tempo vivace — symphonic masterpieces of the dance & theatre
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 techniques.

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.

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 stamping 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

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 ballroom. 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

**COOK LABORATORIES**

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