

PROGRAM

ONE HUNDRED TWENTIETH SEASON

Chicago Symphony Orchestra

Riccardo Muti Music Director

Pierre Boulez Helen Regenstein Conductor Emeritus

Yo-Yo Ma Judson and Joyce Green Creative Consultant

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Thursday, September 30, 2010, at 8:00

Friday, October 1, 2010, at 8:00

Tuesday, October 5, 2010, at 7:30

Riccardo Muti Conductor

Haydn

Symphony No. 39 in G Minor

Allegro assai

Andante

Menuet

Finale: Allegro molto

Mozart

Symphony No. 25 in G Minor, K. 183

Allegro con brio

Andante

Menuetto

Allegro

INTERMISSION

Mozart

Symphony No. 34 in C Major, K. 338

Allegro vivace

Andante di molto

Allegro vivace

Haydn

Symphony No. 89 in F Major

Vivace

Andante con moto

Menuet: Allegretto

Finale: Vivace assai

CSO Tuesday series concerts are sponsored by United Airlines.

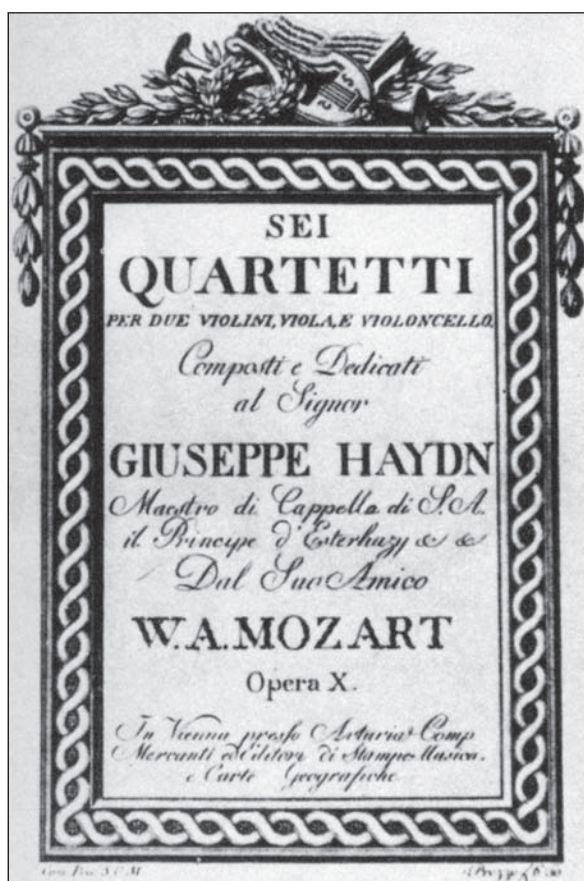
Steinway is the official piano of the Chicago Symphony Orchestra.

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.

Haydn and Mozart met for the first time in Vienna in the early 1780s, possibly around Christmas of 1783, while they were both performing there in a concert. Haydn was then the most celebrated composer in Europe, but Mozart's star was clearly on the rise: his opera *The Abduction from the Seraglio* was already an international hit. By the end of the next year, we know that the two men considered themselves best friends. They were something of an odd couple—the proper, old-fashioned Haydn (he was, after all, twenty-four years Mozart's senior) and the unruly young Mozart. But musically they were kindred spirits, only growing closer as they learned from one another—sharing, borrowing, and mastering what they picked up studying each other's scores.

Nothing in papa Leopold Mozart's visit to Vienna in 1785 excited him more—not even Wolfgang's premiere of the great D minor piano concerto the night he arrived—than the now-famous remark Haydn made to him a few nights later at Mozart's apartment: “Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name: he has taste and, moreover, the greatest possible knowledge of the science of composition.” That evening, Haydn and Leopold Mozart listened to three of the six string quartets Wolfgang dedicated to Haydn. As Mozart wrote at the head of the score when the quartets were published: “A father, having resolved to send his sons into the great world, finds it advisable to entrust them to the protection and guidance of a highly celebrated man, the more so since this man, by a stroke of luck, is his best friend. Here, then, celebrated man and my dearest friend, are my six sons.” Haydn's F major symphony, the final work performed on this week's concerts, is one of the pieces he composed in the coming months that shows not only his gratitude, but also his musical debt to his colleague.

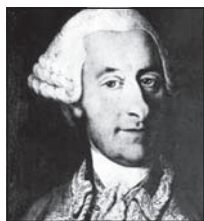
Haydn's and Mozart's symphonies inevitably share a common world (their orchestra was the same, although Haydn had no clarinets available to him in Hungary, where he spent most of his career working for the Esterházy dynasty). Haydn, who is often called the “father of the symphony,” began writing symphonies first, and he was still writing them after Mozart's death. Haydn told his biographers, Greisinger and Dies, that he wrote his first symphony in 1759. Mozart was just three years old at the time. During the 1760s, Haydn wrote more than two-dozen symphonies (this was the most symphony-packed decade of his life)—while the young Mozart was just beginning to tinker with a genre that he would eventually transform. Then, during the next two decades—the time frame of this week's program—both



Title page of Mozart's six string quartets, published by Artaria in 1785 and dedicated to Joseph Haydn

composers were working side by side in a sense, contributing not just to the great classical symphonic tradition, but to each other's repository of ideas, inspiring and challenging—and sometimes one-upping—the other in the process. The give-and-take between them—Mozart beginning to write sonata-form movements with just one theme, like those by Haydn he admired; Haydn's harmonic language growing richer the more of Mozart's increasingly adventuresome works he heard—was perhaps the most important force in advancing the classical style Beethoven would one day inherit.

Their relationship, unusually close for two major composers, turned out to be unexpectedly short—a mere half-dozen years. In 1790, Mozart learned that Haydn was moving to London to compose for the great impresario Johann Peter Salomon. (Mozart asked him how he would get along in a place where he didn't even speak the language. "Ah," Haydn replied, "my language is understood all over the world.") The two apparently spent a lot of time together in the weeks before Haydn's departure. One night, Haydn, Mozart, and Salomon all met for dinner. "You won't stand it for long and will soon return," Mozart said, turning to Haydn, "for you aren't young anymore." "But I am still vigorous and in good health," Haydn replied. That night, Salomon suggested that Mozart eventually come to London, too. As it turned out, Mozart died within the year; he and Haydn had said goodbye the day Haydn left Vienna, not knowing it was the last time they would see each other.



Joseph Haydn

Born March 31, 1732, Rohrau, Austria.

Died May 31, 1809, Vienna, Austria.

Symphony No. 39 in G Minor

Haydn doesn't mention his symphonies in the autobiographical sketch he wrote in 1776 for publication in an Austrian periodical. He claims that of all his compositions, three operas, an oratorio, and the *Stabat Mater* were the most highly acclaimed. Today, his operas have all but disappeared and the *Stabat Mater* is rarely performed; of the oratorios, only the much later *Creation* and *The Seasons* are well known. It's the 104 numbered symphonies, one of the most extraordinary outpourings in a single art form in history, that have kept Haydn in our concert halls. They span almost forty years (nearly encompassing Mozart's entire life), carrying Haydn from hardscrabble obscurity to international celebrity. The journey from the first symphony—a slight entertainment written for a private audience—to the last—a major work composed for an eager London public—is one of music history's biggest stories. (Haydn wasn't the most prolific

composer of symphonies, however. In the eighteenth century, Carl Ditters von Dittersdorf—his very name suggesting the repetitiousness of his output—wrote more.)

If you Google “father of the symphony,” you'll find more than a quarter of a million entries claiming that the title goes to Joseph Haydn. Haydn didn't actually invent the symphony—in fact, he was rather slow in contributing to the new Viennese musical fad, led by men whose names today live only in footnotes. But he is nevertheless the first important symphony composer, and, as he wrote them, sometimes at the rate of several each year, he transformed the genre, paving the way for his friend Mozart and later Beethoven, his recalcitrant student. (The line from Haydn's first to Beethoven's ninth is nearly continuous; Beethoven began writing symphonies just four years after Haydn finished his last.) So even if Haydn wasn't the first composer to write symphonies, he

COMPOSED

ca. 1770

INSTRUMENTATION

two oboes, four horns,
bassoon, strings

APPROXIMATE PERFORMANCE TIME

16 minutes

FIRST PERFORMANCE

unknown

These are the first CSO performances.

was the one who first personalized, perfected, and elevated the form—his are the earliest symphonies that orchestras still play with any regularity today.

The majority of symphonies written in the eighteenth century are in major keys, calling particular attention to those in the minor. Of Haydn's ten symphonies in minor keys, seven were composed in the years around 1770—seven minor-key symphonies in something like seven years, a remarkable curiosity. Each of these seven explores a different minor key, beginning with D minor (the symphony we know as no. 34), which was apparently composed no later than 1767. The G minor symphony performed at this concert is probably the second or third in this minor-key series, although we know little about the circumstances under which it was written.

At a time when the symphony was still considered a gracious and elegant entertainment, Haydn clearly thought otherwise, and he had the courage to try new things and shake up the form—as well as audiences—with his unconventional ideas. His advances did not go unnoticed, and when Mozart set out to write *his* first minor-key symphony—K. 183, performed next on this evening's program—a handful of years later, he not only tried

for the same kind of restless urgency and drama, but used nearly the same, highly unusual instrumentation, which calls for four horns, two pitched in B-flat, two in G.

The opening of Haydn's G minor symphony is—or at least was, in its own day—something of a shocker, with its quiet but pressing theme, interrupted not by other ideas but by silence itself before it sputters back to life. (Haydn remained a master of the use of silence throughout his career.) Today, it is common to label such exceptional music *Sturm und Drang*, the designation for much of Haydn's work around 1770, but, at the time, it must have seemed only to be inspired madness. The first movement is monothematic, an early example of how much Haydn could extract from a single musical idea. If the middle movements fail to strive for novelty, they are textbook examples of slow movement and minuet, except, of course, that Haydn always manages to do something fresh and unexpected even when following the rules. The finale offers a true sense of climax, rather than just a proper ending to the symphony. It has much of the same nervousness and high energy of the first movement, but the tone is different: Haydn already clearly knew what distinguishes an opening *Allegro* from a big finish. ■



Wolfgang Mozart

Born January 27, 1756, Salzburg, Austria.

Died December 5, 1791, Vienna, Austria.

Symphony No. 25 in G Minor, K. 183

This is the earliest work by Mozart to have secured a place in the modern orchestral repertory. It is sometimes known as Mozart's "little" G minor symphony, in deference to the sublime later symphony in the same key, no. 40. In the nineteenth century, it was little known and rarely performed. That changed in the following century, and, with the popularity of the movie *Amadeus*, which uses its dramatic first movement in ways that would surely surprise the composer, this symphony has achieved a familiarity nearly equal to that of its more famous counterpart.

This work was Mozart's first symphony in a minor key, and he would only write one other (also in G minor). G minor is a key that inspired some of Mozart's most moving music, including Pamina's poignant "Ach ich fühls" from *The Magic Flute* and a deeply expressive string quintet that is one of the landmarks of chamber music. Its choice for this symphony

was clearly suggested by Haydn's Symphony no. 39 in G minor, with which it shares a number of other similarities, including the unusual scoring for four horns. (Mozart never again called for more than two horns in his symphonies.)

Mozart, who was not yet eighteen, wrote this symphony near the end of a busy year. He and his father had spent part of the summer of 1773 in Vienna, where Mozart dashed off many pages of relatively unimportant music and heard a number of Haydn's works. After he returned to Salzburg in September, Mozart began this G minor symphony and his first efforts in two forms which he would ultimately make entirely his own—the string quintet and the piano concerto. With this symphony in particular, Mozart made the first decisive step from wunderkind to great composer, from entertainer to artist.

Romantic myth always gets attached to works in minor keys, and much has been read into this

COMPOSED

1773

FIRST PERFORMANCE

October 5, 1773, Salzburg

FIRST CSO

PERFORMANCE

March 3 and 4, 1932,
Frederick Stock conducting

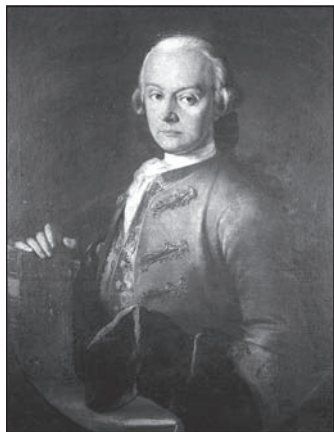
INSTRUMENTATION

two oboes, two bassoons,
four horns, strings

APPROXIMATE PERFORMANCE TIME

20 minutes

symphony. Yet there is nothing in Mozart's life at the time to justify the exceptional nature of this music—other than his readiness



Mozart's father, Leopold.
Anonymous oil portrait, ca. 1765

to probe deeper into the human heart, or the experience of discovering Haydn's own G minor symphony. With this piece, we can begin to chart the ways Mozart will move away from the more strictly defined parameters of Haydn's art, even though these two great composers would continue to learn from and to influence each other.

The opening of this symphony is probably the earliest music that sounds wholly Mozartean to our ears—not the charming, finely crafted, yet slightly anonymous

music of the period, but something utterly individual, music that leaps from the page and lodges in our memories. The essence of the first measures—as in the later G minor symphony—is rhythm: urgent, repeated, syncopated notes. It is instantly effective, establishing both mood and momentum. A second theme, in B-flat major, provides contrast as well as a glimpse of the generic musical world Mozart was quickly leaving behind.

The Andante is the only movement in the symphony that does not begin with jagged octaves. Here we have a gracious dialogue between muted violins and bassoons. Mozart paints a picture of eighteenth-century gentility, yet there is boldness in the details. The stern and sober minuet which follows is decidedly not for dancing. Its midsection trio, however, is friendly, out-of-doors music for winds alone—the sort Mozart often wrote for social functions. The finale restores the tension and turbulence of the first movement (the use of four horns also lends a special sound to this music) and stays in the minor mode to the bitter end. ■



Wolfgang Mozart

Symphony No. 34 in C Major, K. 338

This is the last symphony Mozart wrote in Salzburg, the picture-postcard town he hated, from the residents whose lowbrow tastes tried his patience—“one can’t have any proper social intercourse with those people”—to the “coarse, slovenly, dissolute court musicians” for whom he often wrote.

Mozart started talking about leaving Salzburg as early as 1773, but since he was still a teenager, he realized that for the next few years he would simply have to escape from time to time, accepting performing gigs and commissions in places he longed to visit, maybe even live. “Salzburg is no place for me,” he wrote to his father from Munich in 1777, where he openly advertised his availability for a permanent job. The next year he wrote home from Strasbourg, “Only you, dearest father, can sweeten the bitterness of Salzburg for me.” But back in Salzburg, Mozart continued to write music that showed

no signs of his discontent—the delightful *Posthorn* Serenade, the brilliant *Coronation* Mass, and this C major symphony—one of the last things he wrote before he finally got out for good.

Mozart dated the manuscript August 29, Salzburg 1780, and his sister Nannerl’s diary says that he conducted it at court on September 2, 3, and 4. By then, he already knew that he was about to leave for Munich to oversee rehearsals for *Idomeneo*, his newest opera, commissioned for the winter carnival season there. We don’t know whether Mozart set aside work on the opera in order to write this symphony or whether they shared space on his writing table (we do know that when he arrived in Munich in early November, so much of the opera was still unfinished that rehearsals couldn’t begin for several weeks). *Idomeneo* created so much advance buzz that Salzburger made the

COMPOSED

1780, score dated August 29

FIRST PERFORMANCE

September 2, 1780, Salzburg

FIRST CSO

PERFORMANCE

July 27, 1940, Ravinia, John Barbiroli conducting

INSTRUMENTATION

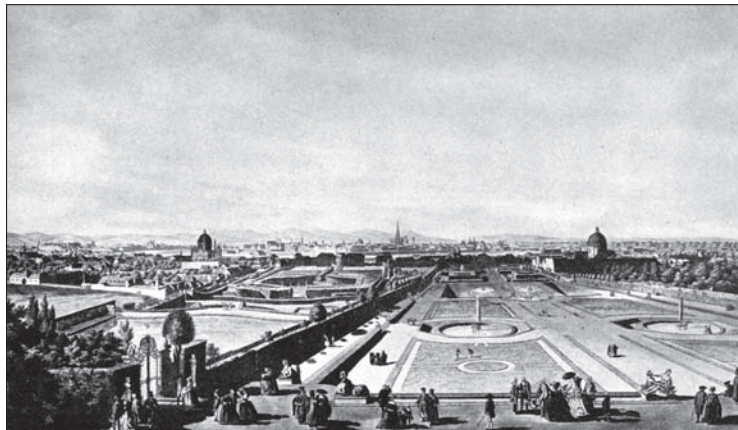
pairs of oboes, bassoons, horns, and trumpets; timpani; strings

APPROXIMATE PERFORMANCE TIME

26 minutes

trip to Munich for the premiere, so perhaps Mozart's assessment of his hometown crowd was unfair. In any event, he was about to break free

leaving only the tantalizing first fourteen measures, simply because they were written on the back of the last page of the opening Allegro.



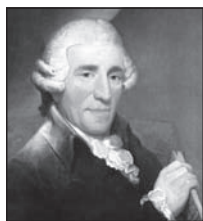
A sketch of Vienna in the eighteenth century

of Salzburg at last: while he was in Munich, he was summoned to Vienna by the archbishop, and by mid-March he had taken up residence in Vienna, where he would spend the rest of his short life.

This C major symphony, which turned out to be his Salzburg farewell, has just three movements. The symphony opens with the kind of fanfare-like material Mozart would still use at the end of his career in the overtures to *Così fan tutte* and *La clemenza di Tito*. At some point, Mozart ripped the second-movement minuet out of the manuscript,

The “missing” minuet remains a mystery: not only do we not know whether Mozart ever finished it, but we also don’t know why he chose to place it second rather than third, which was his customary practice, or even why it was torn out. The surviving middle movement is marked *Andante di molto* and then emended with a note in the concertmaster’s part suggesting that the music needed to move more quickly. The finale is a jig, the last of its kind in one of Mozart’s symphonies.

Although Mozart still wrote one more symphony for Salzburg—the *Haffner*, known today as no. 35—he was by then a satisfied Viennese citizen and his hometown was no more than a miserable memory. ■



Joseph Haydn

Symphony No. 89 in F Major

Johann Tost was principal second violin of Haydn's orchestra at Eszterháza from 1783 to 1789. Although a violinist of apparent accomplishment, Tost hoped to give up music for the wholesale business. In 1789, he went to Paris to seek his fortune, and he evidently decided to get a jump on his next career, taking with him two symphonies and six quartets that Haydn either gave him or sold to him on commission. Once in Paris, Tost proved that his true genius was in sales, not music.

Haydn eventually learned that a Parisian publisher, Jean-Georges Sieber, had purchased from Tost six pianoforte sonatas and four symphonies, all by Haydn. Haydn fired off his response: "Herr Tost has no rights at all to the six pianoforte sonatas and has thus swindled you." He also inquired if, perhaps, there were six quartets included in the deal, and if so, how much money they brought.

As it turned out, Tost had sold Sieber only three symphonies—the

two Haydn had given him, along with one by Adalbert Gyrowetz, which he passed off as Haydn's. Not only was Sieber shortchanged, but poor Gyrowetz, when he arrived in Paris later that year, was roundly accused of fraud when he insisted the work was his. Before long, everyone was confused. On July 5, 1789, an obviously vexed Haydn wrote to Artaria, his Viennese publisher:

Now I would like to know the truth about something: that is, from whom you procured the 2 new symphonies which you recently announced—whether you purchased them from Herr Tost or whether you got them already engraved from Herr Sieber in Paris. If you purchased them from Herr Tost, I beg you furnish me at once with an *a parte* written assurance of the fact, because I am told that Herr Tost pretends that I sold these 2 symphonies to you and thereby caused him a great loss.

COMPOSED

1787

INSTRUMENTATION

one flute, two oboes, two bassoons, two horns, strings

APPROXIMATE PERFORMANCE TIME

22 minutes

FIRST PERFORMANCE

unknown

These are the first CSO performances.



An engraving by J. de Louthembourg after Landseer shows Haydn and Mozart as the leading figures in the hierarchy of musicians in the late eighteenth century.

And then, just like the finale of an eighteenth-century opera buffa, all is forgiven (or forgotten) and the curtain falls on general happiness. Johann Tost returned to Vienna; married Prince Esterházy's housekeeper (a surprisingly rich woman); and set up business as a wholesale merchant. There must have been some sort of reconciliation between the composer and his former violinist, because the following year Haydn dedicated his six quartets op. 64 to Tost. (The two symphonies, nos. 88 and 89, are still sometimes known as the *Tost Symphonies*, a perpetual reward for his questionable motives.)

Surely Sieber, if he knew anything about music, noticed the difference between Haydn's symphony in F major (the one eventually known as no. 89) and the symphony by Gyrowetz, who struggled without success his entire career to be more than a Haydn clone. For one thing, the design of the Haydn work is immaculate; the late Haydn scholar H.C. Robbins Landon wrote that it is "rather like the perfectly fashioned German porcelain figurines of that period." (Even Haydn's autograph manuscript for this work is remarkably clean and orderly.) Yet, as always with Haydn, behind the pristine façade—itsself a miracle of technical brilliance and flawless proportion—there is a wealth of subtlety, imagination, and wit in the details.

Haydn begins, without fuss, directly with his main Vivace theme. (Of Haydn's last twenty-one symphonies, only three dispense with a slow introduction.) This is

not one of Haydn's monothematic movements, but more impressive still is the way his distinct second theme seems, in a matter of three measures, to turn back into the first theme. The entire movement is a model of economy of material treated with a wealth of imagination.

Both the slow movement and the finale owe their existence to music composed in 1786, one of Haydn's busiest years, on a commission from Ferdinand IV, king of Naples, who had learned to play the *lira organizzata*, a keyboard instrument derived from the hurdy-gurdy that could play melodies over a drone bass. Haydn apparently composed six concertos for Ferdinand to play (one has since been lost), followed shortly thereafter by nine nocturnos. Ferdinand is said to have enjoyed playing the works Haydn wrote for him, but Haydn himself probably never heard them. With very little alteration, he was able to reuse movements of one of these concertos as the Andante and concluding Vivace of this symphony. (Between these two movements, Haydn slips a buoyant minuet—one of more than a hundred he composed over the years, each miraculously distinct and memorable.) The "second-hand" last movement now has a newly added section in F minor—highly contrapuntal and peppered with violent offbeat accents—that perfectly transforms the king of Naples's personal concerto into a grand public symphonic finale. ■

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.