

The
**Spinnaker
Ensemble**



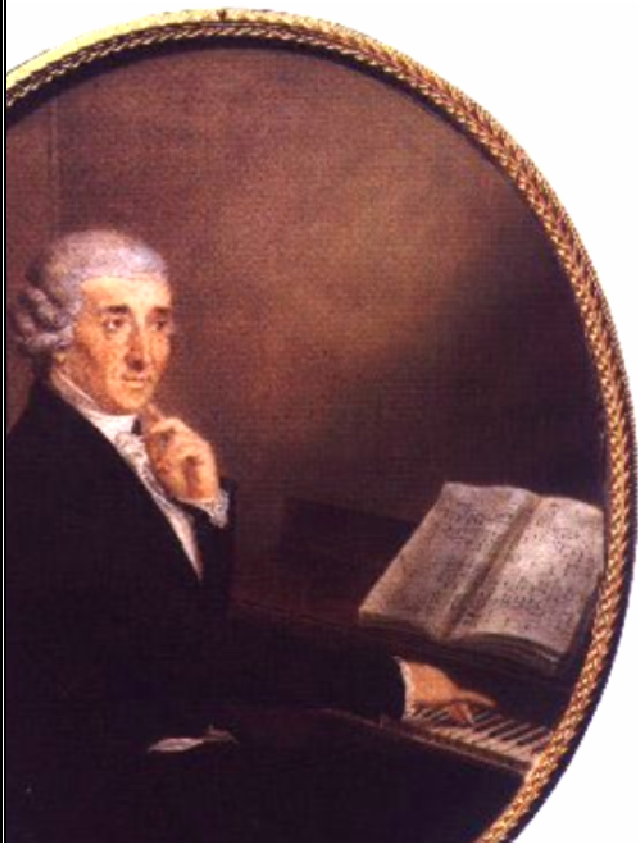
Joseph Haydn's London Symphonies

**Nº 94, 101 and 104 in chamber arrangements
By Johann Peter Salomon**

**A teatime concert
celebrating Haydn's
bicentenary 1809-2009**

Sunday 8th March, 3.30pm

**John Pounds Memorial Church
High Street, Old Portsmouth
Tickets: £8 (£5 conc.) on the door**



PROGRAMME

Victoria Redwood (flute)
Anna Pring (violin)
Amy Edwards (violin)
Angela Martin (viola)
Kate Redwood (violoncello)
George Burrows (conductor/piano)

Symphony No. 94 ("Surprise") Haydn/Salomon
i. Adagio: Vivace assai
ii. Andante
iii. Minuetto (Allegro molto): Trio
iv. Allegro dimolto

Symphony No. 101 ("The Clock") Haydn/Salomon
i. Adagio: Presto
ii. Andante
iii. Minuetto (Allegretto): Alternativo
iv. Finale: Vivace

INTERVAL
(20 minutes)

Symphony No. 104 ("London") Haydn/Salomon
i. Adagio: Allegro
ii. Andante
iii. Minuetto (Allegro): Minuetto 2do
iv. Allegro Spiritoso

During the seventeenth and eighteenth century most composers worked in the service of wealthy patrons. In a recent article in *The Times* newspaper (27 Feb 2009) it was argued that Haydn thrived under this political economy of patronage. This idea works against the traditional view that the greatest artists of Haydn's time (e.g. Mozart and Beethoven) achieved a revolution in their status and art by working against this system: by breaking away from servitude they were able to become fully-formed artists and to write what they liked, when they liked, thus establishing the autonomy of their art works. However, for most of his life, Haydn was little more than a mere retainer at the remote court at Esterháza (he even had to wear the blue and gold livery of the servants) writing music at his master's bidding but this environment seems to have challenged him to experiment and to produce a truly remarkable body of works that include more than one hundred symphonies.

Haydn's role in the Esterháza court meant that he could hear his ideas realised by the court orchestra almost as soon as they were written on paper. "I could, as head of the orchestra, make experiments," Haydn once enthused to his friend, "observe what enhanced an effect and what weakened it, thus improving, adding to, cutting away, and running risks. I was set apart from the world, there was nobody in the vicinity to confuse and annoy me in my course, and so I had to be original." In the course of Haydn's one hundred or so symphonies it is possible to chart the development of his unique style, which balances aural simplicity with technical sophistication, that gradually emerges as he continually stretches himself to try more and more daring experiments in his work.

When Haydn first journeyed to London in 1791 he left behind his life of servitude and entered a very different commercial world. London had a thriving concert scene and a composer could earn good money if his works could appeal to the new audiences that attended the concerts. The so-called "London Symphonies" represent the last twelve symphonies that Haydn wrote and in them we can see the unique mix of direct simplicity and subtle sophistication that made them instant hits. They were written at the behest of the violinist-impresario Johann Peter Salomon (1745-1815) for a concert series that Salomon ran in a large room in Hanover Square in London. These were the only such works that Haydn wrote specifically for a paying audience and he was keen to please with them as he had



Johann Peter Salomon in 1794 in a drawing by George Dance

signed a contract with Salomon that meant he not only received a fee for his compositions (the first six London Symphonies) but he was also entitled to a share of the door receipts at the concerts.

Haydn's music was already well known in England and when he arrived in London he was treated as a celebrity. He was in great demand as a guest at society dinners, every newspaper wanted to review his works and concert appearances (he played piano in the symphonies) and Salomon's concerts were sell-out events that received rave reviews. This meant that while he was in London,

Haydn earned in a month the equivalent of a whole year's pay as a servant in Esterháza. In addition Haydn was awarded an honorary doctorate by Oxford University and he fell in love with the English widow of a German composer named Rebecca Schroeter. Unsurprisingly Haydn rather liked his life in England and Salomon has no trouble securing a second visit from Haydn in 1794. For this visit Haydn wrote a further set of six symphonies and it was during this visit that Haydn travelled to Portsmouth as part of a holiday tour of the south.



According to Haydn's notebooks he came to Portsmouth on 9th July 1794 where he inspected the fortifications and a captured French ship-of-the-line called *le just* but he was unable to enter the large and impressive shipbuilding facilities at the dockyard because he was a foreigner. It is not known whether Haydn attended a concert when he was in Portsmouth but such events were certainly going on and they utilised musicians that Haydn knew from his concerts with Salomon in London. The enterprising musician Stephen Sibley had established a series of concerts at the Crown Inn assembly rooms that stood on the High Street of Old Portsmouth when he moved to the city from Winchester in 1789. The records show that these rather lengthy concerts invariably included a 'grand sinfonia' by Haydn and tickets for the one that took place around the time of Haydn's visit in 1794 cost four shillings.

It is highly appropriate that we should perform Haydn's symphonies in an area in which they have been enjoyed for more than two hundred years. This afternoon you will hear the symphonies in the "quintetto" arrangements made by Salomon in 1794 that were approved by Haydn in a contract of the following year (when he left London for the last time) and published in the final years of the eighteenth century. Salomon's intention was clearly to disseminate these works as widely as possible without compromising their musical quality and it is conceivable that it was in just such an arrangement that audiences in Portsmouth would have got to know these wonderful pieces. In making his arrangements Salomon had the advantage of having lived and worked with Haydn as he composed the originals and so he knew something of the composer's intent that he sought to preserve in his reworking of them for flute and string quartet.

H. C. Robbins Landon in his book entitled *Haydn Symphonies* gives the following descriptions of the symphonies you will hear today:

In No. 94, *The Surprise*, we see clearly the two opposing qualities that make the London Symphonies so successful: virtuoso treatment of form combined with extreme subtlety of musical language. It is very hard to write an innocent melody, such as that of [the second movement], and to make it sound sophisticated as well as *semplice* [simple] (Haydn's own marking): the theme and its treatment shows that simplicity such as this required the hand of a genius. His London audiences understood Haydn's intention at once, for after the premiere [on 23 March 1791] the critic of the *Morning Herald* wrote that 'the subject... was remarkably simple, but extended to vast complication'. The virtuoso element is stunningly revealed in the finale a sonata rondo [ABACABA form] that races at a mad pace through key after key – scintillating, exhilarating, a relentless *motoperpetuo* whose violin writing shows graphically the fabulous technique his string section must have had.

No. 101 [*The Clock*] has always been a popular work, and rightly so. The finale has claim to being the greatest final movement Haydn ever wrote, a breathtaking sonata rondo with everything in it from virtuoso double fugue (all held down to *pianissimo*) to D minor interludes of Beethovenian power and panache. The symphony's fame, however, comes from the witty slow movement, where the accompaniments move in measured, 'clock'-like quavers: here, too, a gigantic section in the minor jolts us out of the ticking sophistication of the earlier parts as the clock quavers are battered out...

One might almost say that Haydn's last symphony, No. 104 in D [*the London*], became part of the standard repertoire the day after the first performance. It is a work as typical of Haydn as, say, *Eine Kleine Nachtmusik* is typical of Mozart; the 'London' Symphony seems to sum up, in one vast canvas, Haydn's symphonic style. We have the slow introduction, a portentous D minor opening with a dotted unison figure that emphasises the two most important notes of D minor (or major) – the tonic (D) and the fifth (A). The whole introduction is in a tiny three-part form, with miniature exposition, development and recapitulation. After such a dramatic opening the principle subject of Haydn's *allegro* is a classic example of a singing theme. When he gets to the dominant [A major], the theme enters again, so that the proper second subject has the quality of a little epilogue. Even in the exposition, Haydn modulates, and uses for his *tutti* sections of the main theme. For the development he uses six notes from the first subject and establishes a most dramatic atmosphere, after which the lyrical main theme *in toto* comes like a release.

The second movement, too, is a kind of summing-up: there is the (by now regular) explosion in the minor, when trumpets and timpani enter for the first time [in the original score]; there is a wistful series of pauses with solo flute, and above all a kind of coda where the music pours forth in a quiet stream of emotion, as if Haydn knew (as he no doubt did) that this was to be his last symphonic slow movement. In the minuet there are off-beat accents which give an Eastern European tinge to the robust melody, and in the second section there is a famous...crescendo to lead in the recapitulation. The trio is in B flat, which is

reached by what is known as the pivot note: in this case D, which is both the tonic of the old and the third of the new key.

The finale is supposed to be based on an English street-cry ('hot cross buns'), but whatever country the theme comes from – one of Smetana's *Czech Dances* for piano is based on a variant and the Croats say it is a melody of theirs – it has a strong folk-song quality. Combining art with science, Haydn has worked out the second subject so that it can be combined with the first – which he does immediately after the double bar, at the beginning of the development section. In this classic finale, too, Haydn lingers over music more than usual: there are episodes where time almost seems to stop, and when Haydn's farewell to the symphony must have been heart-wrenching. But the music's the thing, and Haydn finishes off his last symphony with a rousing tutti, to conclude nearly forty years of constant and loving labour with a form that he had done so much to perfect.

It was surely the qualities demonstrated in these symphonies that prompted Mozart to say, "There is no one who can do it all – to joke and to terrify, to evoke laughter and profound sentiment – and all equally well, except Joseph Haydn".

Programme notes compiled by George Burrows



THE SPINNAKER ENSEMBLE is a brand new group whose mission is to provide new experiences for local professional musicians and audiences in Portsmouth. The plan is for the group to gradually expand into a flexible chamber orchestra that can tackle a wide range of repertoire dating from the Baroque to the present. As the group is local to Portsmouth, part of its agenda is to present interesting repertoire with a local connection in addition to offering the opportunity to experience music that is seldom performed in the city. Our next concert will be a string orchestra concert entitled "String Serenade" on Sunday 14 June that will feature Elgar's wonderful *Serenade for Strings* together with other famous works in this genre. We hope you will want to continue to support our work and please do sign up for an email update on future concerts at our website www.spinnaker-ensemble.co.uk or email us at: info@spinnaker-ensemble.co.uk

FORTHCOMING CONCERTS

Sunday 29 March, 3.30pm

“Sacred and Profane”

John Pounds Memorial Church

Portsmouth University Chamber Singers

A teatime concert of choral music to include works by Henry Purcell, Percy Grainger, Charles Villiers Stanford, Benjamin Britten and others.

Tickets: £5 (£3 students) available at the door.

Saturday 9 May, 7.30pm

“Birthdays and Funerals”

New Theatre Royal, Portsmouth

Portsmouth University Choirs with The Consort of Twelve

A concert marking the 350th anniversary of Purcell’s birth and the 250th anniversary of Handel’s death in music that these composers wrote to mark the births and deaths of the monarchs that they served. The concert will be preceded by a free pre-performance talk at 6.00pm by Professor Donald Burrows (Open University) and Dr Rebecca Herissone (Manchester University) about the repertoire in the concert.

Tickets available from the New Theatre Royal box office on 023 9264 9000

Sunday 14 June, 3.30pm

“String Serenade”

John Pounds Memorial Church

The Spinnaker Ensemble

A teatime concert of music for strings including Edward Elgar’s *Serenade for Strings*.

Tickets: £8 (£5 conc.) at the door.

VOTE OF THANKS

The Spinnaker Ensemble would like to extend special thanks to all those that assisted in this concert. Special thanks are due to Janet Ayers and the rest of the staff at the John Pounds Memorial Church for accommodating us. We would also like to thank everyone that made a cake and all those that helped to serve coffee and with front-of-house responsibilities. We would like to thank the University of Portsmouth for accommodating our rehearsals and you, our audience, for coming to support this event. We hope to see you at our next concert on Sunday 14 June for another teatime serving of music and cake!

Next Time:

“String Serenade”

Music for String Orchestra

Including Edward Elgar’s Serenade for Strings

A teatime concert of
beautiful string music

**Sunday 14 June,
3.30pm**



**John Pounds Memorial Church
High Street, Old Portsmouth**

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