

Index To A Career

Mozart's life story may be studied in his piano concertos. With Haydn the symphonies and the string quartets are the index to his career.

Haydn's 104 symphonies practically span his activity as a composer. Of these, we know mostly the works of his later years, those written during the period of 1781 (when his fame was beginning to spread beyond Esterhazy and Vienna) to 1803, the year which marked the end of his creative activity.

Though to this period belongs his greatest music, culminating in the last 12 symphonies, the Salomon sets, there is much in his earlier work of fascinating interest and beautifully finished workmanship.

Some of these earlier symphonies are gradually emerging out of obscurity into the modern repertoire, both via recordings and in performances by English Haydn enthusiasts.

One of them, No. 49 in F minor, we are soon to hear in Adelaide, played by the Burnside Symphony Orchestra under Dr. Black, who plans to follow this with a number of other early Haydn Symphonies at subsequent concerts.

No. 49, sub-titled "La Passione," was probably written for performance during Holy Week; and its grave style singles it out from the symphonies which mark the middle period.

Actually the earlier works up to No. 45 (the well-known "Farewell" Symphony) can hardly be described as symphonies as we now understand the style. The very earliest of all are virtually interchangeable with the string quartet — often being picturesque suites written in a concertante style with violin solos, and other features, though the violin solo, incidentally, extends into much later works.

MUSIC

by DR. ENID
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Haydn progressed to symphony writing from the music he wrote for the house-parties of Carl von Furnberg before he became attached to the house of Esterhazy. Some of this music was scored for string quartet, and some for strings with wind, depending on what was available.

At Esterhazy the Prince employed a band not just for prestige but because he ardently loved music; and with larger resources and the incentive of the Prince's interest, Haydn was spurred on to experiment, the symphony rather than the quartet becoming the natural medium for instrumental experiments.

These earlier symphonies divide into two groups, some — "Lamentatione" (No. 26) and "Trauersymphonie" (No. 44), like "La Passione" (No. 49), serving an ecclesiastical purpose, and others being entirely secular. In the latter Haydn could give free rein to his fancy, even to summing up the daily round in "Le Matin" (No. 6), "Le Midi" (No. 7), and "Le Soir" (No. 8). Sometimes a symphony became a political way of communicating with his patron, as in No. 45 (The Farewell).

In the later symphonies of the mid-Seventies we have descriptive secular titles like "L'Imperiale" (No. 50) and "Il Distratto" (No. 66). By the Eighties, when Handel's fame, through the published *Artaria*, had spread to France, we find him writing commissioned works with French titles — "L'Ours," "La Poule" and "La Reine" — Marie Antoinette's favorite—for the concert de la Loge Olympique of Paris.