
96049
BRILLIANT CLASSICS
HAYDN
COMPLETE LONDON SYMPHONIES
The Austro-Hungarian Haydn Orchestra
Ádám Fischer conductor
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Joseph Haydn 1732-1809
Complete London Symphonies

CD1 **69’25**

Symphony No.93 in D

1	I.	Adagio – Allegro assai	8’12
2	II.	Largo cantabile	6’10
3	III.	Menuetto & trio (Allegro)	4’33
4	IV.	Finale: Presto ma non troppo	5’13

Symphony No.94 in G ‘Surprise’

5	I.	Adagio – Vivace assai	8’36
6	II.	Andante	6’17
7	III.	Menuet & trio (Allegro molto)	4’58
8	IV.	Finale: Allegro di molto	3’48

Symphony No.95 in C minor

9	I.	Allegro moderato	6’52
10	II.	Andante	5’35
11	III.	Menuetto & trio	4’59
12	IV.	Finale: Vivace	3’46

CD2 **79’14**

Symphony No.96 in D

1	I.	Adagio – Allegro	7’23
2	II.	Andante	6’41
3	III.	Menuetto & trio (Allegretto)	5’41
4	IV.	Finale: Vivace assai	3’33

Symphony No.97 in C

5	I.	Adagio – Vivace	8’23
6	II.	Adagio ma non troppo	7’51
7	III.	Menuetto & trio (Allegretto)	4’12
8	IV.	Finale: Presto assai	5’29

Symphony No.98 in B flat

9	I.	Adagio – Allegro	8’03
10	II.	Adagio	7’18
11	III.	Menuet & trio (Allegro)	5’54
12	IV.	Finale: Presto	8’23

CD3 **52’00**

Symphony No.99 in E flat

1	I.	Adagio – Vivace assai	8’44
2	II.	Adagio	8’29
3	III.	Menuet & trio (Allegretto)	5’57
4	IV.	Finale: Vivace	4’22

Symphony No.100 in G ‘Military’

5	I.	Adagio – Allegro	7’52
6	II.	Allegretto	5’50
7	III.	Menuet & trio (Moderato)	5’14
8	IV.	Finale: Presto	5’23

CD4 **56’30**

Symphony No.101 in D ‘Clock’

1	I.	Adagio – Presto	8’21
2	II.	Andante	8’17
3	III.	Menuet & trio (Allegretto)	8’25
4	IV.	Finale: Presto	4’30

Symphony No.102 in B flat ‘Miracle’

5	I.	Largo – Allegro vivace	8’59
6	II.	Adagio	6’09
7	III.	Menuetto & trio (Allegro)	6’48
8	IV.	Finale: Presto	4’41

CD5 **59'38**

Symphony No.103 in E flat 'Drum Roll'

1	I.	Adagio – Allegro con spirito	9'24
2	II.	Andante più tosto allegretto	10'29
3	III.	Menuet & trio	5'10
4	IV.	Finale: Allegro con spirito	5'10

Symphony No.104 in D 'London'

5	I.	Adagio – Allegro	8'48
6	II.	Andante	8'23
7	III.	Menuetto & trio (Allegro)	5'17
8	IV.	Finale: Spiritoso	6'40

The Austro-Hungarian Haydn Orchestra
Ádám Fischer *conductor*

Recording: 1987–1989, Haydnsaal, Esterházy Palace, Eisenstadt, Austria
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The Life of Haydn

In 1728 the local master wheelwright, Mathias Haydn, married the young Maria Koller and settled in the small Austrian town of Rohrau, close to the border with Hungary. Mathias was no musician himself, but he did somehow acquire a harp on which he became proficient during his apprentice years travelling throughout Germany and Austria. The family grew to include 12 children, although six of those died in infancy, with Joseph being the second born and thus having three surviving sisters and two brothers. The young composer-to-be was officially born on 1 April 1732, although his brother Michael later claimed this was a mistake and that Joseph was born the night before – thus avoiding being dubbed with the title of April Fool.

Rohrau was hardly the most exciting place to live in Austria, situated in the marshes that form the borderlands, but the young Joseph soon showed an amazing musical talent and learnt to sing well and to play the violin. Noticed by a cousin from Hainburg, he was encouraged to leave Rohrau and to travel at the age of six to study in the neighbouring town, where he continued his violin studies and began to learn the clavier. Haydn embraced the town's musical life and by 1740, in view of his rapidly developing vocal talent, he had moved to Vienna where he was to sing with the cathedral choir for the next nine years.

The years in Vienna introduced Haydn to a wide range of contemporary vocal music, as sung in the Cathedral, but the voice of a young boy cannot last forever and it became clear that his life as a chorister would come to an end. That it did so in such a comical way was typical of the young man's high spirits; he cut off the pigtail of a fellow chorister and, facing reprimand from his master, Karl Georg Reutter, decided to leave the choir to avoid punishment. Reutter expelled him, making sure he caned him first. Thus at the age of 17, Haydn found himself penniless and alone in the big city.

The next day he was lucky enough to meet with a colleague, Johann Michael Spangler, who offered him space in his family lodgings, and the young composer thereafter managed to support himself by a little composition and arrangements of

music as well as taking part in outdoor serenades and giving music lessons. Upon receiving a loan from another colleague, he eventually found his own lodgings and began a serious study of counterpoint, composing a Missa Brevis as well as the comic opera *Der krumme Teufel*. It was during this period that Haydn met the famous librettist Metastasio, the composer Gluck and the singer Porpora. He also encountered Karl Joseph von Fuernberg, whose commission for him to write a set of string quartets led to a permanent post with Count Morzin who gave him an annual salary, thus ensuring an element of security in the young composer's life. Through Morzin he was soon to meet Prince Anton Esterházy, who would eventually become Haydn's most important patron.

On 26 November 1760, Haydn married the eldest daughter of the Viennese wigmaker Keller, Maria Anna Aloysia, who was to prove an unhappy choice – unable to bear children and sharing none of her husband's musical interests. Despite, or because of, this unhappy relationship, Haydn gave more and more time to his music, and by 1761 he found himself employed as assistant conductor to Count Esterházy's orchestra in the city of Eisenstadt, south of Vienna.

The patronage of the Esterházy family was the greatest single stroke of good fortune in Haydn's life. He was to remain in the service of the family for 30 years in what was to be an exclusive contract both for Prince Paul and then for his son Nikolaus at their palaces in Eisenstadt and across the border in Hungary. For Haydn this was not merely a case of financial security, but also a relationship which was to provide a large degree of happiness and comfort as well as the advantage of having a permanent orchestra with which he could try out his compositions and be sure of performances of his works. His job was that of court composer and so, unlike Mozart, he did not have to rely on performing his own music – the period was to see a number of successful operas, symphonies and concertos. Indeed, when Nikolaus died in 1790 and the court orchestra was disbanded, Haydn retained both his title of Kapellmeister and his salary.

Meeting with the Esterházy princes would give Haydn the wherewithall to flourish as an independent musician, but it was his encounter with Mozart that was to be a spur to the creativity of both. The two great composers first met in Vienna in 1781, and although Mozart was never Haydn's pupil, both men showed the greatest of respect for each other. Indeed, Mozart was to dedicate a set of six new quartets to Haydn in 1785, and the older composer would return the complement to Mozart by calling him 'the greatest composer the world possesses' after the Viennese premiere of *Don Giovanni*.

Haydn travelled to London in 1790 and invited Mozart to join him there, but the younger composer was unwilling to leave his sick wife Constanze and the two men thus said what would be their last farewells – Mozart would be dead the following year. Haydn was distraught upon receiving news of his fellow Austrian's death, and never quite recovered from the loss of the man who had stood 'so far above' him.

Haydn's stay in London, at the invitation of the impresario Johann Peter Salomon, resulted in considerable success. As well as giving rise to a series of symphonies, commissioned in 1791 and thus precipitating a second visit to the English capital, it also resulted in his being awarded an honorary degree from the University of Oxford. In between those two visits he had bought a house in Vienna and begun teaching new pupils, including the young Beethoven, and the second visit was to last from February 1794 until August 1795, cementing his popularity with the English public.

Haydn returned from his English successes with money in his pocket, several masterly compositions under his belt (with over 100 symphonies now completed), and a position and reputation as the finest composer of his generation. On his journey back from London, he stopped off in the German city of Hamburg where he intended to meet up with C.P.E. Bach, a mentor to him as well as to Mozart. But Bach was already dead, and Haydn therefore made his way directly to Frankfurt where he met up with the Prince Nicholas II of Esterházy (who was in the city for the coronation of the emperor Franz II). After the event, the two returned to Vienna and once again Haydn

was persuaded to re-enter the services of the Esterházy family. But the new prince had little liking for Haydn's compositions, and the composer set about trying to please his new patron by writing the sort of religious music which was to his taste. Thus were born the six great masses of Haydn's mature years, written between 1796 and 1802.

In this way Haydn's final years became occupied not with the symphony but with the composition of large-scale choral works, and the finest of these were undoubtedly his two oratorios *The Seasons* and *The Creation*. The works are very much based on the example of Handel's *Messiah* which had so impressed Haydn when he attended a performance of it in Westminster Cathedral in 1791, and both proved to be enormous successes. By the time of *The Seasons*' first performance in 1801, however, Haydn was exhausted, and in 1804 he resigned from his duties at court. His health was failing seriously by 1805 and rumours soon spread that he had died that year. His final appearance in public took place at a performance of *The Creation in Vienna* in March 1808, although he was too poorly to attend its second half. The following year Vienna fell to the troops of Napoleon, and on 31 May Haydn fell into a coma and died. Initially buried in Vienna, he was later moved to his final resting place in the Esterházy town of Eisenstadt, where he had spent so much of his life.

The Symphonies of Joseph Haydn

The total number of symphonies composed by Haydn runs to an astonishing 104, all composed in the years between 1757 and 1795, although the exact dates of the earliest are questionable. It is a huge number by any standards and represents the foundations of the basic Classical symphony. Indeed, although symphonies had existed before this period, Haydn's take on the genre was subsequently adopted by his contemporaries – notably Mozart, who extended its structure and content in his later works. With its principles only undergoing radical change with the arrival of Beethoven, the Haydn Symphony is today regarded as one of the great successes of form and content of its time.

To discuss each symphony in turn would be too time-consuming, repetitive and worthy of a major volume of its own; a brief mention of some of the highlights along the path will therefore suffice. The first of these works was, by Haydn's own admission, written while the composer was in the service of Count Franz Morzin for two years (although it may well have been sketched prior to 1759, the year he joined the Austrian aristocrat's court). It was Morzin who introduced Haydn to the Esterházy family, and it was under this later patronage that the trilogy of named symphonies which represent times of the day (No.6, 'Le matin; No.7, 'Le midi'; No.8, 'Le soir') was written and performed in 1761. These three works follow the conventional scoring of flute, oboes, bassoon, horn and strings, and have a concerto feel about them. Their formal arrangement is conventional, too: fast–slow–minuet–fast.

Not all of Haydn's early symphonies follow the four-movement pattern of the named symphonies, however, with some adopting the shorter three-movement one of fast–slow–fast, others reversing this order and some beginning with a slow introduction. During the decade following these initial works, Haydn was to compose some 40 symphonies – well over a third of the total number.

Of these relatively early works, two of the best-known are the symphonies nicknamed the 'Trauer' and the 'Farewell' (Nos. 44 and 45). By now Haydn was able to use a larger orchestra on occasions that warranted it and was alternating between major- and minor-key symphonies, finding hitherto unknown sonorities. The 'Farewell' symphony of 1772 – although following a normal pattern with a Presto finale – has a unique device wherein the last movement suddenly breaks off and the music slows down as each player takes his leave. A little later in Symphony No.48, nicknamed the 'Maria Theresia' in honour of the Austrian Empress, Haydn uses horns to play an octave above pitch to imitate trumpets – an instrument rarely found in the symphonies – and unusually, too, the cor anglais appears in No.22 ('The Philosopher'). Even in the early symphonies, therefore, it would be wrong to see Haydn as merely sticking to convention; although the works may seem standard fare

to a modern audience, they do in fact contain many ground-breaking aspects of form, content and instrumentation.

1787 saw the production of the six 'Paris' symphonies, in which Haydn reacted to the Parisian taste for large-scale orchestras and gave additional French names to the works. Some of these symphonies are among Haydn's most successful – such as 'La Poule', with its imitations of clucking chickens; 'La Reine', with its use of French folk song; and No.82, nicknamed 'L'Ours' because of its final movement's bear dance.

One of the major and most significant aspects of these 'Paris' symphonies was the way in which Haydn managed to move away from the church and salon towards creating a series of works wholly suited to the larger surroundings of the concert hall. This was effectively the birth of the modern symphony as we know it today, and even Haydn's return to composing for the Esterházy family – private patrons – did not prevent the continuation of these much larger-scale works nor Haydn's sense of style and wit.

That wit can be found not only in works such as the 'Farewell' symphony, with its departing players, and the chickens of 'La Poule', but also in one of the best loved of Haydn's symphonies – the 'Surprise', a product of the composer's first visit to London in 1791. The surprise in question comes in the second, slow movement where, after the main subject has been played, Haydn delivers an extra loud thud on the timpani, suggesting in no uncertain terms that any dozing members of the audience should be brought back to attention immediately.

Haydn's 'London' symphonies were premiered with the help of Johann Peter Salomon, a German violinist, conductor, composer and impresario who held regular concerts in Hanover Square each Friday. Haydn composed symphonies for these concerts in 1791 and 1792 and again on his second visit to England in 1794. Of all his many and varied works within the genre, it was these last 12 symphonies that cemented Haydn's reputation as the greatest and most popular symphonist of his day.

The ones in question are Nos. 96 to 104, all of which were received by the public with the greatest of enthusiasm. The 'Clock' symphony (No.101) is typical of the series, beginning with a trademark slow introduction which then leads, in this case, to a Presto-marked opening movement proper. The movement is essentially monothematic, though certainly not without variety. The pattern of the 'London' symphonies then follows with a slow movement, minuet and trio, and a fastmoving finale. Also for singling out among this final group of masterpieces is the brazen and imperial 'Military' symphony and the amazingly original opening of No.103: a drum roll, which gave the work its nickname. From beginning to end, with this vast array of symphonies, Haydn virtually single-handedly developed the form into what is now considered the modern symphony, with jewels of inspiration throughout.