

German conductor Otto Klemperer attended the Hoch Conservatorium in Frankfurt-am-Main, studied violin and piano at the Klindworth-Scharwenka and Stern Conservatories in Berlin, and composition with the German composer Pfitzner. He made his debut in Berlin in 1905, where he conducted fifty performances of Offenbach's Orpheus in the Underworld, not a work that would now be identified with Klemperer's serious and profoundly personal approach to music.

Shortly afterwards, he visited Gustav Mahler in Vienna and impressed the composer by playing a scherzo from a Mahler symphony by memory at the piano. With Mahler's personal recommendation, Klemperer was appointed choirmaster and conductor at the German Opera in Prague. He held this post for three years, during which he returned to Vienna to assist in rehearsals for Mahler's later symphonies. Again with Mahler's help, he became conductor at the Hamburg Opera in 1910. There followed a succession of appointments in Barmen (1913), Strasbourg (1914-1916), Cologne (1916-1924) and Wiesbaden (1924-1927) and visits to Barcelona, Rome, the U.S.S.R., and the U.S. between 1920 and 1936.

In 1927, he was engaged as director of the Kroll Opera House in Berlin, where he remained until 1931 when political pressures and financial difficulties forced its closure. In addition to better-known operas, Klemperer introduced new works which ran counter to the Nazis' idealized view of German culture, such as Schoenberg's *Die glückliche Hand* and *Erwartung*; Hindemith's two operas, *Cardillac* and *Neues von Tag*; and Janacek's *From the House of the Dead*. Indeed, Klemperer was then noted more for his interest in contemporary music than for his interpretations of the mainstream Classical and Romantic repertory on which, in later life, he concentrated almost entirely.

After a highly successful series of London concerts in 1929, Klemperer returned to Germany in 1931 to conduct the Berlin State Opera. As a Jew, he was in danger of persecution and, though honored with a gold medal for his "outstanding contribution to German culture," a German newspaper of the time sourly commented "[h]is whole outlook ran counter to German thought and feeling."

Klemperer was dismissed in 1933 and fled with his family first to Austria and later to Switzerland. While there, he was appointed conductor of the Los Angeles Philharmonic Orchestra and lived in California from 1935 to 1939 during which he also conducted the New York Philharmonic and Philadelphia Symphony Orchestra. In 1937, he helped to reorganize the Pittsburgh Symphony Orchestra, though refused to become its conductor.

Following a brain tumor that left him partially paralyzed, his career faltered. In 1940, Klemperer became a U.S. citizen, but his sufferings were increased by a manic depressive state characterized by recurring cycles of exhilaration and depression. In 1951, an accident at the Montreal airport forced Klemperer to conduct from a chair. To prove himself competent, he hired an orchestra to perform a concert of works of his own choice at Carnegie Hall. It was a success but, after an argument with American immigration authorities, Klemperer returned to Europe where he continued conducting in Italy, Sweden, Switzerland, and France.

The peak of Klemperer's career came in 1959 with the Philharmonia Orchestra, based in London. When attempts were made to disband the orchestra in 1964, its members appointed him president, and the orchestra was reconstituted. As the New Philharmonia, the group reached new heights in the Beethoven cycles during the early 1960s. In the same period he conducted at Covent Garden Opera House.

Haydn



Symphony N. 101 In D Major "The Clock"

Symphony No.95 In C Minor

Otto Klemperer, New Philharmonia 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 anot-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.

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Symphony No. 101 In D Major "The Clock"

1. Adagio-Presto 7:20
 2. Andante 8:32
 3. Minuet (Allegretto) And Trio 8:08
 4. Finale (Vivace) 4:37
- Total Time: 28:37**

Symphony No. 95 in C minor

1. Allegro Moderato 8:09
 2. Andante 6:18
 3. Menuetto 5:48
 4. Finale (Vivace) 4:02
- Total Time: 24:17**

**Transferred from a 15ips 2-track tape
No. 101 released by Angel Records 1961
No. 95 released by Angel Records 1972**



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