

8.111032

WALTER: BEETHOVEN

NAXOS Historical



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LUDWIG VAN BEETHOVEN

(1770-1827)

Vienna Philharmonic Orchestra • BBC Symphony Orchestra
London Symphony Orchestra • British Symphony Orchestra

Bruno Walter (1876-1962)

Playing
Time
70:35

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- | | | |
|---|---|--------------|
| Symphony No. 6 in F major, Op. 68, 'Pastoral' | | 38:59 |
| 1 | Allegro ma non troppo
(Cheerful impressions awakened by arriving in the country) | 9:21 |
| 2 | Andante molto moto (Scene by the brook) | 12:06 |
| 3 | Allegro (Peasants' merrymaking) | 5:27 |
| 4 | Allegro (Thunderstorm) | 3:25 |
| 5 | Allegretto (Shepherds' Song: Joyous thanksgiving after the storm) | 8:40 |
| Vienna Philharmonic Orchestra • Bruno Walter
Recorded on 5th December, 1936 in the Musikvereinsaal, Vienna | | |
| 6 | Leonore Overture No. 3, Op. 72a | 13:07 |
| Vienna Philharmonic Orchestra • Bruno Walter
Recorded on 21st May, 1936 in the Musikvereinsaal, Vienna | | |
| 7 | Fidelio, Op. 72 – Overture | 6:16 |
| BBC Symphony Orchestra • Bruno Walter
Recorded on 21st May, 1934 in EMI Abbey Road Studio No. 1, London | | |
| 8 | Coriolan, Op. 62 – Overture | 7:26 |
| London Symphony Orchestra • Bruno Walter
Recorded on 12th September, 1938 in EMI Abbey Road Studio No. 1, London | | |
| 9 | The Creatures of Prometheus, Op. 43 – Overture | 4:46 |
| British Symphony Orchestra • Bruno Walter
Recorded on 16th May, 1930 in Central Hall, Westminster | | |

Although Bruno Walter's Beethoven and Brahms are probably best known from recordings made towards the end of his life in the early stereo era, this Beethoven collection from the 1930s, made before his break with Europe and relocation to America, shows him at the height of his powers. Combining fire with lyricism, the Vienna Philharmonic's *Pastoral Symphony* is both flexible and energised: the music never lingers too lovingly or sentimentally as it could do in later years, but remains firmly shaped by symphonic purpose and direction.

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Full recording details can be found in the booklet

Producer and Audio Restoration Engineer: Mark Obert-Thorn

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