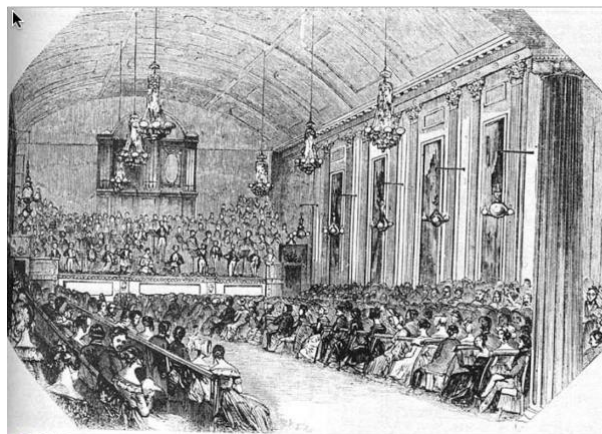


3.30 p.m., Sunday 12 March 2023

CORK2020sHAYDNSYMPHONIESERIES 3/ii

Cork Haydn Orchestra
Guest leader: Lesya Iglody
Conductor: Geoffrey Spratt



The Hanover Rooms, London, as represented in the Illustrated London News

Programme notes

Symphony No. 12 in E (1763)

Allegro; Adagio; Presto

This is one of the shortest symphonies Haydn ever composed, though it avoids the characteristic movement pattern of many of his earlier works for orchestra, other than symphonies, by having at its centre an *Adagio* rather than a *Minuet*. E major was a rare key for a Classical symphony, but Haydn takes advantage of its brightness for the radiance of the opening movement and the heady joy of the finale, and turns to the tonic minor for the heartfelt *siciliano* (“rocking”) slow movement (as he already had in Nos. 27 - which we performed for you two months ago - and “B” - which isn’t scheduled until March 2028!), and was to do in a number of later works, thus making this a homotonal work.

Symphony No. 95 in c (1791)

Allegro moderato; Andante; *Menuetto & Trio*; *Finale*: Vivace

This was the second of the twelve London symphonies (Nos. 93-104) to be composed, the only one of the set in a minor key, and also the only one of them not to have a slow introduction to the opening movement. Along with Nos. 96 (which we performed for you in January) and 93, it was composed for his first trip to London, and premièred in London’s Hanover Square Rooms during the 1791 season.

For late-eighteenth-century listeners the minor mode implied a gravitas that made a solemn preamble superfluous. No. 95’s stark unison “motto” recalls Haydn’s previous C minor Symphony, No. 78 of 1782 (which we performed for you in January 2022) - one of a trio of works written for an aborted London visit. As in the earlier work, the motto invites strenuous contrapuntal treatment; in No. 95 though Haydn is careful to cajole as well as challenge his audience, contrasting C minor severity with an ear-tickling second theme, charmingly adorned in the C major recapitulation with a (small) violin solo for Salomon, the leader of the orchestra in London and an important impresario.

After a lilting theme-and-variations Andante in E flat major that includes an expressive cello solo and a free *minore* episode, the *Menuetto & Trio* again juxtaposes C minor and major. The main section is by turns edgy and aggressive, while the untroubled C major trio features another, more extended, cello solo. With the many solo passages, here and elsewhere in the first six London symphonies, Haydn endeared himself both to his audience and his orchestral principals.

The sonata-rondo *Finale* begins with a broad, serene C major melody, which Haydn then proceeds to work in an intricate display of counterpoint. With its polyphonic virtuosity and pealing C major splendour (darkened fleetingly by a stormy C minor outburst), the movement has provoked inevitable comparisons with Mozart's Symphony No. 40 in C ("Jupiter"), and Haydn may even have consciously modelled his far terser finale on that which Mozart had composed in 1788.

The next concert: 3.30pm, Sunday 10 September 2023 (stc) Symphonies Nos 13, 34 & 72

with Nos 13 and 72 being the remaining pair of symphonies featuring four horns
(we performed the other pair for you during the opening concert of the series in January 2020)

The orchestra

Violin 1

Lesya Iglody
Richéal Ní Ríordáin
Donal O'Shea
Michael Cummins
Nuala Ní Chanainn
Sarah Murphy

Violin 2

Eithne Willis
Aoileann Ní Dhúill
Áine Ní Shé
Helen McGrath
Áine O'Halloran
Caitríona Johnston

Viola

Constantin Zanidache
Caitríona O'Mahony
Irina Riedewald
Ciara Moloney

Cello

Hugh McCarthy
Sharon Nye
Órla Mhic Athlaoich
Gerda Marwood

Double Bass

Stéphane Petiet

Harpichord

James Taylor

Trumpets

Heather Nash
Paul Sheerin

Flute

Rebecca Archer

Oboes

Coral O'Sullivan
Catherine Kelly

Bassoons

Brian Prendergast
Michael Sexton

Horns

Shane O'Sullivan
Stephen Crowley

Timpani

Dylan Tierney

Please visit our website, www.cork2020shaydnsymphoniesseries.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**

Stewards: **Adrian Brady, Margaret Crowley & Seumas O'Donovan**

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



To repeat or not to repeat, that is the question (with apologies to Shakespeare!)

Nearly every movement in Haydn's symphonies contains repeat marks. In the first movements of the majority there is a repeat sign at the end of the exposition, together with another at the end of the movement itself that reflect the historical development from binary form. It is the same with many of the slow movements (for the same reason), and most final movements - the exceptions are primarily those that are cast in Theme & Variations form – like No. 31 (which you heard in January 2020) and 72 (which is scheduled for September 2023), and those finales that are a *Minuet & Trio* (Nos 9 and 18, together with No. 30 which we performed for you in February 2020, and No. 26 (“Lamentatione”) which we performed for you last March). Although the *Finale* of No. 4 has the marking *Tempo di Menuetto*, it is a binary movement in 3/8.

Some of the most well-informed, judicious, and engaging of recorded performances available are those played by the Academy of Ancient Music, directed by Christopher Hogwood. Unfortunately, Universal/L'Oiseau-Lyre abandoned the project after 81 of the 106 symphonies had been recorded, and it is reliably reported that one of the reasons for the decision was because Hogwood would not compromise on playing every single repeat, even those in the return of the Minuet after the Trio. This caused major problems when the symphonies were grouped for compact disc production because often only two rather than three symphonies could be included on any given disc, which significantly compromised their financial viability.

Although it is difficult to find unimpeachable historical evidence to support Hogwood's approach (even if it is incontrovertible that the repeats in both the *initial* presentation of the Minuets, and in the Trios, were always observed), what would seem important is that the balance of duration between movements should not be disturbed. If all the repeats in opening, closing and slow movements are played, then the proportions of the symphony are retained; if only some repeats are observed in any of all of these three movements, that balance is significantly disturbed – and it has to be noted that this is the case with most recordings and live performances.

The only other approach is to not to play any repeats other than those in the first presentation of the Minuets and the succeeding Trios – which is what we were going to do last month with Nos. 6, 7 and 8. (The only movement in these three symphonies without the customary repeat signs is the second movement of No. 7, but the combination of a seven-part introduction to a substantial Adagio – which itself embraces a large annotated cadenza for the featured solo violin and cello – means the movement is already lengthy.) Although this means some of the early symphonies are really “short and sweet” (as Nos 1 & 27 were in January and No. 12 is today), the over-arching architecture of each is preserved - and the fact that his symphonies get longer as the musical gestures increase in both size and character reflects the gradual maturing of his writing (as was plainly obvious when you listened to No. 96 last January).

Are there ever exceptions? In our opinion, occasionally there are, primarily with some of the finales. Whether it is in a relatively early symphony like No. 34 (which we are scheduled to play for you in September 2023) or a much more mature example like No. 96 (which we performed for you in January 2023), Haydn will sometimes start a finale with a short, eight-bar phrase that he marks to be repeated, and this initial appearance appears to need repetition to fix it on the ear before it can be appreciated how he proceeds to construct a substantial movement arising from it. Not a strictly “historically informed” approach, but arguably one that can be defended as arising from the nature of the music itself.

The fact that there is another repeat marked in the finale of No. 96, which we did not observe, is not merely inconsistent, but rather a conscious reflection of the fact that an initial repeat of eight bars within the context of a movement that consists of two-hundred-and-thirty bars of music did not materially alter its proportion in respect of the other movements, whereas observing the other (40 bars – 17%) certainly would have done).

All that having been said, with No. 95, we are observing all the repeat markings: that of the exposition in the first movement because the combination of development and recapitulation is specifically not marked for repetition; and two small repeats at the beginning of the second and fourth movements because the very substantial sections that follow in both cases are, again, specifically not marked to be played again.