The University of Washington
SCHOOL OF MUSIC
presents its 96th program of the 1991-92 season:

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
SYMPHONY No. 12 in E Major

Allegro
Andante
Finale: Presto

Stephen Long, conductor*

SYMPHONY No. 92 in G Major, "Oxford"

Adagio - Allegro spiritoso
Adagio
Menuetto: Allegretto
Presto

Parke Burgess, conductor*

SYMPHONY No. 95 in C Minor

Allegro
Andante
Menuetto: Trio
Finale: Vivace

Johan Louwersheimer, conductor*

SINFONIA CONCERTANTE in B-Flat Major

Allegro con spirito

Walter Schwede, violin
Raymond Davis, cello

Alex Klein, oboe
Arthur Grossman, bassoon

Peter Broks, conductor

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

SYMPHONY No. 92 in G MAJOR; "Oxford"

With Prince Nikolaus's 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 Tomasi, 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 making music 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 Notturni 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 it 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 Kraft-Emst 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
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 Cantoreti 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 not." 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 Esterhaza 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 in parallel octaves. The bright width 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 *sicalion* 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.

SYMPHONY No. 12 in E Major

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 E-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 *Sinfonie concertante* at a concert on February 27, 1792, which was reviewed favorably, but with an overt challenge to Haydn: "Of... the Concertante it will be sufficient 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 reprise, 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 *Sinfonie* 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 Steipness
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 Claassen
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 Suskowski

Flute

Oboe
Kris Dasenko
Jennifer Schmidt

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, Meany Theater
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