

MOZART

SYMPHONIES 19 AND 21

THE TON-STUDIO ORCHESTRA, STUTTGART

MOZART: Symphony No. 19 in E flat major, K132 (1772)

- 1 1st mvt. - Allegro (4:02)
- 2 2nd mvt. - Andantino grazioso (3:25)
- 3 3rd mvt. - Menuetto (3:38)
- 4 4th mvt. - Allegro (4:42)

The Ton Studio Orchestra, Stuttgart
conducted by Hans Michael

MOZART: Symphony No. 21 in A major, K134 (1772)

- 5 1st mvt. - Allegro (5:45)
- 6 2nd mvt. - Andante (6:06)
- 7 3rd mvt. - Menuetto (3:45)
- 8 4th mvt. - Allegro (3:30)

The Ton Studio Orchestra, Stuttgart
conducted by Gustav Lund

Recorded c. 1951 and issued in the US early 1952 by Penod Records
Transfer from UK issue on Nixa, PLP.538
Transfer and XR remastering by Andrew Rose at Pristine Audio, April 2009
Cover artwork: Portrait of Mozart by Delhayes, 1772

Total duration: 34:53 © 2009 Pristine Audio.

SAKL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com

MOZART



SYMPHONY NO 19 IN E FLAT, K132

SYMPHONY NO 21 IN A, K134

The Ton-Studio Orchestra, Stuttgart
conducted by Hans Michael & Gustav Lund
WORLD PREMIERE RECORDINGS, 1951

PRISTINE
AUDIO

PASC 156

MOZART: SYMPHONIES 19 AND 21
STUTTGART TON-STUDIO ORCHESTRA, MICHAEL, LUND

PRISTINE
AUDIO

MOZART

SYMPHONIES 19 AND 21

THE TON-STUDIO ORCHESTRA, STUTTGART

COMPACT
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PASC 156

PRISTINE
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Review of the original Nixa UK release in *The Gramophone*, July 1952:

Neither of these symphonies has been recorded before. Both of them were well worth doing. They belong to the set of six, with Kochel numbers ranging from 128 to 134, which were written between May and August of 1772 in Salzburg. The first movement of the E flat is rather conventional. Two second movements were written; the later alternative version is played here. It shows a very gracious use of imitation between the fiddles, when the main theme returns towards the close. The minuet pokes pleasant fun at academic canon ; and in the finale Mozart strikes out with one of the firm-limned and curiously definite melodies which seemed to have fascinated him at this time. But the invention in this movement tends to become facile.

K.132 uses two oboes and four horns. K. 134 has only two horns, and flutes instead of oboes. It is plainly a sunnier and more playful work than the other one. Yet in it Mozart's " key of many colours" fails to assume any distinctive emotional hue. It bubbles along gaily, beneath an unshadowed sky, and the passing incident is worked out with exquisite finesse.

Dare I say that the recorded tone of the Ton-Studio sounds like studio tone ? By which I mean that it lacks fullness, resonance, and appears rather dry. The players are neat and able. Hans Michael elicits from them more vivacious playing than does Gustav Lund.

A.P.

FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM