

## Southwell u3a Music Lovers Group – 16 September 2020

YouTube links are provided for each item or the playlist for all the pieces is at:

<https://www.youtube.com/watch?v=IKafJzGgEA8&list=PLQHiO9b3Dnluy0wjXYB8Ga8Q7VE902JyV>

Or Search YouTube for John Tebbs and find my channel and this programme is under the Playlists tab as Southwell u3a Music 200916 along with other u3a Music Lovers programmes from January 2020.

**Josef Haydn (1732 – 1809) Symphony No. 60 "Il Distratto" (1774) 25:15**

**Giardino Armonico (Ensemble) Conductor Giovanni Antonini**

**(Haydn 2032 project to record all 104 symphonies for Haydn's 300<sup>th</sup> anniversary)**

<https://www.youtube.com/watch?v=IKafJzGgEA8>

I. Adagio – Allegro di molto: 6:22 II. Andante: 5:53 III. Menuetto – Trio: 3:38 IV. Presto: 2:47

V. Adagio - Allegro: 4:36 VI. Finale - Prestissimo: 2:01

The symphony makes use of music Haydn wrote for a play, *Le Distrait*, by Jean-François Regnard, given a German revival in 1774 by Karl Wahr under the German title *Der Zerstreute* (*Il Distratto* is the title that appears on Haydn's incidental music, however). Symphony no. 60 contains the overture, four entr'actes and finale from the music composed for the five-act play.

The slow introduction to the first movement overture opens with a fanfare like the one that opens the 50th symphony which also served as an overture to a stage work. The ensuing Allegro is in sonata form. The second theme has a section that is notably marked *perdendosi* ("dying away") which is associated with the absent-mindedness of the main character of the play. In the development section, the falling arpeggio motif that opens the Farewell Symphony (45) is quoted and repeated at different pitches. According to conductor Giovanni Antonini this quotation is Haydn portraying the orchestra performing the incorrect composition due to distraction.

The slow movement features an alternation between a lyrical string motif and an oboe/horn fanfare. From a theatrical standpoint, this suggests a dialogue between two characters in the play—a well-bred young lady and a carousing soldier—but Haydn had also juxtaposed these types of themes in the slow movements of his 28th and 65th symphonies. The development section contains a parody of a French folk dance.

The courtly and pompous minuet is contrasted by the reappearance of the absent-minded main character in the trio, which features an exotically wandering, rising, and falling motif over a bagpipe-like drone. The fifth movement (adagio) briefly introduces timpani and trumpets, not to be found again in a Haydn symphonic slow movement until Symphony No. 88.

The finale features one of Haydn's famous musical jokes: the energetic prestissimo opening grinds to a sudden halt following a spectacularly discordant orchestral flourish, as the violins discover that they seemingly "need" to retune their strings—which they noisily proceed to do for 10 to 15 seconds before they resume playing.

**Joseph Haydn Piano Sonata n° 59 in E flat, Hob. XVI:49 Alfred Brendel 22:00**

<https://www.youtube.com/watch?v=mWF-48jlrSU>

By the late 1780s, Haydn's works for keyboard were clearly intended for the piano as opposed to the harpsichord. His exploitation of the dynamic potential of the relatively new piano grows with each of his last sonatas.

**Josef Haydn (1732-1809) String Quartet in C Op. 54 No. 2 (1788)**

**26:11**

**Lindsay Quartet with opening comments**

Peter Cropper - first violin, Ronald Birks - second violin, Robin Ireland - viola  
Bernard Gregor-Smith - cello

<https://www.youtube.com/watch?v=0C9RfV3sMdA&t=949>

Vivace 4:22, Adagio 6:03, Menuetto – Trio 3:13, Finale: Adagio – Presto – Adagio 7:28

The three Op 54 quartets are the first of the 12 quartets that Haydn wrote for the Hungarian violinist Johann Tost. From 1783 to 1788 Tost played in the Esterházy orchestra of which Haydn was music director. When Tost left Esterházy in 1788 to freelance in Paris, Haydn entrusted 6 quartets to him with a view to finding a publisher. Tost was successful, and they were published in Paris as Op 54 & 55.

This C major quartet is a masterpiece, the best of the bunch, profound and original, producing fire and eloquence from Tost's Hungarian-flavoured virtuosity. The opening 6 bars set the scene with a bold statement, but where a lesser composer might have ended the opening phrase on the F at the beginning of bar 5, Haydn adds, piano, an interrogatory two notes ??: There is a reflective pause, followed by a repeat of the statement and question before Haydn shifts into a remote key and we stride off into the rest of the movement. This questioning forms the heart of the extraordinary slow movement. It starts with a solemn chorale-like 8-bar phrase in the lower three parts. The motif repeats almost unchanged whilst Tost's Hungarian violin weaves a searching, improvisatory magic. The uncertainty is unresolved, with the violin inserting anguished discords just before the end. The mood lightens in the directly following Menuetto, which just before its end echoes the questioning motif, this time in rising chromatic quavers. The doubts are roundly dismissed but immediately reappear more forcefully in the minor key Trio, again with jabbing anguished discords. The Finale is one of Haydn's most original: a long Adagio, interrupted by a short, skittish Presto, and ending with more of the Adagio. The rising question opens the movement, but after a few bars consideration, Haydn gives us one of his most sublime passages: the cello plays simple, long, slow, rising arpeggios while the violin weaves a very different magic from that of the slow movement, resolving all doubts. The brilliant Presto acts as a comic foil, but the returning Adagio restores calm content.

**Classic FM soloists at the National Portrait Gallery London Monday 22 June 2020 18:22**

<https://www.youtube.com/watch?v=EEdzTviqddk>

Violinist Jennifer Pike, guitarist Alexandra Whittingham, cellist Ashok Klouda and guitarist Andrey Lebedev played exclusive live sessions – most of them performing outside their homes for the very first time since coronavirus lockdown started in March.

Full programme

Alexandra Whittingham, guitar 'Forgotten' by Catharina Pratten

Jennifer Pike, violin Sarabande' from Partita in D Minor by Johann Sebastian Bach

Ashok Klouda, cello Cello Suite No. 5, III. 'Courante' by Johann Sebastian Bach Cello Suite

Finale by Natalie Klouda

Jennifer Pike, violin The Lark Ascending by Ralph Vaughan Williams extract

Andrey Lebedev, guitar 'Lamentos do morro' by Garoto

**Joseph Haydn Sonata in A Flat Hob XIV: 46 Movement 1**  
**Charles Tebbs See YouTube Notes by Charles**  
<https://www.youtube.com/watch?v=VWWmeNHBNfA>

**8:05**

**Mozart y Mambo**

**6:08**

<https://www.youtube.com/watch?v=m1FSR3wKgrk>

Rondo alla Mambo, which combines the music of W.A. Mozart and Cuban Mambo, was featured in this flashmob on the streets of Havana, Cuba and was the grand finale of the Mozart y Mambo project. Inspired by W.A. Mozart and written by Joshua Davis and Yuniet Lombida Prieto, it is performed by Sarah Willis and the Havana Lyceum Orchestra,