możart symphony no. 40
in G minor
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, 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.

HAYDN had a knack for writing symphonies which would acquire nicknames. Affectionate labels such as "Surprise", "Clock", "Farewell", "Toy", "Drum-Roll", "Military", make up a list which rivals the output of many a more flamboyant composer.

AS A person, Haydn was about as flairless as any composer in history . . . the only really colorful incident in his life being the time he was fired from a boys choir. (The reasons: his voice changed and he also cut off a fellow member's pigtail.)

OF COURSE, some of the subtitles to his 100-odd symphonies stem from the special-occasion music he wrote during his 30 years as Kapellmeister for the Esterhazys. Suspicious music-lovers, however, can also detect a canny business instinct in operation — a peasant shrewdness Haydn never lost or denied. (He even presented Parliament with a bill for 26 command performances on one of his rare English tours.)

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.

THE TITLE OF THE "MILITARY" SYMPHONY REFERS TO HAYDN'S ORIGINAL USE OF PERCUSSION INSTRUMENTS RATHER THAN A SPECIFIC "PROGRAM".

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*The title of the "Military" symphony refers to Haydn's original use of percussion instruments rather than a specific "program".

Side A: Adagio; Allegro Side B: Menuetto; Allegretto

Allegretto

Side A: Adagio; Allegro Presto

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BB

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