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the organ in
**SYMPHONY
HALL**

Reginald Foort, F.R.C.O.
organist



great cathedral music

NEW
microfusion
PROCESS TRADEMARK

cover design by Curt John Witt

The Organ At Symphony Hall

10545

MANY people think cathedral-type music is dull . . . the composers of older music a special breed of shadowless fuddy-duddies. Others, equally militant, hear every note as a sacred inspiration — especially when played on antique instruments. And it would be a foolhardy crusader who would attempt to convert either.

THE fact that cathedral music can be colorful, dramatic, — even exciting listening — is often lost in the din of discussion.

BACH, the man, was a very red-blooded, three dimensional personality — his life and times filled with vigor and originality. As a young choir-master of 20 he is known to have provoked as well as quelled a rebellion among his charges — settled one evening on the streets by the master with swordplay, an integral part of his discussion! This was not the first, nor the last, of many professional skirmishes. Bach was no fogey; he was a fighting man of virility (20 children), conviction, and a persuasive turn of mind.

COMPOSED over two centuries ago, Bach's compositions are far from dusty antiques. Happily, the once popular myth of Bach as the slave of musical conventions, the dehydrated, theorist, has faded. The only real reactionary elements in his life were his audiences. Once, having recklessly exposed himself to the "modern" improvisations of the great organist Buxtehude, Bach returned to his organ post and was promptly fired — for taking liberties with simple hymn tunes.

TOCCATAS are meant to display the "touch" of the virtuoso performer. In the hands of Reginald Foort, the D minor is recreated with all its dazzling technic and musical magnificence. In eloquent contrast is the rarely heard "When Thou Art Near." Written as a love song to his second wife, it is a simple, moving testimony to the dimension of the man and his art.

THE Handel Story might well make even a hardened Hollywood scenario-writer blanch. His promotional talents rivaled Barnum's in scope. (He deliberately engaged the two top prima donnas of the day to sing competitively in his operas



Reginald Foort
F.R.C.O.

— with stormy and highly successful results!) Unlike his contemporary Bach, Handel enjoyed a popularity of spectacular proportions. (12,000 "gone" devotees jammed the streets of London to hear a rehearsal of one of his last commissioned works.)

THE *Water Music* now, as then, is still irresistible. In the more stable surroundings of today's concert halls, it retains untarnished freshness. Reginald Foort selected three of its most spritely movements for this record. The *Arioso* is a lesser known Handel work which rivals the great *Largo* with its majestic pace and tranquil melody.

THIS recording reveals cathedral music at its best — the work of exceptional, real men, powerful music designed to be heard in a dramatic setting. BOSTON SYMPHONY HALL is unique in this country as a "sound-setting." Its dimensions rival those of the world's great cathedrals. Unlike many cathedrals, however, it has the added gift of remarkable acoustics.

THE new Aeolian-Skinner organ there contains ranks of 32 foot pipes. These speak in 16 cycles — a sensation in the lower limits of sound perception. For the first time on microgroove we have put these 32 foot "tones" ON THE RECORD. The organ, the Hall and the music have made possible a recording "first."

The Organ at Symphony Hall

Side A

BOELLMANN: Suite Gothique:
Gothic Minuet
Prayer to Our Lady
DUBOIS: Toccata
BACH: Toccata and Fugue in D minor

Side B

REUBKE: Finale from Organ Sonata
(The 94th Psalm)
HANDEL: Arrival of the Queen of Sheba
HANDEL: Suite from Water Music:
Hornpipe
Air
Coro

CAUTION

This record contains frequency components down through 16 cps (32" pipe), and to realize the full recorded quality the best equipment must be used. Failure to track these low-pitched sounds may ruin the record which has been tested here using "high-compliance" cartridges. Any such cartridge should play the record successfully.

In making records for the best current techniques of playback, failure to track is the fault of the equipment, not the record, and damaged pressings cannot be accepted in return.

Also Recorded at Symphony Hall
The Seven Last Words of Christ
(DuBois)
(#1094)

ORGAN: Reginald Foort
with

The Boston Chorale and Soloists
Conducted by Willis Page

another SOUNDS OF OUR TIMES recording by

COOK LABORATORIES

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SO. NORWALK, CONN. 06854

I.N.

A completely new method of manufacture . . . exact reproduction:
marking a radical improvement in audio quality

the process

Records from direct fusion of vinyl powder
(the first time you mold it is the last good time)
Electrically molded — no steam, no stamper stretch
Micro-accuracy of molding

the results
Vanished surface noise — far lower than tapes
Unyielding groove walls — bright highs, long wear
Unprecedented purity — 99.7% virgin vinyl resin
Lower selling price — lower manufacturing cost



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