

**Concerts of Thursday, May 4 and Saturday, May 6, at 8:00p, and Friday, May 5, 2017, at 6:30p**

**Nicholas McGegan, Conductor**

**Daniel Laufer, cello**

**Wolfgang Amadeus Mozart (1756-1791)**

**Serenade in G Major, K. 525, *Eine kleine Nachtmusik* (1787)**

I. *Allegro*

II. *Romanze. Andante*

III. *Menuetto and Trio. Allegretto*

IV. *Rondo. Allegro*

**Jean-Philippe Rameau (1683-1764)**

**Suite from *Les Indes galantes* (1735)**

I. *Ouverture*

II. *Air pour les Amours*

III. *Tambourins*

IV. *Prélude pour l'adoration du Soleil*

V. *Air des Incas pour la devotion du Soleil*

VI. *Orage et Air pour Borée*

VII. *Airs pour Zéphire*

VIII. *Danse du Grand Calumet de la Paix*

IX. *Chaconne. Les Sauvages*

**François Couperin (1668-1733)**

***Pièces en Concert* (arr. Paul Bazelaire)\***

I. *Prélude. Gravement*

II. *Sicilienne. Tendrement*

III. *La Tromba. Gaiement*

IV. *Plainte. Douloureusement*

V. *Air du Diable. Vivement*

Daniel Laufer, cello

### **Intermission**

**Franz Joseph Haydn (1732-1809)**

**Symphony No. 104 in D Major, "London" (1795)**

I. *Adagio; Allegro*

II. *Andante*

III. *Menuet. Allegro*

IV. *Finale. Spiritoso*

**\*This work is performed only on the concert of Friday, May 5.**

**The concert of Friday, May 5, performed without intermission, features the Mozart, Couperin, and Haydn works.**

## Notes on the Program by Ken Meltzer

### Serenade in G Major, K. 525, *Eine kleine Nachtmusik* (1787)

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. *Eine Kleine Nachtmusik* is scored for first and second violins, violas, cellos, and basses. Approximate performance time is nineteen minutes.

**First Classical Subscription Performance: April 30, 1949, Henry Sopkin, Conductor.**

**Most Recent Classical Subscription Performance: January 5, 1967, Vladimir Golschmann, Conductor.**

A fair amount of mystery surrounds Mozart's Serenade in G, *Eine kleine Nachtmusik*. Mozart's own catalogue reflects that the work was completed on August 10, 1787, while the composer was in Vienna working on his opera, *Don Giovanni*. But we don't know the circumstances surrounding the Serenade's composition, or whether *Eine kleine Nachtmusik* was even performed during Mozart's lifetime.

It was Mozart himself who gave the serenade its famous title, *Eine kleine Nachtmusik* (*A Little Night Music*). As was typical of 18<sup>th</sup>-century serenades, the work originally contained five movements, with an initial *Minuet* appearing between the opening *Allegro* and the *Romanze*. That movement appears to have been lost forever. In its familiar four-movement structure, Mozart's *Eine kleine Nachtmusik* is one of the composer's most performed and beloved works.

### Musical Analysis

I. *Allegro*—The opening movement, in traditional sonata form, opens with the famous ascending and descending fanfare-like motif. Typical of Mozart, the exposition contains several additional themes, the last of which joins with the opening fanfare to form the basis for a brief development section. In the recapitulation, the themes return in sequence to bring the vivacious opening movement to a conclusion.

II. *Romanze. Andante*—The first violins introduce the elegant melody that forms the basis of the slow-tempo *Romanze*. Repetitions of the melody alternate with contrasting sections, including a restless C-minor interlude that adds dramatic and emotional weight to the *Romanze*, and to the Serenade as a whole. The key returns to C Major for the lovely final bars.

III. *Menuetto and Trio. Allegretto*—The brief *Minuet* offers a stately, *forte* principal theme, contrasting with a *sotto voce* *Trio*. The movement concludes with reprise of the *Minuet*.

IV. *Rondo. Allegro*—The finale begins with an infectious, tripping motif that returns throughout. High spirits prevail, right to the buoyant final measures.

### **Suite from *Les Indes galantes* (1735)**

**Jean-Philippe Rameau was baptized in Dijon, France, on September 25, 1683, and died in Paris, France, on September 12, 1764. The first performance of *Les Indes galantes* took place at the Paris Opéra on August 23, 1735. The Suite from *Les Indes glantes* is scored for piccolo, two flutes, two oboes, two bassoons, trumpet, timpani, percussion, harpsichord, and strings. Approximate performance time of the Suite excerpts is twenty minutes.**

### **These are the First Classical Subscription Concert Performances.**

Jean-Philippe Rameau's second work for the lyric stage, the "Heroic Ballet" *Les Indes galantes* (*The Galant Indies*) premiered at the Paris Opéra on August 23, 1735. Rameau ultimately revised and expanded the work. Rameau's operas, featuring highly expressive vocal writing, bold melodies, colorful instrumental sonorities, and harmonic daring, inspired a wide range of audience reaction, both positive and negative. Today, Rameau is universally recognized as one the early giants of the French lyric theater, and *Les Indes galantes* one of his finest works.

*Les Indes galantes* opens with a Prologue in which Hebe, daughter of Zeus, and Bellona, sister of Mars, quarrel. As a result of their argument, the youths of four nations—France, Spain, Italy, and Poland—are scattered about the globe. The remainder of the opera comprises four *Entrées* set, respectively, in an Island on the Indian Ocean, Peru, Persia, and the Amazonian forest. Each of the *Entrées* deals with romantic conflict and intrigue. In the finale *Entrée*, *Les Sauvages* (*The Savages*), the French, Spanish, and Amazonians make peace.

This concert features a Suite of excerpts from the complete score.

I. *Ouverture*

II. *Air pour les Amours*

III. *Tambourins*

IV. *Prélude pour l'adoration du Soleil*

V. *Air des Incas pour la devotion du Soleil*

VI. *Orage et Air pour Borée*

VII. *Airs pour Zéphire*

VIII. *Danse du Grand Calumet de la Paix*

IX. *Chaconne. Les Sauvages*

### ***Pièces en Concert* (arr. Paul Bazelaire)**

**François Couperin was born in Paris, France, on November 10, 1668, and died there on September 11, 1733. In addition to the solo cello, the *Pièces en Concert* are scored for strings. Approximate performance time is thirteen minutes.**

François Couperin was one of the greatest and most influential French musicians of his era. Couperin was a superb keyboard virtuoso, celebrated for his performances on the organ and harpsichord. While he was also prolific composer, Couperin is best remembered for his numerous works for harpsichord. He also wrote several treatises on keyboard performance.

The 20<sup>th</sup> century cellist, pianist, composer, and teacher, Paul Bazelaire (1886-1958), arranged five pieces by Couperin for performance by solo cello and strings. Bazelaire's charming arrangements have earned the affection of many superb cellists and their audiences.

### **Musical Analysis**

I. *Prélude. Gravement*—The opening *Prélude* in G minor, and to be played “solemnly,” features expressive and graceful writing for the soloist.

II. *Sicilienne. Tendrement*—The *Sicilienne* (Italian, *Siciliana*) is a graceful, slow-tempo dance in 12/8 meter. The *Sicilienne*, like the first movement, in G minor, features imitative episodes for the soloist and string ensemble.

III. *La Tromba. Gaiement*—*La Tromba* (*The Trumpet*), cast in a lively 6/8 meter, contains numerous fanfares passages.

IV. *Plainte. Douloureusement*—The fourth-movement *Plainte* (*Lament*), the longest of the five movements, is in A—B—A form. The muted solo cello and viola sing the flowing, dotted-rhythm melody. The first violins initiate the “B” section. The *Lament* concludes with a reprise of the opening.

V. *Air du Diable. Vivement*—The work concludes with the lively *Devil's Air*, a vigorous and puckish dance.

### **Symphony No. 104 in D Major, “London” (1795)**

**Franz Joseph Haydn was born in Rohrau, Austria, on March 31, 1732, and died in Vienna, Austria, on May 31, 1809. The first performance of the**

**Symphony No. 104 took place at the King's Theatre in London, England, on May 4, 1795. The "London" Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Approximate performance time is twenty-nine minutes.**

**First Classical Subscription Performance: December 9, 1945, Henry Sopkin, Conductor.**

**Most Recent Classical Subscription Performances: April 14, 15, and 16, 2005, Robert Spano, Conductor.**

### **Haydn, Salomon, and the "London" Symphonies**

For almost a quarter-century (1766-90), Franz Joseph Haydn served as First Kappellmeister to the Hungarian Prince, Nikolaus Esterházy. After the Prince's death on September 28, 1790, his son, Prince Anton, dismissed the musicians who had been in the service of the Palace. The new Prince awarded Haydn a yearly pension of 1000 gulden.

Haydn returned home to Vienna. It was there that he encountered Johann Peter Salomon, a German-born violinist, composer, and impresario who resided in London. Salomon had attempted on several previous occasions to convince Haydn to come to London, but the venerable composer remained steadfastly loyal to Prince Nikolaus. But with the Prince's death, Salomon would not be denied. One day, he appeared unannounced at Haydn's Vienna lodgings and proclaimed: "I am Salomon of London and have come to fetch you. Tomorrow we will arrange an *accord*."

Salomon offered Haydn a lucrative contract to supervise a series of London concerts that would feature new works by the esteemed Austrian composer. On New Year's Day, 1791, Haydn sailed to England. The composer would remain in London until June 1792. It was the first of two visits to that city, the second lasting from February 1794 to August 1795. Haydn had long been revered in England, and the London public seized the opportunity to lavish its adulation upon the composer.

During his second London visit, Haydn was accorded an audience with the King and Queen of England. As the composer recorded in his notebooks:

On 1st February 1795, I was invited by the Prince of Wales to attend a musical soirée at the Duke of York's, which the King, the Queen, her whole family, the Duke of Orange &c. attended. Nothing else except my own compositions was played...The King, who hitherto could or would hear only Handel's music, was attentive; he chatted with me, and introduced me to the Queen, who said many complimentary things to me.

According to one observer, the following exchange took place between the King and Haydn during their first meeting: “‘Doctor Haydn, you have written a great deal.’ To which Haydn modestly replied, ‘Yes, Sire, a great deal more than is good.’ To which the King neatly rejoined, ‘Oh, no, the world contradicts that.’”

Haydn acknowledged that the journeys to England provided him with the happiest years of his life. They were certainly years of tremendous productivity. Haydn composed numerous works for performance by the superb London musicians at his disposal. These compositions include various chamber and vocal pieces and twelve magnificent Symphonies (Nos. 93-104). Collectively, the twelve “London” Symphonies form one of the great monuments of the Classical era.

### **The “London” Symphony**

On January 12, 1795, Salomon announced to the press that, because he found it “impossible to procure from abroad any Vocal Performers of the first talents,” he was merging his forces with those of the London Opera. The leader of the Opera orchestra was the talented Italian violinist and composer, Giovanni Battista Viotti. It was for Viotti and his fine Opera orchestra that Haydn composed his final three “London” Symphonies, Nos. 102-104.

The premiere of the Symphony No. 104 (which also bears the individual nickname of “London”) occurred during a May 4, 1795 concert, held for Haydn’s benefit at the King’s Theater in the Haymarket. As the composer recalled: “The whole company was thoroughly pleased and so was I. I made four thousand Gulden on this evening. Such a thing is only possible in England.”

The critic for the *Morning Chronicle* offered the following observations after the premiere of Haydn’s “London” Symphony:

(Haydn) rewarded the good intentions of his friends by writing a new Overture (i.e., Symphony) for the occasion, which for fullness, richness, and majesty, in all its parts, is thought by some of the best judges to surpass all his other compositions. A Gentleman, eminent for his musical knowledge, taste, and sound criticism, declared this to be his opinion, That, for fifty years to come Musical Composers would be little better than imitators of Haydn; and would do little more than pour water on his leaves. We hope the prophecy may prove false; but probability seems to confirm the prediction.

Of course, the gentlemen quoted above had no way of knowing that within five years of the premiere of the “London” Symphony, the first of Nine Symphonies by one of Haydn’s pupils—Ludwig van Beethoven—would make its appearance. Still, there can be no denying that the last of Haydn’s twelve “London” Symphonies is a magnificent work, a fitting apotheosis of one of the great achievements in orchestral composition.

## Musical Analysis

I. *Adagio; Allegro*—The “London” Symphony begins with a dramatic slow-tempo introduction, notable for its dotted rhythms, and arresting juxtaposition of dynamics. The motifs of the introduction foreshadow the thematic material not just of the opening movement, but the entire work. After a brief pause, the first violins softly intone the opening theme of the principal *Allegro*, which soon erupts in a grand celebration. The subsidiary theme, a sighing motif in the winds and strings, appears toward the close of the exposition. The intense development focuses upon a portion of the first principal theme. After another momentary pause, the first violins launch the restatement of the central themes. The *Allegro* concludes with a vigorous, orchestral *tutti*.

II. *Andante*—The slow-tempo second movement is in A—B—A form. The introduction of the graceful, principal theme is scored for strings, later joined by the bassoon. The B section opens softly, with the flute’s minor-key variant of the principal theme. But soon, the music erupts with startling vehemence. The flute, bassoon, and strings inaugurate the varied reprise of the opening, major-key episode, finally resolving to a peaceful coda.

III. *Menuet. Allegro*—The *Minuet* has a decidedly vigorous, rustic character. The central *Trio, piano* throughout, and featuring several woodwind solos, has a more elegant character. The movement concludes with a reprise of the robust *Minuet*.

IV. *Finale. Spiritoso*—The first violins, over a drone by the horns and cellos, introduce the *Finale*’s principal theme. The melody’s origin has been traced to such diverse sources as a Croatian folk melody entitled “Oj Jelena,” and London street-hawkers’ cries of “Hot Cross Buns,” or even, perhaps, “Live Cod!” The theme serves as the basis for one of Haydn’s greatest finales, music brimming with energy, high spirits, and delightful surprises at every turn.