



HAYDN

Late Symphonies • 2

Nos. 96 'The Miracle', 97 and 98

Danish Chamber Orchestra

Adam Fischer



Franz Joseph Haydn (1732–1809)

Late Symphonies • 2: Nos. 96–98

For us, the musicians of the Danish Chamber Orchestra and myself, it is a great and beautiful artistic challenge to be able to re-record the last 25 symphonies of Franz Joseph Haydn. We can use all the experiences we have gained in recent years with the complete symphonic recordings of Mozart, Beethoven and Brahms to play this Haydn series in as exciting and colourful a way as possible. An imaginative and stimulating interpretation is crucial for all composers, but I believe that it is slightly more crucial for Haydn than for the others. Haydn's popularity has lagged behind Mozart and Beethoven's to this day, and that cannot be due to Haydn's music, only to how it is often played today. We all have to think about that!

If we know that he had the greatest success with audiences at the time, if we know that there was an atmosphere at his concerts that is only felt at rock concerts today, then we must accept that a performance that does not achieve a similar effect with a contemporary audience cannot be called truly authentic! We will almost never achieve such an effect as Haydn did back then, but we must at least strive for it again and again. Our playing must be powerful, stormy, exciting. How we will realise that is the big question. Each interpreter must find the answers for themselves.

I would like to mention some concrete examples here – list some of the technical solutions that we use increasingly in Copenhagen to achieve this artistic effect, which I believe have characterised the unmistakably stormy character of the playing of the Danish Chamber Orchestra for years. With the strings, we often use a series of fast, short strokes at the bow frog for *marcato* effects. We also constantly vary the playing styles *sul tasto*, *sul ponticello*, *flautando*, etc. To achieve greater variation in expression, we deliberately use different bow techniques such as *battuta* and *ricochet*, which have a more lively effect than 'normal' bowing. With the winds, we often vary the swelling and decreasing sound with sustained notes. We use 'quiet *forte*' and 'loud *piano*' because we are convinced that the character of the sound, not its decibel value, determines the dynamics, among other elements.

I have also found, however, that the special bow strokes we use in Copenhagen, for example, do not work properly in any other orchestra than the Danish Chamber Orchestra. This once again proves that technique is only a means. It must serve the individual, specific musical style, and enable a personal statement. I believe that over the years we have jointly developed a uniquely subjective and powerfully passionate style of playing in Copenhagen, which is particularly important for Haydn's music. The most important commandment of the Danish Chamber Orchestra at our concerts is that to play a wrong note is a venial sin, but to play a right note uninspired is a mortal sin. We believe that boredom must be declared war upon. And I hope that with our recordings we can captivate the audience just as much as we do with our concerts. We want to show everyone how great, dramatic, lively and emotional this music is. We owe that to Haydn.

Adam Fischer

Joseph Haydn was born in the village of Rohrau in 1732. After training at the choir school of St Stephen's Cathedral in Vienna, he spent some years earning a living as best he could from teaching and playing the violin or keyboard, and was able to learn from the old musician Porpora, whose assistant he became. Haydn's first appointment was in 1759 as Kapellmeister to a Bohemian nobleman, Count Morzin. This was followed in 1761 by employment as Vice-Kapellmeister to one of the richest men in the Empire, Prince Paul Anton Esterházy, succeeded on his death in 1762 by his brother Prince Nikolaus. On the death in 1766 of the elderly and somewhat obstructive Kapellmeister, Gregor Werner, Haydn succeeded to his position, to remain in the same employment, nominally at least, for the rest of his life.

On the death of Prince Nikolaus in 1790, Haydn was able to accept an invitation to visit London. Haydn landed in England for the first time on New Year's Day 1791, shortly afterwards reaching London, where he lodged with the violinist-impresario Johann Peter Salomon, who had arranged the visit. The Salomon concert season began eventually on 11 March in the Hanover Square Rooms, where Johann Christian Bach and his colleague Carl Friedrich Abel had earlier established a series of subscription concerts. Salomon's orchestra at this time consisted of some 40 highly competent performers and it was for them that Haydn wrote the first of his Salomon or London symphonies.

A second successful visit to London in 1794 and 1795 was followed by a return to duty with the Esterházy family, the new head of which had settled principally at the family property in Eisenstadt, where Haydn had started his career. Much of the year, however, was to be spent in Vienna, where Haydn passed his final years, dying in 1809, as the French armies of Napoleon approached the city yet again.

Keith Anderson

‘No words can express half of MY FEELINGS FOR YOU’

Joseph Haydn's numerous letters and diaries from London are just as entertaining as his music. He was in love. He was amazed by the great city. And he was thoroughly entertained by the locals' peculiarities. We know quite a lot about Haydn's two years in London as a celebrated musical genius. He wrote both letters – sometimes up to ten a day – and diaries, spanning several volumes. The letters cover everything from business deals involving large sums of money to something as modern as love. His marriage to Maria Anna back home in Vienna had always been a mismatch, without warmth between the parties and without children. From the very first day, the couple had lived in an 'open' marriage with several lovers for both him and her. Today, the officially childless composer is recognised as the father of an Italian singer's very musical daughter and probably many more. His love interest during his first stay in London was a lonely lady of 40 years old. The Scottish-born Rebecca Schroeter had become a widow three winters before, and thus lived alone in her apartment in Buckingham Gate, with considerable family wealth. The woman, who had a keen interest in amateur piano playing, fell head over heels for Haydn during a music lesson, oblivious to the scandalous aspect of the affair. Haydn would later cross out parts of her letters. Her sentences have been retrieved using modern techniques, revealing phrases such as 'Won't you come and spend the whole night with me?' and the composer himself sometimes responded with sentences like 'I think of you constantly' or 'No words can express half of MY FEELINGS FOR YOU' in all capital letters! Haydn's diaries from the rapidly growing metropolis – known as his *London Notebooks*, in three volumes – cover things both big and small. We are informed about the prices of groceries compared to prices back home. We hear about a fight between two men and one of them drowning in the Thames during a major heatwave. Haydn writes with no small amount of admiration that many Britons can swim, but even the best can be taken by the feared tide of the river. We also get the recipe for 'The Prince of Wales' Punch', which includes a bottle of Burgundy, a bottle of rum, ten lemons, two oranges and a pound of sugar. The many stories about the Quakers are comedic highlights. Haydn can't get enough of the sect's encounters with reality. For example, a Quaker does not bow to any human being on Earth. So when he enters a courtroom, he asks the court officer to take off his hat for him! The convinced Quaker also does not willingly pay his taxes. Therefore, a royal official would typically break into his home by appointment and 'steal' a number of his belongings. The Quaker would then go after him and 'buy back' his belongings in peace and harmony for the exact amount owed. And the diaries are full of ordinary gossip from the city's many venues and the locals' more or less virtuoso performances, such as when he hears an opera at the 'filthy' Covent Garden one evening. The theatre's orchestra plays 'mechanically' and consistently too loudly compared to the singers. And the opera's composer, now forgotten, has 'overburdened' his score with effects for the wind instruments. Or when the actress Miss Dora Jordan calls in sick an hour before the evening's performance: the theatre manager steps out in front of the curtain, the audience demands that the show go on anyway, and another actress must take over and read her role directly from the script. The 'indisposed' star of the play – as the tabloids write the next day – had been spotted kissing a well-known aristocrat in Hyde Park during the performance!

Søren Schausser

Symphony No. 96 in D major, Hob.I:96 'The Miracle' (1791)

Haydn's first visit to England began on New Year's Day, 1791, the event celebrated in undistinguished English verse in the popular press. Salomon had arranged a series of twelve subscription concerts, to be held in the Hanover Square Rooms. The first took place, after various postponements, on 11 March, and included a new *Grand Overture* by Haydn, probably the *Symphony No. 96*, which was certainly played during the earlier part of the season. Its nickname, 'The Miracle', came about, it is said, because of the miraculous escape of a number of members of the audience who moved forward to see Haydn when he appeared, thus avoiding being crushed by a falling chandelier.

The first movement opens, as do most of the London symphonies, with a slow introduction, the solo oboe leading to the *Allegro*, in which the first violin proposes the principal theme, followed by a subsidiary theme in which the woodwind instruments at first answer the first violin. The development seems to end with a sudden pause, but what follows is in another key, leading eventually to the recapitulation proper. The G major slow movement allows the wind instruments a gradually increasing share, after the announcement of the principal theme by the first violin. There is a minor middle section, before the return of the main theme, with scoring for two solo violins. The *Menuetto* calls for the full orchestra, with its flutes, oboes, bassoons, horns, trumpets and drums, while the companion *Trio* is dominated by the solo oboe. The finale is opened by the strings with the principal theme, a lively and delicate rondo, that includes an excursion into the minor, with the same theme, and a contrapuntal development of the material.

Symphony No. 97 in C major, Hob.I:97 (1792)

Symphony No. 97 was apparently first performed at an additional benefit concert for Haydn, given on 3 May. The symphony was repeated at the tenth concert of the Salomon series the following evening. Scored for pairs of flutes, oboes, bassoons, horns, trumpets and drums, with strings, and directed in these first performances by the composer at the piano, the work opens with a slow introduction, using melodic material closely related to the ending of the exposition and to the coda that concludes the movement. The *Vivace* opens triumphantly with a fanfare figure shared by the whole orchestra, leading to a lilting second subject. The central development brings back the triadic first subject, at first in E flat, then in D major, to be developed in interplay between the instruments. The F major slow movement is introduced by the strings, the principal theme punctuated by chords from woodwind and horns. The theme is then varied, with the first violins launching into triplets, to be followed by an F minor version of the material. The next variation is to be played *sul ponticello*, near the bridge of the violins, firsts now doubled by seconds in semiquavers. A coda follows. The *Menuetto* makes use of dynamic contrasts and frames a *Trio* that takes the first violins into the heights. There are structural surprises in the *Finale*, where the first subject unexpectedly contains a middle section in the dominant, while the second subject is first heard in the tonic, the key in which the central development opens. There are further surprises as the movement takes its course.

Symphony No. 98 in B flat major, Hob.I:98 (1792)

Symphony No. 98 had been introduced to the London public two months earlier at the third Salomon concert, given at the Hanover Square Rooms on 2 March. Following the general practice in these concerts, the new symphony opened the second part of the programme, which was as varied as ever, including songs, symphonies and concertos for cello and for violin, as well as a clarinet quartet. The symphony differs in scoring from *Symphony No. 97* by the omission of one of the two flutes and in its unusual requirement of B flat trumpets. Again there is a slow introduction, beginning in B flat minor, its slowly ascending triad recalled in the opening of the *Allegro*. The same theme is heard in the dominant before the second subject proper, entrusted to the oboe, its long, sustained notes accompanied by repeated quavers in violins and violas. The opening figure of the *Allegro* provides material for the start of the central

development, duly to re-appear to start the recapitulation and to dominate the final coda. The *Adagio cantabile* is in F major, its principal theme a hymn that suggests the anthem *God save the King*. The material is movingly developed and the recapitulation opens with the accompaniment of a solo cello. Trumpets and drums, omitted from the slow movement, return in the forthright *Menuetto*, remaining silent with the horns in the *Trio*, with its doubling of first violins and bassoon. The *Finale* allows the first violins to state the principal theme, echoed by a solo oboe. The development calls for a solo violin, in a contrast of texture, while the extended coda slows the main theme, only to rush onward in notes of shorter value, its final bars allowing Haydn, at the keyboard, to add further modest embellishments in a series of accompanying arpeggios.

Keith Anderson

Also available

NAXOS

HAYDN

Late Symphonies • 1

Nos. 93–95

Danish Chamber Orchestra

Adam Fischer



8.574516

Danish Chamber Orchestra

Photo: Toke Bjørneboe



The Danish Chamber Orchestra is unrivalled in Danish musical life. Its roots go back more than 80 years to its foundation in 1939, and in 2014 the orchestra changed from being part of DR (Danish Broadcasting Corporation) to an independent orchestra, fully owned by the musicians. The Danish Chamber Orchestra combines symphonic music at the highest international level with a broad popular appeal. The orchestra's chief conductor, Adam Fischer, has worked closely with the orchestra since 1997. Together with him, the ensemble has developed a sophisticated, energetic style of playing – especially in music of the Classical period. The orchestra has a tradition for bridging various musical genres and traditions, which has resulted in exciting collaborations with major Danish and international artists. The Danish Chamber Orchestra binds Denmark together through memorable musical experiences and its insistence on the social

relevance of music. It is deeply committed to the development of talent, and the communicating and development of new concert formats.

underholdningsorkester.dk

Adam Fischer

Photo: Toke Bjørneboe



The Hungarian-born conductor Adam Fischer (b. 1949) graduated from the Liszt Ferenc Academy of Music in Budapest and undertook further studies in Vienna. He is much in demand within both the opera and concert repertoire and has cooperated with a great number of leading international concert halls and opera houses, including the Vienna State Opera, La Scala and The Metropolitan Opera as well as such orchestras as the Wiener Philharmoniker, London Philharmonic Orchestra and Berliner Philharmoniker. Adam Fischer has been associated with the Danish Chamber Orchestra since 1997, serving as chief conductor from 1998, where he still is a major driving force and initiator both in Denmark and internationally. In 2019, he was awarded the international Wolf Prize for Music, was nominated Conductor of the Year by Presto Classical in the UK, and received the *BBC Music Magazine* Orchestral Award for his recording of Mahler's *Symphony No. 1* with the Düsseldorf Symphony Orchestra. In 2022, he received the prestigious Lifetime Achievement Award from the International Classical Music Awards (ICMA).

www.adamfischer.at

The second volume in this series (Volume 1 is on 8.574516) is devoted to three more ‘London’ symphonies. *No. 96 in D major ‘The Miracle’* – so named, as the legend goes, after a falling chandelier narrowly missed the audience during its Hanover Square Rooms premiere – exemplifies the grandeur of these works. The structural surprises of *No. 97 in C major* and the hymnal slow movement of *No. 98 in B flat major* reinforce Haydn’s inexhaustible compositional versatility and inventiveness. These recordings are the product of a two-decade partnership between Adam Fischer and the Danish Chamber Orchestra during which they have explored the most effective technical solutions necessary for performing these works.

Franz Joseph
HAYDN
(1732–1809)

Symphony No. 96 in D major, Hob.I:96 ‘The Miracle’ (1791)	20:58
① I. Adagio – Allegro	6:34
② II. Andante	5:33
③ III. Menuetto – Trio	5:06
④ IV. Finale: Vivace assai	3:15
Symphony No. 97 in C major, Hob.I:97 (1792)	22:46
⑤ I. Adagio – Vivace	7:34
⑥ II. Adagio ma non troppo	6:23
⑦ III. Menuetto: Allegretto – Trio	3:44
⑧ IV. Finale: Spirituoso	5:05
Symphony No. 98 in B flat major, Hob.I:98 (1792)	25:30
⑨ I. Adagio – Allegro	7:26
⑩ II. Adagio cantabile	5:48
⑪ III. Menuetto – Trio	4:25
⑫ IV. Finale: Presto	7:51

Danish Chamber Orchestra • Adam Fischer

Recorded: 3, 4, 6 and 7 September and 14 November 2022 at the Concert Hall,
The Royal Danish Academy of Music, Copenhagen, Denmark • Managing director: Andreas Vetö
Executive producer: Adam Simonsen • Producers and editors: John Frandsen, Daniel Davidsen
Engineer: Daniel Davidsen • Booklet notes: Adam Fischer, Søren Schausser, Keith Anderson
Publishers: Bärenreiter Verlag – Edition: BA4636 ①–④, BA4694 ⑤–⑧, BA4695 ⑨–⑫

This recording was generously supported by the A.P. Møller Foundation, the Aage og Johanne Louis-Hansen Foundation, the Knud Højgaard Foundation, the Augustinus Foundation and the Danish Ministry of Culture

Cover: *Westminster Bridge, with the Lord Mayor's Procession on the Thames* (1747)
by Giovanni Antonio Canal (il Canaletto) (1697–1768)

© & © 2023 Naxos Rights (Europe) Ltd • www.naxos.com