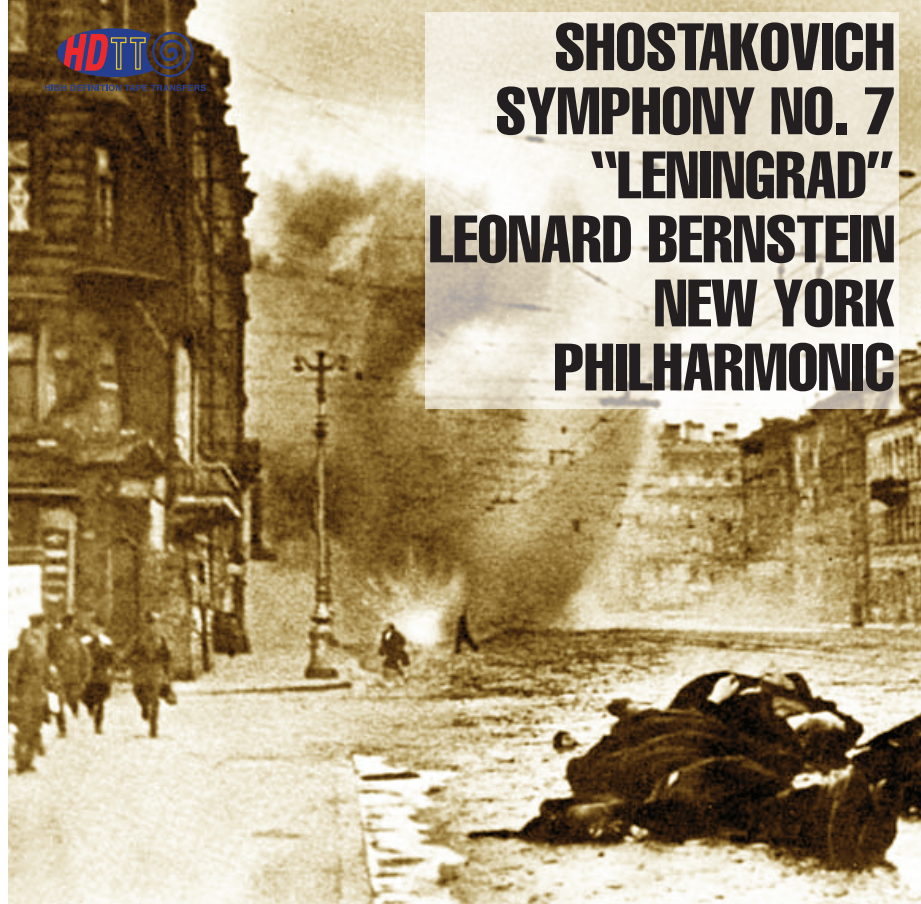


LEONARD BERNSTEIN (August 25, 1918–October 14, 1990) was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world's major orchestras recording hundreds of these performances. His books and the televised Young People's Concerts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



SHOSTAKOVICH SYMPHONY NO. 7 "LENINGRAD" LEONARD BERNSTEIN NEW YORK PHILHARMONIC

It is impossible to deny the overwhelming impact Shostakovich's Symphony No. 7 had on its listeners in 1942. Written by Shostakovich after he had been transported out of his besieged hometown of Leningrad, the Seventh is a patriotic hymn to his city and country and a rallying cry to the foes of fascism. Its premiere in the U.S.S.R. was world news, and the securing its first performance rights in the West was contested by Toscanini, Stokowski, and Koussevitzky. Toscanini won, and the work was rapturously received and repeatedly performed. But even before the war had ended, the exalted position of the "Leningrad" Symphony had slipped, and commentators in the West derided it as pompous and prosaic. The symphony, rehabilitated from being a patriotic piece to being a subversive piece based on the purported testimony of Shostakovich, only later received regular performances in the West. The truth is that Shostakovich's Seventh is an enormous

piece for a gargantuan orchestra set in four vast movements lasting more than 70 minutes in performances. Its opening Allegretto, nearly half an hour in length, has proud and determined C major themes at its start and close and a central section that takes a theme from Offenbach and turns it into a massive ostinato that overwhelms the C major themes with its brutal banality. This is followed by a haunted Moderato of plucked strings and screeching woodwinds and by a vast Adagio with stirring strings and bold brass. The closing Allegro non troppo returns to the monumental style of the opening movement with grand and glorious themes culminating in an interminable C major climax. The truth is that the Seventh is a work of banal themes and bombastic climaxes, but Shostakovich's imagination and discipline have fused the banal and bombastic into an overwhelming musical work.

SHOSTAKOVICH

SYMPHONY NO. 7 "LENINGRAD"

LEONARD BERNSTEIN NEW YORK PHILHARMONIC

- 1 Allegretto 27:46
- 2 Moderato (Poco Allegretto) 13:51
- 3 Adagio 16:32
- 4 Allegro Non Troppo 16:34

Recorded by Columbia Records Producer – John McClure
Recorded at Avery Fisher Hall, Lincoln Center, New York City, October 22 & 23, 1962



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