

# Haydn Symphonies



NO.22 *"The Philosopher"*  
NO.55 *"The Schoolmaster"*

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



Bob Silja



## Joseph Haydn (1732–1809)

Side 1:

### Symphony No. 22 in E flat "The Philosopher"

1. Adagio
2. Presto
3. Menuetto
4. Finale (Presto)

Side 2:

### Symphony No. 55 in E flat "The Schoolmaster"

1. Allegro di molto
2. Adagio, ma semplicemente
3. Menuetto
4. Finale (Presto)

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

In 1761 Haydn was appointed assistant musical director to the Esterházy household which he was to serve, apart from a four-year break which included two visits to London, for the remaining 48 years of his life. While the composer had had some experience in writing serenades and divertimenti for both wind band and strings, as well as symphonies for Count Morzin's orchestra, the first symphonies composed for Eisenstadt show him beginning to search for solutions to writing music in extended form. Austrian composers like Gassmann and Wagenseil had already begun writing symphonies, mainly in three movements based on the Italian operatic overture, but Haydn was to take the form much farther. As he continued to write these works, many of his themes were to contain rhythmic motives which could be used as cells for development; the keys of Haydn's expositions were often to depart from the expected tonic-dominant formulas which exposed shortwindedness of theme and treatment in more routine composers; and he was to employ a constant variety of structure, largely derived from the Baroque

Haydn — Oil painting by Thomas Hardy, 1791.  
Royal College of Music, London.



tradition, in seeking out ways to build up coherent movements – his use of counterpoint, or the concertante treatment of instruments as in a concerto grosso, for example.

Haydn was a craftsman in the tradition of his age, writing music for regular use – at this stage of his appointment he was required to supply two musical concerts a week, and this is reflected in the fact that he wrote 20 symphonies between 1761 and 1766 when he became musical director on the death of Gregor Werner, and had the added duty of chapel musician. At the same time, there is still something of Haydn's wit, his country nature, all bound up with the courtly setting of the music. The fresh approach and varied devices employed in each symphony to interest Haydn's listeners is also a mark of these works.

Symphony No. 22 in E flat, "The Philosopher," was known by this title in Haydn's lifetime, and in its tapping of past traditions it does invite a thoughtful, somewhat philosophic mood. Composed in 1764, it is cast in a form deriving from the Baroque *sonata da chiesa*, with its slow movement first. The French horns state the first part of a melody answered by the cors anglaises – No. 22 is the only symphony in which Haydn was to use this instrument – and the whole becomes a form of *ritornello* which recurs in a Baroque style cycle of keys through the development. The second-movement *Presto* looks forward to later symphonic style, although Haydn allows himself little contrasting material and little time for development; the cors anglaises are heard making a prominent contribution. After the serious if rustic *Menuetto*, the trio and finale lighten the mood in Haydn's irrepressible way. The solo wind instruments of the trio are firmly in the divertimento tradition, while the hunting-horn rhythms of the last-movement *Presto* evoke a colourful outdoor atmosphere.

Symphony No. 55 in E flat, "The Schoolmaster," dates from 1774. After Haydn's assumption of the full role of musical director in 1766, church music and works for the new opera house at Esterházy claimed his first attention, and he composed only about 10 symphonies up until 1770. A fresh burst of symphonic writing, along with all his other compositions, produced 17 symphonies in the next four years. The title of No. 55, although not on Haydn's manuscript, seems to characterise the second movement. The admonishing dotted rhythm of the main figure is a graphic presentation of the schoolmaster sternly dealing with a pupil. H.C. Robbins Landon points out that in Haydn's draft catalogue of his works there is the beginning of a lost divertimento in D which features a characteristic dotted rhythm and is headed "Der Schulmeister genant" (known as 'The Schoolmaster'). The contrasting passages of this *Adagio ma semplicemente* movement show a gentler side of this academic character. The minuet restores the brighter mood which had been previously established by the tightly knit first movement, and features a trio in which the instruments really are just that: two violins and a cello. The rondo finale, tuneful and lighthearted in Haydn's best manner, adds to the panache through which this symphony has been able to claim enormous popularity right from the time of its composition.

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 by 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.

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Symphony No. 43 in E flat "Mercury"  
Symphony No. 59 in A, "Fire"  
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Symphony No. 44 in E minor,  
"Mourning"  
Symphony No. 49 in F minor,  
"La Passione"  
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Symphony No. 48 in C,  
"Maria Theresa"  
Symphony No. 85 in B flat,  
"La Reine"  
9500 200



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

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