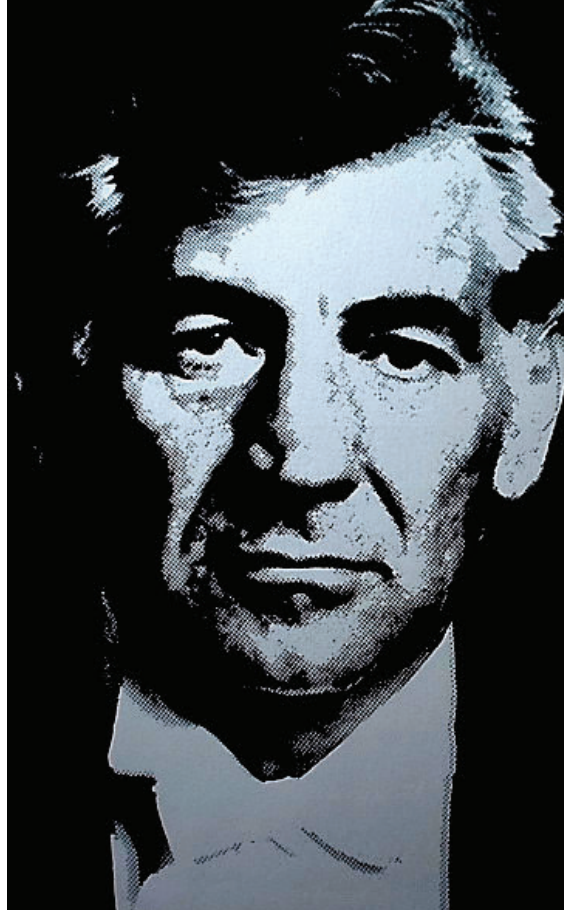


LEONARD BERNSTEIN (August 25, 1918–October 14, 1990) was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world's major orchestras recording hundreds of these performances. His books and the televised Young People's Concerts with the New York Philharmonic established him as



a leading educator. His compositions include Jeremiah, The Age of Anxiety, Kaddish, Serenade, Five Anniversaries, Mass, Chichester Psalms, Slava!, Songfest, Divertimento for Orchestra, Missa Brevis, Arias and Barcarolles, Concerto for Orchestra and A Quiet Place. Bernstein composed for the Broadway musical stage, including On the Town, Wonderful Town, Candide and the immensely popular West Side Story. In addition to the West Side Story collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets, Fancy Free, Facsimile and Dybbuk. Mr. Bernstein was the recipient of many honors, including, the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Award, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.



LEONARD  
BERNSTEIN  
NEW YORK  
PHILHARMONIC  
GUSTAV  
MAHLER  
SYMPHONY No. 4

This symphony represents a culmination and distillation of the previous three. It is the shortest of Mahler's symphonies, with a reduced orchestra, and a style consciously archaic in its evocation of classical models. Yet it is redolent of the Wunderhorn aesthetic that imbues this entire period of Mahler's career. The entire symphony, in fact, grew out of the final movement, which Mahler originally composed for his orchestral song collection on poems from *Das Knaben Wunderhorn* (The Young Boys' Magic Horn). Mahler originally planned to use this song, "Das himmlische Leben" (Heavenly Life), as the Finale for his Third Symphony, but withdrew it, probably because its theme was so similar to that of the fifth movement. At any rate, the other three movements were extrapolated from this long and joyful folk song and were calculated to culminate in its childlike vision of heaven. This in part explains the relatively lighter mood of the symphony as a whole as well as its tendency toward a more classical balance in its style, proportions, and scoring. In spite of the greater popularity of the Second Symphony, which in some ways is more typically Mahlerian, the Fourth Symphony, although lacking the barn-storming climaxes and extremes of emotion, was his best composition to date and entirely more refined and subtle in expression and technique.

Bedächtig. Nicht eilen. (Moderately, not rushed). From the very outset we have Mahler's evocation of nature, with sleigh bells and bird calls leading into a flirtatious melody, so unlike the pretentious horns of the Third. There are dark moments later in the movement, but they appear as if through the veil of childhood's vision, unreal and imagined. The movement is in a clear sonata form.

In gemächlicher Bewegung. (Leisurely moving). This was originally called "Freund Hein spielt auf" (Friend Hein strikes up), representing a sinister character out of German folklore roughly analogous to the "Pied Piper." His fiddle (as opposed to a pipe) is brilliantly depicted by Mahler with the use of a violin purposely tuned a full step up to give it a fiddle sound. The movement itself is a wryly grotesque Scherzo alternating with more earthy Ländler-like Trios.

Ruhevoll. (Peacefully). Beginning as a gentle lullaby, the principal form of the movement is an alternation of this peaceful opening with a more searching and anguished theme. An impassioned variant of this theme leads to a series of brief variations in quickening tempos followed by a reprise of the opening. A sudden and ecstatic climax ensues and leads directly to the quiet coda.

Sehr behaglich. (Comfortably). The song for soprano is "Das himmlische Leben," and depicts a child's view of heaven in this folk-like setting. Ingenuous melodies alternate with a hymnlike stanza representing the child's occasional awe. An animated interlude that recurs between many of the stanzas is the source for the opening of the first movement, but in the symphonic context it functions as a cyclic reference backward to that movement.

**LEONARD  
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SYMPHONY No. 4

- 1 I. Bedächtig. Nicht Eilen 16:52  
2 II. In Gemächlicher Bewegung.  
Ohne Hast 9:08  
3 III. Ruhevoll 20:31  
4 IV. Sehr Behaglich 8:31  
Total Time: 55:02

Transferred from a 15ips 2-track tape

Recorded by CBS at St. George Hotel, Brooklyn, New York City 1960

Producer – John McClure



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