

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 Dybbk. 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.

CARL NIELSEN

SYMPHONY NO. 5 *Symphony No. 5 Op. 50*



Leonard Bernstein - New York Philharmonic

Nielsen began working on his Symphony No. 5 shortly after World War I. He was deeply affected by that terrible conflict, and the intensity of the Fifth may reflect the composer's feelings about war. At any rate, the work represents a significant shift in the composer's attitude and philosophy; many of his postwar pieces reveal an increasingly strident, polyphonic, and dramatic style, much in contrast to those of the pre-war era. Notably war-like is the dramatic content of the Fifth; conflicting moods and aesthetics are played out throughout: the consonant versus the dissonant, contrapuntal versus harmonic, constructive versus destructive. The work also represents a complete break from Classical form in favor of a two-movement structure; according to biographer Robert Simpson, the first movement contains "the crux of the conflict itself," while the second part is "a finale that would rise out of the ashes in a great fount of regenerative energy. Even this finale is not to be free of difficulties, but it is to prove irresistible in the end."

The first part of the symphony is divided into two contrasting sections: a *Tempo giusto* in common time and an *Adagio non troppo* in 3/4 time. A viola tremolo opens the work, a hypnotic perpetual motion figure that several brief melodies try to overrun. As other destructive forces encroach -- a flurry of notes here, an obsessive snare drum rhythm there -- the music reaches a

chaotic peak and an *Adagio* section abruptly brings in constructive forces. Soon, however, the destructive element intrudes, and a veritable battle breaks out with the snare drum rhythm symbolizing the darker side of the conflict. The lyrical *Adagio* wins out, and the movement fades away with a peaceful clarinet melody, though still accompanied by the distant snare drum figure. An uneasy peace has been won as the second movement gets underway. The movement is divided into four main sections: the brisk opening *Allegro* subject surges along over an ostinato fourth motif in the bass, which leads into a scherzo-like *Presto* in the form of a fugue. Soon, destructive forces symbolized by the clarinet and tympani diminish the stability of this passage, and the more the music tries to continue in the face of these obstacles, the more frantic it becomes before an *Andante* passage finally introduces a second fugue. The subject is developed in a sonorous, polyphonic string texture before leading into a triumphant *Allegro* section that concludes the work on a note of exaltation and synthesis. "With the Fifth," Nielsen scholar Povl Hamburger asserted, "Nielsen reached the absolute summit of his creative power, not only in his symphonic, but in his instrumental music altogether. Nothing that was added afterwards equals it in greatness of mind, vision, and imagination."

Nielsen Symphony No 5

Leonard Bernstein • New York Philharmonic

I - Tempo Giusto; Adagio Non Troppo 18:35

II - Allegro; Andante Un Poco Tranquillo 14:35

Snare - Elden C. Bailey

Clarinet - Stanley Drucker

Released by Columbia 1963



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com