



Sunday 11 September 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. 57 in D (1774)

Adagio-(Allegro); Adagio; *Menuet & Trio*: Allegretto; *Finale*: Prestissimo

Haydn composed this symphony under the auspices of Prince Nikolaus Esterházy, for whom he would compose symphonies until 1789. When the work was first announced for publication in Breitkopf & Härtel's 1774 catalogue, the scoring included trumpets and timpani, but only the authenticity of the surviving timpani part is now regarded as conclusive. The slow introduction to the first movement was by no means standard practice at the time, even for Haydn. Only Nos. 6, 7, 15, 25, 50, 53 & 54, all composed before this work, have one. (The "slow" introduction to No. 6 is essentially programmatic, even if fulfilling the criteria of being slow and cadencing "on the dominant" of the succeeding fast section; the openings of Nos. 7, 15, and 50 reflect the heavily dotted rhythmic style of the earlier French "ouverture" (even if the material is only reprised after the fast section in No. 15), and the others (Nos 5, 11, 18, 21, 22, 34 & 47) reflect the earlier influence of the Italian overture – an opening slow movement separate from the subsequent fast movement (but only No. 18 is in three rather than four movements and its third is a *Menuet & Trio*). Of the later symphonies, Nos 60, 71, 73 and 75 have slow introductions to their first movements, but only three (84-86) of the six "Paris" symphonies (82-87) feature one even if all the subsequent symphonies except 89 and 95 open with one. Of Mozart's late symphonies (Nos 29-41), three have slow introductions (Nos. 36, 38 & 39 – all composed between 1783 and 1788), and nine do not (for those counting, No. 37 is by Michael Haydn, with a slow introduction provided by Mozart!), and only four of Beethoven's nine symphonies (Nos. 1, 2, 4 & 7 – composed between 1799 and 1812) have them.

What is perhaps more noteworthy is the way the repeated D motif, from the very beginning of the symphony, reappears throughout the work. The second movement is structured as a theme with four variations and is, as H. C. Robbins Landon says, 'of extraordinary purity and "classical" beauty'. The *Menuet* is on the threshold of the nineteenth-century *Waltz* with, unusually, a *Trio* in the key of the flattened sub-mediante (B^b) – and the irregular phrase lengths are intriguing! The finale is based on a traditional melody that can be traced back to the "Canzona and Capriccio on the Racket of Hen and Rooster" by the Baroque composer Alessandro Poglietti. Here, the melody is adapted to a tarantella/saltarello dance rhythm similar to that in the finale of the previous symphony, No. 56, that we performed for you last January, but despite the tempo marking, the time signature is C, not split C ...



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. 80 in d (1784)

Allegro spiritoso; Adagio; *Menuetto & Trio*; *Finale*: Presto

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.

No. 80 is one of the relatively few later symphonies by Haydn to begin in the minor mode (Nos 75 and 95 being the other two), with both outer movements in sonata form, and there is a common (though not strict) modulation pattern to be found in all four movements. The two other symphonies in D minor are Nos 26 and 34, where the minor mode is somewhat more prominent than it is in this work. (We performed No. 26 last March and No. 34 is scheduled for next September). The turbulence of the first movement, and the exploration of some remote tonalities, give way to a lyricism of the second movement that is almost unbroken. The *Trio* features a derivative (almost the reverse) of the Gregorian incipit "Lamentatio" melody that permeated his Symphony No. 26, but, apart from the irregular phrase lengths (like the *Menuet* of No. 57), it is the return with vengeance of broken arpeggios for the 2nd violins and violas (a feature of the slow movement) underneath *semplice* wind solos, that catch the ear. The finale is an absolute riot of syncopation, with not only pauses and false entries, but two annotated bars of silence at the end so don't get caught out!

The next concert: 3.30 p.m., Sunday 23 October 2022 – Symphonies No. 66 & 81

The orchestra

Violin 1

Liz Charleson
Rícheal Ní Ríordáin
Lesya Iglody
Myn Fitzpatrick
Michael Cummins
Selena McCarthy

Violin 2

Eithne Willis
Nuala Ní Chanainn
Áine Ní Shé
Helen McGrath
Sarah Murphy
Cillian Ó Cathasaigh

Viola

Caitriona O'Mahony
Seán Looney
Ciara Moloney
Irina Riedewald

Cello

Hugh McCarthy
Sharon Nye
Órla Mhic Athlaoich
Gerda Marwood

Double Bass

Stéphane Petiet

Flute

Maria Mulcahy

Oboes

Coral O'Sullivan
Catherine Kelly

Bassoons

Michael Sexton

Horns

David Barnett
Stephen Crowley

Timpani

Dylan Tierney

Harpichord

James Taylor

Please visit our website, 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
Margaret Crowley & Niamh Murray

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

What follows is the first of a series of three essays by Margaret Crowley, who has responded to the open invitation to submit material for these programmes. The other two essays will be included in the January 2023 and March 2023 programmes.

‘So far as genius can exist in a man who is merely virtuous, Haydn had it. He went as far as the limits that morality sets to the intellect.’ Friedrich Nietzsche, 1878.¹

Franz Joseph Haydn’s influence on classical music is well documented and has earned him the nickname of “Papa Haydn”, as he laid the foundations for the modern symphony and sonata form, and shaped the basis of the modern orchestra.² But who were the people who influenced Haydn? In the coming months’ programmes, there will be essays examining some of the individuals who provided Haydn with education, support, and inspiration.

When Haydn was six years old, his parents, on the recommendation of their cousin who was a school rector, sent their young son to study in the town of Hainburg. During his time there, young Joseph lived with a family called Franck and attended the school run by Herr Franck who was also a Choir Director.³ As Franck’s pupil, Haydn received a basic education, but more importantly for music lovers, he received his first formal musical training. In later life, Haydn told his friend and later biographer, Griesinger, that Franck tutored him in ‘singing, and in almost all the wind and string instruments, even in timpani.’ So vital was Franck to Haydn, that the adult Haydn said that ‘I shall owe it [success] to this man even in my grave.’⁴ Indeed Haydn, despite having illustrious tutors in his late teens and early twenties such as Porpora, always referred to Franck as his first instructor, and throughout his later life Haydn hung a portrait of Franck in each house where he lived.⁵

Three years after Haydn’s arrival in Hainburg, George Reutter, a musical director from Vienna heard the young musician sing and invited him to serve as a chorister in Vienna’s St Stephen’s Cathedral. Reutter’s relocation of Haydn in 1740 to Vienna was a pivotal move, as it was in this city that he was to learn and master the craft of composition; the city where he lived in or near to for almost the entirety of his adult life; and the city where he was eventually buried. Despite being only eight years of age at the time of his move to Vienna, Haydn seemed to grasp the importance of the opportunity. Of his time with Reutter, the adult Haydn wrote, ‘I was diligent. When my comrades went to play, I took my little clavier under my arm and went up to the attic, where I could practice undisturbed.’⁶

One of the first major events Reutter allowed the young Haydn to perform in was as a choirboy at the Requiem Mass in the cathedral for one of Austria’s leading contemporary composers, Johann Joseph Fux. Ironically, Fux’s thesis on counterpoint played a role in Haydn’s development as a composer, and later Haydn used the treatise as a basis for the lessons he gave as a music teacher. As the years passed, Haydn began to experiment in compositions and in his enthusiasm, he began to write for eight and sixteen parts. Of this time, Haydn explained, ‘I used to think then that it was all right if only the paper was pretty full! Reutter laughed at my immature output, at measures that no throat and no instruments could execute, and he scolded me for composing for sixteen parts before I even understood two-part setting.’⁷

¹ Friedrich Nietzsche, *Human, All too Human*, Chemnitz, 1878, p. 345

² J. Cuthbert Hadden, *Haydn*, London, 1902, p. 7

³ Calvin Stapert, *Playing before the Lord: The Life and Work of Joseph Haydn*. Cambridge, 2014, p. 7

⁴ *Ibid*

⁵ J. Cuthbert Hadden, *Haydn*, p. 7

⁶ Stapert, *Playing before the Lord*, p. 9

⁷ Stapert, *Playing before the Lord*, p. 14

Despite his youthful eagerness, Haydn did adapt and learn from Reutter. Unfortunately, none of Haydn's juvenilia survive, but one of his earliest extant works, *Missa brevis* in F (1749)⁸ was composed during his time with Reutter. In the original version of the work, the orchestration is straightforward with just two violins and continuo (cello, bassoon, double bass and organ). However, it is in the vocal parts, that Haydn displayed what he had learnt at the cathedral school, by creating two solo soprano lines like that of a *concerto grosso*, with the soloists exchanging parts with the choir. But just as Haydn was beginning to reap the benefits from his education with Reutter, the two had a falling out and Haydn was dismissed from the school for a prank he had played. Reutter had learnt of the joke played by Haydn on another pupil (Haydn cut the boy's pigtail off) and as punishment, Reutter sentenced Haydn to be caned. To avoid the punishment, Haydn in later life recounted how he had stated to his teacher that he would prefer 'not to be a choirboy anymore and would leave immediately if he would not be punished.' Reutter told him that would not work, caned him anyway, and expelled him.⁹ Thus, on a November day in 1749, a seventeen-year-old Haydn left the influences of his childhood and teenage years behind and embarked on finding a way to make a livelihood for himself through music.

The next eight years were perhaps the hardest of the composer's life and, as quoted by the musicologist A. Peter Brown, Haydn looked back at this period of life in his unpublished autobiographical sketch with the view that he 'had to eke out a wretched existence'¹⁰ before his luck changed for the better. To succeed, Haydn would end up having to be tenacious, resourceful, and reliant on the goodwill of others. Luckily for Haydn, he experienced an act of kindness at this exact moment in his life because, on the very first night after leaving St Stephen's, as he wandered through the streets of Vienna, he met an acquaintance who quickly became a loyal friend and the next major influence on his life: Johann Michael Spangler. Spangler was a singer in the Church of St Michael and worked as a private music tutor. On hearing of Haydn's predicament, Johann immediately offered him lodging with his own family. Because of this act of generosity, and without the worry of homelessness, Haydn was able to make his way as a musician in Vienna by securing sporadic work with companies who serenaded the people of Vienna as they walked the city's parks in the summer evenings. In addition, he supplemented his income by accepting work as a music teacher.

At the beginning of the summer of 1750, Haydn realised that he needed to move on from the Spangler household, as Johann's wife was expecting another baby, and after the baby's birth there wouldn't be space for a house guest. But Haydn never forgot the kindness of the Spanglers, and Johann and his wife remained his friends for life. Eighteen years later, their daughter, Maria Magdalena, whose birth meant that Haydn had to move on in September 1750, was employed by Haydn as a soloist when he worked at the court of Prince Esterházy.¹¹ By the close of the year 1750, Haydn's professional and private lives were still in a precarious position, but during the time he had lived with the Spanglers, Haydn had made some useful contacts, and was able to secure an interest-free loan of 150 Austrian Guldenn from a local Viennese businessperson named Johann Buchholz. At that time, this amount of money was the equivalent of a year's salary for a professional musician. This loan allowed Haydn to improve his professional destiny by devoting his time to composition. In his later years Haydn described how, as he composed at his 'worm-eaten clavier, I envied no king his good fortune.'¹²

Margaret Crowley

⁸ Jonathan Green and David Oertel, *Choral Orchestral Repertoire*, London, 2019, p. 406

⁹ Karl Geiringer, *Haydn: A Creative Life in Music*, Vienna, 1899, p. 24

¹⁰ A. Peter Brown, *The First Golden Age of the Viennese Symphony: Haydn, Mozart, Beethoven, and Schubert*, Vol. 2, Indiana, 2022, p. 10

¹¹ James Webster and Georg Feder, *Haydn*, London, 2001, p. 5

¹² Stapert, p. 17