California State University, Northridge

The History, Interpretation, and Practice of

Haydn Symphony No. 92 in G major

A thesis submitted in partial fulfillment of the requirements

For the degree of Master of Music

in Conducting

By

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California State University, Northridge
Dedication

This thesis is dedicated to my mother, grandparents, family, and friends who have made me the man that I am today. I would also like to thank the music faculty at Point Loma Nazarene University and California State University Northridge for their thorough instruction during my years of study at their institutions. I could not have made it this far without the support of each of these individuals.
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Abstract

The History, Interpretation, and Practice of
Haydn Symphony No. 92 in G major

By
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Master of Music in Conducting

Haydn’s Symphony No. 92 in G Major, or the Oxford Symphony, is a work that defines the pinnacle of the Classical era as well as Haydn’s fifth period of composition. Hermann Kretzschmar even went so far as to call the Oxford Symphony Haydn’s “Eroica,” because of its stylistic and structural perfection. Donald Francis Tovey wrote in his Essays in Musical Analysis, that Haydn composed and conducted the Oxford Symphony at a ceremony in England where he received an honorary Doctor of Music from Oxford University, but this was not the case. In fact, Haydn composed Symphony No. 92 along with two other symphonies (Nos. 90 and 91) per the request of the Count d’Ogny. The premiere of Symphony No. 92 in England was received with even greater reception than that of its initial performance. Due to its acceptance in England and its maturity in style, the Oxford may be considered the ‘thirteenth’ of the twelve London symphonies (Hob. I: 93-104). In this paper I will present a brief theoretical analysis of Haydn’s Oxford Symphony and discuss some of the interpretive issues involved in conducting and rehearsing the work.
Chapter 1: A Brief History of the Oxford Symphony

Haydn’s Symphony No. 92 in G Major, or the Oxford Symphony, is a piece that defines the pinnacle of the Classical era as well as Haydn’s fifth period of composition. Hermann Kretzschmar even went so far as to call the Oxford Symphony Haydn’s “Eroica,” because of its stylistic and structural perfection. In his Essays in Musical Analysis, Donald Francis Tovey wrote that Haydn composed and conducted the Oxford Symphony at a ceremony in England where he received an honorary Doctor of Music from Oxford University, but this was not the case. In fact, Haydn composed Symphony No. 92 along with two other symphonies (Nos. 90 and 91) per the request of the Count d’Ogny. The premiere of Symphony No. 92 in England was received with even greater reception than that of its initial performance. Due to its acceptance in England and its maturity in style, the Oxford may be considered the ‘thirteenth’ of the twelve London symphonies (Hob. I: 93-104).

The symphony as a whole presents multiple displays of genius in its thematic development, counterpoint, and mixture of dramatic and carefree styles. In this symphony, Haydn shows a mastery of contrast between exhilarating (Mvt. 4) and lighthearted emotions (Mvt. 2). Haydn’s thematic writing hits its apex in the Presto finale where he uses the movement’s main theme in a myriad of variations. Karl Geiringer writes in his book Haydn: A Creative Life in Music, “The Climax is reached in the brilliant finale, which shows so many different forms of its main theme that is seems

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¹ Chronologically the Oxford Symphony is No. 94 in the set, but since Anthony von Hoboken placed it as No. 92, it is more commonly called Symphony No. 92 (Hob. I: 92).
³ Donald Francis Tovey, Essays in Musical Analysis (London. 1935-1944), 143.
hard to determine which is the original and which a variation.\textsuperscript{4} Initially the piece was written for a chamber orchestra, but was later edited to accommodate a larger orchestra with the addition of trumpet and timpani parts. While many of Haydn’s compositional intentions are clear, it is evident that some information on specific tempo, articulation, and dynamic markings is lacking. In this paper I will present a brief theoretical analysis of Haydn’s Oxford Symphony and discuss some of the interpretive issues involved in conducting and rehearsing the work.

Chapter 2: An Analysis of Haydn’s Symphony No. 92

The first movement of the Oxford Symphony was a template for first movements of symphonies in the late classical and early romantic eras. It is written in a basic sonata-allegro form with multiple recurring themes. Franz Joseph Haydn (1732-1809) had the unique experience of seeing his symphonic structure become the principal form for composers, such as Mozart and Beethoven, before his death at the beginning of the nineteenth century. Though some elements of his overall form were altered, the basic principles of writing the symphony had been established by the end of Haydn’s career.\(^5\)

The first movement of Symphony No. 92 is an excellent example of the masterful structure of Haydn’s symphonic form in his late compositional career.

The first movement begins with a moderately slow, yet serene 3/4 time introduction that spans across the first twenty measures. Though it is subtle, Haydn actually uses these initial measures to determine much of the rhythmic structure in the ensuing exposition and development sections. This is evident by the dotted quarter note to three eight notes melodic pattern found in measure 2 of the piece which, not coincidentally, is the exact rhythm (one half-step higher) at the beginning of the Allegro Spiritoso (A section) on measure 21. Haydn also uses an interesting compositional technique in his decision to elide the first two rhythmic patterns found in the strings at measures 1-2 into a one measure melody and accompaniment which is featured as the main idea throughout the A section.

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\(^5\) Of his more than one hundred symphonies, Haydn’s Minuet and Trio sections were a large part of his symphonic structure. Unfortunately for him, the technique of minuet and trio was slowly replaced during the beginning of Beethoven’s time.
The exposition or A section highlights Haydn’s capacity for genius in the use of dynamics as a compelling and comedic tool. The heavy use of *sforzandos* and large leaps on off beats causes the pulse to frequently sound on beat 2 rather than beat 1, creating a dislocated feel (example 1). The use of recurrent interjections of soft, beautiful melodic lines (usually in the winds) in the exciting texture of the exposition adds a droll element to the movement. Haydn uses this comic relief throughout the work in order to maintain the attention of the audience. While many composers attempt to captivate audiences through thick harmonic structures, or fascinating melodic lines, Haydn employs the subtlety of dynamic contrast to create a clear distinction between major ideas and sections throughout the music.

Example 1: This depicts one of the many examples of emphasis on the second beat throughout the first movement of Symphony No. 92.

The Development (B section) of movement 1 begins on measure 83 with a slightly varied reintroduction of a small rhythmic theme found in measures 29-30. The expansion of music continues on measures 88 and 95 with familiar material found previously at measure 57 and 21 respectively. Haydn shapes his development through textural layering more than anything else. Much like the beginning of the exposition, Haydn decides to merge previous themes into a more condensed, vertical form. He also utilizes an imitative writing style within the development (measure 97, see example 2
below) to further condense ideas from the exposition. A familiar theme from the A section returns in measure 125, and begins the move towards the closing section of the movement. The recapitulation retraces materials, though this time in a diminished rhythm, from the A and B sections and uses them to modify the first theme until finally ending the movement in the tonic key of G major.

Example 2: This example shows the brief moments of fugal writing in the strings that contributes greatly to the piece’s overall complexity. Haydn’s sforzando layering accents each voice as it enters.

The gentle sounding second movement, written in 2/4 time and in a rounded binary form\(^6\), begins in D major and purveys a character far different from the excitement of the first and fourth movements. However, again some of Haydn’s recurring themes appear at measure 7 with a 3 note staccato motif. This is found most obviously at the beginning of movement one in measures 1 and 29. Aside from the softer character of the piece, Haydn implements a unique B section that is march-like in its feel. Haydn achieves this new feel not through a meter change, but rather an articulation change. In contrast to the A section’s smooth phrasing, Haydn applies a thick texture with an emphasis on a repeated staccato rhythm (see example 3 below).

\(^6\) Typically, these sections are split up into an ABA’ grouping. It is commonly argued that the second movement is written in a ternary form. I believe the similarities between the intial A section and its repeated counterpart are compelling enough to call it rounded binary.
Example 3: This example shows one of the many rhythmic themes that recur in the strings throughout the work. This example features the repeated 3 note staccato rhythm followed by a slur.

Movement 1: Measures 1-2

Movement 2: Measures 7-8

Example 3: (Cont.)

Movement 3: Measures 18-20

Movement 4: Measures 79-80

The concluding A’ section (Measure 72) features the winds in the melody with a more spread out string accompaniment. As in the first movement, Haydn concludes the second movement using material from both the A and B sections. The delicate nature of this movement shows that Haydn not only used the devices of dynamic and character contrast within each movement, but that he also used them in the broader scheme of his symphonic writing.

The third movement is written in minuet and trio form (G major). The minuet spans across the first 50 measures of the movement and focuses on over-the-barline rhythms and subtle hemiolas that comprise much of the movement. The trio section begins at measure 51 and lasts until measure 104 where the da capo marking is found. Haydn initially engages the listener by alternating between syncopation in the horns and a
pulsating legato theme in the 1st violins. He continues to utilize these devices in a true dance-like fashion until he concludes the piece with a repetition of the minuet. The most compelling idea of the third movement lies in its ability to function as a classical dance. This is an excellent example of how Haydn captivates the listener by binding each movement in the Oxford Symphony through diversity of character.

Haydn begins movement 4 in G Major and in 2/4 time. This second sonata-allegro movement is the culmination of ideas from the first three movements with the addition of material unique to itself. He begins the movement by building tension with a short staccato melody in the violin accompanied by an ostinato bass line in the cello. The tension of the exposition is intermittently relieved by playful melodies in the upper instruments accompanied by a lighter texture in the strings. (Example 4) This push and pull between tension and relief keeps the listener on edge throughout the movement.

The minuet (and trio) was typically associated with royalty and nobility in the early 18th century. This tradition stemmed from the court of King Louis the XIV (and other royalty) and eventually trickled down into the middle class. The traditional pace for a minuet was a moderate to slow tempo. This means that if a conductor chooses to take a fast pace in a minuet movement, the essence of the dance feel is extinguished. However, the minuet was short lived in the middle class and was soon replaced by the waltz in the early 19th century.
Example 4: This example shows a brief look at the back and forth “joking” or “laughing” line found in measures 83-86 of movement 4.

The development puts Haydn’s humor on display through his use of pauses between measures as seen between measures 119-130. This trick or joke device is used throughout the symphony, but is most prevalent in the final movement of the work. The use of sforzandos at the closing theme of the development (measure 167) only adds to the ebb and flow of tension in the piece. The recapitulation resumes the first theme at measure 222 after a brief, one measure pause. After a short restatement of themes found in the exposition and development; Haydn ends the movement by once again featuring an alternating strong/soft back and forth between the winds and the strings. Haydn’s Symphony No. 92 is one of his most complete and most carefully thought out symphonies. The symphony captivates the audience not only through graceful melodies, but through Haydn’s use of variations in articulation, rhythm, and character.
Example 5: An example of the *sforzando* emphasis on measures 167-170 of the fourth movement.
The interpretation of this symphony varies a great deal from conductor to conductor. These variations are found most commonly in the articulations, ornaments, dynamics and tempo. Of these differences, the tempo seems to be the most debated subject among directors. In this chapter I will briefly examine the interpretations of Bruno Walter, Nikolaus Harnoncourt, and Leonard Bernstein in order to better understand some ideas from past conductors. In addition, I will present a few of my own ideas and compare them to those of the conductors mentioned in this study.  

Bruno Walter’s 1937 recording of the Oxford Symphony with the Orchestre de la Societe des Concerts du Conservatoire in Paris begins quite calmly in comparison to most recordings; yet, when he reaches the Allegro Spiritoso at measure 21 the sound of the first movement becomes completely frantic. While the tempo certainly is “spirited” at a blazing \( \dot{J} = 160 \) pace, it seems just a touch too fast. Some of the tongued passages in the woodwinds (See example below) would likely be extremely difficult at this tempo. I believe this tempo takes away some of the dynamic contrast and much of the character of the movement. Though Walter is slightly more liberal with the extremities of the “Allegro Spiritoso” tempo marking; his ornamentation decisions in the introduction show a conservative approach (as do most of the other conductors) which he follows throughout most the work. This is clearly seen at measure 8 where a trill is ended with a turn rather than stopping directly on the next written note.  

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8 A chart comparing with the tempos of Walter, Harnoncourt, Bernstein and myself can be in appendix A of this study.
Example 6: Movement 1, measures 65-66 showing some difficulty in the tongued woodwind passages. When taken at a slower tempo than Bruno Walter’s J=160 it becomes much more manageable.

Walter interprets the second movement as uniquely as he does the first movement. His Adagio beats at a pulse of about J = 52, but he sporadically adds heavy rubato to the ascending lines in the A section. He also has a tendency to lengthen some of the more exposed staccato rhythms as seen on measure 15. This legato connection of staccato notes creates a portato effect rather than the seemingly more separated rhythm that appears in the score. This almost sluggish pace detracts from the contrast between the march-like B section and the smooth A section. One of the more interesting occurrences in Walter’s interpretation of the second movement comes at measure 57 when, rather than continue the turn patterns found in the first movement, he decides to push the 3 grace notes before the beat.⁹ (Example 7)

Example 7: Movement 2, measures 57-58 where Walter pushes the grace notes to before the beat.

⁹ Whether these decisions were put up to the instrumentalists or the conductor is unknown.
Unlike his speedy first movement, Walter chooses a more relaxed tempo of $j=152$ for the minuet and trio in the third movement; though occasionally his habit of adding *rubato* during flowing lines reemerges. The layering of instruments in the third movement makes it a piece that showcases the gently subtleties in the dances. Walter creates a smooth transition between the minuet and trio by making sure the ensemble does not overpower each moving line. It could be argued that Bruno Walter intentionally relaxed the movement’s tempo, in comparison to his other allegro sections (Mvt.1, 4), in order to create a wild contrast between the dance-like sound of the third movement and the ensuing agitation in of the finale.

Perhaps, Walter’s interpretation of the fourth movement’s presto tempo pushes the pace slightly too far. His tempo frequently pushes $j=200$ which is closer to prestissimo than presto. The pulse is so fast that the movement scarcely lasts more than three minutes. Whether this was due to a time constraint or some sort of quota needing to be met is a mystery to me, but Bruno Walter’s presto finale is unique in its speed if nothing else. Although the musicians are professionals in the recording, it is evident that they feel the tempo is too quick based on their lack of precision (especially in the opening theme) in various sections of the movement. The phrase accentuation is sometimes completely lost in this recording, particularly in the *sforzandos* at measure 60. These subtle details are imperative to creating the right sound for Haydn and unfortunately, due to his extremely quick pace, Walter loses much of that refinement. If I had to describe Walter’s mindset when going into this performance I would say he attempted to purvey contrast through tempo more than through dynamics and articulations.
Nikolaus Harnoncourt’s (Concentus Musicus Wien Orchestra) version of the Oxford Symphony differs from Bruno Walter’s in that he pays extreme attention to the details of Haydn’s articulations.\[^{10}\] Harnoncourt presents a symphony with a great deal of dynamic diversity that frequently visits full, exciting \textit{forte} sections in an almost Beethovenian style. His first movement allegro spiritoso hovers between $\mathcal{J} = 126$-140 and ultimately sounds clean and full of diverse characters within the music. However, Harnoncourt occasionally decides to slow the tempo drastically in order to accent the change in mood such as at measure 83 during the opening measures of the development. At this point he drops the tempo from $\mathcal{J} = 132$ to about $\mathcal{J} = 120$ which compliments the transition to a darker mood. Harnoncourt’s idea is well displayed and certainly catches the attention of the listener.

His second movement tempo is a great deal quicker than most versions at a brisk quarter $= 80$. This turns the B section into an exciting diversion from the beauty of the A section’s melody. From a conducting standpoint, it is interesting to note that in the video recording of this performance Harnoncourt has frequent spans of five to six measures without any conducting. I feel that this highlights the woodwinds and lets the audience focus on the many solo/trio/quartet sections in the movement. While very minimal \textit{rubato} is used in the movement, Harnoncourt still placed a short \textit{ritardando} on the end of the B section in order to alert the listener that he is heading back to the A section’s thematic material is about to return.

Of the conductors mentioned in this paper, Harnoncourt takes the minuet and trio to the furthest extreme. His tempo clocks in at about $\mathcal{J} = 200$. While this tempo is

\[^{10}\] It is important to note that Harnoncourt uses period instruments in this performance.
exhilarating to listen to, it abandons the functionality of the third movement as a dance. Once again, while mostly remaining strict with his tempo after starting, he decides to add a grand pause to the end of the trio section before the final repeat of the minuet. This time I believe he has more room for experimentation since the trio ends in a double bar line. After watching and listening to this recording it becomes abundantly clear that Harnoncourt has a goal of notifying the listener when an important change occurs.

The finale sits at a comfortable $\dot{J} = 180$ tempo (slower than his allegretto third movement) in this performance. At this pace, Harnoncourt decides to conduct in 1 the majority of the piece rather than switch back and forth between a two or one conducting pattern. With this performance tempo I believe Harnoncourt has found the medium between speed and attention to accuracy. Notes are clearly heard, staccatos and legatos are adhered to, and the light-hearted nature of the piece is brought to the forefront. The only small disagreement (though it seems to occur in each movement) I have with Harnoncourt’s fourth movement is his liberal use of full rest measures (measure 120/220). I again find myself wondering if it is more or less authentic to continue at the previous pace or whether it is permissible to slow down and take a moment to prepare for the reentry of the main theme. Overall, aside from the third movement’s tempo, I find Harnoncourt’s version of the Oxford Symphony to be excellent musically due to his ability to accentuate character through accuracy of articulations.
Example 8: Movement 4, measures 219-222. At this point in the music Harnoncourt inserts his own miniature fermata (as he does in other movements) to signify a return to the first theme.

When examining Leonard Bernstein’s interpretation (Wiener Philharmoniker, 1995) of Symphony No. 92 we are afforded the unique ability to access his physical score with all markings via the New York Philharmonic website. Bernstein immediately sets the precedent for his tempos by starting the piece at about $\dot{J} = 40-44$. While this slow tempo (and his subsequent $\dot{J}=126-132$ allegro spiritoso) sometimes feels faintly sluggish compared to other version, Bernstein has a clear idea of the light and bouncy character he wishes to purvey. This light feel is well displayed through his conducting in that he keeps much of his pattern small and close to his body. He saves energy and excitement in his conducting for the broader forte passages and accented sforzandos. It is also important to note that of all the conductors studied in this paper, Bernstein has the most relaxed facial expression which enhances the contrast between peaceful and exciting moments in the symphony.

His second movement tempo sits comfortably in between both Walter and Harnoncourt’s tempos at a calm $\dot{J} = 58-66$. His smoother style of conducting in this movement allows for the winds to carry the burden of maintaining tempi. In addition, Bernstein further extends the end of phrases by actively using sub-division in his conducting pattern. This movement (in Bernstein’s score) contains a few markings that
are intriguing. The first comes on measure 94 where Bernstein curiously adds his own fermata into the piece. It is possible that he found it more musical to have a pattern of three consecutive fermatas rather than conducting directly through the first one or that he believed Haydn simply forgot to write in an extra fermata. The second marking Bernstein adds to the end of the piece is a “Largo” in the final five measures (see below) of the piece. When listening to the recording, this Largo actually functions as part of an eight measure ritard that closes out the piece. Other than the piece coming to an end, I find little evidence that such a drastic ritard is required in the second movement.

Example 9: Movement 2, measure 93-95 showing Bernstein’s addition of a fermata. Harnoncourt also employs this in his own interpretation.

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11 New York Philharmonic Online Archives.
Example 10: This excerpt taken from the New York Philharmonic website shows the added “Poco Largo” marking written into Bernstein’s score as well as a unique insight into a few of the ways Bernstein marked his other ideas into the music.

Of the four movements in this symphony, Bernstein’s third movement is the most fascinating. His tempo is about $\dot{J} = 120$-$124$ which is right on the precipice of moderato or the lowermost point of allegro. Though I chose to take my third movement at a
slightly quicker tempo, I enjoy Bernstein’s interpretation in that he demonstrates a more refined sound which fits Haydn quite well. Interestingly, when studying Bernstein’s score I noticed that he had the exact same question as me in regards to the ending of the trio. Written into his score are the words “No repeat?” at the end of measure 104 after the double bar. Although he writes this in his score he still repeats the trio section before moving on to the conclusion of the piece. This exclusion of a repeat sign could be Haydn attempting to throw off the listener; however, it is more likely a printing error due to the tradition of playing each section twice in a minuet and trio.\(^\text{12}\)

**Example 11:** A “No repeat?” clearly written at the end of the third movement in Bernstein’s score.

Bernstein’s fourth movement *presto* tempo is taken at \( \text{J} = 162-164 \) and is well maintained throughout the movement. I find this tempo is nearly perfect in that it allows for a clear distinction between voices, especially at moments such as measure 258 where there is a brief pause in sound to feature the string section (example below). Sections of the piece that require speedy bow movement in the strings also benefit greatly from this tempo. Sections like measure 46 in the 1\(^{st}\) violins have the potential to be complete disasters if the piece is recklessly speedy, so it is refreshing to hear a more concise version of the movement. Overall, I found Bernstein’s conducting of this symphony to

\[^{12}\text{The original score contains a clearly written repeat at the end of music, but many scores today continue to print editions without the repeat sign at the end of the third movement. (See appendix B)}\]
be slow, but pure in interpretation. His care for the orchestration of the piece is evident throughout the recording and his personal score of the work.

Example 12: Measures 258-262 of the fourth movement show one of the many occasions in the finale where Bernstein allows for the strings to be featured by conducting the movement at a calmer speed.

I built my interpretation of Haydn’s Symphony No. 92 around the traditions of style in the classical era while paying careful attention to incorporate the correct amount of expression and precision when needed. Since the practice of writing in metronome markings in the score had not yet been established, the tempo of each movement is at the discretion (within reason) of the conductor. Technology has made tempo selection more accessible with the addition of video and audio recordings of multiple professional conductors. I believe there are many ways to correctly conduct Haydn with some ideas being more acceptable than others.

My initial interpretation of the first movement’s introduction is very similar to the above conductors’, however my allegro spiritoso section most closely resembles Leonard Bernstein’s. In addition, I attempted to create diversity between short, crisp staccatos and smoother legato melody lines (as seen in measures 1-5). At a moderate tempo of $J=132$, I resolved to create a relaxed, yet distinguished movement. I noticed, especially in Bruno
Walter’s recording, that occasionally conductors interpret Haydn in an overly-romantic style which simply does not do justice to the character of the piece. The first Viennese school of thought revolved around attention to rests and separation between notes which is pervasive in Haydn’s works.

In the second movement I used as little vibrato as possible in the opening melody line. My reasoning for this was that when too much vibrato is used the melody tends to drag and the clarity of each note becomes muddled. I did allow for the violins to add a small amount of vibrato, but not enough to overpower the other moving lines. I took the entire movement at \( \mathbf{j}=66 \) which gave the B section (measure 40) a faux \( \mathbf{j}=132 \) pulse. The measurement of tempo at the beginning of this movement is of the utmost importance in deciding whether the Minore will be exciting or sluggish. The playful side of Haydn’s compositional style is clearly seen in the forte-piano dynamic markings written in measures 40-45 and I made it one of the priorities of the movement to bring out their importance to the listener.

As previously mentioned, the tempo of the third movement of this symphony is the most disputed. I chose to interpret the allegretto tempo marking in relation to my allegro tempo in the fourth movement. Some, like Leonard Bernstein, simply took a literal approach to the marking and went with a very relaxed tempo. This interpretation does not bother me; however the converse approach of taking the movement at an incredibly fast tempo (see Harnoncourt) somewhat ruins the dance quality of the minuet. Ultimately, I decided on a tempo of \( \mathbf{j}=144-152 \) in order to produce a more upbeat dance atmosphere. Though I may have pushed the tempo slightly too far for an allegretto I

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13 This is not to say that all romantic gestures are inexcusable in a Haydn Symphony.
maintain that my interpretation was clear enough that entrances and transitions could be heard by the listener.

For the fourth movement I chose a rousing tempo of $J=160-168$. I had to keep the difficulty of the 2nd horn part in mind (example 13) when deciding on a tempo for this movement. I wanted to feature the articulations in the strings (alternating slurs/staccatos) as much as possible and allow the winds a chance to clearly accent their entrances. This tempo also allowed me to exhibit the pulsating *sforzandos* and accents strewn throughout the movement. In the end, I found that any tempo over $J=176$ was slightly too quick and cluttered some of the more open sections.

Example 13: Movement 4, measures 17-22. This example displays the difficulty of the 2nd horn line at a speedy tempo.

![Example 13](image)

Overall, my goal was to present a Haydn Symphony that focused on beauty through articulation. I worked hard on interpreting the correct character in the major sections of each movement and I believe I achieved a result worthy of Haydn. Since the exact tempos are not written into each movement I can allow for some flexibility when listening to other conductors’ recordings. However, it is important to understand that if you cannot hear a distinction between the instruments and the character behind them, you may be performing at a pace unfit for an authentic Haydn performance.
Chapter 4: Rehearsals and Preparation

Rehearsals formally began on January 26, 2013, but there was a great deal of preliminary work required in the symphony’s preparation. Before rehearsing with the orchestra, I had to consider the possibilities of orchestra setup as well as mark bowings into parts. After discussion and study, my advisor\textsuperscript{14} and I decided on using an early classical setup with the 1\textsuperscript{st} violins on my left and the 2\textsuperscript{nd} violins on my right. The celli were placed center left, and the violas center right. The bass and wind sections were placed in the center of the orchestra with the basses on a riser behind the woodwinds. I placed the timpani and trumpets in back right corner and the horns in the back left corner of the orchestra. The size of the performance hall was also a factor in this decision and it is possible that I would have used a contemporary setup if the hall was larger.

The general idea of this setup is to feature the call and response between the voices presented throughout each movement. Overall, the sound generated in this setup was full and well balanced. It was particularly beneficial for the basses to be placed behind and slightly above to orchestra so their sound projected to the audience. This also made the frequent bass ostinatos more audible to the wind sections that typically rely on the pulse to keep their place in the music between long rests. The trumpet and horn injections are also well presented when positioned on the risers.

Before the parts were handed out I wrote in suggested bowings for each stringed instrument. These recommendations were derived from a mix of personal preference,

\textsuperscript{14} Dr. John Roscigno. Director of Orchestral studies at California State University, Northridge.
ease of musical expression, and some great conductors’ bowings.\textsuperscript{15} The parts that presented the most difficulty were the 1\textsuperscript{st} and 2\textsuperscript{nd} violins’ music. Some of the slur to staccato articulations in the fourth movement (see below) required a collaborative change of bowing during sectionals in the first few weeks of rehearsals, but most of the bowings I implemented remained in place.

\textbf{Example 14:} A sample of my written 1\textsuperscript{st} Violin bowings at the beginning of the fourth movement. The double up-bow sections eventually had to be changed later in the movement because of the quick tempo.

The first day of rehearsal entailed an entire run-through of the symphony with minimal rehearsal in a few key sections. Though many of the students had never heard this symphony before, the preliminary rehearsal was a great success in that there were very few problems with the notes. The most significant roadblocks in the first rehearsal were the intonation, especially in the second movement, and the rhythm of the first and fourth movements in the violins. The first movement’s introduction was also an immediate signal that the orchestra would need to learn to respect rests and short phrase endings rather than playing in an overly romantic style.

My primary focus in the first movement was to maintain the character as much as possible through properly articulating the rhythms. Right from the beginning I tried to

\textsuperscript{15} Though only a few bowings were taken from Leonard Bernstein’s online score, it was interesting to follow some of the added bowings in his score to better understand his mindset when interpreting the symphony.
implant the idea of shortening notes at the end of phrases and keeping up the pace of each movement without lengthening legato sections. This improved over time, though the habitual practice of using *rubato* in smoother passages remained an issue up until the final rehearsals. This principle became particularly important in the second movement since the winds relied on the strings to maintain the tempo for their continuation of the melody later in the movement.

The third movement presented a unique problem of its own which revolved around how to properly end the piece. As mentioned above, Haydn did not physically write a repeat sign at the end of the trio. In its place is a double bar line with a marking of “Menuet da cappo” written below the bar lines. Most great conductors follow the principle of classical style and repeat the trio even though no indication is written. In the first rehearsal I attempted to play the movement purely as written without repeating the trio in order to hear what the piece would sound like with such a twist. (Example seen above in Bernstein’s score) Unfortunately, the effect was not entirely desirable in that it destroyed the equality between the minuet and the trio respectively. Another conundrum occurred when repeating the minuet for the final time. The majority of conductors take this as an opportunity to play the minuet again with full repeats; however, some conductors re-played the minuet without repeats, shortening it the second time through.

Since the third and fourth movements are at the breaking point between conducting in a one pattern or a two/three pattern, starting each of the movement was also a minor problem. Starting the third movement in a one pattern ended up being too vague for the ensemble so I switched to conducting in a three pattern for the pickup measure and then immediately switching back to conducting in one for as much of the movement
as possible. I also attempted to conduct in a one pattern to start the fourth movement, but ultimately resolved that starting in a quick two pattern would be easier for the violins to follow.

About mid-way through the rehearsal process, I realized that some of the musicians were beginning to fall into a habit of playing with little dynamic contrast. To solve this, I had to redefine the dynamics for the orchestra in a way that exaggerated the shifts in character. Eliminating some of the vibrato and asking the players to create something closer to a straight tone helped, but something more drastic was needed. In one of the final rehearsals I decided to encourage the musicians to execute a play through while overly exaggerating and piano and forte markings in the piece. While some of the sections were slightly extreme, it provided a great example of the contrast between the two dynamic markings. Some students even approached me after the rehearsal and exclaimed that they had not heard such an exciting sound out of the orchestra in any of the previous rehearsals.
Conclusion

The final performance was a well-balanced, classically authentic performance that I believe fit most of Haydn’s original intentions. I was very encouraged by the orchestra throughout the rehearsal process and I felt that my ideas were well expressed through their musicianship. Since the work stayed true to the classical era ensemble, the need for wind players was minimal and we were allowed to hear the full sound for the majority of rehearsals. Each movement in the performance started well and maintained the tempo and character differences. There was a small issue with the fourth movement in that the violins could not keep up the starting tempo and we ended up settling in about five clicks slower than the initial tempo.16

Overall, I found the experience of conducting Haydn Symphony No. 92 to be exciting and educational for both the students and myself. I have come to appreciate the finer points of Haydn’s character writing through articulations and will strive to uphold his standards in future orchestral performances. I find that the importance of maintaining tempo and exaggerating dynamics is sometimes lost in performances of Haydn’s symphonies; even those by well-established orchestras. In his article *Early Classical Symphonies* Adam Carse writes:

“Thus, we might say that the symphony, having been in bud for nearly three-quarters of a century, opened out into bloom during the last quarter of the eighteenth century. From a purely musical standpoint, and viewed as we see it to-day, this budding period of the symphony may seem comparatively unimportant, and the musical value of slight; in bulk of quantity of works, however, the youthful stage of the symphony is anything but slight, on the contrary, it forms a very broad and substantial foundation, compressed by sheer weight of numbers in a solidity which well fits it to bear the superstructure of the late eighteenth and nineteenth century symphonic works.”17

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16 This could have been from minor fatigue or nerves, but the fourth movement was still very well received.
Haydn deserves great respect as the head of the first Viennese school of composers and the father of the symphony which (along with opera) dominated musical culture in Europe for a hundred or more years. As musicians, the Oxford Symphony affords us a look into how Haydn shaped the symphonic genre as a whole and why composers were so compelled to follow his outline in the years following his death.
Works Cited


Appendix A

Haydn Symphony No. 92, *The Oxford* – A Comparison of Tempos

<table>
<thead>
<tr>
<th>Haydn Symphony No. 92</th>
<th>Bruno Walter</th>
<th>Nikolaus Harnoncourt</th>
<th>Leonard Bernstein</th>
<th>Erik Garriott</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement III: Allegretto</td>
<td>$J=152$</td>
<td>$J=200$</td>
<td>$J=120-124$</td>
<td>$J=144-152$</td>
</tr>
<tr>
<td>Movement IV: Presto</td>
<td>$J=190-200$</td>
<td>$J=180$</td>
<td>$J=162-164$</td>
<td>$J=160-168$</td>
</tr>
</tbody>
</table>

These tempos show some of the difficulty in selecting the correct tempo for each movement in a Haydn symphony. Technology plays a pivotal role in hearing previous interpretations of Haydn’s symphonies.
This final page in the original score of the third movement of Haydn Symphony No. 92 clears up the confusing practice of excluding the repeat sign in modern editions of the music. It seems that Haydn intended for the original music to repeat the final section of the trio rather than abruptly move back to the exposition.