

MASTERING EQUIPMENT

Digital: Antelope Audio Eclipse 384

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with
JRF Magnetics Custom Z Heads & Siltech wiring

Aria tape head pre-amp by ATR Services
Retro Instruments 2A3 Dual-channel tube program equalizer
Sontec MEP-250EX Parametric EQ

Cables: Purist Audio Design, Siltech, Speltz Anti-Cables

VPI Classic Turntable w/ Benz Wood Cartridge
Emotive Audio Custom Phone pre-amp

Power Sources: We use a PS Audio P10 Power Plant
and Power Plant 300

Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables

Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner
using Mitsui Gold Archival CD's and Archival Gold DVD's

Facts about this Recording
Recorded by Columbia
Date of Recording: 1963
Transferred from a 4-track tape



A Note on the Music

These age-old carols spin the story of Christmas. As eloquently as words, the melodies themselves evoke the ever-new magic of the season.

Daniel Pinkham has taken well-beloved tunes and woven them into a new tonal fabric. Each carol remains a single and singable entity—a picture in a Christmas exhibition, a gift beneath the Christmas Tree. To every melody, from the mystical tenderness of Greensleeves (What Child Is This?), the forthright cheer of Good King Wenceslas, the fragile beauty of The Coventry Carol, the oriental imagery of We Three Kings, the gentle radiance of Silent Night, to the jubilant fanfares of Joy to the World, Mr. Pinkham brings a rich musical imagination, elaborating each carol with rare sentiment, yet without sentimentality.

Organ sonorities, so closely associated with the Christmas Festival, are enhanced by the eloquence of strings, the chatter of woodwinds, the pomp of brass and drums, the tinsel of celesta and glockenspiel—with many a magical moment, such as the crash of a giant tam-tam heralding the entrance of the *Three Kings*. E. POWER BIGGS

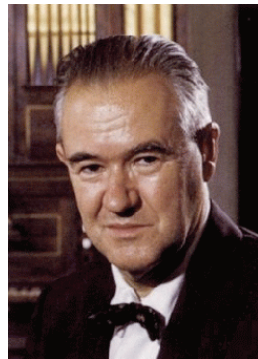
Edward George Power Biggs (March 29, 1906 – March 10, 1977) was born in Westcliff-on-Sea, Essex, England; a year later, the family moved to the Isle of Wight. Biggs was trained in London at the Royal Academy of Music, where he studied with G.D. Cunningham. Biggs emigrated to the United States in 1930. In 1932, he took up a post at Christ Church in Cambridge, Massachusetts, where he lived for the rest of his life.

Biggs did much to bring the classical pipe organ back to prominence, and was in the forefront of the mid-20th-century resurgence of interest in the organ music of pre-Romantic composers. On his first concert tour of Europe, in 1954, Biggs performed and recorded works of Johann Sebastian Bach, Sweelinck, Dieterich Buxtehude, and Pachelbel on historic organs associated with those composers. Thereafter, he believed that such music should ideally be performed on instruments representative of that period and that organ music of that epoch should be played by using (as closely as possible) the styles and registrations of that era. Thus, he sparked the American revival of organ building in the style of European Baroque instruments, seen especially in the increasing popularity of tracker organs — analogous to Europe's Orgelbewegung.

Among other instruments, Biggs championed G. Donald Harrison's Baroque-style unenclosed, unencased instrument with 24 stops and electric action (produced by Aeolian-Skinner in 1937 and installed in Harvard's Busch-Reisinger Museum, Cambridge, Massachusetts) and the three-manual Fentrop tracker organ subsequently installed there in 1958. Many of his CBS radio broadcasts and Columbia recordings were made in the museum. Another remarkable instrument used by Biggs was the John Challis pedal harpsichord; Biggs made recordings of the music of J.S. Bach and Scott Joplin on this instrument.

His critics of the time included rival concert organist Virgil Fox, who was known for a more flamboyant, colorful style of performance. Fox decried Biggs' insistence on historical accuracy, claiming it was "relegating the organ to a museum piece." However, most observers agree that Biggs "should be given great credit for his innovative ideas as far as the musical material he recorded, and for making the organs he recorded even more famous." Despite different approaches, both artists enjoyed hugely successful careers and Biggs rose to the top of his profession. In addition to concertizing and recording, Biggs taught at the Longy School of Music in Cambridge, Massachusetts, at various times in his career and edited a large body of organ music.

Biggs was elected a Fellow of the American Academy of Arts and Sciences in 1950. For his contribution to the recording industry, E. Power Biggs has a star on California's Hollywood Walk of Fame, at 6522 Hollywood Blvd.



1. What Child Is This?
William Chatterton Dix / Traditional

2. God Rest Ye Merry Gentlemen
Traditional

3. Good King Wenceslas
John Mason Neale / Traditional

4. The Holly and the Ivy
Traditional

5. The Conventry Carol
Medieval English Melody, 1591

6. The Birds
Czech Carol

7. The First Noel
William Sandys

8. Wassail, Wassail
Old English Gloucestershire Carol

9. In Dulci Jubilo
Medieval German (14 Century)

10. We Three Kings of Orient Are
Sidney Arodin / John Henry Hopkins, Jr. / Traditional



**E. Power Biggs, organist,
Columbia Chamber Orchestra
Zoltan Rozsnya, conductor**

11. Adeste Fideles
John Francis Wade

12. O Tannenbaum
Old German from 12th Century melody

13. Angels O'Er the Fields Were Singing
Old French

14. Silent Night
Franz Gruber / Joseph Mohr

15. March of the Kings
Traditional French

16. All My Heart This Night Rejoices
Johann George Ebeling (1666)

17. Deck the Hall With Boughs of Holly
Traditional Welsh Yuletide Carol

18. Sing We Now of Christmas
Traditional French

19. Joy to the World
Hoyt Axton / Lowell Mason / Isaac Watts

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks. Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HD TT disc receives during its very demanding manufacturing process.



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