

3.30 p.m., Sunday 22 October 2023

## CORK2020sHAYDNSYMPHONIESERIES 3/iv

Cork Haydn Orchestra  
Leader: Elizabeth Charleson  
Conductor: Geoffrey Spratt



The Haydnsaal of the Esterházy Palace

Programme notes

**Symphony No. 6, “Le matin” (“Morning”)** Adagio-Allegro; Adagio; *Menuet*; *Finale*: Allegro

**Symphony No. 7, “Le midi” (“Mid-day”)** Adagio-Allegro; Recitativo-Adagio; *Menuetto*; *Finale*: Allegro

**Symphony No. 8, “Le soir” (“Evening”)** Allegro molto; Andante; *Menuetto*; *La tempesta*: Presto

Haydn’s first term of permanent employment lasted little more than a year. Count Morzin, who had appointed him as his Kapellmeister in 1759, soon ran into financial difficulties and had to dismiss his orchestra. Fortuitously, Prince Paul Anton Esterházy had attended one of the concerts at Morzin’s Bohemian summer castle in which Haydn is supposed to have conducted his *Symphony No 1*. The Prince was impressed to the extent that when he heard of Haydn’s redundancy he offered him the post of Deputy Kapellmeister at his own court at Eisenstadt in the Burgenland, south of Vienna, and so, with the contract that was signed on 1 May 1761 (reproduced in the programme essay for the concert on 8 March 2020 – available on the series’ website), there began one of the most remarkable cases of musical patronage in the annals of music history, a tenure that lasted for almost exactly thirty years.

At the beginning of his adult life, Paul Anton had taken up a military career, earning the rank of field-marshal for his leading of hussars in the wars of the 1740s. In the early 1750s he acted in a more diplomatic capacity as Austrian Minister Extraordinary to the Court of Naples, a posting that was to colour his musical tastes. He had always had a strong interest in music since his days of study with the Jesuits, and he was a competent player of several instruments. On his return to Austria he founded a small orchestra at his Eisenstadt palace. By the time of Haydn’s appointment, it had been expanded and could boast some of the leading virtuosi of the day among its number, including the violinist Luigi Tomasini as leader, and the cellist Joseph Weigl.

The prince already had a Kapellmeister in the person of Gregor Werner, an elderly musician ripe for retirement but who remained on with responsibility for the sacred side of the court’s musical requirements until his death in 1766, when Haydn took over his title. From the first, then, Haydn was given charge of the newly enlarged orchestra, a body of players (supplemented as required by extra wind players from the military band) that would provide him with a tame testing ground for some of the most original orchestral writing to come out of the eighteenth century. His oft-quoted remark encapsulates this artistic atmosphere: ‘As head of an orchestra I could experiment, observe what heightened the effect and what weakened it, and so could improve, expand, cut, take risks. I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original.’

Mention has already been made of the prince’s Italian tastes in music. Among the many volumes in his music library was Vivaldi’s famous set of four violin concertos *Le Quattro Stagioni* [*The Four Seasons*] which made regular appearances in the orchestra’s concerts (or “academies” as they were termed). It seems that the prince himself suggested to Haydn that he compose a similar set of works following the different times of day. Rather than concertos, Haydn chose the symphonic form, though one dominated by elements of the Baroque concerto and concerto grosso. The resulting three symphonies (Nos 6, 7 and 8 in the popularly accepted numbering but actually preceded by nineteen others from his days with Count Morzin) were the first works Haydn wrote in his new post. They were probably given their first performances in the great hall of the Esterházy’s Viennese palace (where the court spent most of the summer) in May or June 1761, less than a year before the prince died and was succeeded by his brother Nikolaus, but were played regularly in what is now called the Haydnsaal of the Esterházy Palace.

For his début as court composer, Haydn seems to have had two purposes in mind when composing these symphonies - not a small degree of flattery to the prince's interests in Italian music and a chance to show off the new orchestra, and in particular the violin-playing of Tomasini. He did not follow Vivaldi's example to the extent of delineating a detailed programme of extra-musical events, but Symphony No. 6 does begin with a brief Adagio introduction that is undoubtedly meant to represent a sunrise (a foretaste, perhaps, of the similar passage in *The Creation*). The ensuing Allegro immediately introduces the flute and oboes as soloists, but the slow movement takes on the guise of a miniature concerto for the violinist Tomasini and cellist Weigl - a concertante group accompanied by a ripieno body of strings (a deliberate throwback to the Italian Baroque) even the ideas recall the musical gestures of Corelli. More unusually, the trio to the *Menuet* features a duet for violone (double bass) and bassoon. The finale returns to the concerto grosso layout with concertante violin and cello and features a virtuosic display for the former at its centre.

Symphony No. 7 again begins with a slow introduction and the concertante-ripieno concept is expanded to the typically Corellian trio of two violins and cello as soloists. For the second movement Haydn turns his attention to another area of Italian music - the operatic *recitativo accompagnato*, or "accompanied recitative" - a mode of setting dialogue in opera that Haydn himself was to use in his own operas and which remained popular until the time of Rossini. In the words of the Haydn scholar H. C. Robbins Landon, 'the solo violin produces a realistic parody of the anguished dramatic soprano of Metastasian opera seria', though what she might be singing about is left to our imagination. The slow movement proper introduces two flutes for the first time in the symphony (but in Haydn's orchestra the oboe players would have played the flute when required), yet it is the culminating cadenza for violin and cello that forms one of the work's most remarkable passages. The violone (probably played at the time by the bassoonist Georg Schwenda, but we don't need to resort to doubling now!) again has a solo in the *Minuet's* trio and the first movement's instrumental disposition returns for the spirited finale.

Of all the movements in these three symphonies, the opening Allegro molto of No. 8 is the least concerto-orientated. There are solo passages for the wind instruments, but no more than is usual in any of Haydn's other symphonies. The slow movement, however, adds a bassoon to the trio *concertante* of No. 7, providing the cello with a duet partner to match the two violins. The Minuet returns to the instrumentation of the first movement and (again) features a violone (double bass) solo in the trio. The finale is the most overtly programmatic movement in any of the three symphonies. Cast in a strict ABA form, it is nonetheless a vivid musical evocation of a storm, with a solo cello (imitating the opening violin solo's rapid semiquavers) suggesting a distant rumble of thunder, a falling arpeggio "raindrop" (or perhaps "lightning") figure on the flute, and passages of dramatic unisons portraying, maybe, torrents of driving rain.

Based on material by Matthew Rye

## The next concert: 3:30pm, Sunday 14 January 2024, Symphonies Nos 18 in G & 93 in D

### The orchestra

#### Violin 1

Liz Charleson  
Richeal Ní Riordáin  
Lesya Iglody  
Donal O'Shea  
Michael Cummins  
Nuala Ní Chanainn

#### Violin 2

Eithne Willis  
Aoileann Ní Dhúill  
Áine Ní Shé  
Helen McGrath  
Cillian Ó Cathasaigh  
Carol Daly

#### Viola

Constantin Zanidache  
Hilda Leader-Galvin  
Ciara Moloney  
Irina Riedewald

#### Cello

Hugh McCarthy  
Sharon Nye  
Órla Nic Athlaoich  
Gerda Marwood  
Carol O'Connor

#### Double Bass

Stéphane Petiet

#### Harpsichord

Anne Ralph

#### Flutes

Maria Mulcahy  
Rebecca Archer

#### Oboes

Coral O'Sullivan  
Catherine Kelly

#### Bassoon

Brian Prendergast

#### Horns

?  
Stephen Crowley

Please visit our website, [www.cork2020shaydneysymphoniesseries.com](http://www.cork2020shaydneysymphoniesseries.com), for the dates and programmes for the remainder of the cycle and use the contact form to reserve your seat for the next concert. Whilst we hope dates and programmes will not change, minor revisions might occur if either practicalities or contemporary scholarship dictate.

**Orchestra Manager & Social media co-ordinator:** Ciara Moloney **Programme editor:** Niamh Murray

**Front-of-house team:** Margaret Murphy & Liz Spratt



Sincere thanks to the  
Cork Academy of Music and the MTU Cork School of Music for making these concerts possible



## Players in Haydn's Esterházy orchestra

It is wonderful that we know the precise dates when every one of Haydn's thirteen Italian operas received its première – and, in most cases, subsequent performances – but the same is not true of many of his symphonies. We know that his symphonic output can be divided into three periods:

- those symphonies he wrote whilst in the service of Count Morzin (1757-61):

1, 37, 18-19, 2, B, 16-17, 15, 4, 10, 32, 5, 11, 33, 27, A, 3, 20

- those he composed for the Court of the Esterházy between 1761 and 1781. (Although he remained in the employ of Prince Nikolaus for the entirety of the latter's reign (1762-90), No. 73, written in 1781, was the last he wrote for an Esterházy audience):

6-9, 25, 14, 36, 12-13, 40, 72, 21-24, 30, 29, 31, 28, 34, 39, 35, 59, 38, 49, 58, 26, 41, 48, 44, 52, 43, 42, 51, 45-47, 65, 63 (version 1), 50, 64, 54-57, 60, 68, 66, 69, 67, 61, 53, 63 (version 2), 70, 75, 71, 62, 74, 73

- those symphonies he wrote between 1782 and 1795, primarily for audiences in either Paris or London:

76-78 ["English"], 79-81 [for London, but ...], 82-87 ["Paris"], and 93-104 ["London"]

(The details were contained in the programme for our concert in March 2022, and all the programmes can be accessed through our website [www.cork2020shaydnsymphonieseries.com](http://www.cork2020shaydnsymphonieseries.com)).

As a result of the unstinting research of H. C Robbins Landon, we know the names of many of the extraordinarily fine instrumentalists who were his long-serving companions in the employ of the Esterházy family:

Flute	Franz Sigl 1761-73
Flute	Zacharias Hirsch 1777-90
Oboe	Michael Kapfer 1761-69
Oboe	Georg Kapfer 1761-70
Oboe	Anton Mayer 1782-90
Oboe	Joseph Czerwenka 1784-90

Bassoon	Johann Hinterberger 1761-77
Bassoon	Franz Czerwenka 1784-90
Bassoon	Joseph Steiner 1781-90
Horn (also played the violin)	Franz Pauer 1770-90
Horn (also played the violin)	Joseph Oliva 1770-90
Timpani or Bassoon	Caspar Peczival 1773-90
Violin	Luigi Tomasini 1761-90
Violin (Principal 2 <sup>nd</sup> )	Johann Tost 1783-88
Violin	Joseph Purgsteiner 1766-90
Violin	Joseph Dietzl 1766-90
Violin	Vito Ungricht 1777-90
Violin (but most Viola)	Christian Specht 1777-90
Cello	Anton Kraft 1779-90
Violone	Carl Schieringer 1768-90

No less than fifteen of these served until Prince Anton (who reigned from 1790-94) disbanded the orchestra in 1790. Luigi Tomasini was the leader of the orchestra for the entire time; two of the other violinists were both in service for twenty-four years, the violone player for twenty-two years, and the two horn players for twenty years.

Across the five volumes of Robbins Landon's epic *Chronicle and Works* (London, Thames and Hudson, London, 1977-80), there are a myriad of details, culled from primary sources, about the working conditions of the musicians, from their rates of pay and allowances to disciplinary matters. The details of Haydn's failed efforts to prevent the flautist Franz Sigl from being dismissed because he had accidentally set fire to the roof of the palace while shooting at birds was detailed in programme 2i (January 2022). A translation of the contract of employment that Haydn signed with Prince Paul Anton (d. 1762) of Esterházy on 1 May 1761 was reproduced (in translation) in programme 1iii (March 2020). Haydn remained as a part-time employee of the court of Prince Nikolaus II until his health failed in 1802.