

INTRODUCTION

...und ein einziger Ton weinte in einem Frühling...

...und ein einziger Ton weinte in einem Frühling... („...and a single note cried in a spring...“) for violin and orchestra was written between November 2008 and February 2009 for the 2009 Helmut Sohmen Composition Competition. According to the rules of the competition, the piece had to be in some way connected with Joseph Haydn. From the very beginning, it was clear for me that I would not use any quotations of Haydn’s music. My first idea was to create an elegant, clear, transparent, cheerful and skillfully elaborate piece. However, I soon realised that all of these attributes only reflect the reception of Haydn’s music nowadays and that they only correspond to some of Haydn’s music. As I began reading about the reception of Haydn’s music during his time, I came across a passage from the romantic novel *Flegeljahre* by Jean Paul. I was struck by the completely different response to Haydn’s music, a response that we would more likely expect in connection with Beethoven’s music: „Graciously, the bookseller Paßvogel had just placed himself next to the notary, when Haydn commanded the warhorses of his unruly music to gallop into the enharmonic battle of his powers. One tempest blew into the next, then these were interrupted by warm and wet glances of sunlight; then again he dragged a heavy, cloudy sky behind him and suddenly tore it off like a veil, and a single note cried in a spring, like a beautiful figure.“ (Translation: Johannes Wally)

(The original German text: „Eben stellte sich der Buchhändler Paßvogel grüßend neben den Notar, als Haydn die Streitrosse seiner unbändigen Töne losfahren ließ in die enharmonische Schlacht seiner Kräfte. Ein Sturm wehte in den andern, dann fuhren warme, nasse Sonnenblicke dazwischen, dann schleppte er wieder hinter sich einen schweren Wolkenhimmel nach und riß ihn plötzlich hinweg wie einen Schleier, und ein einziger Ton weinte in einem Frühling, wie eine schöne Gestalt.“)

I decided to base my composition on this passage. **...und ein einziger Ton weinte in einem Frühling...** is not a symphonic poem. I took the strong images from the text and let myself be inspired by them. This passage was the starting point of the composition, and its images accompanied me throughout the compositional process. The finished composition does not sound at all like Haydn’s music, but it, in my eyes, is connected to Haydn on a deep level.

...und ein einziger Ton weinte in einem Frühling... for violin and orchestra is dedicated to the soloist of the Viennese premiere, Bojidara Kouzmanova, and was the winning composition of the 2009 Helmut Sohmen Composition Competition.