

## 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

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

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

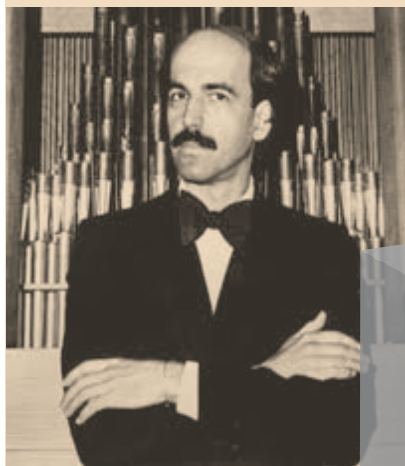
Transferred from a 15ips 2-track master tape

Two Neumann U-87 condenser microphones

Crown SX-722 Reel to Reel Recorder

Engineer: John Proffitt

Recorded: March 1982 in Asbury First Methodist Church  
from a Live Performance



Transcribed For Organ By  
Calvin Hampton  
(Recorded Live/1982)

**DVD**  
AUDIO  
24bit/192khz Resolution

**HD TT**   
HIGH DEFINITION TAPE TRANSFERS

## Modest Mussorgsky Pictures at an Exhibition



## Calvin Hampton

*Born: December 31, 1938, Kittaning, Pennsylvania*

*Died: August 5, 1984, Port Charlotte, Florida*

*Calvin Hampton was renowned as an organist and composer for organ. The late Eric Routley, an authority on church music, cited Hampton as "the greatest living composer of hymn tunes." Harry Huff, his executor and successor at Calvary Church, states that Hampton was the most important American composer of organ music in the twentieth century.*

*Born in Kittaning, Pennsylvania and raised in Ravenna, Ohio, Hampton was a resident of New York City from 1963 until his death from AIDS in 1984. He received his musical training at Oberlin Conservatory and Syracuse University, where his teachers were Fenner Douglass and Arthur Positer.*

*Hampton was a distinguished recitalist, specializing in 19th and 20th century repertoire. He was famous for his weekly Friday Midnight concerts at Calvary Church in New York City, which he offered from 1974 to 1983. He was twice a recitalist at the national conventions of the American Guild of Organists. His organ transcription of Pictures at an Exhibition was the first modern day organ transcription and, though it was met with controversy, was broadcast and recorded, and followed-up by a transcription of Franck's Symphony in D Minor.*

*Virtually every hymnal in America today contains hymn tunes and harmonizations by Calvin Hampton. In addition to hymns and other service music (including dozens of organ works and choral anthems), Hampton also wrote important works for orchestral and chamber forces. His Concerto for Saxophone Quartet and Orchestra was performed by the New York Philharmonic and is one of a series of works that he wrote for saxophone quartet.*

*His Concerto for Two Violins and Orchestra, left uncompleted at the time of his death, was completed after by Chris DeBlasio (who also died of AIDS) and Allison Sniffin. Many of his organ works were commissioned for new organs, such as Music for an Important Occasion, the first commissioned work for the concert organ in Alice Tully Hall at Lincoln Center. There are also two experimental works for pianos and electronic tape which were recorded by CBS Records during the 1960s.*

*Hampton recorded widely as an organist, especially for the Musical Heritage Society (all out of print today). Many of*

*his works have been reissued in new digital recordings since the 1990s, including multiple recordings of the Five Dances for Organ and The Alexander Variations for two pipe organs.*

***Below are notes from the Engineer John Proffitt on recording this historic event:***

*Organist Calvin Hampton was the guest recitalist at the regional conference of the American Guild of Organists in March, 1982, in Rochester, NY. Much anticipation was generated by the word that he would be performing his own transcription of Mussorgsky's Pictures at an Exhibition, at that time already well-known through his 1972 Musical Heritage Society LP. I knew this LP and, as a recording engineer and aficionado of pipe organ music, thought we could perhaps do Hampton's masterful transcription better justice.*

*The day before the AGO recital, I showed up at Asbury First United Methodist Church - the location for the performance - where Calvin was hard at work registering Mussorgsky's complex work on the church's huge Austin pipe organ. He graciously gave me time from his rehearsal schedule to conduct an interview for broadcast on NPR and permission to record the concert.*

*As a performance space for organ music, Asbury Methodist was ideal: a large, traditional nave with hard stone surfaces, no carpeting and substantial natural reverberation. The Austin organ was divided on either side of the chancel, above the choir stalls. My recording set-up was simple: at the steps leading from the nave into the chancel, I placed two Neumann U-87 microphones, omnidirectional pattern, on 15'-tall stands, approximately 20 feet apart. The mics drove custom-build preamps on loan from my audiophile friend, John Boyoucos. The recording was mastered on my Crown SX-722 reel-to-reel deck at 15 i.p.s., with no noise reduction or other processing.*

*Calvin's performance lived up to everyone's expectations - a tour de force of virtuosity and color - marred only by one glitch, which this recording corrects. During the performance, a piston failed to work properly in the soft section of "The Great Gate at Kiev." This piston was to bring on the Austin organ's sepulchral chime stop, which in fact did not happen. So, the audience heard only the soft chords from the regular organ pipes. Not bad, but not what Calvin intended! Immediately after the concert, and after the capacity audience had left the church, Calvin suggested that we re-record the soft passage with the organ chimes so that the recording would fully represent his intent. You hear the final result on this recording.*

# Modest Mussorgsky

## Pictures at an Exhibition

*Performed by Calvin Hampton (Organ)*

1. Promenade
2. Gnomus
3. Promenade
4. The Old Castle
5. Promenade
6. Tuileres
7. Bydlo
8. Promenade
9. Ballet of the Unhatched Chicks
10. Samuel Goldenberg and Schmuyle
11. The Market at Limoges
12. Catacombs
13. Cum moruis in lingua mortua
14. The Hut on Fowl's Legs
15. The Great Gate of Kiev

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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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