Ton Koopman Conductor
Yo-Yo Ma Cello (May 10, 11)
Narek Hakhnazaryan Cello (May 12)

Haydn
Symphony No. 6 in D Major (*Le matin*)
Adagio—Allegro
Adagio—Andante—Adagio
Menuet
Allegro

Haydn
Cello Concerto in D Major, Hob. VIIb:2
Allegro moderato
Adagio—
Rondo: Allegro

YO-YO MA (MAY 10, 11)
NAREK HAKHNZARYAN (MAY 12)

INTERMISSION
Locatelli
*Introduttione teatrale* in G Major, Op. 4, No. 4
Allegro—
Andante—
Presto

First Chicago Symphony Orchestra performances

Rebel
Chaos from *The Elements*

Mozart
Symphony No. 20 in D Major, K. 133
Allegro
Andante
Menuetto
[Allegro]

First Chicago Symphony Orchestra performances

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Saturday’s concert is sponsored by Mayer Brown LLP.

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Haydn didn’t 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. We can’t even be certain when Haydn wrote his first symphony. He told his biographers, Greisinger and Dies, that it was in 1759, but by the first decade of the nineteenth century, when he was recollecting his life for these two men, his memory wasn’t reliable. Most of the manuscripts for his earliest works are undated, and so it’s difficult to know which symphonies came first. Haydn always insisted that the one we know as Symphony no. 1 actually was his first, even though the standard numbering through 104 is often seriously out of sequence (no. 72, to pick the worse case, ought to be some forty numbers earlier). He had certainly composed several symphonies by the time he entered the service of Prince Paul Anton Esterházy in May 1761, when his professional career as a composer took off.

The first symphonies Haydn wrote during his celebrated thirty-year tenure working for the Esterházy family are the three charming works subtitled Le matin, Le midi, and Le soir (Morning, Noon, and Night) and known as numbers 6–8. We believe that Haydn named the symphonies himself, although if there was any specific story to this music, it has disappeared. (Haydn’s choice of French titles—like his occasional preference for “menuets” over “minuets”—reflects the prevailing French taste of the time.)

The actual programmatic content of the music is slight, although by virtue of the titles alone these three
symphonies stood apart from their neighbors. Even though we think of Haydn as a strictly classical composer who excelled in the pure, abstract forms, colorful pictorial touches are not uncommon in his music. In the span of his career, he would give us everything from the sunrise that opens this symphony to an earthquake in The Seven Last Words.

Designed as Haydn’s calling cards at Eisenstadt in the summer of 1761, these three symphonies were intended not only to charm the Esterházy dynasty (thus securing one of the best jobs in the music world), but also to ingratiate Haydn to the players of the Eszterháza orchestra. Solos abound in this work; each of the prince’s musicians, Haydn seemed to be saying, was a star, and they would enjoy a fruitful working relationship. That they did. This small but abundantly talented band gave the first performance of virtually every symphony Haydn wrote over the next three decades. In the eighteenth century, the idea of a composer-in-residence was commonplace, but there was nothing pedestrian about the music that flowed from Haydn’s pen year after year.

The sunrise that opens Le matin takes only six measures (Richard Strauss would later need twenty measures and an orchestra of more than one hundred players to achieve the same act of nature in Also sprach Zarathustra) and it leads directly to cheerful, nonpictorial music launched by the solo flute and a solo oboe. Perhaps Beethoven knew this movement, for here, as in his Eroica, the horn jumps in with the recapitulation two bars ahead of schedule.

The violin and cello take center stage in the slow second movement, which opens with a deadpan parody of a singing lesson as it moves up the steps of the D major scale. The winds, who already know how to sing, are silent throughout. In the minuet and trio, Haydn again calls on the full orchestra, offering a number of brief cameos and a major role for the bassoon. In the finale, Haydn writes brilliantly virtuosic and ingratiating music for his concertmaster, Luigi Tomasini, whose support and talent he relied on in the decades ahead. Their mutual admiration was cemented by this music during Haydn’s first season on the job, and they remained colleagues and friends for the next thirty years.
Until 1961, this was the Haydn cello concerto. It was long treasured by audiences and cellists alike as the single work of its kind from the great Viennese classical triumvirate—neither Mozart nor Beethoven wrote cello concertos, and an earlier one by Haydn, in C major, had disappeared during his lifetime and was given up for lost. (Haydn had entered it in the catalog he disarmingly titled “List of all the compositions which I can at present remember having composed from my eighteenth until my seventy-third year.”)

Then, in 1961, a librarian at the Prague Archives discovered a set of parts for Haydn’s early C major cello concerto, and overnight the one in D became the second in a pair. (The run on Haydn discoveries continued. A mass dating from 1768, and lost for more than two hundred years, turned up in 1983. It was widely considered the most exciting event in modern Haydn scholarship since the discovery of the C major cello concerto. But in 1993, six keyboard sonatas—turned over to a local music teacher by an elderly woman in Münster, Germany—were immediately proclaimed as genuine and then, almost as quickly, deemed fakes.)

Haydn wrote this D major concerto in 1783 for Anton Kraft, the principal of his two regular cellists at the Esterházy court during the 1780s. Haydn may not have known any Mozart concertos at the time—Mozart had only recently moved to Vienna, where he was just beginning to compose the great

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<th>COMPOSED</th>
<th>FIRST CSO PERFORMANCE</th>
<th>INSTRUMENTATION</th>
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<tr>
<td>1783</td>
<td>January 25, 1901, Auditorium Theatre. Hugo Becker, cello; Theodore Thomas conducting</td>
<td>solo cello, two oboes, bassoon, two horns, strings</td>
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<td>FIRST PERFORMANCE</td>
<td>APPROXIMATE PERFORMANCE TIME</td>
<td>MOST RECENT CSO PERFORMANCE</td>
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<tr>
<td>date unknown</td>
<td>26 minutes</td>
<td>April 21, 1998, Orchestra Hall. John Sharp, cello; Donald Runnicles conducting</td>
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piano concertos—so there were few models for this kind of virtuoso showpiece in the newly emerging classical style. Although Haydn never found the concerto as congenial and stimulating a form as Mozart, his best works in the genre are supremely assured pieces, and are particularly sensitive to the capabilities of the solo instrument.

All three movements of the D major concerto offer the soloist ample opportunities for virtuoso display, from the double stops at the very opening to the octaves in the finale. Kraft apparently advised Haydn on the writing for the solo part, and for a time in the nineteenth century he was even credited as the concerto’s composer. In fact, the authenticity of this score was not decisively confirmed until the discovery of Haydn’s dated autograph in 1951—a mere decade before we got Haydn’s other cello concerto back as well. ■
Today, Pietro Locatelli doesn’t even make it into all the music histories, despite the fact that he was a pioneering violin virtuoso in eighteenth-century Italy (with a long-lasting influence on violin technique throughout Europe) and a popular composer raised in the circle of the still-famous Arcangelo Corelli. Already a prodigiously gifted violinist as a boy, Locatelli was employed at Santa Maria Maggiore in his hometown of Bergamo by the time he was fourteen. Two years later, he went to Rome to study in the shadow of the great Corelli—that is to say, to absorb his ideas without actually studying with the illustrious composer. He was, in other words, part of the Corelli School.

As a composer, Locatelli, who is sometimes called the Paganini of the Eighteenth Century, has left us only a few works. His compositions, mostly featuring his instrument, the violin, were published in eight collections during his lifetime. The first is a set of concerti grossi modeled on the celebrated op. 6 collection by Corelli. Locatelli’s op. 4 includes six *Introduttioni teatrali*, one of which is played at this week’s concerts. Its fast-slow-fast structure and its interplay between full string orchestra and a quartet of string soloists is characteristic of the concerto grosso of the day, and its format is essentially the same as the popular Italian opera sinfonias Locatelli knew well, even though he never wrote for the stage himself.

In 1729, Locatelli settled in Amsterdam, where he became active in the publishing business, overseeing the printing of all his works and restricting his musical activities to the occasional private Wednesday evening performance for connoisseurs in his home. (He is reported to have said he would never play anywhere “but with gentlemen.”) In Amsterdam, where he lived for the last thirty-five years of his life, he never performed in public, and he took no pupils.

Locatelli is perhaps best known today for his appearance in the opening line of Patrick O’Brien’s

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**INTRODUTTIONE TEATRALE IN G MAJOR, OP. 4, NO. 4**

**PIETRO ANTONIO LOCATELLI**
Born September 3, 1695, Bergamo, Italy.
Died March 30, 1764, Amsterdam, Holland.

- **Composed:** before 1735
- **First Performance:** date unknown
  - These are the first Chicago Symphony Orchestra performances.
- **Instrumentation:** strings, harpsichord
- **Approximate Performance Time:** 5 minutes
novel Master and Commander: “The music room in the Governor’s House at Port Mahon, a tall, handsome, pillared octagon, was filled with the triumphant first movement of Locatelli’s C major quartet.” There are, however, no quartets by Locatelli.

Symphony Center Information

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Some sixty years before Haydn wrote the visionary representation of chaos that opens his *Creation*, Jean-Féry Rebel, a now-forgotten French composer, tried something very similar, and, at the time, nearly as daring. Rebel was popular during his life, although by Haydn’s day his music was no longer played or perhaps even known. (The eighteenth century was a period exclusively of “contemporary” music.)

Jean-Féry was a member of a large musical family. He was the son of a prominent musician, and his own son, François, would carry on in the business as a member of Haydn’s generation. Jean-Féry’s extensive resume is impressive: he began his professional career as a violinist at the Paris Opera, later becoming a harpsichordist in the court orchestra of Louis XIV and the *batteur de mesure* (literally time-beater, the forerunner of the modern conductor) at the Académie Royale. He composed music throughout his career, including songs and violin sonatas, and, most significantly, a number of works in a new form, the “choreographic symphony,” culminating with *The Elements*. It was his last work.

A fad that scarcely outlived Rebel himself, the choreographic symphony was a multimovement piece of instrumental music to be danced in full costume. For *The Elements*, Rebel composed a “prologue” titled Chaos, which wasn’t choreographed, the music being dramatic enough to stand on its own. Rebel’s subject is the confusion that reigned between the four elements—water, air, earth, and fire—before the moment when “they took their prescribed place in the order of nature,” as he writes in the preface to his score. Like Haydn at the end
of the eighteenth century, Rebel relies on extreme dissonance to depict chaos. He begins with a single chord containing all seven steps of the D minor scale—“all the sounds mingled together, or rather all the notes of the octave in one chord.” After eight full measures of this bewildering sonority, Rebel gradually moves toward a simple D minor triad, “leading, after discord, to a perfect chord.”

Rebel next begins to reveal the four elements, separately and occasionally together, but proceeding without apparent direction, awaiting the moment of final order. Each element has its distinctive characteristic. Water is represented by the flute in lines that move steadily up and down. The piccolos, playing long-held notes that end up as trills, portray Air. Earth is suggested by low, sustained bass notes in the bassoon and strings. Brilliant, lively runs and patterns in the violins suggest Fire. Midway through, the music turns from minor to major, as confusion begins to give way to classical organization. Finally, with all four elements in perfect alignment, from the high notes of Air to the bass line of Earth, Rebel brings the music to an end with the orderly cadences of D major.
Mozart’s first compositions, an Andante and an Allegro for keyboard, were written down by Leopold, one of history’s proudest stage fathers, when Wolfgang was just five years old. Even earlier, the boy had tried to write what he called a concerto in his own system of notation, which, as a family friend recalled, consisted mainly of a “smudge of notes, most of which were written over inkblots that he had rubbed out.” After 1761, music began to flow, with increasing frequency, from his little hands. Inevitably, despite Wolfgang’s astonishing talent—“Everyone whom I have heard says that his genius is incomprehensible,” Leopold wrote when his son was only six—many of the earliest works in his official catalog are little more than child’s play.

Eventually, however, signs of Wolfgang’s true promise and unique, once-in-a-generation gift began to emerge. Of the first three hundred numbers in Köchel’s famous catalog, most of them identifying compositions written before Mozart turned twenty-one, a handful of works stand out.

K. 183, a remarkable symphony in G minor—his twenty-fifth, according to the standard numbering—is the earliest of his symphonies to have found a place in the standard repertory. K. 271, a piano concerto known as the Jeunehomme, is the first of Mozart’s landmark pieces in that form that is still regularly played today. (It is sometimes said to mark his musical coming-of-age.) There are other notable works from these years—the Exsultate, jubilate for soprano and orchestra; the Haffner Serenade, the Turkish Violin Concerto—all of which have appeared on Chicago Symphony programs over the years.

With the single exception of Mozart’s first symphony (K. 16), the symphony performed this week is the earliest music by Mozart the Chicago Symphony has played—it was composed when Mozart was
just sixteen, probably a few weeks before the D major divertimento the Orchestra performed in 2009. As with many of Mozart’s first efforts in big public forms, we don’t know anything about the occasion for which he was writing. Symphonies flowed with exceptional ease from Mozart’s busy Salzburg desk at this point in his career. From December of 1771 to the middle of 1774, Mozart composed seventeen works in symphonic form. The D major symphony performed this week, now known as no. 20, falls in the middle of this youthful outpouring. Mozart signs the manuscript Amadeo Wolfgango Mozart, a common rendition of his name at the time.

The four movements show Mozart playing with the still unformalized rules of symphonic form. In the festive first movement, for example, Mozart returns to the opening key after a busy development section but not to the opening theme, which he saves for the very end of the movement. The Andante that follows isn’t in the subdominant (G major) as we would expect, but in the dominant (A major). The lovely slow movement is scored just for strings (the violins are muted) and solo flute. Having recently returned from Italy, where he complained that Italian minuets were too slow, too florid, and too long, Mozart here writes one of pointed simplicity, brevity, and speed. The finale is a grand jig in sonata form that drives straight for the finish line.

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