ARTISTS
Stanford Philharmonia Orchestra
Stanford Chamber Chorale
Stanford Chamber Strings
St. Lawrence String Quartet
Geoff Nuttall, violin
Mark Fewer, violin
Lesley Robertson, viola
Christopher Costanza, cello
Jindong Cai and Stephen M. Sano, conductors

PROGRAM
Franz Joseph Haydn:
Symphony No. 1 in D Major (1759)
Presto
Andante
Finale: Presto

Symphony No. 44 in E Minor, Trauer (1772)
Saturday program only
Allegro con brio
Menuetto: Allegretto (canone in diapason)
Adagio
Finale: Presto

Symphony No. 104 in D Major, London (1795)
Sunday program only
Adagio – Allegro
Andante
Menuetto: Allegro
Finale: Spirituoso

INTERMISSION
Mass in D Minor: Missa in angustiis, Hob. XXII:11, Nelson Mass (1798)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.
SYMPHONY NO. 1 IN D MAJOR (1759)

Franz Joseph Haydn identified this bright and cheerful D-major symphony to two of his biographers as his first and 1759 as its year of composition. Naturally, the world of music scholarship has questioned both statements, but it remains No. 1 in the catalog. It’s one of some 15 symphonies that Haydn wrote during the four years of his first appointment as kapellmeister to Count Morzin, whose court was based in Vienna in the winter and Lukavec in Bohemia in the summer. Little is known about Haydn’s time in the employment of the Bohemian count or, indeed, whether it was the senior Morzin, Franz Ferdinand Maximillian, or his son to whom Haydn reported. But we can be grateful to the family for Haydn’s earliest symphonies plus several keyboard sonatas, trios, and other chamber music before a budgetary crisis abruptly brought the idea of music at court beyond their means.

Like the majority of Haydn’s earliest symphonies, Symphony No. 1 is in a three-movement overture style, with the first movement being the most substantial. In it, Haydn’s style is noticeably assured—fluent and given to throwing out the occasional surprise. The compact, bustling movement, in which each half is repeated, is built upon several thematic ideas introduced in a prolonged opening crescendo. It’s a technique that Haydn continued to refine throughout the next half century and the remaining 105 symphonies in his catalog. He also used it in the central slow movement, for strings alone, now built around a descending triplet figure followed by four repeated notes. The three-note figure is inverted in the breezy finale as horns and oboes rejoin the strings. performed, however, at a commemorative concert in Berlin immediately following his death. And the name Trauer-Sinfonie (Mourning Symphony) has been attached to this emotionally charged symphony ever since. When he wrote it, Haydn’s reputation as the leading composer of symphonies and string quartets was already taking hold well beyond the provincial world he served for a half century. “I was cut off from the world,” Haydn said of his employment to the Esterházy family. “No one around me could have doubts about me or torment me, and I was forced to become original.” When he first arrived as vice kapellmeister to Prince Paul Esterházy, the 29-year-old Haydn had immediately begun to compose symphonies to display the talents of the household musicians. His job description was something like composer-in-residence plus acting music director—in addition to having responsibility for a host of other duties, including those of librarian and personnel manager. By 1766, his responsibilities increased considerably, and Haydn had become kapellmeister of the royal household, with an increase of 50 percent in his salary. “Haydn had his hands full,” his biographer Georg Griesinger wrote in the year of Haydn’s death. “He had to conduct all the music, help with the rehearsals, give lessons, and even tune his own keyboard instrument in the orchestra. He often wondered how it had been possible for him to have composed so much music as he did when he was forced to lose so many hours in purely mechanical tasks.”

When he wrote the Trauer Symphony, Haydn was also writing, supervising, and directing operas for Prince Nikolaus Esterházy, who had by now succeeded his brother. Something of the drama of the opera house carries over into the symphonies of the time, the mid-1760s to mid-1770s, including the Trauer with its driving opening movement and strictly canonic minuet that only manages a smile in its central trio section. Its score also is characterized by sudden changes of dynamics, sudden pauses, no less sudden and surprising leaps in the melodies, driving rhythms, fast repeated (tremolando) figures in the string writing, syncopation, and a restless overall feeling. With the serene Adagio, the urgency of the first two movements passes into a muted calm. But the tension returns to propel the finale to a furious, unrelenting conclusion.

SYMPHONY NO. 104 IN D MAJOR, LONDON (1795)

In many ways, Haydn found himself in the right place at the right time when he made his two extended visits to London in the early 1790s. What he found was a vibrant city—economically prosperous, the center for world trade, and home to a highly educated leisure class eager to hear the latest new music from Europe’s most celebrated composer. London was four times the size of Vienna, which Haydn had been visiting regularly as the Esterházy court moved the short distance from its estates in Eisenstadt and Esterháza to its residence in the Habsburg capital city. The attractions of the British capital were many. “My arrival caused a great sensation throughout the entire city and for three successive days I was mentioned in all newspapers; everyone is eager to know me,” Haydn wrote back to Vienna. With a large concert-going public, London supported a subscription concert series that rivalled the popularity of the productions of the city’s long-established Italian opera. The press regularly reported on concerts as both major artistic and social events in the calendar. “A new composition from such a man as Haydn is a great event in the history of music,” wrote the Morning Herald in 1792 after the premiere of one of the London symphonies.

Audiences of around 500 heard the first performances of the majority of these 12 symphonies at the Hannover Square Rooms. The later symphonies were presented in the concert hall of the King’s Theater, seating 800. Its orchestra was correspondingly large for the time, some 60 musicians, with double woodwind, including clarinets. As a result, Haydn’s music became more outgoing and broadly based while, paradoxically perhaps,
appealing even more to the connoisseur in the sophistication of its ever-evolving construction, development, subtlety, and wit. “Novelty of idea, agreeable caprice, and whim combined with all Haydn’s sublime and wonten [sic] grandeur, gave additional consequence to the soul and feelings of every individual present,” wrote an enraptured correspondent for the Times after the premiere of the third of the London symphonies.

The opening movement of No. 104 embodies all the virtues of an opening movement of a classical symphony, notably balance, simplicity, and transparency. The bare bones of its commanding introductory fanfare could not be simpler. Yet it holds the seeds of the entire symphony in its interval of a rising fifth, together with the melancholy violin figure that follows the fanfare. The fanfare’s repetition during the imposing, slow introduction becomes increasingly mysterious, building a feeling of anticipation as the music leads into the quicker main movement. Here, the seeds quickly sprout, branching into sturdy offshoots with no need for a second theme. Haydn continues with great economy of means in the slow movement, which is based on a theme that is remarkably similar—as is that of the contrasting middle section in the minor key. The minuet is a study in contrasts, between the majesty of the grand outer sections and the modesty of the little trio between. Compact and economical as ever, the finale is anchored by a rustic drone over which a busy, folk-like theme plays (it’s said to be a Croatian folk melody by some). Contrast is provided to its sophisticated development with a quiet, broadly spaced, and calming sequence of chords from the strings. Haydn was happy with the work we now refer to as the London Symphony (though it is no more “London” than its 11 companions). He made 4,000 gulden at its premiere at a benefit concert—“Dr. Haydn’s Night,” as it was advertised—on May 4, 1795. “Such a thing is only possible in England,” he said at the time. Haydn lived the remaining 14 years of a long life in Vienna still composing, rejuvenated by his visits to England—though he did not write another symphony.

—© 2015, Keith Horner

FRANZ JOSEPH HAYDN (1732–1809)
MASS IN D MINOR: MISSA IN ANGUSTRIS, HOB. XXII:11, NELSON MASS (1798)

“Laus Deo” (“Praise God”). Haydn wrote at the end of the score of his London Symphony, the last of his symphonies. It was his practice as a devout Catholic to offer a similar acknowledgment to God for the creativity given to him at the beginning and end of most of his compositions. Haydn returned to court life in Austria after two extended periods in London (1791–1795).
at the age of 63, celebrated throughout Europe. The musicians he supervised now totaled just seven or eight string players primarily employed to accompany the church music that his new patron, the young Prince Nikolaus II, now required, rather than the symphonies, chamber music, and operas of his predecessors. Haydn also directed a court harmonie group of eight winds. The two groups combined for performances of a series of six masses that he wrote for the main performance period in September and October to commemorate the name day of the prince’s wife. The Nelson Mass is the third in this series of late masses, and it was composed between two ambitious oratorios, The Creation and The Seasons, which fired Haydn’s imagination.

Haydn, however, had grown physically exhausted and began composition of his new mass later than usual in the year. By July 1798, his patron had dismissed the wind musicians in a cost-cutting exercise, leaving only the resident strings. Haydn set to work, adding organ, which he himself played, three trumpets specially hired for the occasion, and timpani. This distinctive sonority is a hallmark of Haydn’s Mass in D Minor. (The organ part was replaced by winds in an arrangement by a colleague, Joseph Fuchs, which Haydn is believed to have sanctioned.) The title that Haydn entered in his own handwritten catalog (though never an official title) is Missa in angustiis, literally Mass in Strained Times—likely a wry reference to the tight deadline within which Haydn was working.

The scheduled performance was September 9, the feast of the Most Holy Name of Mary, the day that Austrians also mark their defeat of Turkish forces in 1683. The connection with Nelson came about two years later when Rear Admiral Sir Horatio Nelson heard a performance of the work Haydn simply called Missa while visiting Eisenstadt. His name has become firmly attached to the mass, Haydn’s most popular mass, ever since.

The smiles will tell you that Webster House is Palo Alto’s most appealing senior living community. And with only thirty-seven apartment homes ideally located near the cozy downtown, there’s even more to like. Yes, our programs, services, amenities, and wonderfully prepared menus are pretty amazing, too. To learn more, or for your personal visit, please call 650.838.4004.

Smiles
BRIGHTEN
Our Community.

Webster House
Your style, your neighborhood.

401 Webster Street, Palo Alto, CA 94301  websterhousepaloalto.org

A non-for-profit community operated by Episcopal Senior Communities. License No. 435294364 COA #246. EPWH695-01GG 100114

Ruby Mason, joined in 2012
Its drama begins right away in the stirring D-minor Kyrie. In this prayer for deliverance, the mood is urgent and driving, with taut contrapuntal writing for the chorus and dramatic, serene writing for the soprano soloist. It’s the only time Haydn set this text in a minor key. The Gloria is decidedly symphonic, revealing Haydn’s successful fusion of the old and the new—the fugues and counterpoint of the Baroque sacred choral music with the latest symphonic form. The bass soloist takes the lead through its reflective, majestic Qui tollis section, while the return of the opening leads into an impressive concluding fugue. In the Credo, again in three parts, Haydn affirms the beliefs of the Christian faith in a spirited strict canon at the fifth. The central Et incarnatus brings an especially tender meditation on the mystery of the virgin birth, in which Haydn deploys a lifetime of compositional skill. Trumpet chords heighten the sense of awe throughout the taut Sanctus—the brief and solemn moment in the liturgy before the Act of Consecration. A solemn march rhythm underlines the grave intensity of the Benedictus, striding inexorably toward stern trumpet fanfares on the words “Blessed is he who comes in the name of the Lord.” A repeat of the Osanna music from the Sanctus releases the tension. The vocal soloists, led by soprano, offer reassurance as the slow-moving, tranquil Agnus Dei opens. This moves to vigorous counterpoint as the choir members’ voices overlap and pray for peace in an uplifting Dona nobis pacem.

Jindong Cai is the Gretchen B. Kimball Director of Orchestral Studies and an associate professor of music in performance at Stanford University. He serves as music director and conductor of the Stanford Symphony Orchestra, the Stanford Philharmonia Orchestra, and the Stanford New Ensemble. He is also the artistic director of the Stanford Pan-Asian Music Festival, which he founded in 2005. Professor Cai serves as the principal guest conductor of the Shenzhen Symphony Orchestra in China and the Mongolian State Academic Theater of Opera and Ballet.

Born in Beijing, Professor Cai received his early musical training in China, where he learned to play the violin and the piano. He came to the United States for his graduate studies at the New England Conservatory of Music in Boston and the University of Cincinnati College-Conservatory of Music. In 1989, he was selected to study with famed conductor Leonard Bernstein at the Tanglewood Music Center. He won the Conducting Fellowship Award at the Aspen Music Festival in 1990 and 1992. Before coming to Stanford, Professor Cai served on the faculty at the Louisiana State University, the University of Arizona, the University of Cincinnati College-Conservatory of Music, and the University of California at Berkeley. He held assistant conducting positions with the Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and Cincinnati Chamber Orchestra. Professor Cai has received much critical acclaim for his orchestral and opera performances. In 1992, his operatic conducting debut took place at Lincoln Center’s Mozart Bicentennial Festival in New York, when he appeared as a last-minute substitute for the world premiere of a new production of Mozart’s Zaide. The New York Times described the performance as “one of the more compelling theatrical experiences so far offered in the festival.” As a guest conductor, Professor Cai has conducted many orchestras in the United States and around the world. He maintains strong ties to his homeland and has conducted most major orchestras in that country.

Professor Cai has won the ASCAP Award for Adventurous Programming of Contemporary Music three times. He has recorded for the Centaur, Innova, and Vienna Modern Masters labels. His recording with the Cincinnati Philharmonia Orchestra, which contains music by William Grant Still and other African American composers, was reviewed as “a startling album, both for its professionalism and its sonic excellence” and was widely broadcast on National Public Radio.


The Stanford Chamber Chorale is the Stanford Department of Music’s most select choir, comprising 25 students drawn from both graduate and undergraduate populations at Stanford University. Hailing from across the United States and around the world, these singers represent a broad diversity of academic disciplines and degree programs. As members of the Chamber Chorale, these Stanford students meet a demanding schedule of performing, touring, and recording while maintaining their rigorous academic programs. Over the years, the chorale has toured in the United States and around the world. Building a rich repertoire in a variety of musical styles, the Stanford Chamber Chorale has performed works by contemporary composers, as well as works from the 17th and 18th centuries.
United States, Canada, Japan, China, Great Britain, Austria, Germany, Israel, Italy, and France. On tour, the ensemble has appeared in a notable list of venues, including the National Gallery of Art; the Smithsonian American Art Museum; the great British cathedrals in Ely, Exeter, Lincoln, Newport, Salisbury, Wells, and York; Llandaff Cathedral (Cardiff); St. James’s Church, Piccadilly (London); the chapels of St. John’s College and Trinity College (Cambridge); the chapels of New College, Magdalen College, and Jesus College (Oxford); the Berlin Philharmonie; Rikkyo University Chapel, Hakodate Geijutsu Hall, and Kitahiroshima-shi Geijutsu Bunka Hall in Japan; the Great Hall of the People (Beijing), Shanghai Concert Hall, and Oriental Art Center (Shanghai); and Benaroya Music Center (Seattle). The Chamber Chorale also has been featured on broadcasts from BBC Radio, Austrian national television, and the American Forces Network.

The chorale has performed collaboratively with some of the most renowned performing organizations in the world, including the Tallis Scholars; the Joyful Company of Singers; the Choir of Trinity College, Cambridge; the Choir of Royal Holloway, University of London; the Berlin Philharmonic Orchestra; the St. Hedwig Cathedral Choir (Berlin); the Chamber Choir of the Berlin University of the Arts; the Kronos Quartet; the specialist period-instrument ensembles Chatham Baroque and the National Gallery of Art Chamber Players; and master flamenco guitarist Paco Peña. Dedicated to the performance of literature best suited to the small choral ensemble, the Chamber Chorale has had the honor of receiving works from renowned composers Randall Thompson, Kirke Mechem, Christopher Tin, Howard Helvey, Giancarlo Aquilani, Takeo Kudo, Jiri Laburda, and Paul Crabtree.

Through its recordings and tours, the chorale continues to gain recognition in the international choral community. The ensemble’s most recent CD, Illumine: Christmas at Stanford, qualified in five

Pinewood is an independent, coeducational, non-profit, K–12 college-prep school. Students benefit from small class size, challenging academic curricula, and a wide choice of enrichment activities. We offer an environment where each student is a respected and vital member of our educational community. We invite you to explore the opportunity for your student to become a part of the Pinewood tradition of academic excellence. For more information, please visit our website.

www.pinewood.edu
Stephen M. Sano is a professor and the chair of the Department of Music at Stanford University and the inaugural chair holder of the Professor Harold C. Schmidt Directorship of Choral Studies at Stanford University, where he directs the Stanford Chamber Chorale and Symphonic Chorus. He holds master’s and doctoral degrees in both orchestral and choral conducting from Stanford and a bachelor’s degree in piano performance and theory from San Jose State University. Professor Sano has appeared as guest conductor with many of the world’s leading choral organizations, including the Choir of Trinity College, Cambridge; the Joyful Company of Singers (London); the Choir of Royal Holloway, University of London; the Kammerchor der Universität der Künste Berlin; and the Kammerchor der Universität Wien (Vienna). He has served on the conducting faculty of the Wilkes University Encore Music Festival of Pennsylvania and frequently appears as guest conductor of the Peninsula Symphony Orchestra in its collaborative concerts with the Stanford Symphonic Chorus. A dedicated teacher at Stanford, Professor Sano was recipient of the 2005 Dean’s Award for Distinguished Teaching. He has studied at the Tanglewood Music Center and is in frequent demand as a master class teacher, conductor, and adjudicator in choral music. To date, he has taught master classes in and conducted festival, honor, municipal, and collegiate choirs from more than 20 U.S. states as well as England, Austria, Germany, Canada, Australia, and Japan.

An accomplished pianist, Professor Sano has won numerous piano competitions and has served as accompanist to many leading artists visiting the Bay Area and as harpsichordist with the International Chamber Orchestra of Rome. He is also active in his ancillary fields of interest: Hawaiian choral music, the music of Queen Liliʻuokalani, kī hōʻalu (Hawaiian slack-key guitar), and North American taiko (Japanese American drumming). As a slack-key artist, his recordings have been nominated as finalists for the prestigious Na Hoku Hanohano Award and the Hawaiian Music Award. His most recent release, Songs from the Taro Patch, was on the preliminary ballot for the 2008 Grammy Award. Professor Sano’s choral recordings can be heard on the Arsis Audio, Pictoria, and Daniel Ho Creations labels. His slack-key guitar recordings can be heard on the Daniel Ho Creations and Ward Records labels.