

UPCOMING IPO PERFORMANCES

MAY
18
7:30PM

JOYFUL VOICES: SHAW AND BEETHOVEN

Stilian Kirov, *Conductor*
Chicago Community Chorus
Dr. Keith Hampton, *Artistic Director/Founder*
Kimberly E. Jones, *Soprano*
Leah Dexter, *Mezzo-Soprano*
Ryan Townsend Strand, *Tenor*
Bill McMurray, *Baritone*

CAROLINE SHAW *Seven Joys*

BEETHOVEN *Symphony No. 9*
200th Anniversary Performance
First performed in Vienna on May 7, 1824

Memorial Concert Honoring Patrick Coburn



Programs and artists subject to change

IPOMUSIC.ORG // 708.481.7774

APRIL 13, 2024

IPO ILLINOIS
PHILHARMONIC
ORCHESTRA
Stilian Kirov, Gibb Music Director

2023/24
SEASON



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Programs are partially supported by a grant from the Illinois Arts Council.



Check Out IPO proudly sponsored by



Dear Friends of the IPO,

I hope you had wonderful holidays and a great beginning to 2024!

Our season continues with a beautiful mix of all-time favorites and some newer works to explore. We have some outstanding music by Gershwin, Tchaikovsky, Mozart, Haydn, Beethoven, Bologne and more. We also will be presenting some exciting works by Arlene Sierra, a preview of Wynton Marsalis's new Concerto for Orchestra, and our long-anticipated co-commission named *Gwendolyn Brooks Settings* by Augusta Read Thomas will finally premiere post-covid.

There is a lot of great music to celebrate, and we are so grateful for your support and for sharing these beautiful concert experiences with us.

Here's to a great second half of our 2023/24 Season, and thank you so much for being part of Illinois Philharmonic Orchestra's musical family.

Sincerely,
Stilian Kirov, IPO Gibb Music Director



Welcome back for the second half of the IPO's wonderful season! In the next few months, we will hear new music that it seems we've been waiting years to hear—because we have! In March, IPO will present the world premiere of Augusta Read Thomas' *Gwendolyn Brooks Settings* which was delayed by the pandemic. This work is a setting of poems from Brooks' *Bronzeville Boys and Girls* and will include the Anima-Glen Ellyn Children's Chorus as well as singers from ChiArts.

February includes a new commission by Arlene Sierra; April sees IPO's 5th annual Classical Evolve composer competition, and a World Premiere by last season's winner Oswald Huynh; May includes the preview of a new work for orchestra by Wynton Marsalis.

As further documentation that IPO is on the forefront of music in the Chicago area, *NewCity* magazine recently featured our Executive Director Christina Salerno and Maestro Stilian Kirov as people who keep Chicago in tune!

IPO is expanding our repertoire while not abandoning our classical mission. In addition to new works, the remainder of this season includes works by Tchaikovsky, Mozart, Haydn, and will be capped off by Beethoven's iconic Ninth Symphony.

Sit back and enjoy—and tell your friends about the wonderful music IPO has planned!

Sincerely,
Barbara Sturges, IPO Board President



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Freedom Hall acknowledges support from the Illinois Arts Council Agency



Welcome to Trinity Christian College!

I am delighted you are here, and that IPO calls our Ozinga Chapel its concert home. Trinity is a Christian liberal arts college dedicated to preparing students for lives of purpose in their chosen vocation.

At Trinity, we care deeply about greater access to transformative education, and our Transformative Colleges Initiative embodies this approach. This initiative aims to 1) make higher education finances more transparent and more accessible to all people, 2) allow students the ability to work towards debt-free education, and 3) build meaningful relationships with businesses and organizations where we can build mutual partnerships.

If you are interested in learning more about this transformational approach, please email president@trnty.edu. Trinity graduates can be found throughout the world in nearly every discipline—all faithfully serving their organizations and their communities.

We invite you to walk around campus, meet members of our community and peruse Trinity's website at trnty.edu for more information about our mission.

Aaron J. Kuecker, Ph.D.
President, Trinity Christian College

HISTORY OF IPO

Now in our 46th Anniversary Season, the Illinois Philharmonic Orchestra (IPO) is a leading performing arts organization in Chicago's Southland, providing professional orchestral music of beauty and excellence to the region. IPO's repertoire ranges from Baroque and Classical masterpieces to world premieres and modern favorites.

During our exciting 46th season, IPO will perform five Saturday evening classical concerts and two Saturday matinee performances, one being *IPO Holiday Festival: A Celebration of Voice & Music*, our annual holiday concert in December. All season concerts are held at Ozinga Chapel at Trinity Christian College in Palos Heights. IPO will also present its sixth season of *IPO Summer @ Olympia Fields Country Club*, a series of IPO musician chamber music performances in Olympia Fields, Illinois.

IPO's history dates back to 1954. Then known as the Park Forest Orchestra, it was formed at the community level with volunteer musicians. In 1978, the orchestra was reformed into a professional chamber orchestra performing in Park Forest. In 1982, the orchestra was renamed to reflect its regional mission. Instrumental to IPO's growing success was the naming of Carmon DeLeone as Music Director in 1986. During DeLeone's 25-year tenure, IPO expanded its Artists-in-the-Schools Education Program to include interactive Youth Concerts. In the 1990s, IPO performed in residence at the Center for Performing Arts at Governors State University in University Park. In 2008, the orchestra began a new residency at the Lincoln-Way North Performing Arts Center in Frankfort, a regionally centralized location. Maestro

DeLeone became Conductor Laureate of the IPO in 2011. After an international search process, IPO appointed David Danzmayr as Music Director, serving from 2012–2016 and expanding IPO's programming to include an American work on every program. In 2017, following a search that attracted over 170 applicants from around the world, IPO's Board of Directors announced the hiring of Stilian Kirov as Music Director beginning with the 40th Anniversary Season. Kirov has expanded IPO's repertoire and developed *Classical Evolve*, the company's first Composer-in-Residence Competition.

IPO has a 46-year track record of expertly managing concerts and youth programming. Leadership, both Executive and Artistic, is bringing new vitality to the organization with an eye towards future programming growth, increased community partnerships, and strengthening the orchestra's fiscal foundation. In 2019, the orchestra unveiled an institutional commitment to address equity, diversity, and inclusion. IPO is led by a 28-member Board of Directors focused upon aligning the organization's goals to the needs of the Chicago Southland. IPO believes in the power of high-quality music and music education to transform lives.

IPO's Board of Directors and Senior staff are dedicated to utilizing their talents, connections and skillsets to broaden the quality of life in and around Chicago's Southland to include a vast array of musical offerings.

Named "Illinois Professional Orchestra of the Year" by the Illinois Council of Orchestras in 1991, 2010 and again in 2020, recognizing IPO's overall artistic excellence.

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2024 LEO MICHUDA IPO AWARD WINNER TRISH HALPIN



Tonight, IPO honors Trish Halpin by awarding her the 2024 Leo Michuda IPO Award for Lifetime Service. One of the highest honors IPO can bestow upon an

individual, the qualifications for the Michuda Award include Excellence in Leadership, the Securing of Resources vital to the success of IPO, and the Application of Extraordinary Efforts to enhance the image or promote the artistic mission of IPO in the greater Chicago metropolitan area.

In August of 2005, IPO's then Director of Education Programs Amy Hemingway needed help with a project, so she invited a friend to assist her. Trish Halpin was that friend.

Though she could only work a few hours a week, Trish loved being part of IPO. She kept working past that initial project, albeit very part time, taking on more responsibilities over the next few seasons.

At that time, IPO performed at Governors State University and worked with GSU to execute the box office duties. As subscriptions came in, Trish would inform GSU, who would print the tickets. Trish would then pick up the tickets and bring them to the IPO office to mail. Additionally, tickets for IPO's Sunday Matinée performances at the Lincoln Way High Schools were purchased through a different ticket vendor, but had to be sorted and mailed out by Trish.

Over time, Trish shifted to full time as the official IPO Box Office Manager and with Executive Director Ed Feingold, worked up an Agreement with TicketSage to develop our own, in-house Box Office. She also became IPO's Office Manager, maintaining office supply levels and keeping the office organized and running efficiently. When Christina Salerno took over as Executive Director in 2017, Trish took over accounts receivables and accounts payable.

"I do variety of things," says Trish, "but my favorite by far is talking to our patrons. Sometimes they call with a ticketing issue or something else and we end up having quite a nice conversation! I see myself as the first line of contact for whomever calls the office or stops in. It is important to have a positive attitude and keep smiling! When you smile, people can hear it in your voice!"

Having grown up in Oak Park, IL, Trish and her husband Patrick currently reside in Olympia Fields where they raised their three daughters Colleen, Katie, and Mary.

"I truly love IPO and everyone who has been part of it with me; the patrons, the staff, and the musicians who surround me today as well as so many of those who have come and gone. To be named the recipient of such a prestigious award, I am beyond humbled and honored. Although I do have to say, I find it very strange to be awarded for something that I love to do!"

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IN PALOS HEIGHTS



Welcome to Palos Heights!

On behalf of the City of Palos Heights, I want to thank you for your support of the Illinois Philharmonic Orchestra and welcome you to the beautiful Ozinga Chapel on the campus of Trinity Christian College.

While you are here, I hope you will explore all that our city has to offer. From the peace and serenity of Lake Katherine to our many outstanding retail shops and restaurants, there are many ways to experience all the amenities and come alive in Palos Heights.

Finally, I want to thank the Illinois Philharmonic Orchestra for enhancing our commitment to the arts by bringing live classical music to our community. I know you will enjoy the concert and I hope you will visit us again soon.

Sincerely,

Robert S. Straz
Mayor



www.palosheights.org

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MEET THE MUSICIAN



**NICHOLAS
DELAURENTIS, BASS**

**How long have you
been playing music?**

I've been playing bass for thirteen years, and guitar for eighteen years.

**How gratifying is it to be able to have a
career as a professional musician?**

I think I'm incredibly lucky to be able to make a career out of performing music. Being a musician means that you're constantly working to be a better person on and off the instrument. It requires that you commit yourself to your task and trust your colleagues as well. While it's great to perform, I think it's an even better feeling to know you're serving your community and offering something inspiring and fulfilling to them.

Who has been the most significant influence on your musical career? My teachers, Alex Hanna and Andrew Raciti have been my biggest influences. Both have inspired perspectives on what it means to be a musician, and have always encouraged me to be the best version of myself.

What is your favorite thing about IPO?

The audience is really incredible. You can just tell how much they care about classical music and the IPO community. Not only is every show full, but there's a level of engagement and attentiveness you don't often see with audiences. That kind of dedication is what makes every

performance feel so electric.

Please share one of your favorite IPO memories. Though I haven't been with IPO very long, my favorite memory so far was playing *The Four Seasons of Buenos Aires* by Astor Piazzolla. The orchestration is reduced so that often each player has their own part, instead of normal orchestra music, you have more players playing in unison. Performing with the group in more of a chamber music setting was incredibly fun and it really showcased how talented each member of the orchestra is. A lot of bass playing is about blending and serving the music and melody, so having real chances to play out and being encouraged to be musical felt really special at IPO.

Do you perform outside of IPO and if so, where? I perform in the Southwest Michigan Symphony Orchestra and sub with several orchestras across the Midwest.

Do you have a website and/or social media channels where patrons can follow you? @NickdeLaurentis on Instagram

Tell us some more about yourself (outside interests, family, etc.) In addition to playing classical music, I write songs under my own music under my name, and play in Chicago rock band Swatches. Outside of music I like to travel, go on runs and watch basketball.

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VIOLA

Oana Tatu,
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Matthew Barwegen,
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Scott Gordon Dowd
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Margaret Daly

BASS

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acting principal
Michael Martin,
acting assistant principal

FLUTE

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principal

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The Friends of the IPO is a dedicated group of extraordinary volunteers committed to sustaining IPO—the only professional orchestra based in the Chicago Southland. In addition to fundraisers and other social and community events, we showcase young South Suburban musicians in our Rising Star Showcase each spring, host an annual Symphony of Style fall fashion show and luncheon, and provide hospitality for the orchestra throughout the season. Individual membership is \$30, and a Family membership is \$45 annually. For more information about Friends of the IPO, call (708) 481-7774.

Thank you so much to the Friends of IPO for all of your support!

ILLINOIS PHILHARMONIC ORCHESTRA

APRIL 13, 2024 | 7:30 P.M.

Stilian Kirov, *Conductor*
Lee Shirer, *Horn**no last days, only more tomorrows*

Oswald Huynh (b. 1997)

Symphony No. 1 in G major, op. 11 no. 1 Joseph Boulogne Saint-Georges (1745–1799)

- I. *Allegro*
- II. *Andante*
- III. *Allegro assai*

Horn Concerto No. 4 in E-flat major, K. 495 Wolfgang Amadeus Mozart (1756–1791)

- I. *Allegro moderato*
- II. *Romanza: Andante*
- III. *Rondo: Allegro vivace*

INTERMISSION

Symphony No. 104 in D major *London* Franz Joseph Haydn (1732–1809)

- I. *Adagio - Allegro*
- II. *Andante*
- III. *Menuet: Allegro*
- IV. *Spiritoso*

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**STILIAN KIROV,***Gibb Music Director*

Currently in his seventh season as the newly retitled Gibb Music Director of the Illinois Philharmonic, Maestro Stilian Kirov is the First

Prize Winner of the “Debut Berlin” Concert Competition, prizewinner at Denmark’s 2015 Malko Competition, as well as the 2010 Mitropoulos Competition. Maestro Kirov has made his conducting debut at the Berlin Philharmonie in 2017 and is also a recipient of numerous Solti Foundation U.S. Career Assistance Awards (2016–2019).

Highlights of Mr. Kirov’s guest performances include appearances worldwide with the Seattle Symphony, Israel Camerata, Xi’An Symphony, Minas Gerais Philharmonic Orchestra, Sofia Philharmonic, Leopold Chamber Orchestra/Ukraine, Orchestra of Colors/Athens, Orchestre Colonne/Paris, Sofia Festival Orchestra, State Hermitage Orchestra/St. Petersburg, Thüringen Philharmonic Orchestra, the Zagreb Philharmonic, the Musical Olympus International Festival in St. Petersburg, Victoria Symphony/British Columbia, Omaha Symphony and the Memphis Symphony, among others.

Stilian Kirov assisted distinguished conductors such as Bernard Haitink with the Chicago Symphony Orchestra, as well as Stéphane Denève, the late Rafael Frühbeck de Burgos, Christoph von Dohnányi, and Andrew Davis, all with the Boston Symphony Orchestra.

Mr. Kirov is a graduate of The Juilliard School’s orchestral conducting program, where he was a student of the late James DePreist. He has also studied with the late Kurt Masur, Michael Tilson Thomas, the late

Gianluigi Gelmetti, George Manahan, Robert Spano and Asher Fisch, among others.

Also a gifted pianist, Stilian Kirov was Gold Medalist of the 2001 Claude Kahn International Piano Competition in Paris.

**LEE SHIRER** has been

principal horn with IPO since 2017, though he was originally hired as the 3rd horn in 1984 just prior to conductor Carmen DeLeon. Lee has an unusual non-musical

career. He started working in Chicago at the Rehabilitation Institute of Chicago in 1984 learning to make prosthetics for amputees. In 1993, he founded his own prosthetic fabrication business in East Hazelcrest, IL. He’s also a patented inventor in the prosthetic field.

Lee plays principal horn in Chicago Sinfonietta, Chicago Camerata and the Southwest Michigan Symphony. An active freelance horn player, he has performed with the Chicago Symphony Orchestra, several Broadway shows, the Kalamazoo Symphony and many others. Shirer has been critically acclaimed by Chicago Classical Review for his beautiful “burnished tone” and musical sensitivity. Grammy award winning conductor Carlos Prieto said, “his sound and musicianship were a highlight of his week conducting in Chicago”. (Chicago Sinfonietta, 2024)

Lee golfs in The Mulligans golf league at Silver Lake Country Club and several club members are now frequent IPO concertgoers. All of his four kids grew up in Homewood and attended musical programs at HF High School. Lee currently resides in Villa Park with his wife, Esmé, a pianist/singer/composer.

PROGRAM NOTES AND MUSINGS

no last days, only more tomorrows

OSWALD HUỠNH

In recent years, it feels as though global tragedy has become a daily phenomenon that we are unable to escape. For myself, these realities have been constantly in dissonance with my desire to create.

How can we create art as the world collapses? How do we move on when others are still suffering? And how do we live? I once heard the title of this piece, *no last days, only more tomorrows*, while at a coffee shop composing. Just a small, eavesdropped quote that has stuck with me since, and as of late it has almost become a personal mantra. As outwardly optimistic as the quote might seem, I interpret these words, perhaps naively, to represent persistence. And so, as I return to my daily existential questions, I remind myself that there are no last days, but only more tomorrows. We persist because we must.

We persist because it's the only thing we can do.

—Oswald Huỳnh

Symphony No. 1 in G major, op. 11 no. 1 **JOSEPH BOULOGNE SAINT-GEORGES**

Joseph Urbinato, Professor of Music History at Roosevelt University, surprised me during his pre-concert lecture for the Illinois Philharmonic Orchestra's 2004 performance of the Mozart *Symphony No. 31 "Paris,"* when he suggested that the Symphony in Classical music ultimately achieved the stature of the Tragedy in drama and the Novel in literature, but had not arrived at this level with this Mozart work of 1778. This stature would come with the late

symphonies by Haydn as well as the mature compositions by Mozart modeled on those Haydn treasures. So, here was a lecturer telling us that what we were about to hear was not a masterpiece or something to be taken as a culmination of the art form, but a steppingstone toward that peak. A bracingly honest opinion.

Modern symphonic concert life has been refreshingly freed from "the tyranny of the masterpiece." It is now thought valuable to experience works that explore hidden cultural byways that might be steppingstones to the great, or even paths to a destiny that is not yet clear to us. At the very least, our view of the possibilities of the world will be broadened when exploring charming or challenging "dead ends."

Joseph Bologne, Chevalier de Saint-Georges (1745–1799) was the son of a French plantation owner on the island of Guadeloupe in the Caribbean and his 16-year-old Senegalese slave. There is nothing like the love of parents to overcome the most difficult barriers, especially if the offspring hold astonishing gifts. And the young Bologne was a prodigy who grew in skills to the point that he quickly surpassed his trainers and teachers. His father purchased his way into the nobility—possibly to make his son's way easier in the world—brought Bologne to Paris and raised him as a nobleman's son, with all the training in horsemanship, dancing, music, and fencing that his stature would require. To say that Bologne excelled in his education would be understating things by quite a lot. He became the greatest swordsman in Europe, and arguably, the most virtuosic violinist of his time. The

reason he is "Chevalier de Saint-Georges" is that he was, as a mere student, challenged to a fencing contest by the master of a competing school. There was a lot of betting on the outcome, and Louis XV won a considerable amount of money by backing the triumphant youngster, whom he then elevated to his noble guard unit. This, despite the French Code not allowing mulatto children to inherit their father's title. This position allowed Bologne access to noble circles including women who valued his violin playing as well as his, um, ... discretion.

While the academy where Bologne studied fencing was well documented, the source of his musical training is a matter of speculation. What is known is that, by 1769, he had joined Francois-Joseph Gossec's orchestra, Le Concert des Amateurs. Initially, this was as a member of the violin section, but soon (1771) he was concertmaster. And when Gossec was promoted to direct the prestigious Concert Spirituel in 1773, Bologne was given the leadership of the Concert des Amateurs. Under him, the Amateurs were later described as "the best orchestra for symphonies in Paris, and perhaps in all of Europe."

Mozart's "*Paris Symphony*" had its public premiere at the Concert Spirituel in 1778. While the recent Hollywood movie loosely based on the Bologne's life, "Chevalier," opens with a viciously competitive, violin-playing duel between Mozart and Bologne, that is pure fantasy. Yet, after Mozart's mother died in their apartment in Paris, Mozart was taken in by Barron von Grimm from 5 July to 11 September 1778 where Saint-Georges was simultaneously in residence after his opera *Ernestine* failed quite decisively. It seems rather likely that the two met, but Mozart never mentions Bologne in his extensive correspondence

to his father, who had been holding down the fort in Salzburg while Mozart had been accompanied by his mother in his travels across Europe to try to land a Kapellmeister position. Mozart's descriptions of the French taste in music was highly derogatory. Bologne's compositional style is most assuredly Classical, encompassing the sonata form (whose development famed pianist Andras Schiff has equated with the greatest human artistic inventions). But if Mozart's "*Paris Symphony*" didn't achieve the most elite artistic goals, Bologne's *Symphony No. 1 in G* is even more facile fun. We are not sure when the *Symphony no. 1 in G Op. 11 No. 1* was first performed, or even if it was composed by Bologne, though it was published under his name in 1779. It seems likely that it dates from the late 1770s. The first movement, Allegro (fast) is scored for strings and pairs of oboes and horns; it opens with a spritely theme and some energetic syncopations. The second theme is more lyrical. These wind and brass parts are mostly functional additions of color and emphasis without any independent lines. Indeed, this symphony could easily be played as a string quartet. The development section is brief, and the recap has the interesting lack of any bridge or transitional music leading to the return of the second theme in the tonic—it simply appears, which is a trick that Schubert would employ many years later. There are no winds or brass in the second movement Andante (a moderate tempo). It has the grace of the Mozart 'easy' *Piano Sonata K. 545 in C* or even a famous Boccherini melody. (Boccherini's dates—1743–1805—are almost exactly Bologne's.) But this is a slow movement in a gentle sonata form with a four measure "development." There are no minuets in French symphonies (Mozart's "*Paris*" has none), but we are right on to the finale, Allegro, an energetic sonata form which is "monothematic," a Haydn technique that we

PROGRAM NOTES *continued*

encounter in the “*London*” *Symphony*—see below. Bologne even takes us into the minor during his development.

Concertos are NOT supposed to be GREAT ART, but more fun-filled, virtuosic jaunts. Yet, Mozart’s themes are so memorable and gratifying that meaning and poignancy intervene despite the limited “goals.” Mozart composed his four horn concertos for his friend Joseph Leutgeb, a virtuoso whom Mozart had first known in Salzburg before he relocated to Vienna in 1781, where they were reunited. While we will hear the *Horn Concerto No 4 in n E-flat major, K. 495* (1786) with its famous finale, Mozart had a lot of fun with Leutgeb, especially in his *Horn Concerto No 1 K. 412*. The original manuscript from the Rondo of that concerto is full of little jibes at the soloist written in the composer’s hand: “Take courage”, “You ass” and “Thank heavens, that’s enough.” At one place, Mozart marked the orchestral part “Allegro” (fast), and the solo horn part “Adagio” (slow)—implying that horn players had a tendency to drag. For our *Concerto*, Mozart used four colors of ink in the solo part seemingly to confound Leutgeb.

The *Horn Concerto No 4* is in three movements. The opening Allegro is in “concerto double exposition sonata form” with the orchestra leading with the themes and ending with a joyous crescendo before the soloist makes his/her entrance. There is no large orchestral ritornello, as we see in Mozart piano concertos, but we are right into the development, including a passage in C minor. The second movement “Romance” features a lovely, songful melody with a song’s strophic “verses.” The Rondo “allegro vivace” (fast, lively) has the famous, rollicking hunting theme that pleases and pleases on each repetition.

There is a strong Haydn-Bologne connection. Indeed, if Bologne had done nothing else but secure Haydn’s agreement for a commission for six symphonies to be performed in Paris in 1785, he would have had a place in music history. In fact, Bologne conducted the premieres of these symphonies, forever known as Haydn’s “Paris Symphonies” (*No. 82–87*) with the Concert de la loge Olympique which consisted of Paris’s finest Masonic musicians (both Haydn and Mozart were Masons). The orchestra was huge, with 40 violins and 10 double basses, whereas the orchestras for which Haydn composed at Eszterháza never totaled more than 25. Bologne not only conducted the premieres but edited the symphonies for their Paris publication.

Since Marie-Antoinette would attend on occasion, the players had to dress to the hilt (literally). According to Haydn’s great biographer H.C. Robbins Landon: “the players wore splendid ‘sky-blue’ dress coats with elaborate lace ruffles, and swords at their sides” with their plumed hats on benches. (The queen especially favored *Symphony No. 85* which forever bears the nickname “La Reine.”) People often ask why musicians dress so formally. This story may be pertinent.

Haydn was known as the “Father of the Symphony.” This is not hyperbole. Without getting too much in the weeds, the symphony evolved from roots in opera overtures and orchestral serenades. Haydn was hired by the immensely wealthy Esterházy family in 1761 and remained with them until 1790. For much of that time, Haydn composed for the family orchestra in their isolated, rural castle, Eszterháza, which was known as the Hungarian Versailles. This allowed Haydn to develop his own technique and approach, and his 104 numbered symphonies are a testament to his genius in guiding the form from the

“Galant” origins, through the proto-Romantic “storm and stress” period, to the pinnacle of high Classicism.

When Haydn finally left the full-time employment of the Esterházy family in 1790, he was immediately approached by Johan Peter Salomon, a London impresario, who brought him to London both in 1791 and then for a second time in 1794–95 mainly to compose new symphonies for a large orchestra. It is hard to know when else in history was the union of high art and great popularity so strong. (Possibly the films of Hitchcock or the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” album.) Haydn wrote 12 symphonies for London in two sets of six, corresponding to his two visits. We will hear the last of the second set, *No. 104 in D major “London”*.

The *Symphony* opens with a stately, slow Adagio introduction of which Haydn was always a particular master—and a model for Mozart and Beethoven. The melody of the Allegro is a small miracle which Haydn develops in modulation rather than giving a second theme (i.e., a “monothematic” sonata form). As put by a Paris critic at the time of Haydn’s Paris Symphonies: “this vast genius,

who in each one of his pieces knows how to draw developments so rich and varied from a unique subject—very different from those sterile composers who pass continually from one idea to another for lack of knowing how to present one idea in varied forms.” [Was he referring to composers like Bologne in his violin concertos?]

The second movement, Andante (a moderately slow tempo) also exemplifies this monothematic, continuing variation, approach while not being in a strict “variation” form. Mature Haydn symphonies always have a Minuet third movement. Here the joking Haydn seemingly ends a phrase, but, surprisingly, continues it only then to pause it completely before a trilling continuation. There is a middle-section “Trio” with some tootling by the oboe and bassoon. The Finale “Spiritoso” (spirited) opens with drone-like rural piping and continues with a folk-derived tune. This is not a Rondo, like our Mozart finale, but a jolly, true sonata-form movement. These folk elements may be inapparent to modern audiences, who only hear the “gleam” of a classic symphony, but in Haydn’s time he was compared to Shakespeare in his mixing of the elevated with the “vulgar.”

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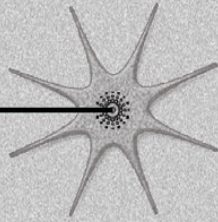
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**A CULTURAL KALEIDOSCOPE
2023-24 SEASON**

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DECEMBER 1-3

A VERY ELECTRIC CHRISTMAS
DECEMBER 9 AT 1 & 4PM

SONS OF SERENDIP
JANUARY 20 AT 7:30PM

OPERA UP CLOSE: A WINTER'S JOURNEY
JANUARY 28 AT 4PM

SOUL MIGRATION
APRIL 13 AT 7:30PM

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