



HAYDN + SAINT-GEORGES

May 23 + 25, 2021

HANDEL+HAYDN SOCIETY

HAYDN + SAINT-GEORGES

May 23 + 25, 2021
Symphony Hall

Streamed Online
2,532nd Concert

PERFORMERS

Emily Marvosh, *host*
Aisslinn Nosky, *director and violin*
Ian Watson, *conductor*
H+H Orchestra

PROGRAM

Mini-documentary Part 1: "The most accomplished man in Europe"

from **Violin Concerto in G Major, Op. 2 No. 1**
Allegro

Joseph Bologne,
Chevalier de Saint-Georges
(1745-1799)

Aisslinn Nosky, *violin*

Mini-documentary Part 2: Bologne and Haydn

Symphony No. 43 in E-flat Major, Mercury
Allegro
Adagio
Menuetto
Finale: Allegro

Joseph Haydn
(1732-1809)

Mini-documentaries
Written by Bill Barclay
Animation by Hillary Leben
Narration by Emily Marvosh and Reginald Mobley
Image research by Hannah Leben and Susan Mackey

**This program is made possible in part by the
generous support of Michael and Marcy Scott Morton.**

**Aisslinn Nosky, director and violin, is sponsored
in part by Stanley and Kay Schlozman.**

PROGRAM NOTES UNIQUELY THEIR OWN

Both works on today's program, Saint-Georges' Violin Concerto in G Major, Op. 2, No. 1 and Haydn's Symphony No. 43, are being performed by H+H for the first time, almost 250 years after these works were premiered. The musical language of each piece is rooted in the latter part of the 18th century, yet each composition bears the unmistakable sound of its composer.

Violin Concerto in G Major, Op. 2, No. 1



Engraving by William Ward after Mather Brown, 1787. Mather Brown (1761-1831) was a Boston-born portrait artist who moved to England in 1781.

The first time Joseph Bologne went to France, he was only two years old. Born in Guadeloupe, Joseph and his enslaved mother, Nanon, were threatened with being sold because George Bologne, his father, a plantation owner, was accused of a murder he did not commit. The three returned to Guadeloupe in 1749, after George received a full pardon.

In the 1750s, Saint-Georges and his parents returned to France, where his father's rise to the nobility secured Joseph more opportunities. Joseph studied with the fencing master La Boëssière, and established his reputation when, as a student, he defeated another fencing master who had called him "La Boëssière's upstart mulatto." His father rewarded this victory with the gift of a horse and buggy.

Joseph's father returned to his plantation in Guadeloupe, leaving his son, now a chevalier, in France with a substantial annual income. Saint-Georges continued to fence, being called the "finest swordsmen in Europe" and established himself as a violinist and composer, publishing most of his instrumental compositions, including twelve violin concertos, ten symphonies, and two sets of string quartets, in the 1770s. He also earned the dubious reputation as a kind of Don Juan in Parisian society.

Saint-Georges joined the newly formed Concert des Amateurs in 1769. Three years later he made his solo début with this orchestra, playing his Opus 2 Violin Concertos, and the next year became its music director. Under his guidance the ensemble was known as one of the finest in Europe.

Saint-Georges' proposed appointment as music director of the Paris Opéra ended in 1776 when four prominent female singers successfully petitioned Queen Marie Antoinette to oppose the appointment. They argued that "their honor and delicate conscience" would be compromised if they had to "submit to the orders of a mulatto." Despite this, Saint-Georges turned to opera composition, and in 1780 became the music director for the private theater of Madame de Montesson, the second wife of the Duke of Orléans.

With the dissolution of the Concert des Amateurs, Saint-Georges founded a new orchestra in 1781, the Concert de la Loge Olympique. After the death of the Duke of Orléans in 1785, Saint-Georges lost his position there; however, performances

by his Concert de la Loge Olympique were increasingly popular and the group commissioned a set of six symphonies from Joseph Haydn. Saint-Georges also traveled to London as a fencing master, one contest being captured in a painting by Abbé Alexandre-Auguste Robineau.

Saint-Georges was made colonel of the Légion des Américains et du Midi in 1792; the next year he was imprisoned for 18 months during the Reign of Terror. After his release, he made a dangerous trip in 1795 to Saint-Domingue at the height of the revolution there. Two years later, Saint-Georges returned to Paris and led another orchestra, the Cercle de l'Harmonie, taking its artistic reputation to new heights before his death in 1799.

The solo part of the Violin Concerto in G Major, Op. 2, No. 1 speaks to Saint-Georges' prowess as a performer as well as a composer. In the first movement, Allegro, a lyrically playful, rising first idea blossoms into a transition that moves into a new theme that features a repeated descending pattern. All of this is part of the preparation for the entrance of the soloist, particularly the long-held notes in the lower strings just before the soloist enters. These pedal tones will return later, rounding out this movement as well as offering the soloist one more opportunity to show the instrument's highest and lowest reaches. Saint-Georges masterfully uses this virtuosic effect throughout this concerto, just one way in which the solo part extends the music initially presented by the full ensemble.

Symphony No. 43 in E-flat Major, *Mercury*



Portrait by Thomas Hardy, 1791

Joseph Haydn began singing in the church choir at Hainburg at the age of six and within two years was a member of the choir at St. Stephen's in Vienna. By age 18, he was living in Vienna as a freelance musician, making his living as a music teacher and performer. Equally important, he was studying counterpoint and writing his first compositions. Although later in life Haydn said that he learned "the true fundamentals of composition" working for the Italian composer Nicola Porpora, he also studied counterpoint and the music of other composers, such as Carl Philipp Emanuel Bach, on his own. In addition, his compositions were getting noticed by the aristocracy; a series of recommendations resulted in Haydn, now in his mid-twenties, being appointed Kapellmeister for Count Morzin. When

the count disbanded his small music ensemble a few years later due to financial constraints, the 29-year-old Haydn was hired by the Esterházy family, one of the wealthiest and most influential families in the Austrian empire.

Prince Nikolaus, head of the family for most of Haydn's tenure, died in 1790 and his successor disbanded the court orchestra. Soon after this, the violinist and entrepreneur Johann Peter Salomon invited Haydn to England. Because this first trip was so successful, a second tour was arranged for 1794-1795. After returning to Vienna, Haydn wrote vocal music, including masses for the Esterházy family as well as *The Creation* and *The Seasons* before his death in 1809.

Haydn composed about 106 symphonies over the course of his career. The majority of these were written for the Esterházy family; Saint-Georges, on behalf of the Concert de la Loge Olympique, commissioned six symphonies in the 1780s and Haydn composed two sets of six symphonies for his London trips. Why Symphony No. 43 in E-flat Major, composed no later than 1772, was named "Mercury," or who named it, is not known. Described by Haydn scholars as one of his best Austrian-styled chamber symphonies, (a work without trumpet and timpani), this four-movement piece was played in France as part of the "Musique du Roy" in 1782, a performance at the court of Louis XVI.

Throughout this symphony, Haydn explores the idea of balance, a concept at the heart of his music and that of his day. The first theme of the first movement, one of Haydn's longest, unwinds over a bassline that provides both stability and contrast. The breadth of this initial idea does not press down on the listener. Instead, Haydn creates a sense of forward momentum underpinned by a calm certainty through the combination of the theme and its accompaniment. Although Haydn halts the momentum toward the end of the movement (in what we now know as a Haydn trademark), this only heightens the anticipation for the return of the opening idea.

Muted strings and carefully controlled orchestration, particularly in the winds, characterize the second movement, Adagio. This control is tested about half-way through the movement. Here, Haydn fixates on developing a shorter idea, expanding and reiterating it almost to the point of discomfort, before returning to the music that opened this movement.

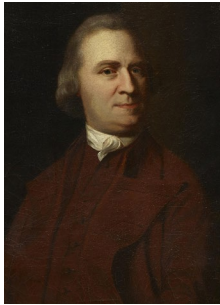
The jaunty Menuetto returns to a vibrant counterpoint between the upper and lower strings. The balance of melodic motion—combined with rhythmic restraint and the delicate accentuations provided by the winds—makes this movement irresistible.

For the final movement, Haydn returns to a longer theme like the one that opened the symphony. Here, however, the idea takes a moment to "get off the ground" and with that Haydn outlines the trajectory of the movement as a whole. Soon, the starts and stops are expected, but what continues to surprise is the process by which Haydn returns to the theme, even when our ear anticipates a conclusion.

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CHRISTOPHER HOGWOOD HISTORICALLY INFORMED PERFORMANCE FELLOW

THE WORLD BEYOND IN 1772



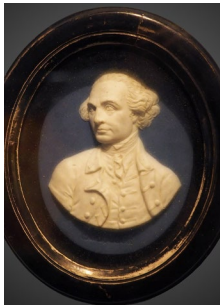
Samuel Adams

Portrait by Edward Savage, in the Dallas Museum of Art collection

The 17th Mughal Emperor of India returns to Delhi after 15 years in exile. Shah Alam II also wrote a collection of poems and one of the first prose books in Urdu.

Samuel Adams of Massachusetts proposes the Committee of Correspondence, a group made up of representatives from the American colonies concerned about the colonies' relationship with Great Britain. About this same time, John Singleton Copley, who is loyal to Britain, paints the portrait of Adams now a part of the collection at the Museum of Fine Arts, Boston.

The Watauga Association is formed in what is now Elizabethton, Tennessee by a group of settlers. This is considered the first independent government in colonial North America, which the British governor of Virginia called a "dangerous example."



James Cook

Cameo portrait by William Hodges, in the Historical Museum of Bern collection

Lord Mansfield, the Lord Chief Justice of England and Wales, rules on the case of Somerset v Stewart, declaring that an enslaved person cannot be forcibly removed from the country.

James Cook begins his second voyage to discover if there is any large land mass further south than New Zealand. The HMS Resolution reaches the Antarctic Circle the following year; the voyage dispels the idea of a large southern land mass or Terra Australia.

Mount Papandayan in West Java erupts and the northeast flank of the volcano collapses. Since then, the volcano has erupted three more times, the most recent in 2002.

After two years, the bubonic plague outbreak that killed about one-third of the Moscow population begins to subside and government offices reopen after being closed for 15 months.

Mission San Luis Obispo de Tolosa is founded by Father Junipero Serra in San Luis Obispo, California.

Basque explorer Domingo de Bonechea, a captain in the Spanish Royal Navy, makes his first expedition to Tahiti.

Margaret Cochran marries John Corbin in Pennsylvania and joins her husband when he enlists in the militia. During the Battle of Fort Washington, she dons a uniform and helps her husband fire cannons, taking over when he is killed. For her service, she is given a military pension—one half the sum given to men.



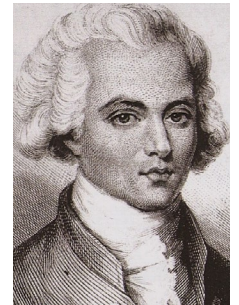
Father Junipero Serra

18th century oil painting by an unknown artist.

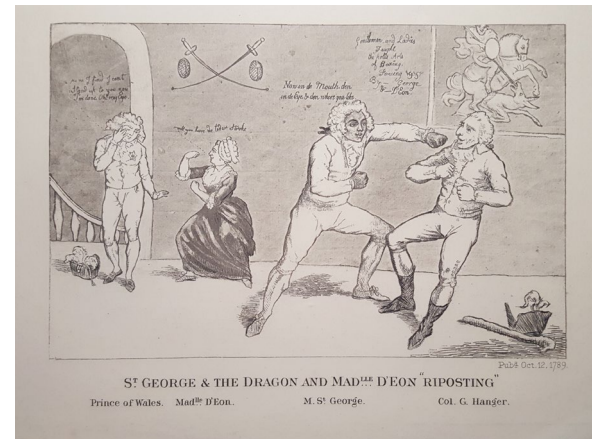
JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES



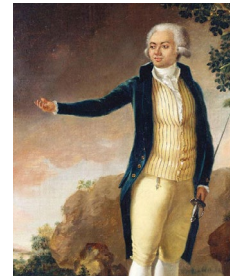
Fencing match between Saint-Georges and the Chevalier d'Eon at the Carlton house, London, on April 9, 1787 by Alexandre-Auguste Robineau (1747-1828). The Chevalier d'Eon was a French diplomat and spy who presented as female for the last 33 years of her life.



Sketch of Chevalier de Saint-Georges by Eugène de Beaumont, published in Mercure de France, February 1768.



Engraving from 1789 depicting a fictional sparring match between Saint-Georges and George Hanger, 4th Baron Coleraine. Also depicted, on the left, are the Chevalier d'Eon and the Prince of Wales.



Portrait of the Chevalier de Saint-Georges (1745-1799) by Alexandre-Auguste Robineau



Portrait of Nikolaus Esterházy (1714-1790) by Martin Knoller, before 1790

JOSEPH HAYDN



Eszterháza Palace in present-day Hungary



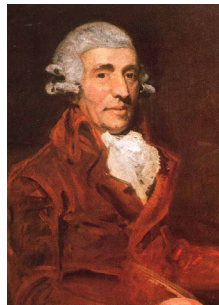
I shall conquer this by Thomas Rowlandson, 1787. Notice the portrait of Saint-Georges on the wall



Painting by an unknown artist, presumably of Joseph Haydn playing string quartets, before 1790



Portrait of Joseph Haydn by Ludwig Guttenbrunn, c. 1791-92 showing Haydn from about 1770



Portrait of Joseph Haydn by John Hoppner, 1791



Joseph Haydn, wax sculpture by Franz Thaler, c.1800

PAINTINGS FROM CIRCA 1772



La Adoración del Nombre del Señor (*The Adoration of the Name of The Lord*) by Francisco Goya



La Merienda (*The Afternoon Meal*) by Luis Egidio Meléndez



Portrait of a large Dog from New Holland (Dingo) by George Stubbs



Mary Tisdal Reading by Angelica Kaufmann

TWO LIVES IN MUSIC: JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES + JOSEPH HAYDN

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES

- 1685** *Code noir*, a set of laws that define the use of slave labor in the French colonies, is ratified during the reign of Louis XIV.
- 1716** The Edict of October 1716 allows French colonists and military personnel to bring enslaved members of their household to France. The visit can only be temporary and for a specific reason. The colonist must obtain permission to travel and register any enslaved travelers by name in advance. If they fail to comply, once in France, the enslaved person is free.
- 1738** The Declaration of 1738 modifies the Edict of 1716 in two ways:
 - an enslaved person may stay in France up to 3 years
 - if the colonist does not comply with the rules of Edict, the enslaved person must return to the colonies.
- 1745** Joseph Bologne is born in Guadeloupe. His father, George, is a French plantation owner and his mother, Nanon, is an enslaved woman.
- 1755** George, Nanon, and Joseph move to Paris, which does not recognize the Declaration of 1738.
- 1764** Joseph becomes a *Gendarme de la Garde du Roi* (Master of the King's Guard) and is given the title chevalier (knight).
- 1769** Saint-Georges joins a new orchestra in Paris, the Concert des Amateurs. Three years later he makes his debut as a soloist, playing his Violin Concertos, Op. 2.
- 1774** After his father's death, Saint-Georges supports himself as a professional musician.
- 1776** Louis XVI nationalizes the Paris Opéra after Saint-Georges' appointment as music director is thwarted by four leading female singers who refuse to work with "a mulatto."
- 1780s** The Caribbean colonies supply almost half of the West's demand for coffee and sugar.
- 1780-1785** Saint-Georges is music director for the private theater of Madame de Montesson, the second wife of the Duke of Orléans.
- 1781** Saint-Georges is a founding member and leader of the *Concert de la Loge Olympique*, an orchestra that will commission six symphonies from Haydn in the 1780s.
- 1791** Enslaved Africans attack plantation buildings in the French colony of Saint Domingue. After defeating both French and British forces, in 1804, the colony declares its independence as the Republic of Haiti and abolishes slavery.

- 1795** Saint-Georges travels to Saint Domingue at the height of the revolution there.
- 1797** Saint-Georges leads the *Cercle de l'Harmonie*, an orchestra which gains a reputation for the beauty of its performances.
- 1799** Joseph Bologne, Chevalier de Saint-Georges dies in Paris.
- 1812** Faubourg Tremé, the oldest African-American neighborhood in the United States, is established in New Orleans. Many of the original inhabitants of this neighborhood arrive from Haiti after the revolution of 1791.

JOSEPH HAYDN

- 1732** Joseph Haydn is born in Rohrau, Lower Austria. His father is a wheelwright and town official.
- 1738** Haydn sings in the chapel choir, first at Hainberg, then at St. Stephen's in Vienna.
- 1750** Haydn, about 18 years old, is dismissed from St. Stephen's. He stays in Vienna working as a freelance musician and teacher.
- 1759** Haydn is appointed *Kapellmeister* (director of music) for Count Morzin in Vienna.
- 1761** Haydn is named assistant *Kapellmeister*, and later *Kapellmeister*, for Prince Esterházy. Haydn will remain active in this position until 1790 (the death of Prince Nikolaus), when he still composes for the family, but has no formal duties.
- 1762** Nikolaus Esterházy becomes prince; he begins transforming his favorite hunting lodge in Hungary (named Süttör) into a palace of 126 rooms plus surrounding buildings and grounds, called Eszterháza.
- 1768** The opera house at Eszterháza opens with a production of Haydn's *Lo speziale*.
- 1771** Haydn publishes his String Quartets, Op. 20, "The Sun."
- 1772** Haydn composes Symphony No. 43 in E-flat Major no later than 1772.
- 1786** Saint-Georges leads the premiere of Haydn's "Paris" Symphonies, commissioned on behalf of the *Concert de la Loge Olympique*.
- 1791-92** Haydn's first trip to London for concerts sponsored by the impresario Johann Peter Salomon. Haydn will teach Beethoven in Vienna after this trip.
- 1794-95** Haydn makes his second London trip.
- 1809** Haydn dies in Vienna on May 31. Mozart's *Requiem* is played at his memorial service.

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ARTIST BIOS

PHOTO BY LIZ LINDER



Aisslinn Nosky, *director and violin*

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Aisslinn is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Aisslinn is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, while drawing new audiences in to Baroque music. With the Eybler Quartet, Aisslinn explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012.

Since 2005, Aisslinn has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.



Ian Watson, *conductor*

Multi-talented Ian Watson has been described by *The Times* in London as a "world-class soloist," performer of "virtuosic panache" and by the *Frankfurter Allgemeine Zeitung* as "a conductor of formidable ability." He is Artistic Director of Arcadia Players Period-Instrument Orchestra, Music Director of the Connecticut Early Music Festival, and Associate Conductor of the Handel and Haydn Society.

Ian won a scholarship at age 14 to the Junior School of the Royal Academy of Music in London, later winning all the prizes for organ performance. He completed his studies with Flor Peeters in Belgium.

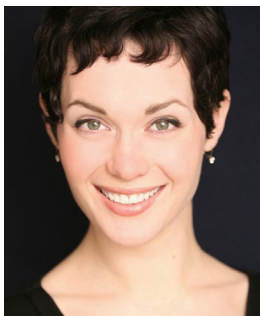
Ian has appeared with most major UK orchestras and also the Polish and Stuttgart Chamber Orchestras, Bremen Philharmonic, Rhein-Main Symphony, Colorado Symphony, Komische Oper Berlin, and Darmstadt State Opera among numerous others. He is featured on many film soundtracks including *Amadeus*, Polanski's *Death and the Maiden*, *Restoration*, *Cry the Beloved Country*, *Voices from A Locked Room*, and the BBC's production of *David Copperfield*.

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Emily Marvosh, *host*

Emily Marvosh has been a frequent soloist with the Handel and Haydn Society since 2011. She has also received praise for her “plum-wine voice,” and “graceful allure,” on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom. Recent solo appearances include the American Bach Soloists, Charlotte Symphony, Tucson Symphony Orchestra, Phoenix Symphony, Chorus Pro Musica, Princeton Festival, Music Worcester, and Cantata Singers.

She is a member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, BMOP, and the BSO.

She supports Common Cause and Rosie’s Place as a member of Beyond Artists, a coalition that donates concert fees to organizations they care about.

Bill Barclay is Artistic Director of Concert Theatre Works, where he has written, directed, or composed original performances for The Boston Symphony, LA Philharmonic at the Hollywood Bowl, BBC Symphony Orchestra at the Barbican, Washington National Cathedral, and many others. He was Director of Music for Shakespeare’s Globe where he produced music for over 120 productions and curated 150 concerts, including composing 12 scores and Music Supervising three Broadway and five West End productions. He has directed the Silkroad Ensemble, conducted City of London Sinfonia on tour, and orchestrated for Max Richter. His music for Hamlet Globe-to-Globe was performed live in 197 countries and for President Obama. He has composed music for the Olympic Torch and at Buckingham Palace, writing three commissions for the British Royal Family. He is the founder of the record label Globe Music, and his single Let Nature Sing was a top 10 UK pop single in 2019. Barclay has written for the Guardian and Songlines, and published Shakespeare, Music and Performance for Cambridge University Press. A Boston area native, he spent 10 years as an actor, director and composer with Shakespeare & Company and the Actors Shakespeare Project.

ConcertTheatreWorks.com

Hillary Leben is an animator and projection designer based in Chicago. A graduate of the School of the Art Institute of Chicago, she has designed videos for The London Philharmonia, Boston Symphony Orchestra, Chicago Symphony Orchestra, Lyric Opera of Chicago, Chicago Opera Theater, Milwaukee Rep, Silk Road Ensemble as well as Visual Messiah and “Summer of Beethoven” videos for the Handel and Haydn Society.

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H+H performed the "Hallelujah" chorus from Handel's *Messiah* in its first concert in 1815, gave the American premiere in 1818, and ever since has been both a musical and a civic leader in the Boston community. During the Civil War, H+H gave numerous concerts in support of the Union Army (H+H member Julia Ward Howe wrote "The Battle Hymn of the Republic") and on January 1, 1863, H+H performed at the Grand Jubilee Concert celebrating the enactment of the Emancipation Proclamation. Two years later, H+H performed at the memorial service for Abraham Lincoln.

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H+H's numerous free community concerts include an annual commemoration of the original 1863 Emancipation Proclamation concert on December 31 of every year, in collaboration with the Museum of African American History.

The artistic director of the Handel and Haydn Society is Harry Christophers, who is also founding artistic director of The Sixteen in London. Under Christophers's leadership, H+H has released 15 CDs on the Coro label and has toured nationally and internationally.

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