

Haydn Symphonies

NO.92 *"Oxford"*
NO.104 *"London"*

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



Bob Schier 17



Joseph Haydn (1732-1809)

Side 1:

Symphony No. 92 in G "Oxford"

1. Adagio - Allegro spiritoso
2. Adagio
3. Menuet (Allegretto)
4. Presto

Side 2:

Symphony No. 104 in D "London"

1. Adagio - Allegro
2. Andante
3. Menuet (Allegro)
4. Finale (Spiritoso)

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

Symphony No. 92 was the last symphony Haydn composed before writing the historic set of 12 "Salomon" symphonies associated with his two London visits in 1791-92, and 1794-95. Symphony No. 104 is the last of the six symphonies composed for that second visit, and the last of all Haydn's works in this form. From the time of his return to Vienna from London in August 1795, the 63-year-old composer began to devote himself to masses, string quartets, and oratorios - the last inspired by examples by Handel which he had heard in England.

Both the symphonies here, by virtue of their position in the chronology of Haydn's compositions, are points of summary for the symphonic works that preceded them. Symphony No. 92, the "Oxford," particularly in its slow introduction and poetic slow movement, is a measure of the maturity and fullness of expression which Haydn had attained in the eighteenth-century symphonic form, and would bring to a peak with forthright imagination in his "Salomon" symphonies. The "London" Symphony, No. 104, carries further the process of summing up a lifetime's symphonic development. The powerful slow opening is a dramatic fanfare to call attention to the emotion of the work about to follow. Each movement thereafter is an archetype of Haydn's mature symphonic style: a dynamic, unified *Allegro* first movement, an intense slow movement with moments of sudden, theatrical force, a minuet and trio combining the virtues of rustic vigour and Viennese grace, and a brilliant finale, as firmly rooted in folk-music origins as it is a demonstration of Haydn's hard-won, *bravura* compositional skills, now so readily available to him in the high summer of his creative genius.

Haydn's first visit to London was an outstanding success both socially, thanks in large measure to advance publicity by the impresario Johann Peter Salomon who had persuaded Haydn to visit London, and musically, because of the clear excellence of the new symphonies Haydn produced there, the composer's presence as conductor of his works at Salomon's Hanover Square concerts, and the esteem in which his music was already held, as the historian Dr. Charles Burney (one of Haydn's greatest advocates) testifies. The final flourish of the 1791 season was Haydn's presentation with an honorary doctorate by Oxford University during the July commemoration ceremonies, an honour which Burney was instrumental in obtaining for Haydn. Traditionally a doctorate candidate supervised the public performance of his degree "exercise." Haydn acknowledged the honour paid to him with the composition of a small three-part *canon cancrizans* - a canon in which the forward and reverse version of the melody work together, but which in Haydn's included the mirror or upside-down version as well. But the highlight of the occasion was to be the performance of a new symphony; it was unfortunately not ready, so on the first day of the three-day festival of commemoration music the already completed Symphony No. 92 was given instead, with Haydn conducting the performance in the university's Sheldonian Theatre from the organ. The symphony has been known as the "Oxford" ever since.

Cover illustration: Bab Siljée

It had been written in 1789 for the Comte d'Ogny, after the success of Haydn's "Paris" Symphonies, which the count had commissioned for the Loge Olympique orchestra. The symphony, together with two others written at the same time, was also used by Haydn to satisfy another patron, the Prince Krafft-Ernst, with subsequent minor difficulties for Haydn in explaining the duplication.

The work begins with a slow preface for strings, which are then joined by the woodwind before the energetic first movement is launched; eventually its first and second subjects are reunited in the coda. The deeply felt *Adagio* second movement makes its mark as a forerunner of similar movements in the "Salomon" symphonies. The graceful minuet proper is answered by a syncopated dance in the trio, a suitable preparation for the finale which follows. In this the ascending, dance-like opening subject is answered by a descending melody as the rhythmic second subject, while in the development the first subject is treated to a vigorous contrapuntal working-out.

Symphony No. 104 is known as the "London," although often the whole group of symphonies from No. 93 to No. 104 are described as the "London" symphonies. Haydn wrote on the title-page of his last symphony "the twelfth I have composed in London." It was written for the 1795 series of opera concerts given in the King's Theatre, Haymarket (His Majesty's Theatre stands on the site today) with the orchestra under concert-master Giovanni Battista Viotti, the famous Italian violinist and composer. Salomon had cancelled his own series for the season due to the difficulty of attracting singers from Europe to perform in London as a war was then raging on the Continent. Consequently, Haydn's last three symphonies were written for the opera series, and No. 104 was conducted by the composer for his benefit concert on May 4, although it may have had its first performance exactly three weeks before.

The powerful opening slow introduction in the tonic major explores a dotted unison figure. In the main section of the *Allegro* the first theme reappears in the dominant in violins and flute where the second subject would be expected, although this is then imaginatively introduced.

The second movement is based on a soaring melody brought out by the strings, until the trumpets and timpani enter dramatically for the first time, a typical Haydn stroke in the slow movement, as are the strategically placed pauses and the deliberate wandering into the far-flung keys of A flat and D flat. The minuet expresses the jocularity of Haydn's dance movements, while showing that they are always far from routine in treatment. Here Haydn uses syncopation, a drum-roll *crescendo* to join the initial repeat of the minuet's first section, a trio in the sub-median key (B flat) linked by the pivot note D, and a specially written-out transition to return the movement happily to its home key for the repeat of the minuet. The finale employs a vigorous rhythmic dance-like theme - said to be based on a Hungarian folk-ballad - which combines with the second subject in a typically Haydnesque contrapuntal development, and eventually leads to the rousing *tutti* finish.

Terry Snow 0 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 of Haydn symphonies by the Academy of St. Martin-in-the-Fields directed by Neville Marriner include:



Symphonies
No. 100 in G, "Military"
No. 103 in E flat, "Drum Roll"
9500 255



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



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



Symphonies
No. 48 in C, "Maria Theresa"
No. 85 in B flat, "La Reine"
9500 200

WARNING - Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording in any manner whatsoever will constitute infringement of such copyright. Licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd., Evelyn House, 62 Oxford Street, London W. 1.

PHILIPS

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt, consult your dealer