

STOUR MUSIC 2021



Haydn Symphonies

Florilegium

*Sponsored by
Paul & Janet Batchelor*

Friday 25th June
6pm & 8pm

BOUGHTON ALUPH CHURCH

Programme

Programme 1:

6pm

J.Haydn

Symphony No.6 in D major (Morning)

Adagio-Allegro, Adagio-Andante-Adagio, Menuet, Finale: Allegro

Andante from Symphony No.94 "Surprise" (arr by Johann P Salamon)

Symphony No.7 in C major (Noon)

Adagio-Allegro, Recitativo: Adagio-Allegro-Adagio, Menuetto, Finale: Allegro

Programme 2:

8pm

J.Haydn

Symphony No.6 (Morning)

Adagio-Allegro, Adagio-Andante-Adagio, Menuet, Finale: Allegro

Finale from Symphony No.104 "London" (arr by Johann P Salamon)

Symphony No.8 in G major (Night)

Allegro molto, Andante, Minuetto, La tempesta: Presto

Florilegium

Ashley Solomon *Director*

Violin 1

Agata Darashkaite (*leader*) *

Gaby Jones

Naomi Burrell

Violin 2

Magda Loth Hill *

Jean Paterson

Ellen Bundy

Viola

Jane Rogers *

Joanna Patrick

Cello

Henrik Perrson *

Florence Petit

Flute

Ashley Solomon *

Marta Goncalves

Oboe

Alexandra Bellamy

Oonagh Lee

Bassoon

Matthew Lewis

Horn

Flora Bain

Peter Moutoussis

Bass

Rosie Moon

* (players in Salomon arrangements)

Programme Note

Life as a member of the orchestra at the court of Esterházy differed radically from the lives of musicians today. The ensemble, including Franz Joseph Haydn, was effectively the sole property of the court. In many ways, this wasn't much of a hardship—not only did the players receive a good salary, but the prince also provided food, lodging, and health care, and upon marriage assumed responsibility for the entire family. In return, however, Esterházy musicians' time was devoted entirely to the prince, and they served at his pleasure. When Haydn signed his contract with Esterházy on May 1, 1761—a position that he was to hold during most of his career—it was particularly important that he gain the orchestra's favour. These were not just employees, after all, but people with whom he lived and spent a large amount of time. All three of the symphonies are packed with colourful writing for solo instruments and small ensembles. This would not only have been musically gratifying, but would have benefited the players financially as well—musicians who performed solos or unusually virtuosic music received a bonus from the prince.

There is ample evidence to suggest that the “*Times of Day*” symphonies were indeed conceived as a trilogy. Symphonies Nos. 6 and 7 begin with slow introductions—the first such instance in Haydn's repertoire—while Symphony No. 8 kicks off with a movement in 3/8, a time signature often associated with finales rather than opening movements. All three have slow movements with soaring concertante writing: the sixth features a duet for violin and cello, the seventh a recitative for the same instruments, and the eighth a quartet for two violins, cello, and bassoon. The double bass figures prominently in the trio sections of each symphony's minuet movement. And a contredanse caps off Symphonies Nos. 6 and 7, while a storm—“*La tempeste*”—concludes the eighth.

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Florilegium Biography



Regular performances in some of the world's most prestigious venues have confirmed Florilegium's status as one of Britain's most outstanding period instrument ensembles. Since their formation in 1991 they have established a reputation for stylish and exciting interpretations, from intimate chamber works to large-scale orchestral and choral repertoire, working as an instrumental ensemble and also in collaboration with some outstanding solo singers and choirs.

Concert venues have included Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam), Konzerthaus (Vienna), Beethoven-Haus (Bonn), Handel-Haus (Halle) and Frick Collection (New York). Among the numerous residencies Florilegium have held was Ensemble-in-Residence at London's Wigmore Hall from 1998 to 2000, performing several series of concerts each year and becoming actively involved in the Hall's education work. Since September 2008 they have been Ensemble in Association at the Royal College of Music, working regularly each term with students on both period and modern instruments in the area of baroque chamber music.

Florilegium's recordings for Channel Classics have been awarded many prizes including two Gramophone Award nominations, three BBC Music Magazine awards, numerous Editor's Choice from Gramophone, and half a dozen Diapasons d'Or and Chocs de la Musique in France, and their Bach Cantatas disc with

Johannette Zomer was awarded an Edison Award, Dutch music's most prestigious prize. In 2014 their 25th recording of the complete Bach Brandenburg Concertos was awarded a Dutch Luister 10 Award, Classical CD Choice CD of the Month and was Classic FM Featured Album. They have followed this award-winning release with a recording of Telemann: Concertos & Cantata 'Ihr Völker hört' with the mezzo soprano Clare Wilkinson. This CD received *Gramophone's* "Editor's Choice" and was shortlisted in the Gramophone annual awards in the category best baroque chamber music CD. It was voted "Recording of the Month" for *BBC Music Magazine*. More recent CDs include Handel's German Arias and Trio Sonatas with the Canadian soprano Gillian Keith, and two further double CDs of Telemann's *Essercizii Musici* and music from the Court of Frederick the Great, King of Prussia. This most recent CD was inspired by James Gaines's novel "An Evening in the Palace of Reason" and includes music by CPE Bach, Quantz, Graun, Benda, Fasch and Muthel.