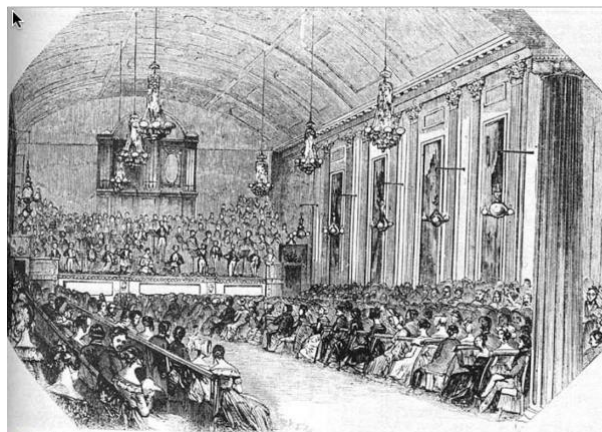


3.30 p.m., Sunday 15 January 2023

## CORK2020sHAYDNSYMPHONIESERIES 3/i

Cork Haydn Orchestra  
Leader: Elizabeth Charleson  
Conductor: Geoffrey Spratt



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

### Programme notes

#### Symphony No. 1 in D (1759)

Presto; Andante; Presto

Although the first movement of this symphony begins with a fully-fledged crescendo that was the staple gesture employed by the Mannheim school of symphonic composers, it is the wealth of thematic material, rather than Mannheim effects that is distinctive - in later works Haydn would never permit himself the luxury of five thematic ideas. Early works such as this present a spectacular contrast to the works of contemporary symphonists, and Haydn's skills for organisation surpassed anything the likes of Monn or Wagenseil could muster, while his imagination produced a variety of musical development the extent of which they might have found unbelievable.

Following the local tradition, the wind instruments are not used in the light, dance-like slow movement, which contains prominent examples of Haydn's ability to extend or contract phrases. The Finale is in a favoured 3/8 metre, with the usual three sections - a small middle part constituting but a fifth of the total. It is principally interesting for its rhythmic vitality and the sure organisation with which it is constructed.

#### Symphony No. 27 in G, "Hermannstädter" (1761)

Allegro molto; Andante; Presto

From the Fürnberg-Morzin manuscripts it would appear Haydn originally wrote this work for oboes and strings (with bassoon and harpsichord continuo), and the horn parts are a later addition. Although there is no definitive evidence that they were Haydn's, they are played today because it would otherwise be the only one of his 106 symphonies without at least a pair of horns.

Its title derives from a local manuscript copy discovered in Freck Castle near Hermannstadt in the Austrian province of Transylvania, which is now Sibiu in Romania. It was performed and recorded in Bucharest during 1950 as the "Hermannstädter Symphonie" before it was realised that it was in fact Symphony No. 27. A sturdy and heavily symphonic first movement, not without Mannheim School fingerprints, leads to a lilting *siciliano* in pure Italian style, with muted violins over pizzicato parts for the violas an octave above the cellos/double bass. The terse, but swift and delicate *Finale* reminds us again that at this early stage of his symphonic career the symphonic element decreases as the work continues, even if the melodic highpoint is the slow movement.

#### Symphony No. 96 in D, "The Miracle" (1791)

Adagio - Allegro; Andante; *Menuetto & Trio*: Allegretto; *Finale*: Vivace

Mrs Papendick informs us of an interesting detail concerning Haydn's arrival in London. 'Haydn ... told Salomon that he should stay the summer in England, and that as he had heard there were to be twelve concerts and two benefits during the season there would be ample time for him to compose his first symphonies after he had the opportunity of studying the taste of the English. He was determined that his first production would both amuse and please the musical public and rivet him in their favour.' We know that Haydn considered that his Symphony No. 91 needed to be altered to bring it into line with the "English taste", but apart from adding trumpets and drums, it is difficult to appreciate what was changed in the older (1788) work. Indeed, if we now proceed to what is Haydn's first "London" symphony, it is equally difficult to see what makes this delicately orchestrated work different from, for example, Symphony No. 92 ("Oxford") with which he apparently introduced himself to the public in the Hanover Square Rooms.

All the London symphonies except for No. 95 open with a slow introduction, but this was not a new device of Haydn's for England since he had used it in three of the "Paris" symphonies (84-86 of 82-87) and Nos 88, 90, 91 and 92. Mrs Papendick, in her report on the first concert, specifically mentions Haydn's *obbligato* use of the instruments. We do not know to which symphony she refers, but here in No. 96 the wind instruments are used with great freedom and the whole score is characterised by an orchestral transparency which is apparent even in the slow introduction to the first movement. From now on, Haydn takes care to bind the slow introduction to the rest of the movement. Usually this is done thematically (No. 103 is the prime example); here it is done through a rhythmic cell. Features such as GPs (General Pauses) and a false recapitulation combine with extreme concentration on short motivic fragments to result in a powerful and distinctive movement, but one which comes as no surprise to those who know the works he had composed over the previous three decades.

The slow movement contains a substantial *minore* section – a structural feature that he was to deploy in eight of the "London" symphonies (Nos. 93-95, 97-98, 100-101 and 104). It also has a concerto-like atmosphere, with concertante parts for two violins as well as wind instruments, and the extraordinary *cadenza-cum-coda* is a brilliantly original stroke of genius. Although we are familiar with *concertante* parts in some of the earlier symphonies (which provided appropriate opportunities for particularly talented players in his court orchestra to strut their stuff), perhaps here he is acknowledging the flourishing tradition in England of the "Antient Concerts", where the *concerti grossi* of Corelli, Geminiani, and especially Handel, were still performed to great appreciation.

Any "Englishness" in the slow movement is firmly displaced by a *Menuetto* whose roots, rhythm, and expression are all purely Austrian (in the great tradition of the Redoutensäle in the Redoute Wing of Vienna's Hofburg). Nevertheless, it is a symphonic minuet in the grand style, combined with a pure *Ländler* style *Trio* – what Haydn called a "Contrydance". It is quite understandable why Haydn asked Maria Anna von Genzinger to press upon Herr von Kees to 'have a rehearsal [!] of both these Symphonies [Nos. 96 and 95] because they are very delicate, particularly the last movement [of that] in D, for which I recommend the softest *piano* and a very quick tempo.' This *Finale* is a movement of substance, but one again where extreme economy of thematic material produces a sensation of concision.

As H. C. Robbins Landon says: 'A highly auspicious beginning of a new career in a strange country.'

## The next concert: 3.30 p.m., Sunday 12 February 2023: Symphonies Nos 6 ("Le matin"), 7 ("Le midi") and 8 ("Le soir")

### The orchestra

#### Violin 1

Liz Charleson  
Ríchéal Ní Ríordáin  
Lesya Iglody  
Aisling McCarthy  
Michael Cummins  
Nuala Ní Chanainn

#### Violin 2

Eithne Willis  
Kate Fleming  
Áine Ní Shé  
Helen McGrath  
Cillian Ó Cathasaigh

#### Viola

Constantin Zanidache  
Hilda Leader-Galvin  
Caitríona O'Mahony  
Ciara Moloney

#### Cello

Hugh McCarthy  
Sharon Nye  
Carol O'Connor  
Gerda Marwood

#### Double Bass

Stéphane Petiet

#### Harpichord

James Taylor

#### Timpani

Dylan Tierney

#### Flute

Maria Mulcahy  
Éilís O'Sullivan

#### Oboes

Coral O'Sullivan  
Catherine Kelly

#### Bassoons

Brian Prendergast  
Michael Sexton

#### Horns

Shane O'Sullivan  
Stephen Crowley

#### Trumpets

Ross O'Hea  
Heather Nash

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 & Niamh Murray**

Sincere thanks to the

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

‘Singing must always be reckoned one of the lost arts; instead of song, people allow the instruments to dominate.’<sup>1</sup>

This remark of Haydn’s is rather ironic and poignant because he is best known for his instrumental works, despite numerous operas and the profundity of his oratorios and masses. Nonetheless, Haydn’s favourite “instrument” was the human voice, perhaps due to the years he spent singing in Vienna as a child, and because he claimed that he learnt more about music from singing than he did through formal lessons.<sup>2</sup> Throughout the years of his early adulthood, Haydn often sang the tenor part with a group of friends as they created “Hausmusik” [performance art presented in someone’s home].<sup>3</sup> It is unsurprising therefore that in the year 1751, the struggling young composer decided after moving into a bedsit that he would apply his love for vocal composition by accepting a commission for a comic opera, *Der Krumme Teufel* (The Limping Devil) which had a successful première in Vienna on 29 May 1753.<sup>4</sup> Whilst composing this work, Haydn fortuitously met with a neighbour who was the famous Italian-born poet Metastasio. Early in their acquaintance and having heard of the success of his comic opera, Metastasio offered free board and lodging to Haydn for giving piano lessons to his young ward, the future composer and singer Marianne von Martínez.<sup>5</sup> Haydn spent three years teaching his young pupil and it was through his friendship with Metastasio that Haydn was introduced to the next major influence in his life in the form of the Kapellmeister Porpora.

Although Porpora was nearly seventy-years old and almost retired, Haydn recognised an opportunity to advance his own musical studies and career and asked the older man to allow him to be his accompanist so he could learn the Meister’s method. The duo worked together for only three months, but during this time, Haydn later said he had learnt the ‘genuine fundamentals of composition.’<sup>6</sup> Following Haydn’s time with Porpora, the young composer was invited to meet with a member of the Viennese nobility, the Countess Thun, who employed Haydn as her vocal and piano teacher. This employment was the opportunity he had been waiting for because the Countess introduced her employee to her social group which was made up of many ‘important musical friends.’<sup>7</sup> Soon Haydn found his skills to be in demand by other aristocrats such as Karl Joseph von Fürnberg for whom Haydn wrote some of his first string quartets.

As a result of the support from aristocratic circles, Haydn’s reputation began to grow, and his time increasingly was spent working as a teacher, and he made a good living, a role he continued to work at until 1758. However, his time was not spent only teaching, as often during this period Haydn worked sixteen- to eighteen-hour days and used the non-teaching hours to pursue other work such as being a chamber musician, playing first violin at morning service at the church of the Brothers of Mercy, as organist in the chapel of Count Haugwitz, and singing tenor in the church of St Stephen.

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<sup>1</sup> Carl Clark, *The Cambridge Companion to Haydn*, Cambridge, 2005, p. 228

<sup>2</sup> Ibid.

<sup>3</sup> John H. Baron, *Chamber Music*, London, 2002, p. 184

<sup>4</sup> G. A. Geiringer, *Biographische Notizen über Joseph Haydn*, Leipzig, 1810, p. 113

<sup>5</sup> Karl Geiringer, *Haydn: A Creative Life in Music*, London, 1946, p. 31

<sup>6</sup> Richard Wigmore, *The Faber Pocket Guide to Haydn*, London, 2009, p. 31

<sup>7</sup> Karl Geiringer, *Haydn: A creative Life in music*, London, 1946, p. 34

It took three long years of this exhausting work schedule to pay dividends. Finally, in 1758, Haydn attained the role of Kappelcompositieur in the court of Count Karl Joseph Franz von Morzin, with an annual salary of 200 florins and free board and lodging. The Count also employed an orchestra of sixteen musicians, and it was whilst working here that he composed a symphony which is now known to be his Symphony No. 1 in D Major.<sup>8</sup> The change in his financial and professional fortunes afforded Haydn to discontinue working as many varied roles, however, he chose to continue to teach when time permitted.

As a result of the change in his fortunes Haydn began to contemplate marriage. Haydn had been encouraged by a Herr Keller, the father of one of his pupils, that his daughter would make a suitable wife. Haydn knew the family well as he had previously been in love with another of the Keller daughters - Theresa Keller. However, Theresa's parents had chosen life as a nun for Theresa and Haydn composed a *Salve Regina* and a *Concerto for Keyboard and Orchestra in C Major* to mark the occasion of her entry to a convent in 1756. Herr Keller felt Haydn would make a good husband for Theresa's older sister, Maria-Anna, and by winter 1760 Haydn and Fraulein Keller were engaged. To secure the marriage contract, Haydn had to provide 1,000 florins as a dowry.<sup>9</sup> The couple were married on 26 November 1760 in the church of St Stephen, twenty years after Haydn had entered the church as a choirboy. Haydn was now twenty-eight-years old, with a good position, and seemingly decades of professional and personal happiness to look forward to. Unfortunately, almost immediately the couple realised they were incompatible. Haydn complained that Maria-Anna was a "religious bigot" and rumours emerged that she used Haydn's music manuscripts to curl her hair! The marriage did not produce any children and Haydn justified the extra-marital affairs he conducted as due to his wife's 'inability to bear children.'<sup>10</sup> The couple's unhappiness lasted for forty years until the death of Maria-Anna.

In contrast to Haydn's fractured personal life, his professional life continued to prosper. In 1761, Count von Morzin faced financial ruin and had to dismiss Haydn and the orchestra. Fortuitously for Haydn, Morzin had recommended him to Prince Pál Antal Esterházy who invited Haydn to take the role of assistant conductor of his orchestra at his castle in Eisenstadt. As Haydn himself was to remark this was the 'greatest single stroke of fortune in his life.'<sup>11</sup> On the 1 May 1761, Haydn signed a contract with the Prince<sup>12</sup> which marked the beginning of musical service lasting fifty-eight years and one of the most remarkable relationships in the history of music. This relationship will be investigated in the programme for March, which will analyse the result of the Esterházy influence in the musical riches Haydn presented to the world during this patronage.

This is the second of three essays contributed by Margaret Crowley  
in response to our invitation to members of our audience  
to make contributions to the essays accompanying this series.

Her third essay will be printed in the programme for the concert on 12 March 2023.

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<sup>8</sup> Scheduled to be performed in this series on 15 January 2023

<sup>9</sup> David Wyn Jones, *The life of Haydn*, Cambridge University Press, 209, p. 30

<sup>10</sup> *Ibid.* p. 31

<sup>11</sup> Calvin Stapert, *Playing before the Lord: The Life and Work of Joseph Haydn*, Cambridge, 2014, p. 23

<sup>12</sup> Reproduced in the programme for 8 March 2020, available on the website, [www.cork2020shaydnsymphoniesseries.com](http://www.cork2020shaydnsymphoniesseries.com)