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Australian Chamber Orchestra
Richard Tognetti

LIVE IN CONCERT

HAYDN
MOZART

Justifying Haydn

A well-known pianist colleague confessed a dislike of Haydn because 'his music is like playing parlour games in Latin.'

So let's play some parlour games:

In what year did chocolate balls called Mozartkugeln sell like hot cakes? 2006, the 250th anniversary of Mozart's birth. Easy enough.

What does the Queensland town of 1770 share with Beethoven? Bingo, 1770 is Beethoven's birth year, and it was in this curiously named spot that Captain Cook made his second Australian landing.

A bit trickier perhaps: Which composer died in 1809, the year Mendelssohn was born?
Franz Joseph Haydn.

So why don't we obsess about Haydn (da Man) as much as we do Mozart (ze boy and Haydn's chamber music partner) and Beethoven (Der Gott, and Haydn's pupil)? After all, Haydn did write two cello concertos and Mozart none, but seriously and more significantly, Haydn is the inventive pioneer, if not the father, of the symphony (he left us with 106! of them) and the quartet (in excess of 80!). Excuse the exclamation marks but here they really are justified.

Possibly because he didn't die young and wasn't political, and because his charisma lies in the music, it's hard for us to get excited about Franz Joseph Haydn da Man, and is certainly difficult to envisage Haydn the movie.

Let's continue with another parlour game: 'Name a famous person from the past you would most like to have dinner with.' Haydn is the miracle time travelling guest I would propose for my table. I'm not sure his English would be easy to comprehend, but no doubt his convivial, humble yet flirtatious character would place him well to offer unconstrained banter about Mozart, Beethoven and the aristocrats who circled them.

An anecdote I heard about Haydn, its veracity hard to check but the character apposite, goes something like this: Haydn anonymously appeared in a London publishing house, and on asking to peruse some scores by a composer named 'ahem Joseph Haydn' scornfully dismissed them as works by an overrated composer, unworthy of such acclaim. Showing such self-deprecatory wit must have appealed to the English.

Haydn's music is full of wit, and the capacity for inventive creation chiselled during his 30 or so years in the 'wilderness of Esterháza' knows no bounds. This leads us to a favourite quote of Haydn's, responding to a query about his unparalleled inventive mind: '*Und so musste ich original werden*' (and so I was forced to be original), a sentiment that resonates with the Australian creative spirit.

Mind you, he did have his own orchestra and choice of musicians. And it was here in Esterháza, on the swamp outside Vienna, unencumbered by big city life, that he penned some of his first 80 or so symphonies.

But it was in London that well-justified adoration and true success awaited him, and it was in this city of 'unrivalled riches' that he wrote some of his most impressive orchestral works, culminating with the blustering 'London' Symphony that concludes this album.

Our opening gambit is his Symphony No. 49 in F minor 'La passione' of 1768 (only one of ten in a minor key), and it surely (along with No. 39 in G minor) served as inspiration for Mozart's conjuring of his Symphony No. 25 in G minor (one of only two minor-key Mozart symphonies).

Certainly, Haydn can play musical parlour games, but his depth of spirit and ingenuity, and breadth of impact, have forged a musical DNA that runs through Mozart, Beethoven, Schubert, Mahler, Bruckner and beyond.

Richard Tognetti 2019

JOSEPH HAYDN 1732–1809

Symphony No. 49 in F minor 'La passione' [17'57]

1	I. Adagio	6'14
2	II. Allegro di molto	4'19
3	III. Menuet and Trio	4'27
4	IV. Finale: Presto	2'58

WOLFGANG AMADEUS MOZART 1756–1791

Symphony No. 25 in G minor, KV183 [19'34]

5	I. Allegro con brio	7'34
6	II. Andante	3'45
7	III. Menuetto and Trio	3'48
8	IV. Allegro	4'28

JOSEPH HAYDN

Symphony No. 104 in D major 'London' [27'07]

9	I. Adagio – Allegro	8'08
10	II. Andante	7'31
11	III. Menuet and Trio: Allegro	5'06
12	IV. Finale: Spiritoso	6'21

Total Playing Time 64'39

Australian Chamber Orchestra
Richard Tognetti *Artistic Director and Lead Violin*

Australian Chamber Orchestra

Haydn Symphony No. 49
Mozart Symphony No. 25

Violins
Richard Tognetti *Artistic Director and Lead Violin*
Helena Rathbone *Principal*
Satu Vänskä *Principal*
Madeleine Boud
Rebecca Chan
Aiko Goto
Mark Ingwersen
Ilya Isakovich
Véronique Serret
Cameron Hill

Violas
Christopher Moore *Principal*
Alexandru-Mihai Bota
Nicole Divall

Cellos
Timo-Veikko Valve *Principal*
Julian Thompson
Daniel Yeadon

Double Basses
Maxime Bibeau *Principal*

Oboes
Shefali Pryor◊ *Guest Principal*
Michael Pisani†

Bassoons
Brock Imison† *Guest Principal*
Melissa Woodroffe *(Mozart only)*

Horns
Ben Jacks◊ *Guest Principal*
Rachel Silver◊
Michael Gast° *Guest Principal (Mozart only)*
Jenny McLeod-Sneyd *(Mozart only)*

Haydn Symphony No. 104

Violins
Richard Tognetti *Artistic Director and Lead Violin*
Helena Rathbone *Principal*
Glenn Christensen
Aiko Goto
Mark Ingwersen
Ilya Isakovich
Liisa Pallandi
Maja Savnik
Ike See
Thibaud Pavlovic-Hobba
Benjamin Adler
Kyla Matsuura-Miller

Violas
Florian Peelman *Guest Principal*
Nicole Divall
Elizabeth Woolnough†
Nathan Greentree

Cellos
Timo-Veikko Valve *Principal*
Melissa Barnard
Julian Thompson
Eve Silver△

Double Basses
Maxime Bibeau *Principal*
Richard Lynn◊

Flutes
Sally Walker[#] *Guest Principal*
Lina Andonovska

Oboes
Michael Pisani[†] *Guest Principal*
Eve Osborn

Clarinets
Olli Leppäniemi[∞] *Guest Principal*
Alex McCracken

Bassoons
Frederik Ekdahl[*] *Guest Principal*
Simone Walters

Horns
Premysl Vojta[•] *Guest Principal*
Euan Harvey[◊]

Trumpets
Simon Munday *Guest Principal*
Richard Fomison

Timpani
Brian Nixon *Guest Principal*

◊ Courtesy of Sydney Symphony Orchestra
† Courtesy of Melbourne Symphony Orchestra
° Courtesy of Minnesota Orchestra
△ Courtesy of West Australian Symphony Orchestra
Courtesy of Australian National University
∞ Courtesy of Turku Philharmonic Orchestra
* Courtesy of Swedish Radio Symphony Orchestra
• Courtesy of WDR Sinfonieorchester

Haydn Symphony No. 49 in F minor 'La passione'

The designation 'La passione' and the wide circulation achieved by this symphony in the courts and monasteries of late 18th-century Europe suggest, as does the extraordinary music itself, some special purpose, presumably related to Holy Week. The title, however, is unauthentic, and there is no evidence of any such intent either within the music (for example, the use of recognisable church melodies, as in the 'Lamentatione' Symphony, No. 26, composed within about 12 months after 'La passione') or in any extramusical documentation. Even if the title was current during the composer's lifetime, as is possible, there is no knowing whether he approved it.

What can be said with certainty is that this was the last, and undoubtedly the greatest, of seven symphonies Haydn composed in the archaic 'church sonata' form, with a slow opening movement. While the 'church sonata' symphonies have no overtly religious intent, they are essentially solemn works or, as in the present case, bleak, tense and often anguished. Written in 1768, the third summer of the fabulous Esterháza castle raised by Haydn's princely employer on former swamplands in Hungary, 'La passione' is an early but archetypal product of the composer's so-called *Sturm und Drang* (Storm and Stress) period. Although the term *Sturm und Drang,* applied by French scholar Théodore de Wyzewa at the time of Haydn's death centenary in 1909, misleadingly implies a link with the somewhat later *Sturm und Drang* movement in literature and art (which sprang up around the writings of Goethe and Schiller from about 1773), it nevertheless aptly characterises the passionate and emotional intensity of some of the music that flowed from Haydn's pen between about 1766 and 1773.

Sturm und Drang in Haydn's symphonies shares with the church sonata form a widespread use of minor or remote keys, frequent polyphonic and contrapuntal textures, dynamic contrasts, and spare, unadorned instrumentation. The *Sturm und Drang* symphonies are often tragic, sombre, even violent. And, as James Webster asserts, 'Haydn's ever-present tendency towards eccentricity occasionally verges on outright irrationality.'

Among a series of unlikely key signatures (including B major for Symphony No. 46 and F-sharp minor for No. 45, the 'Farewell'), the choice of F minor for 'La passione' reflects a rare and special occasion. This was a key Haydn reserved for just a few works – the String Quartet Op. 20 No. 5, the great Andante and Variations for keyboard (Hob.XVII:6), and the suicidal aria of Nanni in the opera *L'infedeltà delusa* (Infidelity Outwitted). With unique singleness of purpose, he casts every movement of the

present work in the home key of F minor, providing a smidgin of relief only in the central trio section of the minuet, where a contrasting tonality in the major is virtually unavoidable.

Spiritually and emotionally, therefore, the mood is dark throughout, shifting from deepest gloom to the almost hysterical energy of desperation. Haydn achieves variety within the basically mono-tonal framework through wide melodic leaps (as in the second movement) and contrasts of dynamics. The all too brief burst of sunshine in the trio of the minuet is illumined by gleaming horns in their upper register.

The composer's subtle pursuit of thematic unity is to be seen in the very opening phrase of the first movement, where the leaden progression of notes, moving ever so slightly up and down from C, provides the core material from which, as H.C. Robbins Landon observes, Haydn will develop the themes of all four movements: C – D-flat – B-flat – C.

The opening *Adagio* is much the biggest movement, and arguably the spiritual core of the symphony. Yet, unlike some of Haydn's earlier 'church sonata' symphonies, 'La passione' maintains its emotional and spiritual force, without tailing off, through four equally inspired movements. The wildly leaping melody of the *Allegro* second movement is swept forward on an irresistible tide in the bass, impotent anguish continuing to lash out spasmodically after the first fierce passion is exhausted. The minuet – though one would scarcely think of dancing to it – is dogged, subdued, beginning not with Haydn's customary springy upbeat but on a mechanical, hang-dog downbeat. The *Finale* is a flight from relentless nightmare, not destined for glory in imposing cadences at the end, but simply thankful to get there.

'La passione' lacks none of the sureness of touch occasionally missing from Haydn's other *Sturm und Drang* music. The composer is, as Landon puts it, 'passing through the eye of the storm' (a storm effectively created by himself). That experience was to prove crucial in the long-term development of his own music and the music of his successors.

Anthony Cane © 1989/2001

Mozart Symphony No. 25 in G minor, KV183

Knowing Paris's insatiable love for symphonies, Mozart wrote to his father to send some scores. Leopold's response was brutal: 'It is better that whatever does you no honour should not be given to the public. That is the reason why I have not given any of your symphonies to be copied, because I suspect that when you are older and have more insight you will be glad no-one has got hold of them, though at the time you composed them you were quite pleased with them.'

Leopold may have had a point. Mozart had written a number of symphonies in the early 1770s, when he was in his late teens, as he assimilated the lessons of Haydn, J.C. Bach and others. Few of them are 'great', and indeed Mozart was, for most of his career, temperamentally better suited to the concerto than the symphony. But there are two indisputably important pieces among the early symphonies: the serenely gracious A major Symphony No. 29 in A major, KV201, and its polar opposite, the 'little' G minor work: Symphony No. 21, KV183.

Minor-key symphonies were relatively rare at the time, given the genre's usually ceremonial function, and Mozart only wrote two: this and the late KV550 (also in G minor), Symphony No. 40. But composers like Carl Philipp Emanuel Bach and Joseph Haydn had experimented with 'extreme' modes of expression, and a number of Haydn's *Sturm und Drang* symphonies from around 1770 are characterised by minor tonality, dramatic gestures including syncopation (insistent off-beat patterns), hefty unison passages, sudden changes of volume, and a self-conscious use of Baroque counterpoint.

Mozart's first G minor symphony displays many of the stylistic traits of Haydn's *Sturm und Drang* work, and its orchestration – including two pairs of horns (for extended tonal and dynamic range) and the independent use of the bassoons (that is, not merely to stiffen the bass line) – gives the work its dark colour and rhetorical force. The *Allegro con brio* opens with driving syncopations that outline, in unison, a jagged falling 'Baroque' figure that is answered by a phrase built on an emphatic minor arpeggio. The second group of themes is in the relative major key, B-flat – a contrast to which Milos Forman provided a brilliant visual analogy in the film *Amadeus*: Mozart's (fictional) nemesis, the mad, wounded composer Salieri, is carried through snow-bound streets in the minor-key sections, while dancers whirl in a bright ballroom to the major-key themes. As the movement's recapitulation unfolds, the major-key themes appear in the minor, with disturbing new implications.

As the four-note figure dominates the first movement, a tiny three-note 'cell' economically powers the E-flat major *Andante*. The G minor *Menuetto* has stark unisons and octaves, but a contrasting pastoral trio for winds in the major key. Then, more *Sturm und Drang* in the *Allegro* finale.

Gordon Kerry © 2010

Haydn Symphony No. 104 in D major 'London'

The austere grandeur of the *Adagio* introduction to Haydn's last symphony portends a statement of some finality. We can recognise with hindsight that the composer knew this work would be not only his symphonic farewell to London – the city that had accorded him his greatest honour and acclaim – but also his farewell to the symphony. It was premiered on 4 May 1795 in the King's Theatre, Haymarket, in the benefit concert which crowned the composer's fourth and final season in London. This was an occasion which H.C. Robbins Landon suggests was possibly the greatest concert of Haydn's life. 'The whole company was thoroughly pleased,' wrote Haydn, 'and so was I. I made four thousand Gulden on this evening. Such a thing is only possible in England.'

The fanfare-like motto that opens the work determines more conclusively than in any previous Haydn symphony the terms on which the music will unfold. The entire orchestra in unison leaps up a fifth and then down a fourth; the strings then quietly play with this four-note motto, moving up and down the interval of a second. These three basic melodic intervals (the second, fourth and fifth), which will unify the whole symphony, are then immediately evident in an exhilarating *Allegro* in D major which evolves from the stern introduction.

The slow movement is introduced with utter simplicity and elegance by strings alone, later joined by bassoons, before an angry interjection from the full orchestra; a general pause allows peace to be restored in the wake of the turbulent development. In the recapitulation, solo winds take over the theme from the strings and shift the harmony through remote realms in a series of modulations which seems to anticipate the Romantics, before spiralling gently back to the home key.

Sforzato accents impart something of a gypsy flavour to the *Menuet,* a dance here far removed from its elegant social origins. Haydn's sense of humour is very much in evidence in the shape of a recurring trill involving virtually the whole orchestra (including even the first horn and trumpet on its first appearance) which eventually stops the music dead, only to return larger than life to round off

the final cadence. The central trio section, lightly scored for flutes, oboes, bassoons and strings, has a gentle air of nostalgia.

Europe's most fêted composer turns in his last symphonic movement to something completely down to earth: over a sustained drone bass he introduces a folk-like melody once thought to be derived from a London street cry but now believed to be probably of Croatian origin. No light-hearted romp, this *Finale* grows into a broad symphonic movement to balance the opening *Allegro*.

A member of the audience at Haydn's benefit concert in 1795 noted in the margin of a single surviving handbill of the concert that the 'London' Symphony was 'grand but very noisy'. Of course, as Haydn would have intended, his orchestra of 'more than sixty instrumental performers' playing in the small concert room of the King's Theatre made a very considerable impact. Indeed, given that modern orchestras have much expanded resources of wind and brass instruments, Haydn's orchestra in his last London concert season was in all comparable aspects very nearly as big as a modern orchestra. The sound his London audience experienced in 1795 thus would be virtually unimaginable to those used to so-called 'Classically'-sized orchestras cowering in the vast expanses of modern concert halls.

Adapted from a note by **Anthony Cane** © 1988

Richard Tognetti

Artistic Director & Lead Violin

'…it's our job to bring the listener in through our portal. A numinous moment when, hopefully, we can make time stand still.'

Richard Tognetti is the Artistic Director of the Australian Chamber Orchestra. After studying both in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, he returned home in 1989 to lead several performances with the ACO and was appointed the Orchestra's Artistic Director and Lead Violin later that year. He was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015. As director or soloist, Richard has appeared with many of the world's leading orchestras, and in 2016 was the first Artist-in-Residence at the Barbican Centre's Milton Court Concert Hall.

Richard is also a composer, having curated and co-composed the scores for the ACO's documentary films *Mountain*, *The Reef* and *Musica Surfica*. In addition, he co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and the soundtrack to Tom Carroll's film *Storm Surfers*.

He was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

Australian Chamber Orchestra

'The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.'
– The Australian, 2017

The Australian Chamber Orchestra lives and breathes music, making waves around the world for their explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in their commitment to creating transformative musical experiences.

Testament to their international reputation, the ACO were invited to commence a three-year residency as International Associate Ensemble at Milton Court in partnership with London's Barbican Centre from the 2018/19 season.

The Orchestra regularly collaborates with artists and musicians who share their ideology: from Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Olli Mustonen, Brett Dean and Ivry Gitlis, to Neil Finn, Jonny Greenwood, Barry Humphries and Meow Meow; to visual artists and film makers such as Michael Leunig, Bill Henson, Shaun Tan, Jon Frank and Jennifer Peedom, who have co-created unique, hybrid productions for which the ACO has become renowned.

In addition to their national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Their recordings of Bach's violin works won three consecutive ARIA Awards. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, *Mozart's Last Symphonies, Bach Beethoven: Fugue* and the soundtrack to their acclaimed cinematic collaboration, *Mountain*.

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aco Australian Chamber Orchestra

Artistic Director Richard Tognetti
Managing Director Richard Evans

Haydn Symphony No. 49 and Mozart Symphony No. 25 recorded live in concert in City Recital Hall, Sydney on 12, 13, 15 and 16 February 2013.
Producers Maxime Bibeau and Simon Lear
Engineer Simon Lear

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Producer Maxime Bibeau
Assistant Producer Bernard Rofe
Engineer Bob Scott
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