

DE 3064



FRANZ JOSEPH HAYDN

Symphony No. 51 in B-Flat Major

Piano Concerto in G Major

Symphony No. 100 in G Major (Military)

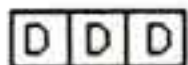
**“HE ALONE HAS THE SECRET OF MAKING
ME SMILE AND TOUCHING ME TO THE
BOTTOM OF MY SOUL” W.A. MOZART**

Scottish Chamber Orchestra
Gerard Schwarz, conductor
Carol Rosenberger, piano



DE 3064

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ORIGINAL DIGITAL RECORDING

FRANZ JOSEPH HAYDN

DE 3064

Symphony No. 51 in B-flat Major (21:38)

- 1 Vivace (6:23)
- 2 Adagio (8:23)
- 3 Menuetto (3:25)
- 4 Finale: Allegro (3:12)

Piano Concerto No. 5 in G Major (23:02)

- 5 Allegro (9:12)
- 6 Adagio (9:27)
- 7 Rondo-Finale: Presto (4:13)

Symphony No. 100 in G Major ("Military") (23:34)

- 8 Adagio-Allegro (7:19)
- 9 Allegretto (6:56)
- 10 Menuet (5:11)
- 11 Finale: Presto (4:55)

Scottish Chamber Orchestra
Gerard Schwarz, conductor
Carol Rosenberger, piano

TOTAL PLAYING TIME: 68:45

Printed in U.S.A.

The important point about Haydn's music—much more significant than the questions about whether you use old or modern instruments and whether you tune your A to 415 or 440—is whether you convey the music's pure sense of fun and its sudden, unexpected depths. Yes, it is wonderful to hear old music on gut strings and valveless horns and to imagine that we are hearing the exact sounds imagined by the composer. And it is great to have all the symphonies on our shelves, segregated from the concertos and chamber music and lined up in chronological order. But historical piety and scholarly tidiness can easily make us forget that we are dealing here with the basic stuff of human life, joys and passions, distilled into forms that can last for centuries and be shared with all humanity.

The thing that makes the Delos Haydn project special, besides the very distinguished musical direction of Gerard Schwarz and the high quality of his collaborators, is the skill with which it is focused on the color and feeling in Haydn's music. The project is not intended to record every note Haydn composed for orchestra; it will explore the works that are most appealing to audiences—an enormous number, by the way. And these works will not be presented in chronological order but in the kind of mixture you might find in a concert—an early symphony, for example, sharing the program with a concerto and a late symphony, the joys of familiarity linked to those of discovery. It is an approach well calculated to shake the dust off the music of Haydn and let its sparkle come through.

Joseph McLellan, *The Washington Post*

*"He alone has the secret of making me smile
and touching me to the bottom of my soul."*

Thus did Wolfgang Amadeus Mozart accurately assess the music of **Franz Joseph Haydn (1732-1809)**. The composers' best-friendship aside, Mozart's comment was undoubtedly a fair and honest one, for in it he pinpoints the two virtues which have proven most endearing and enduring about Haydn's works: their frequent (and frequently unexpected) humor, and the tremendous nobility and depth of feeling which grace his compositions in all forms. There are those whose image of Haydn is that of a merely entertaining craftsman; happily, they constitute a minority among more knowledgeable music-lovers, whose appreciation is rewarded by ever-increasing numbers of Haydn performances and recordings.

It is indeed fitting that Gerard Schwarz should be at the helm of Delos' ongoing Haydn series. Schwarz has a long association with the music of Haydn, having programmed it throughout his tenures with the Mostly Mozart Festival, Los Angeles Chamber Orchestra, New York Chamber Symphony, Seattle Symphony and Waterloo Festival. Critics have commented on the "great style and gusto," the "terrific verve and finesse" of his Haydn performances; this series of Haydn "concerts-on-disc," including symphonies, concerti and choral works, will preserve on disc the special performances of one of Haydn's most ardent champions.

Like their 1987 counterparts, Delos' 1988 Haydn sessions abounded in joys and treasurable moments. The infectious spirit of Haydn's music even seemed to affect the weather — every Scot with whom we spoke allowed as how conditions for that time of year (April) were far more agreeable than any in recent memory.

The participants were constant sources of energy and good spirits, which greatly eased the tensions so often present in the recording booth. When Gerard Schwarz would come to audition playbacks, he inevitably was accompanied by an eager group of musicians from the SCO. I remember with particular fondness the indefatigable principal horn player, whose treacherous solo in the Symphony No. 51 was played to everyone's satisfaction but his own in only two takes. Upon learning that we were way ahead of schedule, he

kept asking for "just one more," each time surpassing the glories of the previous attempt. Needless to say, his efforts elicited a warm round of applause from his colleagues and the visiting Yankees. (Later, Maestro Schwarz and I tried to think of a subtitle for this nameless Symphony; we finally decided on "Der Lippentod" ["The Lip-Death"]. Never, to our knowledge, did Haydn make such stratospheric demands on his horn players!)

Our piano soloist, Carol Rosenberger, brought her characteristic virtuosity and poetry to Haydn's G Major Concerto, a work which is, as Rosenberger says, "rarely performed — on pianoforte, fortepiano or harpsichord. While I was preparing for this recording, I found that few to whom I mentioned the concerto knew of its existence, and even fewer had actually heard either a live performance or a recording of it. Once introduced to its buoyant outer movements and the lovely, melting slow movement, most listeners reported love at first hearing. My cadenza for the end of the slow movement restates that movement's poignant theme in its entirety, with freely varied ornamentation, as it seemed to me that the theme could well stand another hearing before we left the movement."

I can personally vouch for the "love at first hearing" referred to by Ms. Rosenberger: I had the honor of serving as "rehearsal orchestra" (at a second piano) for the pre-recording informal run-throughs with which she delighted friends, colleagues, and lucky guests. Their enthusiasm for both the work and Ms. Rosenberger's performance was in itself a run-through for the delight expressed by the audiences who heard her performances with Maestro Schwarz and the SCO.

Adam Stern, Producer

Joseph Haydn offers lively exception to two often quoted proverbs: the first holds that a prophet is likely to go unappreciated by his own people; the second, that gifted composers are often neglected by their own generation. But Haydn's renown grew steadily from the time when, at age twenty-nine, he became Vice-Kapellmeister at the court of the Prince Esterházy. The Esterházy household offered the young composer every facility for developing his talent, especially after the Prince Nicolaus succeeded his brother Paul Anton in 1762; for Nicolaus' devotion to music and his impeccable taste were responsible for the maintenance of a musical ménage so lavish that it spurred Haydn to experiment, ever expanding the scope of his compositions. The Prince Nicolaus was Haydn's patron for twenty-eight years, and by the time of his death Haydn's fame had spread far and wide, not only throughout the various satellites of the Austrian Empire, but to France (witness the "Paris" symphonies of 1785 to 1789) and, ultimately, to England, which country he visited twice, to be showered with honors and adulation. Thus Joseph Haydn was appreciated immediately during his lifetime, not only by his own people but by music lovers far and wide.

The anomalous part of Haydn's situation is that he was neglected, not by his own generation but by posterity. During the Romantic period of the nineteenth century and the early decades of the twentieth, hearing Haydn's music in serious concert performance was rare indeed. Not until after the Second World War did scholars commence to lavish on Haydn the zeal and devotion that studies of J.S. Bach's works had received since 1850.

A major reason for the neglect of Haydn may be the chaotic state in which the compositions comprising his enormous musical legacy were left at the time of his death. No publication sequence indicated by opus numbers was attached to his compositions with any consistency except the virtually meaningless ones used for string quartet. Haydn's works had to wait more than a century and a half for an accurate, reliable listing comparable to the catalogue Köchel gave Mozart's works as early as 1862. Now this has been somewhat rectified by Anthony van Hoboken, whose *Thematisch-bibliographisches Werkverzeichnis* (Thematic and Bibliographic Catalogue) of Haydn's total oeuvre was completed between 1957 and 1978 — when the venerable scholar was ninety-one years old. In future years this catalogue will need revision and amendment, as new discoveries suggest. Every now and then an obscure monastery or castle library yields up a hidden treas-

ure that forces revision even of information that has seemed secure.

While Haydn occupied himself continuously with producing symphonies, he did from time to time pause to turn his attention to writing other types of music. Composing vocal works, especially operas, was important in invigorating the style of his instrumental works, in particular the symphony. From opera he learned the stimulation of certain special effects: the dramatic pause; a sudden change of dynamics; the use of surprise, whether in an unexpected chord or key or a sudden percussive effect; or infusion of ambivalence into the harmonic texture.

The **Symphony No. 51 in B-flat Major** (Hob. I: 51), written about 1771-73, is a charmer. The first movement, *Vivace*, is introduced by a vigorous theme kept supple by the varying lengths of its phrase segments. A contrasting second theme is made amusing by a chirping dialogue between first and second violins.

The *Adagio* has one of the loveliest, most demanding parts for horn to be found in any early symphony. Haydn specifies an E-flat horn which, in the eighteenth century, used one of the lowest but most mellifluous crook-extensions available. Haydn's horn part moves quite rapidly in its second phrase and must have required formidable virtuosity from the player of this natural valve-less instrument. Even the third phrase, assigned to second horn, uses notes that lie at the very bottom of the register and are very difficult to produce. At the fourth phrase, the oboe takes over, and a second section of the movement has an oboe phrase echoed by the horn, the two joining forces for the cadence. Between episodes for wind instruments, the strings scurry busily in triplet figuration.

The *Menuetto* is conventional in its main dance. Worthy of mention, however, is the episode of "Scotch snap" (short-long) rhythmic figures which lend piquancy to this Menuet. The Trio is scored mostly for the full complement of instruments with another delightful part for horns, especially second horn. The brisk Finale (*Allegro*) is a rondo with a climax of rousing chords and figuration.

The eighth of the London Symphonies, **Symphony No. 100 in G Major ("Military")**, composed in 1794, was given its nickname for reasons that are not apparent in the first movement. The choice of title becomes clear in the second movement, *Allegretto*, where Haydn adds a group of military instruments (triangle, cymbals, bass drum) to the instrumen-

tation. These percussion instruments were often referred to as the "Turkish" group, probably in memory of the warlike threats Austria had endured for many years from that predatory Eastern bastion. We recall the delightfully exotic sounds Mozart secured from this Turkish complement during his opera *Abduction from the Seraglio*.

The "Military" Symphony opens with a solemn *Adagio* which has no relationship except key to the main movement which follows. This commences brightly with a principal subject undertaken by a trio of a flute and a pair of oboes. A contrasting second subject might be heard as relating to the opening theme of Mozart's great G minor Symphony; but several other well known themes begin with this distinctive motif, so one should probably not be too avid in endorsing these affinities.

The second movement *Allegretto* is a new-literal borrowing from the third of five concertos for *lira organizzata* (a kind of hurdy-gurdy / guitar) which Haydn had composed in 1786 at the order of the King of Naples, a talented amateur on the instrument. It is a charming episode which the composer probably found wasted in as little-played a piece as a lira concerto. [This same music was used at least once again by Haydn in the second movement of his Concerto for Flute and Oboe. A.S.] The "Turkish" instruments add spice, and toward the end a rather raucous blast from the trumpet intervenes, followed by a kettle-drum figure. Despite many attempts to attach some esoteric "meaning" to this interruption, it seems quite likely to be a joke. The *Menuet* has an unusually long, non-literal *da capo* with several variational quirks. The Finale is a fleet movement made colorful by use of the same group of "Turkish" percussion instruments as in the second movement. The kettle-drums and triangle are inserted at strategic moments, and many daring shifts of key keep the movement suspenseful until the close.

Haydn's first real keyboard concerto emerged around 1770. The **Piano Concerto in G Major** (Hob. VIII : 4) is indicated in early copies as for *cembalo or fortepiano*, and the solo part looks remarkably like a piano score. Since the new pianoforte had not yet gained the general acceptance that made it so obviously the most effective choice for concerted jousts with the orchestra, this shows a surprisingly early acceptance of the new keyboard instrument by Haydn. From the standpoint of present-day realization, the indication should make pianists comfortable in performing this early concerto on their own instrument.

The first movement *Allegro* opens with a bright orchestral introduction, in which the

first violin has most of the melodic part. When the piano enters, it presents the principal subject alone with only cadence separations or affirmations from the orchestra. A second subject made expressive with long appoggiaturas soon moves to some remarkable figuration. The movement proceeds with many colorful modulations, brilliant passagework and remarkable virtuosity from the soloist.

The *Adagio* presents its sinuous, tender theme first as a *tutti*, then as a keyboard solo. Eventually the two components — orchestra and soloist — engage in exchanges much like the concerted style. The *Rondo* theme of the finale is naive but jolly. The last fifty or so measures are a remarkable episode, a real developmental tour de force. First come four measures of simple imitation between the two hands of the keyboard player which lead to a prolonged solo passage. Next, the beginning of the Rondo theme is posed over a series of chords leading to the cadenza. The close is a rousing orchestral *tutti*.

Louise Cuyler

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Recording Producer: *Adam Stern*

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Digital Editing: *Andrew Dawson, Bejun Mehta*

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Piano: *Steinway*

Piano Technician: *John Gibson*

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