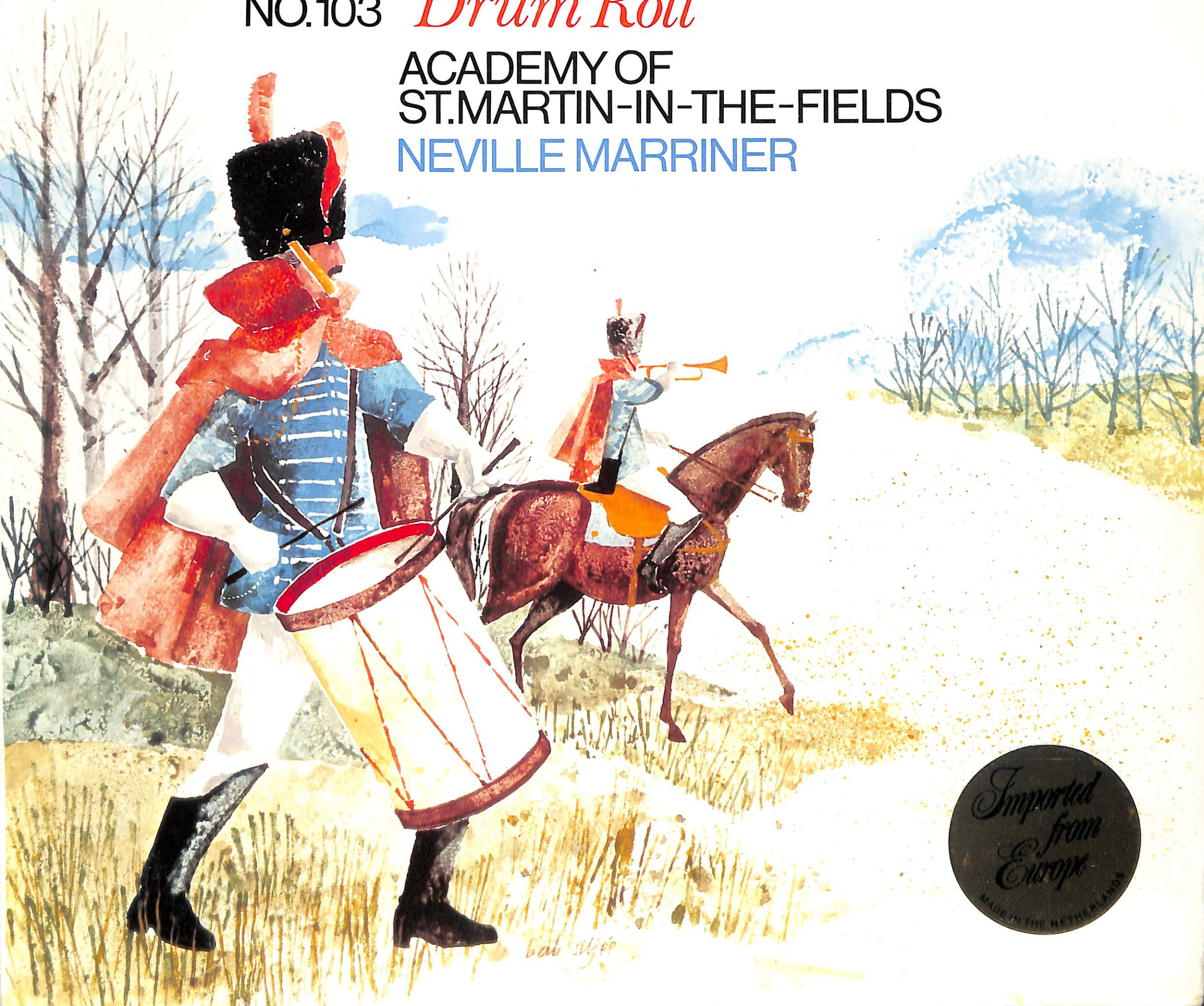


# Haydn Symphonies



NO.100 *"Military"*  
NO.103 *"Drum Roll"*

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



Bob Mylee



## Joseph Haydn (1732-1809)

Side 1:

### Symphony No. 100 in G, "Military"

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

Side 2:

### Symphony No. 103 in E flat, "Drum Roll"

1. Adagio - Allegro con spirito
2. Andante più tosto allegretto
3. Menuet
4. Finale (Allegro con spirito)

### Academy of St. Martin-in-the-Fields

(Solo violin - Iona Brown)

Directed by Neville Marriner

Among the happiest days of Haydn's life, by his own account, were those spent in England during two visits in 1791-92 and 1794-95. Associated with these visits are 12 symphonies, Nos. 93-104, which are Haydn's last. Composed especially for London, they are referred to variously as the "London" symphonies, or the "Salomon" symphonies, after the remarkable impresario and violinist Johann Salomon who persuaded the composer to visit London. The two symphonies here, Nos. 100 and 103, were completed in the course of the second visit to the English capital.

Previous to his visits to England, Haydn had lived a comparatively isolated and quiet life as *Kapellmeister* to Prince Nicolaus Esterházy, yet he was remarkably aware of developments in the musical world thanks in part to visiting musicians and sojourns made with the prince's establishment at his Vienna residence. When Prince Nicolaus died in September 1790, Haydn was left with a pension of 1000 florins a year, but the prince's son and successor Anton did not care much for music and disbanded the orchestra; although Haydn retained the nominal title of *Kapellmeister* under Anton, he was free to travel, and with no reason to stay at Esterháza, he set out for Vienna. Salomon had tried to persuade Haydn to visit London in the 1780's, and now the impresario was in Cologne seeking singers for his new season; as soon as he heard of Esterházy's death, he went to introduce himself to the composer in Vienna with the words "I am Salomon of London; I have come to take you to England."

Until he went to London Haydn had made no real contact with a listening audience other than the small aristocratic circles which gathered at Schloss Esterháza to hear the new works of the prince's highly respected and renowned musical "servant." With his arrival in London the 59-year-old composer encountered widespread enthusiasm and adulation and was confronted with new creative possibilities and challenges. He was wined and dined by fashionable nobility, fêted in the press, and was even honoured, during his first visit in 1791, with the honorary degree of Doctor of Music from Oxford University. More importantly, Haydn's conception of the symphony under the stimulation of his new environment became grander, more imposing and impressive, even sensational, and it was calculated to have a wide and immediate appeal. The effect of this can be found in the greater length of the development sections, in the brilliant sonority and virtuoso figuration in the *tutti* passages, and in the fuller instrumentation (Salomon's orchestra was twice the size of the one Haydn was used to at Esterháza, and the orchestra for the Opera Concerts of 1795 which played Haydn's last three symphonies consisted of 60 players). The second movements of Haydn's symphonies were invariably encoored at the brilliant concerts, and the attraction of seeing the celebrated composer presiding at the keyboard over his own "overtures," as the symphonies were called, proved irresistible for London society. Haydn rose to the occasion in providing music for an audience's approval, a new sensation for him, often scoring the second movements (which could have been expected to finish quietly) with a loud final chord in anticipation of the applause and to encourage the audience.

One of Haydn's most glittering successes in London was the so-called "Military" Symphony, No. 100 in G. The name comes from the increased use of trumpets and drums in the first and second movements in particular, and from the group of "Turkish"

percussion instruments (bass drum, cymbals, and triangle) which composers of the time used when they wished to suggest exotic Turkish subjects in their operas, and especially the Turkish janissaries and other trappings of Ottoman military might. This symphony was one of Haydn's most popular of the time, along with the "Surprise" Symphony (No. 94), and was first performed on the composer's 62nd birthday, March 31, 1794. The success of the "Military" Symphony can be gauged to some extent by the fact that it was taken up by eight publishers within a decade after its première, and it was also available in arrangements throughout Europe.

An interesting aspect of this symphony is that the famous "military" slow movement around which it is written is in a large part taken from the second movement of Haydn's Concerto No. 3 in G for two *lire organizzate*, horns, and strings composed for the King of Naples in 1786. Haydn re-orchestrated this movement, adding clarinets and the military-sounding percussion with a sure eye to public success.

The slow introduction to the first movement has thematic links with the rest of the symphony, particularly with the trio section of the third movement. The first subject of the first-movement *Allegro* is announced by a flute and two oboes, but soon the brilliant orchestral scoring which marks the climax of this movement is in evidence. The second subject sounds like the march tune which Johann Strauss, sen. immortalised in his "Radetzky" March, yet gives way to a development that is ominous and glittering by turns before the shortened recapitulation introduces the flamboyant coda, a virtuoso orchestral display.

The "military" slow movement follows, with trumpet and timpani well to the fore at dramatic moments, as are the specially introduced instruments, and after this *Allegretto* movement, the *Moderato* minuet provides some welcome contrast. The vivacious finale confirms Haydn's skill at writing attractive yet economical fast movements whose surface attraction conceals a wealth of detailed work.

Symphony No. 103, "Drum Roll" was first performed on March 2, 1795 at one of the Opera Concerts under the Italian violinist Viotti. This series had been arranged in place of the cancelled Salomon concerts, since the impresario had had trouble in hiring singers from the Continent to make guest appearances in London during the 1795 season. The "Drum Roll" Symphony is so called from the striking opening, a solo drum roll, which leads into a slow introduction, and which occurs later in the first movement with the introduction again. Press notices on the morning after the concert naturally made mention of the daring innovation, which must have had a remarkable effect on the audience of the time. The slow movement consists of two sets of variations based on folk-tunes, lovingly dealt with at some length by Haydn in a movement which helps to make this symphony one of the composer's longest. After a typical Haydnesque minuet, the finale is a vigorous movement built out of a single theme, a favourite device of Haydn's but one which nevertheless became a constant revelation of the composer's ingenuity.

Terry Snow

### NEVILLE MARRINER

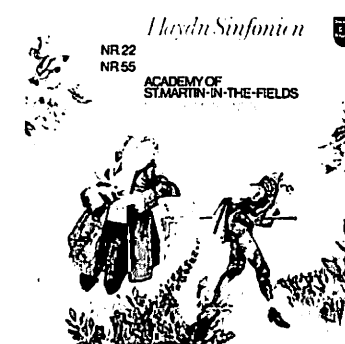
Neville Marriner was born in Lincoln, England, in 1924. He studied at the Royal College of Music, London, and at the Paris Conservatoire. In the late 'forties and early 'fifties he worked with the harpsichordist and musicologist, Thurston Dart, and became a founder member of such well-known groups as 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.

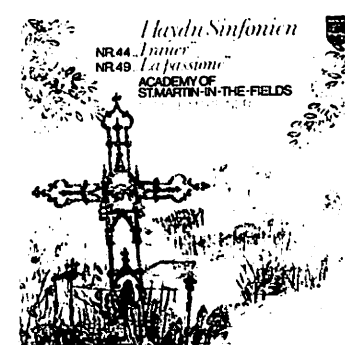
Other items in this series of Haydn's "name" symphonies by the Academy of St. Martin-in-the-Fields directed by Neville Marriner include:



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

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# PHILIPS

