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LSO Live

Beethoven

Symphony No 4
Symphony No 8

Bernard Haitink
London Symphony Orchestra

Beethoven Symphony No 4 in B flat major, Op 60 (1806)
Symphony No 8 in F major, Op 93 (1812)

Bernard Haitink London Symphony Orchestra

Symphony No 4*

- 1 Adagio – Allegro vivace 11'19"
- 2 Adagio 9'05"
- 3 Allegro vivace 5'37"
- 4 Allegro ma non troppo 6'47"

Symphony No 8**

- 5 Allegro vivace e con brio 9'07"
- 6 Allegretto scherzando 3'54"
- 7 Tempo di minueto 4'23"
- 8 Allegro vivace 7'24"

Total time 57'40"

*Recorded live on 19 and 20 April 2006

**Recorded live on 24 and 25 April 2006
at the Barbican, London

James Mallinson producer
Jonathan Stokes for *Classic Sound Ltd* balance engineer
Ian Watson and **Jenni Whiteside** for *Classic Sound Ltd*
audio editors

A high density DSD (Direct Stream Digital) recording
This recording is also available on hybrid SACD (LSO0587)
Cover photography: John Ross

Ludwig van Beethoven (1770–1827)
Symphony No 4 in B flat major, Op 60 (1806)

The Fourth Symphony is probably Beethoven's least well-known, a situation which no doubt owes much to its position sandwiched between the Third (the 'Eroica') – at that time the largest and most complex symphony ever composed – and the viscerally powerful and uplifting Fifth. Beside these two great forward steps in symphonic thinking, the brusque Fourth can seem dwarfed, its relatively lightweight frame and predominantly cheerful nature apparently offering no equivalent to either their massive presences or their mighty extra-musical messages. But it is a thoroughly Beethovenian work nevertheless, taut with muscular strength, propelled with unstoppable momentum, and shot through with its composer's unmistakable stylistic fingerprints. Produced in the same year as the Violin Concerto, the Fourth Piano Concerto and the three 'Razumovsky' string quartets, it purrs with the mature assurance of Beethoven's so-called 'middle-period' compositions, and, like several of those, is among his most lovable and appealing creations.

That Beethoven followed his large and powerful Third, Fifth and Seventh symphonies with more 'relaxed' ones has often been pointed out, but it is worth noting that composition of the Fourth Symphony actually began after that of the Fifth. Beethoven spent the summer of 1806 at the country estate of his longstanding Viennese patron, Prince Lichnowsky, and in September the two men together visited the house of one of the Prince's friends, Count Franz von Oppersdorff, in Upper Silesia (today part of Poland). Oppersdorff maintained a private orchestra, and when the composer arrived he was honoured with a performance of his own four-year-old Second Symphony. Before long the Count had commissioned

a new symphony from him as well, and, despite having begun the Fifth, Beethoven set this aside in favour of the work that was to become the Fourth. Quite why he did this we do not know, but we can guess that on the one hand he may not yet have felt ready to push the radical and emotionally demanding Fifth through to completion (he did not finish it until 1808), and on the other that the Count's evident enthusiasm for the more Haydnesque world of the Second Symphony demanded another work in similar vein. Whatever the reason, the Fourth was soon completed and duly 'sold' to Oppersdorff, who became its dedicatee and enjoyed exclusive use of it for six months at a fee of 500 florins.

It is Haydn whose influence lies behind the symphony's opening, though it is doubtful whether even he ever composed a symphonic slow introduction quite so searching and ambiguous as this one. Indeed, a more likely inspiration might be the 'Representation of Chaos' which begins Haydn's oratorio *The Creation*, and it was perhaps this similarity which the 20th-century musical essayist Donald Tovey had in mind when he referred to the 'sky-domed vastness' of this section; certainly there is an air of awestruck emptiness to it which suggests contemplation of the heavens (a subject Beethoven himself explored more explicitly and serenely that same year in the slow movement of the second 'Razumovsky' quartet). This remarkable passage of music eventually leads, via a cunningly calculated acceleration, to the main body of the movement, a bold Allegro Vivace which seems to have put the dark thoughts of the opening behind it, having at the same time somehow drawn strength from them.

Beethoven's melodic material here is memorable, but it is the way he uses his themes to control rhythmic momentum that is most impressive; everything serves

to push the music forward. One inspired example will serve here: at the start of the fast section, listen to the smooth falling figure on the woodwind which swiftly answers the strings' first phrase; both feature at the close of the movement, but it is the wind phrase, passing downwards through the cellos and basses, which provides the more irresistible driving force.

The second movement maintains this tight control of forward movement, even though in its main theme and subsidiary for solo clarinet this is the tenderest of adagios. The momentum is preserved partly through strategic reappearances of the jagged rhythm of the opening bars, and partly by the way in which Beethoven 'busies' the accompaniment to the main theme whenever it returns. The movement has its dark side too, in an unexpected, angry minor-key outburst which interrupts the main theme's third appearance. Though not so titled, the third movement is in the form of a scherzo, a jocular movement-type in rapid triple-time, which Beethoven had himself developed from the older minuet-and-trio form. Convention dictated that such a movement be in two sections, with the first heard again after the second, but in this symphony Beethoven decided for the first time to expand the scheme so that the bounding first section is heard three times and the second – in this case a lilting tune for the winds with short promptings from the strings – twice. In a further twist of playfulness, the final appearance of the first section is brought to an abruptly premature end by an irascible blast from the horns.

The jokey mood continues into the finale, a movement of almost constant scampering semi-quaver action. The spirit of Haydn is here again, most unequivocally in the mock-tentative, slowed-down version of the main theme, which appears just before the end, but the whole is infused with characteristically

Beethovenian dash and strength. Small this symphony may be compared to certain of its counterparts, but it is still palpably the work of a giant.

Programme note © Lindsay Kemp

Ludwig van Beethoven (1770–1827) Symphony No 8 in F major, Op 93 (1812)

Beethoven himself called his Eighth Symphony 'little', a careless description which over the years has hindered its reputation compared to those of its undeniably grander companions. The fact that it also adopts a less overtly radical style than works such as the Third, Fifth and Ninth symphonies has likewise lessened its standing. How can it be a proper Beethoven symphony when it is so easy on the ear, so jokey? The suggestion is that this is the composer 'resting' after the heroic physical efforts of the Seventh Symphony, 'relaxing' (perhaps even 'lapsing') into the playful, Haydnesque musical world of the 18th century.

In truth, its first Viennese audience was not enormously impressed by it. One reviewer noted after its premiere in the Grosser Redoutensaal in February 1814 (the occasion, incidentally one of the deaf composer's last, chaotic conducting attempts), that 'it did not create a furore', its effect weakened as a result of being heard straight after a performance of the more powerful Seventh Symphony. But he also declared perceptively that 'if the [Eighth] Symphony should be performed alone hereafter, we have no doubt of its success', and sure enough, once one remembers to listen to it for what it is instead of what it is not, it does not take long to realise what a thorough-going and compact demonstration of

Beethovenian brilliance it is. And a radical one too. The style of the music may be essentially conservative, but structurally the work is bursting with ideas, many of them entirely of a piece with the direction Beethoven's music was taking at the time, if presented in a more congenial manner. As Hans Keller once put it, 'when a great composer is complex in one dimension, he tends to be proportionately simple in another, in order to facilitate comprehension', and the humorous demeanour of the Eighth Symphony does not alter the fact that it is a highly original composition in which Beethoven tries out a number of the formal procedures and concerns that would surface in his later works.

He composed it in the space of a few months in 1812, immediately after completing the Seventh, and right from the start it is clear that he is not in a mood to hang around. The first movement begins without preliminaries, launching in with the first theme and striking off confidently for the second. Yet it takes only 30 seconds or so for the music to lose its way and grind to a standstill before the violins present the rising second theme in what, technically speaking, is the 'wrong' key, a faux pas which the woodwind soon rectify. This may seem like a rather academic kind of joke, but its effect can be felt even if not understood, both here and in the numerous other places in this symphony where similar tricks are played. The central development section is surprisingly stormy and leads to a noisy return of the main theme in which upper strings play tremolando while the theme itself is transferred to the lower instruments. It is the theme's last appearance however, right at the end of the movement, which is the most delightful and witty.

There is no slow movement; instead, a scherzo-like Allegretto whose monotonous repeated notes are said

to have been inspired by the recent invention by one of Beethoven's acquaintances of the metronome. The veracity of this story is questionable – though it is fun to see in the brusquely scrubbed string interruptions impatient winding of the mechanism (Beethoven was reportedly not particularly skilled at operating the new machine) – but perhaps Viennese music-lovers in the composer's day would have found a stronger reminiscence here of the slow movement of Haydn's 'Clock' Symphony.

The 'scherzo-in-place-of-a-slow-movement' is followed by a 'minuet-instead-of-a-scherzo', an elegantly flowing third movement enriched by touches of graceful counterpoint and, in the middle section, courtly writing for clarinet and horns. The symphony ends with a scampering, pell-mell finale groaning with jokes, from the startling 'wrong note' that interrupts the main theme, to the very sudden, almost accidental arrival at the serene second theme, to any number of stop-start, what-happens-next moments. Formally, this is the most adventurous movement in the symphony, a sonata-rondo with two development sections, but it is also such a hoot that the listener can be forgiven for neither noticing nor caring.

Programme note © Lindsay Kemp

Ludwig van Beethoven (1770–1827)

Beethoven showed early musical promise and the boy pianist attracted the support of the Prince-Archbishop Maximilian Franz, who supported his studies with leading musicians at the Bonn court. By the early 1780s Beethoven had completed his first compositions, all of which were for keyboard. With the decline of his alcoholic father, Ludwig became

the family breadwinner as a musician at court. Encouraged by the Prince-Archbishop, Beethoven travelled to Vienna to study with Joseph Haydn. He fell out with his renowned mentor when the latter discovered Beethoven was secretly taking lessons from several other teachers. Although Maximilian Franz withdrew payments for Beethoven's Viennese education, the talented musician had already attracted support from some of the city's wealthiest arts patrons. His public performances in 1795 were well received, and he shrewdly negotiated a contract with Artaria & Co, the largest music publisher in Vienna. He was soon able to devote his time to composition or the performance of his own works. In 1800 Beethoven began to complain bitterly of deafness, but despite suffering the distress and pain of tinnitus, chronic stomach ailments, liver problems and an embittered legal case for the guardianship of his nephew, he created a series of remarkable new works, including the *Missa solemnis* and his late symphonies, string quartets and piano sonatas. It is thought that around 10,000 people followed his funeral procession on 29 March 1827. Certainly, his posthumous reputation developed to influence successive generations of composers and other artists inspired by the heroic aspects of Beethoven's character and the profound humanity of his music.

Profile © Andrew Stewart



Bernard Haitink conductor

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Recently appointed Principal Conductor of the Chicago Symphony Orchestra, he has in addition led many of the world's top orchestras, including 25 years at the helm of the Royal Concertgebouw Orchestra of Amsterdam as its music director and frequent guest appearances with both the Berlin and Vienna Philharmonic orchestras. He is Honorary Conductor of the Royal Concertgebouw Orchestra, Conductor Emeritus of the Boston Symphony and an Honorary Member of the Berlin Philharmonic. He has recorded widely for Philips, Decca and EMI including complete cycles of Mahler, Bruckner and Schumann. He has recently begun recording for LSO Live with a complete Brahms cycle. He received a Grammy award in 2004 for his recording of Janáček's *Jenůfa* with the Orchestra, Soloists and Chorus of the Royal Opera House, Covent Garden. Mr Haitink has received many international awards in recognition of his services to music, including an honorary KBE and Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands.

Avec une carrière internationale qui se déploie depuis plus de cinquante ans, l'Amstellodamois Bernard Haitink est l'un des chefs d'orchestre les plus célèbres de notre temps. Récemment nommé Chef principal de l'Orchestre symphonique de Chicago, il dirige la plupart des meilleurs orchestres mondiaux. Ainsi, il est invité fréquemment par les orchestres philharmoniques de Vienne et Berlin, sans compter les 25 ans qu'il a passés comme directeur musical à la tête de

l'Orchestre royal du Concertgebouw d'Amsterdam. Il est chef honoraire de l'Orchestre royal du Concertgebouw, chef émérite de l'Orchestre symphonique de Boston et membre honoraire de l'Orchestre philharmonique de Berlin. Il a enregistré abondamment chez Philips, Decca et EMI, notamment des intégrales Mahler, Bruckner et Schumann. Il a commencé récemment, chez LSO Live, l'enregistrement d'une intégrale Brahms. Il a obtenu en 2004 un Grammy award pour son enregistrement de *Jenůfa* de Janáček avec l'Orchestre, les Solistes et le Chœur de l'Opéra royal de Covent Garden. Bernard Haitink a reçu de nombreuses récompenses internationales pour services rendus à la musique. Au Royaume-Uni, il est chevalier commandeur honoraire dans l'ordre de l'Empire britannique (KBE) et Compagnon d'honneur (CH). Aux Pays-Bas, il est chevalier dans l'ordre d'Orange-Nassau.

Mit einer sich über fünf Jahrzehnte erstreckenden Dirigierkarriere gehört der in Amsterdam geborene Bernard Haitink zu den berühmtesten Dirigenten, die derzeit aktiv sind. Vor kurzem wurde er zum Cheldirigenten des Chicago Symphony Orchestra ernannt. In seiner Laufbahn leitete er viele führende Orchester der Welt und stand als Musikdirektor 25 Jahre lang an der Spitze des Koninklijk concertgebouworkest in Amsterdam. Als Gastdirigent trat er häufig mit den Berliner und Wiener Philharmonikern auf. Er ist Ehrendirigent des Koninklijk Concertgebouworkest, emeritierter Dirigent des Boston Symphony Orchestra und Ehrenmitglied der Berliner Philharmoniker. Er dirigierte viele Einspielungen bei Philips, Decca und EMI wie zum Beispiel vollständige Zyklen von Mahler, Bruckner und Schumann. Vor kurzem begann er auch mit Aufnahmen für einen vollständigen Brahmszyklus beim LSO Live-Label. 2004 erhielt er einen Grammy-Preis für seine Aufnahme von Janáček's *Jenůfa* mit dem Orchester, den Solisten und dem Chor der Royal Opera, Covent Garden. Bernard Haitink erhielt viele internationale Auszeichnungen, die seine Verdienste für die Musik würdigen, wie zum Beispiel die vom britischen Königshaus verliehenen Ehrungen als Knight Commander of the British Empire und Companion of Honour sowie den vom niederländischen Königshaus Oranien-Nassau verliehenen Huisorde van Oranje.

London Symphony Orchestra

First Violins

Radoslaw Szulc GUEST LEADER
Lennox Mackenzie
Carmine Lauri
Nigel Broadbent
Michael Humphrey
Claire Parfitt
Jörg Hammann
Elizabeth Pigram
Ginette Decuyper
Maxine Kwok
Laurent Quenelle
Colin Renwick
Ian Rhodes
Sylvain Vasseur
Nicole Wilson
Nick Wright

Second Violins

Evgeny Grach
Tom Norris
Miya Ichinose
Sarah Quinn
Belinda McFarlane
Richard Blayden

David Ballesteros

Matthew Gardner

Philip Nolte

Andrew Pollock

Paul Robson

Stephen Rowlinson

Louise Shackelton

Eleanor Fagg

Iwona Muszynska

Violas

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Maxine Moore
Natasha Wright
Regina Beukes
Peter Norriss
Robert Turner
Jonathan Welch
Gina Zagni
Duff Burns
Caroline O'Neil

Cellos

Moray Welsh
Rebecca Gilliver
Alastair Blayden
Jennie Brown
Mary Bergin
Noel Bradshaw
Nick Gethin
Keith Glossop
Francis Saunders

Double Basses

Rinat Ibragimov
Colin Paris
Nick Worters
Patrick Laurence
Axel Bouchaux
Michael Francis
Tom Goodman
Gerald Newson

Flutes

Gareth Davies
Martin Parry

Oboes

Christopher Cowie
John Lawley

Clarinets

Andrew Marriner
Chi-Yu Mo

Bassoons

Rachel Gough
Andrew Stowell

Horns

Timothy Jones
Angela Barnes
John Ryan
Jonathan Lipton

Trumpets

Roderick Franks
Gerald Ruddock

Timpani

Adrian Bending*
Antonie Bedewi**

* Symphony No 4

** Symphony No 8

London Symphony Orchestra

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Sir Colin Davis became Principal Conductor in 1995 following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado and Michael Tilson Thomas among others. The Orchestra gives numerous concerts around the world each year, plus more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit Iso.co.uk

Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. En 1995, Sir Colin Davis en est devenu le Chef principal, inscrivant son nom à la suite de ceux de Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Chaque année, l'Orchestre donne de nombreux concerts à travers le monde, tout en se produisant plus souvent à Londres que n'importe quel autre orchestre. C'est l'orchestre au monde qui a le plus enregistré, et on le retrouve sur des enregistrements devenus de grands classiques, ainsi que sur les bandes son des films les plus célèbres. Grâce à LSO Discovery, l'Orchestre est également un pionnier en matière de pédagogie; ce programme s'attache à faire découvrir les plus belles pages du répertoire aux enfants comme aux adultes, et à permettre à chacun de s'enrichir au contact des musiciens de l'Orchestre. Pour plus d'informations, rendez vous sur le site Iso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Sir Colin Davis wurde 1995 in der Nachfolge von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas und anderen zum Chefdirigenten ernannt. Das Orchester gibt jedes Jahr zahlreiche Konzerte in aller Welt und tritt darüber hinaus häufiger in London auf als jedes andere Orchester. Es ist das meistaufgenommene Orchester der Welt und hat einige der bedeutendsten klassischen Schallplattenaufnahmen und Filmmusiken eingespielt. Daneben zeichnet das LSO verantwortlich für LSO Discovery, ein bahnbrechendes pädagogisches Programm mit dem Ziel, Jung und Alt die schönste Musik nahe zu bringen, damit jedem die Möglichkeit gegeben wird, mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: Iso.co.uk

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Beethoven Symphonies Nos 4 & 8 Bernard Haitink

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**Symphony No 4**

- 1 Adagio – Allegro vivace 11'19"
- 2 Adagio 9'05"
- 3 Allegro vivace 5'37"
- 4 Allegro ma non troppo 6'47"

Symphony No 8

- 5 Allegro vivace e con brio 9'07"
- 6 Allegretto scherzando 3'54"
- 7 Tempo di menuetto 4'23"
- 8 Allegro vivace 7'24"

Total time 57'40"

Performed using the Bärenreiter Editions

Cover photography: John Ross

LSO0087

Recorded in DSD (Direct Stream Digital)

Beethoven Symphonies Nos 4 & 8**Bernard Haitink** London Symphony Orchestra

Coming between two of Beethoven's most famous symphonies the Fourth Symphony can seem a relatively lightweight and cheerful work. Written for Count Franz von Oppersdorff, who wanted a symphony similar in vein to the Second Symphony it is a brusque and enjoyable work. Beethoven's Eighth Symphony sees him in playful mood. Featuring humorous twists and turns and relatively brief movements, including the shortest movement of any of his symphonies, it is a light hearted work.

Placée entre deux des symphonies les plus sérieuses de Beethoven, la Quatrième se distingue comme une œuvre au charme plein d'entrain; composée pour un mécène qui désirait une partition dans le même esprit que la Deuxième, elle réussit à être à la fois brusque et gracieuse. La Huitième Symphonie montre un Beethoven à l'humeur enjouée; les envolées intrépides y jouxtent des divagations pleines d'humour, formant l'une de ses pages au plaisir le plus immédiat.

Die 4. Sinfonie liegt zwischen zwei von Beethovens ernsthaftesten Sinfonien und wirkt so besonders freundlich und charmant. Sie entstand als Auftragswerk von einem Förderer, der ein der 2. Sinfonie ähnliches Werk haben wollte. Der 4. Sinfonie gelingt es, sowohl barsch als auch grazil zu sein. In der 8. Sinfonie trifft man auf einen Beethoven in spielerischer Stimmung. Verwegene Gesten reichen sich mit humorvollen Wendungen und Gebärden in einem der unkompliziert unterhaltsamsten Werke des Komponisten die Hand.

Booklet in English/en français/auf Deutsch

Recorded live April 2006 at the Barbican, London
James Mallinson producer, **Jonathan Stokes**
and **Neil Hutchinson** for *Classic Sound Ltd*
balance engineers

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