

The first, Awakening of Cheerful Feelings on Arriving in the Country, sets an idyllic mood. A sort of skipping rhythm is heard throughout this movement, as if the composer were envisioning village children at play. The second movement is Scene By the Brook, in this case, a gentle brook frequented by quails, cuckoos, and nightingales, whose voices are evoked by the woodwinds: oboe, clarinet, and flute, respectively. The individual parts indicate specifically which instrument represents which bird.

The third movement has human inspiration, with a Merry Gathering of the Country Folk. The music progresses in an ebullient, though somewhat undirected fashion, as if portraying a band of barely talented, or barely sober, village musicians. Phrases are often interrupted and sudden declarations break into the melodic flow.

Like all merry-making, this party too comes to an end, in this case, with a change in the weather, as the fourth movement, Thunderstorm, arrives. The storm rages away throughout the orchestra, though especially with the full brass and percussion. The storm subsides with the beginning of the fifth movement, Shepherd's Song —Happy, Thankful Feelings after the Storm. Here, Beethoven gives first to the clarinet, and then the horn, his Shepherd's Song. This theme gradually grows to become a serene and rapturous melody, the one that he wishes to leave in his listeners' ears as the symphony ends.

The last three movements are played without pause, the entire symphony ending on a tranquil note. One might suppose it is dusk in Heiligenstadt, and Beethoven, enjoying a rare bit of peace of mind, is resting from his labors.



*Ludwig Van Beethoven*

Symphony No. 2 in D major, Op. 36  
Symphony No. 6 in F major, Op. 68



**BRUNO WALTER**  
THE COLUMBIA SYMPHONY ORCHESTRA

Symphony No. 6 in F Major, byname Pastoral Symphony, symphony by Ludwig van Beethoven. Premiering in Vienna December 22, 1808, on the same concert that offered the premiere of his Symphony No. 5, this work is distinct from that one in part due to its generally optimistic character, but also by the presence of a sequence of scenes that the music attempts to capture. Many modern listeners came to know Beethoven's Pastoral Symphony through its appearance in the Walt Disney's Fantasia film of 1940, in which the scenes of mythological creatures are remote from Beethoven's own vision, helpfully specified by the composer's own heading to the individual movements.

Early sketches for this symphony date from 1802, though its actual composition waited until the summers of 1807 and 1808, which Beethoven spent in the village of Heiligenstadt. In that rural retreat, a green escape from city heat, his mind was at rest, and he was able to compose not only this symphony, but also the Symphony no. 5, the Cello Sonata in A major, op. 69, and the two op. 70 Piano Trios. During this period, Beethoven produced

Measured against the hot-wired First Symphony, the heroic Third, and the heaven-storming Fifth all of them written between 1799 and 1808 Beethoven's Second is a relaxed work in greater part, akin to the Fourth and Sixth symphonies. This has prompted music listeners ever since to wonder how he could have created a work as buoyant as No. 2 at a time when his worsening deafness had been diagnosed as incurable and irreversible.

Beethoven introduced the new symphony at Vienna on April 5, 1803,

at a mammoth Akademie in the Theater an der Wien, along with the Third Piano Concerto (completed in 1800), a new oratorio, Christ on the Mount of Olives, and a repeat performance of the First Symphony from 1800. In the third movement of No. 2, the word scherzo appeared symphonically for the first time, although it retained a song and trio form, and was built on the sudden juxtapositions of loud and soft, with changes in their patterns just when he'd seemed to settle on one. The scoring, however, continued to employ traditional pairs of winds and brass, timpani, and strings.

An Adagio molto introduction anticipates the soft-loud contrasts that explode like Chinese firecrackers two movements later, although the sound and shape of it recall Haydn. The exposition begins in measure 35, with a main subject of Mozartian levitation, but thereafter Beethoven asserts his own less courtly and more confrontational personality.

As in the First Symphony, he wrote the first, second, and fourth movements in sonata form. The longest of them is this A major Larghetto in triple meter, if all the repeats are observed. Finding an accommodating tempo can pose problems: largo, after all, means "broad," the slowest tempo in music. Larghetto is a diminutive form -- i.e., not as slow -- but how slow (or not slow) remains the conductor's call. so many works that he was uncertain which symphony was finished first. He initially cataloged the Pastoral Symphony as number five and the c-minor Symphony as number six. The numbering was only altered at publication.

# Beethoven

## Symphony No. 2 in D major, Op. 36 Symphony No. 6 in F major, Op. 68

Bruno Walter Columbia Symphony Orchestra

Symphony No. 6 in F Major, Op. 68, "Pastoral" 40:43

1 Allegro ma non troppo 9:49

2 Andante molto mosso 11:53

3 Allegro 5:41

4 Allegro 3:42

5 Allegretto 9:38

Symphony No. 2 in D Major, Op. 36 35:40

6 Adagio molto - Allegro molto 10:25

7 Larghetto 4:32

8 Scherzo 3:51

9 Allegro molto 6:52

Producer – John McClure

Recorded by CBS at American Legion Hall, Hollywood, CA      January 13, 15, 17, 1958



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admin@highdeftapetransfers.com  
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