

PENTATONE

TRACK INFORMATION

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ACKNOWLEDGMENTS

ABOUT

MORE



HAYDN SYMPHONIES

NO. 53 THE IMPERIAL
NO. 64 TEMPORA MUTANTUR
NO. 96 THE MIRACLE

The Oregon Symphony
Carlos Kalmar

Franz Joseph Haydn (1732-1809)

Symphony No. 53 in D Major (The Imperial)

- 1 I Largo maestoso; Vivace 6.42
- 2 II Andante 6.30
- 3 III Menuetto 3.33
- 4 IV Finale: Capriccio, Moderato 5.14

Symphony No. 64 in A Major (Tempora Mutantur)

- 5 I Allegro con spirito 6.07
- 6 II Largo 6.27
- 7 III Menuetto: Allegretto 3.03
- 8 IV Finale: Presto 3.04

Symphony No. 96 in D Major (The Miracle)

- 9 I Adagio; Allegro 6.58
- 10 II Andante 5.30
- 11 III Menuetto: Allegretto 5.03
- 12 IV Finale: Vivace assai 3.31

Total playing time: 61.51

The Oregon Symphony

Conducted by **Carlos Kalmar**



Franz Joseph Haydn (1732-1809)	
Symphony No. 53 in D Major (The Imperial)	6.42
Symphony No. 64 in A Major (Tempora Mutantur)	6.07
Symphony No. 96 in D Major (The Miracle)	6.58
Total playing time	61.51

Symphony No. 53 in D Major (The Imperial)
 Haydn's Symphony No. 53, known as "The Imperial," is a masterpiece of the Classical era. It features a first movement that begins with a grand, stately Largo, which then transitions into a more lively Vivace. The second movement is a beautiful Andante, and the third is a charming Minuet. The finale is a Capriccio in Moderato, showcasing Haydn's wit and inventiveness.

Symphony No. 64 in A Major (Tempora Mutantur)
 Haydn's Symphony No. 64, "Tempora Mutantur," is a work of great variety and contrast. It opens with a first movement of Allegro con spirito, followed by a second movement of Largo. The third movement is a Minuet in Allegretto, and the finale is a Presto, demonstrating Haydn's mastery of tempo and mood.

Symphony No. 96 in D Major (The Miracle)
 Haydn's Symphony No. 96, "The Miracle," is a work of exceptional beauty and depth. It begins with a first movement of Adagio, which then transitions into a more lively Allegro. The second movement is a beautiful Andante, and the third is a Minuet in Allegretto. The finale is a Vivace assai, showcasing Haydn's wit and inventiveness.

The Oregon Symphony
 The Oregon Symphony is a leading orchestral institution, known for its exceptional programming and performances. Under the baton of conductor Carlos Kalmar, the orchestra has achieved a reputation for its clarity, precision, and emotional depth. This recording captures the orchestra at its finest, performing Haydn's masterpieces with grace and authority.



Instrumentation	
Flutes	2
Oboes	2
Clarinets	2
Bassoons	2
Trumpets	3
Trombones	3
Timpani	2
String Ensemble	14



Acknowledgments
 Pentatone is proud to present this recording of Franz Joseph Haydn's Symphonies No. 53, 64, and 96, performed by the Oregon Symphony. We are grateful to conductor Carlos Kalmar for his leadership and artistic vision, and to the orchestra members for their exceptional performance. This recording is a testament to the power of live music and the enduring legacy of Haydn's compositions.

Premium Sound and Outstanding Artists
 Pentatone is committed to providing our listeners with the highest quality audio experience. This recording was captured in a state-of-the-art studio, ensuring that every note is heard with clarity and precision. We are also proud to feature the Oregon Symphony, a world-class ensemble of talented musicians.



Symphony No. 53 in D Major (The Imperial) (1777-78)

Many composers have cause to envy Haydn. During his nearly 30-year tenure as court composer for the Esterházy family, Haydn enjoyed complete job security (something his colleague Wolfgang Amadé Mozart chronically lacked), access to a better-than-average orchestra, and freedom to compose what he liked. As Haydn himself observed, "My Prince was always satisfied with my work. Not only did I have the encouragement of constant approval, but as conductor of the orchestra I could experiment, find out what made a good effect and what weakened it, so I was free to alter, improve, add, or omit, and be as bold as I pleased. Cut off from the world, I had no one to bother me and was forced to become original."

During the late 1760s, Haydn's music took a somber turn. He composed a number of works in the *Sturm und Drang* (Storm and Stress) style then popular in German literature and music. *Sturm und Drang* music features minor keys, agitated tempos and unconventionally structured melodies that confound listeners' expectations. Haydn did not document Prince Esterhazy's reaction to his *Sturm und Drang* offerings, but scholars have speculated that the Prince eventually grew weary of the overtly emotional atmosphere in his concert hall, and made known his wish for lighter fare.

Symphony No. 53 fits the bill. One of Haydn's most famous and performed symphonies during his lifetime, it both entertains and delights. The music sparkles with a sunny brilliance that shines throughout all four movements. The origin of the title "L'Impériale"

probably refers to a performance of the symphony for the imperial court during a state visit to the Esterházy family.

The second movement deserves particular mention for its unusual double-themed variation structure. Haydn writes two contrasting themes, one in A major and the other in A minor, borrowing a melody from a French chanson, and follows them with nine elegant variations.

At least four finales exist for this symphony, two of spurious authorship. Of the two we know Haydn composed, one is a repurposed overture to an unknown opera. The other finale, meticulously reconstructed by Haydn scholar H. C. Robbins Landon to include flute and timpani parts, is the version heard on this recording.

Symphony No. 64 in A Major (Tempora Mutantur) (c. 1773-75)

The nickname for this symphony probably comes from Joseph Haydn himself and translates colloquially as "Times change." It comes from an epigram coined by John Owen, a contemporary of William Shakespeare: "Tempora mutantur, nos et mutamur in illis. Quomodo? Fit semper tempore peior homo." (Times are chang'd, and in them chang'd are we. How? As they become worse, so do we.) One interpretation of the phrase, as it pertains to Haydn's symphony, refers to the odd nature of the Largo.

In this bewildering movement, musical phrases trail off unfinished, as if Haydn had lost his train of thought. When he resumes, Haydn abruptly and

Liner Notes



Track listing table for Symphony No. 53, including movement titles and durations.

Informational section for Symphony No. 53, including a photo of the orchestra and descriptive text.

Informational section for Symphony No. 64, including a photo of the orchestra and descriptive text.

Informational section for The Organ Symphony, including a photo of the organ and descriptive text.

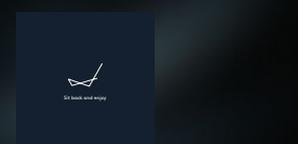
Informational section for Carlos Kleiber, including a photo of the conductor and descriptive text.

Informational section for The Organ Symphony, including a photo of the organ and descriptive text.

Technical specifications table for the recording, including details on format, channels, and frequencies.



Section titled 'Acknowledgments' and 'Premium Sound and Outstanding Artists' with detailed text.



deliberately shifts mood and tonality. Coming from Haydn, a master of Classic symphonic form, these intentional musical choices fly in the face of expectation, as if Haydn is defiantly thumbing his nose at the essential elements of Classical style he helped establish: balance, symmetry and adherence to a clearly defined structure.

Musicologist Elaine Zisman makes a compelling argument that both the Latin nickname and the Largo refer to the play *Hamlet*, particularly its famous line, "The time is out of joint — O cursèd spite, That ever I was born to set it right!" Haydn's fitful starts and stops effectively obscure the listener's expectations of a clear sense of rhythm and meter; time is indeed out of joint.

Haydn wrote incidental music for a number of plays — including several German translations of Shakespeare —

that were produced at Esterháza, the home of Haydn's employer Nicholas Esterházy. It is possible, as Zisman suggests, that the Largo was composed for one of these productions and Haydn later incorporated it into Symphony No. 64. Scholar Danuta Mirka offers another theory: the lack of cadences (endings) to musical phrases corresponds with 18th-century usage of rhetorical devices in language and speech. According to this theory, Haydn transgressed the rules of 18th century musical grammar by omitting the cadences we would normally expect to hear. The rules of rhetoric, as in music, are clearly defined, but may be set aside or even broken for greater emotional impact. Whatever Haydn's concept for the Largo — theatrical, rhetorical, or simply a manifestation of musical inventiveness — the second movement lingers in our ears long after the last note fades away.

Symphony No. 96 in D Major (The Miracle) (1791)

By 1790, after decades of service to the Esterházys, Haydn felt isolated and musically stymied. In a letter to his good friend Marianne von Genzinger, Haydn wrote, "Well, here I sit in my wilderness—forsaken—like a poor waif—almost without any human society—melancholy—full of the memories of past glorious days ..." The death of Prince Nikolaus in the autumn of 1790 freed Haydn from his provincial isolation and opened up new creative opportunities for the 58-year-old composer.

Soon after Haydn left Esterháza for Vienna, Johann Peter Salomon, a German-born violinist and impresario living in England, invited Haydn to

come to London. Haydn accepted with alacrity and was overwhelmed by the enormously positive reception he received from the English. He wrote to Frau Genzinger, "My arrival caused a great sensation throughout the whole city and I went the rounds of all the newspapers for three successive days. Everyone wants to know me." Over the next several years, Haydn composed twelve new symphonies for wildly enthusiastic audiences. These "London" symphonies are considered among the finest examples of symphonic writing from the Classical period, as well as Haydn's most accomplished and significant works in that genre.

The erroneously nicknamed "Miracle" symphony shares common keys, instrumentation and disposition with Symphony No. 53, (The Imperial). This is by design. Haydn wanted to build on the enormous popularity of "The Imperial"



Track listing table for Haydn Symphonies, including titles like 'Symphony No. 96 in D Major (The Miracle)' and 'Symphony No. 53 in G Major (The Imperial)'.

Track listing table for Haydn Symphonies, including titles like 'Symphony No. 96 in D Major (The Miracle)' and 'Symphony No. 53 in G Major (The Imperial)'.

Track listing table for Haydn Symphonies, including titles like 'Symphony No. 96 in D Major (The Miracle)' and 'Symphony No. 53 in G Major (The Imperial)'.

Track listing table for Haydn Symphonies, including titles like 'Symphony No. 96 in D Major (The Miracle)' and 'Symphony No. 53 in G Major (The Imperial)'.

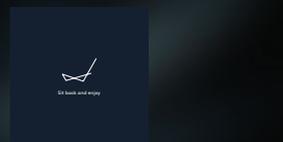
Track listing table for Haydn Symphonies, including titles like 'Symphony No. 96 in D Major (The Miracle)' and 'Symphony No. 53 in G Major (The Imperial)'.



Technical specifications table including 'Album', 'Tracks', 'Artists', 'Label', 'Release Date', 'Format', 'Genre', 'Catalogue', 'EAN', 'UPC', 'Barcode', 'Product Code', 'Product Name', 'Product Description', 'Product Features', 'Product Benefits', 'Product Warnings', 'Product Instructions', 'Product Care', 'Product Support', 'Product Feedback', 'Product Reviews', 'Product Ratings', 'Product Awards', 'Product Certifications', 'Product Compliance', 'Product Sustainability', 'Product Ethics', 'Product Transparency', 'Product Accountability', 'Product Responsibility', 'Product Integrity', 'Product Honesty', 'Product Fairness', 'Product Justice', 'Product Equity', 'Product Inclusion', 'Product Diversity', 'Product Innovation', 'Product Creativity', 'Product Originality', 'Product Uniqueness', 'Product Novelty', 'Product Excitement', 'Product Surprise', 'Product Delight', 'Product Joy', 'Product Happiness', 'Product Satisfaction', 'Product Contentment', 'Product Pleasure', 'Product Fun', 'Product Entertainment', 'Product Amusement', 'Product Delightment', 'Product Astonishment', 'Product Amazement', 'Product Wonder', 'Product Awe', 'Product Reverence', 'Product Respect', 'Product Honor', 'Product Dignity', 'Product Pride', 'Product Self-respect', 'Product Self-esteem', 'Product Self-worth', 'Product Self-confidence', 'Product Self-belief', 'Product Self-trust', 'Product Self-reliance', 'Product Self-sufficiency', 'Product Self-dependence', 'Product Self-empowerment', 'Product Self-actualization', 'Product Self-fulfillment', 'Product Self-actualization', 'Product Self-fulfillment'.



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among London audiences; before he wrote the "Paris" and "London" symphonies, "The Imperial" was Haydn's most known and beloved symphony. It first premiered in London in 1781 and sold well in several printed editions and arrangements.

Haydn favored D major more than any other tonal area for his symphonies; his catalog shows 24 different symphonies in that key. D major also gave Haydn the opportunity to add trumpets and timpani to the standard 18th century orchestral complement of winds and strings (in Haydn's time, trumpets did not have valves and could play in only a limited number of keys). The majestic luster of the trumpet and the timpani's precise power provided Haydn additional colors to layer into his orchestral texture.

The "Miracle" appellation derives from a near-catastrophe that occurred during one of Haydn's conducting appearances in February 1795 in London. Haydn biographer Albert Christoph Dies wrote this account of the event in 1810:

"When Haydn appeared ... to conduct a symphony himself, the curious audience in the parterre left their seats and crowded toward the orchestra, the better to see the famous Haydn quite close. The seats in the middle of the floor were thus empty, and hardly were they empty when the great chandelier crashed down and broke into bits, throwing the numerous gathering into the greatest consternation. As soon as the first moment of fright was over ... several persons uttered the state of their feelings with cries of 'Miracle! Miracle!'"

The symphony Haydn actually presented that night was No. 102, but thanks to Dies' error, which stood for more than a century, the word "Miracle" has become irrevocably attached to Symphony No. 96.

Like "The Imperial," "The Miracle" opens with a slow, dignified introduction that contrasts sharply with the jovial Allegro. In the Andante, Haydn features the winds and several solos for the first violin. In addition to his duties as an impresario, Salomon also served as concertmaster for Haydn's London orchestra. These solo passages pay homage to Salomon's talents and perhaps also served as a musical thank-you from a grateful composer.

The Oregon Symphony

With multiple Grammy nominations in recent years, the Oregon Symphony reaches an audience of millions beyond the Pacific Northwest through commercially-released recordings and syndicated radio broadcasts. In this recording of Haydn Symphonies, Music Director Carlos Kalmar returns to his Austrian roots with an album recorded live in Portland's Arlene Schnitzer Concert Hall.

Throughout its 120 year history, major artists have worked with the ensemble, including Otto Klemperer, Erick Leinsdorf, Dimitri Mitropoulos, Georges Enesco, Igor Stravinsky, Aaron Copland, Vladimir Horowitz, Rudolf Serkin, David Oistrakh, Pablo Casals, Yo-Yo Ma, and Joshua Bell. Its most recent recordings released in SACD with the PENTATONE label garnered three Grammy Award

Artists



Track listing table for Haydn Symphonies, including titles like 'Symphony No. 96 in D Major (The Miracle)' and 'Symphony No. 102 in D Major (The Imperial)'.

Haydn's No. 96 in D Major (The Miracle) and No. 102 in D Major (The Imperial) liner notes.

Haydn's No. 96 in D Major (The Miracle) and No. 102 in D Major (The Imperial) liner notes.

The Oregon Symphony liner notes.

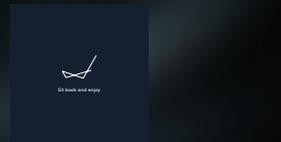
Carlos Kalmar liner notes.



Technical specifications table for the recording, including details on the orchestra, conductor, and recording location.



Acknowledgments and Premium Sound and Outstanding Artists sections.



nominations, including two for Best Orchestra Performance. Today the Oregon Symphony's 76 musicians perform a full range of concerts—classical to pops, youth concerts to one-of-a kind special events—for an audience that exceeds 225,000 people each season.

Carlos Kalmar Music Director

Carlos Kalmar is in his fourteenth season as Music Director of the Oregon Symphony.

He is also the Artistic Director and principal conductor of the Grant Park Music Festival in Chicago.

In May, 2011 he made his New York debut at Carnegie Hall with the Oregon Symphony as part of the inaugural Spring for Music festival. Both his

imaginative program, Music for a Time of War, and the performance itself were hailed by critics in *The New York Times*, *New Yorker* magazine and *Musical America*, and the concert was recorded and released on the PENTATONE label, subsequently earning two Grammy nominations (Best Orchestral Performance and Best Engineered). Under Kalmar's guidance the orchestra has recorded subsequent albums on the PENTATONE label—"This England," featuring works by Britten, Vaughan Williams, and Elgar, and "Spirit of the American Range," with works by Copland, Piston, and Antheil which received another Best Orchestral Performance Grammy nomination.

A regular guest conductor with major orchestras in America, Europe and Asia, Kalmar recently made his subscription series debuts with three of America's most prestigious orchestras: those of

Boston, Chicago and San Francisco. Past engagements have seen him on the podium with the Philadelphia Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra and the New World Symphony, as well as the orchestras of Baltimore, Cincinnati, Dallas, Houston, Milwaukee, Nashville, Seattle and St. Louis.

Carlos Kalmar, born in Uruguay to Austrian parents, showed an early interest in music and began violin studies at the age of six. By the time he was fifteen his musical promise was such that his family moved back to Austria in order for him to study conducting with Karl Osterreicher at the Vienna Academy of Music. He has previously served as the chief conductor and artistic director of the Spanish Radio/Television Orchestra and Choir in Madrid as well as the music director for the Hamburg

Symphony, the Stuttgart Philharmonic, Vienna's Tonkünstlerorchester, and the Anhaltisches Theater in Dessau, Germany. He lives in Portland with his wife, Raffaella, and son, Luca.



Track information table for Haydn Symphonies, listing tracks and durations.

Track information table for Mozart's The Marriage of Figaro, listing tracks and durations.

Track information table for Elgar's The Elgar (The Elgar), listing tracks and durations.

Track information table for The Oregon Symphony, listing tracks and durations.

Track information table for Carlos Kalmar, listing tracks and durations.

Track information table for The Oregon Symphony, listing tracks and durations.

Track information table for Haydn Symphonies, listing tracks and durations.



Track information table for Acknowledgments, listing tracks and durations.



Track information table for Premium Sound and Outstanding Artists, listing tracks and durations.

Track information table for The Oregon Symphony, listing tracks and durations.



Carlos Kalmar
© Leah Nash

The Oregon Symphony

Carlos Kalmar,
Jean Vollum Music
Director Chair

Violin

Sarah Kwak, *Janet & Richard Geary*
Concertmaster Chair

Peter Frajola, *Del M. Smith and Maria Stanley Smith Associate*
Concertmaster Chair

Erin Furbee, *Harold & Jane Pollin Assistant*
Concertmaster Chair

Chien Tan, *Truman Collins, Sr. Principal*
Second Violin Chair

Inés Voglar Belgique,
Assistant Principal
Second Violin

Fumino Ando
Keiko Araki

Ron Blessinger
Ruby Chen
Emily Cole
Dolores D'Aigle
Eileen Deiss
Lisbeth Dreier* ^
Jonathan Dubay ^
Gregory Ewer
Daniel Ge Feng
Lynne Finch
Laura Ha
Fangyue He
Raffaella Kalmar*
Shin-young Kwon
Ryan Lee
Samuel Park
Vali Phillips
Deborah Singer

Viola

Joël Belgique, *Maybelle Clark Macdonald Fund*
Principal Viola Chair

Charles Noble, *Assistant*

Principal

Jennifer Arnold
Kenji Bunch* ^
Silu Fei
Leah Ilem
Ningning Jin ^
Kim Mai Nguyen* ^
Brian Quincey
Viorel Russo
Martha Warrington

Cello

Nancy Ives, *Mr. & Mrs. Edmund Hayes, Jr.*
Principal Cello Chair

Marilyn de Oliveira,
Assistant Principal

Rosanna Butterfield*
Kenneth Finch
Trevor Fitzpatrick
Antoinette Gan
Kevin Kunkel ^
Gayle Budd O'Grady
Tim Scott

The Oregon Symphony



Track	Composer	Duration
1. Symphony No. 104 in D Major (The Lark)	Joseph Haydn	15:00
2. Symphony No. 103 in D Major (The Drum)	Joseph Haydn	15:00
3. Symphony No. 102 in D Major (The Bear)	Joseph Haydn	15:00
4. Symphony No. 101 in D Major (The Clock)	Joseph Haydn	15:00
5. Symphony No. 100 in D Major (The Miracle)	Joseph Haydn	15:00
6. Symphony No. 99 in E-flat Major (The Great)	Joseph Haydn	15:00
7. Symphony No. 98 in G Major (The Power)	Joseph Haydn	15:00
8. Symphony No. 97 in D Major (The Animal)	Joseph Haydn	15:00
9. Symphony No. 96 in D Major (The English)	Joseph Haydn	15:00
10. Symphony No. 95 in C Major (The Great)	Joseph Haydn	15:00
11. Symphony No. 94 in G Major (The London)	Joseph Haydn	15:00
12. Symphony No. 93 in E-flat Major (The English)	Joseph Haydn	15:00
13. Symphony No. 92 in D Major (The London)	Joseph Haydn	15:00
14. Symphony No. 91 in D Major (The London)	Joseph Haydn	15:00
15. Symphony No. 90 in G Major (The London)	Joseph Haydn	15:00
16. Symphony No. 89 in G Major (The London)	Joseph Haydn	15:00
17. Symphony No. 88 in G Major (The London)	Joseph Haydn	15:00
18. Symphony No. 87 in G Major (The London)	Joseph Haydn	15:00
19. Symphony No. 86 in G Major (The London)	Joseph Haydn	15:00
20. Symphony No. 85 in G Major (The London)	Joseph Haydn	15:00
21. Symphony No. 84 in G Major (The London)	Joseph Haydn	15:00
22. Symphony No. 83 in G Major (The London)	Joseph Haydn	15:00
23. Symphony No. 82 in G Major (The London)	Joseph Haydn	15:00
24. Symphony No. 81 in G Major (The London)	Joseph Haydn	15:00
25. Symphony No. 80 in G Major (The London)	Joseph Haydn	15:00
26. Symphony No. 79 in G Major (The London)	Joseph Haydn	15:00
27. Symphony No. 78 in G Major (The London)	Joseph Haydn	15:00
28. Symphony No. 77 in G Major (The London)	Joseph Haydn	15:00
29. Symphony No. 76 in G Major (The London)	Joseph Haydn	15:00
30. Symphony No. 75 in G Major (The London)	Joseph Haydn	15:00
31. Symphony No. 74 in G Major (The London)	Joseph Haydn	15:00
32. Symphony No. 73 in G Major (The London)	Joseph Haydn	15:00
33. Symphony No. 72 in G Major (The London)	Joseph Haydn	15:00
34. Symphony No. 71 in G Major (The London)	Joseph Haydn	15:00
35. Symphony No. 70 in G Major (The London)	Joseph Haydn	15:00
36. Symphony No. 69 in G Major (The London)	Joseph Haydn	15:00
37. Symphony No. 68 in G Major (The London)	Joseph Haydn	15:00
38. Symphony No. 67 in G Major (The London)	Joseph Haydn	15:00
39. Symphony No. 66 in G Major (The London)	Joseph Haydn	15:00
40. Symphony No. 65 in G Major (The London)	Joseph Haydn	15:00
41. Symphony No. 64 in G Major (The London)	Joseph Haydn	15:00
42. Symphony No. 63 in G Major (The London)	Joseph Haydn	15:00
43. Symphony No. 62 in G Major (The London)	Joseph Haydn	15:00
44. Symphony No. 61 in G Major (The London)	Joseph Haydn	15:00
45. Symphony No. 60 in G Major (The London)	Joseph Haydn	15:00
46. Symphony No. 59 in G Major (The London)	Joseph Haydn	15:00
47. Symphony No. 58 in G Major (The London)	Joseph Haydn	15:00
48. Symphony No. 57 in G Major (The London)	Joseph Haydn	15:00
49. Symphony No. 56 in G Major (The London)	Joseph Haydn	15:00
50. Symphony No. 55 in G Major (The London)	Joseph Haydn	15:00
51. Symphony No. 54 in G Major (The London)	Joseph Haydn	15:00
52. Symphony No. 53 in G Major (The London)	Joseph Haydn	15:00
53. Symphony No. 52 in G Major (The London)	Joseph Haydn	15:00
54. Symphony No. 51 in G Major (The London)	Joseph Haydn	15:00
55. Symphony No. 50 in G Major (The London)	Joseph Haydn	15:00
56. Symphony No. 49 in G Major (The London)	Joseph Haydn	15:00
57. Symphony No. 48 in G Major (The London)	Joseph Haydn	15:00
58. Symphony No. 47 in G Major (The London)	Joseph Haydn	15:00
59. Symphony No. 46 in G Major (The London)	Joseph Haydn	15:00
60. Symphony No. 45 in G Major (The London)	Joseph Haydn	15:00
61. Symphony No. 44 in G Major (The London)	Joseph Haydn	15:00
62. Symphony No. 43 in G Major (The London)	Joseph Haydn	15:00
63. Symphony No. 42 in G Major (The London)	Joseph Haydn	15:00
64. Symphony No. 41 in G Major (The London)	Joseph Haydn	15:00
65. Symphony No. 40 in G Major (The London)	Joseph Haydn	15:00
66. Symphony No. 39 in G Major (The London)	Joseph Haydn	15:00
67. Symphony No. 38 in G Major (The London)	Joseph Haydn	15:00
68. Symphony No. 37 in G Major (The London)	Joseph Haydn	15:00
69. Symphony No. 36 in G Major (The London)	Joseph Haydn	15:00
70. Symphony No. 35 in G Major (The London)	Joseph Haydn	15:00
71. Symphony No. 34 in G Major (The London)	Joseph Haydn	15:00
72. Symphony No. 33 in G Major (The London)	Joseph Haydn	15:00
73. Symphony No. 32 in G Major (The London)	Joseph Haydn	15:00
74. Symphony No. 31 in G Major (The London)	Joseph Haydn	15:00
75. Symphony No. 30 in G Major (The London)	Joseph Haydn	15:00
76. Symphony No. 29 in G Major (The London)	Joseph Haydn	15:00
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78. Symphony No. 27 in G Major (The London)	Joseph Haydn	15:00
79. Symphony No. 26 in G Major (The London)	Joseph Haydn	15:00
80. Symphony No. 25 in G Major (The London)	Joseph Haydn	15:00
81. Symphony No. 24 in G Major (The London)	Joseph Haydn	15:00
82. Symphony No. 23 in G Major (The London)	Joseph Haydn	15:00
83. Symphony No. 22 in G Major (The London)	Joseph Haydn	15:00
84. Symphony No. 21 in G Major (The London)	Joseph Haydn	15:00
85. Symphony No. 20 in G Major (The London)	Joseph Haydn	15:00
86. Symphony No. 19 in G Major (The London)	Joseph Haydn	15:00
87. Symphony No. 18 in G Major (The London)	Joseph Haydn	15:00
88. Symphony No. 17 in G Major (The London)	Joseph Haydn	15:00
89. Symphony No. 16 in G Major (The London)	Joseph Haydn	15:00
90. Symphony No. 15 in G Major (The London)	Joseph Haydn	15:00
91. Symphony No. 14 in G Major (The London)	Joseph Haydn	15:00
92. Symphony No. 13 in G Major (The London)	Joseph Haydn	15:00
93. Symphony No. 12 in G Major (The London)	Joseph Haydn	15:00
94. Symphony No. 11 in G Major (The London)	Joseph Haydn	15:00
95. Symphony No. 10 in G Major (The London)	Joseph Haydn	15:00
96. Symphony No. 9 in G Major (The London)	Joseph Haydn	15:00
97. Symphony No. 8 in G Major (The London)	Joseph Haydn	15:00
98. Symphony No. 7 in G Major (The London)	Joseph Haydn	15:00
99. Symphony No. 6 in G Major (The London)	Joseph Haydn	15:00
100. Symphony No. 5 in G Major (The London)	Joseph Haydn	15:00
101. Symphony No. 4 in G Major (The London)	Joseph Haydn	15:00
102. Symphony No. 3 in G Major (The London)	Joseph Haydn	15:00
103. Symphony No. 2 in G Major (The London)	Joseph Haydn	15:00
104. Symphony No. 1 in G Major (The London)	Joseph Haydn	15:00

Haydn, Joseph: No. 104 in D Major (The Lark)
Symphony No. 104 in D Major (The Lark), Op. 76/1, Hob. I:104. Haydn composed this symphony in 1790, during his second visit to London. It is one of his most popular and best-known works, and is often referred to as "The Lark" because of the flute's imitation of a lark's song in the first movement.

Haydn, Joseph: No. 103 in D Major (The Drum)
Symphony No. 103 in D Major (The Drum), Op. 76/2, Hob. I:103. Haydn composed this symphony in 1790, during his second visit to London. It is one of his most popular and best-known works, and is often referred to as "The Drum" because of the drum's imitation of a drum in the first movement.

Haydn, Joseph: No. 102 in D Major (The Bear)
Symphony No. 102 in D Major (The Bear), Op. 76/3, Hob. I:102. Haydn composed this symphony in 1790, during his second visit to London. It is one of his most popular and best-known works, and is often referred to as "The Bear" because of the bear's imitation of a bear in the first movement.

Haydn, Joseph: No. 101 in D Major (The Clock)
Symphony No. 101 in D Major (The Clock), Op. 76/4, Hob. I:101. Haydn composed this symphony in 1790, during his second visit to London. It is one of his most popular and best-known works, and is often referred to as "The Clock" because of the clock's imitation of a clock in the first movement.



Track	Composer	Duration
1. Symphony No. 104 in D Major (The Lark)	Joseph Haydn	15:00
2. Symphony No. 103 in D Major (The Drum)	Joseph Haydn	15:00
3. Symphony No. 102 in D Major (The Bear)	Joseph Haydn	15:00
4. Symphony No. 101 in D Major (The Clock)	Joseph Haydn	15:00
5. Symphony No. 100 in D Major (The Miracle)	Joseph Haydn	15:00
6. Symphony No. 99 in E-flat Major (The Great)	Joseph Haydn	15:00
7. Symphony No. 98 in G Major (The Power)	Joseph Haydn	15:00
8. Symphony No. 97 in D Major (The Animal)	Joseph Haydn	15:00
9. Symphony No. 96 in D Major (The English)	Joseph Haydn	15:00
10. Symphony No. 95 in C Major (The Great)	Joseph Haydn	15:00
11. Symphony No. 94 in G Major (The London)	Joseph Haydn	15:00
12. Symphony No. 93 in E-flat Major (The English)	Joseph Haydn	15:00
13. Symphony No. 92 in D Major (The London)	Joseph Haydn	15:00
14. Symphony No. 91 in D Major (The London)	Joseph Haydn	15:00
15. Symphony No. 90 in G Major (The London)	Joseph Haydn	15:00
16. Symphony No. 89 in G Major (The London)	Joseph Haydn	15:00
17. Symphony No. 88 in G Major (The London)	Joseph Haydn	15:00
18. Symphony No. 87 in G Major (The London)	Joseph Haydn	15:00
19. Symphony No. 86 in G Major (The London)	Joseph Haydn	15:00
20. Symphony No. 85 in G Major (The London)	Joseph Haydn	15:00
21. Symphony No. 84 in G Major (The London)	Joseph Haydn	15:00
22. Symphony No. 83 in G Major (The London)	Joseph Haydn	15:00
23. Symphony No. 82 in G Major (The London)	Joseph Haydn	15:00
24. Symphony No. 81 in G Major (The London)	Joseph Haydn	15:00
25. Symphony No. 80 in G Major (The London)	Joseph Haydn	15:00
26. Symphony No. 79 in G Major (The London)	Joseph Haydn	15:00
27. Symphony No. 78 in G Major (The London)	Joseph Haydn	15:00
28. Symphony No. 77 in G Major (The London)	Joseph Haydn	15:00
29. Symphony No. 76 in G Major (The London)	Joseph Haydn	15:00
30. Symphony No. 75 in G Major (The London)	Joseph Haydn	15:00
31. Symphony No. 74 in G Major (The London)	Joseph Haydn	15:00
32. Symphony No. 73 in G Major (The London)	Joseph Haydn	15:00
33. Symphony No. 72 in G Major (The London)	Joseph Haydn	15:00
34. Symphony No. 71 in G Major (The London)	Joseph Haydn	15:00
35. Symphony No. 70 in G Major (The London)	Joseph Haydn	15:00
36. Symphony No. 69 in G Major (The London)	Joseph Haydn	15:00
37. Symphony No. 68 in G Major (The London)	Joseph Haydn	15:00
38. Symphony No. 67 in G Major (The London)	Joseph Haydn	15:00
39. Symphony No. 66 in G Major (The London)	Joseph Haydn	15:00
40. Symphony No. 65 in G Major (The London)	Joseph Haydn	15:00
41. Symphony No. 64 in G Major (The London)	Joseph Haydn	15:00
42. Symphony No. 63 in G Major (The London)	Joseph Haydn	15:00
43. Symphony No. 62 in G Major (The London)	Joseph Haydn	15:00
44. Symphony No. 61 in G Major (The London)	Joseph Haydn	15:00
45. Symphony No. 60 in G Major (The London)	Joseph Haydn	15:00
46. Symphony No. 59 in G Major (The London)	Joseph Haydn	15:00
47. Symphony No. 58 in G Major (The London)	Joseph Haydn	15:00
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49. Symphony No. 56 in G Major (The London)	Joseph Haydn	15:00
50. Symphony No. 55 in G Major (The London)	Joseph Haydn	15:00
51. Symphony No. 54 in G Major (The London)	Joseph Haydn	15:00
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53. Symphony No. 52 in G Major (The London)	Joseph Haydn	15:00
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56. Symphony No. 49 in G Major (The London)	Joseph Haydn	15:00
57. Symphony No. 48 in G Major (The London)	Joseph Haydn	15:00
58. Symphony No. 47 in G Major (The London)	Joseph Haydn	15:00
59. Symphony No. 46 in G Major (The London)	Joseph Haydn	15:00
60. Symphony No. 45 in G Major (The London)	Joseph Haydn	15:00
61. Symphony No. 44 in G Major (The London)	Joseph Haydn	15:00
62. Symphony No. 43 in G Major (The London)	Joseph Haydn	15:00
63. Symphony No. 42 in G Major (The London)	Joseph Haydn	15:00
64. Symphony No. 41 in G Major (The London)	Joseph Haydn	15:00
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101. Symphony No. 4 in G Major (The London)	Joseph Haydn	15:00
102. Symphony No. 3 in G Major (The London)	Joseph Haydn	15:00
103. Symphony No. 2 in G Major (The London)	Joseph Haydn	15:00
104. Symphony No. 1 in G Major (The London)	Joseph Haydn	15:00



Acknowledgments
Pentatone Music is proud to present this recording of Joseph Haydn's 104 Symphonies. We would like to thank the Oregon Symphony for their support and collaboration in making this project possible. We also thank the following individuals for their contributions to the project: [List of names]

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Bass

Jon McCullough-Benner, *Principal*
Ted Botsford, *Assistant Principal*
Don Hermanns
Brian Johnson
Jeffrey Johnson ^
Christopher Kim* ^
Jason Schooler ^

Flute

Martha Long, *Bruce & Judy Thesenga Principal Flute Chair*
Alicia DiDonato Paulsen, *Assistant Principal*
Zachariah Galatis ^

Piccolo

Zachariah Galatis ^

Oboe

Martin Hébert, *Harold J. Schnitzer Principal Oboe Chair*
Karen Wagner, *Assistant Principal*
Kyle Mustain ^

English Horn

Kyle Mustain ^

Clarinet

James Shields, *Principal*
Todd Kuhns, *Assistant Principal* ^
Mark Dubac ^

Bass Clarinet

Todd Kuhns ^

Bassoon

Carin Miller Packwood, *Principal*

Evan Kuhlmann, *Assistant Principal* ^
Adam Trussell

Contrabassoon

Evan Kuhlmann ^

Horn

John Cox, *Principal*
Joseph Berger, *Associate Principal* ^
Graham Kingsbury, *Assistant Principal*
Mary Grant
Alicia Waite ^

Trumpet

Jeffrey Work, *Principal*
David Bamonte, *Assistant Principal, Musicians of the Oregon Symphony*
Richard Thornburg
Trumpet chair
Doug Reneau ^

Trombone

Daniel Cloutier, *Principal** ^
Robert Taylor, *Associate Principal* ^
Charles Reneau ^

Bass Trombone

Charles Reneau ^

Tuba

JáTtik Clark, *Principal* ^

Timpani

Jonathan Greeney, *Principal*
Sergio Carreno, *Assistant Principal* ^

Percussion

Niel DePonte, *Principal* ^
Michael Roberts, *Assistant Principal* ^
Sergio Carreno ^

Harp

Jennifer Craig, *Principal* ^

*acting musician
^not heard on this recording



Track information table with columns for track number, title, and duration.

Track information table with columns for track number, title, and duration.

Track information table with columns for track number, title, and duration.

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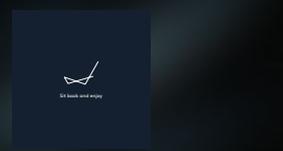
Track information table with columns for track number, title, and duration.



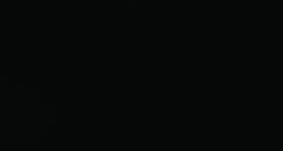
Track information table with columns for track number, title, and duration.



Track information table with columns for track number, title, and duration.



Track information table with columns for track number, title, and duration.



Acknowledgments

PRODUCTION TEAM

Executive producer **Job Maarse** | Recording producer **Blanton Alspaugh**
Recording Engineer **John Newton** | Mixing & mastering **Mark Donahue**

Liner notes **Elizabeth Schwartz** | Cover image **Nancy Horowitz** | Orchestra
photo **Leah Nash** | Designer **Joost de Boo** | Product manager **Max Tiel**

This album was recorded live at the Arlene Schnitzer Concert Hall, Portland, Oregon, in 2013 (Symphony No. 64) and 2016 (Symphonies Nos. 53 and 96).

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Franz Joseph Haydn (1732-1809)	
Symphony No. 64 (1791)	1:00
Symphony No. 53 (1791)	1:00
Symphony No. 96 (1791)	1:00
Symphony No. 53 (1791)	1:00

Symphony No. 64	
1. Allegro	1:00
2. Andante	1:00
3. Scherzo	1:00
4. Finale	1:00

Symphony No. 53	
1. Allegro	1:00
2. Andante	1:00
3. Scherzo	1:00
4. Finale	1:00

Symphony No. 96	
1. Allegro	1:00
2. Andante	1:00
3. Scherzo	1:00
4. Finale	1:00

Symphony No. 53	
1. Allegro	1:00
2. Andante	1:00
3. Scherzo	1:00
4. Finale	1:00



Symphony No. 53	
1. Allegro	1:00
2. Andante	1:00
3. Scherzo	1:00
4. Finale	1:00



Acknowledgments

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Sit back and enjoy



Track	Time
1. Symphony No. 94 in G major (1791)	15:42
2. Symphony No. 100 in G major (1797)	15:34
3. Symphony No. 103 in D major (1795)	15:27
4. Symphony No. 104 in D major (1795)	15:46
5. Symphony No. 105 in A major (1795)	15:38
6. Symphony No. 106 in D major (1795)	15:38
7. Symphony No. 107 in F major (1795)	15:38
8. Symphony No. 108 in D major (1795)	15:38
9. Symphony No. 109 in E-flat major (1795)	15:38
10. Symphony No. 110 in B-flat major (1795)	15:38
11. Symphony No. 111 in C major (1795)	15:38
12. Symphony No. 112 in C major (1795)	15:38
13. Symphony No. 113 in E-flat major (1795)	15:38
14. Symphony No. 114 in D major (1795)	15:38
15. Symphony No. 115 in G major (1795)	15:38
16. Symphony No. 116 in D major (1795)	15:38
17. Symphony No. 117 in G major (1795)	15:38
18. Symphony No. 118 in G major (1795)	15:38
19. Symphony No. 119 in G major (1795)	15:38
20. Symphony No. 120 in G major (1795)	15:38

Symphony No. 94 in G major (1791)
 This is the first of Haydn's "Farewell" symphonies, a series of 12 symphonies that were composed during his final years in Esterháza. The music is characterized by its playful and often humorous nature, with a focus on the interplay between the strings and the woodwinds. The first movement is particularly notable for its use of the "basso continuo" technique, where the strings play a continuous line of notes that serves as a harmonic foundation for the rest of the ensemble.

Symphony No. 100 in G major (1797)
 This symphony is one of Haydn's most popular and is often referred to as the "Swiss" symphony. It is characterized by its light and cheerful mood, with a focus on the interplay between the strings and the woodwinds. The first movement is particularly notable for its use of the "basso continuo" technique, where the strings play a continuous line of notes that serves as a harmonic foundation for the rest of the ensemble.

Symphony No. 103 in D major (1795)
 This symphony is one of Haydn's most popular and is often referred to as the "Swiss" symphony. It is characterized by its light and cheerful mood, with a focus on the interplay between the strings and the woodwinds. The first movement is particularly notable for its use of the "basso continuo" technique, where the strings play a continuous line of notes that serves as a harmonic foundation for the rest of the ensemble.

Symphony No. 104 in D major (1795)
 This symphony is one of Haydn's most popular and is often referred to as the "Swiss" symphony. It is characterized by its light and cheerful mood, with a focus on the interplay between the strings and the woodwinds. The first movement is particularly notable for its use of the "basso continuo" technique, where the strings play a continuous line of notes that serves as a harmonic foundation for the rest of the ensemble.



Instrument	Player
First Violin	[Name]
Second Violin	[Name]
Viola	[Name]
Cello	[Name]
Double Bass	[Name]
Flute	[Name]
Oboe	[Name]
Bassoon	[Name]
Clarinet	[Name]
Trumpet	[Name]
Trombone	[Name]
Timpani	[Name]
Conductor	[Name]



Acknowledgments
 We would like to thank the following individuals for their support and assistance in the production of this album: [List of names]

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 This album was recorded in a state-of-the-art studio, ensuring the highest quality of sound. The artists involved are some of the most talented in the world, and their performance is truly exceptional.



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