

NAXOS
AudioBooks

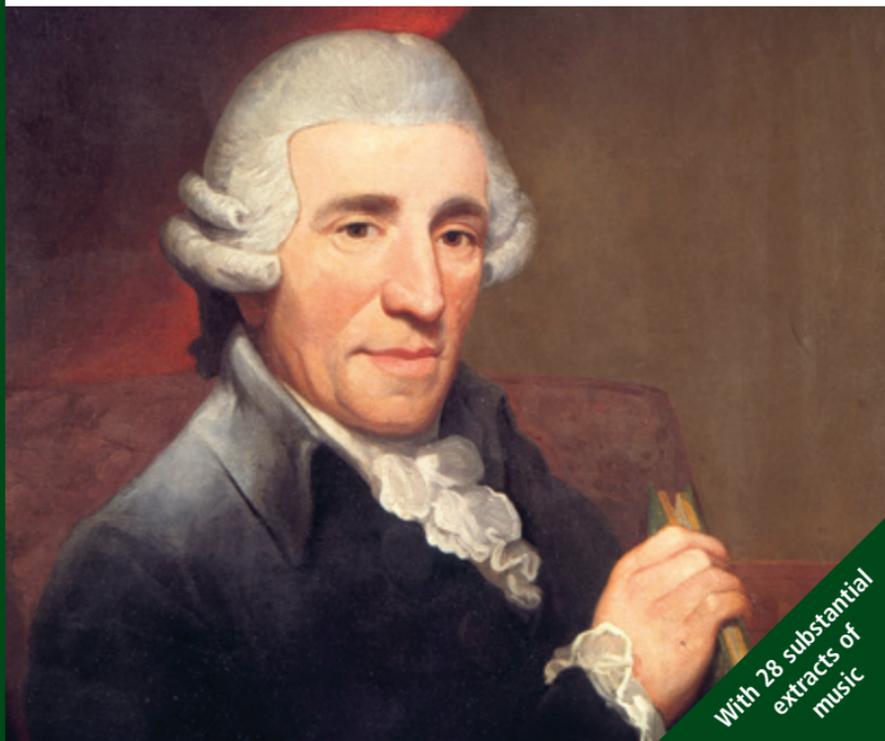
Joseph Haydn

His Life and Works

Written and read by **Jeremy Siepmann** with **David Timson**

NON-
FICTION

BIOGRAPHY



NA495112D

With 28 substantial
extracts of
music

-
- | | | |
|----------|---|----------------|
| 1 | Symphony No. 92 in G
(‘Oxford’, Mvt 4: Presto) | 7:34 |
| | Capella Istropolitana / Barry Wordsworth | Naxos 8.550387 |
| | From peasant to choirboy | |
| 2 | Missa brevis Sancti Joannis de Deo: ‘Kleine Orgelmesse’
(Kyrie) | 2:25 |
| | Viktoria Loukianetz / Gabriele Sima / Kurt Azesberger / Robert Holzer | Naxos 8.554416 |
| | Hungarian Radio and Television Chorus / Nicolaus Esterházy Sinfonia | |
| | Béla Drahos | |
| 3 | Pranks, a narrow escape and expulsion | 4:18 |
| 4 | Poverty, hunger and determination | 3:45 |
| 5 | C.P.E. Bach: Keyboard Sonata in A, Wq. 65/37
(Mvt 3: Allegro di molto) | 3:09 |
| | François Chaplin, piano | Naxos 8.553640 |
| 6 | Further pranks, apprenticeship and a helping hand | 9:13 |
| 7 | String Quartet in E flat, Op. 33 No. 2
(Mvt 4: Finale) | 3:32 |
| | Kodály Quartet | Naxos 8.550788 |
| 8 | Early fame and first sonatas | 2:53 |
| 9 | Piano Sonata L. 11 in B flat, Hob. XVI:2
(Mvt 1: Moderato) | 4:13 |
| | Jenő Jandó | Naxos 8.553825 |

-
- | | | |
|----|---|------------------------|
| 10 | Patronage, marriage and first symphonies | 6:47 |
| 11 | Symphony No. 6 in D
(‘Le Matin’, Mvt 1: Adagio–Allegro)
Northern Chamber Orchestra / Nicholas Ward | 4:10
Naxos 8.550722 |
| 12 | Haydn as servant and diplomat | 5:05 |
| 13 | Symphony No. 72 in D
(Mvt 1: Allegro)
Nicolaus Esterházy Sinfonia / Béla Drahos | 4:43
Naxos 8.550797 |
| 14 | Curtain | 0:06 |
| 15 | Finding his feet at the Esterházy court | 7:36 |
| 16 | Cello Concerto in C major, Hob. VIIb:1
(Mvt 3: Allegro molto)
Maria Kliegel / Cologne Chamber Orchestra / Helmut Müller-Brühl | 6:38
Naxos 8.555041 |
| 17 | Reprimand, overwork, illness and inspiration | 7:12 |
| 18 | Piano Sonata L. 33 in C Minor, Hob. XVI:20
(Mvt 1: Moderato)
Jenő Jandó | 6:23
Naxos 8.553800 |
| 19 | ‘Sturm und Drang’ | 1:48 |

-
- | | | |
|----|---|------------------------|
| 20 | Symphony No. 45 in F sharp minor
(‘Farewell’, Mvt 1: Allegro assai)
Capella Istropolitana / Barry Wordsworth | 5:38
Naxos 8.550382 |
| 21 | Mastery, history and profundity: a genius in full flower | 1:37 |
| 22 | String Quartet in F minor, Op. 20 No. 5
(Mvt 3: Adagio)
Kodály Quartet | 6:47
Naxos 8.550702 |
| 23 | ‘Exile’ at Esterház and enforced originality | 4:45 |
| 24 | Symphony No. 22 in E flat
(‘The Philosopher’, Mvt 1: Adagio)
Northern Chamber Orchestra / Nicholas Ward | 7:05
Naxos 8.550724 |
| 25 | A diplomat of genius | 5:18 |
| 26 | Symphony No. 45 in F sharp minor
(‘Farewell’, Mvt 4: closing Adagio)
Capella Istropolitana / Barry Wordsworth | 4:55
Naxos 8.553222 |
| 27 | Fire endured and commemorated | 3:16 |
| 28 | Symphony No. 70 in D
(Mvt 4: Allegro con brio)
Nicolaus Esterházy Sinfonia / Béla Drahos | 3:01
Naxos 8.555708 |

-
- 29 Curtain 0:07
- 30 Haydn and opera 1:56
- 31 **La fedeltà premiata** 5:04
**(Act One: Finale – ‘Aiutatemi, son morta’;
‘Ah, che duolo disperato’)** Courtesy of Arabesque Recordings
Monica Groop / Patrizia Ciofi / Daniela Barcellona / John Aler
Simon Edwards / Charles Austin / Christopher Schaldenbrand
Padova Chamber Orchestra / David Golub
- 32 An affair and a friendship: Polzelli and Mozart 2:06
- 33 **Mozart: String Quartet in C, K. 465** 4:41
(‘Dissonance’, Mvt 1: Adagio–Allegro) Naxos 8.550543
Éder Quartet
Going to bat for Mozart
- 34 **String Quartet in F minor, Op. 55 No. 2** 3:40
(Mvt 4: Finale: Presto) Naxos 8.550397
Kodály Quartet
- 35 Fame, servitude and loyalty: the unseen celebrity 2:45
- 36 **Symphony No. 88 in G** 3:45
(Mvt 4: Finale: Allegro con spirito) Naxos 8.550287
Capella Istropolitana / Barry Wordsworth

-
- 37 Sprung from a gilded cage: Haydn goes to London 13:56
- 38 **Symphony No. 96 in D** 6:30
(**'The Miracle', Mvt 1: Adagio–Allegro**) Naxos 8.550139
Capella Istropolitana / Barry Wordsworth
- 40 The naked face of genius: triumph, glamour, depression and resilience 4:11
- 41 **Symphony No. 94 in G** 0:32
(**'The Surprise', Mvt 2: Andante**) Naxos 8.553222
Capella Istropolitana / Barry Wordsworth
- 42 Haydn as foreign correspondent 4:31
- 43 **Six English Canzonettas: Piercing Eyes** 1:39
John Mark Ainsley Courtesy of Hyperion Records
- 44 Haydn as statistical historian 11:50
- 45 **Piano Trio in G, Hob. XV:25** 3:12
(**Mvt 3: Rondo all'ongarese**) Courtesy of Hyperion Records
London Fortepiano Trio
- 46 Return to Vienna (and an unusual new pupil) 1:45
- 47 **Beethoven: Piano Trio in G, Op. 1 No. 2** 7:56
(**Finale: Presto**) Naxos 8.550946
Stuttgart Piano Trio

-
- 48 Once more to England 3:09
- 49 **Symphony No. 100 in G** 6:14
(‘Military’, Mvt 2: Allegretto) Naxos 8.550139
Capella Istropolitana / Barry Wordsworth
- 50 The homecoming hero 5:07
- 51 **String Quartet in C, Op. 76 No. 3** 7:57
(Mvt 2: Poco adagio, cantabile) Naxos 8.550314
Kodály Quartet
- 52 Towards *The Creation* 2:54
- 53 **The Creation (‘Die Vorstellung des Chaos’ –** 6:37
‘The Representation of Chaos’) Courtesy of Hänssler Classic
Bach-Collegium Stuttgart / Helmuth Rilling
- 54 Towards *The Seasons*; age begins to tell 8:26
- 55 **The Seasons (‘Hört das laute Getön’ –** 4:42
‘Hark! The mountains resound!’) Courtesy of Hänssler Classic
Annegeer Stumphius / Alexander Stevenson
Wolfgang Schöne Gächinger Kantorei Stuttgart
Bach-Collegium Stuttgart / Helmuth Rilling
- 56 A sad old age 16:36

57 **The Creation ('Die Himmel erzählen' –
'The Heavens Are Telling')**

Christine Schäfer / Michael Schade / Andreas Schmidt
Gächinger Kantorei Stuttgart / Bach-Collegium Stuttgart
Helmuth Rilling

3:57

Courtesy of Hänssler Classic

Total Time: 4:40:06

Joseph Haydn

His Life and Works

Few, if any, composers in history have sparked more affection than Joseph Haydn: as man, musician, administrator, unofficial diplomat, inspired creator and master craftsman, he personified the best in humanity. No man is faultless, but Haydn might be said to have possessed more than the normal share of virtues. In his warmth, generosity and humility, with his humour, his total lack of malice and his transparent honesty, he endeared himself to audiences and musicians wherever he went. That he was also a genius of towering stature, comparable in his time only with Mozart and Beethoven (both of them infinitely more complex individuals and both, in their different ways, his pupils), makes this catalogue of blessings all the more remarkable. Of all creative geniuses, in any field, none is more notable than Haydn for his abundant and invigorating good health. As a composer, he was without

neurosis. And though he need bow to no-one in sophistication, there is a directness of utterance in his music that constantly includes the listener. More often than not he is talking to us rather than addressing us. But he never talks down to us. He keeps us on our toes, wondering, guessing at what comes next, delighting in his endless invention. His music invites us into his mind – and what a mind! When we listen to Haydn we can hear musical thought in action, and with exceptional clarity. Yet the music is never conspicuously, let alone primarily, intellectual. Haydn the musician *is* an intellectual, but he speaks both from and of the heart. All in all, he was one of nature's great originals.

Born in 1732, to a wheelwright and a cook, he was not particularly well educated and was even something of a slow developer in music. Nor did he ever compose with the quicksilver fluency of a

Mozart or a Mendelssohn. He entered the profession not by inheritance but almost by default. Yet where music is concerned, this cheerful country bumpkin, with his lifelong penchant for jokes, was very largely to shape an age, and herald another. In addition to the fond and ubiquitous nickname 'Papa' Haydn, paternal attributes clustered around him. He is known to this day as 'the father of the symphony', 'the father of the string quartet' and 'the father of the Classical sonata'. These are all over-simplifications – musical evolution is not as neat as human genealogy – but they are essentially justified. And in the process of fathering an era he wrote some of the richest and most profound music ever conceived. Much of this sprang from his inner life; but much, too, reflected the major changes taking place in the society around him.

The music of the Classical era (c. 1750–1830) was based on preconceived notions of order, proportion and grace. Predominant were beauty and symmetry of form, which combined to create an effectively Utopian image, an idealisation of universal experience. In the Romantic age (which Haydn anticipated, and which his pupil Beethoven came close to defining

in his own revolutionary output), from the early 1800s onwards, this was gradually replaced by a cult of individual expression, the crystallisation of the experience of the moment, the unfettered confession of powerful emotions and primal urges, the glorification of sensuality, a flirtation with the supernatural, an emphasis on spontaneity and improvisation, and the cultivation of extremes – emotional, sensual, spiritual and structural. Where a near-reverence for symmetry had characterised the Classical era, Romanticism delighted in asymmetry (a feature discreetly but significantly anticipated by Haydn). Form was not a receptacle but a by-product of emotion, to be generated from within. While the great Romantic painters covered their canvases with grandiose landscapes, the great Romantic composers (starting with Beethoven and Weber but foreshadowed by Haydn, particularly in his two late oratorios *The Creation* and *The Seasons*) attempted similar representations in sound. In its cultivation and transformations of folk music (or that which was mistakenly perceived as such), music became an agent of nationalism, one of the most powerful engines of the Romantic era. In Haydn, this

is reflected in the deliberately ‘Hungarian’ references that crop up in a number of his later works, such as the D major Piano Concerto and the late G major Piano Trio, with its famous ‘Gypsy’ Rondo. It was a trend directly connected to politics.

Inevitably, the ideals and consequences of the French Revolution were a source of great alarm to the rulers of the crumbling Holy Roman Empire. As a consequence, Austria, with Vienna as its capital, became a both a bastion against French imperialism and an efficient police state, in which liberalism, both political and philosophical, was ruthlessly suppressed. But the people of Vienna were not natural revolutionaries, and neither was Haydn. Indeed the Viennese were noted for their political apathy. Exceptions to this were during the two occupations by the French in 1805 and 1809 (the year of Haydn’s death), which brought considerable hardship to the city in the form of monetary crises, serious food shortages and a fleeing population, while Austria as a whole suffered serious political and territorial setbacks.

With the final defeat of Napoleon, however, Austria became the principal focal point of European diplomatic, commercial

and cultural life. To an unprecedented degree, music everywhere passed out of the palaces and into the marketplace – a transition in which Haydn and his works played a significant part (most notably in Paris and London). Composers were decreasingly dependent on aristocratic patronage (Haydn had spent most of his life in a servant’s livery), now relying for their livelihood on the sales of their work – or, more commonly, on their income as teachers. Vienna then housed something in excess of 6,000 piano students – most of whom will have cut their teeth, as it were, on the sonatas of Haydn. These range from the lightweight, rather Scarlattian style of his early ones to the almost Beethovenian power, substance and grandeur of the final sonata in E flat (1794). Yet in the realm of the public concert, which Haydn did so much to nourish, Austria lagged well behind England. It was not until 1831, twenty-two years after Haydn’s death, that Vienna acquired its own purpose-built concert hall. Fortunately, Haydn’s works had long since been rendered immortal.

Notes by Jeremy Siepmann

Cast

David Timson Haydn

Sam Dastor Griesinger

Nigel Anthony Reutter, Official, Reporter, Salomon, Weber, Rosenbaum

Steve Hodson Werner, Gazetteer, Critics, Rahier, Carpani, Silverstolpe, Elssler

Roger May Visitor, Flamery, Esterházy, Burney, Dies, Mozart

Frances Jeater Mrs Schroeter

Jeremy Siepmann Narrator



David Timson studied acting and singing at the Guildhall School of Music and Drama. He has performed in modern and classic plays through the UK and abroad, including *Wild Honey* for Alan Ayckbourn, *Hamlet*, *The Man of Mode* and *The Seagull*. His television appearances include roles in *Nelson's Column* and *Swallows and Amazons*. For Naxos AudioBooks he has recorded the entire *Sherlock Holmes* canon, and has narrated all releases in Naxos Educational's 'Opera Explained' series.



Sam Dastor studied English at Cambridge University and trained at RADA. In the West End he has appeared in *The Tempest* as Ariel to Paul Scofield's Prospero and in three of Simon Gray's plays: *Melon*, *Hidden Laughter* and *Cell Mates*. For the Royal Shakespeare Company he has been seen in *Timon of Athens*, *Tales from Ovid* and a world tour of *A Servant To Two Masters*. His television credits include *I, Claudius*, *Yes, Minister*, *Mountbatten*, *Julius Caesar* and *Fortunes of War*. His film credits include *Made*, *Jinnah* and *Such A Long Journey*. He read part of *Great Explorers* for Naxos AudioBooks.



Nigel Anthony is one of Britain's leading voice actors with wide experience of reading for audiobooks and on radio. His extensive work for BBC Radio has won him two awards. Audiobook credits include *The Lady of the Camellias*, *The Alexandria Quartet*, *Robinson Crusoe*, *Lady Susan*, *Henry V* and *The Life of Wolfgang Amadeus Mozart*, all for Naxos AudioBooks.



After training at the Central School of Speech and Drama, **Steve Hodson** joined Michael Elliot at the Exchange in Manchester for *A Midsummer Night's Dream*, *Peer Gynt* and *Catch My Soul*. The next stop was Yorkshire Television for a three-and-a-half year stint on *Follyfoot*. This was followed by television series such as *Angels*, *The Legend of King Arthur* and *All Creatures Great and Small*, all interspersed with hundreds of radio plays. He has directed plays by John Crowen, Schiller and Bulgakov. On stage he has appeared in *Death and the Maiden*, *The Railway Children* and as George in *Who's Afraid of Virginia Woolf?*



Roger May has taken parts in over eighty radio plays and spent a year with the BBC Radio Drama Company in 1995–6, following that with a season at the Royal Shakespeare Company. On television he has appeared in, among others, *Mosley*, *Peak Practice* and *Hornblower* and, on film, *The Scarlet Tunic* and *An Ideal Husband*. He features in *Henry V* for Naxos AudioBooks.



Frances Jeater's theatre work has included Gertrude in *Hamlet*, an American tour of *Much Ado About Nothing*, Middle and Far-East tours of *Harvey*, and *Prisoner of Second Avenue* at Haymarket Theatre, London. For television she has appeared in *Gift of the Nile*, filmed in Egypt. She reads Chaucer's *The Wife of Bath's Tale* and part of *Great Explorers* for Naxos AudioBooks.



Though long resident in England, **Jeremy Siepmann** was born and formally educated in the USA. Having completed his studies at the Mannes College of Music in New York, he moved to London at the suggestion of Sir Malcolm Sargent in 1964. After several years as a freelance lecturer he was invited to join the staff of London University. For most of the last twenty years he has confined his teaching activity to the piano, his pupils including pianists of worldwide repute.

As a writer he has contributed articles, reviews and interviews to numerous journals and reference works (including *New Statesman*, *The Musical Times*, *Gramophone*, *BBC Music Magazine* and *The New Grove Dictionary of Music and Musicians*), some of them being reprinted in book form (Oxford University Press, Robson Books). His books include a widely acclaimed biography of Chopin (*The Reluctant Romantic*, Gollancz/Northeastern University Press, 1995), two volumes on the history and literature of the piano, and a biography of Brahms (Everyman/EMI, 1997). In December 1997 he was appointed editor of *Piano* magazine.

His career as a broadcaster began in New York in 1963 with an East Coast radio series on the life and work of Mozart, described by Alistair Cooke as 'the best music program on American radio'. On the strength of this, improbably, he was hired by the BBC as a humorist, in which capacity he furnished weekly satirical items on various aspects of American life.

After a long break he returned to broadcasting in 1977 and has by now devised, written, and presented more than 1,000 programmes, including the international award-winning series *The Elements of Music*. In 1988 he was appointed Head of Music at the BBC World Service, broadcasting to an estimated audience of 135 million. He left the Corporation in the spring of 1992 to form his own independent production company.

Credits

Produced by Jeremy Siepmann

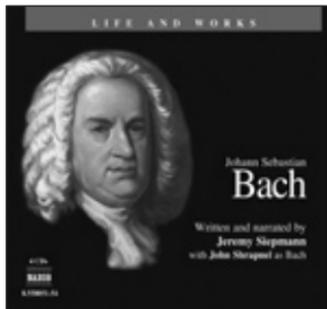
Sound editor Michael Taylor

Recorded at Hats Off Studios, Oxfordshire; RNIB Talking Book Studios, London

ALL RIGHTS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING
AND COPYING OF THESE COMPACT DISCS PROHIBITED.

Cover picture: Portrait of Joseph Haydn by Thomas Hardy (active 1778–1801); courtesy
of AKG Images

Other works on Naxos AudioBooks



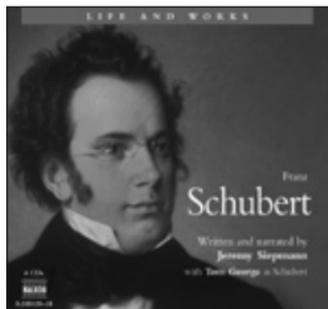
The Life and Works of Bach
(Siepmann) ISBN 9781843790228
read by Jeremy Siepmann and John Shrapnel



The Life and Works of Mozart
(Siepmann) ISBN 9781843790518
read by Jeremy Siepmann and Nicholas Boulton

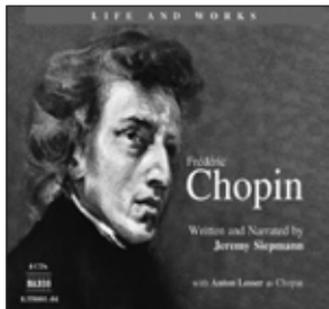


The Life and Works of Beethoven
(Siepmann) ISBN 9781843790914
read by Jeremy Siepmann and Bob Peck

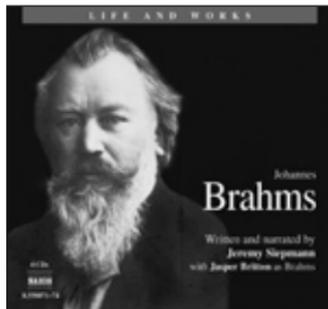


The Life and Works of Schubert
(Siepmann) ISBN 9781843790655
read by Jeremy Siepmann and Tom George

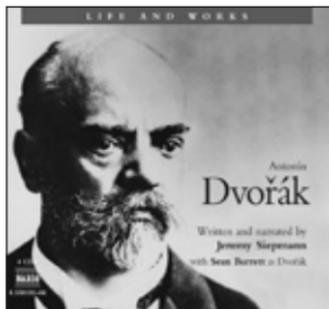
Other works on Naxos AudioBooks



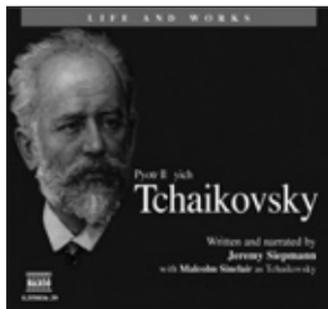
The Life and Works of Chopin
(Siepmann) ISBN 9781843790921
read by Jeremy Siepmann and Anton Lesser



The Life and Works of Brahms
(Siepmann) ISBN 9781843790570
read by Jeremy Siepmann and Jasper Britton



The Life and Works of Dvořák
(Siepmann) ISBN 9781843790709
read by Jeremy Siepmann and Sean Barrett



The Life and Works of Tchaikovsky
(Siepmann) ISBN 9781843790006
read by Jeremy Siepmann and Malcolm Sinclair

Joseph Haydn

His Life and Works

Written and read by **Jeremy Siepmann** with **David Timson**

No great composer's story is more predominantly happy than Haydn's, though even his has its share of clouds. A classic rags-to-riches tale, it sees him move from humble beginnings through decades as a liveried servant to his emergence as the most popular and successful composer of his time. One of the healthiest and least neurotic artists in musical history, he did more than any other single figure to pioneer the symphony, the piano sonata and the string quartet. Brilliant, strikingly original and blessed not only with genius but an infectious sense of humour, he was also profound and modest, and his music, copiously illustrated here, has brought happiness and illumination to millions.

CD ISBN:

978-962-634-951-9

View our catalogue online at

www.naxosaudiobooks.com



Produced by
Jeremy Siepmann

© 2003 Naxos
AudioBooks Ltd.
© 2009 Naxos
AudioBooks Ltd.
Made in Germany

Total time
4:40:06