

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.



Bernstein
Conducts
Copland
El Salon Mexico
Appalachian Spring
Dance from "Music for the Theatre"
Danzon Cubano
New York Philharmonic

This is quite possibly the best recording ever made of Aaron Copland's "Ballet for Martha." Appalachian Spring was originally intended for a 13-instrument chamber ensemble; Copland later orchestrated a suite that was extracted from that original ballet. The result, as achieved here by Bernstein and the New York Philharmonic, is the stuff of American music at its best. This is certainly one of the best of Mr. Copland's scores, and of them all the most tender and poetical in character. In it the folk element is strongly present; it is neither disguised nor disfigured by affectation. Only Bernstein is able to whip up the frenzy required by the fast, glassy movements; only Bernstein is able to bring forth the implied passion of the slow movements without becoming sappy or sentimental. "Salon Mexicano" and "Danzón Cubano" are also excellently rendered and timeless. All in all, this is a fantastic album--a must for any classical collection. From the time of Copland's first visit to Mexico City in 1932, when his friend Carlos Chávez took him to the colorful nightclub called "El Salón México," Copland wanted to compose a piece about the unusual dance hall. He said, "I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of Mexican tunes." Much to Copland's surprise and delight, El Salón México was

welcomed warmly in Mexico and has consistently been one of his most performed pieces. He said, "Never in my wildest dreams did I expect this kind of acceptance for the piece!"

Along with El Salón México, Danzón Cubano, based on Latin American folk tunes, became a model for composers using Latin American materials. Based on the danzón, a stately Cuban dance, Danzón Cubano is in two contrasting sections. Copland wrote, "I did not attempt to reproduce an authentic Cuban sound but felt free to add my own touches of displaced accents and unexpected silent beats." The original version for two pianos has been superseded in popularity by the composer's orchestral arrangement which employs Cuban rhythms played by an interesting battery of percussion.

Leonard Bernstein and his forces embrace Copland's earthy energies with elegant vigor. The strings, brass, and battery sections have rarely sound better, obviously inspired by Bernstein's athletic podium manner. Bernstein himself kept a special part of his heart for "Americana," North and South, and his affections express themselves in every bar. Even the composer could not strike up his assembled forces with quite the "authenticity" of feeling! Recommended.

El Salon Mexico

Appalachian Spring

***Dance from "Music for the Theatre"
Danzon Cubano***

**Leonard Bernstein Conducts Copland
New York Philharmonic**

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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