is repeated at the start of the development section. The second violins play a broken chord accompaniment, similar to that of Alberti bass. The opening of the second subject (bar 45) has the same texture, but this time the lower strings accompany with quaver chords.
- ▶ There are moments when the upper and the lower strings 'pair off'. At bar 30 the first and second violin sections are doubled, while the violas and cellos play a different melodic idea in 3rds. The doubling of the violin sections happens frequently throughout the movement. This melodic interest can be referred to as polyphonically animated homophony.
- ▶ The above texture evolves into one where the second violins take the melodic interest, the lower strings continue with their own melodic idea in 3rds, and the first violin semiquavers indicate the underlying chord progression. The sustained oboes contribute to this as well.
- ▶ There are brief moments of dialogue between the first and second violins, for example in the third idea of the second subject (bar 60-63).
- ▶ The unison texture is used to create contrast. Its most striking use is in the development section in bars 94-103. The semiquavers in the violins add to the agitated style at this time.

Other features of note

The sparkling and celebratory nature can be attributed to the fast tempo and exciting rhythms of many of the main themes. While most themes are based on quavers and semiquavers, the contrasting theme in bar 58 gives a moment of repose.

Second movement: Adagio

Structure and tonality

This movement is also in sonata form and is in the subdominant key – F major.

Section	Themes	Bars	Key
Exposition	1st subject group	1-11	F major
	Transition	11-15	F major-C major
	2nd subject group	15-32	C major
	Codetta	33-38	C major
Development		38-51	C major F major B flat major E flat major
		51-57	F major B flat major-dominant of F
Recapitulation	1st subject group	57-66	F major-cycle of 5ths
	2nd subject group	66-83	F major
Coda		84-89	F major

Melody, phrasing and other devices

The melodies in this movement vary in length and shape. Again, Haydn avoids repetition of entire phrases, preferring to repeat and develop shorter cells of his overall themes, especially using sequences. These melodies often begin on an anacrusis.

- ▶ The first subject theme is a four-bar question and answer phrase between the first violins and the oboes. The violins play a turn (which is written out), while the oboes descend by step in 3rds:

The image shows a musical score for the first subject theme. It consists of three staves: two for the upper strings (Violins I and II) and one for the piano accompaniment. The piano part is marked 'con sord.' and 'p'. The first violin part has a turn in the second bar. The oboe part descends by step in thirds. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- ▶ The four-bar transition theme modulates to the dominant (bars 11-15):

The image shows a musical score for the four-bar transition theme. It is a single staff in treble clef, marked '1.'. The melody starts on a half note, followed by quarter notes, and ends with a cadence in the dominant key.

- ▶ The second subject has two themes. The first is two bars and repeated (bars 15-17):

The image shows a musical score for the first theme of the second subject. It is a single staff in treble clef, marked '1.'. The melody consists of two bars of music, which are then repeated.

- ▶ The second theme is a triplet idea that is developed later both as one-bar phrases, and as smaller motivic units being repeated (eg bar 25). Here is the beginning of the idea in bar 21:

The image shows a musical score for the beginning of the triplet idea in bar 21. It is a single staff in treble clef, marked 'p'. The melody starts with a triplet of eighth notes, followed by a quarter note and a half note.

Again, these ideas are presented conventionally in the exposition. Here is how Haydn uses the themes in the development section:

Bars	Keys	Themes developed
38-51	C major- F major B flat major- E flat major	The development opens with a combination of the second subject and the transition themes played in the first violin. The second violins accompany with the triplet figure of the second subject, and continue in arpeggiated figures that were found in the transition (bar 12).
51-57	F major- B flat major- Dominant of F	The material here has not been heard before. This serves as a preparation of recapitulation.

It is only those two themes that can be found in the development section.

The recapitulation opens with the same opening four bars of the movement, but after this, Haydn develops the idea, taking it through the cycle of 5ths in bars 60-66 before arriving at the second subject in the tonic.

There is a little chromaticism in the melodies of this movement, often found in the form of appoggiaturas, for example in the triplet figure of the second subject (bar 21).

Harmony and tonality

Again, the keys to which Haydn modulates are closely related to the tonic and typical of sonata form and the Classical period. The tonic and dominant relationship is strong, particularly with the clear perfect cadences in bars 53 and 54, as well as relationships between the first and second subject of the exposition.

The cycle of 5ths is used to modulate quickly through keys (eg at the opening of the development and recapitulation as discussed above). The use of the Vb-I in these keys keeps the movement more fluid.

The use of the secondary dominant can be found in the development, and chromatic harmonies are a little more frequent than in the first movement. The pauses on the diminished chords in bars 32 and 83 give a feeling of uncertainty, as does the augmented 6th (plus an appoggiatura) in bar 49.

In bar 51, the sustained A in the oboes and horns is used as a pivot from the dominant of D minor (relative minor of the tonic) to move us back to F major, the tonic key, ready for the repeated perfect cadences.

Textures

A melody-and-accompaniment texture prevails once again, with the first violins mainly playing the melody. The oboes and horns do have some melodic interest, and the second violins' accompaniment not only has melodic interest, but also maintains the rhythmic interest of the movement. Other features include:

- ▶ The violins play *con sordini* (with mutes) to contribute to the more lyrical nature of the movement.
- ▶ When they're not playing a sustained accompaniment, the oboes and horns often play in pairs in 3rds or 6ths.
- ▶ While the first subject theme is accompanied homorhythmically, the second violin triplet arpeggios add interest to the texture from bar 12. These are sometimes legato, and become staccato in bar 16, when they become scales rather than arpeggios.
- ▶ Oboe 1 doubles the first violins in the second subject.
- ▶ There are some two-part textures between the violins and lower strings, for example in bars 23-27, and there are moments of a monophonic texture when the first violins play alone, for example at bar 30.

Other features of note

The contrast in metre is notable here. The 6/8 gives a lilting quality to this slow movement, particularly with the underlying crotchet-plus-quaver rhythm. The triplet semiquavers feature prominently, both in the accompaniment and as part of the melody. The absence of the first triplet in the second subject semiquavers continues to create rhythmic interest and tension, especially with the added appoggiatura.