



**Sunday 23 October 2022**

**3.30 p.m.**

**Curtis Auditorium  
MTU Cork School of Music**



**Cork2020sHaydnSymphoniesSeries 2/iv**

**Cork Haydn Orchestra**  
**Leader: Elizabeth Charleson**  
**Conductor: Geoffrey Spratt**

Programme notes

**Symphony No. 66 in B<sup>b</sup> (1775-76)**

*Allegro con brio; Adagio; Menuetto & Trio; Finale: Scherzando e presto*

The similarities between the opening of the first movement of this work to four others by Haydn from around this period (two versions of an overture, the opening of the first movement of Symphony No. 62 and the start of the Finale of Symphony No. 53) is noteworthy providing it is understood that arpeggios, as much as scales, underpin most melodic material of this and other periods. Perhaps more significant are the suavity and elegance of much of the music – betraying the influence of J. C. Bach – and the humorous gestures built into the third movement. The Finale is an example of the Rondo that made Haydn celebrated not only throughout Europe, but in both North and South America (as is evidenced by the location of eighteenth-century manuscript parts). The distinction of the fingerprint is, however, the fact that the main theme consists of two five-bar phrases.



The image top left is of the Haydn Saal in the Esterhazy 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. 81 in G (1784)

Vivace; Andante; *Menuetto & Trio*: Allegretto; *Finale*: Allegro, ma non troppo

Unlike the three symphonies that were composed in response to a commission for London (Nos 76-79) or the next six that were written to order for Paris (82-87), Haydn composed Nos 79-81 during 1794 not for Prince Nikolaus, but for a Lenten concert in Vienna during March 1785. This fact notwithstanding, in these three symphonies Haydn experiments boldly and confidently with rhythms and pauses, contrasting solos and tutti, minimal polyphony, occasional dissonances, and forms that include theme and variations and dance-inspired structures. All three symphonies share the same layout of movements, and have similar chord structures, particularly in the first movements.

In the first and third movements of this symphony Haydn explores ambiguities of tonality that reach their peak of subtlety in the first movement of Symphony No. 94. The first movement begins with an unusual and exciting pedal point, together with a subsidiary subject that appears like a cordial greeting to his new friend Mozart - the pedals and dissonances pointing to Mozart's String Quartet in d ("Dissonances"), KV 465. The slow movement has a *siciliano* theme, subjected to four variations - the second cast in the tonic minor, and the fourth with a distinctively full scoring. Like Symphony No. 66, the *Trio* of the third movement has a prominent bassoon part.

## The next concert: 3.30 p.m., Sunday 15 January 2023: Symphonies Nos 1, 27 ("Hermannstädter") & 96 ("The Miracle")

### The orchestra

#### Violin 1

Liz Charleson  
Lesya Iglody  
Donal O'Shea  
Aisling McCarthy  
Michael Cummins  
Ciara Beechinor

#### Violin 2

Eithne Willis  
Nuala Ní Chanainn  
Áine Ní Shé  
Helen McGrath  
Selena McCarthy  
Cillian Ó Cathasaigh

#### Viola

Constantin  
Zanidache  
Hilda Leader  
Ciara Moloney  
Irina Riedewald

#### Cello

Hugh McCarthy  
Sharon Nye  
Órlaith Ní Challanáin  
Gerda Marwood

#### Double Bass

Stéphane Petiet

#### Flute

Maria Mulcahy

#### Oboes

Coral O'Sullivan  
Catherine Kelly

#### Bassoons

Brian Prendergast  
Michael Sexton

#### Horns

Shane O'Sullivan  
Stephen Crowley

#### Harpichord

James Taylor

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.

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**

## The relationship between Haydn and Mozart

Mozart (1756-91) and Haydn (1732–1809) were friends; their relationship is not very well-documented, but the evidence that they enjoyed each other's company and greatly respected each other's work is strong, and suggests that the elder Haydn acted, in at least a minor capacity, as a mentor to Mozart. Six string quartets by Mozart are dedicated to Haydn (KV 387, 421, 428, 458, 464, 465), the "Haydn" Quartets. Haydn was already a fairly well-known young composer in Mozart's childhood. His six string quartets Op. 20 (1772), called the "Sun" Quartets from the drawing of the sun on the cover of the first edition, were widely circulated and thought by some scholars to have been the inspiration for the six early string quartets (KV 168-173) the 17-year-old Mozart wrote during a 1773 visit to Vienna. The two composers probably weren't able to meet until after Mozart's permanent relocation to Vienna in 1781. Haydn's presence was required most of the time at the palace of Eszterháza in Hungary some distance from Vienna, where his employer and patron Prince Nikolaus Esterházy preferred to live. During the winter months, the Prince moved to the ancestral palace of his family in Eisenstadt, bringing Haydn with him. In these periods it was often feasible for Haydn to make brief visits to Vienna, about 40km away.

There were various points in the 1770s and early 1780s when Haydn and Mozart might have met, Haydn visiting Vienna from his normal work venues of Eszterháza and Eisenstadt, Mozart from Salzburg. The earliest at which it is likely they would have met is 22 and 23 December 1783, at a performance sponsored by the Vienna Tonkünstler-Societät, a charitable organization for musicians. On the programme were works by both Haydn (a symphony and a chorus - probably from [the oratorio] *Il ritorno di Tobia*) and Mozart (a new concert aria, probably 'Miserò! o sogno!' (KV 431), and, on the first night, a piano concerto). At the time of this meeting, Haydn was the most celebrated composer in Europe. Mozart's own reputation was definitely on the rise. His opera *The Abduction from the Seraglio* had been premièred with great success in Vienna, and was being produced in several other cities. Haydn would have been 51 at the time, and Mozart 27. Haydn published his Keyboard Concerto No. 11 in D major in 1784 and the influence of Mozart is interpreted to be evident by several musicologists. Jens Peter Larsen has suggested that 'quartet playing was central to the contact between Haydn and Mozart', although the documentation of the occasions in which the two composers played or heard quartets, or other chamber music, together is slim. One report of such an occasion comes from the *Reminiscences* (1826) of the Irish tenor Michael Kelly, who premièred Mozart's most important operatic lyric tenor roles:

The [English opera composer, Stephen] Storace, gave a quartet party to his friends. The players were tolerable; not one of them [except for Dittersdorf] excelled on the instrument he played, but there was a little science among them, which I dare say will be acknowledged when I name them: First Violin: Haydn; Second Violin: Baron Dittersdorf; Viola: Mozart; Violoncello: Vanhal. I was there, and a greater treat, or a more remarkable one, cannot be imagined.

Both Dittersdorf and Vanhal, though little-remembered now, were well-known composers (particularly of symphonies) of the time. (Many, if not most, now believe that Dittersdorf actually played first violin, given his world-class technique, and Haydn second.). The composer Maximilian Stadler also remembered chamber music performances in which Haydn and Mozart participated: the two of them took the viola parts in performances of Mozart's string quintets, KV 515, 516, and 593.

Haydn freely praised Mozart, without jealousy, to his friends. For instance, he wrote to Franz Rott,

If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high personages in particular, as deeply, with the same musical understanding and with the same deep feeling, as I understand and feel them, the nations would vie with each other to possess such a jewel.

To the musicologist Charles Burney, he said: 'I have often been flattered by my friends with having some genius, but he was much my superior.' In a letter to his friend Marianne von Genzinger, Haydn confessed to dreaming about Mozart's work, listening happily to a performance of *The Marriage of Figaro*. Mozart's early biographer Franz Niemetschek, who interviewed Mozart's widow Constanze, describes Mozart's esteem for Haydn. In one passage from his biography he says: 'High esteem for true merit, and regard for the individual, influenced his judgment of works of art. He was always very touched when he spoke of the two Haydns or other great masters.' (By "Haydns", Niemetschek refers also to Joseph's now quite underrated brother Michael, who was both Leopold and W. A. Mozart's friend and colleague during his many years in Salzburg as organist-choirmaster of the cathedral there.)

An often-retold anecdote from Niemetschek is the following:

At a private party a new work of Joseph Haydn was being performed. Besides Mozart there were a number of other musicians present, among them a certain man who was never known to praise anyone but himself. He was standing next to Mozart and found fault with one thing after another. For a while Mozart listened patiently; when he could bear it no longer and the fault-finder once more conceitedly declared: "I would not have done that", Mozart retorted: "Neither would I, but do you know why? Because neither of us could have thought of anything so appropriate.

Niemetschek concludes, 'By this remark he made for himself yet another irreconcilable enemy.'

Mozart's six "Haydn" quartets (K. 387, 421, 428, 458, 464, and 465) were written during the early years of their friendship, and were published in 1785. They are thought to be stylistically influenced by Haydn's Op. 33 series, which had appeared in 1781. Mozart's dedication of these six quartets to Haydn was rather unusual, at a time when dedicatees were usually aristocrats:

A father who had decided to send his sons out into the great world thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time, and who happened moreover to be his best friend. In the same way I send my six sons to you ... Please, then, receive them kindly and be to them a father, guide, and friend! ... I entreat you, however, to be indulgent to those faults which may have escaped a father's partial eye, and in spite of them, to continue your generous friendship towards one who so highly appreciates it.

Haydn in turn was very impressed with Mozart's new work. He heard the new quartets for the first time at a social occasion on 15 January 1785, at which Mozart performed the quartets with 'my dear friend Haydn and other good friends.' At a second occasion, on 12 February, the last three were performed. Mozart's father Leopold was present, having come from Salzburg to visit. At that time Haydn made a remark to Leopold that is now widely quoted:

Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name; he has taste, and, furthermore, the most profound knowledge of composition.

Mozart would have likely appreciated this testimony, in light of his father's frequently-expressed doubts about his career path.

It may have been Mozart who was responsible for bringing Haydn into Freemasonry. Mozart joined the lodge called "Zur Wohltätigkeit" ("Beneficence") on 14 December 1784, and Haydn applied to the lodge "Zur wahren Eintracht [de]" ("True Concord") on 29 December 1784. Lodge records show that Mozart frequently attended "Zur wahren Eintracht" as a visitor. Haydn's admission ceremony was held on 11 February 1785; Mozart could not attend due to a concert that night. Although Mozart remained an enthusiastic Mason, Haydn did not; in fact, there is no evidence that he ever attended a meeting after his admittance ceremony, and he was dropped from the lodge's rolls in 1787.

Mozart in many ways did not need a mentor by the time he met Haydn; he was already rather successful and for most of his life up to then had been under the very active tutelage of his father Leopold. However, two aspects of the historical record suggest that Haydn did in some sense take Mozart under his wing and offer him advice. First, during the early Vienna years, when Mozart was influenced by Baron van Swieten to take up the study of Baroque counterpoint, Haydn lent him his personal copy of the famous counterpoint textbook *Gradus ad Parnassum*, by Johann Joseph Fux, which was heavily covered with his personal annotations. In addition, like many other younger musicians, Mozart addressed Haydn with the honorific term "Papa".

The German language has two sets of second person pronouns, one (Sie, Ihnen, Ihr, etc.) for relatively formal relationships, the other (du, dich, dir, etc.) for more intimate relationships. Otto Jahn, in his 1856 Mozart biography, reported that Haydn and Mozart used the informal *du* forms in conversation, an unusual practice at the time for two people of such different ages, hence evidence for a close friendship, and in this regard relied on the testimony of Mozart's sister-in-law Sophie Haibel as well as Haydn's friend and biographer Georg August Griesinger.

Haydn last saw Mozart in the days before he departed for London in December 1790. The oft-retold tale of their last interactions can be found in the biography of Albert Christoph Dies, who interviewed the elderly Haydn fifteen years after the event:

[Haydn's patron] Prince Anton Esterházy granted permission for the journey at once, but it was not right as far as Haydn's friends were concerned ... they reminded him of his age (sixty years), of the discomforts of a long journey, and of many other things to shake his resolve. But in vain! Mozart especially took pains to say, "Papa!" as he usually called him, "you have had no training for the great world, and you speak too few languages." "Oh," replied Haydn, "my language is understood all over the world!". When Haydn had settled ... his household affairs, he fixed his departure and left on 15 December [1790], in company with Salomon. Mozart on this day never left his friend Haydn. He dined with him, and said at the moment of parting, 'We are probably saying our last farewell in this life.' Tears welled from the eyes of both. Haydn was deeply moved, for he applied Mozart's words to himself, and the possibility never occurred to him that the thread of Mozart's life could be cut off by the inexorable *Parcae* within the following year.

Griesinger gives a different (and probably less romanticized) account of the same occasion:

Mozart said to Haydn, at a happy meal with Salomon, "You will not bear it very long and will probably soon come back again, because you are no longer young." "But I am still vigorous and in good health," answered Haydn. He was at that time almost 59, and didn't find it necessary to hide his age. But for Mozart's early death on 5 December 1791, he would have taken Haydn's place in Salomon's concerts in 1794 ... Haydn, still in London a year later when the news of Mozart's death reached him, was distraught; he wrote to their mutual friend Michael Puchberg, "For some time I was quite beside myself over his death, and could not believe that Providence should so quickly have called away an irreplaceable man into the next world". Haydn wrote to Constanze Mozart offering musical instruction to her son when he reached the appropriate age, and later followed through on his offer.