



Sunday 8 March 2020

3.30 p.m.

**Curtis Auditorium
CIT Cork School of Music**



Cork 2020s Haydn Symphonies Series I/iii

Guest Leader: Marja Gaynor Conductor: Geoffrey Spratt

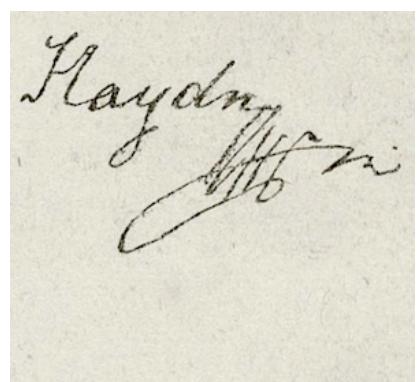
Programme notes

Symphony No. 49 in f, "La passione" (1768)

Adagio; Allegro di molto; *Menuet & Trio*; Finale: Presto

The main genres feeding into the Austrian symphony in its formative years included the Italian operatic overture (a tripartite work consisting of a fast opening movement, a lyrical slow central movement, and concluding with another fast movement), the *Parthie* [partita] (a five-movement structure, with two minuets either side of a central slow movement), and the *sinfonia da chiesa* [church symphony]. The *sinfonia da chiesa* was slightly different in that it opened with a whole slow movement and usually proceeded with an Allegro, a minuet and a concluding fast movement. It is a form to which Haydn would turn on a number of occasions, including Symphonies Nos. 5, 11, 18, 21 & 22, and No. 49, "La Passione" in which he brings his work in this style to its apotheosis. The key of F minor is dark, and the major key is permitted to cast a brief ray of sunlight only in the trio.

Haydn composed nine symphonies (Nos. 41-49) within five years (1768-72) of each other and, despite its number in Haydn's Entwurf-Katalog, this one [No. 49] was the first to be composed. When you hear No. 44 in E minor (March 2029) and No. 45 in F# minor ("Farewell") in the final concert (October 2029) of this series, you will appreciate both the significance of the minor mode and the qualities of intensity and nervous energy – at times all but overwhelming – that this work presages.



The image top left is of the Haydnsaal in the Esterhazy Palace, Eisenstadt, Austria;
with dimensions of 38m (l), 14.7m (w) & 12.4 (h), its volume [6,800 m³] is very similar to that of the Curtis Auditorium (image top right)

Bottom left is an anonymous representation of Haydn rehearsing one of his string quartets; bottom right is a facsimile of his signature

Symphony No. 77 in B^b (1782)

Vivace; Andante sostenuto; *Menuet & Trio: Allegro; Finale: Allegro spiritoso*

After Haydn completed Symphony No. 75 (between 1779-81), the next six were conceived in two groups of three: Nos. 76–78 and Nos. 79–81. Nos. 76–78 appear to have been composed for a proposed journey to London in 1782 or 1783. Partly at the suggestion of Charles Burney, Sir John Galliani of the Italian Opera Company in London contacted Haydn and persuaded him to compose the three symphonies and bring them to London. The symphonies were duly written, but the journey never materialized. Not wishing to waste the symphonies, however, Haydn soon offered them to Boyer, a French publisher. He wrote to Boyer in July 1783: ‘Last year I composed three beautiful, elegant and by no means over-lengthy symphonies, scored for two violins, viola, basso, two horns, two oboes, two flutes and one [actually two] bassoon[s]. But they are all very easy, and without too much concertante’. He went on to inquire about the best terms for the manuscripts, ‘for I am confident that these three pieces will enjoy a tremendous sale’. The three symphonies are a consolidation of Haydn’s combination of popular and academic styles. In today’s symphony (No. 77) for example, Haydn deemed a sonata-structure finale too weighty, and instead combined sonata with a rondo form, a recent invention notably used by Mozart in his Quintet for Piano and Winds, KV 452. The slow movement of this symphony is the sort of hymn-like tune to which Haydn would return in later symphonies, notably No. 88 half a decade later.

The orchestra

1 st Violins	2 nd Violins	Violas	Cellos	Double Bass
Marja Gaynor	Eithne Willis	Niamh Quigley	Hugh McCarthy	Stéphane Petiet
Ríchéal Ní Ríordáin	Aoileann Ní Dhúill	Elaine Kenny	Sharon Nye	
Lesya Igłody	Kate Fleming	Cian Adams	Gerda Marwood	
Donal O’Shea	Rachael Masterson	Amina Kareem	Robert Murphy	
Michael Cummins	Helen McGrath			
Aisling McCarthy	Áine Ní Shé			
Flute	Oboes	Bassoons	Horns	Harpsichord continuo
Éilís O’Sullivan	Coral O’Sullivan	Brian Prendergast	Conor Palliser	Tom Ó Drisceoil
	Catherine Kelly	Michael Sexton	Shane O’Sullivan	

Programme Editor: Niamh Murray

Front-of-house team: Margaret Crowley, Margaret Murphy, Ali O’Mahony & Liz Searls-Spratt

Included in your programme today are the details of dates and programmes for the remainder of the cycle.
While we hope neither venue nor dates will change, minor revisions to programmes might occur
if either practicalities or contemporary scholarship dictate. Enjoy the 2020s and Haydn!

On 1 May 1761 Haydn signed a contract of employment with Prince Paul Anton of Esterházy; he was to remain in the family's employ for the rest of his life. The great Haydn scholar, H. C. Robbins Landon, provides a translation of this contract in the first (*Haydn: the Early Years 1732-65*, pp. 350-52) of his five-volume magnum opus, *Haydn: Chronicle & Works*:

Conventions and Rules for Behaviour of the Vice-Capel-Meister

This day, according to the date hereto appended, Joseph Heÿden [Haydn], native of Rohrau in Austria, is accepted and appointed a *Vice-Capel-Meister* [Assistant Director of Music] in the service of his Serene Princely Highness, Herr Paul Anton, Prince of the Holy Roman Empire, of Esterházy and Galantha Tit. etc. etc. in this manner; that whereas

1. There is at Eisenstadt a *Capel-Meister* named Gregorius Werner, who having devoted many years of true and faithful service to the Princely house is now, on account of great age and the resulting infirmities that this often entails, unfit to perform the duties incumbent upon him, it is hereby declared that said Gregorius Werner, in consideration of his long service, shall continue to retain the post of *Ober-Capel-Meister*, while the said Joseph Heÿden, as *Vice-Capel-Meister* at Eisenstadt, shall in regard to the choir music depend upon and be subordinate to said Gregorius Werner, *quà Ober-Capel-Meister*; but in everything else, whenever there shall be a musical performance, and in all required for the same in general and in particular, said *Vice-Capel-Meister* shall be responsible. And whereas
2. The said Joseph Heÿden shall be considered and treated as a house officer. Therefore his Serene Princely Highness is graciously pleased to place confidence in him, that may be expected from an honourable house officer in a princely court, he will be temperate, and will know that he must treat the musicians placed under him not overbearingly, but with mildness and leniency, modestly, quietly and honestly. This is especially the case when music will be performed before the high *Herrschafft*, at which time said *Vice-Capel-Meister* and his subordinates shall always appear in uniform; and said Joseph Heÿden shall take care that not only he but all those dependent upon him shall follow the instructions which have been given to them, appearing neatly in stockings, white linen, powdered, and either with pigtail or hair-bag, but otherwise of identical appearance. Therefore
3. The other *Musici* are responsible to said *Vice-Capel-Meister*, thus he shall the more take care to conduct himself in an exemplary manner, so that the subordinates may follow the example of his good qualities; consequently said Joseph Heÿden shall abstain from undue familiarity, from eating and drinking, and from other intercourse with them so that they will not lose the respect which is his due but on the contrary preserve it; for these subordinates should the more remember their respectful duties if it be considered how unpleasant to the *Herrschafft* must be the consequences of any discord or dispute.
4. The said *Vice-Capel-Meister* shall be under permanent obligation to compose such pieces of music as his Serene Princely Highness may command, and neither to communicate such new compositions to anyone, not allow them to be copied, but to retain them wholly for the exclusive use of his Highness; not shall he compose for any other person without the knowledge and gracious permission [of his Highness].
5. The said Joseph Heÿden shall appear daily (whether here in Vienna or on the estates) in the *antichambre* before and after midday, and inquire whether a high princely order for a musical performance has been given; to wait for this order and upon its receipt to communicate its contents to the other *Musici*; and not only himself to appear punctually at the required time but to take serious care that the others do so as well, specifically noting those who either arrive late or absent themselves entirely. If nevertheless

6. Contrary to rightful expectations there should arise between the *Musici* quarrels, disputes or complaints, said *Vice-Capel-Meister* shall endeavor himself to arrange matters, so that the High *Herrschafft* be not incommoded with every trifle and bagatelle; but should a more serious matter occur, which the said Joseph Heÿden is not able himself to set right or in which he can not act as intermediary, then his Serene Princely Highness must be respectfully informed.
7. The said *Vice-Capel-Meister* shall take careful charge of all the music and musical instruments, and shall be responsible for ensuring that they are not ruined and rendered useless through carelessness or neglect.
8. The said Joseph Heÿden shall be obliged to instruct the female vocalists, in order that they may not again forget (when staying in the country) that which they have been taught with much effort and great expense in Vienna, and inasmuch as the said *Vice-Capel-Meister* is proficient on various instruments, he shall take care to practice on all those with which he is acquainted.
9. A copy of this *Convention* and Rules of Behaviour shall be given to the said *Vice-Capel-Meister* and to all the *Musicquanten* subordinate to him, in order that he may hold them to all their obligations therein established. Moreover
10. It is considered unnecessary to set forth on paper all the duties required of the said Joseph Heÿden, more particularly since the Serene *Herrschafft* is pleased to hope that he shall of his own free will strictly observe not only the above-mentioned regulations but any others – in whatever circumstances – which the high *Herrschafft* might issue in the future; and that he shall place the *Musique* on such a footing, and in such good order, that he shall bring honour upon himself and thereby deserve further princely favour; to which end his discretion and zeal are relied upon. In confidence of which
11. A yearly salary of 400 florins Rhine value¹ to be received from the Office of the Chief Collector [Cashier] in quarterly payments is hereby agreed. In addition
12. When on the estates, said Joseph Heÿden shall board at the officers' table or receive half-a-gulden therefor. Finally
13. This *Convention* with the said *Vice-Capel-Meister* is agreed to on 1st May 1761 and is to hold good for at least three years, in such manner that if the said Joseph Heÿden at the end of that period wishes to seek his fortune elsewhere, he shall inform the *Herrschafft* of his intention by half-a-year's previous notice. Similarly
14. The *Herrschafft* undertakes not only to retain the said Joseph Heÿden in his service during this period, but should he provide complete satisfaction, he may look forward to the position of *Ober-Capel-Meister*. On the other hand, his Highness is free at all times to dismiss him from his service, also during the period in question. In witness whereof, two identical copies of this document have been prepared and exchanged. Given at Vienna this 1st of May 1761.

Haydn certainly ‘... place[d] the *Musique* on such a footing, and in such good order, that he [brought] honour upon himself and thereby deserve[d and received] further princely favour. During the decade 2020-29 Cork celebrates his musical genius and the extraordinary legacy of his symphonies.

¹ Worth c. €7,200 today (and he got board & lodging for himself and his wife, a clothing allowance (60 florins per year), and *per diem* when on the estates of 30 florins a year). The *Musici* received between 150 and 240 florins each a year (with the same clothing allowance, but a *per diem* of 17 florins when on the estates). In 1761 his income was equivalent to 600 days' wages for a skilled tradesman, and you could have purchased either 8 horses or 12 cows for this sum.



MUSICÓRUM

Conductor: Geoffrey Spratt

with

Brendan Garde, violin

presents

FOUR SHADES OF ROMANTICISM

Holy Cross Church, Kenmare, Co. Kerry

4.00 p.m., Saturday 14 March 2020

Honan Chapel, UCC, Cork

3.00 p.m., Sunday 15 March 2020

Admission: €10 (€5 concessions)

Anton Bruckner | **Os justi**

Randall Thompson | **Alleluia**

Eugène Ysaÿe | **Sonata No. 6** for unaccompanied violin

Joseph Rheinberger | **Mass in G** ("St Crucis", Op. 151)

FLEISCHMANN CHOIR

WITH THE

CORK SCHOOL OF MUSIC SYMPHONY ORCHESTRA

CONOR PALLISER (CONDUCTOR)

ELGAR
The Black Knight

VAUGHAN
WILLIAMS
SYMPHONY No.2
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Cork2020sHaydnSymphoniesSeries

Leader: Elizabeth Charleson

Conductor: Geoffrey Spratt

106 symphonies (+ the *Sinfonia concertante*)

performed in 50 concerts

2020-2029

on Sunday afternoons

in the Curtis Auditorium of the CIT Cork School of Music

Year	Concert number	Symphonies numbers	Date (2 nd Sunday of the month)
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2020 Featuring the three “English” symphonies (Nos. 76-78) from 1782

1	39 in g* (c. 1766-67), "Tempesta di mare" & 31 in D (1765, "Hornsignal")*	12 January 2020
2	30 in C (1765, "Alleluia") & 76 in E ^b (1782)	9 February 2020
3	49 in f (1768, "La passione") & 77 in B ^b (1782)	8 March 2020
4	56 in C (1774) & 78 in c (1782)	13 September 2020

5 28 in A (1765) & 60 in C (1774, "Il distratto") 11 October 2020

*two of the four symphonies featuring four horns

2021 Featuring the three symphonies (Nos. 79-81) from 1784, intended for London but ...

6	13 in D (1763)*, 26 in d (c. 1768-69, "Lamentatione") & 72 in D (1763-65)*	10 January 2021
7	52 in c (c. 1770-71) & 79 in F (1784)	14 February 2021
8	57 in D (1774) & 80 in d (1784)	14 March 2021
9	66 in B ^b (c. 1775-76), 34 in d (c. 1765) & 81 in G (1784)	12 September 2021
10	6 in D ("Le matin"), 7 in G ("Le midi") & 8 in G ("Le soir") from 1761	10 October 2021

*the remaining two of the four symphonies featuring four horns

2022 For the remaining eight years, the other 27 symphonies Haydn composed between 1757 and 1765

(A, B, 1-12, 14-20, 25, 27, 32-33, 36-37) are specifically coupled with the last 23 (82-104) composed between

1785 and 1795 – including those composed for Paris (Nos. 82-87, starting in 2024) and London (Nos. 93-104, starting this year), with both sets presented in the order they were composed

11	1 in D (by 1758), 27 in G (? 1765), "Hermannstädter" & 96 in D (1791, "The Miracle")	9 January 2022
12	12 in E (1763) & 95 in c (1791)	13 February 2022
13	18 in G (by 1758) & 93 in D (1791)	13 March 2022
14	32 in C (1757-60) & 94 in G (1791, "The Surprise")	11 September 2022
15	17 in F (1757-60), 11 in E ^b (1757-60) & 98 in B ^b (1792)	9 October 2022

2023 Also featuring the four symphonies composed during 1764: 21-24

16	46 in B (1772), 29 in E (1765) & 21 in A (1764)	8 January 2023
17	75 in D (1779-81) and 22 in E ^b (1764, "Philosopher")	12 February 2023
18	50 in C (1773) & 23 in G (1764)	12 March 2023
19	62 in D (1780-81) & 24 in D (1764)	10 September 2023
20	55 in E ^b (1774, "The Schoolmaster") & <i>Sinfonia concertante</i> in B ^b (1792)	8 October 2023

2024

21	4 in D (1757-60) & 87 in A (1785)	14 January 2024
22	68 in B ^b (c. 1774-75) & 61 in D (1776)	11 February 2024
23	67 in F (c. 1775-76) & 38 in C (? 1768, "Echo")	10 March 2024
24	69 in C (c. 1775-76) & 64 in A (c. 1773, "Tempora mutantur")	8 September 2024
25	33 in C (1757-60) & 97 in C (1792)	13 October 2024

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Year	Concert number	Symphonies	Date
2025			
26	36 in E ^b (c. 1760-62) & 85 in B ^b (1785-86, "La Reine")		12 January 2025
27	14 in A (c. 1762), 70 in D (by 1779) & 65 in A (c. 1772-73)		9 February 2025
28	19 in D (by 1766) & 88 in G (1787)		9 March 2025
29	71 in B ^b (by 1780) & 40 in F (? 1763)		14 September 2025
30	"A" in B ^b (1757-60) & 99 in E ^b (1793)		12 October 2025
2026			
31	15 in D (1757-60) & 83 in g (1785, "The Hen")		11 January 2026
32	47 in G (1772, "The Palindrome") & 73 in D (1782, "La chasse")		8 February 2026
33	17 in F (1757-63), 9 in C (1762) & 89 in F (1787)		8 March 2026
34	35 in B ^b (1767) & 74 in E ^b (1780-81)		13 September 2026
35	25 in C (c. 1762) & 100 in G (1793-94, "The Military")		11 October 2026
2027			
36	"B" in B ^b (1757-60) & 84 in E ^b (1786, "In nomine Domini")		10 January 2027
37	54 in G (1774) & 53 in D (1778/79, "L'impériale")		14 February 2027
38	2 in C (1757-60) & 90 in C (1788)		14 March 2027
39	58 in F (c. 1768) & 41 in C (1769)		12 September 2027
40	10 in D (1757-60) & 101 in D (1793-94, "The Clock")		10 October 2027
2028			
41	5 in A (1757-60) & 86 in D (1787)		9 January 2028
42	59 in A (c. 1767), "Feuer") & 42 in D (1771)		13 February 2028
43	37 in C (by 1758) & 91 in E ^b (1788)		12 March 2028
44	51 in B ^b (c. 1771-73) & 43 in E ^b (c. 1770-71, "Mercury")		10 September 2028
45	20 in C (by 1770) & 102 in B ^b (1794)		8 October 2028
2029			
46	63 in C (1779-81, "La Roxelane") & 82 in C (1786, "The Bear")		14 January 2029
47	3 in G (1757-60) & 48 in C (by 1769, "Maria Theresia")		11 February 2029
48	44 in e (c. 1770-71, "Trauer") & 92 in G (1789, "Oxford")		11 March 2029
49	16 in B ^b (1757-61) & 103 in E ^b (1795, "The Drum Roll")		9 September 2029
50	104 in D (1795, "London") & 45 in f [#] (1772, "Farewell")		14 October 2029

Details correct as of 28 October 2019

The CORK2020sHAYDNSYMPHONIESSERIES offers sincerest thanks to the
CIT Cork School of Music (Head of School: Aiveen Kearney) for being allowed to use the
Curtis Auditorium, and to the staff of Apleona (Facility Management) for all their help