

Saturday 4 April / 7pm Haydn's Farewell

Franz Joseph Haydn (1732-1809)

Symphony No.6 in D major (Le matin)

Adagio; Allegro - Adagio - Menuet - Finale: Allegro

On 1 May 1761 29-year old Joseph Haydn signed a contract that made him vice-*Kapellmeister* (music director) to the fabulously wealthy Hungarian nobleman Prince Paul von Esterházy. Haydn was required to live at the Prince's huge palace of Eisenstadt, to supervise the Prince's orchestra, to wear livery and to write and direct any music that the Prince required. So when the Prince – who loved Vivaldi's *Four Seasons* - suggested that he write a series of pieces inspired by the times of the day, Haydn took the hint. The first three symphonies he wrote for the Prince were titled *Le matin*, *Le midi* and *Le soir* (morning, afternoon and evening.)

Le matin begins with a musical sunrise (*Adagio*), before dancing off into a sparkling *Allegro*, led by the flute. The tender second movement (*Adagio*) blossoms into a beautifully expressive showcase for the solo violin and cello (the Esterhazy orchestra only had one). The flute and oboes take over the *Minuet*, and the bassoon and double bass sing a gruff duet in its central section. And everyone - even the horns – gets a chance to shine in the brilliant *finale*, by which time the sun has well and truly risen.

Franz Joseph Haydn (1732-1809)

Violin Concerto in G, Hob. VIIa:4

Allegro moderato - Adagio - Finale: Allegro

A composer in the mid-18th century was expected to be a jack of all musical trades, and Haydn was thoroughly well-equipped from an early age. "I was a wizard at no instrument but I knew the strengths and workings of all" he told his biographer Georg Griesinger, in old age. "I was not a bad keyboard player or singer, and I could play a concerto on the violin". It's very possible that this Concerto in G major for violin and string orchestra was one that he played. Certainly, he wrote it in the earliest part of his professional career, around the time (from 1757 to 1761) that he was employed as music-master by the Bohemian Count Karl Joseph von Morzin – the young composer's first professional post.

Morzin was a passionate music lover and a connoisseur of violin playing: in fact, a member of the Morzin family had been the dedicatee of Vivaldi's *Four Seasons*. Haydn's playing wasn't in that class. But Morzin's small orchestra contained some excellent players and with its poised *Adagio* and spirited finale, this graceful concerto in the fashionable *Galant* manner is clearly designed to charm and entertain without ever pushing its player further than is comfortable to perform, or beautiful to hear.

Franz Joseph Haydn (1732-1809)

Symphony No.45 in F sharp minor ("Farewell")

Allegro assai - Adagio - Menuet: Allegretto - Finale: Presto, Adagio

Joseph Haydn composed his Symphony No.45 in the autumn of 1772 and it was probably performed for the first time in November that year, in one of the twice-weekly afternoon concerts at Eszterháza: the new (and remote) Hungarian country palace of Prince Nicolaus Esterházy. As far as we know, it was a routine concert in the princely household until Haydn and his orchestra reached the middle of the symphony's fourth and final movement. Haydn's biographer Georg Griesinger explains the circumstances that set that *finale* apart:

One year, against his custom, the prince determined to extend his stay in Eszterháza for several weeks. The married men, thrown into utter consternation, turned to Haydn and asked him to help. Haydn hit upon

the idea of writing a symphony in which, one after the other, the instruments fall silent and leave the stage...The prince and his audience at once understood the point of this pantomime; the next day came the order for the departure from Eszterháza.

But the symphony's first four movements are every bit as crucial to that meaning. This is emphatically not light-hearted music, and Haydn's unusual choice of key generates an atmosphere of discomfort – and intensity – that heightens the stormy effect of the driving cross rhythms, melancholy asides and sheer nervous energy of this remarkable (and remarkably effective) mini-masterpiece.

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Maria Włoszczowska violin

Polish violinist Maria Włoszczowska is recognised for her versatile musicianship, performing as a soloist, director and chamber musician, in addition to her roles as Artistic Partner of the Royal Northern Sinfonia and Director and Leader of the Chamber Orchestra of Europe.

Recent career highlights include Maria's solo debut at the BBC Proms with the Royal Northern Sinfonia and conductor Dinis Sousa, directing the Chamber Orchestra of Europe at Mozartwoche Salzburg and in Kronberg, directing the Orquesta Sinfónica de Tenerife, performing Beethoven's Violin Concerto with the Bournemouth Symphony Orchestra and Mozart's Violin Concerto No.5 with Orquestra XXI, and concertos by Vivaldi, Bach and Telemann with Neues Bachisches Collegium Musicum under the baton of Reinhard Goebel at Leipzig's Gewandhaus. In the 2024/25 season, Maria performed as soloist and director with, among others, the Orchestre de Chambre de Paris, the Estonian National Symphony Orchestra and Amsterdam Sinfonietta, as well as returning to the Chamber Orchestra of Europe for several projects as their newly appointed Director and Leader.

Maria appears frequently at Wigmore Hall and at international festivals such as Musikdorf Ernen, Lockenhaus Festival, Lammermuir Festival and IMS Prussia Cove as well as in residency at Yellow Barn, Vermont. Distinguished artists such as Jeremy Denk, Alasdair Beatson and Dinis Sousa regularly join Maria in recital and recent highlights include her New York recital debut presenting all six Bach Sonatas for violin and keyboard and performing Ives' complete cycle of Violin Sonatas at Wigmore Hall and Lammermuir Festival alongside Jeremy Denk.

A recipient of the Royal Philharmonic Society's Emily Anderson Prize, Maria based herself in the UK after completing her studies at the Guildhall School of Music and Drama with Hungarian violinist and conductor András Keller. In 2018 she won both First Prize and Audience Prize at the XXI Leipzig International Johann Sebastian Bach Competition. Maria plays on a violin by Francesco Stradivari.

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disabled musicians breaking new ground together in inclusive ensemble RNS Moves. And they bring new musical opportunities to the region, headlining the first-ever BBC Proms weekend outside London.

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