

The University of Washington
SCHOOL OF MUSIC

presents its 96th program of the 1991-92 season:

S99
1992
4-21

UNIVERSITY SYMPHONY
Peter Erös, *conductor*

*An Evening of
Haydn*

Symphony No. 12 in E Major
Symphony No. 92 in G Major
Symphony No. 95 in C Minor
Sinfonia Concertante in B-flat Major

April 21, 1992

8:00 PM

Meany Theater



School
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Music

University
of
Washington

DAT #11,974

CAS #11,975

DAT
IDZ

SYMPHONY No. 12 in E Major

Allegro
Andante
Finale: Presto

(15'10)

Stephen Long, conductor*

ID 3 SYMPHONY No. 92 in G Major, "Oxford"

*Adagio - Allegro spiritoso**Adagio**Menuetto: Allegretto**Presto*

Parke Burgess, conductor*

(20'15)

CASS SIDE A
SIDE B

INTERMISSION

ID 4 SYMPHONY No. 95 in C Minor

Allegro
*Andante**Menuetto: Trio**Finale: Vivace*

Johan Louwersheimer, conductor*

(20'34)

ID 5 SINFONIA CONCERTANTE in B-Flat Major

Allegro
*Andante**Allegro con spirito*

Walter Schwede, violin

Alex Klein, oboe

Raymond Davis, cello

Arthur Grossman, bassoon

Peter Eros, conductor

(20'44)

SYMPHONY No. 92 in G MAJOR; "Oxford"

With Prince Nikolaus' death on September 28, 1790, the calm years of Haydn's service to the Esterhazy family were suddenly closed. Prince Anton, successor to his father, fired the most of the orchestra, save for Kapellmeister Haydn, violinist Luigi Tomasini, and the wind band. Haydn was given a comfortable pension under the terms of Nikolaus' will. Anton added additional money and freed Haydn from the extensive daily routine of music making at Esterhaza.

In the meantime, Johann Peter Salomon (1745-1815), was in Cologne on a talent-scouting expedition for his concerts back in London. Hearing the news of Prince Nikolaus' death, he dropped everything and went straight-away to Haydn in Vienna, greeting him, "I am Salomon of London; I have come to fetch you to England!" Haydn had had other offers of employment at courts in Pressburg and Naples, but accepted Salomon's. They left for England via Bonn, Salomon's birthplace, on December 15 and crossed the English Channel on New Year's Eve.

English society welcomed Haydn and the next eighteen months were filled with introductions and socializing. According to his contract with Salomon, however, composition of "six new symphonies, an opera, and twenty other pieces" had priority. Two symphonies were finished that season: Nos. 96 in D and 95 in C minor. While his music formed only a part of total repertoire offered at Salomon's concerts, Haydn used some of his most recent music that he had wisely decided to bring with him: Symphonies 90 in C (1788) and 92 in G (1789), the Opus 64 Quartets (1790), and the *Notturmi* for the King of Naples (1790).

Symphony 92 in G Major is traditionally subtitled "Oxford" because it was played at ceremonies in which Haydn was awarded the degree of Doctor of Music *honoris causa* by Oxford University in July 1791. The first of four movements, *Adagio; Allegro spiritoso* opens with a twenty-measure essay on three *piano* chords. The *spirited happiness*, true to its Italian performance directions, takes hold in a bright 3/4. Haydn's mastery of orchestral color is displayed in the *harmonie*, (wood winds and brass). A sumptuous *Adagio* in D Major, in ABA form, is an aria without words. Its initial serenity is all the more sublime upon its return following the contrasting theme in D minor. Back in G Major for the *Menuetto (Allegretto)*, Haydn dares the audience to tap its toes with the metric ambiguity he proposes. In the *Trio*, particularly, he moves the accent one beat to the left to beat three of the previous bar (bassoons and horns), leaving the pizzicato strings to keep the "real" time. An agitated *Presto* in G Major unfolds from a folk-like dance tune given out by the violins over a nervous bass. The rhythmic drive, punctuated by the trumpets and drums, propels the finale along with hearty abandon. Haydn had completed No. 92 in 1789 as the third of three symphonies for Le Comte d'Ogny in Paris and Prince Krafft-Ernst of Oettingen-Wallerstein in southern Germany.

SYMPHONY No. 95 in C Minor

Symphony No. 95 in C Minor is the second of two symphonies that Haydn finished that first season for Salomon's concerts. The first was No. 96. It is one of very few (eleven out of 104) composed in a minor key, and the only

*This performance is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Instrumental Conducting.

SYMPHONY No. 12 in E Major

It is the melody which is the charm of music, and it is that which is the most difficult to produce... Joseph Haydn, quoted in Joseph Machlis, *Introduction to Contemporary Music*, 1963.

When Joseph Haydn was thrown out of the *Cantorei* of St. Stephen's Cathedral in November 1749, he was literally out on the street with the just the clothes on his back. From that situation of abject homelessness (one need only think of people in similar straits in Seattle) he pieced together an existence one bit at a time, fueled by a determination to become a composer. His big break came in 1759 when, after a decade of small jobs, he was recommended to Count Ferdinand Maximilian von Morzin of Bohemia as music director and chamber music composer. He was twenty seven.

Count Morzin and his court, including sixteen musicians, spent most of the year in Lukavec, Bohemia, the balance in Vienna. Haydn's appointment lasted for two years, ending abruptly when the Count was forced by economic pressures to disband the music staff. Prince Paul Anton Esterhazy (1711-1762), hearing of the difficulties, came to Haydn's rescue, appointing him Assistant Kapellmeister to the aged Gregor Joseph Werner, effective May 1, 1761. The articles of his contract are a formidable list of "Thou shalt...and Thou shalt nots." Lest that be held in disdain, it provided him a secure niche in structure of the court, and he flourished.

The weekly reality of his work at Esterhazy is retold by Rosemary Hughes: "The palace routine called for two operas and two concert 'academies' a week, and he had to rehearse his orchestra of twelve (three violinists, a cellist, a double bass, a flautist, two oboes, two bassoons, and two horns), coach the six singers severally in their operatic parts and practise the Sunday masses with them as a choir. On opera nights he was...in charge of the performance. He was responsible for the ...instruments and music library, the clavier tuning, and did not think it beneath his dignity to copy out parts...." Among his first official duties was the composition of three symphonies, Nos 6, 7, & 8, subtitled respectively *Le matin*, *Le midi*, and *Le soir*.

Symphony No. 12 in E Major, composed in 1763 for pairs of oboes and horns, strings and continuo, is a short work, lasting just over twelve minutes. The opening *Allegro* begins quietly, the strings singing a chorale-like tune in parallel octaves. The bright warmth of E Major and the clever naturalness of the counterpoint prove Haydn's early genius as a symphonist. The *Andante* in E Minor for strings alone is a gentle, rocking *siciliano* punctuated by unison runs, contrasting dynamics, and large skips. A final episode in unison leads to a short cadenza and the closing cadence. The *Finale* (*Presto*) romps with the energy of a country dance. The theme ascends through the major triad and settles again on home base of E. A curious rhythmic affect is achieved in the second theme when successive eighth notes are bowed from weak to strong. The result is "staggering," but all in good fun.

one of the twelve London symphonies (Nos. 93-104) lacking a slow introduction. Opening unequivocally in C Minor, the *Allegro's* strong unison statement unifies the first movement.

The theme and variations of the second movement, *Andante* in E-flat, have a disciplined grace, in contrast to the storm and stress of the first. The C Minor *Menuetto: Trio* is a dialog of whispers and full sonorities separated in the Trio by eloquent rhetoric for solo cello. In brilliant C Major, the *Finale: Vivace* is testimony to Haydn's ease of combining fugue and sonata reminiscent of Mozart's *Jupiter* Symphony (K. 551, 1788).

SINFONIA CONCERTANTE in B-flat Major

The Salomon concerts weren't the only game in town. Professional Concerts (PC), a rival presenting company, was aware of Salomon's success in putting Haydn before the public. Not to be outdone, they called on Ignaz Pleyel (1757-1831), choirmaster of Strasbourg Cathedral and one of Haydn's favorite pupils, to be "composer in residence." Using the old adages of 'nothing attracts attention like conflict' and 'there's no such thing as bad publicity,' PC and the press engaged in some creative rumor-mongering intended to keep Salomon's efforts at a disadvantage. It didn't work, in part because Pleyel and Haydn were visibly cordial friends. The 'contest' was played out in the concert halls, with Haydn clearly the better of the two.

The *Concertante*, as it was originally titled, grew out of this contest. Pleyel had premiered his own new *Sinfonia concertanti* at a concert on February 27, 1792, which was reviewed favorably, but with an overt challenge to Haydn: "Of... the *Concertante* it will be sufficiency of praise to say, that Haydn might own with honour these works of his Pupil." What else could he do but accept the dare?

The solo instruments are a "double duet" of treble & bass from the string and woodwind families, providing many possibilities for color. Moreover, the solo oboe and bassoon complement their ensemble counterparts in the tutti passages, bringing their sections to normal strength of two each. The first movement, *Allegro*, opens with placid good humor, not unlike conversation over a game of bridge. The four participate most intimately in the cadenza where Haydn exploits the range of colors. The *Andante* brings more of the soloists together accompanied by pizzicato strings of the tutti. Characteristic of this movement is its airy spaciousness. The *concertante* is rounded out by a cheerful *Allegro con spirito*. Using orchestral recitative, a technique not employed since *Le Midi* (No. 7, 1761), Haydn asks the violin to interrupt the proceedings three times before the *rondo* bubbles to a close. The premiere of this *concertante* was on March 9, 1792, not even two weeks after Pleyel's *Sinfonia* was first heard.

NOTES BY STEPHEN LONG

UNIVERSITY SYMPHONY
Peter Erös, *conductor*
Johan Louwersheimer, *assistant conductor*

Violin I

Kyung Sun Chee
Xiao-Po Fei
Scott Cole
Simon Shiao
Coral Overman
Thane Lewis
Sunny Lee Kim
Kjell Sleipness
Andrew Yeung

Violin II

Dan Perry
Robin Fulton
David Moore
Joy Guderian
Aaron Hart
Sharon Kim
Christine Chen
Trina Khriplovich
Ann Marie Hoffman
Jeff Yang
James Mello

Viola

Angela Engebretsen
Carrie Jo Adams
Jutta Claasen
Rob Duisberg
Gwen Kelts
Boram Kim

Cello

Chris Marcum
Stacy Philpott
Leslie Hirt
Kathryn Erickson
Soo-Ah Lee
Kim Carter
Chi-Hyun Kim

Bass

Olav Hekala
Ian Rashkin
Dennis Staskowski

Flute

Pablo Sepulveda

Oboe

Kris Dasenko
Jennifer Schmidt

Bassoon

Katie Jackson
Jilliann Sims

Horn

Lorraine Fader
Tony Miller

Trumpet

Sam Mann
Colby Hubler

Timpani

Walt Hampton

Upcoming Concerts

Contemporary Group; April 27, 8:00 PM, Meany Theater
University Wind Ensemble & Symphonic Band; April 28, 8:00 PM, Meany Theater
Littlefield Organ - Distinguished Alumnus Concert; May 2 at 8:00 PM, May 3 at 3:00 PM
Collegium Musicum; May 7, 8:00 PM, Brechemin Auditorium
UW Opera: The Turn of the Screw; May 13 & 15 at 8:00 PM, May 17 at 3:00 PM, Meany Theater
Keyboard Debut Series; May 14, 8:00 PM, Brechemin Auditorium
University Singers; May 18, 8:00 PM, Brechemin Auditorium
An Evening of Duke Ellington; March 19, 8:00 PM, Meany Theater
Baroque Ensemble; May 21, 8:00 PM, Brechemin Auditorium
Collegium Musicum & Madrigal Singers; May 26, 8:00 PM, Meany Theater