

Baby needs Beethoven



Baby *needs* Beethoven

A vivid popular image of Beethoven is the master shaking his fist at the heavens, but in actual fact no one in the history of Western music has better expressed utter joy or deep repose. This program of gentle music by one of the greatest masters of all time is meant to enable young ears and spirits to experience those enduring qualities.

15 all-instrumental tracks, including *Für Elise*; 6 Bagatelles from Op. 119; Symphony No. 6 *Pastorale* – “Scene by the Brook” and “Shepherd’s Song”; and music from the Septet for Strings and Winds, Op. 20, Quintet for Piano and Winds, Op. 16, Symphony No. 1, String Quartet, Op. 18 No. 3.

Artists include Carol Rosenberger, Gerard Schwarz, Allan Vogel, David Shifrin, Robin Graham, Ken Munday. Ensembles include Chamber Music Society of Lincoln Center, New York and Los Angeles Chamber Orchestras, Orford String Quartet.

NOTE: We thank John Stone for his poetic summary of our purpose in the Delos classical music series for the young. Dr. Stone, Professor of Medicine (Cardiology) at the Emory University School of Medicine, is the author of *In the Country of Hearts*, and a new and fourth book of poetry and prose, *Where Water Begins*.



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TOTAL PLAYING
TIME: 70:59



BEETHOVEN wrote music
for the ages — *all* ages.

AND he would have applauded
this glorious collection
that summons up the forest,
the quiet brook, the cuckoo
after the storm:

BIG-TIME, yet soothing, pieces,
just right for delicate ears.

(May also prove useful
for restless parents)

JOHN STONE, M.D.
Cardiologist and Poet

BABY needs BEETHOVEN

Ludwig van Beethoven (1770-1827)

A vivid popular image of Beethoven is the master shaking his fist at the heavens, but in actual fact no one in the history of Western music has better expressed utter joy or deep repose. This program of gentle music by one of the greatest masters of all time is meant to enable young ears and spirits to experience those enduring qualities.

Beginning the program is the well-known little piece sometimes called a Bagatelle, sometimes an “Album Leaf” and often just “Für Elise” (For Elise), the dedication Beethoven wrote on the manuscript. Beethoven wrote three sets of Bagatelles — musical miniatures expressing many moods — and, especially in the Bagatelles Opp. 119 and 126, provided fleeting glimpses of highly expressive writing. Nos. 3 and 8 of Op. 119 are in the sprightly style of German Country Dances, or *Ländler*, while No. 11, for example, combines in its brief duration the simplicity and peaceful acceptance that characterize some of Beethoven’s greatest compositions written toward the end of his life.

The **Septet** and the **Symphony No. 1** were both written at the beginning of Beethoven’s young years in Vienna, and in fact were both premiered in the first public concert of his music there in 1800. The two movements heard here from the Septet are both light-hearted and fun; the charming minuet uses the theme from the Piano Sonata in G, Op. 49, one of Beethoven’s “Leichte Sonaten” or “Easy Sonatas.” Despite the larger forces, the *Andante* from the Symphony No. 1 is a gentle one.

The **Quintet for Piano and Winds** was also written during Beethoven’s early years in Vienna, when he himself was playing chamber music with the outstanding wind players in the city. The Quintet’s *Rondo* is one of Beethoven’s “joy” pieces — a romp for all concerned. The *Andante* allows all of the instruments to “sing” in peaceful fashion.

Beethoven’s **Symphony No. 6**, *Pastorale*, expresses his lifelong love of being outdoors in the country. His solitary walks, which became ever more important to him as he experienced the pain and frustration of losing his hearing, inspired much of his music. Beethoven’s biographer, Anton Schindler, reported on one of the walks he took with the master: “Passing through the pleasant meadow valley between Heiligenstadt and [Kahlenberg], which is traversed by a gently murmuring brook that hurries down from a nearby mountain and is bordered with high elms, Beethoven repeatedly stopped and let his glances roam, full of happiness, over the glorious landscape. Then seating himself on the turf and leaning against an elm, Beethoven asked me if there were any yellowhammers to be heard in the trees around us. But all was still. He then said: ‘Here I composed the Scene by the Brook and the yellowhammers up there, the quails, nightingales and cuckoos round about, composed with me.’” Beethoven identified the calls of the nightingale, quail and cuckoo at the close of the movement, where they are assigned to the flute, oboe and clarinets. The fifth movement, *Happy and Thankful Feelings after the Storm*, expresses a degree of joy and thankfulness that would be hard to surpass. On his sketches for this music, Beethoven wrote, “Herr, wir danken dir.” (“Lord, we thank Thee.”)

Beethoven’s **String Quartets** — regarded by many as perhaps the ultimate pinnacle of Western music, one of civilization’s sublime wonders — are represented here by the *Andante* from the **Op. 18, No. 3**, which closes the program in the quiet, reassuring mood for which we can often look to Beethoven.

1. Bagatelle in A Minor, WoO 59, “Für Elise”
[3:05] ~ Carol Rosenberger, piano

2. Symphony No. 6 in F Major, “Pastorale,” Scene by the Brook [12:27] ~ Gerard Schwarz,
conductor • New York Chamber Symphony

3. Septet for Strings and Winds in E-Flat, Op. 20, *Tempo di Menuetto* [3:08] ~ Chamber Music Society of Lincoln Center: Joseph Silverstein, violin • Paul Neubauer, viola • Fred Sherry, cello • Edgar Meyer, bass • Milan Turkovic, bassoon • David Shifrin, clarinet • Robert Routh, horn

Bagatelles, Op. 119: 4. No. 1 in G Minor [1:51] • 5. No. 2 in C Major [1:14] • 6. No. 3 in D Major [1:31] ~ Carol Rosenberger, piano

7. Quintet for Piano and Winds in E-Flat Major, Op. 16, Rondo: *Allegro, ma non troppo* [5:31] ~ Allan Vogel, oboe • David Shifrin, clarinet • Robin Graham, horn • Ken Munday, bassoon • Carol Rosenberger, piano

8. Symphony No. 1 in C Major, Op. 21, *Andante cantabile con moto* [7:35] ~ Gerard Schwarz, conductor • Los Angeles Chamber Orchestra

9. Septet for Strings and Winds in E-Flat, Op. 20, *Scherzo* [3:04] ~ see track 3 for artists

Bagatelles, Op. 119: 10. No. 4 in A Major [2:22] • 11. No. 9 in A Minor [3:38] • 12. No. 11 in B-Flat Major [1:43] ~ Carol Rosenberger, piano

13. Symphony No. 6 in F Major, “Pastorale,” Shepherd’s Song: *Happy and Thankful Feelings after the Storm* [10:04] ~ see track 2 for artists

14. Quintet for Piano and Winds in E-Flat Major, Op. 16, *Andante cantabile* [8:04] ~ see track 7 for artists

15. String Quartet in D Major, Op. 18, No. 3, *Andante con moto* [8:40] ~ Orford String Quartet: Andrew Dawes, violin • Kenneth Perkins, violin • Terence Helmer, viola • Denis Brott, cello

TOTAL PLAYING TIME: 70:59

PARENT ALERT: To protect the ears of infants and very young children, the listening level should be lower than most adults accept as comfortable for themselves.

Executive Producers: Amelia S. Haygood, Carol Rosenberger
Mastering: Jeff Mee

Creative Direction: Harry Pack, Tri-Arts and Associates
Graphics: Mark Evans
Special thanks to John Stone, M.D., cardiologist and poet

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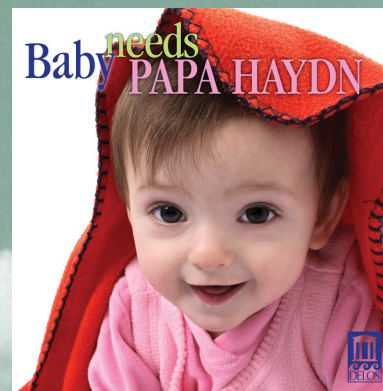
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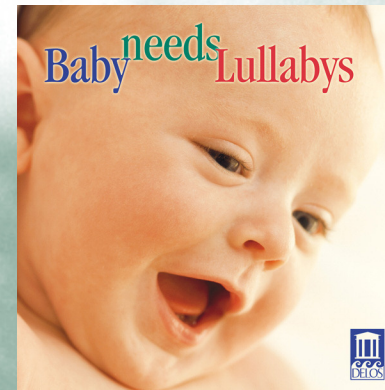
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