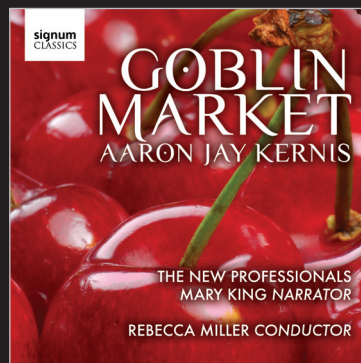


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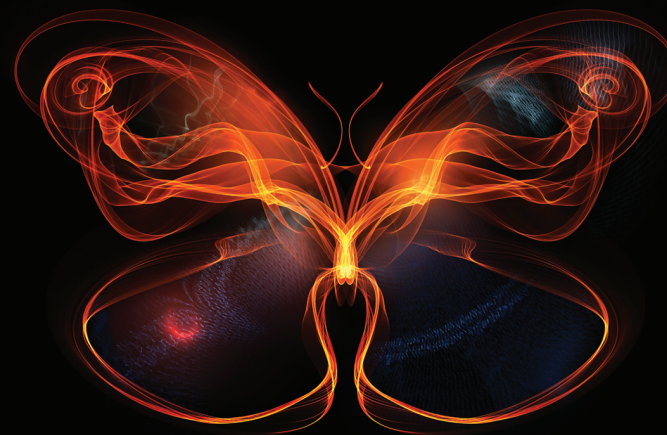
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HAYDN



Symphony No.52 in C minor
Symphony No.53 in D major, L'Impériale
Symphony No.59 in A major, The Fire Symphony

Royal Northern Sinfonia | Rebecca Miller *conductor*

HAYDN

SYMPHONIES NOS. 52, 53 & 59

Symphony No. 59 in A Major, "The Fire Symphony"

1	I. Presto	[6.06]
2	II. Andante o piu tosto Allegretto	[7.02]
3	III. Menuet e trio	[3.26]
4	IV. Finale: Allegro	[3.54]

Symphony No. 52 in C Minor

5	I. Allegro assai con brio	[9.10]
6	II. Andante	[6.30]
7	III. Menuetto e trio. Allegretto	[3.15]
8	IV. Finale: Presto	[3.45]

Symphony No. 53 in D Major, "L'Impériale"

9	I. Largo maestoso – Vivace	[6.51]
10	II. Andante	[6.42]
11	III. Menuetto e trio	[4.05]
12	IV. Finale: Capriccio: Moderato (Version A)	[4.47]
13	IV. Finale: Presto (Version B)	[4.20]

Total timings: [69.55]

ROYAL NORTHERN SINFONIA
REBECCA MILLER CONDUCTOR

www.signumrecords.com

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was shortlisted for a 2015 Gramophone Award, chosen as one of Gramophone Magazine's 'Editor's Choice' (May 2015), and garnered four-star reviews in many major UK publications. Her previous disc of Aaron Jay Kernis's *Goblin Market* (Signum) garnered critical acclaim and awards, her first CD of Lou Harrison (*Mode Records*) was highly acclaimed and was chosen to feature on Martin Scorsese's film 'Shutter Island'. She has two releases in 2015 with the Royal Northern Sinfonia (Haydn Symphonies and Bristow 'Jullien Symphony'), and a CD of piano concertos by Amy Beach, Dorothy Howell, and Cecil Chaminade with the BBC Scottish Symphony Orchestra for 2016.

Born in California, Rebecca Miller completed her studies in piano at the Oberlin Conservatory of Music. She studied conducting at Northwestern University and at the Aspen Music Festival, and was the Paul Woodhouse Junior Fellow in Conducting for two years at London's Royal College of Music. In 1999, Miller founded the London-based The New Professionals Orchestra, comprised of some of the capital's foremost classical musicians. As Artistic Director, she led The New Professionals in guest performances at London's South Bank Centre, the BAC Battersea Opera Festival

and at various music societies and festivals around the UK. Miller served for three years as Resident Conductor of the Louisiana Philharmonic Orchestra in New Orleans, where she was artistic director of her own series, *Casual Classics*, and for two years as Conducting Fellow of The Houston Symphony. She is currently Director of Orchestras at Royal Holloway University of London, and Music Director of the Royal Tunbridge Wells Choral Society.

Haydn Symphonies Nos 52, 53 & 59

Many listeners have been daunted at the prospect of getting to grips with Joseph Haydn's 104 symphonies – or more, since a number have been identified since Anthony van Hoboken published his landmark catalogue in 1957. All of them are individual and engaging, many of them masterpieces. It has not helped that Haydn's work in general, and his symphonies and quartets in particular, were widely stigmatised until fairly recently as rather fey and genteel; Balakirev, the leader of Russia's 'mighty handful' (the group of composers whose most celebrated members were Musorgsky, Borodin and Rimsky-Korsakov), described Haydn as "that genius of petty bourgeois music ... which arouses a strong thirst for beer".

Much more sympathetic and perceptive was the English composer Gustav Holst, a man very much ahead of his time who couldn't imagine programming a student concert without a Haydn symphony. He compared what he considered typical characteristics of a Haydn symphony rather surprisingly with the novelist Thomas Hardy (whom he knew personally): "There was a wealth of experience of town and country, deep

and controlled emotion, wisdom and humour, all clothed in perfect courtesy and kindliness." The more robust performance style which has developed over the past 40 years or so means we can now appreciate all the more readily Haydn's individual and surprising qualities.

Though often described as the 'father of the symphony', Haydn did not invent the form: rather, he took a budding genre which was already evolving in the mid-eighteenth century from various forms of the orchestral prelude: the operatic overture, and the *sinfonia* which typically preceded an oratorio were both equally ancestors of the first movement and finale of a typical eighteenth-century symphony. These dramatic forebears most plausibly explain the dramatic qualities of what have often been called Haydn's *Sturm und Drang* (Storm and Stress) symphonies, a misleading label since Haydn composed those minor-key works – including the *Trauer* Symphony (No. 44) and the *Farewell* Symphony (No. 45) – well before the *Sturm und Drang* literary movement had started. **Symphony No. 52**, composed in the early 1770s, has been identified as the last of Haydn's symphonies in that dramatic style, and was described by the Haydn scholar H.C. Robbins Landon as the 'grandfather' of

Beethoven's dramatic Fifth Symphony (both works being in the key of C minor).

The opening movement — Allegro assai con brio — is one of the most dramatic and disconcerting that Haydn ever composed: just try predicting the phrase lengths or where the each cadence is going to fall! A calm and relatively graceful second subject offers some balm, though again with some unpredictable qualities to keep listeners on their toes. The second subject's opening phrase deceptively launches the development section, before the music is hurled into turmoil by the resurgence of the first theme. The second movement Andante offers relative if uneasy calm. One may suspect Mozart had this movement in mind when he wrote his celebrated minor-key Symphony No. 40 in 1788: like Haydn's movement, his second starts in deceptive tranquillity, but become increasingly disquieted (quite unlike the slow movement of Beethoven's Fifth). The third movement, again, anticipates Mozart in the brusque style and unpredictable strong beats of its opening and closing minuet, contrasted with a relatively courtly trio section. The Symphony ends with the relentless bustle of a Presto finale.

One can scarcely imagine a stronger contrast between this and **Symphony No. 53 in D major**. Though it is not known which year Haydn composed this work, it was almost certainly about five years after the C minor Symphony, having in the meantime composed several other symphonies (Hoboken's catalogue not being entirely rigorous in presenting the symphonies in chronological order) as well as composing operas and incidental music for the theatre of his employer, Prince Esterházy (Nicholas I). Haydn was already widely renowned around Europe for his music, and Symphony No. 53 became the most popular of his symphonies before he ventured into composing for a wider public in Paris and London: Symphony No. 53 has survived in various forms with at least two alternative finales (with two further alternative finales almost certainly not by Haydn), both of these recorded here.

The D major Symphony's ceremonial start implies a more stately work to grace Esterházy's palace. In contrast to the dramatic contrasts and surprises of Symphony No. 52, its character is unhurried, with a slower rate of harmonic change even in the main Vivace section of the opening movement. With the Andante second movement we perhaps hear something of what

REBECCA MILLER

A compelling, insightful and energetic force on the podium, conductor Rebecca Miller is acclaimed by press and audiences alike. Her sophisticated music making and command of varied composers and styles, coupled with her ability to communicate with audiences of all ages, have resulted in her increasing demand as a guest conductor throughout the United States and abroad.

Rebecca has guest conducted the Orchestra of the Age of Enlightenment, Royal Northern Sinfonia, London Mozart Players, London Philharmonic Orchestra, and the BBC Concert Orchestra at the 2014 BBC Proms. She is one of the few annual guest conductors of the Southbank Sinfonia, with whom she continually pursues her advocacy of contemporary American composers. In the US she has conducted the Houston Symphony, Louisiana Philharmonic, Huntsville Symphony, Musiq Houston, Bakersfield Symphony, Reno Philharmonic, Williamsport Symphony, Chicago College of the Performing Arts, Santa Cruz County Symphony, and at the Bard Music Festival in New York. She has guest conducted throughout Mexico, including



repeated engagements with the Orquesta Sinfonica Nacional and the Orquesta Filarmonica del UNAM, and with the state orchestras of Yucatan, Aguascalientes, and Sinaloa, the Teresa Carreño Youth Orchestra in Caracas, and the Jerusalem Symphony Orchestra in Israel. Rebecca's CPE Bach disc with the Orchestra of the Age of Enlightenment (Signum Records)

“There is no better chamber orchestra in Britain”
The Guardian

Royal Northern Sinfonia, Orchestra of Sage Gateshead, is the UK's only full-time chamber orchestra and the leading professional orchestra in the North East. Since its inception in 1958, it has built a distinctive reputation as a fresh-thinking and versatile orchestra, performing with a trademark zest and stylistic virtuosity. It is the only UK orchestra to have a purpose-built home for all its rehearsals, concerts and recordings.

Playing a wide repertoire of diverse orchestral music, RNS works regularly with a roster of globally renowned artists from all genres. The new season sees the orchestra work with Christian Tetzlaff, Christian Lindberg, Olli Mustonen, Paul McCreech, Robert Levin, Montenegrin guitarist Milos Karadaglic and a host of world-class singers including Sally Matthews, Karen Cargill and Elizabeth Watts. They have also collaborated with leading popular voices such as Sting, Ben Folds and John Grant. The orchestra contributes to the continuing re-invention of orchestral repertoire with regular commissions and premieres, most recently from Benedict Mason and David Lang, John Casken and Kathryn Tickell.

Open in its approach and broad in its reach, Royal Northern Sinfonia engages audiences and communities throughout its own region as well as further afield, with residencies at festivals from Aldeburgh to Hong Kong, as well as regularly featuring in the BBC Proms and neighbouring Edinburgh Festival. Back home at Sage Gateshead, Royal Northern Sinfonia works with adults of all ages and young people, through the Young Musicians Programme and In Harmony project, both of which provide unbeatable instrumental learning opportunities.

This season is the first with new Music Director Lars Vogt, along with new Principal Guest Conductor, Julian Rachlin. Both internationally-renowned soloists perform as well as conduct throughout the season, alongside Conductor Laureate, Thomas Zehetmair.

For more information about the orchestra and its home, visit sagegateshead.com

Holst meant by “a wealth of experience of town and country”: we hear two charming themes, one in A major which may possibly be related to a French folk theme and certainly was widely circulated in various arrangements; then a second in A minor. These are both subject to variations through the movement. With the Minuet we return to the home key of D, the music straightforward and offering relatively few surprises compared to the minuet of the C minor Symphony. The final movement in the surviving Esterházy orchestral parts of Symphony No. 53 is headed “Finale. Capriccio”: much of it is presented in the form of a statement played softly (piano) answered by a forte balancing statement, the movement ending in a lively and literally striking manner with a solo spot for the timpanist. The alternative finale, marked simply Presto, is more often found in old manuscript copies of the symphony and is a more obviously lively piece, a reworking of an overture with some differences in the scoring from the rest of the Symphony – notably divided bassoon parts, and originally no flute and timpani parts (added by Robbins Landon for modern publication).

Though numbered No. 59, **Haydn's Symphony in A major** was in fact written earlier than the other two symphonies on this album, being completed before 1769. How it came to be named the *Feuersymphonie* (Fire Symphony) is uncertain: it has been speculated that the music was subsequently used in a production of the play *Der Feuersbrunst* by Gustav Friedrich Wilhelm Großmann, performed at Esterháza Palace sometime in the 1770s. In any case, the vigorous opening movement sounds remarkably akin to the concerto style of Vivaldi, with Haydn's individuality less evident than in the other two symphonies; that is, until it reaches a dramatic pause which was to become typical of Haydn's work, reappearing in later symphonies such as the *Drumroll* (No. 103). The following slow movement offers lyrical respite, initially played solely by strings but eventually joined by oboes and horns. The minuet includes a trio section lightly and intriguingly scored for strings only, which is hypnotically focused on twining first and second violins. The finale is launched by a horn call, an effect Haydn used again in the *Drumroll* Symphony; though here Haydn regularly punctuates the movement with horn calls, giving the Symphony a festive as well as lively end.

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ROYAL NORTHERN SINFONIA

Violin 1

Bradley Creswick
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Iona Brown
Alexandra Raikhlina
Jane Nossek
Sarah Roberts
Liz Rossi
Miriam Davis

Violin 2

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Jonathan Martindale
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David Chadwick
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Viola

Mike Gerrard
Malcolm Critten
Tegwen Jones
James Slater

Cello

Louisa Tuck
Daniel Hammersley
James Craig
Gabriel Waite

Double Bass

Sian Hicks
Sian Rowley

Flute

Juliette Bausor

Oboe

Steven Hudson
Michael O'Donnell

Bassoon

Stephen Reay
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Horn

Peter Francomb
Chris Griffiths

Timpani

Marney O'Sullivan

Harpsichord

Andrew Passmore



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