

# Haydn Joseph (1732–1809)

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## The Paris Symphonies

Despite the insularity of Haydn's existence at Eszterháza, by the early 1770s his music had spread far and wide across Europe, to places as distant from Austro-Hungary as Spain and England. Parisians in particular took Haydn's music to their hearts as shown by the large number of local publications of his works, with as many by other composers passed off under his name. As there were no such things as international copyright agreements in those times, Haydn inevitably gained little remuneration from such popularity. Yet he took every opportunity to respond to commissions from abroad, particularly Paris, the most important of which resulted in the six so-called 'Paris' symphonies, numbers 82 to 87.

Concert life in Paris during the eighteenth century (and indeed later) was organised by various societies who ran orchestras, staged musical events and even held competitions. The best known of them was the Concert Spirituel, but the most significant in terms of Haydn's symphonies was the Concert de la Loge Olympique based in the theatre-like surroundings of the Salle de Spectacle de la Société Olympique. Founded in 1769 as the Concert des Amateurs with the Belgian-born composer François Gossec as its conductor, the Loge Olympique, as it was renamed in 1780, was run by a group of Freemasons. Principal among them was one of the most important late-eighteenth-century Parisian musical patrons, Claude-François-Marie Rigoley, Comte d'Ogny (1757–1790).

It was at his instigation that in about 1784 the Concert commissioned six symphonies from Haydn (he later also commissioned numbers 90, 91 and 92), though he appears to have enlisted the help of the composer and chef d'orchestre Le Chevalier Joseph-Boulogne de Saint-Georges (incidentally, described by the Haydn scholar H C Robbins Landon as a 'swashbuckling ladykiller') to liaise with Haydn (any correspondence from this period is lost).

As so often with Haydn's symphonies their numbering is at odds with their true chronology. He requested his Viennese publisher Artaria to issue them in the order in which he sent them – 87, 85, 83, 84, 86, 82 – and it appears to have been Artaria's dogged reordering (presumably for commercial reasons) that has left them in the order we know them today. In their original sequence, the first three date probably from 1785, the second three from the following year.

The six symphonies were first performed to great acclaim during the Olympique's 1787 season (with the young Cherubini among the violinists) and soon after were repeated at the Concert Spirituel. In January 1788 they were advertised for sale by the Parisian publisher Imbault (Haydn also gave the rights to the works to publishers in Vienna and London):

Ces Symphonies ... ne peuvent manquer d'être recherchées avec le plus vif empressement par ceux qui ont eu le bonheur de les entendre, & même par ceux qui ne les connoissent pas. Le nom d'Haydn répond de leur mérite extraordinaire.

[These symphonies ... cannot fail to be eagerly sought by those who have had the good fortune to hear them, and also for those who do not know them. The name of Haydn answers for their extraordinary merit.]

## Symphony No. 82 in C major ("The Bear")

1. *Vivace assai*

2. *Allegretto*

3. *Menuet*4. *Finale: Vivace*

Neither of the subtitles attached to the first two symphonies are Haydn's own and were probably added by admiring Parisians in the early years of their existence. *No. 82* gained its nickname of 'The Bear' from the opening of its finale, with its heavy, drone-like ostinato bass. But there is an almost animal-like vigour and excitement too to the opening movement, dominated by the aggressive repeated semiquavers of its first subject. The *Allegretto* bears a resemblance to variation form, but Haydn's treatment of his theme is characteristically idiosyncratic, with two minor-key 'B' sections alluding to the contours of the main theme, but recognisably asserting their own individuality. With the Minuet he favours French grace and grandeur over Germanic rusticity (indeed, in most of these symphonies he uses the French term *menuet*) and in the trio he courts the reputed esteem of the Olympique's wind players. This continues in the (definitely rustic) finale, a sonata movement in which the aforementioned 'bear-like' ostinato marks each structural moment.

### **Symphony No. 83 in G minor ("The Hen")**

1. *Allegro spiritoso*2. *Andante*3. *Menuet: Allegretto*4. *Finale: Vivace*

Haydn rarely returned to the minor key for a symphony after the emotionally heavily laden works of his *Sturm und Drang* period in the 1760s and '70s, but when he did, as in *No. 83*, the result is on a par with the equivalent works of Mozart (whose own G minor symphonies date from 1773 and 1788). Though perhaps only Haydn would have counterpointed an earnest G minor opening with the naive humour of his 'clucking', major-key second subject, from which the symphony derives its nickname, 'The Hen'. It is in fact a work in which the major key comes to dominate: the first movement itself is brought to a close in a triumphant G major. The *Andante* is in E flat major and is a movement full of dramatic dynamic contrasts, while the Minuet is perhaps a little more Germanic than that of *No. 82* and the finale is a sprightly G major *galop*.

### **Symphony No. 84 in E flat major**

1. *Largo – Allegro*2. *Andante*3. *Menuet: Allegretto*4. *Finale: Vivace*

*Symphony No. 84* may not be distinguished by a nickname, but its individuality is no less apparent than in its companions. The expectant *Largo* introduction and delightfully varied *Allegro* are followed by a set of variations on a six-eight theme with Haydn again making the most of his wind instruments – towards the end of the *Andante* they achieve independence from the strings in a brief but effective pizzicato-accompanied passage. A gutsy Minuet and spirited finale complete the work.

### **Symphony No. 85 in B flat major ("La Reine")**

1. *Adagio – Vivace*2. *Romance: Allegretto*3. *Menuetto: Allegretto*4. *Finale: Presto*

Such was the success of these works that none other than Marie Antoinette expressed her appreciation, claiming *No. 85* to be her favourite, whereupon Imbault added the subtitle 'La Reine de

France' to the first edition. Haydn had already established the symphony's place in Parisian hearts by including a French folksong, 'La gentille jeune Lisette', as the subject of his slow movement. The last phrase of the decorative flute solo in the second half of the movement has, in the first published score, an instruction for an exclamation of joy – whether this was the publisher simply recording an early audience's reaction at this point, or was a direction of Haydn's, is not known.

Preceding this Romance is a *Vivace* first movement (with slow introduction) boasting a rather understated principal theme underlined by descending scales. The trio of the third movement Minuet reveals a distinctive solo use of the woodwind instruments characteristic of these Parisian works, while the energetic finale is a fine example of Haydn's sonata-rondo form, where the recurring themes of the rondo are developed and arranged formally in a manner comparable with a symphonic opening movement.

### **Symphony No. 86 in D major**

1. *Adagio – Allegro spiritoso*
2. *Capriccio: Largo*
3. *Menuetto: Allegretto*
4. *Finale: Allegro con spirito*

*Symphony No. 86* is one of the most harmonically adventurous of the set. The *Adagio* introduction is straightforward enough, but the *Allegro's* first main theme only arrives at the tonic key by way of an aside alluding to a more distant tonality, a ploy that gives Haydn plenty of scope for quick modulations in the development section. The slow movement – unusually named *Capriccio* – continues tendency towards chromaticism, with passages of a poignancy worthy of Mozart.

The Minuet sees Haydn introducing elements of sonata form, particularly the more developmental procedures, into the standard tripartite dance structure. The finale is another characteristically witty rondo.

### **Symphony No. 87 in A major**

1. *Vivace*
2. *Adagio*
3. *Menuetto*
4. *Finale: Vivace*

*Symphony No. 87* was probably the first in this set to be written, though since all six were composed over a relatively brief period of time there is little of significance to mark out one as being more advanced than another. That said, the opening movement of No. 87 (no slow introduction this time) does display greater concision and textural transparency than its more complex neighbours. The *Adagio* makes much use of solo woodwind (flute, oboe and bassoon) and there is an extended solo for the oboe in the Minuet's simple trio. A brisk rondo finale rounds off one of Haydn's sunniest symphonies.

*Matthew Rye*

### **Symphony No. 88 in G major**

1. *Adagio – Allegro*
2. *Largo*
3. *Allegretto*
4. *Allegro con spirito*

Haydn's popular symphony No. 88 is a particularly successful blend of gaiety and towering intellectual strength, and in this respect is allied closely to No. 92. The work also displays a striking innovation, or rather a double innovation: this is the first of Haydn's symphonies to use trumpets and drums in the slow movement.

The symphony begins with Haydn's usual 'light' scoring, that is, without trumpets and drums. It was in fact not usual to use these instruments in a G major symphony at that time (1788), for purely technical reasons. Trumpets in G, also known as 'English trumpets', were too high-pitched, whereas the alternative C-trumpets would have played too limited a role in the key of G. Haydn's G minor symphony No. 54, which does have trumpets and drums, was originally composed in 1774 without them, and it is now thought that he only added them when he later performed the symphony in England. Thus no-one at the Paris premiere would have been expecting to hear trumpets and kettledrums, and would have been very surprised to see the players sitting patiently through the first movement. When the D major second movement commenced they would be equally bemused, since trumpets and drums were rarely used in slow movements of symphonies; Haydn and Mozart had never done so before 1783. The astonishment at hearing them enter after forty bars of the slow movement must therefore have been considerable. Mozart's first (and last) use of trumpets and drums in a slow movement was in the 'Linz' Symphony K 425 (1783), but the Parisians had not heard a note of it, and would not do so for many years to come, though the Viennese knew it, and possibly Haydn knew it too. Many years later the Leipzig *Allgemeine Musikalische Zeitung* recorded the tremendous effect that was created by the introduction of trumpets and timpani into slow movements by Haydn and Mozart – even in 1798 people still recalled it. This is the kind of thing which we would do well to remember, accustomed as we are to the eight horns, three trumpets and tubas of German Romantic music, and the two pairs of kettledrums in a Wagner *Walküre*.

If anyone wanted to know why Haydn wrote slow introductions to most of his late symphonies, they might try playing the first movement of No. 88 without the Adagio. The introduction is particularly necessary in movements where the quick section begins piano, and you will notice that this situation occurs in Symphonies Nos. 84, 85, 86, 88, 90, 91 and 92: all their quick sections begin softly. Conversely, the other late symphonies, Nos. 82, 83, 87 and 89 all begin *forte*. The opening theme of, say, the *Allegro* of No. 88 is too delicate, too fragmented to come in out of the cold.

Of the great slow movement, Brahms is reported to have said 'I want my Ninth Symphony to sound like that'. A variation movement built upon one of Haydn's hymn-tunes and marked *Largo*, this finely wrought score gives the theme's announcement to solo oboe supported an octave below by solo cello, and accompanied by solo bassoon, second horn, viola and the bass line. The effect is as original as the Prelude to *Tristan* if we attune our ears to the year 1788. How Haydn gradually enriches the theme as the movement progresses is a wonder to behold.

The Menuetto in G with C-trumpets and kettledrums is a scene out of Breugel – stamping peasants dancing round kegs of wine and tables groaning with a harvest feast. To appreciate the difference, in one word (or rather in one minuet), between Haydn and Mozart, compare this earthy, rich painting with the fantastic sophistication of the 'Jupiter' Symphony's third movement, written within a year of the Haydn. In the Trio the banquet is over, much wine has been consumed and the bagpipes drone to the drowsy couples in the afternoon sun. It is another painting in vivid colours, and as earthy as the Minuet itself.

The Finale is one of the most intricately conceived yet brilliant sounding movements Haydn ever composed: a sonata rondo which is a perfect tribute to the Viennese predilection for combining intellect and beauty. Notice in the development section how – after returning rondo-like to the tonic key – Haydn suddenly launches into a *fortissimo* canon between upper and lower strings which

continues, bar after bar, before our fascinated eyes and delighted ears: this is surely one of the great contrapuntal feats of the Viennese classical symphony.

## Symphony No. 89 in F major

1. *Vivace*
2. *Andante con moto*
3. *Menuet*
4. *Vivace assai*

Placed beside the glowing strength of No. 88 Symphony No. 89 seems at first glance a rather pale companion. In fact the symphony is reserved, cool and of immaculate formal design, rather like the perfectly fashioned German porcelain figurines of the period. It is often said that Haydn opened the doors to the eighteenth-century salon and let in the fresh air; no doubt this is true to some extent – we just need to recall the barnyard richness of No. 88's Minuet to hear it – but for No. 89 he momentarily closed the door again.

The slow movement and Finale were borrowed from the Concerto No. 5 for the King of Naples, composed in 1786, one year earlier than the symphony. Haydn retained the form of the Concerto's slow movement more or less unchanged, but he enlarged the Finale with a highly symphonic section in F minor, whose rather ferocious off-beat accents add strength and orchestral colour to an otherwise rather Rococo movement.

Perhaps the most original part of this symphony is the Menuet. It begins with a rustic wind band solo and the first part ends with a rather coy solo for the flute. At the beginning of the second section, the bass voice is provided first by the horns and then by the bassoons: it all sounds very droll. The end of the Menuet proper is a long tonic pedal point which suddenly bursts into *fortissimo* in a very Beethovenian way.

## Symphonies for the Comte d'Ogny and the Prince von Oettingen-Wallerstein

### Symphony No. 90 in C major

1. *Adagio – Allegro assai*
2. *Andante*
3. *Menuet*
4. *Allegro assai*

Haydn may have dedicated three symphonies (Nos. 90–92) to Monseigneur le Comte d'Ogny in Paris, and he may have sent them to Schloss Wallerstein in Bavaria, but he always had in mind his own orchestra at Esterháza. The evidence for this can be found in the wind scoring: Symphony No. 90 has one flute, two bassoons, two horns pitched in C *alto*, and two trumpets. There were certainly two flutes not only in Paris but also at Wallerstein, whereas at Esterháza there was only one. Another speciality at Esterháza were the C *alto* horns which took the place of trumpets in festive works with kettledrums. But Haydn must have known that C *alto* horns were (and are) extremely difficult to play and that they were probably unknown in Paris and London. It is typical that the authentic Le Duc edition, based on the autograph manuscript, simply dropped the word 'alto' and so did Longman & Broderip in their authentic edition of 1791. So we have a fine point here; when Haydn played the works at Esterháza he used high horns and simply omitted the trumpet parts; in London we know that he used the trumpet parts (because they are included in the authentic print 'as performed by Mr.

Salomons [sic] concert Hanover Square'), but what did he do with the horns? Did they really play in C *alto*? Life for an eighteenth-century musician was nothing but an endless series of compromises...

There is an interesting formal device in the first movement. Haydn must have pondered the problem of uniting the slow introduction more closely to the body of the movement. Here he does so by the simplest, most direct but also most effective, easily audible means: the music of bars 5-8 of the *Adagio* introduction, speeded up to *Allegro assai*, becomes the main theme of the quick section. The movement as a whole has the brilliance for which Haydn's C major festive symphonies are known, but it lacks the trenchant power of the opening of the Symphony No. 82. No. 90 is more ceremonious and has something of the cool reserve that can be detected in No. 89.

The slow movement is much in the same restrained vein: even the large section in F minor is more of a formal device than a sense of self-identification with the somber key (as in Symphony No. 49 or the Quartet op. 20, no. 5). The coda, with its rich woodwind scoring, is beautiful in its quiet dignity: one notes the *pianissimo* which suddenly enters to underline the surprise modulation to D flat major.

There is once again, as in the Symphony No. 82, something very French about this Menuet: gone are the stamping peasants of No. 88; here is a glittering ball at the Château de Versailles in the last season it would ever know. It is extraordinary that Haydn could have imagined another civilisation without ever having experienced it at first hand. If we sense the bluest sky in the world when hearing Haydn's music for the King of Naples (Concertos Hob VIIb:1-5), with Symphony No. 90 Haydn has with the same genius entered Louis XVI's artificial, brilliant and extravagant court, flourishing while France lay in the grip of starvation.

The finale is one of Haydn's fast-moving, monothematic movements in sonata form. When the movement appears to have come to a close, there follows a rest of four bars, and the movement suddenly continues in the flattened supertonic (D flat), rather in the way that popular melodies nowadays are pushed up a semitone towards the middle, the ensuing coda is enormous (over seventy bars) and full of drollery. It is the familiar Haydn, but without the usual warmth – possibly for that reason, the jokes appear more ironical than witty.

## **Symphony No. 91 in E flat major**

1. *Largo – Allegro assai*
2. *Andante*
3. *Menuet*
4. *Vivace*

E flat major is a favourite key with many composers, and Haydn was no exception: he, too, appreciated its mellowness, the rich sonority that wind instruments assume when in that key, and the curious effect whereby the sound of the strings loses its edge. The very introduction of Symphony No. 91 shows how much the key influenced the composition, as it did at the same juncture in No. 84. When, in 1791, Haydn asked Frau von Genzinger to send the work to London, he had completely forgotten this expansive and generous music, and had instead to quote the beginning of the fast section. (In a similar way, Mozart forgot the whole 'Haffner' Symphony and was astonished at how good it was when his father sent it back to Vienna six months later.)

The main theme of the first movement's *Allegro assai* is constructed in double counterpoint at the octave, whereby the second part of the theme is the top and bottom lines reversed. Haydn keeps adding extra voices to his theme: when the dominant key is reached, the 1st violins have a new voice, and soon the flute and oboe as well. There is a sequential second subject and a long closing episode to

set off the contrapuntal austerity of the main theme. In the development, this subject is given yet another extra voice, first in the oboe and then in the flute. We now have the main subject, itself in double counterpoint, with a variety of counter-subjects, and finally, at the end of the movement, there is a supreme contrapuntal feat of combining them all simultaneously in a four-voiced display: countersubject I in the flute, 1st oboe and 1st violins; countersubject II in the violas; top voice of the theme in 2nd oboe and 2nd violins; bottom voice in bassoons, cellos and basses. *Deo mathematica*.

The dancing quality of the *Andante* is immediately apparent. The movement appears to be a normal theme and variations, with the usual droll effects (the bassoon solo, the *minore* section, and so forth); but we are not prepared for the riotous series of trills, just before the end, where the whole orchestra seems to have gone mad.

In the third movement, marked (oddly) '*Un poco Allegretto*', we notice the beautiful lead-back to the return of the 'A' section of the Menuet proper: a long dominant pedal point, with delicate bassoon colouring. The Trio has strong elements of the waltz. In its second section, there is a series of very original *fz. decrescendi*, first in the horns, then in the oboes: Haydn would return to this little bizarrerie with added zest in the Trio of Symphony No. 92.

The finale has a gay melody over a chattering 2nd violin part, later transferred to the cellos. Except for a tiny second subject, the whole movement is in the secure grasp of this main theme: Haydn detaches the first six notes and uses them as accompaniment, then uses just the fifth and sixth notes, spinning these out to produce a whole passage in the middle of the development. A winning conclusion to a bright, warm-hearted symphony.

## **Symphony No. 92 "Oxford" in G major**

1. *Adagio – Allegro spiritoso*
2. *Adagio*
3. *Allegretto*
4. *Presto*

On 14 July 1789 two things happened: the Bastille fell and, by a curious stroke of fate, Mozart's revolutionary opera on Beaumarchais's text, *Le nozze di Figaro* arrived at Esterháza. As the ordered and serene life of the *ancien régime* began to disintegrate, Haydn was penning his Symphony No. 92, a tribute to all that was gracious and beautiful in pre-revolutionary Europe.

The symphony opens 'in the middle' and, moreover, off-tonic. Once again, Haydn was breaking rules: it would not have done to start a symphony with this non-theme in the non-tonic. Thus we find that the slow introduction, with its wandering middle voice in the cello, has in its own right an extraordinary profundity and loveliness. Its intense chromaticism as the music progresses underlines the late-summery stillness that, as the Symphony moves into the slow movement, becomes autumn.

The off-tonic first theme does not settle into G major until the first *tutti*, when the trumpets and kettledrums also enter. Haydn's invention with this very small subject (four bars to be exact) is boundless. As is very often the case when Haydn's first subject is very small in size, we are given a fully developed second subject. Haydn reveals to us the enormous contrapuntal possibilities of the first subject during the development section: the first subject with the grace-note figure of the second, the first subject in canon with itself, in inversion with itself, as a canon in several parts. It is in the greatest contrapuntal tradition.

This is the second slow movement (*Adagio*) in which Haydn introduces trumpets and timpani. The theme is one of the hymn tunes which we have come to know from these years of Haydn's life, and there is once again (as there was in No. 88 and in No. 92's introduction) a separate cello line.

The Menuet is on the same large symphonic scale as that in No. 86, and with a large middle or ‘development’ section. It is also a very serious movement, not solely because of its frequent excursions into the minor: the heart jumps, but not for joy. The Trio takes over the syncopated *forzato-decrescendo* trick found in the Trio of Symphony No. 91: here it is still further extended. The whole Trio is very influenced by these syncopations. Again, we note that it, too, is a serious movement.

The Finale is even more dazzling, if that were possible. It begins with a bizarre effect: the theme in the first violins over nothing but bare octaves in the cello. Later editors added harmony here, but the autograph and other authentic sources are quite clear as to what the composer intended. There is also a big second subject. Never has Haydn showed such ingenuity as in the contrapuntal extension of his thematic material in the development; nothing seems too much for him to attempt. Finally, after all this daring and highly chromatic experimentation, we land in C major and the second subject: suddenly the C-trumpets enter with a delightful effect. When the second subject returns in the recapitulation, Haydn gives a new accompaniment to the second horn, who must not only display agility in octave jumping but also show off his ‘stopped’ note C sharp.

Haydn was quite right to pick this symphony for the concert to celebrate his Oxford degree in July 1791, for it artlessly combines the greatest contrapuntal mind since J.S. Bach with a rich symphonic style.

*H.C. Robbins Landon*

## The London Symphonies

Haydn’s biggest “break” came late in December 1790, some two months after the death of his employer, Prince Nikolaus I Esterházy (on 28 September), when the violinist and impresario Johann Peter Salomon, who had often tried to persuade Haydn to visit England, arrived in Vienna and said: “I am Salomon of London and have come to fetch you. Tomorrow we will arrange an *accord*.” Haydn travelled with Salomon to England on New Year’s Day 1791 and was to stay there until June 1792.

For this visit he composed, among other things, six symphonies, (Nos. 93 – 98), which were performed at the Hanover Square Rooms between March and June 1791 and between February and May 1792, with an orchestra led by Salomon and with Haydn seated at the keyboard. The first four symphonies were composed in 1791 (probably in the order 96, 95, 93, 94) but only Nos. 95 and 96 were played during Salomon’s first season. Haydn paid a second visit to England between February 1794 and August 1795, again at Salomon’s invitation, and again the principal event was a series of concerts at which six new symphonies (No. 99, composed in Vienna in 1793, Nos. 100 – 102, composed in London in 1794, and Nos. 103 - 104) were given, the first three at Salomon’s concerts in the Hanover Square Rooms during February and March 1794, and the remainder at Cramer’s “Opera Concerts” in the King’s Theatre, Haymarket, between February and April 1795. Experienced symphonist though Haydn was, he had probably had very few opportunities, before going to London, of even hearing a first-class, full-sized orchestra, let alone of having one at his disposal. Salomon’s orchestra was far more imposing than Haydn’s own modest group of musicians attached to the Esterházy household (as the generally small-scale orchestration of the earlier symphonies testifies), so it is hardly surprising that the veteran composer took full advantage of the large forces London had to offer, or that such an opportunity spurred him to the height of his symphonic achievement.

### Symphony No. 93 in D major

1. *Adagio – Allegro assai*

2. *Largo cantabile*

3. *Menuetto. Allegro*

4. *Finale. Presto ma non troppo*

Symphony No. 93 in D is scored (as are Nos. 94 – 97) for strings and pairs of flutes, oboes, bassoons, horns, trumpets and timpani, and was performed for the first time on 17 February 1792. A slow introduction that is both grand and mysterious prefaces an *Allegro assai* which has, rather unusually for Haydn, two distinct, though not dissimilar, subjects, both introduced quietly by the strings. The development section is, for the most part, fiercely contrapuntal and dominated by a five-note motive that could be viewed as a conflation of two fragments of the two main themes. The slow movement, in G, is a cross between variation and rondo form that was a speciality of Haydn's. The shapely "refrain" is first presented by a solo string quartet; the first "episode" is in a vehement G minor and stresses the theme's dotted rhythm, and the second, with its ravishing oboe solo, introduces a triplet motion that will colour the rest of the movement, except for its comic, not to say earthy, "cadenza" just before the end. The purposeful minuet encloses a remarkable trio, in which bold unison fanfares on the tonic (D) on winds and timpani are separated by gentle answers on the strings, each beginning in a different key. The finale (possibly a revised version of the original, with which Haydn expressed himself dissatisfied) is in unorthodox sonata form, with its engaging second subject first appearing some 120 bars into the movement and immediately before the decidedly summary development, and with a jubilant conclusion.

### **Symphony No. 94 in G major "Surprise"**

1. *Adagio – Vivace assai*

2. *Andante*

3. *Menuetto. Allegro molto*

4. *Finale. Allegro di molto*

Symphony No. 94 in G is scored for strings and pairs of flutes, oboes, bassoons, horns, trumpets and timpani, and was played for the first time on 23 March 1792. The nickname "The Surprise" (suggested by the unexpected *fortissimo* outburst in the sixteenth bar of the slow movement – an afterthought, not present in the first draft of the *Andante*) seems to have caught on early; it was not Haydn's, of course, although he himself can hardly have been surprised by it if there is any truth in the story that he said to Adalbert Gyrowetz "The ladies will jump here". The first movement, which is preceded by a short slow introduction, is a dancing *Vivace assai* in 6/8, dominated by its smiling first subject and with a rustic second subject over a drone bass. The *Andante*, in C, is in the form of a theme with four straightforward variations, the second of them in the minor and the third notable for its delicate wind writing. The third movement is more an unsophisticated Ländler than a formal minuet, and features a bassoon solo in its trio. The finale is a brilliant sonata-rondo, with the tireless energy of a *moto perpetuo* and with its own dynamic surprise in its final pages.

### **Symphony No. 95 in c minor**

1. *Allegro moderato*

2. *Andante*

3. *Menuetto*

4. *Finale. Vivace*

Symphony No. 95 in C minor is scored for strings and pairs of flutes, oboes, bassoons, horns, trumpets and timpani and was probably performed for the first time on 29 April 1791. It is the only one of the London symphonies not to begin with a slow introduction, and the only one in a minor key (although this only applies to the first movement, which ends in C major, and to the minuet). The first movement begins with an abrupt five-note unison challenge which, together with the attractively

scored second subject, provides the material for the fine, dramatic development section. In the recapitulation the second theme returns in C major, decorated by a minute solo for Salomon. The *Andante*, in E flat major, is a set of three variations on a shapely theme in two repeated sections with repeats; the theme and the first variation are for strings only (with a solo cello in the first half of Variation 1) while the second (in E flat minor) and third are for the full orchestra, without trumpets and timpani. Next comes a surprisingly stern minuet, framing a trio (in C major) with a meandering cello solo, and, to end with, a spacious finale, whose splendid, predominantly fugal, development recalls the last movement of Mozart's "Jupiter" Symphony of 1788.

### **Symphony No. 96 in D major "Miracle"**

1. *Adagio – Allegro*
2. *Andante*
3. *Menuetto. Allegretto*
4. *Finale. Vivace assai*

Symphony No. 96 in D is scored for strings and pairs of flutes, oboes, bassoons, horns, trumpets and timpani, and was for years known, incorrectly, as "The Mirace" (see No. 102) and was possibly performed at Salomon's first concert in 1791, on 11 March. A short but dignified *Adagio* paves the way for a robust *Allegro* that one would describe as monothematic if the engaging dialogue between the bassoon and the first violins that acts as a first subject could be called a theme in the normal sense. The vigorous development incorporates a false reprise in the subdominant and is followed by a recapitulation that is like a dramatised version of the exposition. The ternary-form *Andante* (in G) has a contrapuntal middle section in G minor; the reprise culminates in a remarkable cadenza-like coda featuring two solo violins. The very Austrian minuet encloses a waltz-like trio boasting a delicious oboe solo, and the finale is a witty, monothematic sonata-rondo, with (like the slow movement) a minore episode, and a minuscule "cadenza" for the winds just before the end.

### **Symphony No. 97 in C major**

1. *Adagio – Vivace*
2. *Adagio ma non troppo*
3. *Menuetto. Allegretto*
4. *Finale. Presto assai*

Symphony No. 97 in C is scored for strings and pairs of flutes, oboes, bassoons, horns, trumpets and timpani, and was probably performed for the first time on 3 May 1792. It is the last of a long line of symphonies in Haydn's "ceremonial" key of C major. A short, lightly scored *Adagio* prefaces the first movement, whose air of pomp and ceremony is nearly set off by a waltz-like second theme; but it is the bold and apparently unpromising first subject which is the music's driving force, in the exposition, development and coda. The slow movement, in F, is again in variation form: a particularly eloquent theme followed by three well contrasted and rather free variations (the second in F minor) and concluding with a beautiful coda. Neither the minuet nor the trio have formal repeats, thereby permitting variations of texture in repetitions; the minuet alternates between legato and *staccato*; the trio is a yodelling Austrian dance, with a minuscule violin solo in its last eight bars, marked "Salomon Solo ma piano". The finale is a dashing sonata-rondo, whose two impassioned episodes reveal a sense of drama and invention that one would hardly expect from the initial exposition of its ingenuous little tune.

## Symphony No. 98 in B flat major

1. *Adagio – Allegro*
2. *Adagio*
3. *Menuetto. Allegro*
4. *Finale. Presto*

Symphony No. 98 in B flat, scored like Nos. 93 – 96, but with no independent second flute part, was played for the first time on 2 March 1792, when the outer movements were, in Haydn's words, "encort". The short slow introduction, for strings alone, directly presages (in the minor mode) the springy theme of the *Allegro*, which is essentially monothematic. The development is, for the most part, elaborately polyphonic, and the recapitulation is crowned by a substantial coda. It is said that Haydn wrote the sonata-form *Adagio* shortly after the news of Mozart's death (on 5 December 1791) had reached him in London, and that he intended the movement as a tribute to his younger friend and colleague. Despite the (perhaps subconscious) allusion to "God save the King" in the first subject's opening phrase, it is not hard to believe that Haydn drew his inspiration for this most touching and poetic movement from the *Andante cantabile* of Mozart's last symphony, since the mood of the music and the liberal use of triplet figuration and sudden dynamic contrasts is so vividly reminiscent of it (even the key, F, is the same). The imposing minuet frames a genial trio with solos for bassoon, flute and oboe. It is followed by a spirited finale in 6/8, in which Haydn provided solos for Salomon (in the development) and for himself at the keyboard (a dozen bars before the end).

## Symphony No. 99 in E flat major

1. *Adagio – Vivace assai*
2. *Adagio*
3. *Menuetto. Allegretto*
4. *Finale. Vivace*

Symphony No. 99 in E flat received its first performance on 10 February 1794, six days after Haydn's arrival in England on his second visit. It is scored for the same forces as are used in the six symphonies of 1791-92, but with the important addition of two clarinets; it is the first of Haydn's five symphonies to include parts for clarinets (Mozart had included them in his "Paris" Symphony of 1778) and the one which takes most advantage of their peculiarly rich timbre. An exceptionally spacious and dramatic *Adagio* introduces an ebullient and expansive first movement that is remarkable for the prominence given to its charming second subject, which provides almost all the material for the development. The *Adagio* (in G) is one of Haydn's noblest slow movements, and one of the relatively few among the twelve London Symphonies cast in sonata form. The presentation of the main theme, initially and on its return in the recapitulation, is notable for its refined scoring, but again it is in the second subject, kept in reserve until the latter part of the exposition, that generates the development, with its dramatic entry of trumpets and timpani in C major in the sixth bar. The minuet has a lithe, *staccato* gait and some adventurous modulations: the trio, mainly for oboe and strings, is in C, which necessitates a bridge passage to prepare for the repeat of the minuet. The finale is a vivacious, colourfully scored sonata-rondo, with a tautly contrapuntal development episode.

## Symphony No. 100 in G major "Military"

1. *Adagio – Allegro*
2. *Allegretto*
3. *Menuetto. Moderato*
4. *Finale. Presto*

Symphony No. 100 in G was first played on 31 March 1794, and is scored like No. 99, except that the clarinets only appear in the second movement, and extra percussion (triangle, cymbals and bass drum) is used in the second and fourth. It is to the inclusion of the latter, and other features, that the symphony owes its nick name “The Military”, which appeared in Salomon’s concert announcements and therefore presumably had Haydn’s blessing. The *Allegretto* (adapted from a concerto for two *lire organnizate* he had composed for the King of Naples in 1786) was composed first and the minuet second (both in Vienna); the other two movements were written in London. A portentous slow introduction presages the *Allegro*, whose first subject is presented by flute and oboes like military fifes, but it is the seemingly innocuous second subject that really determines the course of the music. The *Allegretto*, in C, is in ternary form, with a middle section in C minor and an elaborate coda. The military effects may seem tame enough to hardened twentieth-century ears, but they did not to Haydn’s audience, to whom they sounded like “the hellish roar of war”. The elegant minuet is permeated by *gruppetti* and scales; its trio by dotted rhythms. The finale is in monothematic sonata form and in 6/8 metre; the drama of the development section is achieved by skilfully placed pauses (and an electrifying timpani entry) rather than by the use of the heavy percussion, which is held in reserve until the final pages.

### **Symphony No. 101 in D major “Clock”**

1. *Adagio – Presto*
2. *Andante*
3. *Menuetto. Allegretto*
4. *Finale. Vivace*

Symphony No. 101 in D was performed for the first time on 3 March 1794, and is scored like No. 99, except that the (relatively unimportant) clarinet parts, although authentic, are not included in the autograph score. A solemn *Adagio* prepares the way for a spirited *Presto* in 6/8, which two themes are so similar that one may be felt to have engendered the other; both are used in the dramatic development and both undergo considerable rearrangement after the recapitulation. The *Andante*, in G, whose theme is supported by a regular “tick-tock” accompaniment that was responsible for the symphony’s nineteenth-century nickname “The Clock”, is in Haydn’s special blend of variation and rondo form, with an impressive *minore* episode. Both the minuet and its trio, with solos for flute and bassoon, are unusually long by Haydn’s standards. The concluding *Vivace*, arguably his greatest symphonic finale, is based entirely on the theme presented, beautifully harmonised, at the outset, and is remarkable both for its ferocious, impassioned development (rooted in D minor) and for the counterpoint that greets the theme when it reappears in D major at the recapitulation.

### **Symphony No. 102 in B flat major**

1. *Largo – Vivace*
2. *Adagio*
3. *Menuetto. Allegro*
4. *Finale. Presto*

Symphony No. 102 in B flat, scored like Nos. 95 and 96, was first performed on 2 February 1795, and it was during this concert that the audience narrowly escaped injury from a falling chandelier, and not during the first performance of No. 96 – previously known, erroneously, as the “Miracle” Symphony. A spacious, dignified *Largo* prefaces, and partly anticipates, the main *Vivace*, which has two well contrasted themes; an exuberant first subject in running quavers, and a stern, rather angular, second subject, both of which are brought into play in the powerful, almost Beethovenian, development. The wonderful *Adagio* (in F) leans towards variation form, but in figuration, mood and

key it echoes, like the *Adagio* of No. 98, the slow movement of Mozart's "Jupiter" Symphony; the instrumental disposition, which includes a discreet solo cello, muted trumpets and timpani, and the profusion of dynamic markings, contribute to the movement's uniquely veiled, misty quality. It is followed by a bouncing minuet with an almost Brahmsian trio, and by a witty, virtually monothematic sonata-rondo finale, with a semi-contrapuntal development and a "surprise" ending that also looks forward to Beethoven.

### **Symphony No. 103 in E flat major "Drum Roll"**

1. *Adagio – Allegro con spirit*
2. *Andante più tosto allegretto*
3. *Menuetto*
4. *Finale. Allegro con spirito*

Symphony No. 103 in E flat, scored like No. 102, plus a pair of clarinets, was played for the first time on March 1795. The introductory *Adagio* excited, in the words of the critic of *The Morning Chronicle*, "the deepest attention"; not surprisingly, for it is the longest of Haydn's symphonic slow introductions, and exceptionally sombre in character; it is quoted again, in shorter form, towards the end of the lithe *Allegro con spirito* (which has a charmingly waltz-like second subject), and subtle allusions are made to it during the course of the *Allegro* itself. Its most striking feature is the drum roll with which it begins, and which has given the symphony its nickname; enigmatically, Haydn's autograph score gives it no dynamic marking. The second movement (without clarinets) is a set of variations on two alternating themes (both of them, like the first movement's first subject, based on Croatian folk tunes): one measured and dignified, in C minor, the other forthright and in C major. Both are varied twice, with increasingly elaborate orchestration (including a violin solo) and the movement ends with an extended coda. Next comes a springy minuet full of "Scotch snaps", with a gentle trio that gives same prominence to the two clarinets, and the symphony ends with an ebullient, monothematic finale, whose theme, with its characteristic repeated notes, is also Croatian in origin.

### **Symphony No. 104 in D major "London"**

1. *Adagio – Allegro*
2. *Andante*
3. *Menuetto. Allegro*
4. *Finale. Spiritoso*

Symphony No. 104 in D ("the 12th which I have composed in England") was Haydn's last symphony; it is scored like No. 103 and was performed for the first time at a benefit concert ("Dr Haydn's night") on 4 May 1795. After an exceptionally profound and mysterious *Adagio* the main *Allegro* lets in a flood of sunshine, and it is not until the development, where Haydn seizes on the third and fourth bars of the first subject and repeatedly hammers out their rhythm in a passage of some 70 bars, that we realise the tune is not so innocent as it first appears to be. The *Adagio*, in G, is in rather free ternary form, the magnificent central *minore* section offering the strongest possible contrast to the first section (in two unequal, repeated "halves", and scored for strings and bassoons), to which it is thematically related, and to the visionary (and much extended) reprise. The vigorous minuet makes a feature of a trill and, towards the end, a two-bar silence; the trio, with its meandering solos for oboe and bassoon, is cast in B flat, so that a bridge passage is needed to prepare for the repeat of the minuet. The folk-song character of the finale's main theme did not escape the notice of contemporary musicians, and two London street cries, "Live cod" and "Hot cross buns", were suggested as models. However, the tune, with its drone bass, is much more likely to be based on a Croatian folk melody

Haydn remembered from earlier days. A broad, serene second subject provides the appropriate amount of contrast.

*Robin Golding*