

CHAN 6579

CHANDOS COLLECT

HAYDN

SYMPHONIES

No. 22 'The Philosopher', No. 24,
No. 30 'Alleluja'

Cantilena
Adrian Shepherd

Joseph Haydn (1732–1809)

Symphony No. 24 in D major		19:28
1	I Allegro	5:34
2	II Adagio	4:48
3	III Menuet – Trio	3:55
4	IV Finale. Allegro	5:03
Symphony No. 22 in E flat major 'The Philosopher'		17:02
5	I Adagio	5:54
6	II Presto	4:04
7	III Menuetto – Trio	3:50
8	IV Finale. Presto	3:07
Symphony No. 30 in C major 'Alleluja'		13:48
9	I Allegro	5:25
10	II Andante	3:18
11	III Finale. Tempo di menuet, più tosto allegretto	4:59
		TT 50:31

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Haydn: Symphonies Nos 22, 24 and 30

Haydn's autograph manuscripts exist for these three symphonies, so they can be accurately dated. The first two belong to 1764 and the third to 1765. A year later Haydn's predecessor at the Esterházy establishment, Gregor Werner, who had been immensely and spitefully jealous of his brilliant young assistant, died. Haydn was then officially appointed *Kapellmeister*, a role he had been fulfilling from the wings for some time, and his new position, with its greater responsibilities, together with the newly opened Esterházy Palace, brought opera to the forefront. Symphonies still came from his pen, as Haydn began the period we now call *Sturm und Drang*, and this new era owed much to the thirty or so symphonies composed between 1761 and 1765, in which Haydn experimented with a number of different ideas.

Werner's jealousy arose after March 1762 when Prince Paul Anton died, a few days before Haydn's thirtieth birthday. Paul Anton had no children and was succeeded by his brother, Prince Nicholas, himself a cultured musician. Haydn, who had joined the court only the previous May as *Vice-Kapellmeister*, was suddenly called on to provide appropriate music for Requiem masses, as the Dowager

Princess Octavia died soon after Paul Anton, and happier Italian operettas to celebrate the formal arrival of Prince Nicholas as the new head of the establishment. These works, as well as much other music, so pleased Nicholas that he raised Haydn's salary to 600 florins, not only more than the contract called for, but also more than Werner was receiving. Small wonder that Haydn felt loyalty towards and admiration for his new master, which were to remain until Nicholas's death in 1790. Each year he wrote at least four symphonies, developing the medium and trying new ideas, particularly as the court band grew in numbers.

By 1764 Haydn, although technically still *Vice-Kapellmeister*, was the chief provider of music for Nicholas and the Prince's many guests. He was anxious to provide a variety of symphonies to titillate the ears of his listeners both by form and content. That year they were regaled with the symphonies numbers 21, 22, 23 and 24.

Numbers 21 and 22 were in *sonata da chiesa*, or church sonata, style. Haydn had used the form earlier, in numbers 5, 11 and 18, but numbers 21 and 22 were the first in this style for Esterházy's Court. **Symphony**

No. 22 has unusual scoring, for, as well as two horns, strings and continuo, it calls for two cors anglais. Haydn had a great affection for the so-called English horn, which he frequently used in his operas, but the instrument was often not available elsewhere. This caused problems when the symphony was published, resulting in an alternative version, omitting the *Adagio* and *Menuetto*. Flutes took over from the cors anglais and a charming new *Andante grazioso*, possibly not composed by Haydn, was placed between the two original *Prestos* in a three-movement work.

The title, 'The Philosopher', is found on a manuscript copy in the Biblioteca Estense in Modena, and Georg August Griesinger, Haydn's biographer, may well be speaking of this symphony when he recalls a conversation in which Haydn told him that he often used symphonies to express

moral character. In one of his oldest, which he could not precisely indicate to me, 'the idea predominated of God speaking to an unrepentant sinner, asking him to reform, but the sinner in his rashness did not heed these exhortations'.

Listening to the unique first movement of this fine symphony, one will not find it difficult to heed Haydn's description. The majestic chorale, first on horns and then taken up by the cors anglais, returns in different keys, in

the style of a Vivaldi *ritornello*; it seems that Haydn is using this older baroque form to develop what we now recognise as his sonata form. Certainly this slow first movement contains the meat of the symphony, the following three movements providing mainly entertainment, although of a sophisticated kind. The cors anglais turn from serious commentary to witty comment in the second movement, in which their special tone colour is exploited by Haydn in a delicious manner. The lightweight *Menuetto* is contrasted by the fuller Trio, in which the wind instruments dominate, while the Finale has Haydn introducing the ever popular element of *la chasse*, this hunting component adding spice to the material.

Experiment continued in **Symphony No. 24**, both in form and instrumentation. The main scoring is for two oboes, two horns, strings and continuo. However, Haydn incorporates a single flute, which has a special place in two sections of the work.

The first movement is unique in its frenzied vitality. When the symphony was published in London by John Bland it was called 'The Favourite', and it may well have led to English descriptions of Haydn's music as full of 'phrenzy and fire'. Whatever Haydn's idea for the movement, he never repeated the experiment in such a ceaseless *tour de force*.

The *Adagio* is a beautiful slow movement for solo flute and strings, which H.C. Robbins Landon suggests may have been the slow movement of the Flute Concerto in D major, which was lost. If so, the loss of the whole work is compensated in this delightful movement. The third movement takes the music into the folk world of the *Ländler*, which Haydn was to use to a greater extent later on, the *Menuet* having a rough-and-ready quality which must have caused highbrow eyebrows to be raised. By contrast, the Trio brings the flute back, in collaboration with the pair of horns. For the material of the Finale Haydn reverts to the hectic theme of the first movement, albeit using motifs from it to hold the flow of the music together. Few final movements have such a truly final character as this breezy *Allegro*.

Following Symphony No. 24 came **Symphony No. 30**, for which the innovative Haydn went for inspiration to the Gregorian Chant for the 'Alleluja' for Holy Week; this suggests that the symphony may have been composed for performance on Easter Sunday 1765. The scoring is the same as for No. 24, with the single flute used only in the second and third of the three movements.

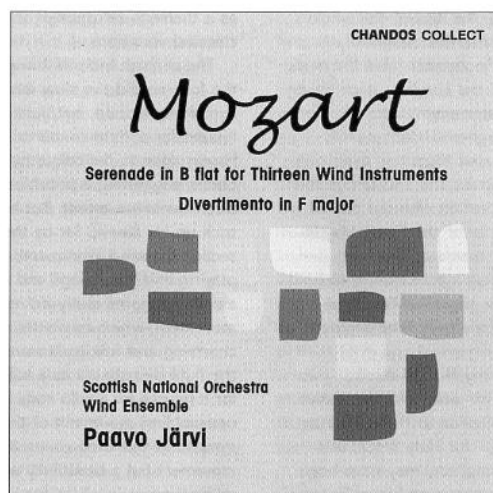
The 'Alleluja' theme dominates the opening *Allegro*: even the second subject is derived

from the melody, while the development section includes an extended sequence based on four notes from the chant, and the oboes and horns declaim the melody in the recapitulation, much as a theme is returned at the end of a set of classical variations.

The central *Andante* brings the flute to the fore, as did the slow movement in Symphony No. 24, but, just as the listener relaxes for a 'flute concerto' slow movement, Haydn adds to the colour by bringing in two oboes, suggesting a possible reversion to a *divertimento* movement. But he has another trick up his sleeve, for by the end of the first section the wind instruments have stopped playing and the strings and continuo are alone; the horns really do rest in this unique movement, which combines styles in a most charming and felicitous manner. Not that the flute disappears as a solo instrument, for it returns for a solo early into the equally unusual final movement of this highly innovative symphony: this is no conventional minuet movement but a beautifully worked-out musical event in which the wind writing is superbly integrated into the overall shape, and the ear constantly treated to new delights.

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CHAN 6575

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Joseph Haydn (1732–1809)

Symphony No. 24 in D major 19:28

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**Symphony No. 22 in E flat major
'The Philosopher'** 17:02

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| 6 | II | Presto | 4:04 |
| 7 | III | Menuetto – Trio | 3:50 |
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**Symphony No. 30 in C major
'Alleluja'** 13:48

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|----|-----|---|------|
| 9 | I | Allegro | 5:25 |
| 10 | II | Andante | 3:18 |
| 11 | III | Finale. Tempo di menuet, più tosto allegretto | 4:59 |

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