



(1732–1809). Called the father of both the symphony and the string quartet, Joseph Haydn founded what is known as the Viennese classical school—consisting of Haydn, his friend Mozart, and his pupil Beethoven. He lived from the end of the baroque period to the beginning of the romantic period and presided over the musical transition between them. His distinct style combined elements of the baroque, the gallant style from Italy and France, and the emotional *empfindsamer Stil*, or “sensitive style,” of the north Germans. (See also Music, Classical.)

Franz Joseph Haydn was born on March 31, 1732, in Rohrau, Austria. When he was 7 he entered the choir school of St. Stephen’s Cathedral in Vienna. He composed avidly but had no formal training until his late teens, when he worked with the Italian Niccolò Porpora. In 1761 Haydn was engaged by the Esterházy family, and until the death in 1790 of Prince Miklós József Esterházy, Haydn directed an orchestra, choir, and opera company. At their castle Esterháza Haydn composed a continuous stream of works for performance. His fame spread throughout Europe, and his works were published, but he tired of the confinement. Prince Miklós’s successor, however, cared nothing for music, and Haydn was suddenly free.

The impresario Johann Peter Salomon offered Haydn a contract for 12 new pieces to be performed in London. Haydn was lionized in London, and he stayed for 18 months, returning again in 1794. His two sets of symphonies known as the *Salomon*, or *London* (Nos. 93–104), and the six *Apponyi Quartets* are among his greatest works.

He returned to Vienna in 1795, and his late oratorios—*The Creation*, first performed in 1798, and *The Seasons* (1801)—were finally successful with the Viennese public. Haydn died in Vienna

on May 31, 1809. His enormous output includes 107 symphonies, about 50 divertimenti, 68 string quartets, about 58 piano sonatas, and 13 masses, among numerous other works.

String Quartet Op. 76 No. 3 Emperor

String Quartet in C Major, Op. 76, No. 3 “Emperor” was written in four movements and provided the melody for the national anthems of both Austria (1797–1918) and Germany (beginning in 1922). The work draws its nickname from that melody—composed specifically for the Austrian monarchy and thus known as the “Emperor’s Hymn”—which forms the foundation of the second movement of the quartet. The hymn was first performed in February 1797, and the quartet was completed later that year.

When Haydn toured London in the early 1790s, he was especially impressed by the stately sounds of the English anthem “God Save the King” and decided that Austria, which had no anthem, deserved something equally impressive. He subsequently crafted a hymn to the words of “Gott erhalte Franz den Kaiser” (“God Save Emperor Franz”) by Lorenz Leopold Haschka, and it served as an Austrian anthem for more than a century. In the late 19th century the German poet August Heinrich Hoffmann von Fallersleben drafted a text on the subject of German unity that fit exactly the rhythms of Haydn’s melody. Germany adopted Hoffmann’s text and Haydn’s melody after Austria had abandoned its anthem in favor of another.

The *Emperor Quartet* is the third of six quartets that together constitute Haydn’s last complete set of quartets. Written at the request of Viennese aristocrat Joseph Erdődy, the collection incorporates impressions from the composer’s London tours.

The frolicking first movement of the *Emperor Quartet*, “Allegro,” is in sonata form. The second movement, “Poco adagio, cantabile” (“Rather Slow, Songlike”), uses the elegant “Emperor’s Hymn” as a basis for variations. The third movement, “Menuetto allegro,” is a dance form. The quartet closes with a sometimes strident, sometimes lilting, but invariably dramatic “Finale: presto,” again in sonata form.