



Sunday 16 January 2022

3.30 p.m.

Curtis Auditorium
MTU Cork School of Music



Cork2020sHaydnSymphoniesSeries 2/i

Leader: Elizabeth Charleson Conductor: Geoffrey Spratt

Programme notes

Symphony No. 56 in C (by 1774)

Allegro di molto; Adagio; Menuet & Trio; Finale: Prestissimo

There is a strand of twenty C major symphonies running across Haydn's output from early works such as Nos. 37, 2, 32, 33 and 20 (all composed pre-1761) right up to No. 97, composed during Haydn's first visit to London in the early 1790s. C major in Haydn's symphonies is the key of pomp and ceremony, of such celebratory works as the "Maria Theresia" (No. 48) and "Laudon" (No. 69) symphonies, and would have put listeners in mind of the solemn sound world of the C major Masses that proliferated in Austria at the time. Count Morzin (for whom Haydn worked from 1758/59-1760/61 and composed the above-mentioned five early symphonies in C) did not usually have trumpets and drums in his modest orchestra, so Haydn made up for this by writing for the horns in C *alto*, an octave above their usual range, which results in a joyous, almost trumpet-like sound. However, Symphony No. 56 has a relatively rich scoring: as well as oboes, an independent bassoon part (listen out for the solo in the second movement), and strings, it requires trumpets with timpani. For this reason, the horns are C *basso*, and their contributions provide an appropriate octave below the trumpets – something Haydn uses to great effect to support some of the principal melodic outlines that span two octaves.



The image top left is of the Haydnsaal in the Esterhazy Palace, Eisenstadt, Austria. With dimensions of 38m (l), 14.7m (w) & 12.4 (h) its volume [6,800 m³] 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. 78 in c (1782)

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

After Haydn completed Symphony No. 75 (between 1779-81), the next six were conceived in two 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 to 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. Of Haydn’s 29 “mature” symphonies (composed between 1782 and 1795), No. 78 is one of only four in a minor key, but we find Haydn has overcome the spectre of “Sturm und Drang” that characterizes the seven earlier “minore” works, and the symphony reaches its conclusion in the major key.

The orchestra

1st Violins	2nd Violins	Violas	Cellos	Double Bass
Elizabeth Charleson Ríchéal Ní Ríordáin Lesya Iglody Aisling McCarthy Lyn O’Reilly Michael Cummins	Eithne Willis Kate Fleming Áine O’Halloran Áine Ní Shé Katie Sheehan Myn Fitzpatrick	Niamh Quigley Elaine Kenny Cian MacGarry Ciara Scully	Hugh McCarthy Sharon Nye Maria O’Connor Gerda Marwood	Stéphane Petiet
Flute	Oboes	Bassoons	Continuo	
Maria Mulcahy	Coral O’Sullivan Eimear Corby	Brian Prendergast Michael Sexton	James Taylor	
Horns	Trumpets	Timpani		
Declan McCarthy Seán Clinch	Ross O’Hea Heather Nash	Dylan Tierney		

Enclosed in your programme today is a revised summary sheet detailing the dates and programmes for the remainder of the cycle.

Please visit our website: www.cork2020shaydneysymphoniesseries.com 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

Adrian Brady, Ali Cullinane, Margaret Murphy, Niamh Murray,
Deirdre Ní Drisceoil, Seumas O’Donovan & Liz Spratt

Starting in September 2022, we will be featuring a short series of articles written by Margaret Crowley about various individuals whose friendships had a profound influence on Haydn at different stages of his life. For this month and next, we look at diametrically opposed examples of professional relationships that affected Haydn during the mid 1760s. His relationship and concern for the musicians for whom he was responsible is reflected by the following extracts from H. C. Robbins Landon's Chronicle for 1765¹.

During September 1772 there was a serious altercation between Haydn and the *Capelle*, on the one hand, and the *Regent* Rahier and the Prince [Nicolaus], on the other. Rahier wrote from Eisenstadt to a Dr Christoph Sonnleithner on the 17th: 'in answer to your letter of the 10th instant, I send you the information that the musician Frantz Sigl anno 1765 through an explosion from his flint, when he shot at some birds on the roof, set on fire a princely house next to the castle and that house burned down completely; if swift assistance had not arrived, and if the roof of the neighbouring house had not been removed by a providential foresight, the whole town could have been set on fire and a great catastrophe could have occurred; all of which was a great shock to His Highness the Prince, and which also involved great expenses, so that the subject was dismissed from service, but engaged anno 1767 ...'.

Haydn considered Sigl's arrest and dismissal for this accident wrong and protested to *Regent* Rahier flew into a rage and apparently put the whole matter in the darkest terms to the Prince who, in turn, reprimanded Haydn. But Haydn himself was by now quite appalled by the whole affair, and especially by the conduct of Rahier who, true to type, started to behave like an army officer whose authority is being threatened by the men. In what was to prove the first preserved letter in Haydn's own hand, he wrote to the Prince: I have received with very submissive and dutiful respect YOUR ILLUSTRIOUS AND SERENE HIGHNESS' letter of the 8th inst. Addressed to me, and I see from it that your Highness has taken it very amiss that I protested against the detention of the *flauto traverse* player Frantz Sigl to Herr von Rahier, whose commands I am now admonished to follow, in order that I may behave better in the future, on penalty of the dread displeasure of the SERENE HIGHNESS. ... On behalf of the above-mentioned *flauto traverso* player, because of whom the fire started, I went with the whole band to Herr von Rahier, and it was not on account of the detention and the harsh treatment of the subject that I protested, but with all proper respect, to Herr von Rahier. But we could not get anywhere with the administrator, and I even had to put up with his slamming the door in my face, he addressed all the others in the 'Ihr' form² and threatened everyone with detention. Similarly, this very day, Friberth fled excitedly from the *Regent's* passion (on account of not doffing his hat, which must have been an oversight), and does not dare to come home, because the same *Regent* pretends that the first-mentioned Friberth was rude to him, and that therefore he will mete out his own punishment. But I testify, as do all the other musicians, that Friberth did nothing else except that, when the *Regent* threatened all of us with detention -, and without any reason – he said he had no other master but HIS SERENE HIGHNESS PRINCE ESTERHAZY. I myself told the *Regent* to complain to YOUR SERENE AND ILLUSTRIOUS HIGHNESS if he felt his own person to have been insulted, but I was given the answer that the *Regent* is his own judge and will meet out the punishment himself. Everyone is very upset on this account, these honourable men find this treatment very unfair and hope that YOUR SERENE AND GRACIOUS HIGHNESS' intentions certainly do not extend this far, and that for this reason you will graciously put a stop to such exercises of power whereby anyone can be his own judge without differentiating between guilty and not guilty.

¹ Haydn: Chronicle and Works, Vol. 1 (Haydn: The Early Years 1732-1765), pp. 412-14

² Instead of addressing them as 'Sie' (for the plural of 'Er'), Rahier called them 'Ihr', which is the plural of 'Du', used for menial servants, children, dogs ... and by the SS when addressing Jews

The orders of the oft-mentioned *Regent* (as YOUR SERENE AND GRACIOUS HIGHNESS knows anyway) have been correctly carried out at all times, and as often as I receive through him an order of YOUR SERENE AND GRACIOUS HIGHNESS, I shall always execute it to the best of my ability; if therefore the *Regent* has complained in this regard, it must be the result of his angry pen. But moreover, YOUR SERENE AND ILLUSTRIOUS HIGHNESS must yourself remember, in your graciousness, that I cannot serve two masters, and cannot accept the commands of, and subordinate myself to, the administrator, for YOUR SERENE AND ILLUSTRIOUS HIGHNESS once said to me: COME FIRST TO ME, BECAUSE I AM HIS [the Kapellmeister Werner's] MASTER.

I am therefore confident that YOUR SERENE AND ILLUSTRIOUS HIGHNESS will not receive **ungraciously** this my most submissive and obedient letter but will regard me and the whole *Musique* with gracious eyes, and, since everyone is desirous of this grace, that you will watch over us in fatherly protection. I hope for further marks of favour and grace from YOUR HIGHNESS and I remain, ever, with every mark of profound respect, YOUR SERENE AND GRACIOUS HIGHNESS' most humble and obedient Josephus Haydn.

The fact that Rahier fully intended to arrest poor Friberth is confirmed in a letter he wrote to the Prince on 13 September 1765, but Haydn's intervention on all these levels seems to have had its wished-for effect, but perhaps Rahier's anger died down in the intervening four days, and possibly Prince Nicolaus put in a word to calm the irate spirits, because Rahier's next letter (dated 13 September 1765) is in a more civilized tone: 'Yesterday Kapellmeister Hayden and Friberth were finally here before me; the latter submissively apologized for his recent offensive and improper language which was to lead to his arrest, and has asked that he be forgiven. I answered him that I had already informed Your Highness and that any further decision must be awaited from that source; but since he has submissively apologized, I would ask Your Highness with due respect this time graciously to leave it at the submissive apology; and, with respect, I would also ask for confirmation of this.

This afternoon, in the presence of all the musicians, as was ordered, I had Siegl [*sic*] arrested and dismissed from service, and ordered the *Kapellmeister* [*sic*] to collect everything in the way of clothes, instruments and music which might belong to your Highness, and finally that Chief Cashier Zoller pay him [Sigl] his final salary up to and including today ... and with this I remain, in profound respect, your Highness' etc. most obedient servant P. L. Rahier.

Nevertheless, as Robbins Landon notes: 'Sigl may have been summarily dismissed, but one is interested to see him still in Eisenstadt settling bills two days later' (and here he reproduces a detailed receipt signed by both Haydn and Sigl, dated 15 September 1765).

It will be recalled from the contract Haydn signed when he was appointed *Vice-Capel-Meister* (dated 1 May 1761 and reproduced in the March 2020 concert programme), that the *Capel-Meister* was the aging Gregor Werner [1693-1766]. By the end of October 1765, Werner was a sick and embittered old man and he wrote a vitriolic letter to Prince Nicolaus complaining about his deputy, a translation of which will be reproduced in next month's programme.

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