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5

Folk Song in the music of
Joseph Haydn

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Part I

Haydn is well known for his playfulness and his use of a variety of styles. He loved to explore new musical materials from several sources including Gypsy music, popular, and historical tunes from Scotland and Celtic music of the British Isles, and presents it well in his works as a flow of imagination. He presents these materials as a topic that can participate in the musical discourse, not just a simple exotic curiosity.

Folksong is one of the major elements Haydn loved to use in all of his genres, both instrumental and vocal music. The materials of folksongs and folkdance are found in the melodies and rhythms he used. These melodies often work well as the theme of his second movements, or as a thematic subject for the last movement in his later symphonies. Folksongs and popular dance tunes were at the roots of his earliest musical experiences, and he carried them with him into his old age.

Professor Kuhac (1834-1911) did field research on Haydn's background in order to find the connection with the folk songs in Haydn's late work and his origin. Kuhac saw the similarity between Haydn's melodies and Slavonic and Croatian melodies. He claimed that Haydn's use of folksong resulted from his birth as a Croat. The name Haydn came from Hajdin, the common name found throughout Croatia. Haydn was born in thearea of multiethnic of Austrians, Hungarians, Croats, and Slovakians.His father was of a Slavonic race and his mother was a native Rohrau, a Croatian village. Croatian people love music and sing their folksongs during their work. To support his theory, Kuhac spent his fieldwork study in the area of Austro-Hungarian Empire where Haydn spent his childhood. He sang Haydn's tunes to the peasants there, and asked whether they recognized them. In 1878, Kuhac published a collection of South-Slavonic melodies. The following year, he provided moreinformation on the connection between Haydn's tunes and the Slavonic melodies.

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According to Kuhac's research, Haydn used thirty-seven folk melodies, including Croatian, Slovene, Serbian and Dalmatian melodies. Of all the thirty-seven melodies, seventeen are found in the London symphonies: symphony no. 93-95, 97, 102 and 104 and string quartets written between 1793 and 1799: string quartet op. 71, no.1, op.76, no.5 and op.77, no.1. Kuhac also cited that Haydn's earliest use of folk song was in the G major quintet (1753) and another four folk songs appeared in his works written before 1766. Another researcher, Charles Rosen, wrote that folksongs became important sources in Haydn works from 1785 on. The styles are mixed with popular tunes, hunting-calls, yodels, and dance rhythms.

Characteristics of folk song in Haydn's works

Haydn's use of folk material is viewed as writing for a programmatic purpose. This view represents the quoted melody as revealing the programmatic purpose in the composer's mind. The folk tune Haydn used is in the simplest form. Some folk tuneshad already been altered, but most of the time he used them in their original form. Most of the folk songs share same characteristic: melodic shape, repetition of phrase, irregular rhythm and meter. However, Leopold Mozart mentioned that Haydn tolerates the folk melody more than Mozart does. Haydn's rhythm is varied, strange and unfamiliar. The characteristics of his tunes fall into the other language rather than the general characteristic of a tune in his day.

The way Haydn used of folk tune is different from normal expectation of symmetry and squareness of rhythm. On the contrary, Haydn set the folk tune with asymmetric and irregular rhythms, even though his late works, after 1780, tend more toward symmetrical eight-measure phrase patterns. He uses the harmonic progression from chord V to IV to create a folk sound. Beside the folk sounding harmonies, Haydn applied orchestral instruments to imitate folk instrument. For example; in his string quartet, op. 33 no.2, Haydn makes the first violin play slides between widely spaced notes on one string to imitate the peasant fiddle playing.

Sometimes, Haydn mixes different forms of exoticism together within one piece. For example; Piano Trio in A major, Hob. XV:18 (1794) uses a siciliano with detached staccato articulation in the piano and cello, and the finale is a polonaise having a Hungarian Gypsy motif appears in measure 8. This motif is used throughout the piece with the polonaise rhythm. (See Example 1)

Example 1:   *Haydn, Piano Trio in A major, Hob. XV:18, IV, opening*

In the last two decades of his life, Haydn became interested in controlling wildness and naturalism in art, resulting from his participation in Celtic-Germanic "primitivism". He composed accompaniment parts to traditional Scottish and Celtic melodies.

The folksongs in Haydn works

The folksongs presented in this paper are selected from Croatian, European, and Scottish folksongs in which Haydn applies these folksongs in several ways, including of quoting part of the original melody or quoting the whole folksong and re-composing it with his own melody, also an indirect quoting of folksong in his work. When he quotes the melody, he loves to modify the tune by adding ornamentation, augmentation, embellishing the tune or adding a new ending to the end of the phrase.

Process of folksongs handling

I.   Quoting part of the folksong and re-composition

This method seems to be Haydn's most favorite technique in quoting folksong. He prefers to quote only the first phrase of the folksong and motive of the second phrase, and continuing with his own melody. The quoting phrase is sometimes kept originally or modified with augmentation and embellish-

ment. The composition following the first phrase is Haydn's own melody which contains similar characteristics of the original folksong both melodically and rhythmically. The folksongs selected for this composition process are Kaiser Hymn, String Quartet Op. 76, No. 3, and String Quartet Op. 33, No. 3.

a) Kaiser Hymn

Kaiser Hymn is officially known as *Gott erhalte Franz den Kaiser* (God Save Emperor Francis). It was used as an anthem to Francis II, Emperor of the Holy Roman Empire. Haydn aims to compose this song resemble to the British anthem, "God Save the Queen," which he has listen to it during his time in London. When he returned to Germany, he discussed this with his friend, Freiherr van Swieten who was the court librarian. Haydn told him about his desire for Austrian to have a similar national anthem as England, an anthem that can present respect and love to the country. The discussion with the King occurred and came up with having the poet Lorenze Haschka wrote the lyric and Haydn set the music. Haydn composed the *Gott erhalte Franz den Kaiser in January 1797.* The song was first performed on the Emperor's birthday on February 12, 1797. The melody was known in the present day as the *Deutschlandlied,* the German national anthem. The main theme of this song is originally a quote from a Croatian folksong named, "Stal se jesem". The folksong was collected by the field worker in the Croatian village of Cs?m, the area of Hungary. (See Example 2 and 3)

Haydn created 4 changes to the folksong. First, he quotes the first phrase of the folksong (phrase a) but adjusting the note value by augmentation, and adding the new ending to create an antecedent-like by a leap of g to d'. Second, he use motif x from the second phrase (phrase b) of the folksong for the second phrase of the Kaiser Hymn. Third, the motif y at the opening of the phrase b of the folksong is modified by raising the subdominant from C to C#. Fourth, the refrain of Kaiser Hymn is created from the ending part (motif z) of phrase a of the folksong. Haydn modified the rhythm of the folksong in the Kaiser Hymn but maintaining dotted character of the folksong. It is clear that Haydn quote the melody of the first phrase of the folksong. He also applied the motives of the second phrase of the folksong through his own creative compositional process.

"Stal se jesem"

Example 2: *The Croatian folksong,"Stal se jesem"*

"Kaiser Hymn"

1. Adjust phrase a of the folksong by augmentation and changing the ending

Gott er - hal - te Franz, den Kai - ser, un - sern gu - ten Kai - ser_ Franz! Lang - e le - be Franz, der

motif x'   *2. From motif x of the folksong*

Kai - ser, in des Glück - es hell stem Glanz! Ihm er - blüh - en Lor - beer - rei - ser, wo er

motif y'   motif z'

geht, zum Eh - ren - kranz! Gott er - hal - te Franz, den Kai - ser, un - sern gu - ten_ Kai - ser Franz!

3. From motif y of the folksong with the raise of fourth on C

4. From motif z, the ending of phrase a in the folksong

***Example 3:** Haydn, Kaiser Hymn*

b) String Quartet Op. 76, No. 3

Haydn composed the String Quarte Op. 76, No. 3 in 1797. The Quartet has a nicknamed, "Emperor," due to its second movement contains the melody quoted from *Gott erhalte Franze der Kaiser* (Kaiser Hymn). Haydn composed the second movement in a form of theme and variation. The melody of the Kaiser Hymn is quoted with small change by adding turn to the first violin at the opening phrase in the first statement of the theme. (See Example 4)

***Example 4:** Haydn, String Quartet Op. 76, No.3, II, opening*

The Kaiser theme is kept in its original form with an adding of turn to all variations (variation 1 to 4). In the first variation, the Kaiser theme is in the second violin, having the first violin plays accompaniment to the melody. In the second variation, the Kaiser theme is in the cello. Haydn added the ascending G major scale to the refrain part of the Kaiser Hymn. (See Example 5) In the third variation, the refrain of the Kaiser Hymn is modified by adding the note to create rhythmic variety in the viola. In the last variation, Haydn modified the Kaiser tune the same way as he did in the third variation, but stated the tune in the first violin with adding another 4 measures ending. (See Example 6)

Adding of an ascending scale in G

Refrain of Kaiser Hymn

geht, zum Eh- ren- kranz! Gott er - hal -te Franz, den Kai -ser, un - sern gu - ten_Kai -ser Franz!

String Quartet, Op. 76, No.3, mm. 56-60

Example 5: *Haydn, String Quartet Op. 76, No.3, II, Var. II, mm. 56-60*

*Adding note and rhythmic modification*

Adding a new ending

Example 6: *Haydn, String Quartet Op. 76, No.3, II, Var. IV, mm. 92-104*
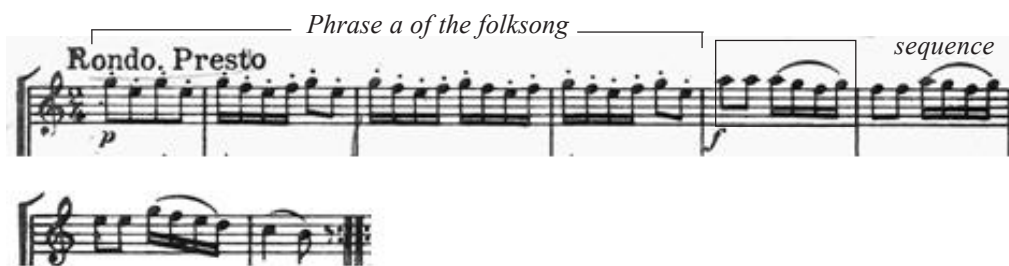
c) **String Quartet Op. 33, No. 3**

The String Quartet Op. 33, No.3 is in the key of C major (Hob. III:39), written in 1787. The quartet has a nickname, The Bird. Haydn quoted the folk dance tune from Agram and Sarajevo in the finale of the String Quartet Op. 33, No. 3. According to the research of Kuhac, the dance tune has the *Kolo* measure which is the dance rhythm of Croatian. The *Kolo* is a folk dance of Serbs, Bosniaks and Croats. A group of people will dance in a circle, holding each other by hands. The dance is accompanied by an accordian, frula (recorder), and tamburica. The characteristic of the rhythm is its 2/4 meter, using eighth-notes and sixteenth-notes. (See Example 7) The dance tune displays bright and cheerful mood. The *Kolo* is performed outdoor in special occasions such as harvests, weddings, and religious celebration.

The *Kolo* dance consists of 2 phrases. Haydn used the first phrase of the folksong as the theme of the last movement of the quartet without any change. He also applied 2 motives of the second phrase of the folksong as a musical material throughout the movement. The *Kolo* dance consists of 4 motives: m, n, o and p. These motives are modified by techniques of sequence, inversion, repetition, and diminution.
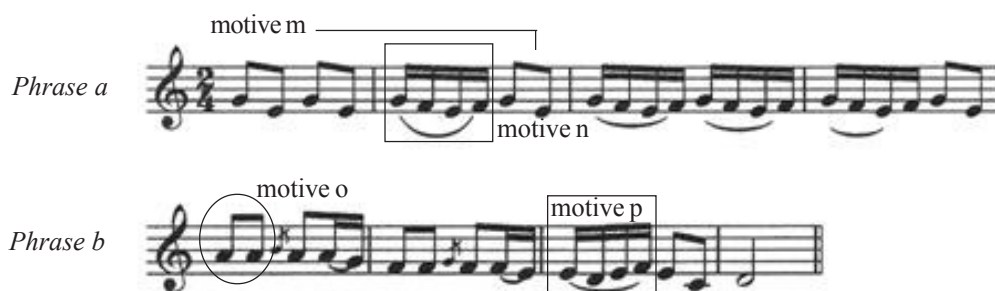

Example 7: *The Kolo dance*

Haydn composed the quartet using a sonata form. The first theme appeared at the opening is clearly quoted from the first phrase of the folksong. The transition (mm. 9-22) displayed the motif n from the first phrase of the Kolo dance. The theme appeared at measure 23 seems to be a new theme but actually the theme is created from the motives of the second phrase of the Kolo dance (motif o and p). Haydn also applied the motif m as a main material in his development section. (See Example 8)

Example 8: *Haydn, String Quartet Op. 33, No.3, IV, openin*g
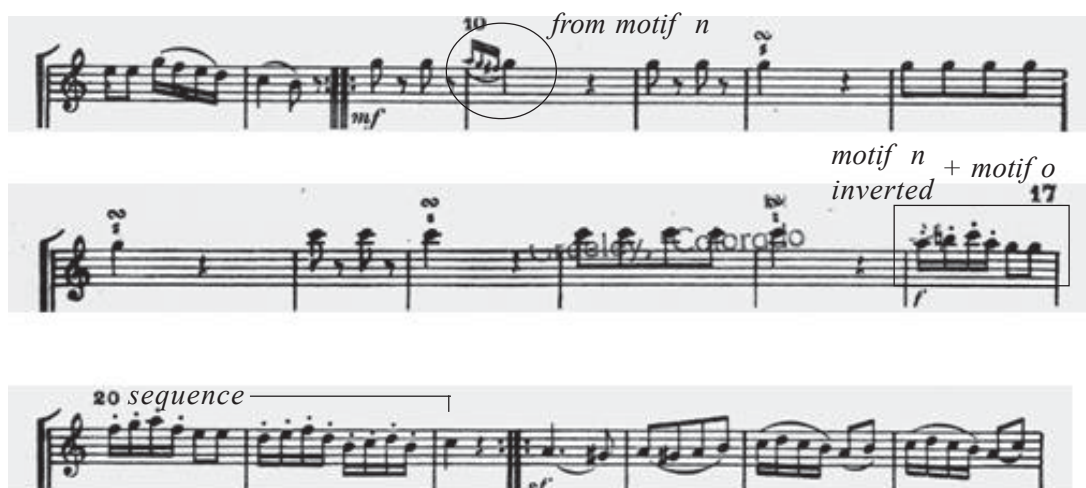
Example 9: *Haydn, String Quartet Op. 33, No.3, IV, transition mm. 9-22*
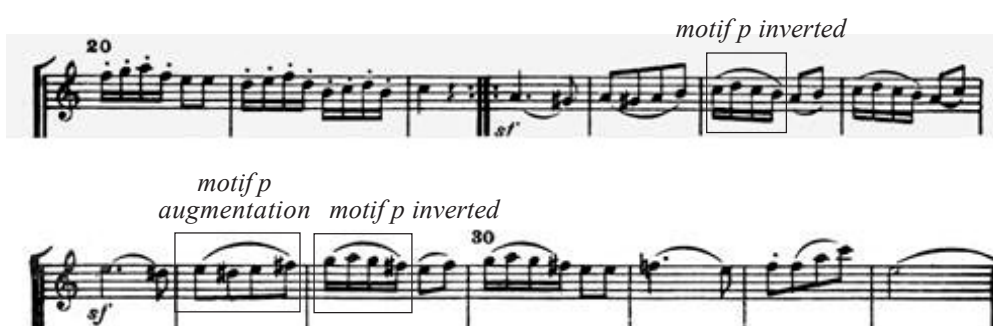
Example 10: *Haydn, String Quartet Op. 33, No.3, IV, mm. 23-30*

Example 11: *Haydn, String Quartet Op. 33, No.3, IV, development (mm. 38-40)*

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