

RCA VICTOR

RED SEAL



A "New Orthophonic" High Fidelity Recording

HAYDN  
SURPRISE  
SYMPHONY NO. 94

CLOCK  
SYMPHONY NO. 101

MONTEUX  
VIENNA  
PHILHARMONIC



# Haydn

## SYMPHONY No. 94 in G ("Surprise")

## SYMPHONY No. 101 in D ("Clock")

*Pierre Monteux*  
conducting the  
*Vienna Philharmonic Orchestra*

*Recorded in Vienna*

The two Haydn symphonies recorded by Pierre Monteux and the Vienna Philharmonic Orchestra—a happy choice of executants—are drawn from the two series of symphonies which Salomon, the London publisher and impresario, commissioned Haydn to write when the composer visited England at Salomon's invitation in 1791 and in 1794.

Each of these visits resulted in six symphonies. The "Surprise" (No. 94 in G) was the third in the order of the first group bearing Salomon's name. It was first heard in London in March of 1792, a year and three months after Haydn set foot on English soil.

Aside from the sudden orchestral crash at the end of a very soft passage in the second movement (the legend says Haydn had noticed drowsy people at concerts in London and carefully contrived the orchestral effect to rouse his audience), this work is a beautiful and important example of the three-part sonata form which Haydn himself had developed.

The "Clock" (No. 101 in D) is the third symphony resulting from his second visit. Its title again, as in the case of the "Surprise," derives from the second movement. In the later symphony this movement has a firm slow rhythm marked by staccato woodwinds and strings, against which the first violins are heard in a fragile but simple melodic line. This idea is maintained throughout, with the melody and "ticking clock" effect moving to different groups of instruments.

Both symphonies were written for the largest and best orchestra Haydn knew. Musical historians frequently speculate on how different Haydn's output of more than 100 symphonic works might have been had he composed for this type of orchestral structure in his earlier creative years. That he achieved formal perfection within his own framework is beyond dispute. As musicologists point out, however, it remained for Beethoven, Haydn's disciple, to "weld the symphony into a tremendously emotional vehicle."

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