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**JOSEPH HAYDN**  
**THE SIX "PARIS"**  
**SYMPHONIES**

THE LITTLE ORCHESTRA OF LONDON  
LESLIE JONES, conductor

THREE-RECORD SET

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STEREO

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# JOSEPH HAYDN THE SIX "PARIS" SYMPHONIES

NO. 82 IN C MAJOR ("L'OURS")  
NO. 83 IN G MINOR ("LA POULE")  
NO. 84 IN E-FLAT MAJOR  
NO. 85 IN B-FLAT MAJOR ("LA REINE")  
NO. 86 IN D MAJOR  
NO. 87 IN A MAJOR

THE LITTLE ORCHESTRA OF LONDON  
LESLIE JONES, conductor

THREE-RECORD SET  
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# THE SIX "PARIS" SYMPHONIES

## JOSEPH HAYDN

(1732-1809)



production supervisor TERESA STERNE • cover art ROGER HANE • cover design WILLIAM S. HARVEY

SIDE ONE 26:52

**SYMPHONY NO. 82 IN C MAJOR ("L'OURS")**

*Vivace assai* 7:49  
*Allegretto* 8:01  
*Menuetto* 4:51  
*Finale: Vivace* 5:56

SIDE TWO 21:31

**SYMPHONY NO. 83 IN G MINOR ("LA POULE")**

*Allegro spiritoso* 7:05  
*Andante* 6:08  
*Menuetto* 4:17  
*Finale: Vivace* 3:46

SIDE THREE 25:37

**SYMPHONY NO. 84 IN E-FLAT MAJOR**

*Largo—Allegro* 7:28  
*Andante* 8:06  
*Menuetto: Allegro* 3:54  
*Finale: Vivace* 5:53

SIDE FOUR 24:02

**SYMPHONY NO. 85 IN B-FLAT MAJOR ("LA REINE")**

*Adagio—Vivace* 7:53  
*Romanza: Allegretto* 7:42  
*Menuetto: Allegretto* 4:47  
*Finale: Presto* 3:25

SIDE FIVE 28:07

**SYMPHONY NO. 86 IN D MAJOR**

*Adagio—Allegro spiritoso* 8:37  
*Capriccio: Largo* 6:03  
*Menuetto: Allegretto* 6:25  
*Finale: Allegro con spirito* 6:47

SIDE SIX 22:40

**SYMPHONY NO. 87 IN A MAJOR**

*Vivace* 7:10  
*Adagio* 6:12  
*Menuetto* 4:48  
*Finale: Vivace* 4:15

**THE LITTLE ORCHESTRA OF LONDON**  
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The six "Paris" Symphonies belong to the penultimate phase of Haydn's long career as a symphonist. They were composed at Esterháza in 1785 and 1786 on commission from the directors of an elegant and well-patronized Paris concert organization, *Le Concert de la Loge Olympique* (a "concert" was a subscription-type series), and they were duly performed in 1787 with immense success.

The commission had reached Haydn at Esterháza in 1784 or early 1785 via a letter from the *chef d'orchestre* of *la Loge*, the Chevalier Joseph-Boulogne de Saint-Georges. (Evidently there was aristocratic blood in the orchestra as well as in its fashionable audience.) Haydn contracted to write the set of six works for a sum that seemed to him extravagantly generous—25 *louis d'or* each, plus five more for the publishing rights in Paris. (In today's money this would equal several thousand dollars apiece.) For more than twenty years at Esterháza, Haydn had composed music for his Prince as a regular part of his duties, with no extra remuneration.

During 1785, Haydn wrote two, or possibly three, of the symphonies; the rest were completed during 1786. We can assume that, as he turned out these successive symphonies (no others intervened), Haydn performed them at Esterháza with the Prince's own resident orchestra. In that day of no copyrights, no radio, and no recording, and of immense distances in terms of travel time, an advance performance in another country would have been quite normal. But the symphonies (especially the later ones) were nevertheless written with the Paris orchestra in mind—as well, perhaps, as the French audience. (The slow movement of "La Reine", for instance, offers variations on a French tune, *La gentille et jeune Lisette*.) But Haydn, unlike Mozart on the occasion of his ill-fated visit to Paris of some seven years earlier, was already famous *in absentia* at the French capital. His music had been heard and published there as early as 1764. Thus, he felt no need for the kind of conscious "Frenchifying" of his music that Mozart had tried, desperately hoping to please the local taste.

The Paris orchestra itself was another thing. The Parisian ensembles were much larger than those common in the provincial courts of Germany and Austria, including Haydn's own at Esterháza, and the excellence of their woodwinds was particularly celebrated. The "Paris" Symphonies were obviously composed to meet this stimulating challenge. Indeed, this was the sort of outside inspiration that kept Haydn's musical gift alive in his long years of isolation at Esterháza—his "wilderness," as he ruefully called it. The Prince was shrewd enough to understand that unless he granted Haydn a certain freedom of activity, he could scarcely hope to keep his increasingly famous employee on the home ground. The Esterháza musicians, too, were kept on the *qui vive* by the commissions that rolled in from all parts of Europe. And so, in the end, the Prince was the gainer.

Accepting the Paris terms, including a published edition, Haydn also cannily offered the six symphonies to his Viennese publisher, Artaria, and to a new London publisher, Forster. (His reputation in England had grown perhaps even faster than in Paris.) Thus, in addition to the French edition (published by Imbaut in 1788) two more appeared almost simultaneously. Haydn, like Beethoven after him, played his business connections for all he could get out of them, and was not above a certain freedom and vagueness of promise. In a day when any publisher could print whatever music fell into his hands, without permission and with little risk, a man of Haydn's growing fame had to

do what he could in order to protect his interests. An authorized edition, over which he might have a modicum of control, was always preferable to the inevitable pirated versions that otherwise were sure to appear.

1787. In a handful of years, the French Revolution would break out, to sweep away much of the elegant aristocratic civilization to which Haydn here addressed himself. The Queen would soon be guillotined, after the flight of the royal family and its ignominious recapture at Varennes. But that page of history had not yet been turned. The splendid auditorium of the *Loge Olympique*, built on an opera-house scale, was filled with brilliant and stylish audiences for each concert. The large orchestra played in sky-blue uniforms with lace ruffles, swords at the side. (Surely a dangling sword was an impediment in vigorous *allegro* playing!) There were no less than forty violins (the modern symphony orchestra contains fewer—normally between 32 and 36) and ten double-basses (eight to ten is a present-day norm). Even though the strings of that period produced a less powerful sound than today, this large ensemble must have produced a marvelous blend, perfectly balanced against the excellent woodwinds, brass, and percussion.

Haydn could hardly have been aware of the dangerous political tensions that were building up behind the façade of serene cultural brilliance of the famous capital.

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There are three or four numbering possibilities for the six "Paris" Symphonies—the single indubitably false arrangement being that which is now standard, based on an old Breitkopf & Härtel edition. Until quite recently it was not known that dated original manuscripts for all but one of the works were still in existence; the present numbers were based on secondary source material, arbitrarily ordered. It is now known that No. 87 and No. 83, both dated 1785, preceded Nos. 82, 84, and 86—all clearly dated 1786. The lost original of No. 85 ("La Reine") leaves its position in the sequence somewhat in doubt, but it apparently belongs after the middle and is now placed with some confidence as next to the last (No. 86).

The actual chronological order of composition, then (allowing for some probable overlap in Haydn's working procedures), is:

(1) No. 83 ("La Poule"), (2) No. 87, (3) No. 82 ("L'Ours"), (4) No. 84, (5) No. 85 ("La Reine"), (6) No. 86.

There is yet another "official" sequence, that in which Haydn himself arranged the works for best effect in the printed Viennese edition by Artaria. He wrote on August 2, 1787, "I forgot to put down the order of the Symphonies, which must be engraved as follows: The Sinfonia in A, No. 1; in B Flat, No. 2 . . ." which, using our conventional numbers, results in quite a different order: 87, 85, 83, 84, 86, 82.

It is questionable whether Haydn intended the six symphonies to be played in this order—probably not. The tradition of music publishing is in many ways quite independent of actual performance. The standard groupings of six or twelve (standard practice with many composers, from Corelli, Vivaldi, and Bach, through Mozart and Beethoven) were given a certain aesthetic symmetry in print, which for the score reader remains valid and admirable in itself, though almost always independent of composition.

The newly established chronological sequence is another matter. For—if it is indeed correct—there emerges a clear pattern of musical advancement toward that new surge of creative confidence and consolidation that was to produce the great "London" Symphonies and the other famous works of Haydn's last phase. In the "Paris" Symphonies there is still considerable evidence of an inner crisis of compositional technique being worked out—especially in the last two works, the famous "La Reine" (No. 85), and the even more powerful No. 86. The immense musical and emotional problems that are here resolved were due to none other than Mozart, whom Haydn had met in 1781, some four years previously.

Haydn's musical life as we see it now was a series of extended inner musical crises, each triumphantly surmounted, followed by long periods of joyously productive consolidation—each crisis a challenge to a musical mind that might otherwise have followed the natural settling process of age into a far earlier decline. These crisis periods oddly seemed to occur approximately every ten years. It took that long for Haydn to exhaust the new productivity that each one generated.

The first was wholly positive: Haydn's appointment at 29 to the princely Esterházy court, where he found both a splendid small establishment of fine performers (especially "beefed up" for him) and a sympathetic audience ready to absorb all the music he could produce. Under this stimulus the young composer fairly blossomed.

Some ten years—and forty-odd symphonies—later, he went through an emotional inner crisis, in close tune with much that was then going on in European intellectual life, the well-known *Sturm und Drang* period of 1768 to 1772. Haydn had by that time run through almost all the expansion and development possible under the prevailing conventions of musical composition. A more drastic and permanent change was needed. The urge was toward a more profound emotional expression in terms of a musical language that had become too elegant, too refined, and emotionally superficial. From *Sturm und Drang* came the striking succession of deeply felt minor-key movements in the symphonies numbered in the early forties. Out of *Sturm und Drang* came a return to suave gaiety and confidence, a new consolidation, with increased power, versatility, and depth. The resulting symphonies, numbered in the late forties and early fifties, include such splendid works as the "Maria Theresia" (No. 48) (Nonesuch H-1101) or the powerful No. 54 (Nonesuch H-1106).

To be sure, one does not find a steady, continuous "improvement" from movement to movement. Haydn's ever-lively experimentation kept him darting this way and that; the lines of development often jump from one work to another as a procedure is put aside, then taken up again. Nevertheless, amid the many contrasting elements one can sense clearly the over-all confident maturation during these years of the many phases of symphonic expression as refined in the *Sturm und Drang* period. Once again, Haydn was kept busy for nearly a decade.

Haydn was already widely recognized as a mature craftsman of extraordinary ability; his symphonies ranked first in Europe. But there was more to be done, and another crisis to be surmounted, before a final plateau of creative confidence was reached. It was Mozart who set off this crisis—what lesser phenomenon could have done it? The "Paris" Symphonies mark the turning point of this renewed self-searching and its triumphant resolution.

Haydn met the young Mozart in 1781 in Vienna. He was

49, Mozart just 25. Haydn was in town, no doubt, from Esterháza, where he was forced to spend many more months of the year than he would have liked. Mozart was fresh from Salzburg and in the midst of his final break from the hated Archbishop Colloredo. Their meeting can only be called of cataclysmic importance, for it determined the course of both men's musical lives in their respective final and greatest years, elevating the expression of both to levels that perhaps neither could have attained by himself.

For Mozart, the excitement of this interchange was both positive and immediately constructive; for him, it brought no crisis. Mozart was the more dependent—a genius, but a mercurial, unstable personality, dismally unsuccessful in all things but his music, a perpetual adolescent, rarely able to come to terms with life's practicalities. Only recently freed, at that point, from his father's life-long guidance and domination, he found in Haydn a gentle but overwhelming strength, in his calm authority, his infinite tact, his dignity, and the regularity of his life, his fame, and success. In Haydn, Mozart met the greatest musical mind he had experienced, and a sympathetic, admiring father-figure as well.

In Haydn's music, he saw in a flash a whole new world of compositional technique, slowly matured and long tested, which, with his astonishing intuition, Mozart knew at once he could absorb into his own language—with gratitude. Witness the incomparable "Haydn" string quartets that Mozart composed during the next few years and dedicated to Haydn in the most affectionate and humble manner. Haydn himself played them with Mozart in 1785—it was then that he is said to have made his famous statement to Leopold Mozart: "I tell you before God as an honest man that your son is the greatest composer known to me in person or by reputation. He has taste and, what is more, the most profound knowledge of composition."

For Haydn, this meeting of minds was quite different, and much more unsettling. Here was a youthful genius half his age, whose incredible gifts Haydn understood instantly, who wrote so quickly, so impetuously, and so brilliantly, that Haydn was overcome—his entire musical well-being once more shaken to its foundations. Haydn's own technique, so painstakingly and methodically built up over many long years, was suddenly thrown far out of its depth. Mozart had been only five years old when Haydn arrived at Esterháza, where, in 1781, he was still employed. Haydn was stunned by the sheer fact of Mozart and his music, somewhat as Mozart himself was later overwhelmed by his first discovery of Johann Sebastian Bach.

Moreover, Mozart wrote powerfully in a style that had much of the earlier *galant* elegance and aristocratic polish of Haydn's earliest period, a manner that Haydn had resolutely put aside in favor of his own new, stronger, plainer manner—elegant in construction and musical thinking rather than in the outward turns of melody and ornamentation.

For Haydn, the feminine lyric profundity of the Mozart slow movements was a stunning revelation, for in his own experience there had been no serious musical potential in such an approach. Now he was faced with the incredible fact of a music more emotionally telling than his own, written in a manner that he had once abandoned as no longer productive.

No doubt Haydn had encountered Mozart's mature works before their first meeting as fellow adult musicians. The result seems to show in a curious and sporadic sort of regression as

early as the mid-1770s. The successive Haydn symphonies were varied, as always, but some of them seemed to have lost much of the bouyant forcefulness of the immediate post-*Sturm und Drang* era, reverting to a kind of superficial *galant* writing, as though he felt he must make a new start in order to assimilate the fact of a Mozart into his own experience. In any case, here again was an epic inner struggle of the sort that always lifted Haydn to new heights, by way of the hardest possible kind of self-searching. A great man stood humbled by another whom he knew of a certainty to be still greater.

. . . if I could impress Mozart's inimitable works as deeply, and with that musical understanding and keen feeling with which I myself grasp and feel them, upon the soul of every music-lover, especially those in high places, the nations would compete for the possession of such a jewel within their borders. Prague should keep tight hold of the precious man—but remunerate him too, for failing that, the tale of great men of genius is a sad one and gives succeeding generations little encouragement to further endeavour—hence, alas, the collapse of so many hopeful spirits. It makes me furious that this unique Mozart has not yet been engaged by an imperial or royal court! Forgive me for breaking out like this—I love the man too much.

So wrote Haydn in December 1787, two months after the first performance of *Don Giovanni* in Prague, to an official of the Opera named Roth.

By 1785, Haydn was ready for the showdown. The inner problems were nearing solution in the usual fashion—learning by doing. The commission for the "Paris" Symphonies came at the right moment. If we take them in the chronological order described above—83, 87, 82, 84, 85, 86—we find remarkable evidence of the final stage and its solution: the return of a supremely confident Haydn, again very much himself, but a more powerful, more versatile composer via a new synthesis of Mozartean elements into the mature Haydn technique.

As a listening experiment, this annotator took detailed notes on the twenty-four movements of the "Paris" Symphonies played in a random order, with respect to three significant features: (1) a clear Mozart influence; (2) suggestions of early Haydn practice, perhaps recollecting the past when Haydn's writing had been technically nearer to Mozart's; (3) evidence—before the fact—of the familiar late-Haydn manner, best known in the twelve "London" Symphonies, of some five years later.

When these notes were rearranged into the chronological order of the symphonies, the change from beginning to end seemed strikingly evident—and the listener can follow the same revealing audible trail for himself.

In the earlier symphonies there is still fascinating evidence of unresolved conflict, of Mozartean touches that are somehow not up to Mozart, nor yet fully Haydn, notably in the opening movements and the crucial slow ones—where Mozart was most strikingly unlike Haydn. (In the minuets and the final movements, Haydn is more himself—for in truth, he was easily Mozart's equal in these areas, which call for exactly those qualities of strong architectural ingenuity and humor that were Haydn's strength.) The last two symphonies are triumphant works—pure late-Haydn, of immense and sparkling strength and a scintillating humor. The long battle is over, the final fruitful plateau of productivity begun.

We note, incidentally, that the nicknames of "*La Poule*" and "*L'Ours*" were not Haydn's; they may have been applied early by the French (always inclined to attach such labels to music) in appreciation of humorous details found in the two works—in No. 83 the clucking, grace-noted second theme of the first movement, with its peeping one-note oboe accompaniment (a hen and chicks, perhaps); and in the finale of No. 82, the groaning bass drone that introduces the main theme (a very fanciful bear). Titles did not then carry the serious programmatic implications of the later Romantic period.

The Symphony No. 83 in G minor, "*La Poule*", opens in an agitated *Sturm und Drang* fashion—nervous, almost hysterical—with oddly penetrating dissonances and a desperately soaring theme, which extends, with quick dotted accompaniment figures, through the transition—a beginning that might be a cross between Mozart's two G-minor Symphonies (the later one at the time still unwritten). The second section quickly returns to the relaxed, benign Haydn, complete with clucking hen. The development expertly combines humor and quick-modulating intensity; a sudden pause, before an augmented-sixth chord, brings a quiet return to the recapitulation without a break (as Brahms was to do in later years). The slow movement is Mozartean, strikingly like that of the later G-minor Symphony, No. 40, in its repeated-note theme; in the long, lyrical melodic line; and in the counterpoint between primary and secondary violin melodies (it is in the same key, too). Note the curious center section, with loud string chords in sixteenth notes, then a repeated quiet accompaniment—to nothing.

The minuet, in G major with its first note an E, makes a startling key-change from the E flat of the preceding movement. Here we are in pure Haydn territory (Mozart would have written a G-minor minuet to match the first movement), and it is strong music. The noncommittal trio is typical late-Haydn; the finale is even purer Haydn—a scintillating, lilting fast tune in 12/8 triplets, rondo-like, but treated in straight sonata form (of the earlier sort, without a positive second theme and with much busy bustle). The whirlwind development rockets through key after key, using an excised fragment of the principal theme.

Symphony No. 87, in A major, second in order, is an astonishingly Mozartean (even pre-Mozartean) work, in extreme contrast to the later symphonies in the chronological series. The opening is all *galant* bustle, characteristically vigorous, but reminiscent of Haydn's earliest works—there is scarcely any thematic material at all to remember. The second theme, an ill-defined but lovely violin melody, is Mozartean (or *galant*) even to the little chromatic runs; the gentle closing theme, the only "tune" in the piece, would be pure Mozart if it were slower. The development, always Haydn's strongest point, puts the Mozartean ideas through a typically concentrated harmonic excursion, as Mozart would never have done—unless under Haydn's influence. The little closing theme serves oddly to reintroduce the opening music; in the somewhat revised recapitulation there are incongruously Beethoven-like passages before the busily *galant* conclusion.

The slow movement is again Mozart, another try at the slow chain-of-motives format—its long, lyric melody set off by rapid accompanying figurations. In this movement, Haydn revives a prized device of his earliest period, the *concertante* element—lovely solos within the orchestra, an impressive cadenza-like solo-ensemble passage for woodwinds, and a further cadenza for woodwinds with one string part as a bass. (Had Haydn heard the *concertante* works of Mozart's Paris period, seven years earlier?) The *concertante* element finds its way into all the movements of this symphony.

The minuet is transitional in style, thinner and more decorative than Haydn's sturdy later minuets; the trio is all solo, with a famous oboe line that reaches the highest limits of the oboe range. The finale is again in the busy, light-bodied *galant* manner, with endless rows of repeated accompanying notes and a florid string melody—very far from the late rondo finales. This seems to be one more attempt by Haydn not to be Haydn, to work towards Mozart through a return to his own earliest manner. No one except Mozart could have written better music of this non-Haydn type, but the symphony remains curiously atypical.

The Symphony No. 82 in C major, "*L'Ours*", third in the series, is still a transitional work, Mozart-like at moments—and yet frequently one can perceive the strong late Haydn of the "London" Symphonies. The vigorous opening, no longer *galant*, is nevertheless the purest middle-period Mozart with its loud, challenging octave beginning and the gently feminine

answer, followed by a powerfully busy *tutti*. The second theme is the typical Mozartean melody-contrast (Haydn seldom used distinct second themes), but its quirky ornaments are Haydn. Mozart or no, this is a noble opening section. In the development, Haydn's penchant for long, closely reasoned working-out of keys and themes nearly overwhelms the Mozartean material, but the noisy, challenging recapitulation brings it safely home.

The second movement, *allegretto*, is remarkable. Here at last is the typical late-Haydn slow movement: the square, folkish melody is droll, yet serious beneath its jolly exterior, built into a simple block-like ABA structure with variation, in place of the more sophisticated chain-of-motives format typical of Mozart. (The sequence is more exactly A B A B' A', with a wealth of elaboration in the two concluding sections.) The minuet is a cross between late Haydn and late Mozart—one of those massive, solid minuets that both could compose, asymmetric in Haydn style, but with a melody decorated in Mozartean terms (compare this with the minuet of Mozart's "Linz" Symphony in the same key). The trio, noncommittal in the Haydn manner, has more internal variety than similar trios by Mozart.

The finale, like the slow movements, is true late-Haydn. A swift, humorous sonata-rondo, it begins with the felicitous bass drone that suggests the rustic wind instruments that might accompany a trained bear's lumbering antics. In this movement, all is whirlwind ingenuity and catchy tunefulness, against the ever-present "bear" drone; a brief Mozartean second theme is lost in the excitement, and the swiftly changing keys of the development carry fragments of the main theme from harmonic pillar to post, until the bear drone reappears in its home key. An elongated coda—with more drone—makes a fine conclusion.

In "*L'Ours*", Haydn has come a long way towards a synthesis of his own ideas with those of Mozart.

The Symphony No. 84 in E-flat major marks another, milder, reversion toward earlier styles, as though Haydn still felt there were problems to be resolved before the triumph of the last two of the "Paris" Symphonies. For the first time in these works we have a slow introduction (a feature of many later works); but here the harmonies are curiously feminine, in low-powered chord inversions, whereas the later and stronger slow introductions often turned heavily ominous. The *allegro* (2/2) is again a throwback in its long and busy *tutti* passages, without notable themes beyond the first to be heard. Again, a fine movement of its peculiarly antique type.

The second movement is equally curious—an expansive late-Haydn song (bringing to mind the later *Creation* themes), yet put forth in a style that once more recalls Mozart. The bare dialogue between octave melody and bass, the *galant* chromatic turns of melody and the surrounding ornamented figurations at its return are devices that Mozart used with much more grace. The music is again a simple A B A' form expanded into variations; the B music, in the minor, develops a phrase of the main theme in masterful counterpoint—here Haydn is at home. And there is a superb written-out cadenza for woodwinds and *pizzicato* strings that lifts the movement to masterful heights.

The fairly robust minuet is once more of a decidedly Mozartean cast, combined with normal Haydn elements. The finale is late Haydn, but with more "throwback" hints—the same earlier *galant* bustle and busyness that color so many of these "Paris" movements. An interesting minor-key passage introduces the dominant-key section. There is no second theme at all, just more "busy" music. The long development includes a typically Haydn *fausse reprise*, the opening idea returning in an unexpected key (the subdominant, A flat), only to launch the music into further extensive explorations of harmony, before a poignantly lovely Mozartean return brings us to the original key.

With the Symphony No. 85 in B-flat major, "*La Reine*", we reach the final triumphal pair in our revised "Paris" sequence. In this work, as in No. 86, every movement is pure late Haydn in style and power—the Mozart influence absorbed completely into a heightened Haydn expression. The music is more forceful in every way than the still somewhat tentative No. 84. A magnificent slow introduction forms a grandiloquent gateway for the gentle, tuneful *vivace* first theme, succeeded in turn by the vigorous *tutti*. Then a startling oddity: in place of a second theme we hear an almost exact quotation from the "Farewell" Symphony (No. 45), here in the dominant minor (F minor), followed by a belated "second theme"—really the first theme once again, in the favorite late-Haydn manner. The striking development immediately takes up the "Farewell" motive (indicating its importance in the scheme); the first theme is then developed in an almost improvisational fashion, leading to a powerful extended cadence on D, the mediant—from which we slide easily back to the opening notes in B flat. After this long development, the recapitulation is brief: the "Farewell" episode is omitted entirely and only the two lovely versions of the opening idea are heard, both now in the home key.

The second movement is at last a true Haydn *allegretto* (marked *Romanza*), based on *La gentille et jeune Lisette*—a charming tune, which is given the full Haydn variation treatment. Its symmetrical halves are treated, in turn, to half-whimsical, half-serious elaborations of the most endearing sort. A middle variation in the minor furnishes contrast, leading back to the original tune with only a gentle, pastoral flute *obbligato*, like a stylized bird song, to vary it. The final variation, broadly elaborating the melody itself, leads to a peaceful coda (no storm and stress here). The minuet is typical late Haydn, strong and solid, with humorous grace-note ornaments, and no trace of the elegant turns of a Mozart minuet. The trio is a peasant dance with simple tonic-dominant harmony—but its second half includes a breathtakingly beautiful pedal-point transition back to the dance tune itself.

The finale offers the now-expected rondo-style tune in square, fleet phrases, each half repeated. This is the first rondo-sonata we have thus far encountered in these works. After the first idea, the transition and second section in the dominant key are brief and fall back quickly to the home key and the opening theme, before there is a development (the A B A of the classic text-book rondo-sonata). The central development (C) thus must take off from the tonic or home key—not the usual dominant key of sonata form—and so is accordingly stronger, more emphatic in its key-changes, until the tonic seems utterly lost to the ear. A sudden octave-doubled emphasis on D major (exactly corresponding to that in the development of the first movement) leads us quickly back to the opening. The brief second section reappears in the home key, but there is no final repeat of the rondo theme (making the diagram A B A C A B), nor is there need for it in this perfectly balanced movement.

Symphony No. 86 in D major is surely the strongest of the "Paris" cycle and one of the great symphonies in the total Haydn output. This is the ultimate, triumphant synthesis. The opening, an utterly gentle slow introduction, is much like that of the "Surprise" Symphony (No. 94)—there is even a touch of Haydn's later portentousness here; then the lovely *allegro spiritoso* appears—a quiet first theme descends in harmonic sequence through two levels to the tonic D (impossible without the strong introduction's having set the key beforehand). This is followed by a brand-new type of *tutti* transition, a "theme" in itself, against a quick, hook-like figure, repeated over and over. When the second theme in the dominant appears, it is the first theme again; characteristically, it is followed by a poignant third (closing) theme—a dominant-seventh *appoggiatura* over the dominant-key pedal point—not easy to forget. The development, beginning with the first idea descending through three levels and on through still further keys, superbly illustrates the new principle of theme development (added to key contrast)—Haydn's own invention, which was borrowed from him by Mozart and all who followed. The first-theme treatment is succeeded by a brilliant development of the transition idea. The closing theme and its sighing *appoggiatura* on an F-sharp pedal tone extend magically into a Mozartean sequence, falling gracefully through the circle of fifths—F sharp, B, E, and A—leading to the recapitulation (whose first theme, of course, has its own inner sequence of descending fifths). From this point, all is straightforward, the whole train of successive ideas reappearing in proper order.

The second movement, *adagio*, is at last a complete synthesis of Mozart and Haydn; the old master has found how to write deeply expressive music in Mozart's slow, lyric, harmonically rich, late style. The very opening notes, with their almost Romantic swelling, set the moving tone of this immensely expressive music. Surely, this is one of the great slow movements of Western music.

The minuet is a super-minuet, the long second part extended by a dozen devices into a sonata-like development followed by a return of the main idea, which breaks into further development preceding a final coda. The trio is still another peasant dance, the bassoon playing in octaves with the violins. The finale of this last "Paris" Symphony boasts one of those fleet, light-bodied tunes that so often grace the endings of the "London" Symphonies—feather-light and flying like the wind; again, the busy *tutti* that follows now has its own clear thematic significance, derived from the main theme. A wispy filigree of second themes suggests no less a humorist than Offenbach. The movement is straight sonata form in spite of the rondo-like theme; the development takes the second-theme complex through a Beethoven-like sequence of keys before the return, which is graced by a coquettishly humorous ending.

EDWARD TATNALL CANBY

NONESUCH



RECORDS

JOSEPH HAYDN

(1732-1809)

HC-3011-A  
SIDE ONE

SYMPHONY NO. 82 IN C MAJOR ("L'OURS")

- |                   |      |
|-------------------|------|
| 1. Vivace assai   | 7:49 |
| 2. Allegretto     | 8:01 |
| 3. Menuetto       | 4:51 |
| 4. Finale: Vivace | 5:56 |

THE LITTLE ORCHESTRA OF LONDON  
conducted by LESLIE JONES

NONESUCH



RECORDS

JOSEPH HAYDN

(1732-1809)

HC-3011-B  
SIDE TWO

SYMPHONY NO. 83 IN G MINOR ("LA POULE")

- |                      |      |
|----------------------|------|
| 1. Allegro spiritoso | 7:05 |
| 2. Andante           | 6:08 |
| 3. Menuetto          | 4:17 |
| 4. Finale: Vivace    | 3:46 |

THE LITTLE ORCHESTRA OF LONDON  
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RECORDS

JOSEPH HAYDN

(1732-1809)

**STEREO**

**STEREO**

HC-73011-C

SIDE THREE

SYMPHONY NO. 84 IN E-FLAT MAJOR

- |                      |      |
|----------------------|------|
| 1. Largo - Allegro   | 7:28 |
| 2. Andante           | 8:06 |
| 3. Menuetto: Allegro | 3:54 |
| 4. Finale: Vivace    | 5:53 |

THE LITTLE ORCHESTRA OF LONDON

conducted by LESLIE JONES

NONESUCH



RECORDS

JOSEPH HAYDN

(1732-1809)

**STEREO**

**STEREO**

HC-73011-D

SIDE FOUR

SYMPHONY NO. 85 IN B-FLAT MAJOR ("LA REINE")

- |                         |      |
|-------------------------|------|
| 1. Adagio - Vivace      | 7:53 |
| 2. Romanza: Allegretto  | 7:42 |
| 3. Menuetto: Allegretto | 4:47 |
| 4. Finale: Presto       | 3:25 |

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RECORDS

JOSEPH HAYDN

(1732-1809)

HC-3011-E  
SIDE FIVE

SYMPHONY NO. 86 IN D MAJOR

- |                                |      |
|--------------------------------|------|
| 1. Adagio - Allegro spiritoso  | 8:37 |
| 2. Capriccio: Largo            | 6:03 |
| 3. Menuetto: Allegretto        | 6:25 |
| 4. Finale: Allegro con spirito | 6:47 |

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NONESUCH



RECORDS

JOSEPH HAYDN

(1732-1809)

HC-3011-F  
SIDE SIX

SYMPHONY NO. 87 IN A MAJOR

- |                   |      |
|-------------------|------|
| 1. Vivace         | 7:10 |
| 2. Adagio         | 6:12 |
| 3. Menuetto       | 4:48 |
| 4. Finale: Vivace | 4:15 |

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conducted by LESLIE JONES