

COOK / SOUNDS OF OUR TIMES

long play 1060



Brahms
First Symphony

Willis Page conducts
the new ORCHESTRAL
SOCIETY OF BOSTON

DESIGN HOUSE • CURT JOHN WITT





The BOSTON RECORDING FESTIVAL is the modern opposite of the Boston Tea Party of two centuries ago. The aim and object of the Festival is to PRESERVE — with the lasting validity of today's most advanced recording technics.*

Like the old-time harbor party, many of our musical riches are sabotaged today by technical obsolescence or just plain neglect. That is why the Festival program includes previously recorded standard works. Last year TIME magazine reviewed the Orchestral Society's MOZART G MINOR as — "the best available LP of the great work" . . . a remarkable pronouncement considering other distinguished versions. The Festival series will continue and extend the performance of this group to both new and old works.

The new ORCHESTRAL SOCIETY OF BOSTON is a resolute body of musicians. The members have a firm purpose about their music making . . . about being together in the first place. In effect, the musicians themselves created this instrument. The aims of the Festival became personal issues:

Before the session they were there, individually rehearsing by themselves.

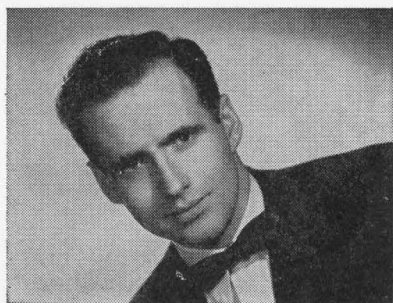
Honegger's PACIFIC 231 was recorded on the first "take!" (Musicians will recognize this as a kind of musical miracle considering the muscular complexity of the score. Listeners will hear an unedited performance with all its cumulative power.)

By a strange coincidence, the musicians brought their precious, most costly instruments for the string symphony (Barber, ADAGIO FOR STRINGS; Bach, BRANDENBURG CONCERTO NO. 3). It was in every sense a priceless ensemble . . . Stradavarius, Guaneri, Guadagnini, more than 100,000 dollars worth of strings.

All this, coupled with their performance in unforgettable acoustics, makes these Boston Recordings truly a Festival.

*All equipment, including feedback cutters of our own design, is within 2 db from 16 cycles to 25,000. Our amplifying channel for mastering is within 1.5 db from 10 cycles to 45,000 overall.

WILLIS PAGE



Knowing Willis Page is to understand the key to the nature of the orchestra. A former protege of Monteux, thoroughly schooled in symphonic tradition, he brings a freshness to his musical material which is infectious. He is young but not brash; fiery but not unbridled. A graduate of Eastman, his early work with the major orchestras in this country was as a double bass player — an interesting coincidence which parallels the early career of Koussevitsky. Notably free from the old-school spectacular mannerisms, Willis Page conducts with a sure intensity of purpose, — a spirit reflected in the orchestra he leads.

BRAHMS *First Symphony*

Brahms never took the "3-B's" seriously. Even von Bulow who created that most famous musical corporation — Bach, Beethoven & Brahms — would have been astonished at the magic in his phrase for the years to come. It has been both a battle cry for Brahms-haters . . . and a potent slogan which has spread the faith of all three.

Brahms' excessive modesty was but one of many elements in his career which almost assured failure. He announced his monumental 2nd Concerto as, "a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo." Perhaps as a result, he also had a fine sense for unfortunate utterances and miscalculating public relations. One of his rare appearances in print invited the life-long wrath of the powerful pro-Wagner cult by attacking one of the "master's" articles. The immensely popular Liszt loved his music yet Brahms shunned him.

Even the sequence of his compositions was strangely timed. Beethoven wrote his first symphony at 29; Bach was turning out organ masterpieces

at 22, but Brahms' FIRST SYMPHONY was almost a generation in the writing alone. He finally completed it when he was 42 — probably the only major composition in history which took over 20 years to compose. It's first performance was typically a dismal affair wilting even his most ardent supporters. Most of his premieres met with dreary receptions — and sometimes lively hissing.

Brahms couldn't help himself, — he created an adverse climate for his own musical acceptance, and then composed music so exalted as to transcend all obstacles and rise to a rare immortality, even within his own lifetime. One of his last appearances, less than a month before his death, was at a performance of his 4th Symphony. There were wild cheers after every movement and a standing ovation at its end — all for the blunt little man whose "difficult" music had been abused and hissed so many years ago.

Today, the opening bars of his FIRST SYMPHONY have been called *the most magnificent introduction in all musical literature.*

another SOUNDS OF OUR TIMES recording by
COOK LABORATORIES — 114 MANHATTAN ST. — STAMFORD, CONN.