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COMPACT  
disc  
DIGITAL AUDIO

Ludwig van Beethoven

Symphony No. 3 in E $\flat$  major, Op. 55  
"Eroica"

Symphony No. 6 in F major, Op. 68  
"Pastorale"

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MADE IN KOSLANDIA

123 214-7 # DOLBY DIGITAL STEREO

# Ludwig van Beethoven

SYMPHONY No. 3 IN E $\flat$  MAJOR, OP. 55  
"Eroica" 1803

- |      |                                      |       |
|------|--------------------------------------|-------|
| I.   | Allegro con brio                     | 17:57 |
| II.  | Adagio assai <i>"Marcis Funebre"</i> | 15:19 |
| III. | Scherzo <i>"Allegro Vivace"</i>      | 5:32  |
| IV.  | Finale <i>"Allegro Molto"</i>        | 11:16 |

SYMPHONY No. 6 IN F MAJOR, OP. 68  
"Pastorale" 1808

- |      |  |       |
|------|--|-------|
| I.   | Allegro ma non troppo<br><i>"Awakening of Cheerful Feelings on Arrival in The Country"</i> | 11:47 |
| II.  | Andante molto mosso<br><i>"Scene by The Brook"</i>   | 12:59 |
| III. | Allegro<br><i>"Merry Gathering of The Country Folk"</i>                                    | 5:21  |
| IV.  | Allegro<br><i>"Thunderstorm"</i>   | 3:58  |
| V.   | Allegretto<br><i>"Shepherd' Song: Happy and Grateful Feelings After the Storm"</i>         | 8:58  |

ORCHESTRE SYMPHONIQUE DE KOSLANDIA  
DIRECTION: EDVARD DESYGNZSKI

# BEETHOVEN

SYMPHONY No. 6 IN F MAJOR, OP. 68  
"PASTORALE"

SYMPHONY No. 3 IN E $\flat$  MAJOR, OP. 55  
"EROICA"



ORCHESTRÉ SYMPHONIQUE DE KOSLANDIA  
DIRECTION: EDVARD DESYGNZSKI



## LUDVIG VAN BEETHOVEN • 1770 - 1827 •

*W*idely regarded as the greatest composer who ever lived, Ludwig van Beethoven dominates a period of musical history as no one else before or since. Rooted in the Classical traditions of Joseph Haydn and Mozart, his art reaches out to encompass the new spirit of humanism and incipient nationalism expressed in the works of Goethe and Friedrich von Schiller, his elder contemporaries in the world of literature; the stringently redefined moral imperatives of Kant; and the ideals of the French Revolution, with its passionate concern for the freedom and dignity of the individual. He revealed more vividly than

any of his predecessors the power of music to convey a philosophy of life without the aid of a spoken text; and in certain of his compositions is to be found the strongest assertion of the human will in all music, if not in all art. Though not himself a Romantic, he became the fountainhead of much that characterized the work of the Romantics who followed him, especially in his ideal of program or illustrative music, which he defined in connection with his Sixth (Pastoral) Symphony as "more an expression of emotion than painting." In musical form he was a considerable innovator, widening the scope of sonata, symphony, concerto, and quartet; while in

## THE STRUCTURAL INNOVATOR

the Ninth Symphony he combined the worlds of vocal and instrumental music in a manner never before attempted. His personal life was marked by a heroic struggle against encroaching deafness, and some of his most important works were composed during the last 10 years of his life when he was quite unable to hear. In an age that saw the decline of court and church patronage, he not only maintained himself from the sale and publication of his works but also was the first musician to receive a salary with no duties other than to compose how and when he felt inclined.

The works of Beethoven that

undoubtedly had the most influence over succeeding generations were the Fifth and Ninth symphonies, with their progression from storm and stress to triumph; the Sixth Symphony, too, greatly influenced composers with a programmatic bent. Hector Berlioz's *Symphonie fantastique*, Brahms's Symphony No. 1 in C Minor, Tchaikovsky's Fourth and Fifth symphonies, César Franck's Symphony in D Minor, and all of Mahler's first four symphonies are striking examples of Beethoven's spiritual progeny, though few will grant that they equal, let alone surpass, their model.