

Fritz Reiner was one of the most acclaimed conductors of the 20th century -- noted for the vast range of his repertoire, which included both symphonic and operatic pieces spanning from the traditional canon to contemporary material, he was also an influential educator who counted among his pupils Leonard Bernstein. Reiner was born in Budapest, Hungary, on December 19, 1888; despite earning a law degree from the University of Bucharest, he pursued a career in music, and at age 21 was named chorusmaster of the Budapest Opera. A stint as conductor with the Budapest Volksoper followed before Reiner was chosen in 1914 to serve as principal conductor of the Royal Opera in Dresden, where he collaborated with Richard Strauss on productions of several of the composer's early operas.



In 1922 Reiner left Europe to relocate to America, settling in Cincinnati, OH, and signing on as conductor with the Cincinnati Symphony Orchestra; a decade later he was tapped to head the orchestral and opera departments at Philadelphia's Curtis Institute of Music, where his students included Bernstein. After next serving as the music director of the Pittsburgh Symphony between 1938 and 1948, he served five years with the Metropolitan Opera. While Reiner's frequent migration might have been attributed largely to a restless creativity, he was also a notoriously difficult personality who frequently alienated those around him -- many of the musicians under his command openly loathed him, although he inevitably inspired the best work of their careers.

Reiner's own best work was undoubtedly his tenure with the Chicago Symphony Orchestra, which he elevated into one of the most celebrated ensembles in the world. Moving over to the CSO in 1953, he not only established the orchestra as a top-flight live attraction but also as a popular recording entity -- the countless albums they made for RCA's Living Stereo series during Reiner's decade-long tenure were much acclaimed by collectors for both the power of the performances and the unusually high fidelity of the recordings themselves. Releases like Fritz Reiner Conducts Richard Strauss and Fritz Reiner Conducts Bartók in particular remain definitive interpretations of the composers in question. Health problems forced Reiner to resign his position in 1962, and he died in New York City on November 15 of the following year.



Joseph Haydn

"Clock" Symphony No. 101

Symphony No. 95



Fritz Reiner And His Orchestra

After the overwhelming success of his first London trip in 1791–2, Haydn returned to Vienna, where he bought a new house for his family and settled into a comfortable domestic life, while continuing to compose and giving some music lessons (including a few to the young Beethoven). But the lure of the excitement he had experienced in England was strong, and when Johann Peter Salomon invited him to return to London for some more concerts, Haydn didn't hesitate. He arrived in England in February 1794, and over the next few months presented another series of concerts with Salomon, including the premieres of his Symphonies Nos. 99–101. No. 101 was first performed under Haydn's direction at the Hanover Square Concert Rooms on March 3, 1794.

The first movement's opening is dramatic and hushed. When the tempo speeds to Presto, it is in a lively, rollicking 6/8 meter (very unusual for the first movement of a symphony).

The symphony's nickname comes from the "tick-tock" accompaniment that pervades much of the second movement (Andante). Bassoons and pizzicato strings provide the tick-tock at first, accompanying a graceful, slightly coy tune. There is a stormy interlude at the movement's center; then the tick-tock returns, this time played by the flute and bassoon two octaves apart.

With the third movement, probably the longest and most complex of Haydn's minuet movements, the symphony's nickname becomes doubly appropriate. Back in 1793 in Vienna, Haydn had given his patron Prince Esterházy the gift of an elaborate musical clock, for which he also wrote a set of 12 short pieces; one of those 12 pieces became the basis for this grand, ceremonious movement. The slightly comical trio section seems to evoke a not-very-talented village band, whose "wrong" notes and other quirks were often "corrected" by the symphony's later conductors and publishers. This trio may have provided some inspiration for Beethoven in a similar passage in the third movement of his "Pastoral" Symphony almost 15 years later.

The Finale is based on a lively tune that is subjected to a very complex development, even including a vigorous fugue at one point. As is characteristic of the London symphonies, the string section is called upon to play some extraordinarily difficult passages.

London concert promoter Johann Peter Salomon was in Cologne when he heard of the death of Nikolaus Esterházy I, in September 1790, and immediately went to Vienna to secure Haydn for his concerts. Several unsuccessful attempts had been made in the 1780s to entice Haydn to visit England. Now freed from thirty years of service to the

Esterházy family, the composer was ready. The first of Haydn's two excursions to London began in December of 1790 and was, by all accounts, a great success. He remained in London for two concert seasons, returning to Vienna in July 1792. The composer wrote six new symphonies for the concert series (now numbered 93–98), the first six of the so-called "London" symphonies.

Composed in 1791, this symphony was first performed near the end of Salomon's 1791 concert season in London, probably in May or June. There is evidence Haydn initially paired the Symphony No. 95 as with the D major symphony, No. 96.

It is unique among the "London" symphonies in its lack of a slow introduction and its minor key. Haydn may have felt the dramatic nature of C minor made a slow introduction unnecessary. It is also his only minor key symphony that includes trumpets and timpani.

The striking opening of the first movement, with its initial fortissimo outburst followed by a dotted-rhythm melody, is suffused with Sturm und Drang tension. A dynamically diverse transition, built on the opening figure, modulates to the relative major (E flat) for the secondary theme, a falling figure in the violins. Both primary and secondary themes appear in the extensive development section, but the forceful figure from the very beginning of the movement takes center stage. In fact, the tune sounds so many times that Haydn elects to omit it from the truncated recapitulation, beginning the section instead with the dotted-rhythm theme. When the second theme makes its entrance it is not on the tonic, C minor, but on C major, the key in which the movement ends.

Marked *Andante cantabile* (only *Andante* in Haydn's autograph) and in E flat major, the second movement is almost entirely scored for strings alone. The light-heartedness of the movement turns ominous as the opening theme returns in E flat minor.

While maintaining the traditional formal parameters of the minuet and trio, Haydn greatly expands the form in the third movement, in C minor. The first section of the Menuetto is 22 measures in length, rather than the typical eight or 16. After the first part closes on E flat, the second part begins in this same key with new material and rounds off with the typical restatement of the first section, but returning the harmony to C minor. The contrasting Trio is in C major and features a cello solo throughout.

Haydn closes the symphony on a bright note by setting the Finale in C major. The lively movement draws much of its forward motion from its 2/2 meter and constant eighth note pulse in the accompanimental parts. The rapid chromatic adventures in the middle of the movement anticipate the fortissimo C minor segment near the end.

Haydn Symphonies No. 101 and 95

Fritz Reiner and his Orchestra

Symphony No. 101 In D ("Clock")

1 Adagio; Presto 7:39

2 Andante 9:04

3 Menuetto: Allegretto 8:19

4 Finale: Vivace 4:40

Symphony No 95 In C Major

5 Allegro Moderato 5:50

6 Andante Cantabile 6:14

7 Menuetto 5:20

8 Finale: Vivace 3:55

Total Time: 51:01

Transferred from a 15ips 2-track tape Recorded by RCA 1964

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