



THE BROADWAY SYMPHONY  
George Shangrow, conductor

March 29, 1987

Kane Hall

PROGRAM

Symphony No. 103 in E flat Major      Franz Joseph Haydn

Adagio - Allegro con spirito  
Andante più tosto allegretto  
Menuetto  
Finale (Allegro con spirito)

Jeu de Cartes (A Card Game)      Igor Stravinsky

Ballet in Three Deals  
Première donne  
Deuxième donne  
Troisième donne

INTERMISSION

Symphony No. 1 in C Major, Op. 21      Ludwig Van Beethoven

Adagio molto - Allegro con brio  
Andante cantabile con moto  
Menuetto: Allegro molto e vivace  
Adagio:- Allegro molto e vivace



## PROGRAM NOTES

BY

GARY FLADMOE

### Franz Joseph Haydn - Symphony in E-flat Major (Drum Roll)

The development to prominence of the symphony as a form can be seen readily in the compositions of Joseph Haydn. Strictly speaking Haydn did not invent the symphonic structure, but as his own musical style grew and matured, it was through his examples of the form that the structure emerged and became well defined. The progress of the symphony as a form can be traced by comparing Haydn's early efforts in the medium to his later works.

The earliest symphonies, which appeared around 1759-1760 could better be regarded as serenades or divertimenti, longer works consisting of several short movements usually scored for strings with limited use of other instruments, often restricted to horns or oboes.

By 1770, Haydn had begun producing works that can truly be considered symphonies, and it is these works which conformed to and defined the Classical concept of the symphony as a form. The organization which characterized the form from this point was that of an extended work in four movements. The first was in a fast tempo built around two basic themes, treating them in a fashion which came to be known as sonata or sonata allegro form. The second movement was a slow movement, contrasting with the first in both tempo and mood. Thirdly came the minuet with trio, and lastly, a fast finale movement.

Haydn began to explore tonal colors, effects, and nuance. His themes display great variety in emotional color and are developed with freedom and elaborate imagination unknown to his predecessors. Haydn also abandoned the basso continuo, bringing to the harmonies, tempo, and rhythmic activity of his music a much greater range of expression than had been heard before.

Haydn's musical development was neither instant nor early in life. Had he died early in life as did Schubert or Mozart (at ages thirty one and thirty five respectively), we would not have much to remember of Haydn's music. He would probably be relegated to the ranks of those known for some piece regarded as historical novelty, performed for that very reason. It was not until he had reached the age of forty that Haydn began composing works which we have come to know and regard as masterpieces of the Classical style. Unlike many composers who may mature late and peak at maturity, Haydn developed a mature style but continued to change and grow within that style until the end of his life. He continued to experiment with new expressive ideas, expressing very late in life that he had only begun to understand how the wind instruments could be used in his writing.

Haydn wrote two sets of six symphonies, each set the result of separate visits to London, one in 1791 and the other in 1794. These symphonies have come to be known as the London or "Salomon" symphonies after the impresario who commissioned them. Symphony No. 103 in E-flat Major is one of the second of the two sets of symphonies. Like a number of Haydn's symphonies which highlight some unique feature and are subtitled based on that feature, No. 103 has been subtitled the symphony Mit dem Paukenwirbel or the Drum Roll symphony.

The first movement, Allegro con spirito, opens with a sustained roll in the timpani. The drum roll is recalled later in the movement, with a decidedly comic

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## Haydn - continued

effect. the second movement, andante, is a theme and variations. the third movement, Menuetto, is as the tempo marking indicates, a minuet. The finale, Allegro con spirito, is centered on a melody which very much resembles a gypsy dance tune.

It has been written of Haydn:

"Wit gaiety, kindness, laughter, sunny humor, mischief - these are the qualities we most often associate with Haydn's style. For these qualities he has acquired the nickname of 'Papa.' But there is also a deeper and profounder vein in Haydn's music. In many of the slow movements of his string quartets and symphonies he achieves a kind of poetic revelation which we associate with Beethoven. There are pages of The Creation which have Handelian sublimity. In several of his infrequently heard masses he arrives at a nobility and majesty we find in Bach."

Symphony No. 103 typifies such qualities on nearly every count.

## Igor Stravinsky - Jeu de Cartes

Not unlike Ludwig van Beethoven, Igor Stravinsky has prompted his own share of controversy in the musical world. In contrast with the Viennese master, however, the musical persona of Igor Stravinsky reveals wide transformations throughout his career.

The first personality is one steeped in the Russian nationalist traditions of Stravinsky's teacher, Rimsky-Korsakov. Stravinsky's Symphony in E-flat perfectly captures that nationalistic spirit.

When he entered his association with Diaghilev and the Ballet Russe, Stravinsky became the 'enfant terrible,' producing monumental masterworks such as The Fire-Bird, Petrouchka, Les Noces, and of course, The Rite of Spring. The Russian character would remain in his music, but gone was the dependence on nationalistic themes. His music would take on new style characteristics while relying on the lore and legends of his native Russia for its character.

After World War I, Stravinsky broke completely with his Russian heritage and began to stress clarity, brevity, simplicity, lucidity, economy, and precision, traits which are characteristic of the Classic masters Haydn and Mozart. He had become a neo-classicist, producing such remarkable pieces as Symphony of Psalms, Oedipus Rex, Orpheus, The Rake's Progress, Agon, and the Mass.

Perhaps best known for his ballet music, Stravinsky adapted all of his famous ballet scores into suites for orchestra, and it is in this form that modern audiences have come to know this music. Jeu de Cartes, (The Card Game) is one such suite. Composed in 1936, it was written not for Diaghilev but for the American Ballet Theatre. It followed The Fire-Bird, Petrouchka, and The Rite of Spring, and in doing so, also represented a departure from the Russian influence.

The composer offers his own scenario for the work:

"The characters are the chief cards in a game of poker, disputed between several players on the green cloth of a card table. In the

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## Beethoven - continued

to one of the composer's outbursts at the Paris Conservatory early in 1810:

"It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is stabbed, but there is no appeal to the heart."

Beethoven composed his first symphony after having composed only two other works for orchestra, both piano concertos. Considering that the combined symphonic output of Haydn and Mozart had exceeded 150, even contemplating the composition of a symphony on the heels of those masters was indeed audacious. As the world was to discover, audacity was not lacking with Beethoven.

That trait becomes apparent from the very opening of the symphony. Designated in C Major, and certainly centered in that tonality, the symphony opens by using C Major as the dominant of F Major and jolts the ear into a related but shocking departure from the convention of opening in the named key of the work. That departure was so shocking as to cause some to view the symphony as "a danger to musical art."

The first performance also caused some controversy. It was performed on a concert organized by Beethoven in March of 1800. The concert began at 6:00pm and included a Mozart symphony, an aria and a duet from Haydn's The Creation, one of Beethoven's piano concerti with the composer as soloist, a septet for strings and winds by Beethoven, piano improvisations by Beethoven, and lastly, the new symphony. We have no historical record of what time the concert ended.

The premiere was nearly spoiled by the musicians. They hated the conductor, one Paul Wranitzky, and had completed only a partial rehearsal of their portion of the program. During the performance it is reported that they played very much on their own, ignoring both the conductor and soloists.

Symphony No. 1 is in the four movement form customary to the time. The first movement begins Adagio molto, during which the deception in F Major is established. The Adagio gives way to the body of the movement, the sprightly Allegro con brio, in which the reminiscence of Classical heritage is apparent but with hints of the moods and manners of the nineteenth century to come.

The second movement, Andante cantabile con moto, does establish F Major as its central key. In the movement Beethoven seems to have borrowed a convention from Mozart's Linz symphony, that of having the timpani sounding the pitches C and G, thereby outlining the dominant harmony as opposed to the more usual tonic.

It is in the third movement, Menuetto: Allegro molto e vivace: Trio, that Beethoven really begins to sever the tie to the Classical past. Although titled as a minuet with trio, the tempo and style hardly represent the courtly dance form so familiar to Classical audiences. Beethoven had brought the musical joke or "scherzo" into the symphony where it would remain long into the future.

The final movement, Adagio; Allegro molto e vivace, whirls to a merry close in C Major.

After the initial criticism, the symphony steadily gained in popularity. Beethoven would offer the symphony along with the septet from the symphony's premiere concert, a piano concerto, and the piano sonata opus 22 to the

Beethoven - continued

publisher for the combined sum of seventy ducats, or approximately \$140. For the symphony by itself, he asked the remarkable equivalent of \$50. His reasoning for his pricing was expressed in a letter to Hofmeister in which he wrote:

"You will perhaps be astonished that I make no difference between a sonata, a septet, and a symphony. But I make none, because I think a symphony will not sell as well as a sonata, although it should surely be worth more."

Little did Beethoven know the money future generations would earn from performances of his first venture into the symphonic medium.

