

Candlelight Concert Society Presents

AUSTRALIAN HAYDN ENSEMBLE

Skye McIntosh, Artistic Director

Saturday, October 21, 2023, 7:30 pm
Smith Theatre, Horowitz Visual and Performing Arts Center
Howard Community College

This performance is sponsored by Jerry Perseghin

JOHANN CHRISTIAN BACH (1735-1782)

Symphony No. 6 in G minor, Op. 6

- I. Allegro
- II. Andante più tosto adagio
- III. Allegro molto

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 6 in D major (*Le Matin*)

- I. Adagio - Allegro
- II. Adagio - Andante - Adagio
- III. Menuet e Trio
- IV. Allegro

INTERMISSION

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 29 in A major, K. 201

- I. Allegro moderato
- II. Andante
- III. Minuetto: Allegretto - Trio
- IV. Allegro con spirito

FRANZ JOSEPH HAYDN

Symphony No. 8 in G major (*Le Soir*)

- I. Allegro molto
- II. Andante
- III. Menuetto & Trio
- IV. Presto



PROGRAM NOTES

SYMPHONY NO. 6 IN G MINOR, OP. 6

Johann Christian Bach (1735-1782)



Music in the 18th century was often a family affair. Four of Johann Sebastian Bach's sons became composers: **Johann Christian** was only fifteen when his father died, and his reputation has never quite escaped from beneath that mighty shadow. But in the English-speaking world, at any rate, he deserves better. Johann Christian was "The English Bach:" after an apprenticeship in Italy, he settled in London in 1762. He was appointed Music Master to Queen Charlotte, and he extended a kindly welcome to the eight-year-old Mozart when he visited London in 1764. But London fashions were (as ever) transient; and when Johann Christian died aged 46, he left his widow so short of funds that the Queen herself intervened to grant her a pension.

So, we owe him one. Mozart was never in any doubt: "Mr. Bach from London has been here for the last fortnight," he wrote to his father Leopold from Paris in August 1778. "I love him (as you know) and respect him with all my heart." It's easy to hear what might have fascinated Mozart in this sixth—and stormiest—of Johann Christian's six symphonies, Op. 6, published in London some time before 1769. Here, in three concentrated movements, are all the elements that represented the cutting edge of musical fashion in the third quarter of the eighteenth century: the powerful, driving *crescendos* and torrential *tremolandi* of the ultra-modern "Mannheim" style; the tender, lyrical contrasting themes (as the Age of Reason yielded to an Age of Sensibility), and the austere, dignified craftsmanship of the central *Andante*: in which Johann Christian shows himself every bit his father's son.

Note by Richard Bratby

SYMPHONY NO. 6 IN D MAJOR (LE MATIN) & SYMPHONY NO. 8 IN G MAJOR (LE SOIR)

Franz Joseph Haydn (1732-1809)



Haydn's early symphonies—*Le Matin* ("Morning"), *Le Midi* ("Noon"), and *Le Soir* ("Night")—were originally composed for Prince Esterházy's small orchestra of between 14 and 18 players who performed under Haydn's direction. They are as much concertos as they are symphonies, each featuring stunning solos for violin and cello.

Ever the diplomat, it is thought that Haydn, a newcomer to the court, included these beautiful solo passages to win favor with the musicians, showcase their talents and "pull out all the stops" to win over his new employer. Luckily, Haydn had at his disposal many excellent musicians to pull off such a trick. This included the gifted violinist Luigi Tomasini; Anton Kraft, a talented cellist that Haydn had recommended for the job; and the flautist Franz Sigel. The symphonies' evocative and innovative nature, which marries humor with beauty in an often operatic style, provides a crystalline window into the unfolding genius of Haydn who was, at the time, a relatively young composer.

Note by Skye McIntosh

SYMPHONY NO. 29 IN A MAJOR, K. 201

Wolfgang Amadeus Mozart (1756-1791)



Following the Russian Despite the wealth of prodigious talent that can be observed on YouTube these days, Mozart is perhaps unique in history for his early mastery of music, as demonstrated by this symphony written

when he was just 18 years old. By this stage he had amassed vast experience as a performer and composer, and had absorbed much of what the entire history of Western music had to offer in style, form and drama. While it's impossible to clearly categorize Mozart's music within different phases of his short life, it is clear that his trip to Vienna in the autumn of 1773 was highly influential, having exposed him to some of Haydn's latest and greatest work, the Op.20 String Quartets and several Sturm und Drang symphonies. Although they likely did not meet until a few years later, Mozart admired and loved Haydn. It was eventually to be a set of string quartets that Mozart would dedicate to his friend, however one gets the sense in this symphony that he is already an appreciative follower of the old master, having been awakened to the full expressive potential of an orchestra.

Even for musicians and artists, entering the state of mind required to wield beauty such as the melodies and harmony within this symphony is a daunting prospect. An insight into the choice of A major as the key signature for this work might help, with Schubert describing it in 1784 as "declarations of innocent love, satisfaction with one's state of affairs, hope of seeing one's beloved again when parting; youthful cheerfulness and trust in God." Within less than a minute of the opening, Mozart uses an enormously expressive series of techniques to create drama. An unconventionally quiet and calming series of *octaves* in the violins draws in the listener before a surprise *canon* shifts to the mood to ebullience. The sense of joy in the development of this opening theme on its own is irresistible; however, Mozart serves up an extra melody, characterized by a repeating violin trill, just to keep things interesting, as well as a cheeky closing *cadenza* to the movement.

The second movement, in D major with muted strings, creates an atmosphere of soft sensuality and pleasure. The Minuet of the third movement unfolds like a conversation between two friends of contrasting personality, the one genteel and the other rather more uncouth in their fortissimo outbursts. The finale, *Allegro con spirito*, is a breath-taking ride of string virtuosity.

Note by Anthony Albrecht



The Australian Haydn Ensemble gratefully acknowledges the support of the following organizations:



Australian Government



The Australian Haydn Ensemble is supported by the NSW Government through Create NSW.

Please...

- **In the event of an emergency, note at least two exits, especially your nearest exit, which might be behind you. Walk, do not run, and calmly evacuate the concert hall.**
- **Turn off cell phones, pagers, and watch alarms.**
- **Do not use cameras or electronic recording devices during Candlelight Concert productions.**
- **Unwrap cough drops or mints before the concert begins.**

TONIGHT'S ARTISTS



AUSTRALIAN HAYDN ENSEMBLE

Skye McIntosh, Artistic Director & Violin I leader

Matthew Greco, Violin II leader

Anna McMichael, Violin *

Annie Gard, Violin

Alice Rickards, Violin

Ella Bennetts, Violin

Emma Williams, Violin

Karina Schmitz, Viola

Kristen Linfante, Viola

Daniel Yeadon, Cello **

Annabeth Shirley, Cello

Pippa Macmillan, Double Bass

Melissa Farrow, Flute ***

Joel Raymond, Oboe I

Kirsten Barry, Oboe II

Simon Rickard, Bassoon

Michael Dixon, Horn I

Dorée Dixon, Horn II

* Anna McMichael appears courtesy of the Sir Zelman Cowen School of Music and Performance, Monash University

** Daniel Yeadon appears courtesy of Sydney Conservatorium of Music, The University of Sydney

*** Melissa Farrow appears courtesy of the Australian Brandenburg Orchestra

“The long, long standing ovation and many bows from the capacity audience said it all.”

City News AU

Formed in 2012, the **Australian Haydn Ensemble** (AHE) burst onto the Australian music scene with passion and energy. It has performed all over Australia and has enjoyed many invitations to major Australian festivals such as the Adelaide Festival, the Canberra International Music Festival, the Melbourne Festival, and many others.

AHE's premiere U.S. tour in October 2023 includes performances from coast to coast, including a New York debut at Carnegie Hall.

Under the direction of Artistic Director and violinist Skye McIntosh, AHE is one of Australia's leading historically-informed orchestras. AHE brings together world-class musicians who excel in both modern and period instrument performance and are highly committed to both historical research and performance.

The group's repertoire is principally music of the late Baroque and early Classical eras. The ensemble's name pays tribute to the great “Papa Haydn,” who was a central figure of late 18th century music in Europe.

AHE has built a reputation for its vibrant and accessible performances, which are faithful to the sound-worlds that would have been familiar to Haydn and his contemporaries. AHE has received critical acclaim for its debut recording on ABC Classics, *The Haydn Album*, which premiered at No. 1 on the Australian Classical Aria Charts. Gramophone Magazine hailed the group as “a polished, style-conscious ensemble.”

The Australian Haydn Ensemble has collaborated with many leading international and Australian historical specialist performers including Midori Seiler (Germany), Melvyn Tan (UK), Marc Destrubé (Canada), Catherine Mackintosh (UK), Charles Neidich (USA), Stefanie True (Canada), Erin Helyard (Australia), Neal Peres Da Costa (Australia), Sara Macliver (Australia), Helen Sherman (UK) and David Greco (Australia).

AHE's latest CD release is *Beethoven Piano Concertos Nos. 1 & 3* with leading historical keyboardist Neal Peres Da Costa. It has been applauded by leading music historian Clive Brown, who said it “marks a new and exciting development in period-instrument performance of Beethoven's music. It offers a highly persuasive combination of impressive musicianship and convincing historical research.”