



**PROGRAM: HAYDN—
PATRONAGE & ENLIGHTENMENT**
FEBRUARY 13 / 7:30 PM
BING CONCERT HALL

ARTISTS

St. Lawrence String Quartet
Geoff Nuttall, *violin*
Mark Fewer, *violin*
Lesley Robertson, *viola*
Christopher Costanza, *cello*

Tara Helen O'Connor, *flute*
George Barth, *fortepiano*

PROGRAM

Franz Joseph Haydn:

**Trio in G Major for Flute, Violin, and Cello,
Hob. IV:3, London Trio (1794)**

Spirituoso
Andante
Allegro

**String Quartet in C Major, op. 76, no. 3,
Hob. III:77, Emperor (1797)**

Allegro
Poco adagio cantabile
Menuet: Allegro e Trio
Finale: Presto

INTERMISSION

**Symphony No. 102 in B-flat Major (1794),
flute, piano, and string quartet arranged by
Johann Peter Salomon (1798)**

Largo – Vivace
Adagio
Menuet: Allegro
Finale: Presto

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.

PROGRAM: HAYDN—PATRONAGE & ENLIGHTENMENT

FRANZ JOSEPH HAYDN (1732–1809)

TRIO IN G MAJOR FOR FLUTE, VIOLIN, AND CELLO, HOB. IV:3, LONDON TRIO (1794)

Willoughby Bertie, the fourth Earl of Abingdon (1740–1799), was one of Franz Joseph Haydn's leading patrons during the composer's two extended visits to the British capital (1791–1795). He had already helped pave the way for Haydn's great popularity with the London concert-going public through his promotion of Haydn's music throughout the 1780s, including two concert series of his own from 1783 to 1784. Lord Abingdon was one of a group of supporters, led by violinist and impresario Johann Peter Salomon, who personally negotiated with the then celebrated composer to lure him to London. A friendship developed between the British nobleman and the wheelwright's son from provincial Austria. Haydn visited Abingdon's estate in the summer of 1794 and accompanied him to Hertfordshire in November. It was for the latter occasion that Haydn wrote a set of four trios, now known as the *London* trios, for the unusual combination of two flutes and cello. He presented one of the trios to Abingdon and another to his host for the day, Baron Aston. Befitting the skill set of leisured English gentlemen of the time, both were flute players of some ability. (Abingdon also composed—"miserably," according to Haydn). The two trios were published and arranged in London a few years later, but all four fell into obscurity until revived early in the last century.

They are delightful works. The opening theme of the G-major trio is march-like and carefully designed to allow for an abundance of contrapuntal imitation by all three instruments. Technically, the flute writing would fall within the abilities of the amateur musician, given that flute, together with harpsichord and voice, were the instruments of choice in polite society. As with much music from classical and Baroque times, the flute line transfers comfortably to violin. The slow movement explores the sonorous, more intimate

lower register of the flute. In the finale, it is worth noting the consistent attention to detail Haydn brings to a score essentially designed for domestic music-making.

STRING QUARTET IN C MAJOR, OP. 76, NO. 3, HOB. III:77, EMPEROR (1797)

In 1796, the year following Haydn's final return from London, the city of Vienna was under threat of invasion from Napoleon. French troops led by Napoleon were advancing from the Po Valley into Styria. Other troops were advancing from the east and both were closing in on Vienna in a pincer-like move. Vienna was in a state of emergency, and a civilian militia had been mobilized to protect the city. Following a state commission, Haydn, a strong nationalist, contributed a beautiful, heartfelt national song to the cause. "*Gott erhalte Franz den Kaiser*" ("God Protect Emperor Franz") echoes the patriotism of the British "God Save the King." It was a bold challenge to the "*Marseillaise*," the national anthem of France, and was instantly adopted as the Austrian national anthem. In fact, so universal was the appeal of Haydn's melody that it was later to be used as the "Brotherhood" anthem of Freemasonry; as the German national anthem "*Deutschland, Deutschland über Alles*"; and even as the Protestant hymns "Praise the Lord! Ye Heavens, Adore Him" and "Glorious Things of Thee Are Spoken."

The slow movement of the String Quartet op. 76, no. 3, is a set of variations on this celebrated, dignified tune. Hence the quartet's nickname *Emperor*, or *Kaiser*. Each instrument in turn introduces the solemn melody, while the other three instruments weave an increasingly intricate web around it. Admiring Haydn's melody in the early 1900s, an English music critic, Cecil Gray, commented, "One cannot imagine the '*Marseillaise*' or any other anthem serving as the thematic basis of a movement of a string quartet. Haydn's melody inhabits all three worlds—the world of religion, the world of

national politics, and the world of pure art. It is perhaps true to say that it is the greatest tune ever written."

Haydn goes further than basing his slow movement on this famous melody. He structures the entire work around the slow movement and makes it the focal point of the quartet. The melody also finds its way into the first movement. Its five-note theme derives from the German title of Haydn's patriotic song: G (*Gott*), E (*erhalte*), F (*Franz*), D (*den*), C (*Kaiser*). This cryptic message would have been recognized in Haydn's day as one of the many "learned" effects he used in his late quartets, a complement to such popular elements as the lively country dance he fashions out of the same notes over a viola and cello drone in the central development section. The intensity and dignity of the four slow-movement variations is set into relief by the forthright minuet. The finale, an intense, powerful movement, then completes the strong architectural structure Haydn has built.

SYMPHONY NO. 102 IN B-FLAT MAJOR (1794), FLUTE, PIANO, AND STRING QUARTET ARRANGED BY JOHANN PETER SALOMON (1798)

Haydn wrote a total of 12 symphonies for London, now referred to collectively as the *London* symphonies. The first six were given during his first visit (1791–1792). He wrote No. 102 in London after the 1793–94 concert season had finished in time for its premiere the following season. Thanks to the continuous intrigue and politicking among those presenting concerts in the British capital, the venue for the concert series of impresario and orchestra leader Johann Peter Salomon had been switched from the Hannover Square Rooms to a hall abutting the main stage of the King's Theater in the Haymarket. Haydn's earliest biographer Albert Christoph Dies reports that a great chandelier fell and shattered in this hall during the first performance of the Symphony No. 102. Since the audience was

crowded around the orchestra to have a clear view of the composer who was directing from the keyboard, no one was injured. People cried, "A miracle," and, for reasons unfathomable, the nickname *Miracle* has stuck to what recent research has shown to be the wrong symphony—No. 96—ever since.

Nevertheless, No. 102, written for Haydn's second visit to the British capital in the 1794–95 season, contains as many miraculous moments as any of the *London* symphonies. It is certainly the most tautly written. A stately, though increasingly mysterious, introduction takes us deep into the minor key until the opening movement explodes and further explores the descending theme of the introduction. Now it is punctuated with off-the-beat accents, taken to unexpected keys, and put through canonic development—all with tremendous momentum. In the particularly expressive slow movement, a reworking from Haydn's recently composed Piano Trio in F-sharp Minor, the tension remains close to the surface, as though ready to explode at any point. A solo cello line adds a distinctive color to its texture. An insistent minuet and calming trio maintain the unusually wide expressive range of Haydn's score thus far, while the fiery finale adds the flavor of opera buffa and even self-mockery to the mix. The young Beethoven was to pick up on many of the thumbprints of this superb late Haydn symphony—the comical unravelling of its finale finds an echo in his Fourth Symphony.

After leaving London, well pleased with the financial rewards of his two visits, Haydn signed over rights to his 12 *London* symphonies to Salomon. The canny impresario then rented out rather than published his orchestral parts and saw the potential for wide sales if he were to arrange the symphonies for domestic music-making. His first venture was to make a reduction for piano "with the optional accompaniment of violin and cello." This was followed by a fuller, more novel arrangement, announced in the *Times* on June 19, 1798, "for five

Instruments, vizt. Two Violins, a German Flute, a Tenor, and a Violoncello: with an Accompaniment for the Piano Forte ad libitum." Salomon subsequently sold these arrangements to other European publishers, including Simrock in Bonn, Germany, who brought out Salomon's transcription of No. 102 in March 1799. This is the reduction that will be performed today.

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ST. LAWRENCE STRING QUARTET

See page 19.

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone that spans every musical era. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in the CMS Two program and is now a Season Artist of the Chamber Music Society. A Wm. S. Haynes flute artist, she is a regular participant in the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Mainly Mozart, Spoleto USA, Chamber Music Northwest, Music from Angel Fire, Banff Centre programs, Ocean Reef Chamber Music Festival, and the Bravo Vail Valley Music Festival. She is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape and the legendary Bach Aria Group. She has appeared on A&E's *Breakfast with the Arts* and *Live from Lincoln Center*. She has recorded for Deutsche Grammophon, EMI Classics, Koch International, and Bridge Records. Dr. O'Connor is the area head of the wind department at Purchase College's School of the Arts Conservatory of Music and is the chair of classical music studies. Additionally, she is on the faculty of the Bard College Conservatory of Music and the contemporary-performance program at Manhattan School of Music. Her yearly summer flute master class at the Banff Centre in Canada is legendary.

George Barth is presently enjoying his 28th year at Stanford where, as a senior professor, he holds the Billie Bennett Achilles Directorship of Keyboard Programs. In 2007, he and his colleague Kumaran Arul began producing their series of internationally acclaimed Reactions to the Record symposia on early recordings and musical style, which have featured a host of distinguished scholars and performers as well as award-winning student research from their team-taught performance seminar of the same name. Professor Barth's recordings on period instruments include Schubert's *Winterreise* with mezzo-soprano Miriam Abramowitz and the Beethoven cello sonatas with cellist Stephen Harrison of the Ives Quartet. His essays have been published in *The New Grove Dictionary*, *Early Music*, *Hungarian Quarterly*, *Music & Letters*, *Early Keyboard Studies Newsletter*, *Notes*, *Humanities*, and the *Eastman Studies in Music* series. ❁

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