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Ã, © 1996-2014, Amazon.com, Inc. or its affiliates 11 January 2016 10:45 | Updated: January 3, 2017, 16:41 ITA s taken an extremely long time and almost sent our crazy writer, but wea you created one of the most important documents of classical music. Hi (DN). I was given the ridiculous task to listen to all the 104 Haydn symphonies and their placement of brilliance (or non-so--brilliant). See how happy I was in this regard: during the next different days of haydn-heavy interaction work, I went a bit strange in the head. To my colleagues, I apologize for your having to sit next to this: NB: Didn t wasting time with any unnumbered symphonies or recently discovered. Excuse me. Let the countdown begins! 104. Symphony No. 4Confusing Filling. ThereÃÃ ¢ s a little syncope ploddy in the second movement to get the pulse back at a sentient level, but apart from that little that will ¢ s to get truly enthusiastic. 103. Symphony No. 9A Morse of a self-release symphony. At this relatively early phase of his career, Haydn clearly knows that heÃ ¢ is doing and still smashing out melodies like thereÃÃ ¢ s tomorrow, the sinfonies of him are always interchangeable. Honestly, exchange a movement out for another from Symphony No. 4. Literally nobody noticed. 102. Symphony n 15Real to speak: the opening to this symphony is mortally. Long, uninventive and positively backwards to the future. There are flashes of inspiration elsewhere, species-of, but in general it is assumed that this had been composed together with a lot of others, more important works. Shoulda ve stayed in the drawer desk. 101. Symphony No. 12You could describe the opening movement as a bit fun of fluff and all after the composition-by-numbers, especially the second heavy movement. The problem is that, at this point, around 1763, Haydn was practically constantly beating symphonies with closed eyes, which means a great piece of that early exit is rather forgivable. Not without interest, but thereÃÃÃ ¢ s much better to come. 100. Symphony No. 32Early at half a filler period. Jump. 99. Symphony n 5An an opening subdued and some voices, Wincingly high clean horn, this type of - fails to go anywhere. It is a pleasure to listen to, of course, but itÃ ¢ s an ephemeral pleasure that it is ¢ t Last until it could. An early sign of great promise, but what is missing maturity.98. Symphony n 36NOT A classic. Winsome and nice enough, but suffers from another slow movement.97 quite bad taste. Symphony No. 62allow to wash on you and youÃ ¢ ll. Try to remember one of the melodies and youÃ ¢ LL being the gaze fixed in the void. Tiepida. Symphonies 96. Symphony n 18i that open in slow time tend to fall into two fields when it comes to haydn - spectral beauty, or a meander trudge. Unfortunately, this is the second. It is difficult to establish any kind of motorcycle, but there are pieces of the final movement that elevated the whole highest operation of a full outbreak. 95. Symphony No. 43 (Ã ¢ mercuryÃ ¢) There is no obvious reason for the subtitle. Almost exactly the same opening as No. 42 (Bang-silent, bang-silent). Despite these annoyances, thereÃÃ ¢ s po 'work string proto-mozart happening here, especially in the first movement. The second movement is, however, a absolutely transparent wide. 10 minutes of Politeness.94. Symphony n 23 self-pilot. Perhaps the funniest thing to be had with this is to count a semi-quaver known in the second movement runs. ThereÃÃÃ ¢ s like a billion of them. Both sides of this, not much. 93. Symphony No. 55 (Ã ¢ the schoolmasterÃ ¢) presumably the nickname of this symphony comes from the second movement, which sounds like a shading school teacher finger and We donÃ ¢ t buy it. 92. Symphony No. 85 (Ã reineÃ ¢) Not a pizza. Disappointing. 91. Symphony No. 37anether chronologically mislabeled symphony. Don't be fooled: ita s quite boring soon one.90. Symphony n 50After A race of some very strong symphonies during the 1940s to n. 50 is a total total Master, boring, fusty, disappointing. There are some impressive athletic in the strings in the first movement, but itÃ ¢ s as if HaydnÃ ¢ s totally forgotten the incredible music hea ¢ d only recently, composed in his Sturm und Drang period.89. 1It Symphony opens with a clever, biting Growing up, but then doesnÃ ¢ t do much at all. Promising but disappointing. Still, it was only the first of him (numbered) stab at a symphony, so weÃ ll forgive. Unless you look a bit 'more closely at the history of what's been composed when, in which case the argument falls apart. No one is here to be precise. 88. Symphony No. 41A grind. © Why wonÃ ¢ L to let rip? Therea ¢ s potential in the first movement, pent-up energy, too, but only Haydn Wona t open in the same way it does, for example, 39 or 26. 87. Symphony No. 56One of HaydnÃ ¢ s longest to more than half an hour but you can not fill with enough decent songs? Wella | apart from some minor work of neat and intricate set in the third movement, thereÃ ¢ s is not a lot 'at home writing in 56. youÃ ¢ ve heard these issues before, in one form or another. 86. Symphony No. 17If you were to listen to symphonies HaydnÃ ¢ s in chronological order, no. 17 would be about where youÃ ¢'d consider giving up. ¢ Thereã s nothing wrong with it, but itÃ ¢ s one of the most showy. Beautiful melodies, the tweak odd rhythmic or structural innovation, but nothing more. 85. Symphony No. 68Haydn wildcard returns, mess around with the accents of the minuet and trio to give the illusion of a downbeat wonky. Well, ITA's fun for musos, anyway. The problem is that, when you get preoccupied with these little games, you can diminish the impact of the symphony as a whole, leaving one with little memory of the main themes. 84. Symphony No. 24Woodwind to the fore here, but Haydn Hadna not really resolved what to do with all of them, at this point in his career. So, while ita s fun to hear them fight off the ropes with a more important sectional, ITA's a bit 'of confusion. 83. 40Numbered Symphony No. 40, but actually dates back to the early teens. Enough passable. Haydn phoning without major stylistic tics or inventions.82. Symphony No. 16ThereÃ ¢ s Ã ¢ an impressive cello moments here in the middle movement which allocates the instrument as one of HaydnÃ ¢ s favorite. Not technically challenging, but nail that lyricism is a rare and satisfying thing.Ã 81. Symphony No. 7 (in Le Midia) In the afternoon, huh? Musta been already long. Even with only seven symphonies to his name, Haydn was using every trick in the book to extend the melodies of him. Although the melodies are undoubtedly good, but they are also languid, slow, and perhaps too dainty.80. Symphony No. 66If we were making a film with the first movement of this symphony as a soundtrack, it would be an extravagant comedy with Cameron Diaz as Ã ¢ always beset the type bridesmaidÃ character ¢. Maybe a cameo by Zac Efron. 79. Symphony No. 3UH-oh, time for a novelty! Haydn avoided the traditional three-movement structure here in place of an epic four movements, with plenty of little complexity to maintain entertained Symphony-nuts, as a final crushing an escape in sonata form. 78. Symphony No. 38 (¢ Ã ¢ EchoÃ) Basically a gimmick. pretty nice melodies, but using the second violins mute when answering the first mute is a bit 'a cheap gag, even for Haydn. 77. Symphony No. 52The irritated opening here immediately suggests that the melancholy of the central period HaydnÃ ¢ s a bit 'was evolved. The character changes sometimes violently here, veering from spirited to angry in the space of a couple of horn blows. EA ¢ s fun, for sure, but the emotional through line isnã t quite clear as it could be. 76. Symphony No. 58After anger and gloom heartfelt 1940s righteous, the 50s seems to be HaydnÃ ¢ s comedown a little less exciting. 58 is quite pleasant, but there have already been a legion of music lovers, at the time that he willing to recapture the magic of its past glories. Thereã ¢ s also dragging a little 'music here, like trudging Haydn minuet with incessant dotted rhythms.75. Symphony No. 48 (Ã ¢ Theresea Maria) The Holy Roman Empress Maria Theresa was probably scared stiff from those opening horns. A little 'polite and ceremonial, when we know Haydn was capable of much deeper, the darker emotions. 74. Symphony No. 29OK, so thereã ¢ sa strange melody in the third movement - in practice, ITA supposed to be improvised by the harpsichord, but in general people donÃ ¢ t bother putting it in well. ita hard to imagine exactly what this symphony I woulda sounded like in his day. Yet, ITA's what you might call a hallmark Haydn symphony, one step from a mere filler but not among the top flight. 73. Symphony No. 47 (¢ Ã ¢ PalindromeÃ) And 'This is the punch line of Haydn? The third movement, a minuet and trio, takes its initial melody and then plays in reverse, which gives the symphony named after him. Oh, how they must have laughed, those big brains of the 18th century, as they caught wind of HaydnÃ ¢ s little 'game. But the symphony is actually any good? Well, ITA s alright.72. Symphony No. 33The purple, of all things, comes to the fore here, as Haydn gives his own voice in the first movement here. EA ¢ s another stylistic tics him, small amusement that he has no doubt built to entertain himself as much as the audience. Not a classic, but pretty solid. 71. Symphony No. 69 (¢ Ã ¢ LaudonÃ) By the time he had no way. 69, there was more melancholy in the music HaydnÃ ¢ s and has produced sprightly little chuffers like this. Great, triplets trembling in the first movement, and a final power-pop. A little 'by-the-numbers, perhaps, but the numbers are quite good. 70. Symphony No. 19Wistful and crisp at the outset, then a little 'sad in the middle, then come and be sparkling in the end. The bookend movements here are strong, but the middle is a bit 'a plod. 69. Symphony No. 57Another 30 minutes + symphony, but this time, it doesnã ¢ t seem like the ideas are stretched to the breaking point. Pretty exhausting, like tiring playfight with a bigger brother. 68. Symphony No. 83 (Ã ¢ The Hena) Literally nothing in this symphony sounds like a chicken. But once youÃ ¢ re not only etymological minor obstacle, there are some Winsome, melodies in the open air through a Tramp, none of which will tax the brain or ears too. 67. Symphony No. 10Once again showing HaydnÃ ¢ s penchant for brevity if necessary, this is only 15 minuter even to life in the final. If you find a recording that focuses on the continuo in that closing soon, this is a belter right. 66. Symphony No. 94 (SurpriseÃ ¢ Ã ¢) which super-strong rope in the second movement! SURPRISE! Except ita s not surprising, because everyone knows literally © ita is coming. EA ¢ s still a pleasant symphony, but mostly because the Germans call a © mit der PaukenschlagÃ ¢ (A with strokeÃ ¢ eardrums). 65. Symphony No. 77If youÃ ¢ re the type of person who has a soundtrack in their head all the time, the minuet and trio no. 77 is the perfect complement to jump methodically in a series of puddles. Approved. It 80Along 64. Symphony No. 79 and 81, a loose trilogy is formed with this symphony, which appears to have some fun 'greater freedom of Haydn's music was used to. Perhaps, with his advancing years and dozens of symphonies under his belt, it was finally comfortable with the work of him? EA ¢ s not a genre-buster, but it has a wonderful feeling. 63. Symphony No. 45 (FarewellÃ ¢ Ã ¢) ¢ Thereã sa formidable history of the last movement (you know, ITA's one where the tools they stop one by one and players walk out - it was made as a sort of Union statement musiciansÃ ¢ 18th century), but you have to arrange through a lot of Haydn standards to get there. It is a wonderful effect and, with that brilliant story behind it, ita is almost enough, but unfortunately this will never be prime minister premier Haydn. 62. Symphony No. 30 (Ã ¢ â ¬ Â «allelujaÃ ¢ â ¬ ¢ â) the so-called because of the use of a Haydn Motif Gregorian Ã ¢ â ¬A" Alleluia Â »In the first movement, the number 30 is a sign that the composer was beginning to rely more heavily outside influence, not just trying to try bobbare songs together as best he could. The results are, despite the simplicity of the source material, rather challenging. 61. Symphony No. 76 The temptation not just a symphony of Haydn's starts to sing, even if you do not know the melody. Often, it works beautifully and you can pretty much get away with it because © is so logical. With the opening of no. 76, though, there's something deliciously unexpected on the melodies - the lines go where you expect the fall, Arpegggios sgrattino rather illogical at times, and soon you're not sure whether to follow the bundle or strings. Brash. 60. Symphony No. 13more Try Haydn loved the cello. The second movement here shows exactly why ©, with one of the first showcasi that he has never given to the instrument. It's a simple melody, but logical, with the right performer, is easily the highlight of the whole symphony. 59. Symphony No. 70Go directly to the second movement. Like two snakes that make a strange ritual choreographed choreographed, the rope lines around each other in the most unusual and delicious ways, before all that gives way to a series of pastoral themes. The rest is a bit 'funny, but you know, not mega. 58. Symphony No. 35in No. 35, Haydn's definitely challenging the listener. But more than that, challenging horn players - their parts in the third movement would be a nightmare for any professional. It's among the most interesting works by Haydn, half period, and above © because he seems to be engaged in a character. 57. Symphony No. 72Scale exercises for the horn, then some decode. Ambitious, but misled. The final movement is pretty impressive, however - a rolling cast of soloists has all pop in out-orning horns, with amusing results. 56. Symphony No. 63you know when Judi Dench it is presented at the end of Shakespeare's love for about 2 minutes and riuscÃ¬ to win an Oscar, despite having little more than to wear an intimidating trick? This symphony is a bit 'so. Impressive, but we're not sure why ©. Symphony No. 55. The second key thing with no. 2 - is short. Less than 10 minutes, without repetition, some nice themes and a small reflector for violas. Not in flight Haydn, but seriously enhanced by its brevity does not abbinata.54. Haydn Symphony No. 54AS has gradually worked around the orchestra, and the explorations of him in the property of the individual instruments became stronger. Here, he turns his attention to the bassoon, and gives it an old merry melody, which makes opening very pleasant. But the real meat here is in the second movement, one of the adorable Adagios him and bitterersweet treatment. 53. Symphony No. 42AMID Some of the most tired numbers in the medium term, 42 is actually quite lively. A good first movement, a lot of winds in the slow and a Rondo ecstatic to finish it. Pleasant, if not particularly memorable. 52. Symphony No. 95Sounds A little 'seafaring, perhaps? Or not. Difficult to say. Haydn own a boat? He was a superyacht of the eighteenth century or a boat? Look, listen to 95 of these symphonies in a row. Does anyone really know how good it is? We put in half board. 51. Symphony No. 75Clike Have a conversation with a parent and then realizing the means by which you already had that conversation earlier in the week, and when you got it the first time you had a cup of tea and a biscuit , so it was slightly higher. 50. Haydn Symphony No. 74you could accuse of being the king of Zerod, dragging things unnecessarily for much more longer than necessary by repeating them or marking them in slow times. With the second movement of no. 74, it shows that a little patience is worth it. The boat of the accumulation, accumulation, Unexpected cheeky cadences, silence between the notes ... beautiful. 49. Symphony No. 67 This is a nervous energy to no, 67, almost a rediscovery of a past vigor. Everything about it is sparkling and furious, implaacably energetic savings for slow slow movement and trio, which uses a prison violin to create a rather beautiful drone effect. 48. Symphony n. 92 (Ã ¢ â,¬ â â â â â "¢ ¢ â,¬ â" ¢) right, so it is nothing to do with Oxford - it has just happened to present to warning when Haydn has received a Mr doctorate. So forget it. Overlooking, it's a bit more like getting a 2: 2 from Plymouth. Just kidding! It really actually. The adage in particular is a total smoothie, lithe and slippery in equal measure. 47. Symphony n. 8 (Ã, â,¬ Â «Soir ', we can see the delicate but growing influence of the classic period that drips the symphonies of Haydn of this point, while leaving the baroque structures behind. The best place to identify this in this symphony is The final, the storm, which depicts an exciting tone and haydn places in that lineage between Vivaldi and Beethoven. 46. â €

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