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EARLY MUSIC NEW YORK  
FREDERICK RENZ – DIRECTOR

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A FAMILY AFFAIR

*The Haydns and the Mozarts*

This performance is supported in part by the  
E. Nakamichi Foundation

First Church of Christ, Scientist  
Central Park West at 68<sup>th</sup> Street, NYC  
Saturday, 30 October 2021 at 7:30 PM

# EARLY MUSIC NEW YORK

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## FREDERICK RENZ - DIRECTOR

### violin

Daniel S. Lee, concertmaster  
Nicholas DiEugenio, principal  
Kate Goddard  
Isabelle Seula Lee  
Francis Liu  
Joanna Mulfinger  
Rebecca Nelson  
Jude Ziliak

### viola

Stephen Goist, principal • Annie Garlid

### bass

Matt Zucker, principal • Ana Kim - violoncello  
Nathaniel Chase - double bass violone

### winds

David Ross - transverse flute  
David Dickey • Fiona Last - oboe  
Benjamin Matus - bassoon

Sara Cyrus • Linda Dempf - horn

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# A FAMILY AFFAIR: the Haydns and the Mozarts

Sinfonia #1, K. 16 in Eb, 1764

Wolfgang Mozart  
1756-1791

Molto allegro  
Andante  
Presto

Sinfonia #25, MH 334, P.16 in G, 1784  
*ascribed to W.A. Mozart as Symphony #37, K. 444*

Michael Haydn  
1737-1806

Adagio maestoso – Wolfgang Mozart  
Allegro con spirito  
Andante sostenuto  
Allegro molto

Sinfonia Eisen B6 in Bb, 1775  
*ascribed to W.A. Mozart as Symphony #2, K. 17*

Leopold Mozart  
1719-1787

Allegro  
[Andante]  
Menuetto I & II  
Presto

Sinfonia #74, Hob. I:74 in Eb, c.1780

Joseph Haydn  
1732-1809

Vivace assai  
Adagio cantabile  
Menuetto & Trio: Allegretto  
Finale: Allegro assai

## PROGRAM

If tonight's program had been presented in the year 1900, all but one of these works would have been attributed to Wolfgang Amadeus Mozart. That the same music can now be credited to three distinct composers is a consequence of the technical advances and scholarship that are hallmarks of the discipline of musicology. The original misapprehensions were understandable, however, given the strong ties between two significant musical families in 18th century Austria – the Haydns and the Mozarts.

The meeting of Haydn and Mozart in Vienna, likely in 1783 or 1784, resulted in what we would call today a mutual admiration society. Haydn on Mozart: "If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high personages in particular, as deeply, with the same musical understanding and with the same deep feeling, as I understand and feel them, the nations would vie with each other to possess such a jewel." Mozart on Haydn: "He alone has the secret of making me smile and touching me to the bottom of my soul." An early Mozart biographer, Franz Niemetschek, reported: "High esteem for true merit, and regard for the individual, influenced his judgment of works of art. He was always very touched when he spoke of the two Haydns or other great masters." Therein, an historical fact often overlooked: long before Wolfgang met Joseph Haydn, he knew and admired his younger brother, Michael.

Michael Haydn, having followed in Joseph's footsteps as a choirboy at St. Stephen's Cathedral in Vienna and as a free-lance musician after that, wound up with literally the job of a lifetime when he was appointed concertmaster to the Archbishop of Salzburg, a position he occupied continuously from 1762 until his death in 1806. Already in Salzburg when Michael arrived was Leopold Mozart, promoted from second violinist to deputy Kapellmeister in 1763, the highest rank he would achieve there – likely due to the long absences occasioned by the frequent concert tours he arranged for his talented children, Wolfgang and Nannerl. Leopold Mozart and Michael Haydn thus were colleagues, and by all accounts friends; and Wolfgang's development as a composer clearly drew upon Michael Haydn's example.

It is perhaps simplistic to suggest that Wolfgang Amadeus Mozart began to compose because his father caught a cold; however, there is some truth in it. A concert tour took the Mozart family to London in 1764, but Leopold became sufficiently ill that the family had to retreat for the summer to the suburb of Chelsea to allow him to recover in peace and quiet. "Peace and quiet" meant no keyboard practice, forcing Wolfgang and his older sister to find other ways to pass the time. The eight-year-old wunderkind decided to start composing symphonies, and recruited Nannerl as his copyist. What we today call Mozart's Symphony No. 1 dates from this period, though it is unclear if it originated in Chelsea or in London, where they returned in the fall. Having befriended Johann Christian Bach (Sebastian Bach's youngest son, known as the "London Bach"), Mozart channeled his own burgeoning melodic inspiration through J.C. Bach's compositional framework, starting a process that would culminate a quarter of a century later with the great "Jupiter" Symphony.

What for years was considered to be Mozart's second symphony turns out to be by Mozart, but not by Wolfgang. Current research suggests the symphony in B-flat was composed by Leopold about a decade later than Wolfgang's first effort in the genre. Leopold Mozart was a polymath: In addition to masterminding the careers of his children, he turned out numerous compositions, only some of which have survived. He was expert at the violin, and wrote an authoritative treatise - *Violinschule* (1756) - that was the manual of choice for generations, and is still consulted today by musicians specializing in historically informed performance practice. Recognizing his son's genius, he willingly sacrificed his own ambitions. Like many composers consigned by history to the periphery of the music world, his most famous works were attributed first to other composers - notably the Cassation in G for orchestra and toys, until recently commonly known as Haydn's Toy Symphony (at various times attributed to both Joseph and Michael). The listener can decide whether one hears the son in the father, or the father in the son; but the symphony itself stands on its own charming merits.

The two Mozart Symphonies numbered 36 (also known as the "Linz") and 38 ("Prague") flank a work that for many years was known as his 37th (carrying no geographical appellation, perhaps because Mozart is not known to have spent time in the biggest city between those two major European capitals, České Budějovice). However, unlike the symphony we now attribute to Mozart's father,

a few notes in this symphony actually are by Mozart – namely, the opening *Adagio maestoso*, 20 measures that take less than 90 seconds to play, appended for reasons unknown to a symphony otherwise by Michael Haydn. We can conjecture that Mozart supplied a slow introduction to provide an otherwise cheerful work with some fashionable *gravitas*; and that the discoverer of the manuscript, recognizing Mozart’s hand at the start, assumed it was all by him. Michael Haydn’s reputation rests more on his sacred choral works than his instrumental output, but his catalogue boasts no fewer than 41 symphonies, of which this one (at least after the *Adagio*) is a prime example. His gift for melody and the occasional harmonic surprise – attributes he shares with his more famous brother – are on full display.



The first edition of Leopold Mozart's *Violinschule* included this portrait of the author. Some aspects of violin playing in his day can be seen: the lightweight, concave bow and the absence of any chin rest or shoulder rest.

Joseph Haydn spent years laboring in semi-obscurity for the Esterházy family in Hungary, with occasional visits to Vienna. By the time he composed Symphony No. 74, however, he had begun to acquire a reputation across Europe that would accelerate his ascendance to the musical pantheon. This symphony is known to have been published and performed in London – where Haydn was commonly referred to as “the Shakespeare of music” – a decade before he journeyed there twice himself, crowning his symphonic achievement with the dozen works popularly referred to as his London Symphonies. While perhaps not composed specifically for British consumption, this work undoubtedly found an enthusiastic reception as a logical next step in the progress of symphonic form espoused by, among others, the composers J.C. Bach and Carl Friedrich Abel, on whose influential subscription concert series this symphony is known to have appeared in 1782. Without a suggestive subtitle, this is a work of “absolute music” (i.e., it is not “about” anything other than itself) by a master symphonist.

Daniel Guss

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Leanne Mahoney – Church House Committee Chair

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