MAHLER
A HISTORY-MAKING FIRST RECORDING
SYMPHONY NO. 10
DAS LIED VON DER ERDE
MEZZO-SOPRANO LILI CHOOKASIAN
TENOR RICHARD LEWIS
EUGENE ORMANDY
PHILADELPHIA ORCHESTRA
TWO LATE MAHLER MASTERPIECES

SYMPHONY NO. 10
Performing version by Deryck Cooke

DAS LIED VON DER ERDE
Lili Chookasan, Mezzo-soprano
Richard Lewis, Tenor

EUGENE ORMANDY
THE PHILADELPHIA ORCHESTRA

Side 1
SYMPHONY NO. 10 (85m)
I—Adagio (21:09)

Side 2
II—Scherzo 1: Schnelle Viertel (11:23)
III—Purgatorio: Allegretto moderato (3:40)

Side 3
IV—Scherzo 2: Allegro pesante (11:32)

Side 4
V—Finale: Lento, non troppo; Allegro moderato (21:23)

Side 5
DAS LIED VON DER ERDE (The Song of the Earth)
I—Das Trinklied vom Jammer der Erde (27:30)
II—Der Einsame im Herbst
III—Von der Jugend
IV—Von der Schönheit

Side 6
V—Der Trunkene im Frühling (31:11)
VI—Der Abschied

SYMPHONY NO. 10

Mahler sketched the Tenth Symphony at Toblach, Austria, during the summer of 1910, three years after he had first learned of his serious heart condition. During that final summer of his life, there also occurred the marital crisis, described in Mrs. Mahler’s biography, which led the composer to seek the help and advice of Sigmund Freud. The whole incident made a deep and painful impression on Mahler. This is reflected in the outcries he penned in the margins of his unfinished manuscript, reinforcing the tenderness, agitation and despair of the music.

When, during the following spring, his last conducting season in New York, Mahler was stricken with a fatal streptococcus infection, he first advised burning the sketches for the Tenth upon his death. On reconsideration, however, he simply told his wife to use her discretion. And so, Mrs. Mahler kept the manuscript carefully locked away for twelve years before deciding to publish it in photographic facsimile form.

Ernst Krenek, at Mrs. Mahler’s suggestion, copied and prepared the Adagio and Purgatorio for performance in 1924. This two-movement sequence was published in 1951 (with unacknowledged instrumental additions by its first conductors, Franz Schalk and Alexander von Zemlinsky) simply as “Symph. No. 10” by Mahler.

Of what does Mahler’s original manuscript consist? All five movements are laid out and numbered consecutively, with every bar continuous from first to last, in four-stave “open” score with a few instrumental cues, along with additional preliminary sketches. Approximately the first half of the Symphony (up to the thirtieth bar of the Purgatorio) is also set forth in orchestral score. A few passages in the four-stave score are completely lacking in harmony. In these cases, the correct harmonic context can be deduced from earlier passages.

There is, of course, no way of knowing how much contrapuntal detail or how much instrumentation Mahler would have added at any point, or what further changes he might have made. But that is why we must make the essential distinction between “a completion of the Symphony,” which musicologist Deryck Cooke’s is not, and “a version of the sketch,” which it is. (It would appear that Mahler seldom made structural changes after a work was laid out.)

Not all of the sketch pages were included in the facsimile publication of 1924. Some of the preliminary sketches and all of the four-stave score of Scherzo I were not discovered and separated from Mrs. Mahler’s large collection of manuscripts until the early part of 1964, less than a year before her death. This was done by her daughter Anna and by Baron Henri-Louis de la Grange. Thus Cooke found himself making minor adjustments, on the basis of the new discoveries, scarcely a month before the work’s London première as part of a centenary cycle of Mahler’s works broadcast by the British Broadcasting Corporation.

While writing his brochure on Mahler’s symphonies for publication in conjunction with the BBC centenary cycle, Cooke felt he had come up against “a blank wall” when it came time to discuss the unfinished and, to him, mostly unknown Tenth Symphony. Where another commentator might have just written about the two frequently performed movements (Adagio and Purgatorio) and let the rest go, Cooke felt he could no more presume to describe Mahler’s last period in that way than one could conscientiously try to characterize Beethoven’s final period leaving out the great string quartets.

First of all, Cooke felt that he could not properly understand Mahler’s manuscript until he had copied it out himself. When he had thus studied the work thoroughly, he proposed an illustrated lecture with orchestra to close the BBC cycle. He began copying and orchestrating, where necessary, key passages with which to illustrate his talk, and ended using whole sections. Swept up in the grandeur of the work which unfolded before him, he gradually transformed his “illustrated lecture” into a partial kind of workshop run-through, and then into an actual performance. In all of this he had the active collaboration of composer Berthold Goldschmidt.

Obviously, most of the conjectural orchestration is to be found in the two final movements, the Scherzo 2 and finale. The clearest test of the performing version’s workability, then, is whether these movements offer as convincing an approximation of the “Mahler sound” as the earlier ones. To judge by the initial public response, the dominant effect is not only convincing, but overwhelming.

Only the limitation of time and, no doubt, a certain fear of being criticized for his endeavors prevented that 1960 broadcast from being a real performance. The first (Adagio), third (Purgatorio) and fifth movements were offered complete. Only the two Scherzi were presented in substantial fragments, linked by brief comments by Cooke himself. And the whole program was preceded by a thirty-five-minute illustrated talk, offered purely as an introduction.

Cooke has said: “Mahler’s completed orchestration would doubtless have been something to marvel over in the matter of sonority, and it is a thousand pities he did not live to do it. But the substance of a work exists independently of its orchestration, and the substance is all there in the manuscript, even if the finished texture and sonority are not.”

Hearing Cooke’s realization of this Symphony is like admiring and experiencing a fully formed, though unfinished, piece of sculpture by a master. The greatness and strength of the work are seen and felt at a glance. It conveys its meaning with an unmistakable force which is far greater than that of a finished work by a lesser artist. What the Tenth Symphony has to say in music, moreover, is essential to our full understanding of Mahler’s evolution and of the final closing of his earthly account.

Berthold Goldschmidt introduced the completed Cooke score in England and Germany in 1964. Harold Byrns introduced it in Italy the same year, and Eugene Ormandy requested and received permission to conduct the American première on November 5, 1965. The score has come as a revelation wherever it has been heard.

(Continued on inside back cover.)
Of Youth
(Von der Jugend)
In the middle of a little pond
Stands a pavilion of green
And of white porcelain.
Like the back of a tiger
A jade bridge arches
Over to the pavilion.
In the cottage sit friends
Handsome clad, drinking, chatting,
Many jotting verses down.
Their silk sleeves slip
Backwards, their silk caps
Perch on their heads.
On the pond’s quiet
Expanse of water all is reshaped
Strangely in mirrored picture.
All are standing on their heads
In the pavilion of green
And of white porcelain.
Like a half-moon the bridge stands,
Upside down its arches. Friends,
Handsome clad, drink and chatter.

Of Beauty
(Von der Schönheit)
Young girls are picking flowers,
Picking lotus flowers at the water’s edge.
Amidst bushes and leaves do they sit,
Gathering blossoms in their laps and calling
To one another banteringly.
Golden sun twines around the figures,
Mirrors them in the clear water.
Sun mirrors their slender limbs,
Their sweet eyes again.
And the zephyr lifts up with fawning kisses
The fabric of their sleeves,
Carries the magic
Of their sweet perfume in the air.

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The famed Organist was interviewed recently for a special radio program with Martin Bookspan, the music commentator. What follows are excerpts edited somewhat for space.

**E. Power Biggs**

**M.B.—** What may be the earliest organ represented on this program?

**E.P.B.—** It's actually the oldest organ in the world. 582 years old this year. It's in Sion in Switzerland, a little town near Lausanne. It was built in 1390, a hundred years before Columbus came over here.

**M.B.—** What intrigued you about the organ in Arlesheim?

**E.P.B.—** It's by Johann Andreas Silbermann. The three great names in organ building are Arp Schnitger, and Gottfried and Andreas Silbermann.

**M.B.—** I'm wondering to what degree you really have to reorient yourself and readjust to the different circumstances presented to you by each organ.

**E.P.B.—** Actually it takes several days to get ready to begin work and during all that time I'm practicing.

**M.B.—** How do you happen to go to East Germany to record?

**E.P.B.—** I was invited by the Government there to record in Bach's own church at Leipzig, at the Thomaskirche. The second week I recorded in the great cathedral at Freiberg in Saxony. The marvelous organ built by Gottfried Silbermann, in 1727, is there. He was a great friend of Bach, who once said to him, "You are well named, Silbermann, because your organ has a silver tone." This 1727 organ is absolutely original. The keys have been played every week since then so they are like spoons... your fingers go into the depressions that have worn into the keys.

**E. Power Biggs**

**M.B.—** What is Johann Gottfried Walther?

**E.P.B.—** He was a great composer and a friend of Bach. They worked together in Weimar in 1710. Bach was 25, Walther about the same age. Bach was the court organist. Everyone knows the Vivaldi concerti Bach arranged for the organ. Well, Walther also arranged about a dozen and the one on this program made in Freiberg was a Vivaldi.

**M.B.—** Handel is called "The Magnificent" on this other album. Is there a particular reason?

**E.P.B.—** He was just magnificent, splendid. He was the most generous composer that ever lived in his concern for people. He was instrumental in founding the Hospital in London. He was a German who, you might say, became the musical king of England by sheer conquest.

**M.B.—** He had a few problems with the King of England as I recall.

**E.P.B.—** Yes, but he always came on top and he winds up at Westminster Abbey with the poets and kings, so his entire life was lived on the grand scale. That's the character of his music.

**M.B.—** At the start of the program we used a theme by Chopin from the Organ, Brass and Percussion album. It also includes music by Gigue, Wi- dor, Richard Strauss, Karg-Ellert, Purcell and Clarke, and a work by a colleague of yours, Marcel Dupré, world-famous player, composer and improviser. It's a heroic poem he wrote for the restoration of the Cathedral at Verdon and the re-dedication of the organ.

**E.P.B.—** Yes, it's quite unlike anything he wrote. It's an ecclesiastical-patriotic occasion that is celebrated. Our performance is with the Columbia Brass and Percussion Ensemble conducted by Maurice Peress in St. George's Church in New York. I must say that is rather like adding fire to earthquakes or putting a double bubble in champagne.

**M.B.—** Mr. Biggs, we've been listening to music spanning many centuries in time and many miles in geography. As the artist involved, what does this mean to you?

**E.P.B.—** It suggests to me that records do a wonderful service to the organ as an instrument and to its music because they make people aware of what the organ was, is and what it can be, and of the riches of its literature.

**M.B.—** Well, I think all of us feel very safe when the literature of the organ is entrusted to your hands. The wealth of the material that you have recorded makes us all the richer for it. Thank you for this special program.

**E. Power Biggs**

**Pierre Boulez, a noted composer in his own right, recorded Petrushka, one of Stravinsky's famed ballet trilogies, as an elegy, "a glorious retrospect (in Irving Kolodin's words) of the moment when the full force of Stravinsky's genius burst on the world." The complete original 1911 version is magnificently recreated by the New York Philharmonic under the Boulez baton. It is his first album as its regular conductor.

Boulez captures the genius of Stravinsky, the bursting forth of the talent so clearly apparent in the original version of Petrushka with the New York Philharmonic. He relates to the full force of Stravinsky.

**An Idea Whose Time Has Come**

You can hardly think of a way the music of Johann Sebastian Bach has not been served up these past few years. Transmitted, orchestrated, swung, jazzed, "Swingled," synthesized. All the variety of treatments do is emphasize the purity and possibilities of the magnificence of his compositions. You might even here there wasn't any way to find something new in it.
Medicine, Mind and Music is the thirteenth title in the famed CBS Legacy Collection. It bears the subtitle, “A Consideration of Their Links Through the Centuries.” Literary contributors are Goddard Liebenow, Emanuel Winther, Nicholas Soninsky and Leonard Burkat. Ladies and gentlemen, it is this album that four out of four of them highly recommend!

**The “SQ” Record**

It's Twice As Good

**AN INTRODUCTION TO THE WORLD OF QUADRAPHONIC SOUND**

The best way to introduce yourself to the sound of the future is to walk into your favorite record store and ask to hear the new Columbia "SQ" demonstration disc—an especially designed quad record that takes a variety of sounds and sources and puts you, the listener, in the middle of its natural environment. It is startling.

Side I explains the features and uses of quad, utilizing sounds of nature, original music written for the medium (as shown by Subotnick's Touch). The medium opens a whole new world to the electronic composer. To demonstrate additional advantages, Peter Matz has arranged a Burt Bacharach song for quad and excerpts from Stravinsky's Petrushka are heard to show how the natural sound of a concert hall can be captured. There is also music from Gabrieli, written polyphonically in 1587. "SQ" can now present it as it was intended to sound “live.”

The magnificence of Bernstein's Mass is highlighted. The composer created this theater piece to work in quad and all the elements—the choir, the pit orchestra, the bands, the chorus—elaborate and comment to give the work a specific dramatic direction.

Side II is total entertainment—selections by Sly, Peter Nero, Santana, Barbara Streisand, Walter Carlos and Miles Davis. All on one “SQ” record. Stereo records do sound great. Listen to the new Columbia "SQ" demonstration disc and you'll realize how much more it adds to the naturalness of sound.

Of course, Columbia's "SQ" records are compatible with stereo and can be played on your present stereo equipment. There are many "SQ" records available now. This is a partial list:

- Leonard Bernstein/Mass
- Leonard Bernstein/Verdi Requiem
- Leonard Bernstein/Alto Spruch Zarathustra
- Walter Carlos/Switched-On Bach
- Subotnick/Touch
- Philippe Entremont/Siegli Orsza
- Khatchaturian Piano Concerto
- Bach For Band
- The World of Harry Partch
- Ensemble of Unique Instruments
- E. Power Biggs (Music for Organ, Brass and Percussion)
- Pierre Boulez/N.Y. Philharmonic Boulez Conducts Stravinsky: Petrushka (complete)
- Antiphonal Music For Four Brass Choirs (Gabriel, etc.)
- A Quadraphonic Sound Spectacular

The best way to understand what an Anna Russell is to look at a partial list of the titles of the pieces she performs:

... For loud singers with no brains.
... British—but dull.
... Contemporary music for tone-deaf singers.
... If you never heard Miss Russell, try the boards (as they used to say in show biz) of Carnegie Hall, Town Hall and other hallowed halls and concert stages here and there, she is a put-on, a take-off, a musical satire, an entertainment, a joy, a laugh.

**The Anna Russell Album?**

The best way to understand what an Anna Russell is to look at a partial list of the titles of the pieces she performs:

- "Schlumph" and "Schrechenrauf."
- "Fiddle" and "Cathedral"
- The Six Schubler Chorale Preludes, including "Sleepers Awake!" and the "Amenstade."

Of course the Anna Russell Album includes "Schlumph" and "Schrechenrauf."

**The Literature of The Organ**

The best way to understand what an Anna Russell is to look at a partial list of the titles of the pieces she performs:

**E. Power Biggs, certainly one of the foremost organists of the day, has almost 30 albums of the best of organ music currently available. In the extensive list of Bach favorites, the Bach concert played in 1840 at Leipzig by Felix Mendelssohn: Prelude and Fugue in E-Flat Major ("St. Anne"); Pastorale in F Major; Choral Prelude—Schmucke Dich, O Liebe Seele; and 2 more.

Bach Organ Favorites, Volume I

- The Great D Major and C Minor Preludes and Fugues. Choral Prelude: "Ein! "

**Personal Notes About E. Power Biggs**

He was born in Westcliff-on-Sea near London, England, and educated at the University of Manchester College in Sussex. He came to the United States in 1929 on a visit, returned to become a permanent resident the next year and a U.S. citizen in 1937.

He has brought the sounds of the centuries to listeners in the words of a critic of The New York Times "has created a renaissance of interest in great organ music."

In his personal reflections, Mr. Biggs speaks about Dr. Schweitzer and the impressions that he made when Biggs was a young student and later when the Doctor visited him at his home in Cambridge, Mass. And he added this: "An honor I value—the Organ Historical Society Of America, a vital group of mostly young enthusiasts, has elected me to the proper perspective: "Anna Russell sings perfectly) puts her in the great exquisitely overpracticing its little clichés and idiosyncrasies."

Of course the Anna Russell Album includes "Schlumph" and "Schrechenrauf."

**The 1972 Grammys**

The National Academy Of Recording Arts & Sciences (NARAS) voted these honors for the 14th Annual Achievement Awards:

- Classical Album of the Year
- Horowitz Plays Rachmaninoff
- Best Instrumental Performance
- Without Orchestra (Classical)
- Horowitz Plays Rachmaninoff
- Best Chamber Music Performance
- Juilliard Quartet Debussy/Ravel String Quartets
- Davis in High Fidelity magazine

**“The Vitality of Mass and Its Talented Performer Remains Unchanging”**

That headline above is the finishing line in a piece on the Bernstein Mass by Peter G.
M.B.—What may be the earliest organ represented on this program?
E.P.B.—It's actually the oldest organ in the world. 872 years old this year. It's in the city of Freiberg, Germany.
M.B.—As it happens, the Emperor Frederick the Great once lived in that city.
E.P.B.—He was a great composer and a friend of Bach. They lived together in Weimar in 1710. Bach was 25, Walther about the same age. Bach was the organist there. Everyone knows the Vivaldi concertos Bach arranged for the organ. Well, Walther also arranged a dozen and the one on the album made in Freiberg was a Vivaldi.
E.P.B.—Handel is called "The Magnificent" on this other album. Is there a particular reason?
M.B.—He was just magnificent, splendid. He was the most generous composer that ever lived in his person. He was instrumental in founding the Westland organ. A genius. He was a German who, you might say, became the musical king of England by sheer conquest.
E.P.B.—He had a few problems with the King of England as I recall.

E.P.B.—I was invited by the Government there to record Bach's own church at Leipzig. The second week I recorded in the great cathedral. The organ is the greatest in the world. It's in Saxon.
M.B.—The marvelous organ built by Gottfried Silbermann, in 1727, is there. He was a great friend of Bach. He was a genius. He was a genius. He was a genius.
E.P.B.—Yes. Von der Tonn, our organist and choirmaster, has the great problem of the organ as an instrument and its music. He makes people aware of what the organ is, and what it can be, and of the riches of its literature.
M.B.—Well, I think all of us feel very safe when we enter the organ. The wealth of the material that you have recorded makes us all the richer for it. Thank you for this special program.

E.P.B.—Music for Organ. How did you happen to go to East Germany to record?
M.B.—Actually it takes several days to get ready to begin work and during all that time nothing is said.
E.P.B.—What intrigued you about the organ in Arlesheim?
M.B.—I'm wondering to what extent organ building precedes the art of composition by many centuries. You could say that the art of organ building led to the art of J. S. Bach and certainly if you want to hear Bach in his true colors you have to play Bach on one of the great European organs he actually played on the organ in his time.
M.B.—Because those instruments are still available.
E.P.B.—Many of them still are. And that is also true of Mozart and Haydn and Handel and Frescobaldi and Buxtehude. On these records you hear 24 organs that these composers played.

E.P.B.—It's actually the oldest organ in the world. 872 years old this year. It's in the city of Freiberg. It was built in 1727, is there. He was a great friend of Bach. He was a genius. He was a genius. He was a genius.
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E.P.B.—Music for Organ. How did you happen to go to East Germany to record?
M.B.—Actually it takes several days to get ready to begin work and during all that time nothing is said.
E.P.B.—What intrigued you about the organ in Arlesheim?
M.B.—I'm wondering to what extent organ building precedes the art of composition by many centuries. You could say that the art of organ building led to the art of J. S. Bach and certainly if you want to hear Bach in his true colors you have to play Bach on one of the great European organs he actually played on the organ in his time.
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Ladies, do you suffer an incurable hypochondriac in the family? Men, do you know a woman who is always at death's door? Then "Medicine, Mind and Music" is the album that can pull them, friends and patients, through. Its sumptuous, heavily illustrated 53-page book is fascinating enough to make the eyes pop out of your head. A reading of stone Operation, a Pope's enameled bust of St. Anthony of Padua, a New York Times article on quackery, appendectomy, and seeing daylight in the near future is to walk into your favorite record store and ask to hear the new Columbia "SQ" demonstration disc—an especially-designed quad record that takes a variety of sounds and sources and puts you, the listener, in the middle of its natural environment. It is startling.

Side I opens with the features and uses of quad, utilizing sources of nature, original music written for the medium (as shown by Subotnick's Touch). The medium opens a whole new world to the electronic composer. To demonstrate additional advantages, Peter Matz has arranged a Burt Bacharach song for quad and excerpts from Stravinsky's Petrushka are heard to show how "SQ" can now present the sound of a concert hall, thenatural sound of a concert band, the natural sound of a concert hall, the natural sound of a concert hall, the natural sound of a concert hall.

The Anna Russell Album?

The best way to understand what an Anna Russell is to look at a partial list of the titles of the pieces she performs:

"...For loud singers with no brains, British—pure but dull, Contemporary music for tonalists."

If you never heard Miss Russell's songs, they are used to say in show biz, Carnegie Hall, Town Hall and other halls half halls and concert stages here and there, she is a put-on, a take-off, a musical satire, an entertainment, a joy, a laugh.

"The Vitality of Mass and Its Talented Performers Remains Unquenchable"

That headline above is the finishing line in a piece on the Bernstein Mass by Peter G. Davis in High Fidelity magazine.

Here are more excerpts from the same article:

"Having seen Mass at the Kennedy Center premiere last fall and now after listening to Columbia's recording of that production, I find it difficult to focus on any one aspect of such a rich and complex work. "Mass" is a brilliant piece of theatrical entertainment—the original dramatic conception, the dazzling musical variety, and the sheer creative experience of it all... Mass functions as an extremely sophisticated, carefully controlled musical entity...

"...This is a work that takes everything. I can think of few creative acts in recent times that take so many risks and achieve so much... "Mass" is a faithful replica of the Washington production... and the spirit of the piece comes across vividly... "Mass" makes an impressive impact on purely aural terms."

The 1972 Grammys

The National Academy Of Recording Arts & Sciences (NARAS) voted these honors for the 14th Annual Achievement Awards:

Classical Album of The Year

Horowitz Plays Rachmaninoff

Best Instrumental Performance Without Orchestra (Classical)

Horowitz Plays Rachmaninoff

Best Chamber Music Performance

Julliard Quartet

Dubussy/Ravel String Quartets
One of the wonders of organ music is the ability of the pipe organ to capture the different sounds of different countries. Anybody who organ building preceded the art of composition more or less. It's a heroic poem he wrote. It's a magnificent Organ, a German who, you might say, became the musical king of England by sheer competence.

M.B.—He had a few problems with the King of England as I recall.

E.P.B.—It's actually the oldest organ in the world, 582 years old this year. It's in Sion in Switzerland, a little town near Lausanne. It was built in 1390, a hundred years before Columbus came over here.

M.B.—What intrigued you about the organ in Arlesheim?

E.P.B.—It's by Johann Andreas Silbermann. The three great names in organ building are Arp Schnitger, and Gottfried and Andreas Silbermann.

M.B.—I'm wondering to what degree you really have to orient yourself and readjust to the different circumstances presented to you by each organ.

E.P.B.—Actually it takes several days to get ready to begin work and during all that time I'm practicing.

M.B.—How did you happen to go to East Germany to record?

E.P.B.—I was invited by the Government there to record in Bach's own church at Leipzig, at the Thomaskirche. The second week I recorded in the great cathedral at Freiberg in Saxony. The marvelous organ built by Gottfried Silbermann, in 1727, is there. He was a great friend of Bach, who once said to him, "You are well named, Silbermann, because your organs have a silvery tone." This 1727 organ is absolutely original. The keys have been played every week since then so they are like spoons... your fingers go into the depressions that have been worn into the keys.

M.B.—What may be the earliest organ represented on this program?

E.P.B.—It's called "The Magnificent" on this other album. Is there a particular reason you selected this?

E.P.B.—He was the greatest composer that ever lived in his concern for people. He was instrumental in founding the founding hospital in London. A genius. He was a German who, you might say, became the musical king of England by sheer competence.

M.B.—What about the organ in Arlesheim?

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“Medicine, Mind and Music” is the thirteenth title in the famed CBS Legacy Collection. It bears the subtitle: “A Consideration of Their Links Through the Centuries.” Literary contributors are Goddard Lieberson, Emmanuel Winternitz, Nicholas Sloininsky and Leonard Burkat. Ladies and gentlemen, it is this album that four out of four of them highly recommend!

The “SQ” Record
It’s Twice As Good

The best way to introduce yourself to the sound of the future is to walk into your favorite record store and ask the new Columbia “SQ” demonstration disk. It contains a number of sounds and sources and puts you, the listener, in the middle of its natural environment. It is startling. Side I explains the features and uses of quad, utilizing sounds of nature, original music written for the medium. Side II is a brilliant piece of art for the deaf-sighted.

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The best way to understand what an Anna Russell is to look at a partial list of the titles of the pieces she performs:

For loud singers with no brains:

British—purit but dull. Contemporary music for the dead singers.

If you never heard Miss Russell read the boards (as they used to say in show biz) of Carnegie Hall, Town Hall and other halls and concert halls and concert stages, you should see her. She is a put-on, a tongue-in-cheek, a musical satire, an entertainment, a joy, a laugh.

E. Power Biggs, certainly one of the foremost organists of the day, has almost 50 albums of the best organ music currently available. In the extensive list of Bach pieces are four volumes of Organ favorites.

Mr. Biggs says: “The music depicts the two main aspects of Johann Sebastian Bach’s organ writing—that is, compositions freely created and works developing and ornamenting chorales. The music gives us both a picture of Bach, the young virtuoso, and of Bach, the mature and reflective master.”

The Bach concert played in 1840 at Leipzig by Felix Mendelssohn: Prelude and Fugue in E Major ("St. Anne"); Pastoral in F Major; Choral Prelude—Schmucke Dich, O Liebe Seele and 2 more.

Bach Organ Favorites, Volume III

The Six Schubler Chorale Preludes, including "Sleepers Awake!" and the "Ardts, Fiddle," and "Cathedral" Preludes and Fugues.

Bach Organ Favorites, Volume IV


Personal Notes About E. Power Biggs

He was born in Westcliff-on-Sea near London, England, and educated at Hurstpierpoint College in Sussex. He came to the United States in 1929 on a visit, returned to become a permanent resident the next year, and a U.S. citizen in 1937.

He has brought the sounds of the future to the ears of the music world. He is a put-on, a take-off, a musical satire, an entertainment, a joy, a laugh.

His personal reflections, Mr. Biggs speaks about Dr. Schweitzer and the impression that he made when Biggs was a young student and later, when the Doctor visited him at his home in Cambridge, Mass. And he added this: “An honor I value—the Organ Historical Society Of America, a vital group of mostly young, enthusiastic, has elected as the third honorary members. Dr. Schweitzer is number one. It is my privilege to be number two.”
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