Sunday, June 30, 2019 | 3:00 PM

Three Old Masters

Dr. Robert G. Hasty, Music Director
North Shore Center for the Performing Arts in Skokie

Symphony No. 1 in D major H.663 ................................................................. CPE Bach

Allegro con spirito
Andante sostenuto
Finale: Allegro molto

Symphony No. 29 in A major K 201/186a ................................................. WA Mozart

Allegro moderato
Andante
Menuetto: Allegretto—Trio
Allegro con spirito

Symphony 104 “London” H. 1/104 ......................................................... FJ Haydn

Adagio—Allegro
Andante
Menuetto and Trio: Allegro
Finale: Spiritoso

This concert is supported in part by
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CPE Bach—Symphony No. 1 in D major

The fifth child and second son of the great Johann Sebastian Bach, Carl Phillip Emanuel Bach was an influential composer in his own right, working in the transitional years between the Baroque and Classical styles. His personal approach, distinguished by dynamic, sometimes turbulent expression, stood in direct contrast to the more mannered gallant style then in vogue.

The catalogue of Bach's musical estate lists eighteen symphonies composed over a period of thirty-five years yet this may not be the full extent of his output in the genre. In his 1773 autobiography Bach reports that he “composed a couple of dozen symphonies.” Assuming that his count was reasonably accurate, the discrepancy in numbers implies that several works have been lost. Eight of the extant symphonies date from Bach's early years in Berlin. They exhibit a youthful inexperience as well as an Italianate influence born of his familiarity with the orchestral works of Albinoni, Sammartini, Jomelli, and Martini. By his 1768 appointment to the Hamburg court, Bach's symphonic style had begun to mature, resulting in several works of striking originality.

Written in 1775–76 for an unidentified patron, Bach's four Orchester-Sinfonien mit zwölf obligaten Stimmen (Orchestral Symphonies with Twelve Obbligato Parts) represent the peak of his symphonic writing. From this set, the Symphony in D-major has emerged as the most popular. Taken as a whole, the work gives the impression of urgency and an almost feverish agitation typical of the composer and of the Sturm und Drang movement that was beginning to emerge in the 1770's.

The Symphony in D was conceived for a rather large orchestra (as opposed to the small chamber ensemble common in earlier symphonies) comprised of two flutes, two oboes, two horns, and bassoon, in addition to the usual complement of strings. The wind instruments are used almost constantly throughout the different movements. Indeed, flutes, oboes and bassoon take on solo roles at many points. Bach also explores unusual instrumental combinations, as in the slow movement which is, in effect, a quintet for two flutes, viola, cello and double bass, where the violins are restricted to highly discreet pizzicatos. Unexpected shifts in harmony also keep the listener off guard.

Bach’s own words provide a fitting conclusion: “Last year I wrote four grand symphonies for orchestra with twelve obbligato parts. It is the greatest thing I have done in this genre. Modesty prevents me from making further comment.” The words of someone who attended one of the first rehearsals under the composer’s direction are also pertinent: “Forty of our Hamburg musicians and several amateurs performed these incomparable symphonies, unique in their genre, with such precision and enthusiasm that Herr Bach thought it right to praise their talents publicly, the listeners present demonstrating their satisfaction in the most lively manner possible.”

Mozart—Symphony No. 29 in A major

Johannes Chrystostomus Wolfgangus Theophilus Mozart was arguably one of the most gifted musicians in the history of classical music. His inspiration is often described as ‘divine,’ however he worked assiduously, not only as a composer, but also as conductor, virtuoso pianist, organist and violinist. Mozart embraced most musical genres, including opera, symphony, concerto, chamber, choral, instrumental, and vocal music, revealing an astonishing number of undisputable masterpieces. Haydn wrote: “Posterity will not see such a talent again in 100 years.”
Though Mozart thought of himself primarily as an opera composer and, therefore, concentrated an abundance of time and energy to theatrical productions, he also made important contributions to the developing symphony. Mozart composed his first symphony when he was only eight years old and went on to write forty more during the next two decades. His earliest symphonic works are, naturally, somewhat derivative and show the young composer to be heavily influenced by several of his more mature colleagues, notably brothers Johann Christian and CPE Bach. He once wrote to Carl Phillip Emanuel: "Bach is the father, we are the children. Those of us who know anything at all learned it from him."

Mozart’s most productive period as a symphonist came between 1772–74, when he penned almost a third of his entire output. One of the most interesting and polished symphonies emanating from this fertile two-year period was Symphony No. 29, K. 201, completed in 1773. Bridging Mozart’s early and mature symphonic styles, the work may be viewed as transitional, as it brings together some of the finest characteristics of his youthful orchestral pieces with the emerging realization of the full dramatic possibilities of the form. In Symphony No. 29, we hear conventions Mozart had used before: a muted slow movement of courtly style, a crisply energetic minuet, and a dashing hunting finale. But somehow these conventions have been elevated to something greater, more complex, and sophisticated in tone.

From the outset, Symphony No. 29 shows itself to be a fine specimen of gallant writing: well bred, charming, polite, and faithful to the Viennese classical model established by Haydn and other pioneering symphonists. Its light-hearted charm and elegance are indicative of a work that is truly meant to entertain and delight. It is at home in an intimate drawing room or a concert hall.

The work begins quietly, with a main theme full of graceful energy. The tune is catchy, marked by an octave drop and pulsing repeated notes. That opening idea rises sequentially by step, before being joined by horns and oboes for an expanded repetition. A brief but exciting development section leads into a literal recapitulation of the first section, before a rousing coda brings the movement to its conclusion.

The second movement is hushed and refined. Muted strings, dotted rhythms, and exquisite ornamental figurations contribute to the courtly elegance. Commentator Olin Downes states: “It is full of eighteenth century clichés and turns that were used a hundred times before and after by other composers, but here they are so spontaneous and lovely that each phrase bears repeating and repeating. And still the movement seems too short.’ The third movement Minuet demonstrates a brusque energy that is reminiscent of Haydn.

According to one commentator, “energy gallops over grace” in the Allegro con spirit finale. Prominent horn calls and sprightly, jaunting rhythms in 6/8 meter identify this movement as a hunting finale, a common feature of much music of the period. The soundscape calls to mind the open air, galloping horses, barking dogs, and optimistic hunters in pursuit of an elusive prey. While the music retains Mozart’s characteristic elegance, he has created a fun-loving atmosphere aimed at pleasing his listeners, further evidence that the maturing composer is beginning to grasp the full potential of the symphonic form as it relates to a large, paying audience rather than one comprised of a small number of courtly sophisticates.
Haydn—Symphony No. 104 in D major “London”

Franz Joseph Haydn spent almost thirty years of his long and productive career in the service of the Esterházy family, one of the richest and most influential within the Austro-Hungarian Empire. Ruled by the music-loving Prince Nicholas, the family maintained one of the most sumptuous musical establishments in Europe. As the Esterházy’s kapellmeister (music director), Haydn wore servant’s livery and followed the family as they moved among their various palaces. He had a huge range of responsibilities, including composition, running the orchestra, hiring and training musicians, playing chamber music for and with his patrons, and mounting operatic productions. During the three decades that Haydn worked at the Esterházy court, he produced a flood of compositions, and his musical style continued to develop.

In 1790, Prince Nicholas died. He was succeeded by his son, Anton who, unlike his father, was indifferent to music. In an attempt to economize, Anton dismissed most of the court musicians and dismantled the large musical establishment that had been one of the hallmarks of his family’s prestige. Haydn was retained in a nominal capacity but his daily presence at court was not required. Thus, with Anton’s blessings, Haydn accepted a lucrative offer from the German impresario Johann Peter Salomon to compose and conduct a series of symphonies in London. For several years, Haydn’s music had enjoyed tremendous popularity in England, and though numerous invitations to visit had been issued, all had been declined because of his rigorous Esterházy duties. Now, with his newfound freedom, Haydn was able to accept and on December 15, 1790, he set sail for Britain.

The London concerts, organized and financed by Salomon, were an unqualified success. Audiences flocked to the events, and Haydn augmented his English fame, and earned generous profits. The prominent historian Charles Burney wrote: “Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever been caused by instrumental music in England.” So successful was Haydn’s English sojourn that Salomon arranged for a return visit in 1794.

This second trip brought about the composer’s crowning achievements in the field of symphonic composition; a field to which he had contributed greatly in the previous decades. Specifically, Haydn bestowed upon English audiences his final six symphonies, of which No. 104 is, undoubtedly, the most famous. This work from 1795 has become known as the “London” Symphony, though that moniker could easily be applied to any of the twelve symphonies written during Haydn’s tenure in that city. Following the first performance of Symphony 104, the Morning Chronicle praised both the composition and its author: “This wonderful man never fails, and the various powers of his inventive and impassioned mind have seldom been listened to with greater rapture by the hearers, than they were this evening.”

Symphony 104 opens with a dramatic slow introduction in the dark key of D-minor. Soon, however, any portents of gloom or despair are erased by the arrival of the ensuing Allegro, whose simple, unassuming theme has an almost folk-like character. In turns both elegant and exuberant, this single theme serves as the basis for the entire first movement. With characteristic inventiveness, Haydn subjects the single motive to a variety of interesting treatments as he crafts one of his most compelling first movements.
The slower second movement, which demonstrates Haydn's perennial delight in the unexpected, takes on an almost playful demeanor. Light-hearted fun continues in the third movement Minuet, which is marked by robust accents and unanticipated silences. Here, the irreverent Haydn turns the stately French dance into a rollicking peasant affair more suitable to the village streets than the ballroom. A buoyant finale closes Haydn's career as a symphonist on an appropriately jubilant note.

With Symphony No. 104, Haydn demonstrates his full mastery of the symphonic form: a form he shepherded to fruition almost from its infancy. In fact, Haydn's influence upon the then-developing symphony was so great that he was often referred to as the “father of the symphony.” It would be disingenuous to claim every Haydn symphony as a masterpiece. But from the relatively slight works of the late 1750s and early 1760s, full of color and energy, to the ripe mastery of the ‘Paris’ and ‘London’ sets, nearly every work is gloriously unpredictable in strategy and structure. Papa Haydn brought an inventive originality to the symphony that helped propel the fledgling genre to its full Classical glory, and thus paving the way for the magisterial contributions of Beethoven, Schubert, Brahms, and all who followed after.

Program notes by Dr. Michael Vaughn
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**ROBERT G. HASTY, MUSIC DIRECTOR**

Dr. Robert G. Hasty is the Music Director of the Kenosha Symphony Orchestra, Principal Conductor of the Highland Park Strings, and the conductor of the Chamber Orchestra and the Philharmonia at the Henry and Leigh Bienen School of Music at Northwestern University where he also serves as the Associate Director of Orchestras. He is also Artistic Director of the International Schools Choral Music Society.

Dr. Hasty began his career teaching music in the public schools in Southern California. This included service as the District Music Coordinator of the Capistrano Unified School District where he supervised the K-12 music education program and its staff of 39 teachers. He also served an elected term as Vice President in charge of String Education for the Southern California School Band and Orchestra Association.

A noted researcher in music cognition, Dr. Hasty has been an author for two publications delivered at the 7th International Conference on Music Perception and Cognition in Sydney, Australia. A book on his research on conducting has recently been published: “Critical Listening While Conducting”. The European Society for Cognitive Sciences of Music invited him to speak at their conference in Portugal on these studies.

As a conductor, Dr. Hasty has appeared with the All-American College Orchestra at Walt Disney World, Beijing Youth Orchestra, Elmhurst Symphony Orchestra, Grant Park Symphony Orchestra, Irvine Youth Symphony, La Primavera Orchestra, Merit Symphony Orchestra, Metropolis Youth Symphony, National High School Music Institute Orchestra, Northwestern University Symphony Orchestra, NU Opera Theater, NU Contemporary Music Ensemble, and the Skokie Valley Symphony Orchestra. His performances have been broadcast on WFMT radio in Chicago and on the Big Ten Network. Dr. Hasty's international...
engagements include the National Concert Hall of Taipei, Taiwan, the Forbidden City Concert Hall in Beijing, China, the Shanghai Oriental Arts Center Concert Hall in Shanghai, China, the Busan Cultural Center Main Theater in Busan, South Korea, and the Suzhou Culture and Arts Center Grand Theater in Suzhou, China. He is sought-after as an honor orchestra conductor, conducting honor groups across the United States. He is a member of the conducting and music education faculties at the Bienen School of Music.

Dr. Hasty has also spent his career as a freelance violinist and violist, having been a student of Alice Schoenfeld at the USC Thornton School of Music. Dr. Hasty was the violist on the world premiere of Kathy Henkel’s *Moorland Sketches*, which was broadcast on KUSC-FM Los Angeles. These days, you will find him fiddling in several Chicago clubs and venues with various local bands, most notably performing and recording with singer-songwriter Christina Trulio (ASCAP).

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- Jeff Yang, *Concertmaster*
- Balgomira Lipari
- Annarita Tanzi
- Aviva Chertok
- Margarita Solomensky
- Iris Seitz
- William Baar

#### Violin 2
- Michael Kleinerman
- Alysa Isaacson
- David Ratner
- George Sobolevsky
- Jackie Steele
- Bob Spitz

#### Viola
- Michael Zahlit, *Principal*
- Tyler Pacheco
- Shelby Martignacco
- Lee Malmed

#### Cello
- Alyson Berger, *Principal*
- David Cowen
- Howard Miller
- Mike Taber
- Susan Hammerman
- Bonnie Malmed

#### Bass
- Karl Erik Seigfried, *Principal*
- Jacque Harper

#### Flute
- Karen Frost, *Principal*
- Sandra Rowland

#### Oboe
- Tricia Wlazlo, *Principal*
- Kelsey O’Brien Flath

#### Clarinet
- Jennifer Woodrum, *Principal*
- Irwin Heller

#### Bassoon
- Beth Heller, *Principal*
- Lynette Praille

#### Trumpet
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- Sean O’Donnell

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- Matthew Oliphant, *Principal*
- Paul Seeley

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