

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.



SIBELIUS

SYMPHONY NO. 5

POHJOLA'S DAUGHTER

LEONARD BERNSTEIN
THE NEW YORK PHILHARMONIC ORCHESTRA



Sibelius composed three versions of this work between 1915 and 1919, and led the premiere of the last one on October 21, 1921, in Helsinki. It is abstemiously scored: double winds, brass without tuba, tympani, strings. In time for his 50th birthday, which was celebrated as a national holiday in Finland, Sibelius completed and conducted a first version of his Fifth Symphony, in four movements -- startlingly longer than the final version and comparatively inchoate. (Persons curious to compare them may consult a recording of 5/i on the BIS label.) Only string bass parts have survived a revision begun immediately after the premiere. Still not satisfied, Sibelius rethought and reworked it over two years. What eventuated (5/iii) has become the most popular of his seven symphonies: a triumph of structural ingenuity, and a validation of non-programmatic music when Lisztians of every stripe -- most notably Richard Strauss and Gustav Mahler -- were deconstructing "absolute" art. What finally evolved in the first movement is a structure that begins with the double exposition of two theme-groups, the second of them in G (where the strings enter). Sibelius didn't just restate his basic materials; his range of mood extended to a passage marked lugubre for bassoons. Through a variety of keys he reaches a long development section, which builds toward recapitulation whereupon 12/8 time, after a slow acceleration, suddenly switches to 3/4, E flat changes to B major, and Allegro moderato becomes the new basic tempo. What follows was salvaged from a separate Scherzo movement in the 1915 version -- complete with Trio -- but one that segues into the tonic recap of theme-groups one and two,

followed by a coda that quickens to Presto.

The Andante mosso, quasi allegretto is as simple, structurally, as the first movement is complex, but hardly simplistic: in effect, there are several variations on a rhythm -- two groups of five quarter notes separated by a quarter note rest. This "theme" is played first by violas and cellos after a motif for clarinets, bassoons, and horns that returns as a countermelody. Sibelius creates "six tunes" (Michael Steinberg's diction), more or less tranquil on the surface but underneath mysterious, even briefly turbulent, with a translucent passage (violins divided into eight parts) that bespeaks pure genius. Also beneath the surface is a first statement (by low strings) of the proclamative theme that will dominate the finale.

Strings play the first theme in what some Sibelians have called a rondo, but others insist is sonata-structure, a whirring, buzzing business that culminates in the heroic second theme for pairs of horns, playing whole notes, in thirds. Momentum is sustained while the two subjects pursue a complex course through various keys and mass dissonances that only the horn theme, reassigned to trumpets, can finally cut through, like a machete through jungle growth. Trombones and horns join in, until Sibelius decrees silence, followed by six chords that bring his odyssey into a safe and happy harbor.

SIBELIUS SYMPHONY NO. 5

POHJOLA'S DAUGHTER

LEONARD BERNSTEIN

THE NEW YORK PHILHARMONIC ORCHESTRA

Symphony No. 5

1. Molto Moderato 13:09
 2. Allegro Moderato-Presto / Andante Mosso, Quasi Allegretto 9:49
 3. Allegro Molto 9:32
 4. **Pohjola's Daughter, Op. 49** 12:35
- Total Time: 45:05

Transferred from 2-track 15ips tape

Recorded by CBS records 1965 Producer – John McClure



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