82876-71626-2

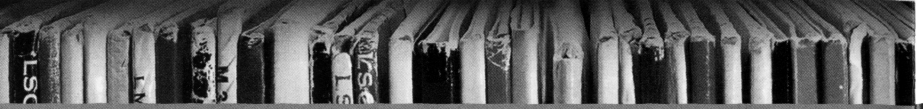
LIVING STEREO

SUPER AUDIO CD

VIRGIL FOX

ENCORES

Bach
Widor
Purcell
Handel



JOHANN SEBASTIAN BACH *(1685–1750)*

1 **Fugue in G Minor, "Little"** 3:26

2 **Jesu, Joy of Man's Desiring** 4:12

GEORGE FRIDERIC HANDEL *(1685–1759)*

3 **Concerto No. 4 in F: I. Allegro** 5:20

4 **WILLIAM BOYCE** *(1711–1779)* **Ye Sweet Retreat** 4:53
(arr. Harold Bauer)

5 **HENRI MULET** *(1878–1967)* **Thou Art the Rock** 3:43

6 **HENRY PURCELL** *(1659–1695)* **Trumpet Voluntary** 3:09
(attrib. Jeremiah Clarke)

7 **BACH Trio Sonata No. 6 in G** 3:21

8 **HANDEL Concerto No. 1 for Strings: Aria** 3:55

9 **BACH Now Thank We All Our God** 3:45

10 **ROBERT SCHUMANN** *(1810–1856)* **Canon in B Minor** 2:19

11 **BACH Air on the G String** 4:32
(from Suite No. 3 in D; arr. Virgil Fox)

CHARLES-MARIE WIDOR *(1844–1937)*

12 **Symphony No. 5 in F Minor, Op. 42, No. 1: Toccata** 4:53

13 **EDWARD ELGAR** *(1857–1934)* **Pomp and Circumstance*** 4:14

Virgil Fox
playing the organ at Riverside Church, New York City
(Recorded January 27–30, 1958)

*First release

Produced by John Pfeiffer
Recording Engineer: John Crawford
Mastering Engineer: Mark Donahue
DSD Engineer: Dirk Sobotka
Remastering Supervisor: John Newton
Additional Music Editing: Dirk Sobotka
Reissue Producer: Daniel Guss
Series Coordination: Tim Schumacher

Editorial Supervision: Elizabeth A. Wright
Design: Red Herring Design
Photography: Sara Foldenauer

These were original three-track recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left, center and right channels.

For more information about Living Stereo and other Living Stereo Super Audio CDs, please visit www.livingstereo-sacd.com

NOTES BY CHARLES O'CONNELL (1959)

It is a curious fact that, while the pipe-organ was in its most vigorous stage of development technically, no great music was written for it. Most of the durable and significant music for the organ was written prior to the twentieth century, the exceptions being certain music by Charles Marie Widor, Alexandre Guilmant and a few others; men who survived the golden age to make their mark upon our brassy one. But the contemporary composer, with the most versatile, powerful, expressive and economical medium at his hand, has seldom bothered with it. Perhaps the organ is only for the masters.

Virgil Fox obviously appreciates this fact; and in choosing the musical material for this recording (which happens to be the music he is most frequently asked to give as encores) he astutely selects works which reveal the attitude toward the organ of many of the truly great composers who wrote for it. He displays the ascetic, the academic, the philosophical, the exuberant and even the sentimental Bach. He echoes the romantic predilections of Robert Schumann, superimposed on the most stringent of musical forms. He brightly sends forth the genial and engaging pompousness of Handel, in what is probably the first "English" organ work to employ the pedal organ (*Concerto No. 4*). He reveals the really essential musicality of that notable *improvisateur*, Henri Mulet, but not in an improvisation; rather in a moment of *noblesse*. The eager and ingratiating Purcell promotes the king's majesty and then sings about it, sweetly. And from *Cathedral Music*, a collection organized by the deaf organist William Boyce, and known as "a national monument and a public service" (Oxford citation), Mr. Fox selects an organist's dreamings.

The Widor fragment is of course the most nearly contemporary of this distinguished selection of organ music. Charles-Marie Widor was professor at

the Paris Conservatoire, organist of St. Sulpice, teacher, admirer and patron of Charles Courboin (presently organist of St. Patrick's Cathedral and onetime teacher of Virgil Fox), friend and colleague of Albert Schweitzer and collaborator in Schweitzer's Bach biography. He knew the modern organ. Indeed, the *Toccata*, from his Fifth Organ Symphony reveals that fact, and the music would not have been possible otherwise. Only the modern organ, with its electric, or electro-pneumatic action, makes this music viable—as the composer once said to a pupil when, in 1928, at the age of eighty-three, he lightly led the way up the steep iron stair to the choir-loft of St. Sulpice. The pupil was the writer of these notes.

The pipe-organ is the most serious challenge to the skill of the recording engineer—and to the interest of those who respond to great music, and great music adequately reproduced. The reasons for this are clear. The pipe-organ encompasses the entire range of musical audibility, with respect to both dynamics and tonal range. From its pipes, which may vary in number from about 3,000 to more than 30,000, it can produce fundamental tones exceeding the limits of normal audibility. These pipes range in size from one which may be 64 feet long and 24 inches in diameter, to one .67 inches long and about .12 inches in diameter.

The 64-foot pipe will produce a tone vibrating at 16 cycles per second, which is the lowest musical tone; the little pipe will deliver a fundamental tone of more than 16,000 cycles per second, which is somewhat above the hearing range of a normal middle-aged person. Compare this with the frequency range of the symphony orchestra, which (as far as wind instruments are concerned) extends from 33 vibrations per second (contrabassoon) to 4,752 (piccolo).

According to the Aeolian-Skinner Organ Company, builders of the Riverside Church organ on which Mr. Fox recorded the contents of this album, providing an ideal organ for this church offered a unique challenge to the designer and builder of the instrument because of the great variety of the musical requirements of the various services.

First, the organ had to be capable of adequately supporting and leading the singing of a vast congregation.

Secondly, it had to be planned so as to form a suitable accompaniment for the choir during the singing of anthems and oratorios, many of which call for great tonal variety and flexibility.

Thirdly, the tonal structure of the instrument had to form an ideal medium for the authentic rendition of the inspired composition of the organ of all periods.

In the planning there was also the problem of how to use advantageously the many excellent pipes from the old instrument without in any way compromising the final result. These various requirements demanded a very complete instrument incorporating a great variety of tonal effects and a build-up and ensemble of considerable complexity and brilliance.

The plan, as carried out, comprises two organs controlled by a five-manual console located in the apse with the choir. The main organ, housed in chambers flanking the apse, comprises a four-manual instrument having Great, Swell, Choir, Positiv, Solo and Pedal Organs, together with an unenclosed Bombarde division placed in the triforium of the apse. The Antiphonal Organ comprises a very complete two-manual instrument located in chambers at the rear of the church. In this location a comprehensive Echo Organ has also been installed.

A complete survey of the acoustical properties of the church was made before the organ was built. This investigation resulted in the treatment of the ceiling of the apse and two bays of the nave so as to remove the original absorbent qualities of these surfaces and convert them into sound reflectors, thus adding life to the acoustical environment of the building and thereby greatly enhancing the effectiveness of not only the music, but also of the spoken word.

More than any organist in modern times, Virgil Fox defined the frontiers of keyboard virtuosity and brought the organ to the forefront among classical concert instruments. Born in 1912, the son of a harmonica player, Fox gave his first professional recital at age 14. After attending Baltimore's Peabody Conservatory and winning the coveted Artist's Diploma after only one year of study, he gave concerts for the allied forces during World War II and held the position of organist at New York City's Riverside Church for 19 years. Over a 55-year career, he played on virtually every important organ in the world, including those in Bach's Thomaskirche in Leipzig, Notre Dame in Paris, Westminster Abbey and the Royal Albert Hall, as well as the 5-manual Aeolian-Skinner organ in Riverside Church. In his technical and interpretative gifts, he was considered without peer.

A master showman, Virgil Fox was famous for his flamboyant manner and ebullient personality on stage. He delighted in introducing the organ to new audiences, and almost single-handedly popularized the "king of instruments" through his concerts and lectures. A favorite feature of these performances was his rendition of Middelschulte's *Perpetual Motion*, a blazingly fast piece played solely on the organ's foot pedals. Over the course of his career, he played to more than 6 million people worldwide and recorded extensively. In 1952 he was voted America's most popular organist. Fox died on October 25, 1980, in West Palm Beach, Florida.

REISSUE PRODUCER'S NOTE

DANIEL GUSS

When this recording was first released on both monaural and stereo LPs, one selection (the Schumann Canon) had to be omitted from the latter, because of playing time limitations necessitated by the wider grooves of the stereo LP. When this program was issued on compact disc in the Living Stereo series in 1993, the Schumann appeared for the first time in stereo sound.

One other selection, recorded at the same sessions, has never been issued – the Elgar *Pomp and Circumstance* March. Although recorded, it was not edited, for reasons unknown to us today. John Pfeiffer, the producer of the original recording, had the opportunity to include it in 1993, but chose not to do so. After auditioning all the takes, we decided that its importance as a musical document argued in favor of its issue now—and it also turns out to be an exciting performance. We have placed it at the end of the program, so that, in case some listeners disagree with our decision, the entire program as originally issued on compact disc can be heard in sequence without the additional selection.

THE HISTORY OF LIVING STEREO

On October 6, 1953, RCA Victor made its first experimental "binaural" recordings. At New York's Manhattan Center, Leopold Stokowski conducted a pick-up orchestra in Enesco's *Roumanian Rhapsody No. 1* and Tchaikovsky's Waltz from *Eugene Onegin*. In December RCA continued stereo tests in Manhattan Center with Pierre Monteux and members of the Boston Symphony Orchestra. Then, in February 1954, RCA took equipment to Boston's Symphony Hall, where Charles Munch and the Boston Symphony were recording Berlioz's *The Damnation of Faust*. For the first time, RCA engineers captured the performance on both mono and two track tape. These experiments, combined with further technological refinements employed in Chicago's Orchestra Hall in March 1954, were the first forays into the world of stereo.

At the time that RCA initiated multi-track sessions, disc mastering and consumer playback technology were monaural. RCA Victor proceeded to use two- and three-track equipment to record the world's greatest artists—Heifetz, Piatigorsky, Reiner, Munch, Rubinstein, Fiedler—in anticipation that home technology would catch up to stereo sound. Finally, in 1955, 1/4" 7 1/2ips stereophonic tape players arrived on the consumer market, and RCA released its first Stereo Orthophonic tapes.

Stereo Orthophonic tapes redefined high fidelity. In 1958, the Western Electric Company produced the breakthrough Westrex stereo disc cutter, thereby revolutionizing master disc production. Stereo playback equipment was developed to coincide with the new disc cutting technology. The same year, Living Stereo LP records were launched, ushering in the golden age of stereo high fidelity.

RCA Victor's first two-track sessions in late 1953 and early 1954 were captured on proprietary RCA RT-21 1/4" 30ips tape machines, wired to a pair of mono mixers, each dedicated to one tape track. Neumann U 47 cardioid and M-49/50 omnidirectional microphones were favored, as were RCA-designed LC-1A 15" duo-cone speakers in the control room. Three track recordings were realized on tube amplifier Ampex 300-3 1/2" machines running at 15ips and in later years at 30ips, and were mixed down to 1/4" two-track masters. No equalization was used in the original tracking process; the microphone signals were summed through passive electronics and printed straight to tape. In addition, no equalization was used to alter playback takes for artist approval.

TECHNICAL NOTES

JOHN NEWTON, SOUNDMIRROR INC.

Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent of magnetic recording, to a monaural tape recorder; a copy of that tape was used to produce the LPs which consumers listened to at home.

With stereo, two microphones were placed in the hall. Signals were fed to a stereo tape recorder and consumers, listening back on two speakers, heard a new "depth" of sound. By placing microphones in the left, center, and right of the hall, engineers progressed to 3-channel recordings, which afforded them greater control over the musical balances that ended up in the stereo mix. Even as CDs replaced LPs, this same process was often followed.

Today, with the advent of Super Audio CD and multi-channel playback, the listener can hear the left, center, and right channels exactly as the engineers heard them at the original recording sessions. In this series of Living Stereo reissues on hybrid Super Audio CDs, we have used the 3-channel original tapes whenever they existed; when the material was recorded only in stereo, we used that tape. Some of the Super Audio CDs will therefore contain 2-channel, or a combination of 2- and 3-channel material. We used only two or three of the available six channels on the Super Audio CD disc because that was the vision of the original producers.

In remastering these tapes, we kept the signal path as short as possible. A Studer-Aria analog tape recorder was connected with premium Siltech cabling directly to specifically chosen dCS converters. This DSD data is directly encoded on the Super Audio CD. Thus the listener is able to hear the output of these converters exactly as we heard it in the studio. The DSD program is essentially identical to the analog tape. What you hear are faithful copies of each historic recording—the pure performance, presented in its original splendor. No signal processing was necessary to "improve" these extraordinary tapes.

Throughout this very exciting project, history came alive as we heard the voices of legendary engineers verbally slating the tapes with the location and date of each session. We were greatly impressed not only with how little the original tapes were edited, but how skillfully engineers edited with their high-tech tool of the day, namely, a razor blade! Applying the best in 21st-century remastering technology, we believe we have done justice to the best in 20th-century recording technology for a new generation of listeners.

TECHNISCHE ANMERKUNGEN

JOHN NEWTON, SOUNDMIRROR INC.

Seit Beginn der Aufnahmetechnologie streben Tontechniker danach, den Klang der Aufnahme so unmittelbar und ergreifend zu erzeugen, wie der natürliche Klang selbst. Die frühesten elektronischen Aufnahmen wurden mit einem einzigen Mikrophon durchgeführt, das in der Mitte des Aufnahmesaals positioniert war, um eine optimal ausgewogene Balance zu erzeugen. Das Signal wurde zu einer Schnittmaschine, und nach der Einführung von magnetischen Aufnahmen zu einer Bandmaschine geleitet. Eine Kopie dieses Bandes wurde dann für die Produktion der LPs verwendet, welche die Käufer zuhause abspielten.

Seit dem Stereozeitalter wurden zwei Mikrophone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereobandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen Eindruck der „Tiefe" des Klanges. Durch eine Anordnung der Mikrophone links, mittig und rechts im Aufnahmesaal, gelangten die Tontechniker zu 3-Kanal Aufnahmen. Diese erlaubten ihnen eine größere Kontrolle über die musikalische Balance, was im Stereo Mix aufging. Noch als CDs die LPs ersetzten, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der Super Audio CD und Multi-Kanal Wiedergabe, kann der Konsument den linken, mittleren und rechten Kanal exakt so wahrnehmen und hören, wie der Tontechniker sie während der ursprünglichen Aufnahmesitzung gehört hat. Für diese Serie von Living Stereo Wiederveröffentlichungen auf hybrid Super Audio CDs haben wir die originalen 3-Kanal Bänder verwendet, wann immer diese existent waren. Sofern nur in Stereo aufgenommen wurde, haben wir diese Bänder verwendet. Deshalb enthalten einige dieser Super Audio CDs nur 2-Kanal oder eine Kombination aus 2-Kanal und 3-Kanal Aufnahmen. Wir haben darum auch nur zwei oder drei der sechs auf einer Super Audio CD verfügbaren Kanäle benutzt, da dies die Vision der ursprünglichen Produzenten war.

Während des Remastering Prozesses dieser Bänder haben wir den Weg des Signals so kurz wie möglich gehalten. Eine analoge Studer-Aria Bandmaschine wurde durch hochwertige Siltech Kabel direkt mit speziell ausgewählten dCS Konvertern verbunden. Dieses DSD Datenmaterial wurde direkt auf die Super Audio CD kodiert. Dadurch ist der Konsument in der Lage, das Ergebnis dieser Konverter exakt so zu hören, wie wir es im Studio gehört haben. Das DSD Programm ist im Wesentlichen identisch mit den analogen Originalbändern. Was Sie hören sind genaue Kopien von jeder der historischen Aufnahmen—die pure Aufführung, präsentiert in ihrem ursprünglichen Glanz. Keine Aufbereitung der Signale war erforderlich, um diese herausragenden Bänder zu „verbessern".

Im Verlauf dieses außerordentlich reizvollen Projekts wurde Geschichte lebendig, während wir die Stimmen legendärer Tontechniker gehört haben, wie sie den Ort und das Datum der jeweiligen Aufnahmesitzung auf die Bänder gesprochen haben. Wir waren höchst beeindruckt, nicht nur darüber wie wenig die Originalbänder bearbeitet worden waren, sondern auch wie gekonnt die Tontechniker mit dem High-Tech Gerät ihrer Tage gearbeitet haben: einer Rasierklinge! Für eine neue Generation von Hörern glauben wir der Aufnahmetechnologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

Depuis les tout débuts de l'enregistrement discographique, les ingénieurs rivalisent d'efforts pour que le son enregistré soit aussi immédiat et électrisant que le son naturel. Les premiers enregistrements électriques étaient réalisés avec un seul micro placé dans la salle pour une balance optimale. Le signal était transmis à un graveur, et, avec l'avènement de l'enregistrement magnétique, à un magnétophone monophonique ; une copie de cette bande magnétique était utilisée pour produire les microsillons que le consommateur écoutait chez lui.

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à droite de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

Aujourd'hui, avec l'avènement du Super Audio CD et de la restitution multicanaux, l'auditeur entend les canaux gauche, central et droite exactement comme les entendaient les ingénieurs lors des séances d'enregistrement originales. Dans cette collection de rééditions « Living Stereo » sur Super Audio CD hybrides, nous avons utilisé les bandes originales à trois canaux chaque fois qu'elles existaient ; lorsque le matériau n'était enregistré qu'en stéréophonie, c'est cette bande que nous avons utilisée. Certains de ces Super Audio CD contiennent donc des enregistrements à deux canaux, ou une combinaison de matériau à deux et trois canaux. Nous n'avons utilisé que deux ou trois des six canaux disponibles sur les Super Audio CD, car telle était la conception des producteurs de l'époque.

Lors du rematriçage des ces enregistrements, nous avons veillé à ce que le parcours du signal soit aussi court que possible. Nous avons directement connecté un magnétophone analogique Studer-Aria à des convertisseurs dCS spécifiquement choisis, au moyen de câbles Siltech haut de gamme. Ce matériau DSD est encodé directement sur le Super Audio CD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur originelle. Aucun traitement du signal n'a été nécessaire pour « améliorer » ces bandes extraordinaires.

Tout au long de ce projet enthousiasmant, l'histoire est redevenue vivante pour nous grâce à la voix de ces ingénieurs de légende repérant verbalement les bandes en indiquant le lieu et la date de chaque séance d'enregistrement. Nous avons été très impressionnés non seulement par le petit nombre d'interventions sur les bandes originales, mais aussi par le talent avec lequel ces ingénieurs réalisaient le montage nécessaire à l'aide de l'outil de pointe de l'époque : la lame de rasoir ! Utilisant le meilleur de la technologie de mixage numérique du XXIe siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XXe siècle pour une nouvelle génération d'auditeurs.

LIVING STEREO *on* SUPER AUDIO CD

82876-67899-2 **BERLIOZ: Symphonie fantastique** / Charles Munch, Boston Symphony Orchestra

82876-67904-2 **COPLAND: Billy The Kid** / Morton Gould and His Orchestra

82876-71614-2 **RESPIGHI: Pines of Rome** / Fritz Reiner, Chicago Symphony Orchestra

82876-71615-2 **Vienna** / Fritz Reiner, Chicago Symphony Orchestra

82876-71616-2 **MENDELSSOHN: Symphonies Nos. 4 & 5** / Charles Munch, Boston Symphony Orchestra

82876-71618-2 **Pops Caviar** / Arthur Fiedler, Boston Pops Orchestra

82876-71619-2 **BEETHOVEN: Piano Sonatas: *Moonlight* *Les Adieux* ■ *Pathétique* ■ *Appassionata*** / Arthur Rubinstein

82876-71622-2 **BRUCH: Violin Concerto No. 1**/ Jascha Heifetz

82876-71625-2 **Mario Lanza at his Best** / Mario Lanza

82876-71626-2 **Encores** / Virgil Fox

82876-67894-2 **RACHMANINOFF ■ PROKOFIEV: Third Piano Concertos** / Van Cliburn

82876-67895-2 **Hi-Fi Fiedler** / Arthur Fiedler, Boston Pops Orchestra

82876-67896-2 **TCHAIKOVSKY ■ BRAHMS: Violin Concertos** / Jascha Heifetz

82876-67897-2 **FRANCK: Symphony in D Minor** / Pierre Monteux, Chicago Symphony Orchestra

82876-67898-2 **BEETHOVEN: Symphonies Nos. 5 & 6** / Charles Munch, Boston Symphony Orchestra

82876-67900-2 **STRAUSS: Scenes from Salome & Elektra** / Fritz Reiner, Chicago Symphony Orchestra

82876-67901-2 **MAHLER: Symphony No. 4** / Fritz Reiner, Chicago Symphony Orchestra

82876-67902-2 **CHOPIN: Piano Concertos Nos. 1 & 2** / Arthur Rubinstein

82876-67903-2 **Stokowski Rhapsodies** / Leopold Stokowski, RCA Victor Symphony Orchestra

82876-67905-2 **Opera Arias** /Anna Moffo