

Michael Haydn - Symphonies from the 1780s (1999)

Written by bluesever

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01] *Symphony in C major P.31 - Allegro con spirito* 02] *Symphony in C major P.31 - Andante*
03] *Symphony in C major P.31 - Fugato. Molto vivace* 04] *Symphony in B flat major - P.18 - Grave. Allegro con spirito* 05] *Symphony in B flat major - Andante* 06] *Symphony in B flat major - Finale. Presto* 07] *Symphony in E flat major P.17 - Allegro spiritoso* 08] *Symphony in E flat major P.17 - Adagietto affettuoso* 09] *Symphony in E flat major P.17 - Finale. Presto* 10] *Symphony in D minor P.20 - Allegro brillante* 11] *Symphony in D minor P.20 - Andantino* 12] *Symphony in D minor P.20 - Rondeau. Presto* *Scherzante* Capella Savaria Pal Nemeth – conductor

Michael Haydn's symphonic output is sizeable, but it is nothing but coincidence that the total number is, like Mozart's, 41 (indeed, as Michael Haydn's output has yet to be fully researched, the real total is assumed to be about 45), especially when we remember that his brother Joseph composed more than twice as many. Michael Haydn wrote his last symphony (as far as we know) in 1789, roughly the time that Joseph Haydn and Mozart were starting the decisive development of the symphony into a large-scale form, a development taken further by Ludwig van Beethoven. The reason he wrote no symphonies in the last sixteen years of his life was, simply that his time was already overly occupied with sacred music. His symphonic output thus was allowed to dry up. The handling of the musical material is comparable with the middle periods of Joseph Haydn or Mozart, as is the three- or four-movement structure. The symphonies are characterized by the greatest craftsmanship and moreover benefit from a richness of invention and the disarming freshness of a natural musicianship, along with a superior ability to manage the individual instruments. It is understandable that even a master such as Mozart felt that he could learn from his friend Haydn. --- mozartforum.com

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