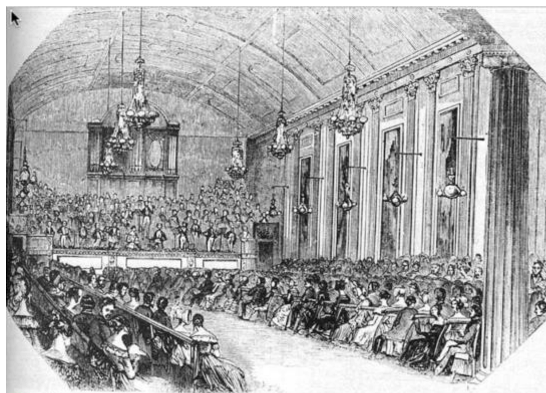
3.30 p.m., Sunday 14 January 2024

CORK2020sHAYDNSYMPHONIESSERIES 4/i

Cork Haydn Orchestra
Leader: Lesya Iglody
Conductor: Geoffrey Spratt

Programme notes


The Hanover Rooms, London, as represented in the Illustrated London New

Symphony No. 18 in G (between 1757 and 1766)

Andante moderato; Allegro molto; Tempo di *Menuetto*

The *sonata da chiesa* [church sonata] is a 17th-century genre of musical composition for one or more melody instruments and is regarded as an antecedent of later forms of 18th-century instrumental music. It generally comprises four movements, typically a measured prelude followed by a fugal allegro, an expressive slow movement, and a fast finale, although there are also many variations of this pattern.

During the 17th century, church services were increasingly accompanied by music for ensembles rather than solo organ, with canzonas and sonatas regularly substituted for the Proper during Mass and Vespers. Many of these works, however, were not written explicitly as liturgical music and were often performed as concert pieces for entertainment. The term *sonata da chiesa* was originally used in its literal meaning of "church music", but later came to be used figuratively to contrast this genre of composition with the *sonata da camera*, which literally meant "chamber music", but generally comprised a suite of dances. The exemplary works in this form are by Arcangelo Corelli, whose Op. 1 (1681) and Op. 3 (1689) each consist of 12 trio sonatas with alternating slow-fast-slow-fast movements (and the first eight of the *Twelve concerti grossi*, Op. 6, follow this pattern as well). This four-movement scheme is followed in J. S. Bach's three sonatas for unaccompanied violin, in the first five of his six sonatas for violin and obbligato harpsichord, and in the first two of his three sonatas for viola da gamba and obbligato harpsichord.

After 1700, composers tended to merge the *sonata da chiesa* with the *sonata da camera*. By the mid-18th century, however, this style of music was increasingly out of date, although Haydn for example, did compose a few early symphonies that followed the Largo–Allegro–Minuet–Allegro pattern (Nos. 5, 11, 18, 21, 22, 34 and 49). Mozart also composed seventeen works that are called “church sonatas”, but these consisted of but a single movement for organ and strings to be played between the Epistle and the Gospel of the Mass.

Although this symphony is in only three movements, it has been categorized by some as in *sonata da chiesa* style due to the presence of an entire opening slow movement, written in the form of a trio sonata with two melodic lines over an independent bass, albeit, significantly, with parts for the wind instruments. The date of composition is conspicuously uncertain; the Breitkopf catalogue entry assures that it was composed no later than March 1766 (the date of the Esterházy orchestra moving to Eisenstadt), but most scholars believe it was composed at least a few years before then - dates between 1757 and 1764 have been suggested, but not proven. What is certain is that Haydn was composing symphonies in rapid succession and paying great attention, as Robbins Landon says, ‘to the form *within* and the form *without*.’

Symphony No. 93 in D (1791)

Adagio – Allegro assai; Largo cantabile; *Menuetto* – *Trio*; *Finale*: Presto ma non troppo

Haydn arrived in London in late December 1790 and stayed until July 1992. This symphony was completed in late 1791 as one of the set of six symphonies he composed during his first trip to London, and it was given its première in London's Hanover Square Rooms on 17 February 1792. It was the third of the twelve "London" symphonies to be written (No 96 in D being the first – which we performed for you last January – and No. 95 in C minor the second – which we played for you last March), and reflects the results of his experience of the 1791 concerts, not least in terms of worldliness and power.

The sonata form of the first movement is notable for the regularity of the recapitulation for late Haydn. Near the end of the second movement there is an unexpected interjection from a pair of instruments before the music draws to a dignified close. Commentators have frequently commented upon which conductors have not been afraid to highlight the apparent vulgarity of this Rabelaisian humour, suggesting that 'if, in concert, none of the audience laughs, then the episode must have been underplayed.' The minuet has a *ländler* character (faster than a minuet) and its trio is highly original, with juxtapositions of brass- and timpani-punctuated fanfare outbursts with quieter passages scored only for strings. Andreas Kluge notes that Haydn wrote in a letter to Maria Anna von Genzinger (to whom this symphony is dedicated) saying that he was not completely satisfied with the finale because he considered it weak compared to the first movement. He further said that he planned to revise it, but there is no evidence that any revision ever took place.

The next concert: Sunday 11 February 2024: Nos 32 in C & 94 in G ("Surprise")

The orchestra

Violin 1
Lesya Iglody
Rícheal Ní Ríordáin
Caitríona O'Mahony
Aisling McCarthy
David McElroy
Michael Cummins

Violin 2
Eithne Willis
Aoileann Ní Dhúill
Áine Ní Shé
Helen McGrath
Carol Daly
Cillian Ó Cathasaigh

Viola
Constantin Zanidache
Hilda Leader-Galvin
Irina Riedewald
Ciara Moloney

Cello
Hugh McCarthy
Sharon Nye
Órla Nic Athlaoich
Gerda Marwood
Carol O'Connor

Double Bass
Michael Riordan

Harpsichord
Anne Ralph

Trumpet
Ross O'Hea
Martin Mullins

Flute
Maria Mulcahy
Rebecca Archer

Oboe
Coral O'Sullivan
Catherine Kelly

Bassoon
Clare Daly
Michael Sexton

Horn
Michael Long
Shane O'Sullivan

Timpani
Glen Lyons

Please visit our website, www.cork2020shaydnsymphoniesseries.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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for making these concerts possible

Pierre Barbaud: Haydn 1790-91

Earlier this year, a dear friend found a book on Haydn by Pierre Barbaud (published in 1959) in a second-hand bookshop in New York. Long since out of print, it was a much-appreciated gift. Although contemporary scholars would condemn Barbaud's failure to identify the precise source of some of his quotations, the contents reflect a writer of great perception concerning Haydn's music. The following reflects his writings about Haydn in 1790 and 1791.

Joseph II, Emperor of Austria, died on 20 February 1790. A few days later, on the 25th, Prince Esterhazy's wife also died, at the age of 72. The prince was in despair and only survived her until 28 September 1790. His death at the age of 77 in his Eisenstadt palace after a short illness put an end to the forty years Haydn had been in his service. Under the terms of the Prince's will, Haydn received an annual pension of 1,000 florins, to which his son, Anton, added another 400. Tomasini, the leader of his orchestra, received 400 florins.

Prince Anton, who was 52 years old, inherited his father's title and goods, but had no taste for music. Immediately his father died he disbanded the orchestra and choir, only retaining the military band. In theory Haydn remained in his service and so had the right to the various prerogatives attaching to the title of "Kapellmeister to Prince Esterházy", but each time he wanted to leave the Prince's palaces in Esterházy or Vienna he had to ask permission; now he was a general without an army. He was, however, allowed to settle in Vienna with one of his wife's friends, Hausherr der Meinigen. It was a peaceful household in the suburbs of the town, but his stay there was of short duration because he received a visit from the London concert promoter, Salomon.

Johann Peter Salomon, born in Bonn in 1755, had originally been Conzertmeister [Leader of the Orchestra] to Prince Henry of Prussia, because of his reputation as a violinist, but he had later gone first to Paris, and finally settled in London. On returning from a trip to Italy in 1790 he had read in a newspaper in Cologne the announcement of Prince Nicolaus Esterházy's death and immediately retraced part of his journey to visit Haydn and propose an "accord". Haydn accepted the terms of travelling to London to conduct twenty concerts, with each one to include the first performance of one of his works. Moreover, he was to compose an opera for the impresario Gallini, and six symphonies for Salomon's concerts. He was to receive £300 for the opera, £300 for the six symphonies, £200 for the copyrights, £200 for his participation in the twenty concerts, and, additionally, a guarantee of £200 for a benefit performance.

Before leaving Vienna, Haydn had to break two obligations. First, he had to ask permission from Prince Anton, which was granted. His contract with the King of Naples involved him going to Naples and writing a new work for the lyre. The King of Naples was in Vienna at the time for the simultaneous marriages of three of his sons and daughters, and considerably angered. Eventually though he and Haydn were reconciled, and the King acknowledged this with the gift of a gold snuff box. All this was achieved during November 1790, and the *Morning Chronicle* announced that Haydn would be in London from 29 December 1790.

Haydn left Vienna on 15 December 1790, despite his friends having vainly tried to dissuade him from undertaking such a long and tiring journey. Even Mozart said: 'Dear Papa, you were never meant for running around the world, and you speak too few languages.' Haydn replied: 'the language I speak is understood by the whole world', and on the day of his departure both were reported to be tearful. Mozart is said to have held Haydn's hand for a long time and, urged on by a presentiment that was to prove true, said 'Papa, I fear we are saying our last farewell'.

There are in existence memorandum books in Haydn's writing in which he has hastily noted down, during his stay in London, without any chronological order, impressions, anecdotes, rendezvous, cooking recipes, etc. The corruption in manners of the high society of London at this time is reflected on each page. The court and the nobility set the example, the bourgeoisie followed them. The great lords were entirely preoccupied by excesses, in Bacchio et in Venere and, to maintain their mistresses, they had to contract enormous debts. 'Milord Chatham' one reads in Haydn's notes, 'Chief of the General staff, and brother to Minister Pitt, has been so drunk the last three days that he has not been able to sign his name, which is why Lord Howe could not leave London and why, in consequence, the fleet could not set sail'.

It often happens that these periods of moral turpitude favour the development of the arts and particularly of music. In any case, the fact is that music was greatly honoured in London at that time. The Academy of Ancient Music, including its choirs, could count sixty-five performers; the Concerts of Ancient Music and the Professional Concerts were much patronised. Plenty of choral societies, like the Madrigal Society, the Anacreontic Society, the Noblemen and Gentlemen's Catch Club, and the Glee Club had a prosperous existence. Concerts with soloists were much in demand.

The Academy of Ancient Music which Salomon directed, supported the Professional Concerts. On 11 March 1791, Salomon was able to give the first of the twenty concerts he had announced, and Haydn conducted his Symphony No. 96 (which we performed for you last January). Its success was so great that the Adagio was encored – an exceptional event. The succeeding concerts were held regularly on Fridays at 8 o'clock. The audience for them was drawn from the best of London society and in attendance from the second concert onwards was the Prince of Wales (whom Haydn described in a letter to Marianne de Genziger dated 20 December 1791 as playing the 'violoncello very well … who loves music devotedly … is the handsomest man in the world, with much culture, but little money).

The University of Oxford conferred on him the title of Doctor *honoris causa*. He went to Oxford for the conferring ceremony and his notes not only give the date (8 July 1791), but record that he 'had to pay a guinea and a half to be made a doctor at Oxford, another guinea for the gown, and the journey cost me six guineas altogether.' The solemn celebration took place in Oxford's Sheldonian Theatre, lasted three days, and Haydn conducted a performance of his Symphony No. 92 in G (1789), which is why it acquired the nickname "Oxford" (which we will perform for you in January 2027).

In the same letter [to Marianne de Genziger in December 1791] he says 'I am only sorry for the loss of the great Mozart. More than a century will have to pass before a talent of such wingspan is found.'