

STEREO 3074

FIRST IN 35 MM RECORDING

BEEETHHOVEN



SYMPHONY
NO. 6
IN F MAJOR
OP. 68
("PASTORAL")
JOSEF KRIPS
and the
London
Symphony
Orchestra



Ludwig van Beethoven

Symphony No. 6 in F Major, Op. 68 „Pastoral“

London Symphony Orchestra/Josef Krips, Conductor

1	I. Allegro ma non troppo	10:15
2	II. Andante molto mosso	12:08
3	III. Allegro	05:52
4	IV. Allegro	03:25
5	V. Allegretto	09:10

BEETHOVEN
SYMPHONY NO.6 IN F MAJOR, OP. 68
(“PASTORAL”)

JOSEF KRIPS CONDUCTING THE
LONDON SYMPHONY ORCHESTRA

This beautiful “nature” symphony receives an exquisite performance at the hands of a noted Beethoven interpreter. The composer’s sounds of nature are reproduced with like naturalness in Everest’s incomparable recording.

Beethoven’s *Pastoral* Symphony lives up to its name in more ways than one. To begin with, it is the most relaxed of his nine symphonies. Sir Donald Francis Tovey has written of it that it “has the enormous strength of someone who knows how to relax.” Composed in 1808, hard upon the heels of the stormy, dramatic Fifth Symphony, it came as a sort of feminine companion to its definitely masculine predecessor.

It is not at all surprising that Beethoven should have written a work like the *Pastoral*. Throughout his life, his favorite pastime was taking long, solitary walks in the countryside, mostly in the vicinity of Vienna. It was during these quiet hours that he could commune with Nature, unhampered by his ever-increasing deafness. And it was these nature walks that inspired so much of his writing. Perhaps the most directly traceable manifestation of Nature’s influence upon the composer is the Sixth Symphony, with its imitations of the smooth-flowing brook, the bird-calls, the rustic peasant dances, the thunderstorm and the shepherd’s song.

But Beethoven never meant these musical allusions to be taken too literally. At first, he called this work *Sinfonia caratteristica, or Recollections of Country Life*, adding the note that “the hearer must first find out the situations for himself.” Later, he gave the following titles to the movements:

1. Awakening of cheerful feelings on arriving in the country (*Allegro non troppo*).
2. Scene by the brook (*Andante molto moto*).
3. Merry gathering of country-folk (*Allegro*).
4. Thunderstorm (*Allegro*).
5. Shepherd’s song; glad and grateful feelings after the storm (*Allegretto*).

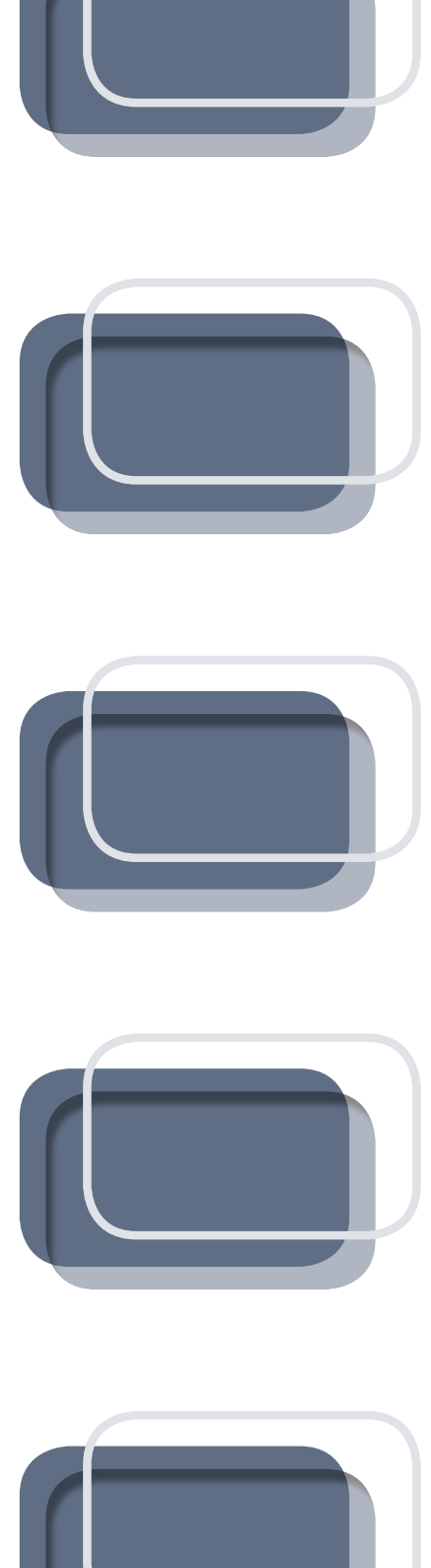
To this programmatic outline Beethoven was careful to append the warning that this was “more an expression of feeling than of painting.”

Something more than Nature may also have influenced Beethoven to write a symphony such as this. When his first three piano sonatas were published as Op. 2 by the firm of Bessler some years earlier, the back cover carried an advertisement for a symphony by Justin Heinrich Knecht (1752-1817), which ran thus:

“A musical Portrait of Nature: Grand symphony for 2 violins, viola and bass, 2 flutes, 2 oboes, bassoons, horns, trumpets and drums ad lib, in which are expressed in sounds:

“1. A beautiful country where the sun is shining, brooks traverse the vale, the birds twitter, a waterfall tumbles from the mountains, the shepherd plays his pipe, the lambs gambol around, and there the sweet voice of the shepherdess is heard.

“2. Suddenly the sky is overcast, an oppressive closeness pervades the air, black clouds pile up, the wind rises, thunder is heard from afar, and the storm approaches.



“3. The tempest bursts in all its fury. The wind howls, and the rain beats down. The trees groan, and the waters of the stream rush furiously.

“4. The storm gradually subsides, the clouds disperse, and the sky becomes clear.

“5. Nature raises its joyful voice to heaven in song of gratitude to the Creator.”

Beethoven's outline for the *Pastoral* Symphony follows that of the *Knecht* Symphony much too closely for it to have been a mere coincidence. It is inconceivable that he should not have perused that advertisement on more than one occasion.

The Sixth Symphony was heard for the first time along with the Fifth at an all-Beethoven concert held at the Theater an der Wien in Vienna on December 22, 1808. At that concert, the *Pastoral* was billed as “A symphony entitled *Recollections of Life in the Country*, in F major, No. 5,” the transportation of the symphonies' numbers probably having been a printer's error. Besides the two symphonies, the program included the Fourth Piano Concerto in G Major, the aria *Ah, Perfido*, a Hymn with Latin text in church style for soloists and chorus, the *Sanctus* from the Mass in C Major, a *Fantasia* for piano solo, and the Choral *Fantasia* for piano, chorus and orchestra, all given their initial performances. Beethoven conducted and played all the piano solos for this musical marathon, which ran for more than four hours. As might have been expected with so many first performances, there were a number of mishaps. Besides, the hall was unheated, so the small audience was obliged to sit through-

out the concert huddled in overcoats. If the reception of such a heavy dose of new music was somewhat chilly, it is hardly surprising.

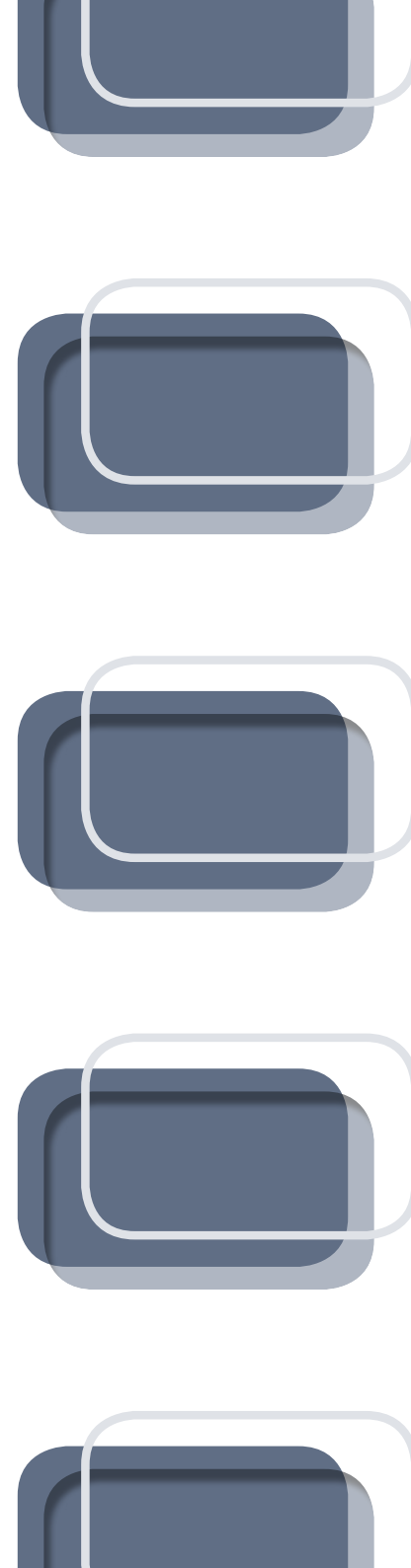
In his admirable notes for the Boston Symphony Orchestra's program book some years ago, Philip Hale quoted a portion of a review of the concert by J. F. Reichardt. Of the Sixth Symphony Reichardt wrote, “Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin.”

Beethoven scored the *Pastoral* Symphony for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, kettledrums and strings. He dedicated it to two of his principal patrons in Vienna, Prince Lobkowitz and Count Rasoumovsky.

Though his musical tastes and conducting experience cover a broad field, Josef Krips has long been recognized as a Beethoven expert. He was a pupil of the great Beethoven authority, Felix Weingartner, and in recent years he has conducted three Beethoven festivals at the Lewisohn Stadium in New York and ten in London. He began his conducting career in 1921, at the age of nineteen. Three years later, he was appointed conductor of the opera at Aussig, Czechoslovakia. After a year, he moved on to Germany, to the Dortmund Opera, then to the Hoftheater at Karlsruhe. In 1933 he was made permanent conductor of the Vienna State Opera, a post he held until the arrival of the Nazis. After the war, he took an active part in Vienna's musical renaissance, then spent five years conducting the London Symphony

Orchestra. He made his American debut in 1953, and is now musical director of the Buffalo Philharmonic Orchestra. In addition, he appears regularly as guest conductor of many of the world's leading orchestras and opera companies.

Original Liner Notes



Some notes on the history of Everest Records and the digital remastering

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35 mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical "Everest-sound".

For the process of digital remastering of the 35 mm master tapes an Albrecht MB 51 machine was used for analog playback. The output was captured in highest digital resolution of 192 kHz sampling rate and 24 bit word length using state-of-the-art converters. In the digital domain the recording was carefully restored and remastered using top-quality mastering and restoration equipment.

...from the original LP release:

"The remarkable EVEREST sound on this record is the result of a revolutionary new method of magnetic recording developed by EVEREST utilizing 35 mm magnetic film.

Below is a graphic representation of this new material. What you see here, your ears will quickly verify when you listen to an EVEREST recording.

Notice that now EVEREST engineers have over 3 times the normal space available [than] on 1/4" tape. This means distortion free, perfect sound. 35 mm magnetic film allows EVEREST engineers to make recordings with

- No distortion from print through
- No distortion from lack of channel width
- Absolute minimum of "wow or flutter"
- Highest possible signal to noise ratio
- Greatest quality and dynamic range ever recorded

With 35 mm magnetic film, the base material on which the magnetic oxide is coated is five times thicker than conventional tape and is similar to the film used for motion pictures. This thickness permits the recording of extremely high sound intensities without the danger of layer-to-layer "print-through". The width of 35 mm magnetic film is such that it can accommodate three channels, each of which is as wide as the standard 1/4" recording tape. Because of this great channel width, it is possible to produce stereo recordings in which the usual background noise is inaudible. Another similarity of magnetic film to motion picture is that it has sprocket holes cut along each edge. The drive mechanism is also similar to motion picture cameras in that sprocket gears engage these sprocket holes affording a smoothness of motion that reduces

"wow and flutter" to an absolute minimum. The film has another advantage in its great tensile strength which effectively eliminates pitch changes due to "tape stretch", a condition heretofore almost impossible to control.

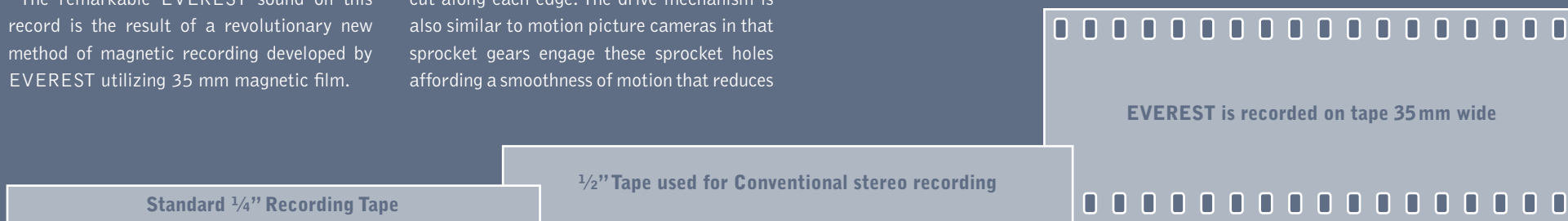
Drawing on the extensive experience in the motion picture sound field BELOCK INSTRUMENT (of which EVEREST is a division), requested Westrex Corporation to build special equipment to EVEREST'S exacting specifications in order to accomplish these advantages. This equipment includes the use of special recording heads which afford complete wide band frequency response beyond that normally specified in any present-day motion picture recording. It is of interest to note, that when soundtracks of great motion pictures originally recorded on 35 mm magnetic film are released as phonograph records, that normal technique is to re-record the sound from 35 mm magnetic film to conventional tape. EVEREST, through its advanced processes and equipment, is the only record company able to transfer all Master Records directly from the 35 mm magnetic film to the recording heads.

To assure maintaining the high quality of EVEREST sound on every EVEREST recording, the same equipment that is used in the BELOCK Recording studios is utilized for

recordings made anywhere in the world. By utilizing specially designed portable versions of EVEREST 35 mm equipment, EVEREST engineers are able to make recordings and maintain the rigid standards and excellence of quality available in the Studios.

The advanced engineering and special equipment, in addition to meticulous attention to detail, results in the EVEREST sound, a sound that has been acclaimed as superb by critics and record enthusiasts throughout the world.

Executive Producer: Mark Jenkins for Countdown Media/Everest • Project Coordinator: Helge Jürgens for Countdown Media • Digital Transfers and Remastering: Lutz Rippe at Countdown Media using the original master tapes • Artwork preparation: Eckhard Volk at Countdown Media • Digital Booklet: Dirk Böing, Martina Grütling • Original Producer: Bert Whyte for Everest Records • Original Recording Engineer: Aaron Nathanson • Recording Location and Date: Walthamstow Assembly Hall, London (January 1960) • Original Recordings on 35 mm 3-track magnetic film, originally released in August 1960 as SDBR 3065 (the complete 9 Symphonies) and in October 1960 as SDBR 3074 • Analog playback of original master tapes on an Albrecht MB 51 • Digital restoration and remastering using Algorithmix software products © & © Countdown Media GmbH



Below is a listing of the currently available Everest albums in this series.
For more information and an updated listing please visit www.evereststereo.com

SDBR-3003	Antill: Corroboree - Ginastera: Panambi London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3034	Prokofiev: Symphony No. 5 London Symphony Orchestra & Sir Malcolm Sargent, Conductor
SDBR-3005	Mahler: Symphony No. 1 in D Major "Titan" London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3037	Berlioz: Symphonie Fantastique London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3006	A Memorial Tribute to Ralph Vaughan Williams: Symphony No. 9 in E Minor London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3038	Richard Strauss: Ein Heldenleben London Symphony Orchestra & Leopold Ludwig, Conductor
SDBR-3009	Stravinsky: Ebony Concerto & Symphony in 3 Movements Woody Herman and his Orchestra / London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3039	Tchaikovsky: Symphony No. 5 in E Major, Op. 64 London Symphony Orchestra & Sir Malcolm Sargent, Conductor
SDBR-3018	Copland: Symphony No. 3 London Symphony Orchestra & Aaron Copland, Conductor	SDBR-3040	Hindemith: Violin Concerto & Mozart: Violin Concerto No. 3 London Symphony Orchestra, Sir Eugene Goossens, Conductor & Joseph Fuchs, Violin
SDBR-3022	Kodály: Psalmus Hungaricus - Bartók: Dance Suite London Philharmonic Orchestra & János Ferencsik, Conductor	SDBR-3041	Villa-Lobos: The Little Train of the Caipira (from Bachianas Brasileiras No. 2) Ginastera: Estancia & Panambi (Ballet Suites) London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3025	Waltz Masterpieces Stadium Symphony Orchestra of New York & Raoul Poliakin, Conductor	SDBR-3044	Grofé: Grand Canyon Suite & Concerto for Piano and Orchestra in D Minor Rochester Philharmonic Orchestra & Ferde Grofé, Conductor
SDBR-3026	Rimsky-Korsakov: Scheherazade London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3045	Sibelius: Violin Concerto in D Minor & Tapiola, Tone Poem, Op. 112 London Symphony Orchestra, Tauno Hannikainen, Conductor & Tossy Spivakovsky, Violin
SDBR-3027	Raymond Paige's Classical Spice Shelf Stadium Symphony Orchestra of New York & Raymond Paige, Conductor	SDBR-3046	Schubert: Symphony No. 8 in B Minor, D 759 "Unfinished" - Mozart: Symphony No. 40 in G Minor, K. 550 London Symphony Orchestra & Leopold Ludwig, Conductor
SDBR-3031	Wagner: Parsifal - Good Friday Spell "Karfreitagszauber" & Symphonic Synthesis Act 3 Houston Symphony Orchestra & Leopold Stokowski, Conductor	SDBR-3047	Stravinsky: The Rite of Spring ("Le Sacre du Printemps") London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3032	Scriabin: The Poem of Ecstasy - Amirov: Azerbaijan Mugam Houston Symphony Orchestra & Leopold Stokowski, Conductor	SDBR-3049	Tchaikovsky: Violin Concerto in D Major, Op. 35 & Melody, Op. 42/3 London Symphony Orchestra, Walter Goehr, Conductor & Tossy Spivakovsky, Violin
SDBR-3033	Stravinsky: Petrouchka London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3050	Mahler: Symphony No. 9 in D Minor London Symphony Orchestra & Leopold Ludwig, Conductor

