

Tschaikovsky

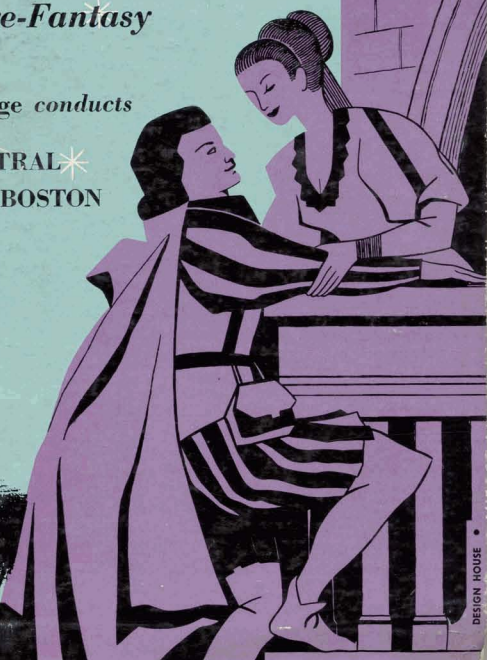
*Serenade
for Strings*



*Romeo and Juliet
Overture-Fantasy*

Willis Page conducts

the new ORCHESTRAL
SOCIETY OF BOSTON





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, Guenerius, 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.

TCHAIKOVSKY

Our age may well be dubbed The Golden Era of Amateur Psychoanalysis. Tchaikovsky's music provides irresistible raw material for all manner of psychological probings. Just as one metaphorical theorist aptly puts it, *Tchaikovsky is Dance-of-the-Seven-Veils with all of them kept well wrapped*, another replies in kind, *Not at all, — he is Dance-of-the-Seven-Veils without veils . . .* We may malign him for having probed himself skin-deep, or his master touch in handling masses of sound may draw us down into his well of sorrow, but one way or the other we can not fail to react to Tchaikovsky, one of the great orchestrators of all time.

ROMEO & JULIET is very special Tchaikovsky, — emotionally moving to a climax of all that is tender, tragic and overpowering. He was more than ordinarily in love when he wrote it — with a French singer who sailed under the appropriately exotic name of *Desirée Artôt*. Musically the work is special, too. Written in 1870 in his thirtieth year at the suggestion of Balakirev, it marks the emergence of the mature composer. The individual coloring and orchestration of his later masterpieces are all here.

SERENADE FOR STRING ORCHESTRA Op. 48

Here is Tchaikovsky in gentler mood, but still the magician orchestrator. The four movements are: (1) *Sonatina*; (2) *Walzer*; (3) *Elegie*; and Finale (*Tema Russo*).

another SOUNDS OF OUR TIMES recording by
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