

# Haydn Festival

📅 MARCH 3, 2019

🕒 2:30 P.M.

📍 THE ISABEL

EVAN MITCHELL *Conductor*

## Program

### Symphony No. 94 in G Major (Surprise)

*Adagio; Vivace assai*

*Andante*

*Menuetto: Allegro molto*

*Allegro di molto*

HAYDN (1732-1809)

### Symphony No. 100 in G Major (Military)

*Adagio - Allegro*

*Allegretto*

*Menuet: Moderato*

*Presto*

HAYDN

## Intermission

### Symphony No. 104 in D Major (London)

*Adagio - Allegro*

*Andante*

*Menuet: Allegro*

*Spiritoso*

HAYDN

# Today's Music

WITH EVAN MITCHELL

Kingston does things a little differently when a single composer is featured in a concert. Instead of providing a popular cross-section of that composer's work, we focus on the composer's mature symphonic works that represent the peak of his or her orchestral writing. In so doing, we shine a spotlight on the orchestra rather than on a guest artist. These shows are dynamite.

Today's concert, featuring the music of Joseph Haydn, father of the symphony, will be no exception. Haydn's extraordinary symphonic output is innovative and deftly crafted at every turn. A look at his mature works showcases exactly why he was the initiator of the grand and storied symphonic tradition. He created the first baton and held it aloft to inspire generations.

We perform today three symphonies from Haydn's final London period, which showcase his great maturity and steady symphonic hand. These works reveal a great master at the peak of his ability. We're all in store for a wonderful musical journey this afternoon.

The first jewel on display is Haydn's Symphony No. 94, the Surprise. The title refers to an iconic moment in the slow movement in which we are treated to a surprisingly loud orchestra shot at the end of a very soft passage. The soft character

is immediately resumed, and we never encounter this surprise again. Despite Haydn's penchant for musical jokes, this work - which represents the second of the London period - is no farce. It is filled with some of Haydn's most exquisite writing.

Next is Haydn's Symphony No. 100, the Military. Haydn uses Turkish percussion instruments to colour various movements of this work, going far past the notion of inclusion for novelty's sake. It's the second movement again which earns the title, as the final stretch showcases a surprising passage for trumpet acting as a bugle call, alongside a timpani roll. Innovative and fresh, this is a fabulous example of Haydn's symphonic voice in the midst of his final period.

Lastly, we have the 104th and final symphony, called simply the London. This is the crowning achievement of Haydn's symphonic output by virtue of its superb craft, pacing, aesthetic, and innovation. Haydn viewed it as a great success and, though he lived for 15 more years, he never wrote another symphony. The London is the most fitting end to today's pilgrimage.