Notturno No. 1 in C major, Hob.II:25  
1  I.  *Marcia*  
2  II.  *Allegro*  
3  III.  *Adagio*  
4  IV.  Finale: *Presto*  

Notturno No. 2 in F major, Hob.II:26  
5  I.  *Adagio – Allegro spiritoso*  
6  II.  *Adagio*  
7  III.  Finale: *Allegro con brio*  

Notturno No. 3 in G major, Hob.II:27  
8  I.  *Largo – Allegro*  
9  II.  *Adagio*  
10 III.  Finale: *Vivace assai*  

Notturno No. 4 in F major, Hob.II:28  
11 I.  *Allegro moderato*  
12 II.  *Adagio, cantabile*  
13 III.  Finale: *Presto*  

Notturno No. 5 in C major, Hob.II:29  
14 I.  *Allegro*  
15 II.  *Andante*  
16 III.  Finale: *Fuga*  

Notturno No. 6 in G major, Hob.II:30  
17 I.  *Presto*  
18 II.  *Andante*  
19 III.  Finale: *Presto*  

Total duration: 76.01
<table>
<thead>
<tr>
<th>Disc B performed by the Trinity Haydn Ensemble</th>
<th>Total duration: 78.33</th>
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<tbody>
<tr>
<td><strong>Notturno No. 7 in C major, Hob.II.31</strong></td>
<td></td>
</tr>
<tr>
<td>1 I.  <em>Allegro</em></td>
<td>5.39</td>
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<tr>
<td>2 II. <em>Adagio</em></td>
<td>3.08</td>
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<tr>
<td>3 III. Finale: <em>Presto</em></td>
<td>2.54</td>
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<tr>
<td><strong>Notturno No. 8 in C major, Hob.II:32</strong></td>
<td>13.42</td>
</tr>
<tr>
<td>4 I. <em>Allegro moderato</em></td>
<td>7.26</td>
</tr>
<tr>
<td>5 II. <em>Andante</em></td>
<td>3.53</td>
</tr>
<tr>
<td>6 III. Finale: <em>Molto vivace</em></td>
<td>2.23</td>
</tr>
<tr>
<td><strong>Scherzando No. 1 in F major, Hob.II:33</strong></td>
<td>7.12</td>
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<tr>
<td>7 I. <em>Allegro</em></td>
<td>1.08</td>
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<tr>
<td>8 II. <em>Menuet</em></td>
<td>2.02</td>
</tr>
<tr>
<td>9 III. <em>Adagio</em></td>
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</tr>
<tr>
<td>10 IV. <em>Presto</em></td>
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<td><strong>Scherzando No. 2 in C major, Hob.II:34</strong></td>
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<tr>
<td>11 I. <em>Allegro</em></td>
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<tr>
<td>12 II. <em>Menuet</em></td>
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</tr>
<tr>
<td>13 III. <em>Adagio</em></td>
<td>3.48</td>
</tr>
<tr>
<td>14 IV. <em>Presto</em></td>
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<tr>
<td><strong>Scherzando No. 3 in D major, Hob.II:35</strong></td>
<td>9.11</td>
</tr>
<tr>
<td>15 I. <em>Allegro</em></td>
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<tr>
<td>16 II. <em>Menuet</em></td>
<td>3.16</td>
</tr>
<tr>
<td>17 III. <em>Andante</em></td>
<td>3.34</td>
</tr>
<tr>
<td>18 IV. <em>Presto</em></td>
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<tr>
<td><strong>Scherzando No. 4 in G major, Hob.II:36</strong></td>
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<tr>
<td>19 I. <em>Allegro</em></td>
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<tr>
<td>20 II. <em>Menuet</em></td>
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<td>21 III. <em>Adagio</em></td>
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<tr>
<td>22 IV. <em>Presto</em></td>
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<tr>
<td><strong>Scherzando No. 5 in E major, Hob.II:37</strong></td>
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<td>23 I. <em>Allegro</em></td>
<td>2.27</td>
</tr>
<tr>
<td>24 II. <em>Menuet</em></td>
<td>2.24</td>
</tr>
<tr>
<td>25 III. <em>Andante</em></td>
<td>2.54</td>
</tr>
<tr>
<td>26 IV. <em>Presto</em></td>
<td>0.46</td>
</tr>
<tr>
<td><strong>Scherzando No. 6 in A major, Hob.II:38</strong></td>
<td>8.33</td>
</tr>
<tr>
<td>27 I. <em>Allegro</em></td>
<td>2.23</td>
</tr>
<tr>
<td>28 II. <em>Menuet</em></td>
<td>2.25</td>
</tr>
<tr>
<td>29 III. <em>Adagio</em></td>
<td>2.20</td>
</tr>
<tr>
<td>30 IV. <em>Presto</em></td>
<td>1.25</td>
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</tbody>
</table>
The music: Haydn’s Notturni

This Haydn Society 2CD set features little-known chamber works from the first and last decades of the composer’s life. In 1786, King Ferdinand IV of Naples commissioned a group of concertos for his favourite instrument – the lira organizzata – a kind of laptop combination of hurdy-gurdy and positive organ. Haydn provided five such works and the King appears to have approved because two years later he asked the composer for a set of Notturni featuring two of the same instruments. The precise details of this second commission are not known but between 1788 and 1790, Haydn completed nine such Notturni (one is lost) employing two lire, two clarinets, two horns, two violas and basso continuo.

The composer probably regarded these works with some affection, because he revised them for the 1791-2 London concert season. In adapting the two lira parts for slightly differing combinations of flute and oboe and strengthening the continuo group with a double bass the Notturni became suitable for Salomon’s Hanover Square concerts. From contemporary descriptions it is clear that at least four of the Notturni were performed in London. Anthony van Hoboken identifies Haydn's Notturni as Hob.II 25-32 and these are numbered 1 to 8 respectively although later researches suggest that the compositional order of these works may not be strictly chronological. There seems to be no record of any publication of this music until the 1930s and some editions omit the finale to No.6.

One of the mysteries of Haydn's rescoring is that Nos. 3 & 4 use violins rather than clarinets. These two works are authenticated however by the autograph of No.3 Hob.II 27 at Eszterháza and by the manuscript parts of No. 4 Hob.II 28 signed by Haydn which are currently in the British Library in London.

This group of eight works for chamber players is in effect a collection of three-movement divertimenti. Only in Nos. 2 & 3 is the conventional fast-slow-fast pattern broken because here Haydn employs a slow introduction. No.1 has an introductory march but whilst this appears to make it a four-part work, the movement may more properly be regarded as an introduction to the whole sequence in the same way that extensive serenades and divertimenti of the time would also be prefaced by a March.

The presence of clarinets gives a 'military' feel to many of the faster movements and none more than in that prefatory March, yet the first Allegro of No.1 involves much delicacy, rhythms are lively, and the woodwind, particularly the oboe, caresses the music with grace.
The sunny No. 1 with its rollicking peasant dance of a finale which throws in hunting calls from the horns for good measure, contrasts with the seriousness of the brief slow introduction to No. 2 which leads to a firm and noble Allegro worthy of inclusion in a symphony. A thoughtful Adagio follows and it represents a remarkable contrast with the jollity of the bouncing finale.

Although the compositional style of Nos. 3 and 4 does not differ greatly from the other works, the timbre of the ensemble, with violins replacing clarinets, makes a notable contrast. The strongly violinistic passages which include many flourishes make it quite clear that for whatever reason, this is the instrumentation that Haydn envisaged for these two works. In the context of the exuberant spirit evident through all of these works, the sadness of the central Largo in No 3 is unexpected and certainly very moving. How suitable that it should have been his friend Salomon’s violin that sings so soulfully within the tender melodies. The Adagio of No. 4 is less sad and its lyrical nature brings to mind Mozart's compositional style. Once again however, calm contemplation is swept away through the jollity of the finale although within it Haydn occasionally toys with minor keys.

No.5 is a sturdy work and the clarinets give much bold colouring. A hint of seriousness is evident throughout and the finale is unusual in that it is composed in the form of a skilfully constructed and complex fugue. Dark coloured horns low in their register support rich harmonies. This is late Haydn in style but the élan of those fugues which ended many of Haydn's early string quartets is incorporated here too.

No.6, though a little briefer than its companions, is large in scale with an especially bold opening and unexpected dramatic pauses in the style of CPE Bach. A strongly rhythmic variation movement lies at the centre of this joyful work and the finale is one of Haydn's most optimistic. It re-uses themes from the finale of an earlier divertimento which had different instrumentation. Towards the close, the emphatic way in which the horns introduce the last few bars represents Haydn at his most jovial.

Nos. 7 & 8 are perhaps more 'symphonic' than Nos.1 to 6 and the clarinets give an even more 'military' sound to the ensemble. Altogether these are extrovert pieces. The kaleidoscopic interchanges that enliven the first movements are carried through the slow movements and on into the cheerful finales. No. 7 is the more lyrical of the two whereas No. 8 is the more extrovert and it has a truly joyous final movement. As was also the case in the finale of No.6, a sudden thrilling outburst of horns typifies the ebullient nature of the music.
The music: Haydn’s Scherzandi

As early as 1765, the Leipzig publisher Breitkopf listed in his catalogue six Scherzandi by ‘Sigr Gius. Haydn’. This title was almost certainly not Haydn’s own. It is much more likely that he would have used a name such as symphony or ‘sinfonia’ and in his Entwurfkatalog of his own works compiled in that same year we find him listing them under the section containing symphonies. The original reason for their composition is unknown. It is interesting to note that they have a key scheme that couples them together; each pair is characterised by the interval of a fifth: F & C; D & G; E & A. These miniature symphonies are scored for two violins and basso continuo, flute, 2 oboes and 2 horns.

The first movements range from simple binary form in No 1 (30 bars) to embryonic sonata form (with exposition, development and recapitulation) as in No 5, which is two and a half times the length (75 bars). The brevity of these movements gives the impression of their representing a prelude to what is to follow. In all of these Scherzandi the minuet is placed second although Haydn did this only rarely in his full-scale symphonies. The trios of the minuets each feature a solo flute – a surprising departure since this instrument does not appear anywhere else in these works. The string-based slow movements are more introspective. Here the texture of the writing varies, sometimes it seems to demand the continuo line to be strengthened by adding a bassoon (a favourite device of Haydn's) but at other times the harpsichord is sufficient to reinforce the bass. These gentler movements display an eloquent lyricism that contrasts attractively with the consistently skittish, brief finales.

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Disc A recorded at Sheffield High School on February 11-13, 2012
Producer: Antony Hodgson Recording engineer: David Wright

Disc B recorded at Blackheath Halls, London on January 7-8, 2009
Producer: Antony Hodgson Recording engineer: Geoffrey Addis

Booklet Design: Stephen Sutton (Divine Art)
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The musicians: Jessop Haydn Ensemble

The Jessop Haydn Ensemble was formed as a collaborative project between the Haydn Society of Great Britain and the University of Sheffield in 2012. It offers young prospective professional musicians the opportunity to develop their skills in aspects of 18th-century performance practice through recording and performance.

**Violin**  Margarida Olivé Masdeu, Sam Giles  
**Viola**  Matthew Appleyard, Jenny Hicken  
**Cello**  Lucy Revis  
**Bass**  Sophie Redfern  
**Flute**  David Bramall  
**Oboe**  Hannah Lewin, Caitlin Mockridge  
**Clarinet**  Samuel Jones, Jonathan Read  
**Bassoon**  Emily Hoggett  
**Horn**  Tom James, Robin Gloor  
**Harpsichord**  Fraser Wilson

**Denis McCaldin**  (conductor)

For Sheffield University Music Department:  
Anthony Houghton (Conductor, Sheffield University Wind Orchestra)

For Haydn Society of GB:  
David Wright (engineer), Antony Hodgson (producer)
The musicians: Trinity Haydn Ensemble

The Trinity Haydn Ensemble was created in 2009 as part of a Haydn bicentennial collaborative project shared between members of Trinity College of Music and the Haydn Society of Great Britain.

- **Violin**: Astghik Vardanyan, Rowan Bell, Lana Trotovsek, Zoe Robertson, Valtie Nunn
- **Viola**: Victoria Rawlins, Simon Ballard
- **Cello**: Steffan Rees, Alisa Liubarskaya
- **Bass**: David Cousins
- **Flute**: Fiona Kelly, Sabrina Sadorge
- **Oboe**: Penelope Smith, Keita Kluchi
- **Clarinet**: Jay Bevan, Charlotte Webber
- **Bassoon**: Kati Lawrence
- **Horn**: Alastair Steele, Edward Mills
- **Harpsichord**: Claire Williams

Denis McCaldin (conductor)

For Trinity College of Music:
John Heighway (Deputy Principal & Dean of Studies)

For Haydn Society of GB:
Geoffrey Addis (engineer) Antony Hodgson (producer)
Denis McCaldin is a conductor and a music historian. He is Director of the Haydn Society of Great Britain and Professor Emeritus of Performance Studies in Music at Lancaster University.

After studying in Birmingham and Salzburg, he developed a special interest in chamber orchestras through his association with the London Mozart Players, European Union Chamber Orchestra and Orchestra of the Age of Enlightenment. He has worked with many major British orchestras including the Halle, Royal Philharmonic, and Royal Liverpool Philharmonic Orchestras. He has also conducted in Australia, Africa, Europe and North America. His choral work has led to two CDs of Haydn and Schubert masses, one of which (featuring his edition of the Little Organ Mass) has received a Gramophone Critic's Choice award.

Denis McCaldin retains a particular interest in Joseph Haydn and in choral and instrumental music of the 18th and 20th centuries. He has published performing editions of a number of Haydn's works including his *Te Deum*, *F major Mass*, *Little Organ Mass* and *Nelson Mass* as well as critical studies of Mahler, Stravinsky, and Beethoven's choral music. Articles and reviews continue to appear in major journals such as *Music & Letters*, *Choir & Organ*.

Denis McCaldin is also in demand as a lecturer and broadcaster, contributing to special projects such as BBC Radio 3’s *The Virtuoso Chamber Orchestra* and *Settling the Score* as well as Proms interval talks and magazine programmes. Most recently he could be heard in conversation with composer James MacMillan, discussing settings of the *Seven Last Words* on BBC Radio 4.

Further details can be obtained at [www.haydnso cietyofgb.com](http://www.haydnso cietyofgb.com)
The Haydn Society’s principal aim is to promote a wider knowledge and understanding of the music of Joseph Haydn and his circle. Its Director is Denis McCaladin,

It was founded in 1979 with the support of the famous scholar H C Robbins Landon, Robert Simpson, the composer, and the Delme String Quartet. Since that time we have mounted many concerts, festivals and conferences in London and elsewhere, as well as collaborating with major UK promoters such as the Orchestra of the Age of Enlightenment and the London Mozart Players at St John’s, Smith Square & the Queen Elizabeth Hall. For the bicentennial celebrations of Haydn’s death in 2009, the Society promoted an international conference with the British Library entitled *Joseph Haydn & the Business of Music*.

Among other activities we provide an enquiry & information service and publish an annual Journal. In 2006 we released an additional volume featuring a major article by the tenor Neil Jenkins on the unknown author of *The Creation* libretto. The Society also maintains a website at [www.haydnsocietyofgb.com](http://www.haydnsocietyofgb.com) and is a member of the international internet discussion group *Haydn@yahoogroups.com*

We remain in close contact with our 14 sister Haydn Societies worldwide and in particular with the Haydn Society of North America. Together we publish the bi-annual electronic on-line journal *HAYDN*.

The Haydn Society Chorus & Orchestra has released the following CDs –


*Further details from the Director (d.mccaldin@lancaster.ac.uk)*
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Denis McCaldin (conductor)