

COOK SOUNDS OF OUR TIMES

LONG PLAY 10646

Compatible
SUPER-STEREO
plays on any machine



tempo vivace _____ symphonic masterpieces of the dance & theatre



DOBNER
MILWAUKEE



Boston Recording festival

10646

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.



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 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.

tempo vivace

FAMOUS SYMPHONIC MASTERPIECES

-- from the THEATRE

Bizet grudgingly added the Toreador music to *Carmen*. "Grudgingly" is an understatement. He wrote it under orders . . . to include a song catering to the tastes of the mad-dog cliques of the day. This is not an apology . . . it's a confession. We like the Toreador music . . . just as well as the Habenera, which he revised 15 times for the same opera. The fact is that the greatest composers turned out some of their most scintillating scores for theatre purposes. By some strange alchemy the magic suspense of curtains about to be raised sparked off music unsurpassed for sheer orchestral excitement and color.

CARMEN (Intro. to Act I) — Bizet
LA GAZZA LADRA (Overture) — Rossini
MIDSUMMER NIGHT'S DREAM (Scherzo) —
Mendelssohn
EURYANTHE (Overture) — von Weber

-- of the DANCE

The city of Vienna honored Strauss with a whole week's celebration, a tribute to the enchantment which flowed from his pen for forty years. Even the "great" composers of the time were his ardent admirers. Wagner is reported to have said, "The waltz is a stronger narcotic than alcohol."

In Strauss' time, the dance was a form of mass hypnosis. The 19th century jitterbug waltzed and swung with thousands of his fellows at once in a single ball room. The atmosphere breathed intoxication and ruthless abandon.

Here, in this album is embraced the very spirit of the dance. Of all the surging rhythms which for generations have driven man to dance . . . these will remain.

DANCE OF THE BUFFOONS — Rimsky-Korsakov
EMPEROR WALTZ — Strauss
DANSE MACABRE — Saint-Saens
(Alfred Krips, solo violin)
HUNGARIAN DANCE NO. 6 — Brahms

A completely new method of manufacture . . . exact reproduction:



*TRADEMARK

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

another SOUNDS OF OUR TIMES recording by
COOK LABORATORIES
STAMFORD, CONN.

10646