



# HAYDN

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Symphonies, Vol. 26

## Symphonies Nos. 41, 58 and 59 "Fire"

Cologne Chamber Orchestra • Helmut Müller-Brühl



## Joseph Haydn (1732-1809)

### Symphony No. 41 in C major • Symphony No. 58 in F major Symphony No. 59 in A major (“Fire”)

Joseph Haydn was born in the village of Rohrau in 1732, the son of a wheelwright. Trained at the choir-school of St Stephen’s Cathedral in Vienna, he subsequently spent some years earning a living as best he could from teaching and playing the violin or keyboard, and was able to profit from association with the old composer Porpora, whose assistant he became. Haydn’s first appointment was in 1759 as Kapellmeister to a Bohemian nobleman, Count von Morzin, whose kinsman had once served as patron to Vivaldi. This was followed in 1761 by employment as Vice-Kapellmeister to one of the richest men in the Empire, Prince Paul Anton Esterházy, succeeded after his death in 1762 by Prince Nicolaus. On the death in 1766 of the elderly and somewhat obstructive Kapellmeister Gregor Werner, who had found much to complain about in the professionalism of his young and resented deputy, Haydn succeeded to his position, to remain in the same employment, nominally at least, for the rest of his life.

On the completion of the magnificent palace at Esterháza in the Hungarian plains under Prince Nicolaus, Haydn assumed command of an increased musical establishment. Here he had responsibility for the musical activities of the palace, which included the provision and direction of instrumental music, opera and music for the theatre, as well as music for the church. For his patron he provided a quantity of chamber music of all kinds, particularly for the Prince’s own peculiar instrument, the baryton, a bowed string instrument with sympathetic strings that could also be plucked.

Prince Nicolaus died in 1790 and Haydn found himself able to accept an invitation to visit London. There he provided music for concert seasons organised by the violinist-impresario Salomon. 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 with them. 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.

Haydn lived during the period of the eighteenth century that saw the development of instrumental music from the age of Bach and Handel to the era of the classical sonata, with its tripartite first-movement form and complementary three or four movements, the basis now of much instrumental composition. The symphony may claim to have become the most important form of orchestral composition and owes a great deal, if not its precise paternity, to Haydn. He first attempted such composition some time before 1759 and wrote his last symphonies for London in the last decade of the century.

Written about the year 1769, the date of the first surviving copy of the score, Haydn’s *Symphony No. 41* is in C major, a key associated with festive occasions, a connection further established by the composer’s addition of trumpets and drums, not yet normally part of the Esterháza musical establishment, but found in a copy made two years later for Göttingen Abbey.

The work is otherwise scored for the usual strings, with one flute and pairs of oboes and high-pitched horns in C alto, with a bassoon sharing the bass line with cellos and double basses. The probable connotations of the key of C major for Haydn and his contemporaries are detailed in the monumental work on the composer by H.C. Robbins Landon. The first movement of the symphony, in 3/4 and marked *Allegro con spirito*, is in the increasingly expected tripartite form. The transition from the first to the second subject in the exposition includes less usual scoring, as the violas double the first violins at the octave. The secondary theme itself is entrusted to the strings. The central development section includes the surprise of a false recapitulation, the return of the first theme expected to open the final section of the movement, but in another key. The last part of the movement includes unusual spacing of parts, with the oboes widely separated as they double the first and second violins and the violas resume their rôle, doubling the first violins at the octave and therefore above the second violins. Muted strings start the F major second movement, the woodwind joined now by a solo flute in decorative virtuosity, while trumpets and drums remain silent. Here the high horns are replaced by low horns in C and have a largely sustaining function. The original key is restored, with the return of high horns, trumpets and drums, for the *Menuet*, framing a *Trio* that calls for some virtuosity from the horns, as they double the oboes. The final *Presto* is propelled forward by quaver triplets that provide the necessary motive energy for a brilliant and emphatic conclusion.

The *Symphony No.58 in F major* has been dated to 1768. It is scored for strings, pairs of oboes and of high horns in A alto with a bassoon doubling the bass line.

The opening *Allegro* allows the first violins to state the first subject, with quaver triplets leading to the secondary theme. This material is varied in a central development, before its recapitulation in the last section of the movement. The B flat major second movement is scored for strings alone, following the common practice of the time in works on a relatively small scale. It is followed by a *Menuet alla zoppa*, a 'lame' minuet, the descriptive title justified by the irregular rhythms of the melody, to which the *Trio*, for strings alone and starting in F minor, provides a contrast. The lively *Finale* brings its own harmonic surprises.

Dated to a period shortly before 1769, the dramatic *Symphony No. 59 in A major*, nicknamed the *Feuersymphonie* (Fire Symphony), may have acquired its descriptive epithet from association with a play staged at the Esterháza theatre, and seems at least to have been used, some years after its composition, as an entr'acte for such a purpose. Scored for pairs of oboes and horns, with strings and a bassoon doubling the bass line, the excited opening leads to dynamic contrasts in the first subject, and the exposition moves on to a closing section of rapid triplets, followed by a sudden hush in conclusion. Sudden changes of dynamics mark the central development and final recapitulation. The slow movement starts in A minor, scored at first for strings only. A C major theme emerges and this returns later in the key of A major, with the help of the oboes and horns. The A major *Menuetto* frames an A minor *Trio* for strings alone. The oboes and horns open the final *Allegro assai* and have an effective and important separate rôle in what follows.

**Keith Anderson**

## Cologne Chamber Orchestra

**Conductor: Helmut Müller-Brühl**

The Cologne Chamber Orchestra was founded in 1923 by Hermann Abendroth and gave its first concerts in the Rhine Chamber Music festival under the direction of Hermann Abendroth and Otto Klemperer in the concert-hall of Brühl Castle. Thirty years later the ensemble was taken over by Erich Kraack, a pupil of Abendroth, and moved to Leverkusen. In 1964 he handed over the direction of the Cologne Chamber Orchestra to Helmut Müller-Brühl, who, through the study of philosophy and Catholic theology, as well as art and musicology, had acquired a comprehensive theoretical foundation for the interpretation of Baroque and Classical music, complemented through the early study of conducting and of the violin under his mentor Wolfgang Schneiderhan.

From 1976 until 1987 the ensemble played on period instruments under the name Capella Clementina. With this Baroque formation Helmut Müller-Brühl, in numerous concerts and opera and oratorio performances, set a standard for historical performance-practice and the revival of Baroque music-theatre. Since 1987, the orchestra, as Cologne Chamber Orchestra, has played according to the principles of historical performance-practice on modern instruments and so can meet the needs of modern concert halls.

In 1988 the Cologne Chamber Orchestra started its own concert series in the Cologne Philharmonic Hall under the title Das Meisterwerk (The Masterwork), concerts that since 1995 have been given in Paris at the invitation of the Théâtre des Champs-Élysées. In 1997 August Everding with the Cologne Chamber Orchestra introduced Das Meisterwerk to the Prince Regent Theatre in Munich. The presentation of the rising generation of young musicians has always been a particular concern of Helmut Müller-Brühl and many now well-known soloists enjoyed their first success with the Cologne Chamber Orchestra. In 2001 the Cologne Chamber Orchestra won a Cannes Classical Award for its recording of Telemann's Darmstadt Overtures (Naxos 8.554244).



These three symphonies all date from 1768-1769, a period shortly after Haydn's rise to the position of Kapellmeister to the court of Prince Nicolaus Esterházy. The works contain striking examples of unexpected modulation, sudden fluctuations in dynamics and progressive instrumentation. *Symphony No. 41* features trumpets and drums, whilst the descriptive appellation of *Symphony No. 59 (Fire Symphony)* might refer to a dramatic performance in the Esterháza theatre, with which the work is associated.

DeutschlandRadio

Joseph  
**HAYDN**  
(1732-1809)

## Symphonies Volume 26

## Symphony No. 41 in C major 16:57

- |   |                     |      |
|---|---------------------|------|
| 1 | Allegro con spirito | 6:02 |
| 2 | Un poco andante     | 4:04 |
| 3 | Menuet              | 3:51 |
| 4 | Finale: Presto      | 3:00 |

## Symphony No. 58 in F major 18:18

- |   |  |      |
|---|--|------|
| 5 | Allegro                                  | 6:38 |
| 6 | Andante                                  | 5:10 |
| 7 | Menuet alla zoppa:<br>Un poco allegretto | 2:35 |
| 8 | Finale: Presto                           | 3:55 |

## Symphony No. 59 in A major

- |          |                                   |       |
|----------|-----------------------------------|-------|
| ("Fire") |                                   | 21:50 |
| 9        | Presto                            | 6:42  |
| 10       | Andante o più tosto<br>Allegretto | 6:49  |
| 11       | Menuetto                          | 4:05  |
| 12       | Allegro assai                     | 4:14  |

## Cologne Chamber Orchestra • Helmut Müller-Brühl

Recorded by DeutschlandRadio in the Sendesaal DLR, Köln on June 24th, 2002 (Symphony No. 41) and from April 8th-9th (Symphonies Nos. 58 and 59) • Producer: Ludwig Rink • Recording Supervisor: Stephan Schmidt  
Recording Engineer: Hans Martin Renz • Booklet Notes: Keith Anderson  
Cover Painting: *Joseph Haydn at the first performance of his opera L'Incontro Improvviso in the Esterháza theatre, (1975), German School (18th Century) (Bridgeman Art Library)*

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