

3.30 p.m., Sunday 23 March 2025

Curtis Auditorium, MTU Cork School of Music

Cork2020sHaydnSymphoniesSeries 5/iii

Cork Haydn Orchestra

Leader: Lesya Iglody

Conductor: Geoffrey Spratt



Haydnsaal, Esterházy Castle, Eisenstadt

Programme notes

Symphony No. 55 in E^b, “Schoolmaster” (1774)

Allegro di molto; Adagio, ma semplicemente; *Menuetto & Trio*; *Finale*: Presto

H. C. Robbins Landon notes that although Haydn's autograph manuscript of the symphony contains no reference to a title, the work has been known by its nickname since the early nineteenth century. He also suggests that the dotted rhythm of the second movement calls to mind the wagging finger of a schoolmaster, and points out that in the catalogue of his works that Haydn helped prepare in the final years of his life, there is a fragment of a lost *Divertimento* in D containing a similar dotted rhythm entitled "Der verliebte Schulmeister" [The Schoolmaster in Love]. He goes on to propose a programme with the sections featuring the dotted rhythm representing the “strict, pedantic” teacher and the contrasting sections, marked *dolce*, depicting the same teacher overwhelmed by love. Fanciful? - probably; and perhaps failing to highlight the distinctive sound world of muted 1st and 2nd violins playing in unison almost throughout, and the subtle organisation of the seven variations.

After a *Menuetto* that proudly wears its somewhat-stately dance origins, the *Trio*'s scoring for two solo violins over a walking bass line (not specified as for solo cello, so performed by us with cello and harpsichord) provides a delightful aural contrast. The structure of the *Finale* is a combination of variation and rondo forms. There are significant demands made first on the horns, then on the violins, but these are soon eclipsed by the colour of the modulation to G flat major (*sic*) and the pauses that buttress it.



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



**Cherubini's *Requiem in c*, Fleischmann Choir & CSM Symphony Orchestra,
North Cathedral, 6.30pm, Sunday 6 April 2025 – see www.corkorchestralsociety.ie**

Symphony No. 68 in B^b (1779)

Vivace; *Menuetto & Trio*; Adagio cantabile; *Finale*: Presto

Together with Nos. 61 and 62, which we performed for you last month, this is one of the earliest of Haydn's symphonies to contain two independent bassoon parts, and, chronologically, is the last of Haydn's symphonies where the *Menuetto* is placed second. After a concise and tersely argued first movement, and a traditional sounding *Menuetto*, for the *Trio* Haydn moves the downbeat back to the third beat of the preceding bar for every answering phrase – a ploy he would exploit to even greater effect in the *Trio* of his Oxford Symphony No. 92 ("Oxford").

The slow movement is appropriately substantial, and opens with muted first violins playing a serenade-like melody over a tick-tock accompaniment in the second violins. Periodically (but – critically – irregularly) the full orchestra doubles the accompaniment *forte* for four notes, turning the tick-tock into something of a fanfare.

The finale is a *contredanse* rondo with three episodes and a coda. The first episode features the bassoons, the second episode the oboes, and the third episode is a stormy one cast in the relative minor (g). But, we should not be surprised that Haydn has further drama up his sleeve, with stuttering solos for seven of the principal players leading to a bravura final statement of the rondo theme.

The next concert: Sunday 21 September 2025: Symphonies Nos 4, 87 & 24

The orchestra

Violin 1

Lesya Iglody
Richéal Ní Riordáin
Caitríona O'Mahony
Selena McCarthy
Artem Tiupin
David McElroy

Violin 2

Eithne Willis
Aoileann Ní Dhúill
Áine Ní Shé
Helen McGrath
Diana Cherevychna

Viola

Constantin Zanidache
Ciara Moloney
Irina Riedewald
Karl Riedewald

Cello

Hugh McCarthy
Sharon Nye
Órla Mhic Athlaoich
Gerda Marwood

Double Bass

Stéphane Petiet

Oboes

Coral O'Sullivan
Catherine Kelly

Bassoons

Brian Prendergast
Michael Sexton

Horns

Shane O'Sullivan
Stephen Crowley

Harpsichord

James Taylor

Please visit our website, www.cork2020shaydnsymphoniesseries.com,
for the dates and programmes for the remainder of the cycle,
and use the email address cork2020shaydnsymphoniesseries@gmail.com
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

Box-office

Margaret Murphy, Liz Spratt

Front-of-house team

Adrian Brady, Margaret Crowley, Alison Cullinane, Deirdre Ní Drisceoil, Seumas O'Donovan

Haydn's symphonies: the titles

The great Haydn scholar, H. C. Robbins Landon said in the first of his five-volume *Haydn: Chronicle and Works* (p. 566) that '[u]sually, the names attached to Haydn's symphonies are marks of desperation to distinguish between large numbers of works in C, D and so on.' Below and over is a list of the thirty-five symphonies that have titles. Where there is reliable evidence of how and when a title became appended, a concise note is provided. More detail has and will be provided in the programme notes when each is performed.

No.	Title	Translation	Performed in or scheduled for
6-8	Le matin, Le midi, Le soir	Morning, Noon, Evening	October 2023
	Haydn's employer, Prince Paul Anton II of Esterházy, asked him to write three symphonies with these specific titles, and they are, essentially, his programmatic response.		
22	Der Philosoph	The Philosopher	October 2024
	Known in Haydn's lifetime through manuscript parts existing in Modena. According to Haydn's biographer, Griesinger (1810), the philosophical concept of God speaking to an unrepentant sinner, asking him to reform, but the sinner in his rashness heeded not these exhortations, was predominant; in the first movement the question and answer musical rhetoric is regarded as representing this.		
26	Lamentatione	Lamentation	March 2022
	Presumably because of quotations from plainchant in both the first and second movements. The oldest manuscript carries the title "Passio et Lamentatio" (the work having been first performed during Easter week in 1768 or 1769).		
27	Hermannstädter	Hermannstadt	January 2023
	In 1946, a copy, dated 1786, was found in the music library of Baron Brukenthal, in Frek Castle in Hermannstadt (then in the Austrian province of Transylvania, now Sibiu in Romania). It was only after it had been "premiered" in Romania in 1950 that it was recognised as Symphony No. 27.		
30	Alleluja	Alleluia	February 2020
	This symphony was first performed on Easter Sunday 1765, and Haydn quotes the "Alleluja" Gregorian Chant for Holy Week in the first movement.		
31	Hornsignal	Horn signal	January 2020
	Because of the "Hornsignale" and "battue / al Posta" figures prominent in the writing for four horns.		
38	Echo		January 2026
	Presumably because of the use of mimicry echo in the cadential phrasing of the second movement.		
39	Tempesta de mara	Sea storm	January 2020
	Presumably reflecting the "Sturm und Drang" qualities of this work.		
43	Merkur	Mercury	February 2030
	A nineteenth-century title of unknown reason.		
44	Trauersymphonie	Mourning symphony	January 2031
	Attributed to Haydn because he reportedly wanted the slow movement to be played at his funeral.		
45	Abschiedssymphonie	Farewell symphony	March 2031
	Reflecting the physical exit of players, one by one, during the last movement – a hint to Prince Nikolaus I that, after a particularly long and gruelling period in Eisenstadt (eight rather than six months), the players needed a holiday to be reunited with their families.		
47	Palindrome		October 2027
	Reflecting the fact that the second halves of both the Menuetto and the Trio are the same as the first, but backwards.		
48	Maria Theresa	Maria Theresa	October 2030
	Composed in 1769 and first performed during the festivities on 25 July 1770 when Empress Maria Theresa visited Kittsee (owned by the Esterházy family).		
49	La passione	The Passion	March 2020
	The last of the symphonies Haydn wrote in sonata da chiesa format, its mood is dark-hued and sombre. The earliest reference to the title is in a set of manuscript parts found in Leipzig.		
53	L'Impériale	The Imperial	October 2028
	First used, for an unknown reason, in a nineteenth-century Parisian catalogue of Haydn's symphonies.		
55	Der Schulmeister	The Schoolmaster	March 2025
	Referring, presumably, to rhythmic fingerprints of the second movement. The signed and dated autograph does not bear the title, which is first referenced c. 1812.		
59	Feuersymphonie	Fire Symphony	October 2029

An extant manuscript of this symphony, dating from Haydn's lifetime, bears the title *Feuer Sinfonia*. Haydn wrote incidental music for Großmann's play *Die Feuersbrunst* which was performed at Esterházy in either 1774 or 1778, but it has not been proven which score was composed first, although there are two manuscript sources dated 1769.

60	Per la commedia intitolata "Il Distratto" For/from the comedy titled "The Distracted"	February 2022
	This symphony is largely based on the incidental music Haydn composed in 1774 for Jean François Regnard's play.	
63	La Roxelane Roxelana	September 2030
	The heroine of Favart's play, <i>Les trois sultanes</i> , for which Haydn composed incidental music in 1777 – some of which he re-worked for this symphony.	
64	Tempora muntantur The times change	February 2026
	Found on authentic parts in the University Library, Frankfurt-am-Main.	
69	Laudon [General Ernst Gideon Freiherr von] Laudon	February 2026
	Dedicated by Haydn to the celebrated Austrian Field-Marshal, General Laudon (1716-90).	
73	La chasse The Hunt	October 2027
	Suggested by figures for the trumpets and drums in the first movement.	
82	L'ours The Bear	September 2030
	A nineteenth-century conceit, supposed to describe a captive bear dancing to the Finale (an unlikely situation at best).	
83	La poule The Hen	September 2027
	A nineteenth-century designation supposed to describe the "clucking" second subject in the first movement	
84	In nomine Domini In the name of the Lord	September 2028
	Haydn, being a devout Catholic, would typically begin all his scores with a dedication to God, using the phrase 'in nomine Domini' ('in the name of the Lord') at the beginning (and adding 'Laus Deo' at the end). It is possible that a publisher/printer at some point saw that inscription on the front page and assumed it was the name of the symphony rather than Haydn's usual dedication.	
85	La reine (de France) The Queen [Marie Antoinette] of France	September 2026
	Derived from the fact that Marie Antoinette praised this work.	
92	Oxford	January 2031
	The symphony selected by Haydn for performance at a concert, given in Oxford during July 1791, to celebrate him being awarded an honorary DMus by the university	
94	Surprise	February 2024
	Reflecting the sudden tutti "forte/fortissimo" in bar sixteen of the slow movement, otherwise marked to be played <i>semplice</i> and <i>pianissimo</i> .	
96	The Miracle	January 2023
	The first of the twelve "London" symphonies to have been composed, which was premièred in London's Hanover Rooms on 11 March 1791. A chandelier is meant to have fallen, narrowly missing members of the audience, but more recent and reliable research has proved that this occurred during the first performance of Symphony No. 102 in the King's Theatre in 1795.	
100	Militär Military	March 2028
	Because of the deployment of prominent fanfares and percussion (triangle, cymbals & bass drum) in the second movement and towards the end of the Finale.	
101	Die Uhr The Clock	March 2029
	Reflecting the rhythmic figure in the second movement. Evidence exists that the title was known by 1798 (the symphony having received its first performance in London on 3 March 1794)	
103	Mit dem Paukenwirbel Drum Roll	February 2031
	Reflecting the singularly original and dramatic opening of the first movement.	
104	London (also Salomon)	March 2031
	Somewhat arbitrarily (given the existence of eleven others) known as the "London" Symphony. In Germany it is commonly known as the "Salomon" Symphony after Johann Peter Salomon, who arranged Haydn's two tours of London, even though it is one of three of the last twelve symphonies written for Viotti's Opera Concerts, rather than for Salomon.	

Order of composition: 27, 6, 7, 8, 22, 30, 31, 39, 59, 38, 49, 58, 26, 48, 44, 43, 45,
63, 64, 55, 60, 69, 53, 73, 85, 83, 82, 92, 96, 94, 100, 101, 102, 103, 104