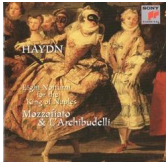


## Joseph Haydn – Eight Notturmi for The King of Naples (Acht Notturmi für den König von Neapel)



1. Notturmo No. 1 In C Major, Hob. II: 25: I. Marcia 2. Notturmo No. 1 In C Major, Hob. II: 25: II. Allegro 3. Notturmo No. 1 In C Major, Hob. II: 25: III. Adagio 4. Notturmo No. 1 In C Major, Hob. II: 25: IV. Finale. Presto 5. Notturmo No. 2 In F Major, Hob. II: 26: I. Adagio - Allegro spiritoso 6. Notturmo No. 2 In F Major, Hob. II: 26: II. Adagio 7. Notturmo No. 2 In F Major, Hob. II: 26: III. Finale. Allegro con brio 8. Notturmo No. 3 In C Major, Hob. II: 32: I. Allegro moderato 9. Notturmo No. 3 In C Major, Hob. II: 32: II. Andante (London Version, Shortened By Haydin) 10. Notturmo No. 3 In C Major, Hob. II: 32: III. Finale. Molto vivace 11. Notturmo No. 4 In C Major, Hob. II: 31: I. Allegro 12. Notturmo No. 4 In C Major, Hob. II: 31: II. Adagio 13. Notturmo No. 4 In C Major, Hob. II: 31: III. Finale 14. Notturmo No. 5 In C Major, Hob. II: 29: I. Allegro 15. Notturmo No. 5 In C Major, Hob. II: 29: II. Andante 16. Notturmo No. 5 In C Major, Hob. II: 29: III. Finale. Fuga 17. Notturmo No. 6 In G Major, Hob. II: 30: I. Presto 18. Notturmo No. 6 In G Major, Hob. II: 30: II. Andante 19. Notturmo No. 7 In F Major, Hob. II: 28: I. Allegro moderato 20. Notturmo No. 7 In F Major, Hob. II: 28: II. Adagio 21. Notturmo No. 7 In F Major, Hob. II: 28: III. Finale. Presto 22. Notturmo No. 8 In G Major, Hob. II: 27: I. Largo - Allegro 23. Notturmo No. 8 In G Major, Hob. II: 27: II. Adagio 24. Notturmo No. 8 In G Major, Hob. II: 27: III. Finale. Vivace assai Michael Niesemann – oboe Marten Root – flute L'Archibudelli (Ensemble) Mozzafiato (Ensemble) Howard Fritzson – Art Direction

Haydn wrote these eight small masterpieces for an instrument called the "lira organizzata" -- as the Haydn scholar (and artistic adviser on this album) H. C. Robbins Landon tells us in the liner notes, "a kind of hurdy-gurdy into which was built a miniature organ." But the instrument went the way of the dodo and the passenger pigeon; fortunately, its part could be taken up "by a recorder, flute or oboe (and best by a combination)," as we have here on this stirring album. If Haydn "suffers" from being in the long shadow of his pupil Mozart he must always shine through with that unique blend of understated eloquence and witty sunniness. The opening Marcia on the first of the notturmi unforgettably sets the tone, almost prefiguring the first movement of Bizet's Symphony in C, with a blitheness of spirit and the most radiant inspiration. All eight of the notturmi have it, more so with the superb playing in every note, and excellent sound to help bring it out. --- Gene DeSantis, amazon.com

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