



EDITIONS DE
L'OISEAU - LYRE

HAYDN SYMPHONIES *c.1765-68*

35 38 39 41 58 59 65

THE ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD

volume 5

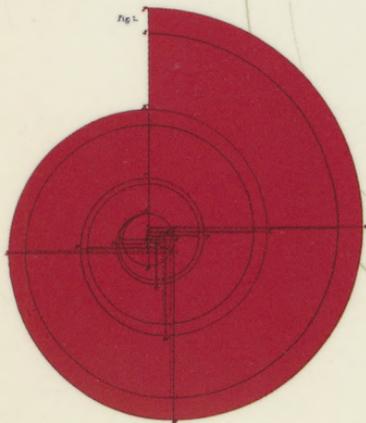


Fig. 1

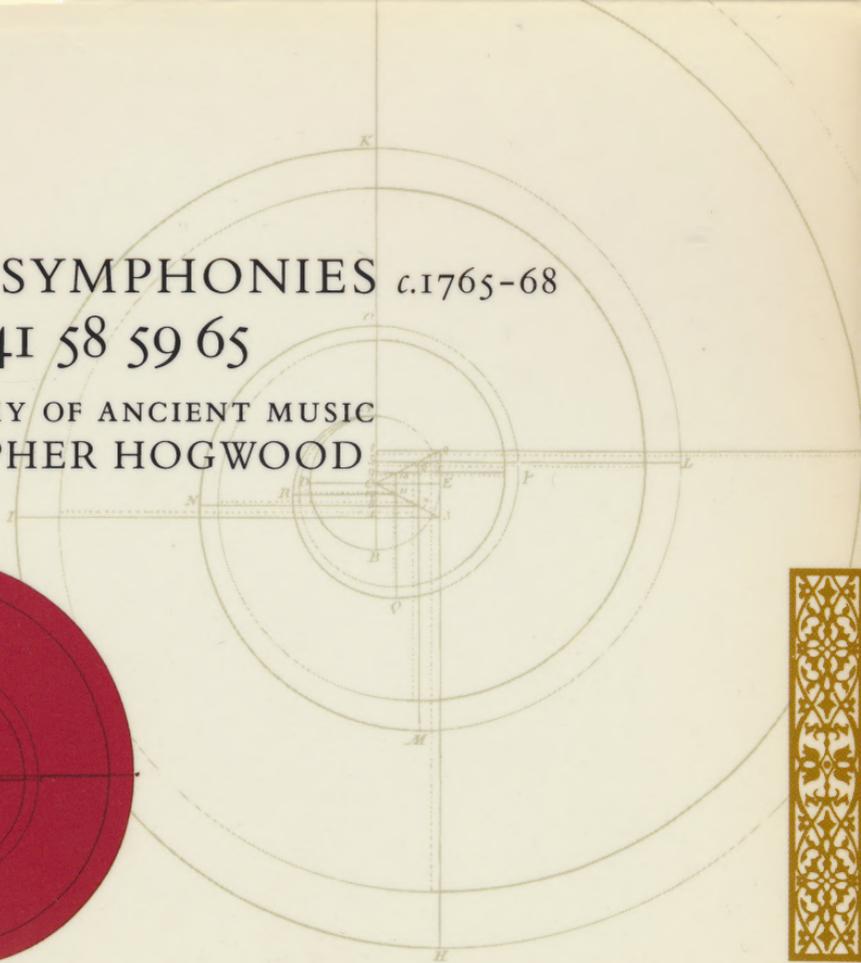


Fig. 2

HAYDN SYMPHONIES *c.1765-68*
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volume 5

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JOSEPH HAYDN

1732-1809

Symphony No. 35 in B flat major
Symphony No. 38 in C major
Symphony No. 39 in G minor
Symphony No. 41 in C major
Symphony No. 58 in F major
Symphony No. 59 in A major ('Feuersymphonie')
Symphony No. 65 in A major

THE ACADEMY OF ANCIENT MUSIC
on authentic instruments

conducted by · dirigée par · Dirigent · sotto la direzione di:
CHRISTOPHER HOGWOOD

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Fig. 2.



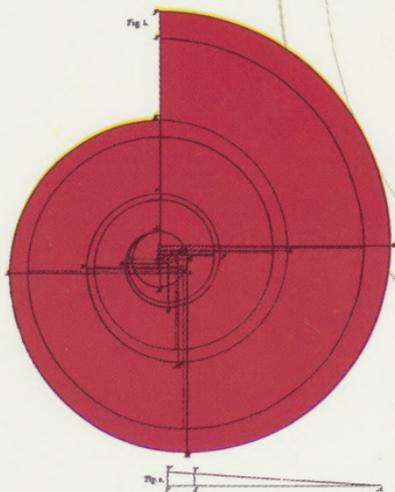
EDITIONS DE
L'OISEAU - LYRE

HAYDN SYMPHONIES *c.1765-68*

35 38 39 41 58 59 65

THE ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD

volume 5



THE ACADEMY OF ANCIENT MUSIC · HOGWOOD

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HAYDN SYMPHONIES · VOLUME 5

3 CD



JOSEPH HAYDN
1732-1809

Symphony No. 35 in B flat major
Symphony No. 38 in C major
Symphony No. 39 in G minor
Symphony No. 41 in C major
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THE ACADEMY OF ANCIENT MUSIC
on authentic instruments

sur instruments d'époque · auf authentischen Instrumenten · con strumenti originali
conducted by · dirigée par · Dirigent · sotto la direzione di:
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Fig. 9.

SYMPHONIES *volume 5*

Joseph Haydn



CD 433 012-2 OH3



CHRISTOPHER HOGWOOD AND
THE ACADEMY OF ANCIENT MUSIC
(photo: Gerald Schönitz)

JOSEPH HAYDN 1732-1809

Symphony No. 35 in B flat major · *si bémol majeur* · B-Dur · *si bemolle maggiore*

Symphony No. 38 in C major · *ut majeur* · C-Dur · *do maggiore*

Symphony No. 39 in G minor · *sol mineur* · g-Moll · *sol minore*

Symphony No. 41 in C major · *ut majeur* · C-Dur · *do maggiore*

Symphony No. 58 in F major · *fa majeur* · F-Dur · *fa maggiore*

Symphony No. 59 in A major ('*Feuersymphonie*') · *la majeur* · A-Dur · *la maggiore*

Symphony No. 65 in A major · *la majeur* · A-Dur · *la maggiore*

THE ACADEMY OF ANCIENT MUSIC

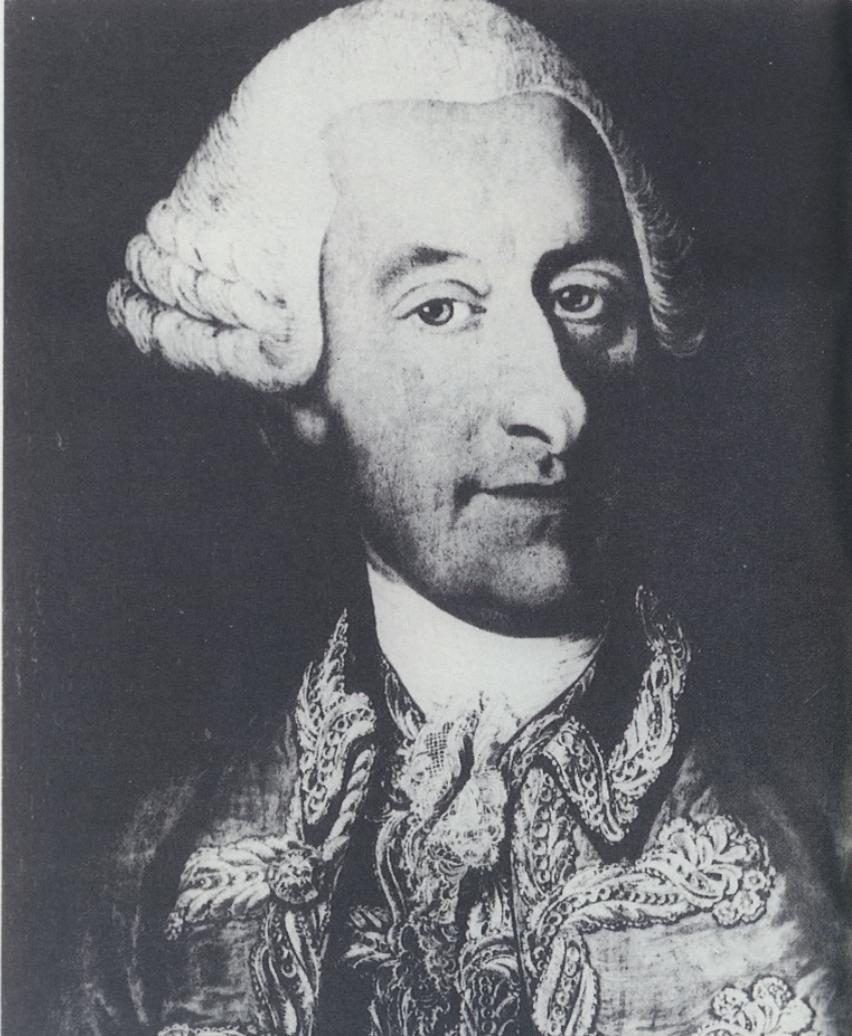
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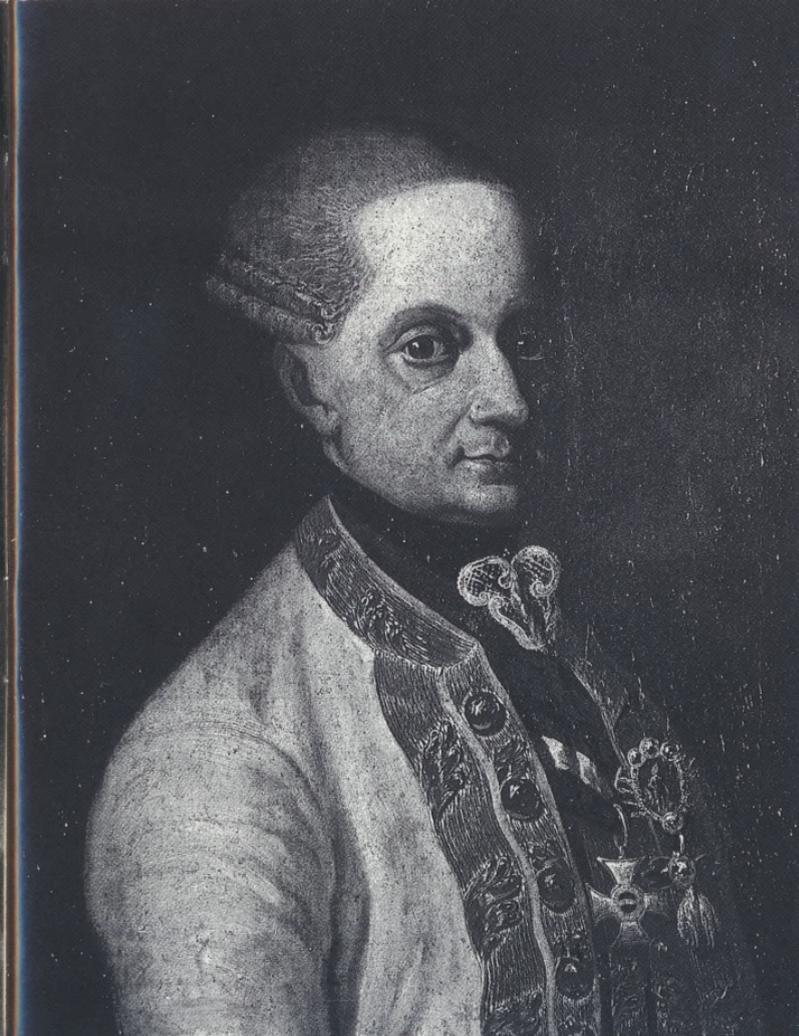
conducted by · dirigée par · Dirigent · sotto la direzione di:

CHRISTOPHER HOGWOOD

The first Haydn portrait,
painted in 1768 by J.B.
Grundmann, showing
the composer in the
livery of the Esterházy
musicians (destroyed
in 1945)



Prince Nikolaus
Esterházy, unsigned
contemporary painting
(Schloß Esterházy,
Eisenstadt/Archiv für
Kunst und Geschichte,
Berlin)



CD1 433 013-2

SYMPHONY No. 35 in B flat major	1	I Allegro di molto	7.16
	2	II Andante	9.40
	3	III Menuet: Un poco allegretto	4.31
	4	IV Finale: Presto	3.13

SYMPHONY No. 38 in C major	5	I Allegro di molto	5.03
	6	II Andante molto	5.43
	7	III Menuet: Allegro	3.36
	8	IV Finale: Allegro di molto	4.39

SYMPHONY No. 39 in G minor	9	I Allegro assai	5.48
	10	II Andante	6.22
	11	III Menuet	3.25
	12	IV Finale: Allegro di molto	4.58

Total Timing 65.20

CD2 433 014-2

SYMPHONY No. 41 in C major	1	I Allegro con spirito	8.24
	2	II Un poco andante	7.29
	3	III Menuet	4.29
	4	IV Finale: Presto	3.21

SYMPHONY No. 58 in F major	5	I Allegro	6.31
	6	II Andante	8.03
	7	III Menuet alla zoppa: Un poco allegretto	2.49
	8	IV Finale: Presto	3.37

Total Timing 45.15

CD 3 433 015-2

SYMPHONY No. 59 in A major
(‘Feuersymphonie’)

1	I Presto	6.13
2	II Andante o più tosto allegretto	6.29
3	III Menuetto	4.57
4	IV Allegro assai	3.54

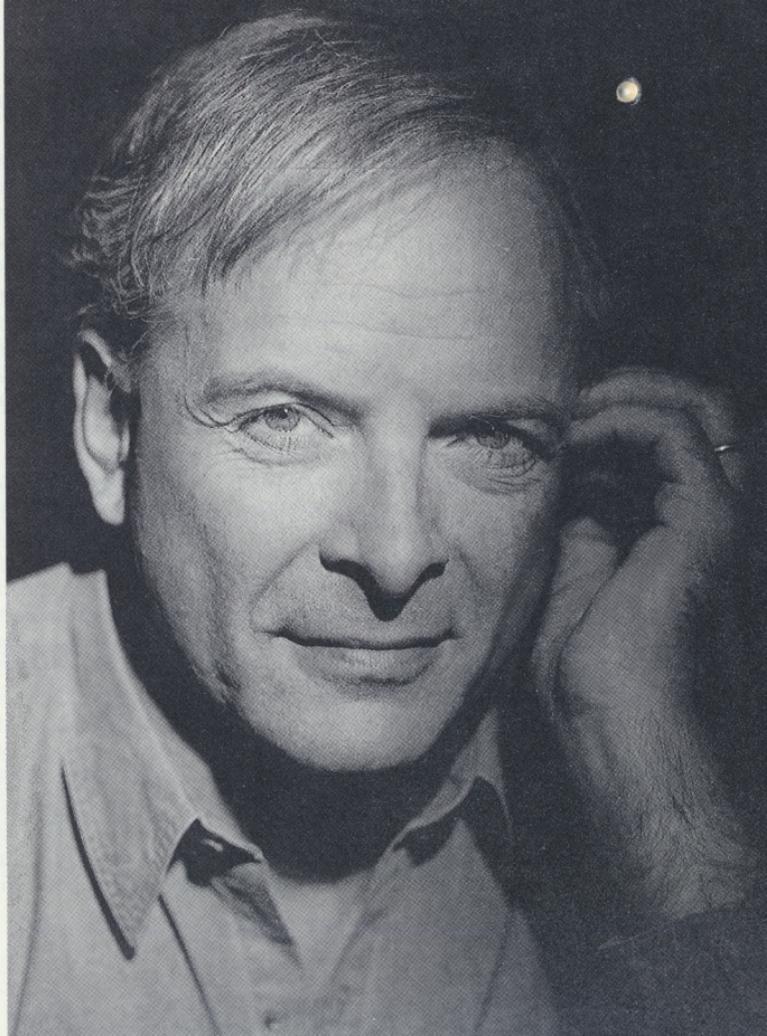
SYMPHONY No. 65 in A major

5	I Vivace e con spirito	6.56
6	II Andante	8.17
7	III Menuetto	3.54
8	IV Finale: Presto	4.27

Total Timing 45.41

Christopher Hogwood

(photo: Julian Broad)



These recordings of the 106 complete extant Haydn symphonies have been organised into fifteen volumes, as listed in the table on pp.12-13. † (Until Nos 76-78 of c. 1782, the ordering of the traditional '104' numbers is seriously inaccurate.) Insofar as possible, the volumes are ordered chronologically. But many works before c. 1780 cannot be precisely dated and have had to be assigned somewhat arbitrarily; also a certain degree of overlapping between volumes is unavoidable. Details are given in a note on chronology in each volume.

In general Haydn composed for what today would be called a chamber orchestra; until the 1780s it was a very small ensemble indeed. During his earliest years at the Esterházy court (through c. 1767), the normal complement was approximately thirteen to sixteen players: strings most often 3-3-1-1-1 (though there may have been as many as eight violins on occasion), plus pairs of oboes and horns, one bassoon (doubling the cello and violone [double bass] on the bass part), and often one flute; trumpets and drums were exceptional. (The still earlier Morzin ensemble was presumably no larger; to judge by the music, it included no flutes.) Beginning in the late 1760s, the band gradually increased in size, primarily owing to the Prince's growing

passion for opera, which necessitated a larger and more varied ensemble. From c. 1768 to c. 1775, it usually numbered sixteen to eighteen, with the string section now approximately 4-4-2-1-1; in 1776, with the opening of the court opera house and the expansion of the season, the ensemble grew again, reaching in the 1780s a maximum of twenty-two to twenty-four, with the strings approximately 6-5-2-2-2. Only in London, where in 1792-94 Salomon's band totalled nearly forty players (around 8-8-4-5-4) and in 1795 the 'Professional' orchestra approached sixty (around 10-10-5-6-5, with doubled winds), were Haydn's forces appropriate for brilliant, 'public' symphonies. Again, details are given where needed in the chronological note to each volume.

Haydn almost certainly used no keyboard instrument in his symphonies, except in London. This view, which differs from earlier ones but is now widely held among scholars, is based on the following criteria: (1) Haydn's symphony autographs include no figures or indications of a keyboard instrument whatever, whereas those for other orchestral genres (concerti, vocal music) do so in abundance. (2) The authentic performing materials include absolutely no keyboard parts, figures, or references to

keyboard instruments. (3) There is no evidence that the Esterházy court ever employed a separate keyboard or continuo player (other than Haydn himself), and some evidence that Haydn led the ensemble from the violin (by his own testimony, he was a good enough violinist to perform as the soloist in concertos). (4) The finale of the 'Farewell' Symphony (No. 45), in which each player has a little solo before departing, includes no keyboard music and ends with two unaccompanied solo violins (presumably Haydn and his concertmaster Luigi Tomasini). (5) Aspects of style which formerly were thought to demand filling-out by a continuo

(lean orchestration, two- and three-part writing) are now viewed as characteristic and desirable. (6) Even with respect to the London symphonies — where Haydn indeed 'presided' at the keyboard — the continental sources, including those prepared under his direction, include no keyboard part; this confirms the hypothesis that none was used for symphonies there. These recordings are the first on original instruments to realise Haydn's sonic intentions in this essential respect. I offer a full explanation of the reasoning behind this decision in an article published in the November 1990 issue of *Early Music* (OUP).

† The 106 works comprise Hoboken I: 1-104, 107 and 108 (Landon designates the latter two as 'A' and 'B' respectively). A few additional movements survive as fragments; see Volumes 9 and 10 of these recordings. (Hoboken's No. 105 is a *sinfonia concertante* [1792] for oboe, bassoon, violin, cello and orchestra; No. 106 is the overture to *Le pescatrici*.)

No other genuine Haydn symphonies are known.

A concordance of all fifteen volumes organised according to the traditional numbers is printed at the back of this booklet.

Volume

1 Symphonies for Count Morzin (c.1757-60)	1, 2, 4, 5, 10, 11, 18, 27, 32, 37, 107 ('A')
2 From Vienna to Eszterháza (c.1760-63)	3, 14, 15, 17, 19, 20, 25, 33, 36, 108 ('B')
3 Early Esterházy Symphonies (1761-63)	6, 7, 8, 9, 12, 13, 16, 40, 72
4 1764-1765	21, 22, 23, 24, 28, 29, 30, 31, 34
5 Entertainment Symphonies (c.1765-68)	35, 38, 39, 41, 58, 59, 65
6 The Early 'Sturm und Drang' (c.1768-71)	26, 42, 43, 44, 48, 49
7 Climax of the 'Sturm und Drang' (c.1772)	45, 46, 47, 51, 52, 64
8 1773-1774	50, 54(1st version), 55, 56, 57, 60

Symphonies

9 Theatrical and Popular Symphonies (c.1774-77)	53, 54(2nd version), 61, 66, 67, 68, 69
10 Serious Entertainment (c.1778-81)	62, 63, 70, 71, 73, 74, 75
11 First Symphonies for Publication (1782-84)	76, 77, 78, 79, 80, 81
12 The 'Paris' Symphonies (1785-86)	82, 83, 84, 85, 86, 87
13 Apotheosis of the Chamber Symphony (1787-89)	88, 89, 90, 91, 92
14 The First London Journey (1791-92)	93, 94, 95, 96, 97, 98
15 The Second London Journey (1793-95)	99, 100, 101, 102, 103, 104

HAYDN composed the seven symphonies recorded here between 1765–66 and c.1768 (or a little later). Except for No.35, their actual dates, and hence their internal chronological order, can only be estimated:

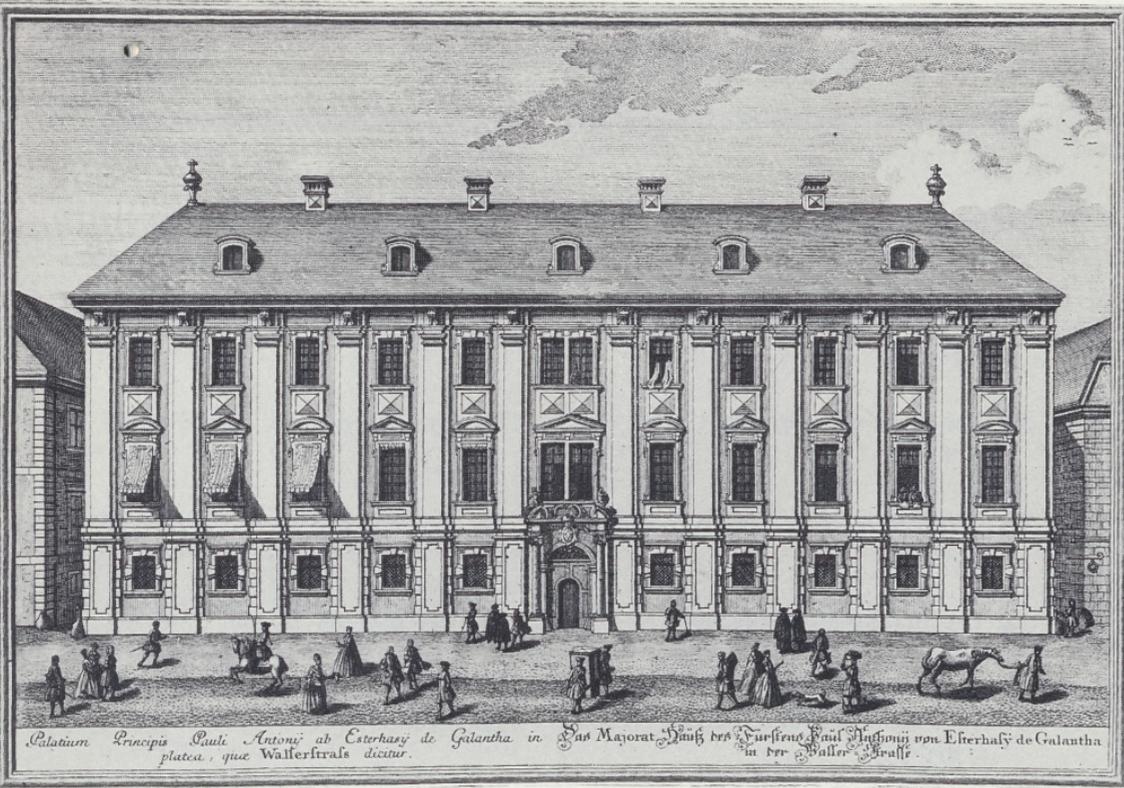
1765–66	No.39 in G minor
c.1767	Nos.38 in C, 58 in F
1 December 1767	No.35 in B flat
c.1768	Nos.41 in C, 59 in A
[see below]	No.65 in A

The chronology of Haydn's symphonies for the period 1766–71 is less secure than for many others, owing to (1) the relative paucity of surviving autographs (from this group, we have only that to No.35); and (2) an absence of clear differences in instrumentation (which often permit correlations with documented changes of personnel in the Esterházy orchestra). Nevertheless, there is strong circumstantial evidence supporting the datings for all the symphonies listed above except No.65.

Every other year or so from 1765 until well into the 1770s, Haydn entered small groups of works, arranged by genre, in his so-called *Entwurf-Katalog* ('EK'). Symphonies 35, 38, 41, 58, and 59 appear in EK as part of a coherent larger sequence of orchestral works which, in-

sofar as they can be precisely dated, are all from 1767 and 1768 (No.35: 1 December 1767). In the absence of contradictory evidence it seems likely that the remaining four symphonies also date from c.1767–68 (to be safe, one would say 1766–69). Support for these datings can be found elsewhere. The 'alla zoppa' minuet of No.58 in F is the same as that in the Baryton Trio Hob. XI:52, from 1767–68; although we do not know which came first, they can be presumed to be very close in date. Furthermore, we know (from works whose dates are secure) that the earliest secondary sources and catalogue entries tend to show up one to two years after the date of composition. Thus Nos.38 in C and 59 in A are both dated 1769 in secondary sources; that to No.38 was written by the Esterházy court copyist Johann Ellsler, apparently not later than 1768. No.41 in C also survives in an Ellsler copy, whose watermark and handwriting suggest that it was written c.1768–69; since authentic sources can be presumed to have been written sooner than others, this suggests a date of around 1768. Perhaps it is the latest in this group of five symphonies.

Stylistically, Sonja Gerlach has argued that Nos.41 and 59 are later than the other three,



The Esterházy Palace in Vienna (in the Wallnerstrasse), where Haydn lived during the winter season
(Bildarchiv der Österreichischen Nationalbibliothek, Vienna)

owing to what seems to be their 'transitional' function in Haydn's changing instrumentation of slow movements during this period. All those before c. 1767 are scored for strings alone (plus, in some cases, solo *concertante* winds), whereas all those from c. 1769-70 include oboes and horns as normal constituents, with the horns transposed to the new key. But although these two movements include horns, they employ them 'tentatively', and in different ways: in No. 41 the C alto horns are transposed, but 'only' to C basso, not to F (the key of the movement); in No. 59 their use is peculiar in a different way (see the annotations below).

Symphony No. 39 in G minor, on the basis of its minor key, used to be taken as an early example of Haydn's so-called 'Sturm und Drang' manner, and was therefore dated c. 1768. This speculation now seems less compelling, especially since its use of four horns suggests that it must have originated during the latter part of 1765 or early in 1766. Thus it is roughly contemporaneous with Nos. 28 and 31: No. 28 appears to be the last of the group Nos. 28-31 (dated 1765), while No. 31, the 'Hornsignal', is the only other symphony from this period that employs four horns. (The ap-

parent availability of four or even more hornists again in 1767-68 appears illusory: the players in question seem to have functioned primarily as violinists.) Although Haydn cited this work in EK slightly later than the group discussed above, he paired it with the much earlier No. 20 in C (recorded in Volume 2), in an exceptional manner suggesting a supplemental entry rather than an 'original' one more or less contemporary with the date of composition.

Unlike the other symphonies in this volume, Symphony No. 65 in A cannot be securely dated even to an approximate two-year period. It was long believed to come from c. 1772-3 (that is, following the climax of the 'Sturm und Drang'), in part because of its being in the same key as, and sharing a certain eccentricity with, its apparent 'neighbour' No. 64. But in EK it appears in a group of symphonies whose dates range widely, from c. 1768 to 1772. And recent studies of the sources and (again) slow-movement scoring - No. 65 uses no mutes, unlike almost all other symphonies from 1769-70 through 1774 - suggest a date of c. 1769-70, possibly even 1768. Finally, in style it resembles not only No. 64, but to an equal degree No. 59 of c. 1768

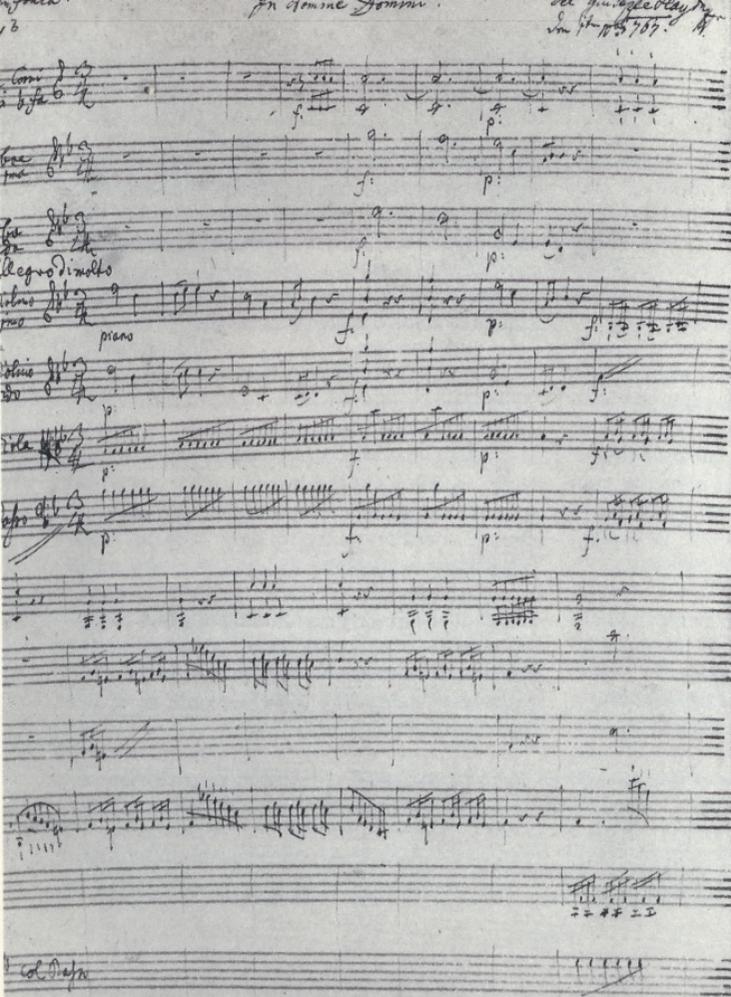
(see the annotations below); hence it finds an appropriate place in the present volume.

The chronological boundaries between this volume and Volumes 4 and (especially) 6 are not clear-cut. Symphony No. 39 in G minor overlaps by instrumentation with No. 31, and by date perhaps with other works in Volume 4. Nor can we distinguish clearly between Symphonies 41, 59, and 65 in this volume and Nos. 26, 48, and 49 in Volume 6: all six works seem to cluster around 1768 (but only No. 49 in F minor is securely dated to that year). For this reason, as well as practical ones, we have instead essayed a stylistic distinction. Nos. 41, 59, and 65 appear here as 'entertainment' symphonies with their slightly earlier compatriots Nos. 35, 38 and 58; while the minor-mode symphonies 26 and 49 and the unusually serious and very long No. 48 in C (substantially different from No. 41 in the same key) appear

in Volume 6, along with other, slightly later symphonies that exhibit Haydn's 'Sturm und Drang' manner. (The inclusion of the thoroughly 'serious' No. 39 here is admittedly inconsistent with this principle; owing to its presumed earlier date, however, this volume provides the most suitable context.)

Although Symphonies 38 and 41, both in C, are transmitted with trumpets and timpani in secondary sources, the Elssler copies of them have none. Furthermore, the evidence strongly suggests that (except occasionally in church) neither trumpets nor timpani were regularly used at the Esterházy court until 1773 (in operas) or 1774 (in symphonies). Hence it is virtually certain that Haydn's original versions of these two works did not employ them (indeed there is no evidence that he ever authorised them). We therefore omit them on these recordings.

¹ See Sonja Gerlach, 'Haydn's Orchestermusiker von 1761 bis 1774', *Haydn-Studien*, 4 (1976-80), 35-48; 'Fragen zur Chronologie von Haydn's frühen Sinfonien' (forthcoming); H. C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2, *Haydn at Eszterháza 1766-1790* (London, 1978), 284-7; Jens Peter Larsen, 'Haydn's Early Symphonies: The Problem of Dating', in *Music in the Classic Period: Essays in Honor of Barry S. Brook*, ed. Allan W. Atlas (New York, 1985), 117-31 (repr. in Larsen, *Handel, Haydn and the Viennese Classical Style* [Ann Arbor, 1988], 159-70); Robert von Zahn, 'Der fürstlich Esterházy'sche Notenkopist Joseph Elssler sen.', *Haydn-Studien*, 6/2 (1988), 130-47.



First page from the original manuscript of Symphony No. 35 (National Széchényi Library, Budapest)

JOSEPH HAYDN *Entertainment Symphonies*, c. 1765–1768

THE years 1765–66 witnessed momentous changes in Haydn's status and activity as princely Esterházy *Kapellmeister*. His original appointment in 1761 had been merely as *Vice-Kapellmeister*, with responsibility only for the princely *Hof- und Cammermusik* (which admittedly comprised not only all the instrumental music including that for orchestra, but also all the secular vocal and theatrical music). Nevertheless, his ageing predecessor G.J. Werner retained the title of *Kapellmeister*, with authority over the church music; only following Werner's death in March 1766 was Haydn promoted to full *Kapellmeister*, and given responsibility for the church music as well. Not surprisingly, he immediately turned to sacred vocal music with enthusiasm, composing the huge *Missa Cellensis* (1766), the (mainly lost) *Missa sunt bona mixta malis in stile antico*, and the large-scale 'Great Organ Mass' in E-flat (the latter two c. 1768–69), as well as the *Stabat mater* (1767; enthusiastically praised by Hasse) and the cantata 'Applausus' (1768). (It is owing to this cantata's origins as an 'outside' commission, for the Cistercian monastery at Zwettl, that we have Haydn's most extensive surviving comments about performance practice, which he set down in a letter accompanying the

music.) In addition, however, doubtless under princely instigation, he also cultivated *opera buffa*, composing in the same period *La cantarina* (premiered 1766), *Lo speziale* (1768), and *Le pescatrici* (1770). Finally, these were the years of the first major building campaign on the grand new castle 'Eszterháza'; for example, the opera house was functioning as early as autumn 1768 (Haydn's own *Speziale* seems to have been the inaugural production).

This unprecedented activity in both sacred vocal music and comic opera forms the background to Haydn's symphonic production during the second half of the 1760s. The connection between the high seriousness of the former and his so-called 'Sturm und Drang' style (see Volumes 6–7) has long been understood. But (contrary to the traditional view) 'theatrical' style was equally important for Haydn's symphonic music in this period. It has recently been suggested not only that many symphonies of this period may have originated in whole or in part as incidental or stage music (as we know was the case in 1774–81), but that even in its most expressive aspects, the 'Sturm und Drang' may have represented but an intensification of his interest in theatre music.¹ Although this remains speculative, there can be

no question as to the importance of 'entertainment' as a governing concept behind his symphonies in this period – as the works here recorded abundantly demonstrate.

Symphony No.35 in B flat major

Although by outward criteria this symphony of late 1767 is entirely unexceptional – it employs a common major key, the customary four-movement sequence, and the standard orchestra of two oboes, two horns, and strings (the winds tacet in the slow movement and trio), and it has no nickname, programmatic or theatrical associations, or overt disruptions of generic conventions or stylistic decorum – it exemplifies throughout the high art of which Haydn was capable in his 'entertainment' mode. The Allegro di molto is based entirely on two contrasting ideas presented at the beginning: a graceful *cantabile* motive in the strings (interrupted by a horn-instigated fanfare), and a powerful unison theme on a 'galloping' motive. The *cantabile* idea returns in numerous different contexts; as was his wont, Haydn varies it each time (note especially the eccentric continuations in the second group and, at the beginning of the recapitulation, the striking new form of that horn interruption). The development, a model of its type, is in

two parts, which fragment and discuss the two themes in turn.

The sonata-form Andante exhibits the sprightly profundity mixed with eccentricity that is typical of Haydn's non-Adagio slow movements. It begins with a delicious example of tonal wit: though it is in the subdominant key of E flat, the five-bar opening phrase begins in such a way as to imply B flat (which is still resounding in our inner ear), with unexpected consequences at each successive appearance – not least at the very end, where the tonal balance is at last restored. (This is perhaps Haydn's earliest large-scale example of what would soon become a familiar structural witticism: that of ending a movement with its opening phrase.) The vigorous minuet is a masterpiece of subtlety, with unexpected changes of register and phrasing (most obviously in association with the trilled motive first heard in the second measure); the most unexpected is the straightforward *piano* ending. The Presto finale repeats the beginning = ending ploy; the joke is all the more effective because the three opening 'hammerstrokes' move up from the tonic to the mediant, such that the movement ends melodically 'off' the tonic. The violation of conven-

tion is all the stronger because we have already heard 'the same' chords at the end of the exposition – where, however, they *remained* on the keynote as a conventional afterbeat gesture.

Symphony No.38 in C major

Whether the inspired foolery of this work owed its inspiration to the stage we cannot know; it certainly would not lose anything from the association. Like several other early Haydn symphonies in C, the opening Allegro di molto employs the otherwise unusual 'finale' metre of 2/4 in its opening movement. Perhaps it is overture-like; certainly it sounds 'stagey', faintly bombastic, with little subtlety of contrast or motivic variation. And in the middle of the development it becomes downright comic: this section has centred around A minor; at the conclusion of a long sequence, Haydn twice cadences deceptively on F (its submediant), until he tires of this game and stamps out a third cadence, in unison, to clinch A minor at last – whereupon he not only substitutes F this time too, but drops to *piano* and begins a new episode in F major! (The 'trio'-like effect of the reduced scoring and contextual separation of the latter section is also found primarily in early finales.)

The Andante molto is a delicately farcical 'echo' movement, of the sort that notoriously offended the conservative North German critics of Haydn's day. The second violins, muted, constantly imitate the concluding motives of the *unmuted* firsts – no matter how tactlessly in the rhythmic context, or how excessively at the end of both main sections. The minuet features a solo oboe in the trio. So does the second group of the Allegro di molto finale (now in *alla breve*), which in general alternates between an opening theme that prances up and down the scale over an offbeat tonic pedal, and contrapuntal passages in the transitions and the development. The effect is decidedly one of comic juxtaposition rather than organic integration.

Symphony No.39 in G minor

This symphony occupies a special place in two respects: if the revised date of 1765-66 (see the note on chronology and sources) is correct, it is Haydn's earliest symphony that is truly in the minor mode (in the slightly earlier No.34, only the opening slow movement is in the minor). It is also the only Haydn symphony using four horns that is *not* in the key of D. Indeed it seems to have instigated an entire series of passionate symphonies in G minor, includ-

ing two by J.B. Vanhal, one by J.C. Bach (Op.6, No.6), and one by Mozart (the 'little' G minor, K183); one of those by Vanhal and the Mozart also use four horns. The horns are pitched by pairs, two in G and two in B flat; this permits their use virtually throughout the G minor scale, as well as in passages set in the relative major. Oddly, however, in distinction to Haydn's D major symphonies with four horns, the two pairs almost never play together in four-part harmony, but usually alternate according to the harmony; even the soloistic B-flat horns in the trio are (by Haydn's standards) routine. Hence the effect is not much different from that obtainable by only two horns pitched a minor third apart, such as we find in most of Haydn's later minor-mode symphonies.

The Allegro assai begins with a quiet four-bar theme that ends provocatively on the dominant, with a pregnant pause; it is followed still more provocatively by a six-bar continuation for the violins alone that again ends on the dominant, this time a bare octave, with another pregnant pause. Neither the rushing second group nor the impressive development centring round an elaborate contrapuntal passage can compromise the unsettling effect of

this beginning; it stands as a psychological motto over the whole movement (and leads to the expected 'surprises' in the retransition and recapitulation). The charming Andante in 3/8 stands, unusually, in the submediant (E flat); this was Mozart's favorite key-relation in minor-key works, while Haydn usually chose the relative major or the tonic major. It has been unjustly criticized for its 'shallowness' in the context of a minor-key symphony, but this seems anachronistically Romantic: there is no law that every Haydn minor-mode symphony must create a 'through-composed' effect like that found in the 'Farewell' or No.44 in E minor. The movement boasts subtle and witty effects aplenty, and an unexpected codetta at the end. The trio of the minuet features the oboes and horns; the main part exhibits Haydn's astringently bare two-part writing, here spiced by pungent Balkanisms (the raised fourth scale-degree). The finale, Allegro di molto, contrasts with the opening movement in having no leisure for provocations. It is passionate throughout (note the 'wide-leap' motives in the opening theme, argued by Sisman to be another 'theatrical' effect), and rushes through a brief, whirlwind sonata form that slackens the pace only in the most unlikely

place: the first half of the development.

Symphony No.41 in C major

In distinction to No.38 (in the same key), this work eschews all staginess in favour of unmediatedly symphonic style. The opening Allegro con spirito in 3/4 moves from *cantabile* phrases initiated by short, isolated *forte* attacks to a grand continuation; the second group recalls that of No.35 in its rushing, tremolo, rhythmically unstable character. The development is one of Haydn's first to make an aesthetic point of the 'immediate reprise' (a statement of the main theme in the tonic towards the beginning of the development, before the real action gets under way); this was a precursor of his better-known 'false recapitulations'. The movement ends with a brief, climactic codetta; another example of Haydn's increasing tendency, during these years, to expand the normal symmetry of the sonata-like forms.

The delicate and subtly expressive Andante features an elaborate flute solo, supported for much of its course by the other winds (the first oboe also has real melodic stature). It is one of Haydn's first slow movements to include the horns, and to mute the violins (both soon became standard practice). The minuet adopts a deliberate, *galant*, downbeat-oriented style,

with (again) paired oboes and horns in the trio. The finale is a winning *perpetuum mobile* on a jig-motive (2/4 metre, but with constant triplets as if in 6/8), with a rhythmically intricate second phrase and an occasional pretence at counterpoint; like the opening movement, it closes with a *fortissimo* codetta extension not heard in the exposition.

Symphony No.58 in F major

This symphony seems to progress from normalcy to eccentricity. The Allegro theme is, unusually for Haydn, sustainedly *cantabile* and firmly rounded off at the end; energy and *élan* are reserved for the second group in the dominant and the second part of the development (whose first part shows the *cantabile* headmotive in a new, partly joking light). The Andante, in rounded-binary rather than sonata form, begins oddly with a nine-bar theme, which the remainder of the movement spins out at length. The minuet *alla zoppa* ('limping') has the same musical substance as that from the Baryton Trio Hob. XI: 52 in D. It is regular in phrasing; the nickname refers to the constant long notes on the second beat of the measure (note the subtle joke of varying the 'normal' first bar on its return, four bars later). In the baryton work, the minor-mode trio is

marked 'al contrario', presumably to point up the contrast between its *legato* ductus and regular four-bar phrasing and the minuet; note as well the horn pedal, which dissonantly sounds through the changing harmonies in the strings. The Presto finale in 3/8 is based throughout on an offbeat motive that is rhythmically hard to grasp by ear; later, the eccentricity becomes pervasive, with sudden stops and starts, dynamic changes, and chromatics.

Symphony No. 59 in A major

Three Haydn symphonies in the key of A from the late 1760s and early 1770s are among his most 'theatrical': Nos. 59 and 65 in this volume, and the slightly later No. 64 (in volume 7). (The nickname 'Fire', like so many, is spurious: it appears only on one late, inauthentic source; nor is this work of c. 1768, as one often reads, related to a play titled *Die Feuersbrunst* performed at Eszterháza in 1774, still less to the *Singspiel* of the same name – which is in any case a pasticcio, not a work of Haydn.)² But it is easy to believe that Symphony No. 59 might have originated at least in part as incidental music. The Presto (a very unusual tempo for an opening movement after the 1750s), with its opening octave leap and rushing scales underneath shifting-rhythmed repeated notes, at

once suggests a crowd of confused conspirators; and it is theatrical indeed when they suddenly halt on a foreign chord, *piano*, moving to the dominant and a pause, rather in the manner of a slow introduction – a most incongruous type of 'opening' gesture, when juxtaposed with the actual beginning. No mere theatricalism, however, is Haydn's unpredictable, yet coherent play with these motives throughout the movement; even that *piano* halt not only returns several times (always varied) but, intensified into *pianissimo*, has the final word.

But the Andante o più tosto allegretto in the tonic minor is far stranger. (The minor keys of A, E, and B, associated with the 'sharp' side of the tonal spectrum, often stimulated Haydn to adopt an exotic, 'Hungarian' or 'Balkan' air.) A spare two-part theme soon leads to a completely different *cantabile* theme in the relative major (C), developed at great length – indeed at *excessive* length: a characteristic of Haydn's incidental music. When the cadence is reached at last, the same theme leads back to the dominant and a brief reprise of the first theme. Then comes the real surprise: the major-mode theme immediately enters again, in A major, along with the (utterly unex-

pected) oboes and horns: a ravishing yet peculiar effect. The peculiarity is only heightened by yet another, apparently unmotivated recall of the opening theme, *fortissimo*, which disappears as quickly as it enters, leaving the entirety of the overlong major theme to be recapitulated.

The minuet begins with the same motive as the Andante (a relatively early example of Haydn's increasingly strong tendency to create motivic links among the several movements in the cycle); the trio again resorts to the tonic minor and to strings alone. The sonata-form finale, Allegro assai, begins with an unaccompanied horn-call in long notes (an effect that Haydn will vary in one of his latest and greatest finales: of the 'Drum Roll' Symphony, No. 103); this horn-call alternates with an oboe melody in fast notes. The continuation, with a trilled note for the horns, is amusing enough, but a better joke follows at once: the strings enter and force these motivic scraps to pretend that they are going to become a fugue. Nothing could be less likely; sure enough, after only four bars we are off to the races in good finale style – until the development, when we are treated to a proper fugato after all! Further surprises follow in the recapitulation; Haydn

even indulges in an extensive coda, with a last witty variation of his scrappy theme.

Symphony No. 65 in A major

This symphony is nearly as 'theatrical' as No. 59. To be sure, the opening Vivace e con spirito is closer to the 'neutral' rhetoric of ordinary symphonies; nonetheless it is a marvelously high-spirited and inventive composing-out of its opening contrast: between three annunciatory 'hammerstroke' chords (note the unusual melodic succession: 1–4–3), and the ensuing quiet off-tonic melody. Witty indeed is Haydn's inclusion, early in the development, of a 'false reprise' *only* of the quiet melody, without the hammerstrokes, and his consequent recomposition of the 'true' recapitulation. The Andante, by contrast, is so eccentric as again irresistibly to conjure up the stage. It is in sonata form but its unexpected, occasionally disorienting juxtapositions of four incompatible motives – a *cantabile* phrase with an off-tonic headmotive in triplets, a wind fanfare, a naked repeated-note pedal, and a sinuous phrase for the strings in unison – seem to deny all formal and rhetorical decorum.

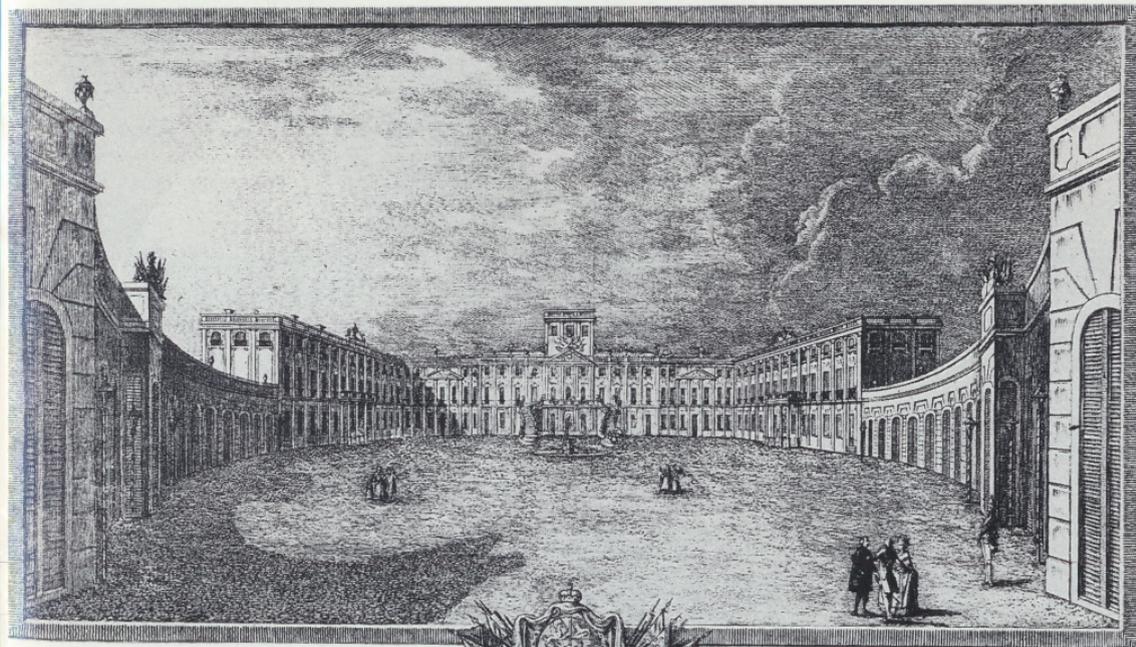
The minuet astonishes by its rhythm. A 'normal' opening phrase with prominent turn-motives on the downbeats is answered in the

dominant; but now the turn figure, accented, appears every *fourth* beat (in the entire texture, not merely as a syncopation against steady downbeats elsewhere). The eruption of 4/4 metre is shocking in this context; it could be called Brahmsian, if only that admirer of Haydn had played his rhythmic games in an equally frank manner. The trio, like that in No. 59, is in the tonic minor for strings alone; it alternates a subtly conspiratorial grace-note ostinato with a frankly conspiratorial rising sequence. The latter is in hemiola (two-note groupings within 3/4); that is, the 'opposite' rhythmic deformation from that in the minuet. The Presto finale is a jig in which the

characteristic 12/8 melodic figures are introduced by a horn-call in octaves. Soon the horns take the 12/8 figure, accompanied by massive string chords (recalling the hammerstrokes from the opening movement), and a rollicking finale-exposition ensues. At the beginning of the development the horn-call engenders one of Haydn's most astonishing surprises. Thereafter all is well, except that at the beginning of the recapitulation the horn-jig-motive and the hammerstrokes are nowhere to be heard – only to return, following a coda-like repetition of the opening theme, as the boisterous climax of this splendid finale.

¹ Landon, *Haydn at Eszterháza*, 279-80 *et passim*; Elaine R. Sisman, 'Haydn's Theater Symphonies', *Journal of the American Musicological Society*, 43 (1990), 292-352.

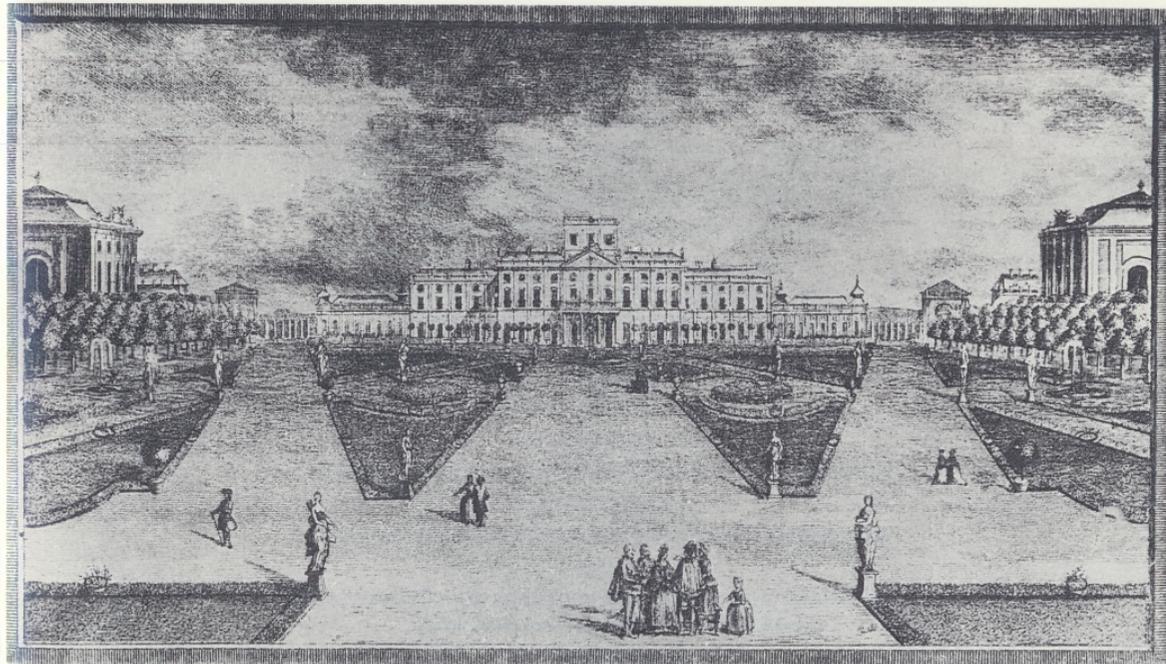
² Stephen C. Fisher, 'Haydn's Overtures and their Adaptations as Concert Orchestral Works' (PhD diss., Univ. of Pennsylvania, 1985), 305, 335n, 167; Günter Thomas, 'Haydn's deutsche Singspiele', *Haydn-Studien*, 6/2 (1986), 53-61.



View of the courtyard of Eszterháza Palace
(Hungarian National Museum, Budapest)

Unterschiedlich
Joseph Haydn.

Haydn's signature dated 1766
(National Széchényi Library, Budapest)



View of the facade of Eszterháza Palace onto the park
(Archiv für Kunst und Geschichte, Berlin)

SYMPHONY NO. 35

VIOLINS

Christopher Hirons – *Thomas Cahusac, London 1796*
Margaret Faultless – *Pietro Antonio Landolfi, Milan c. 1770*
Hildburg Williams – *Sebastian Klotz, Mittenwald c. 1750*
Maurice Whitaker – *George Klotz c. 1794*

Marshall Marcus – *Saxon c. 1790*
Catherine Weiss – *Lockey Hill, London c. 1800*
James Ellis – *Thomas Smith, London c. 1750*
William Thorp – *John Crowther, London 1780*

VIOLA

Katharine Hart – *Tomaso Eberle 1778*

VIOLONCELLO

Susan Sheppard – *David Rubio 1987 (Stradivarius 1711)*

DOUBLE BASS

Barry Guy – *Roger Dawson 1983 (Gasparo de Salò 1560)*

OBOES

Frank de Bruine – *Toshiyuki Hasegawa 1984 (Heinrich Grenser c. 1800)*
Robin Canter – *Heinrich Grenser c. 1800*

BASSOON

Alastair Mitchell – *Frédéric Guillaume Adler, Paris c. 1810*

HORNS

Anthony Halstead – *Robert Paxman 1983 (French c. 1800)*
Colin Horton – *Robert Paxman 1983 (French c. 1800)*

SYMPHONIES NOS. 38, 59

VIOLINS

Christopher Hirons – *Thomas Cahusac, London 1796*
Margaret Faultless – *Pietro Antonio Landolfi, Milan c. 1770*
James Ellis – *Thomas Smith, London 1750*
Fiona Duncan – *Richard Duke c. 1760*

Marshall Marcus – *Saxon c. 1790*
Catherine Weiss – *Lockey Hill, London c. 1800*
Nicola Cleminson – *Bohemian c. 1750*
William Thorp – *John Crowther, London 1780*

VIOLA

Katharine Hart – *Tomaso Eberle 1778*

VIOLONCELLO

David Watkin – *Clive Morris 1982 (Domenico Montagnana 1690)*

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Andrew Watts – *Peter de Koningh 1984 (Heinrich Grenser c. 1800)*

HORNS

Anthony Halstead – *Robert Paxman 1983 (French c. 1800)*
Colin Horton – *Robert Paxman 1983 (French c. 1800)*

SYMPHONY NO. 35

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Christopher Hirons – *Thomas Cahusac, London 1796*
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Maurice Whitaker – *George Klotz c.1794*

Marshall Marcus – *Saxon c.1790*
Catherine Weiss – *Lockey Hill, London c.1800*
James Ellis – *Thomas Smith, London c.1750*
William Thorp – *John Crowther, London 1780*

VIOLA

Katharine Hart – *Tomaso Eberle 1778*

VIOLONCELLO

Susan Sheppard – *David Rubio 1987 (Stradivarius 1711)*

DOUBLE BASS

Barry Guy – *Roger Dawson 1983 (Gasparo de Salò 1560)*

OBOES

Frank de Bruine – *Toshiyuki Hasegawa 1984 (Heinrich Grenser c.1800)*
Robin Canter – *Heinrich Grenser c.1800*

BASSOON

Alastair Mitchell – *Frédéric Guillaume Adler, Paris c.1810*

HORNS

Anthony Halstead – *Robert Paxman 1983 (French c.1800)*
Colin Horton – *Robert Paxman 1983 (French c.1800)*

SYMPHONIES NOS. 38, 59

VIOLINS

Christopher Hirons – *Thomas Cahusac, London 1796*
Margaret Faultless – *Pietro Antonio Landolfi, Milan c.1770*
James Ellis – *Thomas Smith, London 1750*
Fiona Duncan – *Richard Duke c.1760*

Marshall Marcus – *Saxon c.1790*
Catherine Weiss – *Lockey Hill, London c.1800*
Nicola Cleminson – *Bohemian c.1750*
William Thorp – *John Crowther, London 1780*

VIOLA

Katharine Hart – *Tomaso Eberle 1778*

VIOLONCELLO

David Watkin – *Clive Morris 1982 (Domenico Montagnana 1690)*

DOUBLE BASS

Barry Guy – *Roger Dawson 1983 (Gasparo de Salò 1560)*

OBOES

Frank de Bruine – *Toshiyuki Hasegawa 1984 (Heinrich Grenser c.1800)*
Robin Canter – *Heinrich Grenser c.1800*

BASSOON

Andrew Watts – *Peter de Koningh 1984 (Heinrich Grenser c.1800)*

HORNS

Anthony Halstead – *Robert Paxman 1983 (French c.1800)*
Colin Horton – *Robert Paxman 1983 (French c.1800)*

SYMPHONIES NOS. 39*, 41**

VIOLINS

Christopher Hiron – *Thomas Cahusac, London 1796*

Margaret Faultless – *Thomas Perry 1796*

Brian Smith – *Domenico Montagnana 1740*

William Thorp – *John Crowther, London 1780*

James Ellis – *Thomas Smith, London 1750*

Marshall Marcus – *Saxon c. 1790*

Simon Jones – *Frederick & Charles Farley 1978 (Guarneri 1723)*

Maurice Whitaker – *George Klotz c. 1794*

VIOLA

Katharine Hart – *Tomaso Eberle 1778*

VIOLONCELLO

Susan Sheppard – *David Rubio 1987 (Stradivarius 1711)*

DOUBLE BASS

Barry Guy – *Roger Dawson 1983 (Gasparo de Salò 1560)*

FLUTE**

Lisa Beznosiuk – *Roderick Cameron 1986 (Heinrich Grenser c. 1790)*

OBOES

Frank de Bruine – *Toshiyuki Hasegawa 1984 (Heinrich Grenser c. 1800)*

Peter Frankenberg – *Toshiyuki Hasegawa 1984 (Heinrich Grenser c. 1800)*

BASSOON

Philip Turbett – *Peter de Koningh 1987 (Heinrich Grenser c. 1800)*

HORNS

Anthony Halstead – *John Webb 1988 (Bohemian 18th century)*

Colin Horton – *Robert Paxman 1983 (Lucien Joseph Raoux c. 1800)*

Anthony Chidell* – *John Webb/Anthony Halstead 1989 (Franz Stohr c. 1800)*

Andrew Clark* – *John Webb/Anthony Halstead 1989 (Franz Stohr c. 1800)*

SYMPHONIES NOS. 58, 65

VIOLINS

Christopher Hiron – *Thomas Cahusac, London 1796*

Brian Smith – *Domenico Montagnana 1740*

Hildburg Williams – *Sebastian Klotz, Mittenwald c. 1750*

Fiona Duncan – *Richard Duke c. 1760*

Simon Jones – *English c. 1835*

William Thorp – *John Betts c. 1790*

James Ellis – *Thomas Smith, London 1750*

Maurice Whitaker – *French c. 1800*

VIOLA

Katharine Hart – *Tomaso Eberle 1778*

VIOLONCELLO

David Watkin – *Clive Morris 1988 (Stradivarius 1710)*

DOUBLE BASS

Barry Guy – *Roger Dawson 1983 (Gasparo de Salò 1560)*

OBOES

Frank de Bruine – *Toshiyuki Hasegawa 1984 (Heinrich Grenser c. 1800)*

Cherry Baker – *Olivier Cottet 1988 (Heinrich Grenser c. 1800)*

BASSOON

Alastair Mitchell – *Frédéric Guillaume Adler, Paris c. 1810*

HORNS

Anthony Halstead – *John Webb/Anthony Halstead 1989 (Franz Stohr c. 1800)*

Colin Horton – *Robert Paxman 1983 (Lucien Joseph Raoux c. 1800)*

JOSEPH HAYDN: THE SYMPHONIES, VOLUMES 1-15

Symphony No.	Volume	Symphony No.	Volume
1	1	28	4
2	1	29	4
3	2	30	4
4	1	31	4
5	1	32	1
6	3	33	2
7	3	34	4
8	3	35	5
9	3	36	2
10	1	37	1
11	1	38	5
12	3	39	5
13	3	40	3
14	2	41	5
15	2	42	6
16	3	43	6
17	2	44	6
18	1	45	7
19	2	46	7
20	2	47	7
21	4	48	6
22	4	49	6
23	4	50	8
24	4	51	7
25	2	52	7
26	6	53	9
27	1	(1st version) 54	8

Symphony No.	Volume	Symphony No.	Volume
(2nd version) 54	9	82	12
55	8	83	12
56	8	84	12
57	8	85	12
58	5	86	12
59	5	87	12
60	8	88	13
61	9	89	13
62	10	90	13
63	10	91	13
64	7	92	13
65	5	93	14
66	9	94	14
67	9	95	14
68	9	96	14
70	10	97	14
71	10	98	14
72	3	99	15
73	10	100	15
74	10	101	15
75	10	102	15
76	11	103	15
77	11	104	15
78	11	107	1
79	11	108	2
80	11		
81	11		

Producer: PETER WADLAND (with MORTEN WINDING in No. 39)
Engineers: JONATHAN STOKES (58, 65), SIMON EADON (with STANLEY GOODALL in No. 39)
Tape editors: NIGEL GAYLER, JENNI WHITESIDE, SALLY DREW

This recording was made using B & W Loudspeakers
Recording location: Walthamstow Assembly Hall, London

May 1989 (35), June 1989 (38, 59)
November 1989 (39, 41), April 1990 (58, 65)

Art direction: Jeremy Tilston
Picture research: Séverine Breton

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35
38
39

HAYDN

Symphony No.35

Symphony No.38

Symphony No.39

The Academy of Ancient Music

CHRISTOPHER HOGWOOD



EDITIONS DE
L'OISEAU - LYRE

2

41
58

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