

Stereo

# BEETHOVEN

SYMPHONY No. 3 OPUS 55

# EROICA

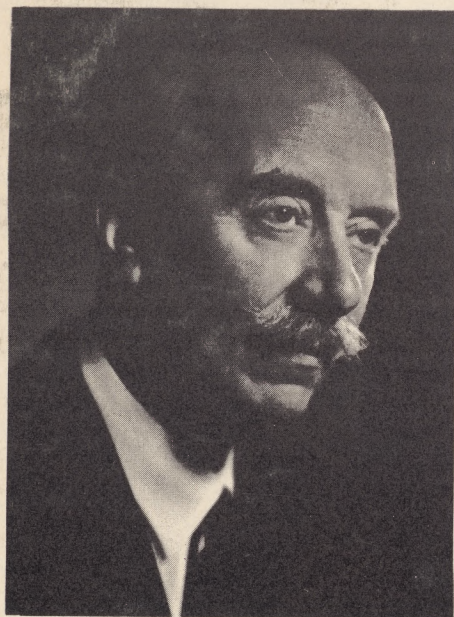


The London Philharmonic Orchestra  
Sir Adrian Boult, Conducting

Ludwig van Beethoven

**EROICA**

Symphony No. 3, Opus 55



SIR ADRIAN BOULT

**The London Philharmonic Orchestra — Sir Adrian Boult, conducting**

Adrian Cedric Boult was born in Chester, England, in 1889. After taking his degree at Oxford, he continued his musical studies at Leipzig.

From 1924 to 1930, he was conductor of the City of Birmingham Orchestra and for the next twenty years Director of Music for the British Broadcasting Corporation and conductor of the B.B.C. Symphony Orchestra. He has toured frequently in Europe and the United States.

His work in connection with British music was recognized by the conferring of Knighthood in 1937. In addition, he was entrusted with the direction of the orchestral music at the Coronation of King George VI. He also conducted the orchestral music at the Coronation of Queen Elizabeth in 1953.

In July 1950, he was appointed principal conductor of the London Philharmonic Orchestra. He relinquished this post in 1957, but still remains intimately connected with the orchestra as Chairman of the Advisory Council.

- I. Allegro con brio
- II. Marcia funebre, Adagio assai
- III. Scherzo, Allegro vivace
- IV. Finale, Allegro molto

In 1798, Beethoven met General Jean Baptiste Bernadotte in Vienna and received the inspiration to write a heroic symphony honoring Napoleon Bonaparte of France.

The symphony was finished in 1804 and performed for the first time in January, 1805, in Vienna conducted by Beethoven himself.

At that time, Beethoven had a great admiration for Napoleon whom he felt to be the liberator of Europe realizing the aims and ideals of the French Revolution. Beethoven wrote on the title page of this symphony "Sinfonia eroica, composta per festeggiare il sovvenire di un grand uomo"—"Heroic Symphony composed to celebrate the memory of a grand human being". But, it has been said that Beethoven tore up this dedicatory page in anger and disgust upon hearing of the Corsican Napoleon impatiently taking the crown from the hands of the Pope, as he was ready to place it on Napoleon's head and placing it on his head before the Pope's blessing. Napoleon's display of impatience and arrogance was very disappointing to the once admiring Beethoven.

Beethoven has not composed a descriptive symphony of realistic events. On the con-

trary, he has expressed war, despair and victory with dramatic, musical force.

The panorama of war is the center of gravity for the first movement. The way the two main themes of this movement collide with the numerous counter themes — intermingling and then detaching themselves from each other — is a purely Beethoven characteristic and had not been experimented with by other composers prior to the writing of the Eroica.

The second movement, the funeral march, is one of the most stirring and moving dirges in the history of musical literature. It is a work of unequalled genius which combines great depth, purity and grandeur in its mournful music.

The third movement is the first "Grand Scherzo" Beethoven ever wrote. The unreal, fantasy-like mood of the main part blends horn sounds and alternating voices together in the trio.

The final movement is based on a new fusion of the sonata form and variation form. The main theme which appears after the introductory passage is in variation. The third variation sounds in the treble like the second theme. In variations of changing mood and color the symphony finds its energetic and moving finale.

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Ludwig van Beethoven

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III. SYMPHONY, op. 55

1. Allegro con brio 2. Marcia funebre, Adagio assai

THE LONDON PHILHARMONIC ORCHESTRA

SIR ADRIAN BOULT, Conducting

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III. SYMPHONY, op. 55

2. Marcia funebre, Adagio assai (continued)

3. Scherzo, Allegro vivace 4. Finale, Allegro molto

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