

3.30 p.m., Sunday 10 September 2023

CORK2020sHAYDN SYMPHONIES SERIES 3/iii

Cork Haydn Orchestra
Leader: Elizabeth Charleson
Conductor: Geoffrey Spratt



The Haydn Saal, in the Esterházy Palace, Eisenstadt

Programme notes

Symphony No. 13 in D (1763)

Allegro molto; Adagio cantabile; Menuet e Trio; Finale: Allegro molto

Of the three symphonies composed in 1763 (Nos. 12, 13 & 40), No. 13 is the grandest. Part of its immediate effect is the large size of the orchestra – one of the biggest Haydn used until 1774 – now enlarged to include four horns. It is not, however, the size of the orchestra, but rather that Haydn understood how to make the large wind band sound new and different, and nowhere is this more obvious than in the opening of the first movement. Unlike its numerical mate, No. 12 (which we performed for you last March), this symphony is a festive piece and there is hardly anything of the chamber musical atmosphere that characterised the former. The slow movement could be from one of Haydn's cello concertos (he certainly composed three, but one is lost): an early classical *arioso* without formal pretensions, highly decorated but not overladen, luxuriant but not too long. The scale of this symphony allows for a substantial *Menuet e Trio*, which is characterised by many strong dynamic contrasts. Haydn used fugue in the last movement of Symphony No. 3 to give greater weight and power; here he deftly combines sonata and fugue, utilizing the Gregorian "Credo" theme (doh, re, fa, mi) that Mozart was to use in his *Mass in F*, KV 192, Symphony No. 33 – first movement – and Symphony No. 41, "Jupiter" - finale).

Symphony No. 34 in d (1763)

Adagio; Allegro; Menuet: Moderato e Trio; Presto assai

According to traditional chronology, this symphony was composed in 1765, during Haydn's social withdrawal at Esterháza and shortly before his "Sturm und Drang" period began in 1766. However, more recent researchers place it two years earlier, in 1763, which, if correct would suggest that it is the first minor-key symphony he ever wrote. (Symphony No. 26 – performed by us in March 2022 - the lowest-numbered minor symphony was traditionally thought to be the first, and Symphony No. 39 – performed by us in January 2020 - was another candidate.)

It is possible that this symphony is the one referred to in an inscription accompanying Haydn's Symphony No. 49 ("La passione") which reads: questa Sinfonia (i.e. 49) serve di Compagna a quella / del Filosofo Inglese dell' istesso autore. [This symphony serves as a companion to the "English Philosopher" by the same author.] *Il filosofo inglese* ("The English Philosopher") was a play written in 1754 by Carlo Goldoni. It was performed at Vienna's Karntnerthortheater in December 1764 in a German translation under the title *Die Philosophinnen, oder Hannswurst, der Cavalier in London zu seinen Unglücke*, and featured two mock-Quakers as characters. The provenance of Symphony No. 49 is likely also to have originated as a theatrical piece for a German translation of Nicolas Chamfort's popular play *La jeune indienne* which also featured overly-solemn Quakers for comedic purposes.

This symphony is the only one that shares exactly the same movement plan as Symphony No. 49, namely an extended sonata-form opening Adagio in $\frac{3}{4}$ time; an Allegro di molto with a wide-leap principal theme; a *Menuet e Trio*; and a Presto last movement. Only the slow first movement – which is almost as long as the other three movements combined – is in D minor; the rest of the symphony is in the brighter major mode. Because of this, the piece is sometimes denoted with two key signatures (i.e. D minor/D major). Since all of the movements have the same tonic, the work is homotonal, following the custom associated with the by-then archaic *sonata di chiesa*. The thematic similarity in musical style combined with the conjuncture of character portrayals in both Chamfort's and Goldoni's works suggests a deliberate use of musical themes to portray theatrical elements common to both. Further, the jig motif of the finale was associated with an English style.

Symphony No. 72 in D (c. 1763-65)

Allegro (ma non troppo); Andante; *Menuet e Trio*; *Finale*: Andante - Presto

This symphony is the spiritual partner of Symphony No. 31, “Hornsignal” (which we performed for you in January 2020). Composed two years before the latter, Symphony No. 72 is the first of its kind, and if the writing for four horns in No. 13 reflects Haydn demonstrating the effective use of four horns as part of a wind ensemble, here the work is written around the four players, whose virtuosic abilities are displayed in a spectacular way. He reserves the flute for the slow movement and composes a double concerto with the leader (Tomasini). The “echo” use of the four horns in the *Menuet e Trio* suggests that they were positioned in pairs to the rear of the orchestra – and this is reinforced by similar effects in his innovative scoring of the *Trio* for wind band only. The theme of the *Finale* is of the slowly marching kind found in many eighteenth-century divertimenti and cassations, and the six variations that follow display the wealth of talents in Haydn’s orchestra. The surprise comes when he appends a Presto (a “Kehraus” [farewell celebration] in dance music to signal that it was time to go home) featuring typical hunting horn sounds associated with the 6/8 metre. Haydn never repeated an unsuccessful idea, so we can reasonably assume this finale was received with acclaim because he retained its form, *in toto*, two years later in Symphony No. 31, “Hornsignal”.

The next concert: 3.30 p.m., Sunday 22 October 2023: Symphonies Nos 6 (“Le matin”), 7 (“Le midi”) and 8 (“Le soir”)

The orchestra

Violin 1

Liz Charleson
Rícheal Ní Ríordáin
Lesya Iglody
Aisling McCarthy
Sarah Murphy
Nuala Ní Chanainn
Carol Daly

Flute

Maria Mulcahy

Violin 2

Eithne Willis
Aoileann Ní Dhúill
Áine Ní Shé
Helen McGrath
Harry O'Connor
Cillian Ó Cathasaigh

Oboes

Coral O'Sullivan
Catherine Kelly

Viola

Ciara Moloney
Hilda Leader-Galvin
Conor Galvin
Irina Riedewald

Bassoon

Brian Prendergast

Cello

Hugh McCarthy
Sharon Nye
Órla Mhic Athlaoich
Gerda Marwood

Horns

Cormac Ó hAodáin
Shane O'Sullivan
Declan McCarthy
Stephen Crowley

Double Bass

Stéphane Petiet

Harpichord

James Taylor

Timpani

Dylan Tierney

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.

Orchestra Manager & Social media co-ordinator: Ciara Moloney **Programme editor:** Niamh Murray

Front-of-house team: Margaret Murphy & Liz Spratt



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Haydn's musical output at the Esterházy court

Haydn spent over three decades of his life working at the court of the Princes of Esterházy. During this time Haydn was probably the most influential contributor to classical music. Yet, because of his nomadic life travelling with the court, music publishers in Amsterdam, London, and elsewhere, knew little about him personally. Even so, Haydn exerted an enduring influence on music in Europe, arguably more than any other of the leading composers who resided in musical metropolises such as Vienna and Paris. To appreciate how remarkable Haydn's achievement was, we must consider the impact of the remoteness of that court life, but also the attributes of this lifestyle that allowed him to flourish, and the influence that Prince Paul Esterházy and subsequently his son Prince Nicolaus (the Magnificent, so named for his patronage of the arts)¹ exerted on their famous employee.

Haydn himself was aware how detached he was from the musical sphere and said that he 'was isolated from the world; no one in my vicinity could make me lose confidence in myself or bother me, and so I had to become original.'² Tellingly, he specifically mentioned that neither his confidence nor his work could be disrupted, and this seclusion allowed him to become creatively unique. Haydn was, in modern parlance, self-aware enough to recognize that his musical output was hampered by criticism and within the walls of the princes' palaces, his musical output could flourish without fear of disapproval. Indeed, Haydn in old age described the confidence the princes had in him as being 'content with all my works. I received approval and I could, as head of an orchestra, make experiments, observe what enhanced an effect, and what weakened it, thus improving, adding to, cutting away, and running risks.'³ Arguably, it was because of these risks that Haydn's work became exceptional and the musical innovations he made attracted the most famous instrumentalists of the day to play at the royal court, where they received higher payments for their performance than they would have in city-based concert halls.

It wasn't just the instrumentalists who enjoyed the generous payments from the Esterházys, as Haydn too appreciated the financial stability that his role as their Kapellmeister provided. As a result of the financially precarious existence of his early adult life, Haydn found himself not only economically secure, but in a role that brought many increases in his pay throughout its duration. In addition, the princes gave him the opportunity to earn money from other benefactors who commissioned him to write compositions for them. The Esterházys, perhaps realising the potential external interest from other royal courts in procuring Haydn's services for themselves, had agreed a clause in Haydn's contract that stated once his duties with the royal court were met, he was free to earn money elsewhere. Furthermore, it was described that when Haydn discussed his interest in travelling to France or Italy the prince was known to give Haydn extra payment to encourage him to change his mind.⁴ However, whilst the financial arrangement was an important factor, even more so was the calibre of musicians with whom Haydn was able to work. The princely family played instruments themselves and appreciated the requirement for talented musicians in their own orchestra.⁵ Resultingly, Haydn enjoyed the artistic advantage of being able to assess any of his new works by an orchestra filled with experienced musicians.⁶

¹ Karl Geiringer, *Haydn: A Creative Life in Music*, London, 1946, p. 46

² Elaine R. Sisman, Ed., *Haydn and His World*, Princeton, 1997, p. 3

³ David Wyn Jones (1998) "Joseph Haydn and the Esterházy Court", *The Court Historian*, Volume 3 Issue 3

⁴ L. Somfai (1989). "Haydn at the Esterházy Court", in: Zaslav, N. (ed.) *The Classical Era*, London, 1989, p. 268

⁵ Calvin Stappert, *The Life and Work of Joseph Haydn*, Cambridge, 2014, p. 54

⁶ J. Cuthbert Hadden, *The Life and Work of Joseph Haydn*, London, 1902, p. 47

But it was not just professionally that Haydn found fulfilment, as in his late forties he began a relationship with an Italian mezzo-soprano, Luigia Polzelli, and Prince Esterházy realised that if he wished to have a contented Kapellmeister in his employ, the singer would also need to be employed.⁷ As his biographers, Karl and Irene Geiringer have argued ‘it seems doubtful that Haydn ever could have achieved the artistic maturity that his works of the 1780s reveal so splendidly if his passion for the Italian singer had not opened to him new vistas of life.’⁸ Because of the relative musical independence Haydn enjoyed, and through his musical compositions for the Esterházys and other patrons, Haydn’s reputation as a composer of renown grew, and in their youth the future great composers Mozart and Beethoven met and were taught and influenced by Haydn. The first reported meeting between Haydn and Mozart allegedly occurred when both were playing in a string quartet during 1784. The following year Mozart published six string quartets which he dedicated to Haydn that have been described as being ‘steeped in Haydn’s idiom.’⁹ As for Beethoven, he completed a placement with Haydn in the summer of 1793, ‘where he shadowed the composer as he worked on one of his London symphonies (No. 99) and two sets of string quartets (Op. 71 and Op. 74).’¹⁰ Like Mozart years earlier, Beethoven went on to dedicate his first three published piano sonatas (Op. 2) to Haydn.¹¹

The association between Haydn and the Esterházy princes is one of the most famous instances of royal patronage in the history of music. The Esterházys provided the composer with a musical environment that allowed him to develop his own musical character and the chance to inspire musical influences far beyond the court. As Haydn’s career unfolded, the Esterházy princes adapted to continue to encourage and accommodate Haydn’s brilliance to the best of their ability. Certainly, their relationship remained that of employer and employee. Even late in Haydn’s life, and much to his chagrin, the prince continued to address him with the informal third person singular “Er”.¹² In addition, Haydn’s compositions were at times dictated by duty to the preferences of the incumbent prince, and by the limited performing force a court-sized orchestra (as opposed to a concert-hall orchestra) could provide. However, the history of music owes a debt to the patronage of the Esterházys, as they provided the financial security, the supportive environment, the freedom to teach the next generation of great composers, and the musical personnel to allow Haydn’s creativity to flourish. Moreover, Haydn was able to maintain copyright of music composed for other individuals and experiment further with his composition style. But it was the princes’ agreement to allow Haydn to compose for other people that brought the composer’s work to the attention of publishers, and thus to the wider musical world.

This is the last in a series of three essays contributed by Margaret Crowley in response to the invitation extended to members of our audience to contribute essays for the programmes accompanying this series.

If you wish to make a contribution, please email it to 2geoffspratt@gmail.com

⁷ Karl Geiringer, Haydn, p. 75

⁸ Ibid

⁹ Floyd Grave, Margaret Grave, *The String Quartets of Joseph Haydn*, Oxford, 2006, p. 14

¹⁰ Jan Caeyers, *Beethoven, A Life*, Amsterdam, 2009, p. 90

¹¹ Stewart Gordon, *Beethoven’s 32 Sonatas: A Handbook for Performers*, Oxford, 2017, p. 95

¹² H. C. Robbins Landon, *Haydn: The Years of “The Creation”, 1796-1800*, London, 1977, p. 43