HAYDN SYMPHONIES

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

The tCarlos 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)

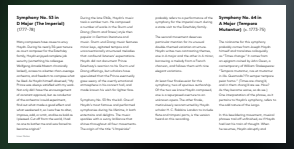
5	I Allegro con spirito	6. 07
6	II Largo	6. 27
7	III Menuetto: Allegretto	3. 03
8	IV Finale: Presto	3. 04

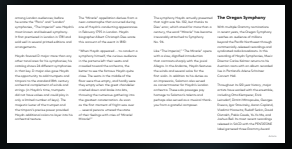
Symphony No. 96 in D Major (The Miracle)

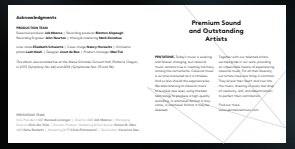
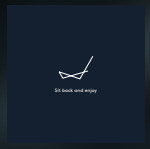
9	I Adagio; Allegro	6. 58
10	II Andante	5. 30
11	III Menuetto: Allegretto	5. 03
12	IV Finale: Vivace assai	3. 31

Total playing time: 61. 51

The Oregon Symphony
Conducted by **Carlos Kalmar**





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.

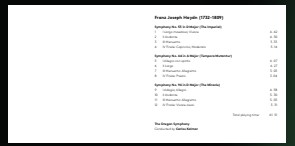
The second movement deserves particular mention for its unusual double-themed variation structure. Haydn writes two contrasting themes, one in A major and the other in A minor, borrowing a melody from a French chanson, and follows them with nine elegant variations.

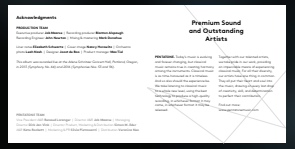
At least four finales exist for this symphony, two of spurious authorship. Of the two we know Haydn composed, one is a repurposed overture to an unknown opera. The other finale, meticulously reconstructed by Haydn scholar H. C. Robbins Landon to include flute and timpani parts, is the version heard on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

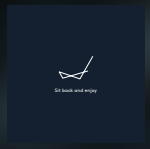
Symphony No. 64 in A Major (Tempora Mutantur) (c. 1773-75)

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







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.

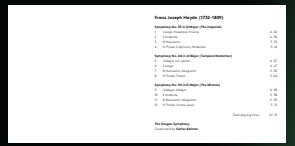
Haydn wrote incidental music for a number of plays — including several German translations of Shakespeare — that were produced at Esterháza, the home of Haydn's employer Nicholas Esterházy. It is possible, as Zisman suggests, that the Largo was composed for one of these productions and Hadyn later incorporated 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.

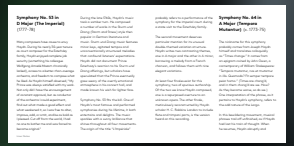
Symphony No. 96 in D Major (The Miracle) (1791)

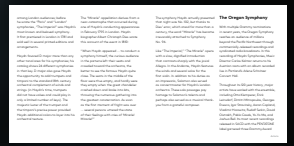
By 1790, after decades of service to the Esterházys, Haydn felt isolated and musically stymied. In a letter to his good friend Marianne von Genzinger, Haydn wrote, "Well, here I sit in my wilderness—forsaken—like a poor waif—almost without any human society—melancholy—full of the memories of past glorious 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.

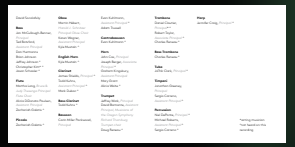
Soon after Haydn left Esterháza for Vienna, Johann Peter Salomon, a German-born violinist and impresario living in England, invited Haydn to come to London. Haydn accepted with alacrity and was overwhelmed by the enormously positive reception he received from the English. He wrote to Frau Genzinger, "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.

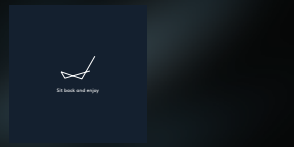
The erroneously nicknamed "Miracle" symphony shares common keys, instrumentation and disposition with Symphony No. 53, (The Imperial). This is by design. Haydn wanted to build on the enormous popularity of "The Imperial"











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!'"

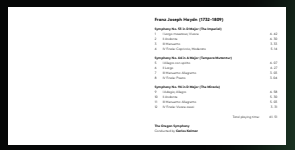
The symphony Haydn actually presented that night was No. 102, but thanks to Dies' error, which stood for more than a century, the word "Miracle" has become irrevocably attached to Symphony No. 96.

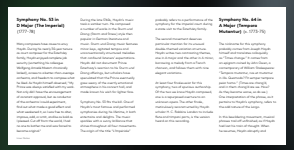
Like "The Imperial," "The Miracle" opens with a slow, dignified introduction that contrasts sharply with the jovial Allegro. In the Andante, Haydn features the winds and several solos for the first violin. In addition to his duties as an impresario, Salomon also served as concertmaster for Haydn's London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

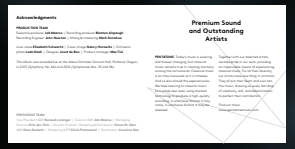
The Oregon Symphony

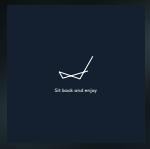
With multiple Grammy nominations in recent years, the Oregon Symphony reaches an audience of millions beyond the Pacific Northwest through commercially-released recordings and syndicated radio broadcasts. In this recording of Haydn Symphonies, Music Director Carlos Kalmar returns to his Austrian roots 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









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

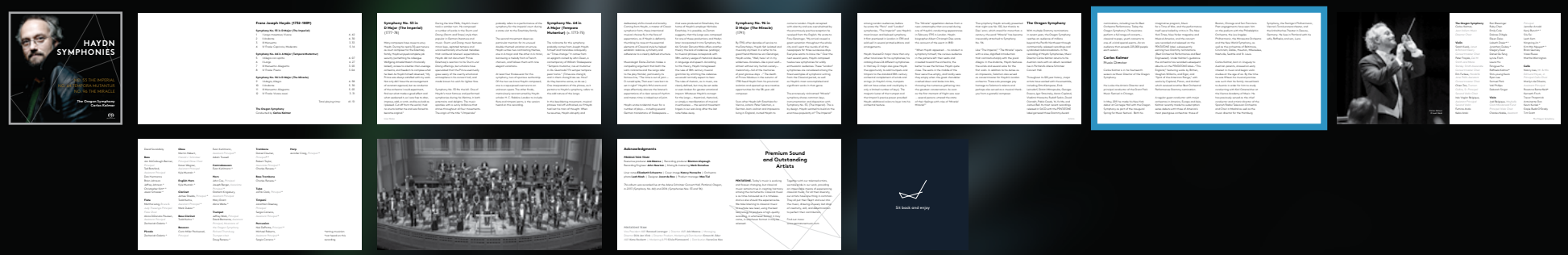
Carlos Kalmar is in his fourteenth season as Music Director of the Oregon Symphony.

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 Tonnkunsterorchester, and the Anhaltisches Theater in Dessau, Germany. He lives in Portland with his wife, Raffaela, and son, Luca.



Carlos Kalmar
© Leah Nash

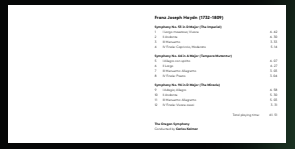
The Oregon Symphony
Carlos Kalmar, *Jean Vollum Music Director Chair*

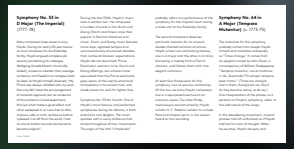
Violin
Sarah Kwak, *Janet & Richard Geary Concertmaster Chair*
Peter Frajola, *Del M. Smith and Maria Stanley Smith Associate Concertmaster Chair*
Erin Furbee, *Harold & Jane Pollin Assistant Concertmaster Chair*
Chien Tan, *Truman Collins, Sr. Principal Second Violin Chair*
Inés Voglar Belgique, *Assistant 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
Raffaela Kalmar*
Shin-young Kwon
Ryan Lee
Samuel Park
Vali Phillips
Deborah Singer

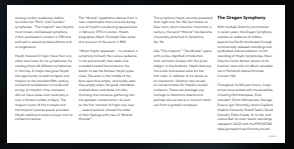
Viola
Joël Belgique, *Maybelle Clark Macdonald Fund Principal Viola Chair*
Charles Noble, *Assistant Principal*
Jennifer Arnold
Kenji Bunch* ^
Silu Fei
Leah Ilem
Ningning Jin ^
Kim Mai Nguyen* ^
Brian Quincey
Viorel Russo
Martha Warrington

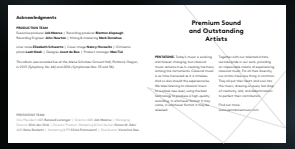
Cello
Nancy Ives, *Mr. & Mrs. Edmund Hayes, Jr. Principal Cello Chair*
Marilyn de Oliveira, *Assistant Principal*
Rosanna Butterfield*
Kenneth Finch
Trevor Fitzpatrick
Antoinette Gan
Kevin Kunkel ^
Gayle Budd O'Grady
Tim Scott

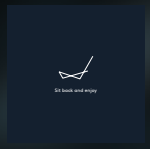
The Oregon Symphony











David Socolofsky

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 ^

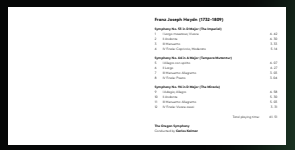
Tuba
JáTtik Clark, *Principal* ^

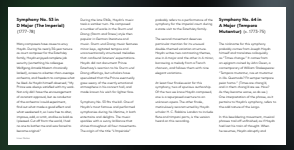
Timpani
Jonathan Greeney, *Principal*
Sergio Carreno, *Assistant Principal* ^

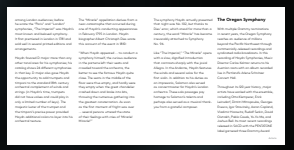
Percussion
Niel DePonte, *Principal* ^
Michael Roberts, *Assistant Principal* ^
Sergio Carreno ^

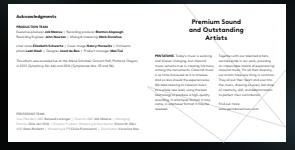
Harp
Jennifer Craig, *Principal* ^

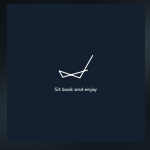
*acting musician
^not heard on this recording



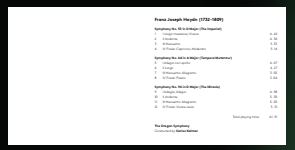


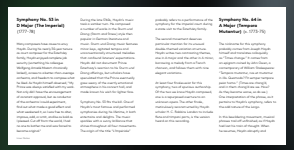


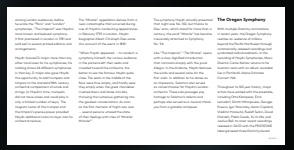


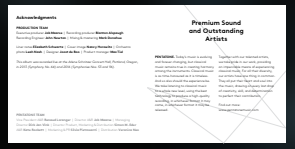


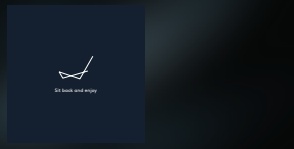
HAYDN
SYMPHONIES
The Oregon Symphony
Carlos Kalmar










Premium Sound
and Outstanding
Artists

Sit back and enjoy

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).

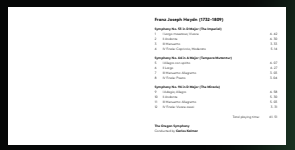
PENTATONE TEAM
Vice President A&R **Renaud Loranger** | Director A&R **Job Maarse** | Managing Director **Dirk Jan Vink** | Director Product, Marketing & Distribution **Simon M. Eder**
A&R **Kate Rockett** | Marketing & PR **Silvia Pietrosanti** | Distribution **Veronica Neo**

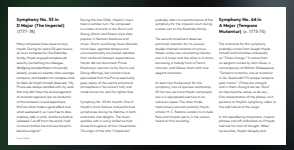
Premium Sound and Outstanding Artists

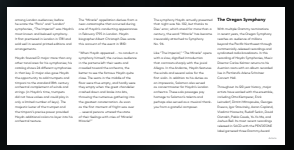
PENTATONE. Today's music is evolving and forever changing, but classical music remains true in creating harmony among the instruments. Classical music is as time-honoured as it is timeless. And so also should the experience be. We take listening to classical music to a whole new level, using the best technology to produce a high-quality recording, in whichever format it may come, in whichever format it may be released.

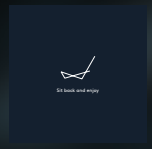
Together with our talented artists, we take pride in our work, providing an impeccable means of experiencing classical music. For all their diversity, our artists have one thing in common. They all put their heart and soul into the music, drawing on every last drop of creativity, skill, and determination to perfect their contribution.

Find out more:
www.pentatonemusic.com

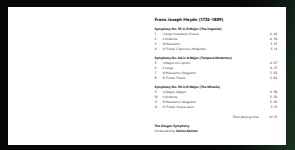


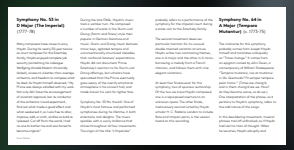


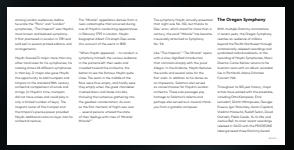


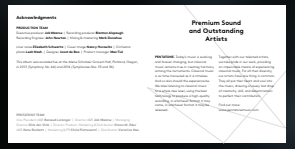


Sit back and enjoy

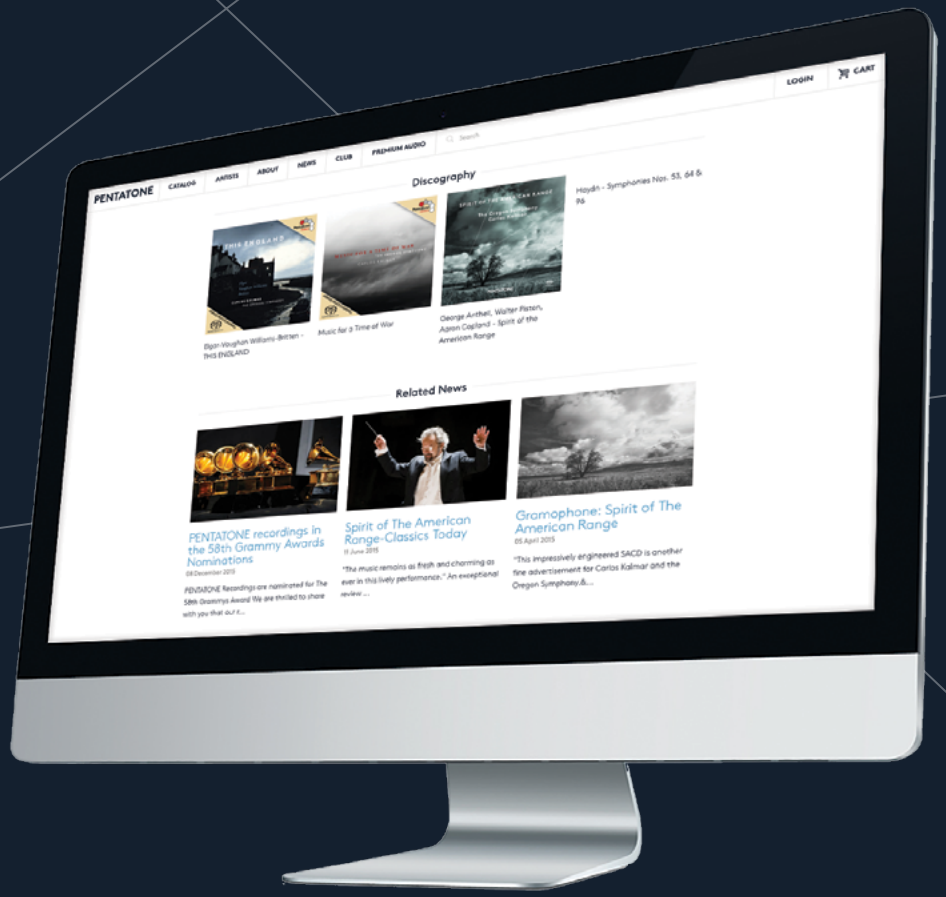








DISCOVER MORE

THE OREGON SYMPHONY

on www.pentatonemusic.com