RECORDED AND PRODUCED UNDER THE SUPERVISION OF

Emory Cook
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, Guanerius, Guaragnini, 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.

Among the greatest musical edifices, BEETHOVEN'S 5TH SYMPHONY is a paradox. "Catchier" and better known than even the hardiest radio jingle, this symphony violates a tradition: it is both great and incredibly popular.

Such popularity can be a mixed blessing. Frequent performance invites our intimacy with every phrase and note; it also can lull perception. We can anticipate every familiar melodic nuance of the second movement for example, yet take too much for granted the inspiration of its theme and variation structure. We may enjoy the Scherzo but miss the sardonic impact of the rare bravura passages — for double bass.

Contemporaries of the 38 year old Beethoven were, in fact, deeply shocked by this symphony. One composer said, "I reached for my hat and couldn't find my head!" Another, "... an orgy of vulgar noise!" Perhaps the only thing that has changed about this timeless work is the freshness of its impact. Here, the spontaneity of the Boston Orchestral Society's performance reveals a work of new exuberance — for the unjaded ear.

MOZART wrote the G MINOR together with the E flat and Jupiter Symphonies all within 6 weeks during the year of 1788. As if this in itself were not a remarkable production schedule even for a Mozart, each of the three symphonies became Mozartian masterpieces, — among the finest his genius ever produced.

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