

Wilhelm FURTWÄNGLER
VIENNA PHILHARMONIC ORCHESTRA



BEETHOVEN
SYMPHONY N° 3
'EROICA'



The Nipper of Quality

"HIS MASTER'S VOICE"
LONG-PLAY 33¹/₂ R.P.M. RECORD

ALP 1060 **Beethoven—SYMPHONY No. 3 IN E FLAT MAJOR, Op. 55** ALP 1060
(1776-1827) (Hofmeister Edition)

Composed in 1803, Beethoven's third symphony is a landmark not only among his own compositions but in the history of the art of music. It is not merely that it is longer than his previous one (it exceeded in length only by the Ninth) or that it includes startling technical developments; it stands apart from his compositions and indeed from all previous symphonies—by reason of the sheer force and power of its intention. And this power is most notably manifested with giving the music a main theme and vital descriptive quality; it unfolds and defines the whole form and structure of the music.

With the instinctive insight of a true musician, Beethoven saw clearly the necessity for the fundamental extension of the whole range of musical expression. I give but one extraordinary instance of this which will show themselves to the attentive listener. The second movement (Allegro) marked *Andante* to Beethoven, yet something seems to be missing in our ears; the music does not follow according to classical tradition. The whole explanation is not merely that Beethoven intended to write an unusually impressive funeral march for Napoleon or any other hero; it lies, in part at least, in the music itself. The inflections and tension of the progression of major and minor tonalities, the movement of the bass with its augmented second, have to become a melody, the inevitability of the final phrase, define the form of the composition. It is in this genre of growth that gives to Beethoven's music its extraordinary conviction and strength. This does not imply that other composers, Mozart, for example, have not had subtle and brilliant inspirations and have not used their thoughts in subtle and varied musical language; they composed from and combined melodies. It is the uniqueness of Beethoven's intention that compels attention, and its expression.

Beethoven was a man of his time and his compositions were in accord with the common ideas of

Andreas and Individual theory. And whereas for Napoleon inspired the symphony, but the sense of Napoleon's coronation as Emperor is indicated here that he has the same from the scene, substituting "Napoleon using *par l'empereur d'Autriche d'un grand acte*", a line personal but more widely significant definition.

The symphony opens with two powerful chords. Quietly, yet in complete isolation, the strings give out the notes of the common chord of E flat major. Placed on E flat, the principal tone ranges backward and forward. Then, as the notes rise on a high G, the notes descend to C sharp. A momentary shadow passes across the scene. Momentarily it may be that every musician who has heard normally to one of the most astounding and subtle dramatic strokes in all music". The progression of chords which constitutes the second subject leads to an even more development in which the dramatic view with the first and finally leaves an airy and capricious style for the return of the first theme. The three first movements are written for, very quickly, the first play the first notes with the double whirler a dramatic chord. This is the famous chord. No one can doubt that Beethoven really intended it, but it is not so very long ago that quite capable musicians (including Hitler) saw it as "wrong". Early in the twentieth

before the double whirler, but this time it passes into new and exciting territory. A tremendous scale—some 100 notes—full of ardour and enthusiasm for scales of great runs up the second movement.

The principal characteristics of the second movement have already been discussed.

The failure to appreciate and register its true, is in the fact in which Beethoven does, in the fact, his ability to achieve the intent by something completely in dramatic form and intensity in the use of his conception of the symphony. There is not the liberal's only characteristic. It goes down to the lowest note with its three notes ending away within their inherent limitations of three flats.

At one time there was an idea that the French was being in substance. That was, very possibly, because of its association with no further grandiose work. With some insight, every note the music in its true light. Do not, he suggests, before too much about the variations and pages as a three from Beethoven which form the basis of the musical material, but think of it as "a Bass, a Bass and Pages". After a first introduction, the Bass is given out by the strings and chord in the middle.

It has many adventures and then the Bass returns. We begin the Bass, but it is still there! Against back to a new key and a Page, as a subject derived from the Bass. The Bass appears, recombined and reinforced by further variations and then, back to the Bass, now interlarded with many devices of invention, illustration and varied accompaniment. The great darkness and the tone makes it, but here, gloriously defined out to something new again. The whole movement is moulded off by a single note. Just before the end there is a point and we are left expecting, and then the whole structure begins into an extended version of the first introduction and the work ends as a note of unexpected strength. A whole scene is over.

LONG PLAY

When necessary, this record with a slight noise mark.

QUENT SURFACE
33¹/₂ R.P.M.
NON-
BREAKABLE

THE GRAMOPHONE COMPANY LIMITED *The Nipper of Quality* WATERLOO - NIDDERLEY - ENGLAND
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SPEED 33¹/₂ R.P.M.
(EX.VL.55)

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ALP. 1060

SYMPHONY NO. 3 IN E FLAT MAJOR, OP. 55
(BEETHOVEN)

Band 1—1st Movement: Allegro con brio.
Band 2—2nd Movement: (Part 1) Marcia funebre (Adagio) (Part 2)

VIENNA PHILHARMONIC ORCHESTRA
cond. by WILHELM FURTWÄNGLER



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