



Sunday 9 February 2020

3.30 p.m.

Curtis Auditorium  
CIT Cork School of Music



## Cork2020sHaydnSymphoniesSeries I/ii

Leader: Elizabeth Charleson

Conductor: Geoffrey Spratt

### Programme notes

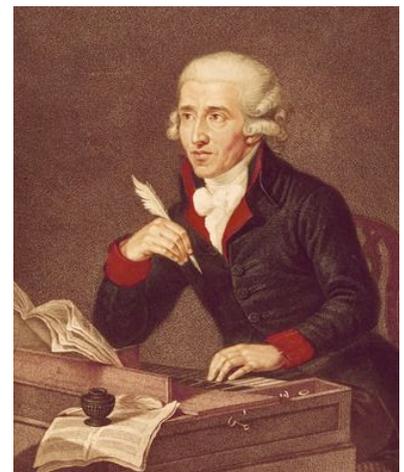
#### Symphony No. 30 in C, “Alleluja” (1765)

*Allegro; Andante; Finale: Tempo di Menuet, poco più tosto Allegretto*

Symphonies Nos. 28–31 are all dated 1765 on the autographs; the presence of the flute in Nos. 30 and 31 suggests that they must have been composed before the flautist in the Esterházy orchestra (Fritz Sigi) was dismissed on 13 September 1757 for having set fire to a roof while shooting birds! Symphony No. 30 is known as the “Alleluja” symphony – an acknowledgement of the fact that the motif heard at the outset (2<sup>nd</sup> violins, 2<sup>nd</sup> Oboe and 2<sup>nd</sup> trumpet) is a paraphrase of the “Alleluja” plainchant melody for Holy Week. It is not unfeasible that the work was performed in a church service, or for specific performance around Easter 1765. Sigi’s flute is heard in the slow movement and in part of the finale.



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The image top left is of the Haydn Saal in the Esterházy Palace, Eisenstadt, Austria; with dimensions of 38m (l), 14.7m (w) & 12.4 (h), its volume [6,800 m<sup>3</sup>] is very similar to that of the Curtis Auditorium (image top right)

The portrait to the left is Ludwig Guttenbrunn’s depiction of Haydn c. 1770; the one to the right is Thomas Hardy’s of 1791

## Symphony No. 76 in E<sup>b</sup> (1782)

Allegro; Adagio, ma non troppo; *Menuet & Trio*: Allegretto; *Finale*: Allegro, ma non troppo

After Haydn completed Symphony No. 75 (between 1779-81), the next six were conceived in 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 [actually one] 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.

## The orchestra

<b>1<sup>st</sup> Violins</b>	<b>2<sup>nd</sup> Violins</b>	<b>Violas</b>	<b>Cellos</b>	<b>Double Bass</b>
Elizabeth Charleson David McElroy Lesya Iglody Donal O’Shea Ríchéal Ní Ríordáin Mary Bollard	Eithne Willis Aoileann Ní Dhúill Caoimhe McCarthy Helen McGrath Áine Ní Shé	Niamh Quigley Elaine Kenny Cian Adams Amina Kareem	Hugh McCarthy Maria O’Connor Gerda Marwood Robert Murphy	Stéphane Petiet
<b>Flute</b>	<b>Oboes</b>	<b>Bassoons</b>	<b>Continuo</b>	
Éilís O’Sullivan	Coral O’Sullivan Catherine Kelly	Brian Prendergast Michael Sexton	Tom Ó Drisceoil	
<b>Horns</b>	<b>Trumpets</b>	<b>Timpani</b>		
Conor Palliser Seán Clinch	David O’Keeffe Seán Heary	Patrick Lynch		

Programme Editor: Niamh Murray

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

Enclosed in your programme today is a summary sheet detailing the 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!

## Haydn: the early years (1732-56)

Georg August von Griesinger (1769-1845) was a tutor and diplomat resident in Vienna during the late eighteenth and first half of the nineteenth centuries. He is remembered for his friendships with the composers Joseph Haydn and Ludwig van Beethoven, and for the biography he wrote of Haydn (1732-1809). The latter appeared first as a sequence of eight installments in the Breitkopf & Härtel journal *Allgemeine musikalische Zeitung*, then, after revisions, as an independent work in 1810 (*Biographische Notizen über Joseph Haydn*, Leipzig). The following is a translation of what he wrote on pages 8-11:

Joseph Haydn was born on 31 March 1732 at Rohrau, a village in Lower Austria, in the district Unter-Wiener-Wald hard by the Hungarian border, not far from the little town of Bru[c]k an der Leitha. Of the twenty children from two marriages of his father Mathias, a wheelwright by profession, Joseph was the eldest. As was customary in his trade, the father had seen little of the world, and during his sojourn in Frankfurt am Mayn he had learned to strum the harp. As a master of his trade in Rohrau, he continued to practice this instrument for pleasure, after work; nature had also endowed him with a good tenor voice, and his wife, Anne Marie, accompanied his playing with her singing. The tunes of these songs were so deeply imprinted in Joseph Haydn's memory that he could recall them even in advanced old age.

One day the school rector from the neighbouring little town of Haimburg, a distant relative of the Haydn family, came to Rohrau. Master Mathias and his wife gave their usual little concert, and five-year-old Joseph sat near his parents and sawed at his left arm with a stick, as if he were accompanying on the violin. The school teacher noted that the boy marked the time accurately; he inferred from this a natural talent for music, and he advised the parents to send their Sepperl [an Austrian diminutive for Joseph] to Haimburg in order to help acquire an art, which in time would without fail open to him the prospect 'of becoming a clergyman'. As ardent admirers of the clergy, the parents jumped at this proposal, and in his sixth year Joseph Haydn went to the school rector in Haimberg. Here he received lessons in reading and writing, in catechism, in singing, and in almost all wind and string instruments, even in playing the timpani. 'I shall owe it to that man even in my grave', Haydn used to say frequently, 'that he taught me so many things, though in the process I received more thrashings than food.'

Haydn, who even then wore a wig for the sake of cleanliness, had been about three years in Haimburg when the Court Chapel Master Reutter from Vienna, who directed the music at St Stephen's Cathedral, came to visit his friend the dean in Haimburg. Reutter told the dean that his older choir-boys, whose voices were beginning to break, were about to become useless, and that he would have to replace them with younger substitutes. The dean proposed the eight-year-old Haydn, and both he and the schoolmaster were at once called for. The badly nourished Sepperl cast hungry glances at the cherries

that were sitting on the dean's table: Reutter tossed a few handfuls into his hat, and he seemed quite satisfied with the Latin and Italian strophes that Haydn had to sing. 'Can you also make a trill?' asked Reutter. 'No', said Haydn, 'for even my cousin [*Herr Vetter*] can't do that.' This answer greatly embarrassed the schoolteacher, and Reutter laughed heartily. He showed the mechanical means by which a trill could be produced. Haydn imitated him, and succeeded at the third attempt. 'You shall stay with me', said Reutter. The departure from Haimburg was soon arranged, and Haydn came as a pupil to the Choir School at St Stephen's Cathedral in Vienna, where he remained until he was in his sixteenth year.

Apart from the scanty instruction at that time in Latin, religion, arithmetic and writing, Haydn had in the Choir School very capable instructors on several instruments, and particularly in the art of singing. Among the latter were Gegenbauer, a member of the court choir, and an elegant tenor, Finsterbusch. In the Choir School there was no instruction in musical theory, and Haydn recalled having received only two such lessons from the worthy Reutter. But Reutter did encourage him to make whatever variations he liked on the motets and Salves that he had to sing in church, and this discipline soon led him to ideas of his own which Reutter corrected. He also came to know Mattheson's [*Der*] *volkommene Kapellmeister*, and Fux's *Gradus ad Parnassum* in German and Latin – a book he still in his old age praised as a classic and of which he kept a well-used copy. With tireless exertion Haydn tried to understand Fux's theory; he worked his way through the whole treatise, wrote out the exercises, put them by for several weeks and then took them up again, polishing them till he considered them perfect. 'Of course the talent was latent in me: as a result of it, and with great diligence, I made progress.' In his fevered imagination he even ventured into compositions in eight and sixteen parts. 'In those days I used to think everything is fine so long as the paper was well covered. Reutter laughed about my immature products, about movements which no throat and no instrument could have executed, and he scolded me for composing in sixteen parts before I had learned how to write in two.'

At that time many castrati were employed at court and in the Viennese churches, and the director of the Choir School no doubt considered that he was about to make the young Haydn's fortune when he brought forth the plan to turn him into a permanent soprano, and actually asked the father for his permission. The father, who totally disapproved of this proposal, set forth at once for Vienna and, thinking that the operation might already have been performed, entered the room where his son was and asked, 'Sepperl, does anything hurt you? Can you still walk?' Delighted to find his son unharmed, he protested against any further proposals of this kind, and a castrato who happened to be there even strengthened him in his resolve. The truth of this anecdote was attested by persons to whom Haydn often related it.