

GRAMMAY
DIGITAL AUDIO
PASC119

TOSCANINI

STEREO RECORDINGS

NBC SYMPHONY ORCHESTRA, 1954

PRISTINE
AUDIO
XR

- 1 ROSSINI - Overture to The Barber of Seville (7:31)
- 2 Applause and Commentary (1:06)

TCHAIKOVSKY - Symphony No. 6 "Pathétique" in B minor, Op. 74

- 3 1st mvt. - Allegro - Allegro non troppo (17:18)
- 4 2nd mvt. - Allegro con grazia (8:16)
- 5 3rd mvt. - Allegro molto vivace (9:40)
- 6 4th mvt. - Adagio lamentoso - Andante (10:26)

- 7 WAGNER - Lohengrin - Prelude to Act I (8:23)
- 8 WAGNER - Götterdämmerung - Dawn and Siegfried's Rhine Journey (12:12)

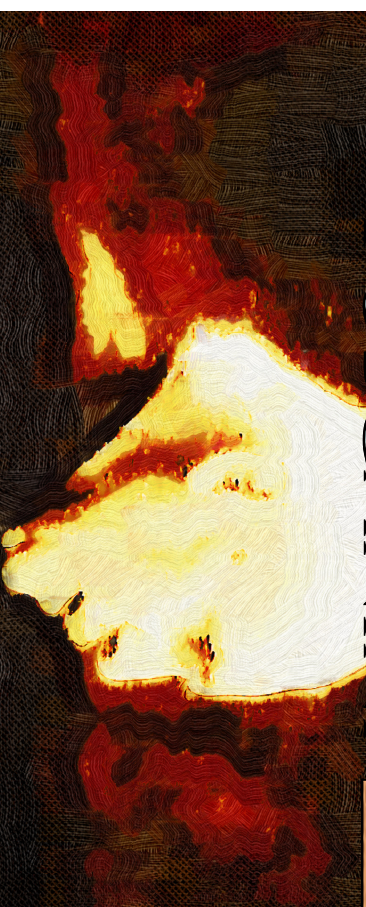
Recorded live at Carnegie Hall on 21st March (1-6) and 3rd April (7, 8) 1954
These experimental stereo recordings were made by Victor
Restoration and XR remastering by Andrew Rose at Pristine Audio, July-August 2008
Cover artwork based on a photograph of Arturo Toscanini
Total duration: 74:52 © 2008 Pristine Audio.

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STEREO RECORDINGS

TCHAIKOVSKY: SYMPHONY No. 6

ROSSINI: OVERTURE TO THE BARBER OF SEVILLE

WAGNER: ORCHESTRAL MUSIC

NBC SYMPHONY ORCHESTRA
CARNEGIE HALL, 21ST MARCH AND 4TH APRIL 1954

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STEREO RECORDINGS - TCHAIKOVSKY 6TH SYMPHONY, ROSSINI, WAGNER
TOSCANINI, NBC SYMPHONY ORCHESTRA

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COMPACT
disc
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Clément Ader demonstrated the first two-channel audio system in Paris in 1881, with a series of telephone transmitters connected from the stage of the Paris Opera to a suite of rooms at the Paris Electrical Exhibition, where listeners could hear a live transmission of performances through receivers for each ear. Scientific American reported:

Every one who has been fortunate enough to hear the telephones at the Palais de l'Industrie has remarked that, in listening with both ears at the two telephones, the sound takes a special character of relief and localization which a single receiver cannot produce. . . . This phenomenon is very curious, it approximates to the theory of binauricular audition, and has never been applied, we believe, before to produce this remarkable illusion to which may almost be given the name of auditive perspective.

This two-channel telephonic process was commercialized in France from 1890 to 1932 as the Théâtrophone, and in England from 1895 to 1925 as the Electrophone. Both were services available by coin-operated receivers at hotels and cafés, or by subscription to private homes.

In the 1930s, Harvey Fletcher of Bell Laboratories investigated techniques for stereophonic recording and reproduction. One of the techniques investigated was the 'Wall of Sound,' which used an enormous array of microphones hung in a line across the front of an orchestra. Up to eighty microphones were used, and each fed a corresponding loudspeaker, placed in an identical position, in a separate listening room. Several stereophonic test recordings, using two microphones connected to two styli cutting two separate grooves on the same wax disc, were made with Leopold Stokowski and the Philadelphia Orchestra at Philadelphia's Academy of Music in March 1932. The first, made on March 12, 1932 of Scriabin's Prometheus: Poem of Fire, is the earliest surviving stereo recording.

Bell Laboratories gave a demonstration of three-channel stereophonic sound on April 27, 1933 with a live transmission of the Philadelphia Orchestra from Philadelphia to Constitution Hall in Washington, D.C. Leopold Stokowski, normally the orchestra's conductor, was present in Constitution Hall to control the sound mix. Bell Labs also demonstrated binaural sound, using a dummy with microphones instead of ears, at the Chicago World's Fair in 1933. Two stereophonic recording methods, using two channels and coincident microphone techniques (X-Y with bidirectional transducers / Blumlein-setup & M/S-stereophony), were developed by Alan Blumlein at EMI in 1931 and patented in 1933. A stereo disc, using the two walls of the groove at right angles to carry the two channels, was cut at EMI in 1933, twenty-five years before that method became the standard for stereo phonograph discs.

From 1940 to 1970, the progress of stereophonic sound was paced by the technical difficulties of recording and reproducing two (or more) channels in synchronization, and by the economic and marketing issues of introducing new audio media and equipment. To a rough approximation, a stereo system cost twice as much as a monophonic system, since a stereo system had to be assembled by buying two preamplifiers, two amplifiers, and two speaker system. It was not clear whether consumers would think the sound was so much better as to be worth twice the price.

In 1952 Emory Cook (1913–2002), who already made fame by designing new feedback disk cutter heads to improve sound from tape to vinyl, developed a 'binaural' record. This record consisted of two separate channels cut into two separate grooves running next to each other. Each groove needed a needle and each needle was connected to a separate amplifier and speaker. The set-up was intended to give a demonstration at a New York audio fair of Cook's cutter heads rather than to sell the record. But soon afterwards the demand for such recordings and the equipment to play it grew, and Cook Records began to produce such records commercially. He recorded a vast array of sounds, ranging from railroad sounds to thunderstorms. (The term 'binaural' that Cook used should not be confused with the modern use of the word, where 'binaural' is an inner ear recording using small microphones placed in the ear. Cook used conventional microphones but gave his stereo record the name 'binaural' record.)

In 1953, Remington Records began taping some of its sessions in stereo, including performances by Thor Johnson and the Cincinnati Symphony Orchestra. Later that year, RCA Victor conducted some experimental stereo tapings with Leopold Stokowski and a group of New York musicians; in February 1954, RCA taped the Boston Symphony Orchestra conducted by Charles Munch in a performance of Berlioz's Damnation of Faust, which led to regular stereo tapings by the company. Shortly afterwards, legendary conductor Arturo Toscanini's last two public concerts were recorded on stereophonic magnetic tape. In the UK, Decca Records began taping in stereo in mid-1954. In the early 1950s, companies such as Concertapes and RCA Victor began releasing stereophonic recordings on two-track prerecorded reel-to-reel magnetic tape. Serious audiophiles, the sort of people who would later be called "early adopters", bought them, and stereophonic sound came to at least some living rooms. Stereo recording became widespread in the music business by the fall of 1957...

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM