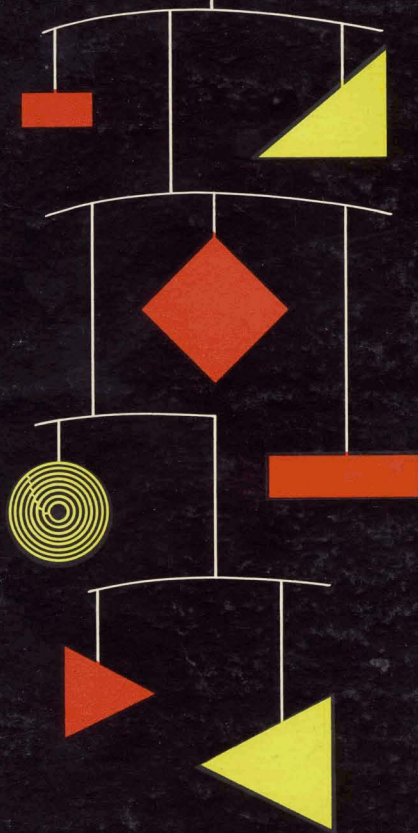


STRAVINSKY VILLA-LOBOS



Willis Page conducts
the new ORCHESTRAL
SOCIETY OF BOSTON

COOK SOUNDS OF OUR TIMES

long play 1062

& BACH

Stravinsky
Concerto in D for string orchestra

Bach
Brandenburg Concerto #3



Bach
Suite for Strings

Villa-Lobos
Bachianas Brasileiras #5

PHYLLIS CURTIN
soprano





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.

STRAVINSKY, VILLA-LOBOS & BACH

Undeniably strange bed-fellows, the three composers on this record embrace the span of three centuries. They meet here from opposite corners of the globe, with uncanny compatibility. As Villa-Lobos once said, *The spirit of Bach is universal.*

But these contemporary works are not Bach imitations; rather they partake naturally of the form and spirit we find in Bach. As a program they are a refreshing comment *on* and *in* the universal language.

STRAVINSKY CONCERTO in D for String Orchestra (1946): At various times a citizen of Russia, France and the United States, this early tonal rebel turned to neo-classicism in 1917. This concerto parallels the classical *concerto grosso* form in its thematic development and use of string groups one against the other. The three movements are marked *Vivace; Arioso (Andantino); Rondo (Allegro).*

BACH BRANDENBURG CONCERTO #3, the most popular of a group of six, affords a fascinating frame of reference for Stravinsky's use of the same *concerto grosso* form. In his experimental dialogue between a small instrumental group and large orchestra, Bach approached modern orchestral usage. The **Brandenburgs** marked the beginning of Bach's work with purely instrumental music on a large scale. He left his last organ post in Weimar (imprisoned for 30 days by a sulking employer who refused to let him go), and turned his attention to secular works under the happy sponsorship of Prince Leopold in Gothen. The concerto has two vigorous *Allegro* movements separated by what is certainly the shortest *Adagio* on "record" — a single measure containing two half-note chords.

VILLA-LOBOS composed the **BACHIANAS BRASILEIRAS** as "*five SUITES in the memory of Bach.*" His stated intention was not to imitate, and certainly the idiom is completely his own, with its the daring instrumentation for 8 celli and soprano. The music of Villa-Lobos is as varied as Brazil itself, but it is not clear whether anyone (including the composer himself) has an accurate count of his close to 2,000 compositions.

This recording is the *long-play* premiere of the complete work. The first section, *Cantilena*, is a chant evoking the nocturnal beauties of nature; the *Dansa* which follows is a love song.

BACH SUITE FOR STRINGS: The *Praeludium* and *Gavotte* are from the Partita in E major for violin alone. The *Adagio* is from the **A minor Sonata** for violin alone.

PHYLLIS CURTIN sang the *Bachianas Brasileiras #5* in New York in 1953. Later, backstage, Villa-Lobos paid her the supreme compliment from composer to artist: "*Really definitive . . . you must record this for me that way.*" Miss Curtin's recent and remarkable appearances as Salome (et. al.) have been a subject for comment in the national press. It is indeed a privilege to record her.

another SOUNDS OF OUR TIMES recording by

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