

# Haydn Symphonies



NO.48 *"Maria Theresa"*  
NO.85 *"La Reine"*

ACADEMY OF  
ST.MARTIN-IN-THE-FIELDS  
NEVILLE MARRINER







## Joseph Haydn (1732-1809)

Side 1:

### Symphony No. 48 in C, "Maria Theresa"

1. Allegro
2. Adagio
3. Menuet (Allegretto)
4. Finale (Allegro)

Side 2:

### Symphony No. 85 in B flat, "La Reine"

1. Adagio — Vivace
2. Romance (Allegretto)
3. Menuetto (Allegretto)
4. Finale (Presto)

## Academy of St. Martin-in-the-Fields directed by Neville Marriner

Some 16 years separate the composition of these two symphonies which have in common titles referring to regal ladies of Haydn's time. The Symphony No. 48 honours the Empress Maria Theresa of Austria and is reputed to have been performed during her visit to Esterháza, the country seat of Haydn's patron Prince Nicolaus Esterházy, in 1773. The Symphony No. 85, one of the set of six "Paris" symphonies written by Haydn between 1785 and 1786 for the Concert de la Loge Olympique, became the favourite of the Queen, Marie Antoinette, and so was first published with the title "La reine de France" which it bears today. Both works share a certain brilliance, understandable against the background of their occasions, but also derivative from the circumstances in which they were composed.

The "Maria Theresa" Symphony stands firmly among the *Sturm und Drang* (Storm and Stress) works which Haydn produced during broadly a decade after his appointment as *Kapellmeister* to the Esterházy household in 1766. The intensification of dramatic expression in Haydn's music during this time finds a complementary mood in the brilliant and agitated style of this C major symphony with its trumpets. The key is typical of Haydn's festive symphonies using such instrumentation, which also usually included C alto horns and timpani, as in the Symphonies Nos. 38, 41, 56, and 60. A manuscript of the Symphony No. 48 has been found dated 1769, five years before the Empress's visit to Esterháza, so it is likely that, as the Haydn scholar H. C. Robbins Landon suggests, the work was not composed specifically for the occasion, though it may well commemorate it; its glitter and style are certainly suitable, although it might possibly have had a timpani part as well, authentic copies of which have been lost (spurious parts exist but none has been used here).

The "Paris" symphonies Nos. 82-87 are the first of Haydn's later symphonies to be composed in sets, and were clearly written with the much fuller Parisian orchestra in the composer's mind. A flute and two bassoons are included in the woodwind orchestration, and the splendour of the sound available from the extra numbers of string players in the French Masonic lodge orchestra — some 40 violins and 10 double-bass players compared with around half the number at Esterháza — must have been matched only by the spectacle of the musicians' blue coats, lace ruffles, and the fact that they wore swords. Haydn's symphonies were already known to Parisian audiences, and the first performance of this set in the 1787-88 season appears to have delighted everybody.

Symphony No. 85 not only pays due compliment to its French listeners in the graciousness which tempers its energy, but also in more specific terms. The dotted rhythm of the 11-bar introduction to the first movement recalls the grandeur of the French overture style, now compressed in masterly fashion into a brief but potent statement; the second-movement Romance incorporates a French folk-tune "La gentille et jeune Lisette." Yet the whole work unmistakably bears Haydn's trademarks — the unity of thematic material in the first movement and its expanded treatment, the wit of the minuet, the inventiveness of the finale (never a dull movement for Haydn) — all combine under the aegis of the French commission in a work of enchanting excellence, even for Haydn. As if in a slightly witty bow in his own direction, Haydn has even included a quotation (transposed) from one of his own works, the "Farewell" Symphony, in the transition of the first movement, a sign that he derived as much enjoyment from the work as it still conveys to listeners.

Terry Snow

### NEVILLE MARRINER

Neville Marriner was born in Lincoln, England, in 1924. He studied at the Royal College of Music, London, and at the Paris Conservatoire. In the late 'forties and early 'fifties he worked with the harpsichordist and musicologist, Thurston Dart, and became a founder member of such well-known groups as the Martin String Quartet, the Virtuoso String Trio, and the Jacobean Ensemble. In 1956 he was appointed principal second violin of the London Symphony Orchestra.

The Academy of St. Martin-in-the-Fields was formed the following year. Marriner has directed the group ever since its formation and, through its recordings and festival performances in England and abroad, it has become associated with the very best in ensemble playing. Numerous international record awards reflect this success. Shortly after beginning work with the Academy, Neville Marriner studied conducting with Pierre Monteux, who was then principal conductor of the London Symphony Orchestra. In 1969 he was appointed conductor-director of the Los Angeles Chamber Orchestra, and in 1971 associate conductor of the Northern Sinfonia. He is now extending his conducting activities to the larger repertoire of the symphony orchestra, besides making plans to conduct opera and oratorio in the near future. In 1975 he began a three-year appointment as artistic director of London's South Bank Summer Music.

Other Philips recordings by the Academy of St. Martin-in-the-Fields under Neville Marriner's direction include:



HAYDN  
Symphony No. 43 in E flat,  
"Mercury"  
Symphony No. 59 in A, "Fire"  
9500 159



HAYDN  
Symphony No. 22 in E flat,  
"The Philosopher"  
Symphony No. 55 in E flat,  
"The Schoolmaster"  
9500 198



HAYDN  
Symphony No. 44 in E minor,  
"Mourning"  
Symphony No. 49 in F minor,  
"La Passione"  
9500 199



HAYDN  
Symphony No. 100 in C,  
"Military"  
Symphony No. 103 in E flat,  
"Drum Roll"  
9500 255

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