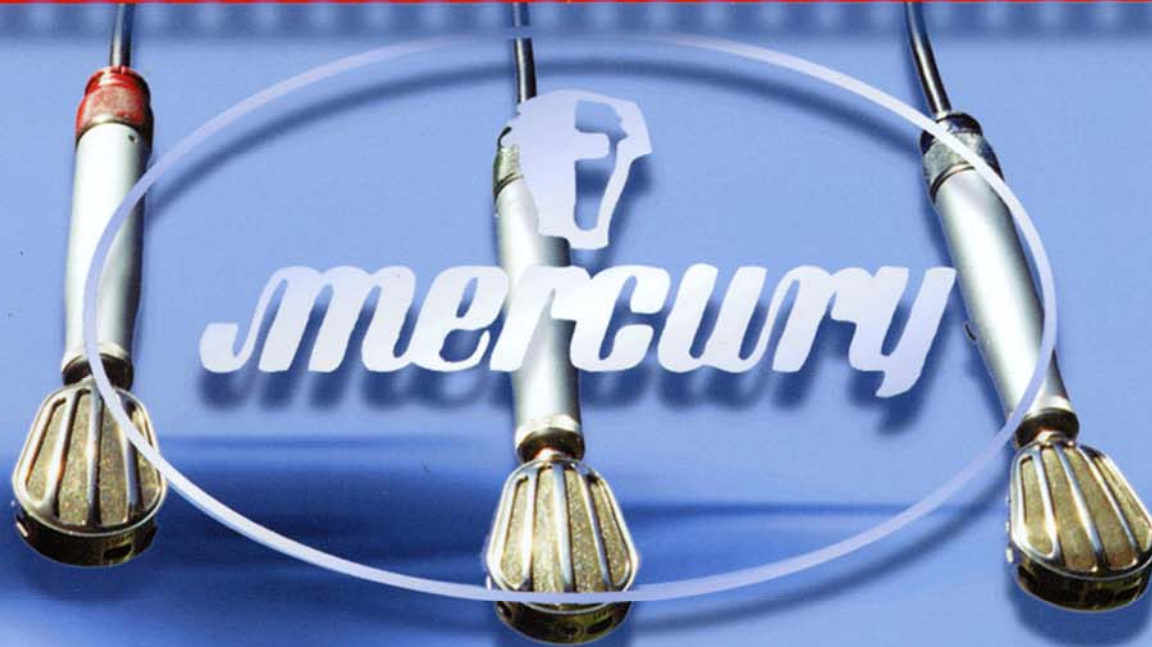




# MERCURY LIVING PRESENCE



## A TECHNICAL HISTORY

[www.mercurylivingpresence.com](http://www.mercurylivingpresence.com)

# Running Order

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- The Team: Key Personnel
- The Gear: Evolution and Techniques
- The Truck: An Early Mobile Studio
- The Philosophy
- Historical Highlights
- A New “Golden Age”
- How/What/Where to Listen

# Pre-History:

Irving Green, John Hammond and Mitch Miller



IRVING B. GREEN,  
President, Mercury Record Corporation.



# The Team:

Wilma Cozart Fine, Producer/Recording Director



# The Team:

C. Robert Fine, Recording Engineer/Technical Director



# The Team:

Robert Eberenz, Associate Recording Engineer



# The Team:

Harold Lawrence, Music Director/Tape Editor



# The Team:

Clair Van Ausdall, Associate Music Director





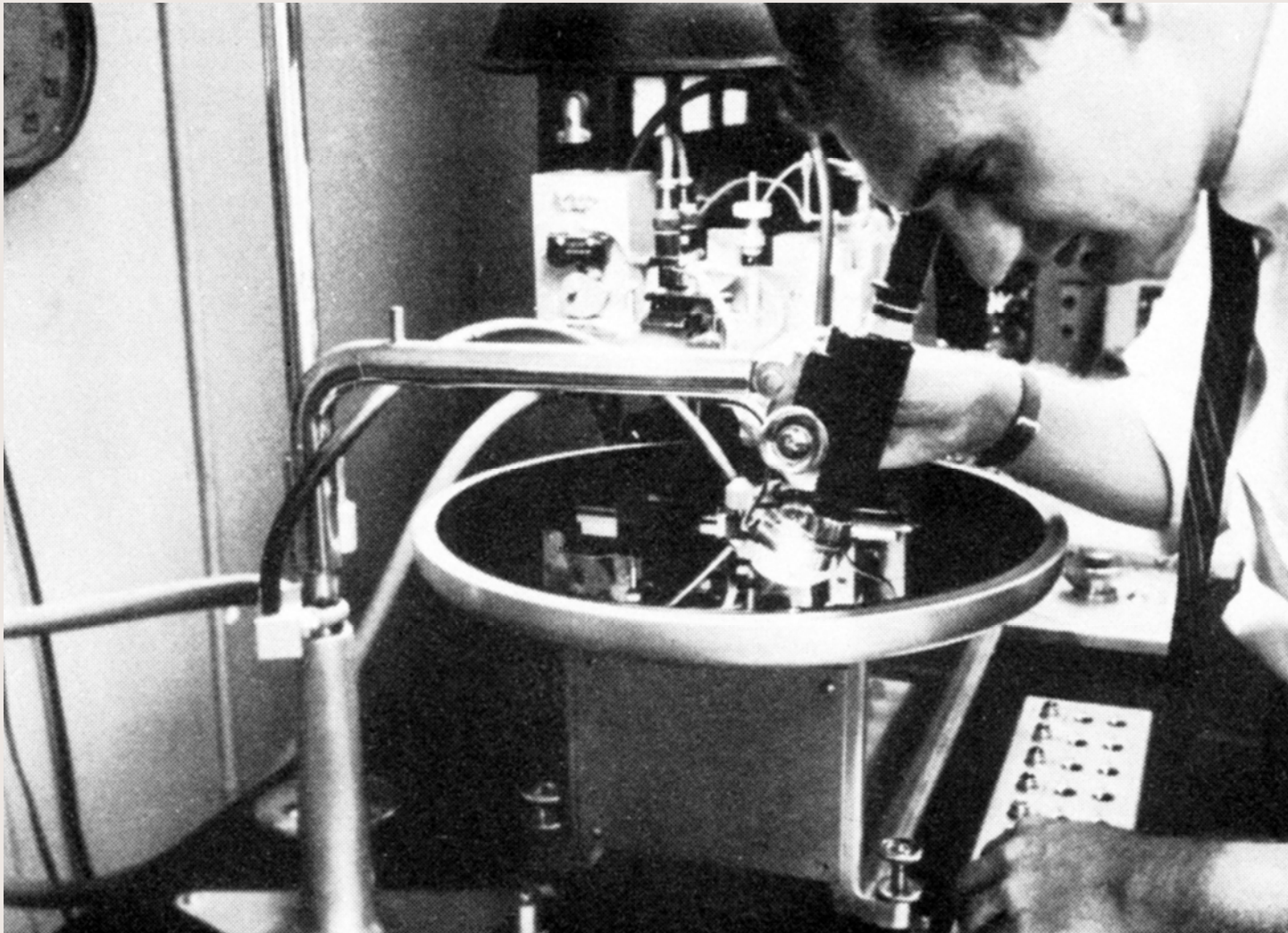
# The Team:

David Hall (left), Bob Fine (center), Fred Fennell (right)



# The Team:

George Piros, LP Mastering Engineer



# The Gear:

## Western Electric 640 Condenser Mic (Pre-History)

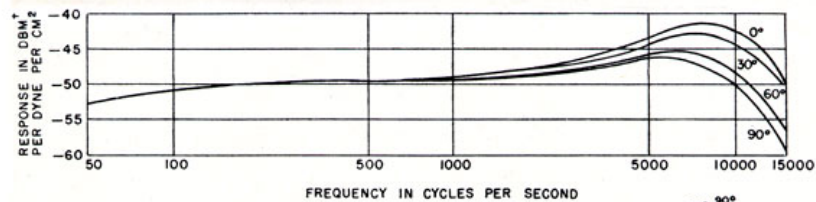
**Western Electric**  
**Improved**  
640 AA CONDENSER MICROPHONE  
and RA-1095 AMPLIFIER



Broadcast Program Pick-Up and Laboratory Standard Applications



TYPICAL FREE-FIELD RESPONSE  
OF 640AA CONDENSER MICROPHONE  
IN COMBINATION WITH RA1095 AMPLIFIER



<sup>†</sup>DBM = DB RELATIVE TO A POWER LEVEL OF 1 MILLIWATT IN A RESISTIVE LOAD CORRESPONDING TO THE NOMINAL AMPLIFIER OUTPUT IMPEDANCE.

Figure 2—Typical Free-Field Response Curve of the 640AA Microphone Mounted on the RA-1095 Amplifier.

# The Gear:

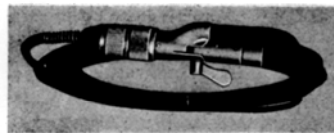
## Neumann/Telefunken U-47 (Mono and early Stereo eras)



**MODEL U-47M**  
Microphone, power supply, cables  
and plugs Price Complete \$390.00

### MIRACLE MICROPHONE – U-47M

The extremely smooth frequency response, the wide dynamic range, the absence of distortion and noise, and the readily changeable field of pattern, make the U-47M microphone the ideal instrument for quality sound transmission. A small outside switch provides either a highly directional or non-directional characteristic.



### TECHNICAL DATA

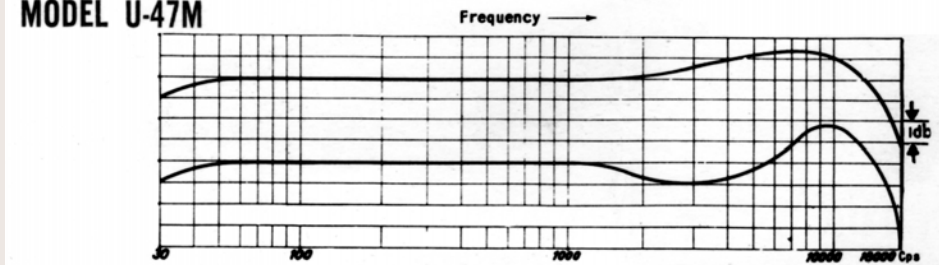
#### Specifications – U 47 M

Frequency response .....  $\pm 3$  db 30–16,000 cps.  
Output impedance ..... 30/50, 200/250 ohms, balanced  
Field pattern ..... non-directional or cardioid  
Output level at 1000 cps.....  
Matched with 200 ohms..... cardioid 2.8 mV per dyne/cm<sup>2</sup> (–49 db)  
non-dir. 1.7 mV per dyne/cm<sup>2</sup> (–53 db)  
Residual noise level equivalent..... 24 db loudness  
Non-linear distortion ..... less than 1%  
Tubes ..... VF 14  
Dimensions ..... 2 $\frac{3}{8}$ " diam., 9 $\frac{3}{8}$ " long  
Weight ..... 1.5 lbs.

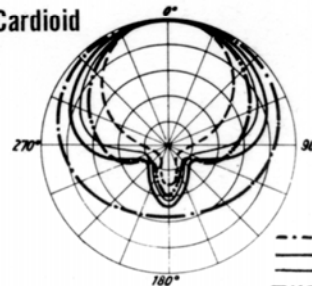
#### Power Supply Unit – U 47 N

Operating voltage..... 110 volts AC  
Cycle ..... 40. – 60  
Dimensions ..... 8 $\frac{1}{2}$  x 4 x 4 $\frac{3}{4}$ "  
Weight ..... 6 lbs.

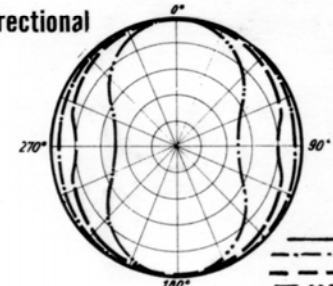
### MODEL U-47M



### Cardioid



### Non-Directional



--- 100 cps  
— 1000 cps  
- - - 5000 cps  
- · - · 10000 cps  
- - - 15000 cps

— 1000 cps  
- - - 5000 cps  
- · - · 10000 cps  
- - - 15000 cps

# The Gear:

## Schoeps/Telefunken M201 (Mono and Stereo eras)



### MIGHTY MIDGET — 201M

The 201M can be used as a non-directional or cardioid microphone. A switch mounted inside the head changes the microphone's directional characteristic; a red rim appearing at the base of the head in the non-directional position.

The Microphone's extremely uniform frequency response and wide dynamic range in the cardioid pattern, as well as its slight rise in the upper range in non-directional operation, make it the world's most advanced transducer.

The microphone is indifferent to changes of temperature and humidity conditions. Its construction ensures continuous dependable operation at 175° F. without affecting its performance.

The 201M is an ALL NEW type of condenser microphone, especially suited for broadcasting, TV, recording, and motion pictures. Its compactness and extreme sensitivity make it easily adaptable in any field.

### MODEL 201M

Microphone, power supply, cables and plugs Price Complete \$490.00

#### Condenser Microphone 201 M

Frequency response ..... ± 4 db 30—16,000 cps.  
Output impedance ..... 30/50, 200/250 ohms, balanced  
Field pattern ..... non-directional or cardioid  
Output level at 1000 cps.

matched with 200 Ohms ..... cardioid 1.5 mV per dyne/cm<sup>2</sup> (—54 db)  
omni-dir. 1.1 mV per dyne/cm<sup>2</sup> (—57 db)

Residual noise level equivalent ..... 24 db loudness  
Non-linear distortion ..... less than 1%  
Max. operating temperature ..... 175° F  
Max. relative humidity ..... 95%  
Tubes ..... 6 AU 6  
Heater Voltage ..... 6.3 ± 0.2 Volts  
Heater Current ..... approx. 0.3 Amps.  
Plate Voltage ..... 150 Volts  
Dimensions ..... 1/4" diam., 7/16" long  
Weight ..... 4 ozs.

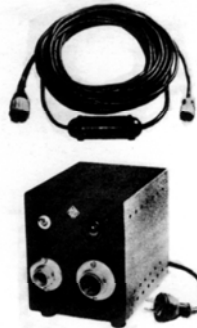
#### Portable Power Supply Unit ELA M 910

Mains voltage ..... 110/125/150/220/240 Volts, 40—60 cps.  
Power consumption ..... approx 16 watts  
Pilot lamp ..... 6.3 V, 0.3 Amps.  
Fuse (for 110—240 Volts) ..... 0.5 Amps.  
Dimensions ..... 7 1/2 x 4 1/8 x 6 1/2"  
Weight ..... 6 1/2 lbs.

#### Mounting Armature ELA M 912

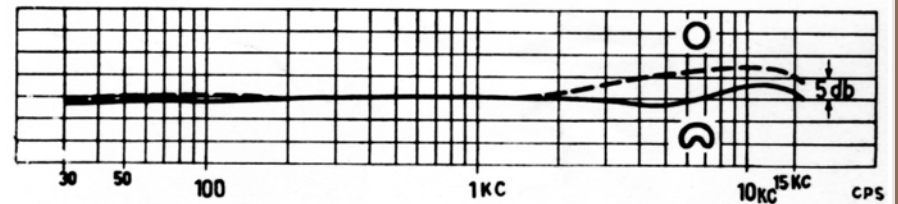
with 1/2" pipe thread, for mounting microphone on M 904  
Weight ..... 4 ozs.  
Price ..... \$17.50

### TECHNICAL DATA

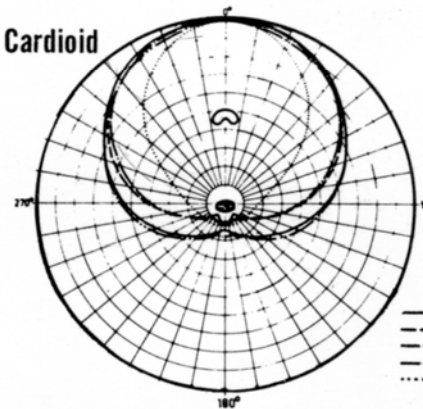


EQUIPPED WITH 30 FEET OF WELL-SHIELDED, LOW-LOSS SYNTHETIC RUBBER-JACKETED CABLE AND PLUGS. STANDARD THREAD FITTINGS. SPARE PARTS ARE AVAILABLE.

### MODEL 201M



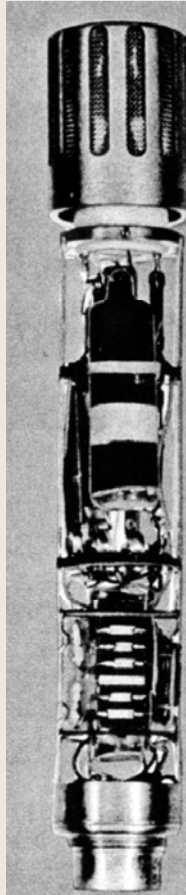
### Cardioid



— 100 cps  
- - - 500 cps  
- - - 1000 cps  
- - - 6000 cps  
..... 15000 cps

# The Gear:

Neumann/Telefunken KM-54 (early Stereo era, L-R sides)



## SPECIFICATIONS

Frequency Response: 30 to 15,000 cps.

Directional Characteristic: KM-54a — cardioid  
KM-53a — omni-directional

Sensitivity: 1.2 mV/dyne/cm<sup>2</sup>

RMS Harmonic Distortion: less than 0.8% over entire range to 110 db. intensity level

Output Impedances: 50 or 250 ohms (specify)

Front to Back Rejection: KM-54a — greater than 25 db.

Dimensions and Weight: 7/8" dia. x 4 3/4" long; 3.5 ozs.  
NKM: 8" x 4" x 4"; 4 1/2 lbs.

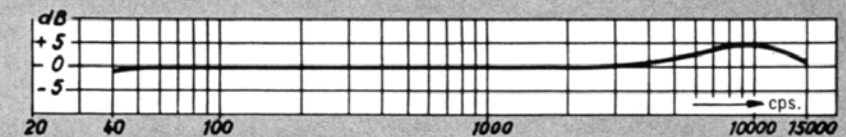
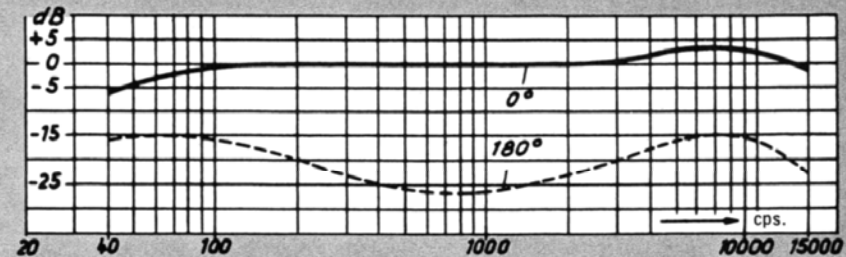
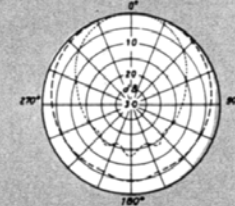
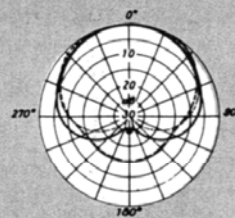
Finish: Matte Satin Chrome

The KM-54a/KM-53a Systems consist of the following:

- KM-54a/KM-53a Miniature Condenser Microphone
- NKM Power Supply (U. S. std. fuse, pilot, output plug, AC plug)
- KC-1 Microphone Interconnect Cable — 33 ft.

- Z-38 Full-elastic Suspension:

- 6 Foot Power Cord; mating XLR-3-11 output connector



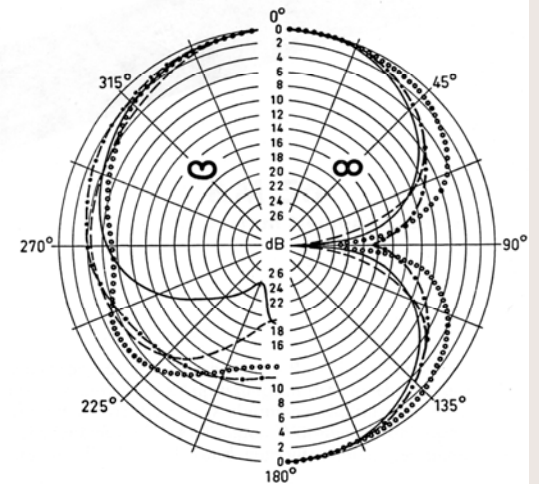
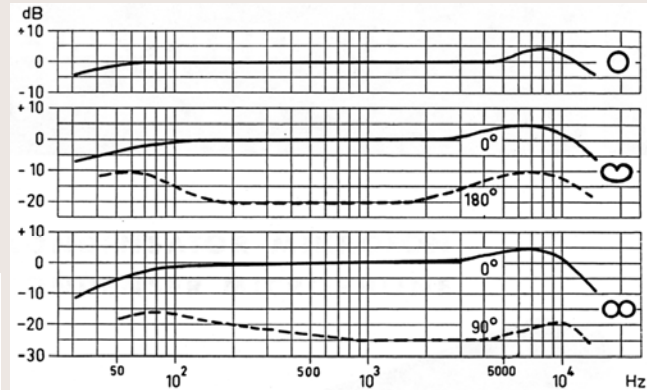
# The Gear:

Neumann/Telefunken KM-56 (early Stereo era, L-R sides)

**CONDENSER MICROPHONE**



**KM 56**  
System Neumann, Berlin



# Timeline: Microphones

- Pre-MLP Mercury classical recordings made with WE condenser mic
- First MLP mono recordings used a single Neumann U-47
- The Schoeps M201 mic was first used in 1953, but a U-47 was used for some mono recordings through 1954
- First stereo 3-channel recordings used M201 for the center and two U-47's for the sides (only a few made this way, 1955-56)
- Then M201 for the center and Neumann KM54 (1956) and KM56 (1956-59) for the sides (used for most stereo sessions until 1959)
- Finally, three M201's, Left/Center/Right (standard setup from 1/59 onward)



# The Gear:

## Fairchild Tape Deck (Mono Full-Track)



# The Gear:

## Ampex 350-2 Tape Deck (Stereo 2-Track “Binaural”)



**MODEL 350-2P**  
Magnetic tape recorder portable  
model with 2 channels.

### MODEL 350-2

#### MAGNETIC TAPE RECORDER

The Ampex Model 350-2 is a dual track audio tape recorder for recording and playing back stereophonic signals in which the crosstalk between channels is not critical. The overall performance and operation are similar to a Model 350.

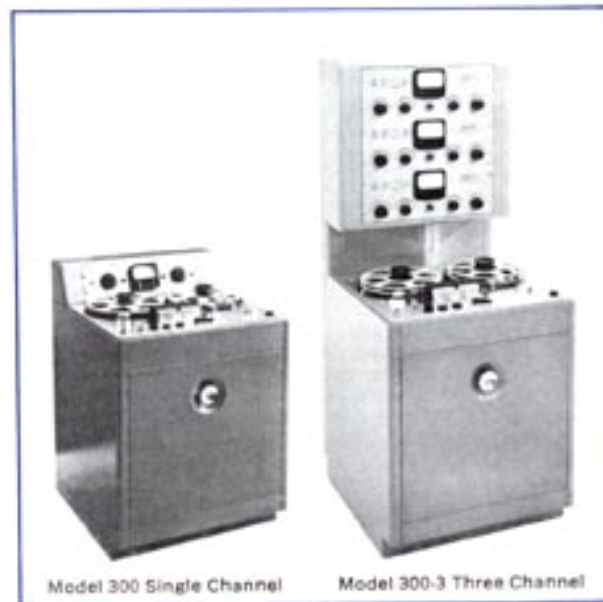
The Model 350-2 differs from a Model 350 in the following manner:

1. The Model 350-2 is available as a three case portable or for rack mounting. When rack mounted, it occupies 36 3/4 inches of rack space.
2. A special head assembly has been incorporated. In place of the record head, an assembly consisting of two heads of multi-channel design has been made in which one head is stacked above the other, with the two gaps in line. One of these heads covers the upper portion of the tape, the other head covers the lower portion. A similar assembly has been incorporated in place of the standard playback head. Thus it is possible to record, playback, and monitor two channels simultaneously. The standard erase head is provided.
3. A catalog number 5701 or 5701-1 Electronic Chassis (Figure 1 or 2) is supplied for Track #1 (upper track). This assembly incorporates the standard erase and bias oscillator. A catalog number 5701-2 or 5701-3 Electronic Chassis (Figure 1A or 2A) is supplied for Track #2 (lower track). This assembly is identical to the Track #1 Electronic Chassis, except the erase and bias oscillator has been replaced with a bias buffer amplifier. The input of the buffer amplifier (the connector labelled Bias J412P) receives the bias signal through a Bias Interconnecting Cable connected to the Erase Head Connector on the Track #1 Electronic Chassis. The buffer amplifier amplifies the bias signal to provide the bias current for the Track #2 record head. The Erase head is connected to the Erase Head Connector on the Track #2 Electronic Chassis.
4. The Installation and Operation Procedures for each track of the Model 350-2 are identical to that of the Model 350. Rack mount installation should be made in the following order, from top to bottom: Power Supply No. 1, Power Supply No. 2, Mechanical Assembly, Track #1 Electronic Assembly, Track #2 Electronic Assembly. The head cables for Track #1 are color-coded red. The fuse, F40Z in the Track #1 Electronic Assembly has been increased to 5 amperes to accommodate the additional load of the Track #2 Electronic Assembly.

350-2  
6/1/53

# The Gear:

## Ampex 300 Tape Deck (Stereo 3-Track)



### SPECIFICATIONS:

Speeds ..... Dual speeds: 15 and 7½ ips  
Frequency Response... ±2 db, 30-18,000 cps at 15 ips  
Signal-To-Noise ..... 60 db full track, 55 db multi-track  
Flutter and Wow..... Below 0.1% at 15 ips  
Timing Accuracy..... 0.2% at 15 ips  
Equalization ..... Single channel unit — NAB on 7½ and 15 ips  
Multi-channel unit — NAB on 7½ ips, NAB or AME on 15 ips

### 300 SERIES — MASTER RECORDERS

... 300 Series Master recorders/reproducers are the recognized standard of the recording industry... designed to fulfill the demands of the professional recording industry in producing the finest quality monophonic and stereo masters. Includes Ampex "Four Star" one year warranty.

**AVAILABLE MODELS:** The 300 Series is available in single or multi-channel versions (one, two, three or four channels normal configuration; up to eight channels on special order). Three-motor transport handles reels to fourteen inches and tape widths up to one inch on special order.

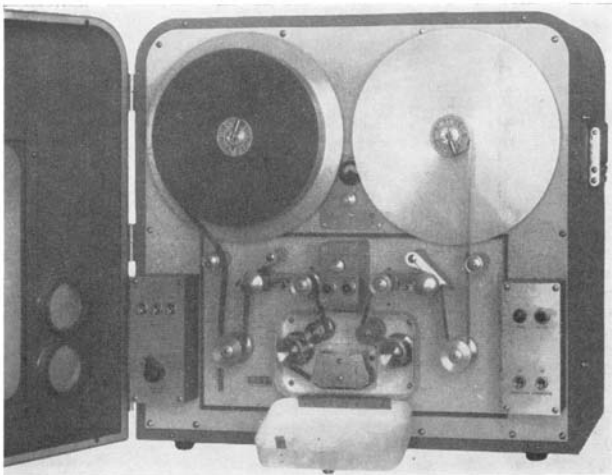
**APPLICATIONS:** Designed for the master recording industry, it is used to produce the finest quality ¼ or ½-inch master tapes for the cutting of master disc records or commercial tape duplicates. It records and reproduces single and multi-channel monophonic masters and two or three-channel stereo masters.

**FEATURES:** Larger, more advanced transport — 300 transport has indirect capstan drive — a rigid unit-assembly and massive capstan flywheel mounted in extra large, precise bearings virtually eliminate flutter and wow — FAST/SLOW start switch permits "on" and "standby" capstan operations — ultra precise alignment of the head stacks assure perfect playback of multi-channel recordings — optional SEL-SYNC® provides switching that converts any of the record heads to temporary playback mode while others are still recording — A-B switch allows monitoring by VU meter, headphones or line-connected studio monitor.

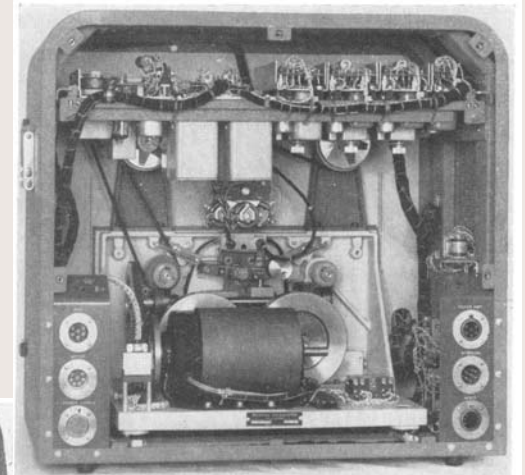
**ADVANTAGES:** 300 Series Recorders assure complete dependability of audio and mechanical performance, and continuity of service year after year. The unexcelled performance in making multi-channel master tapes is verified by the use of the 300 Series by virtually every major company in the recording industry.

# The Gear:

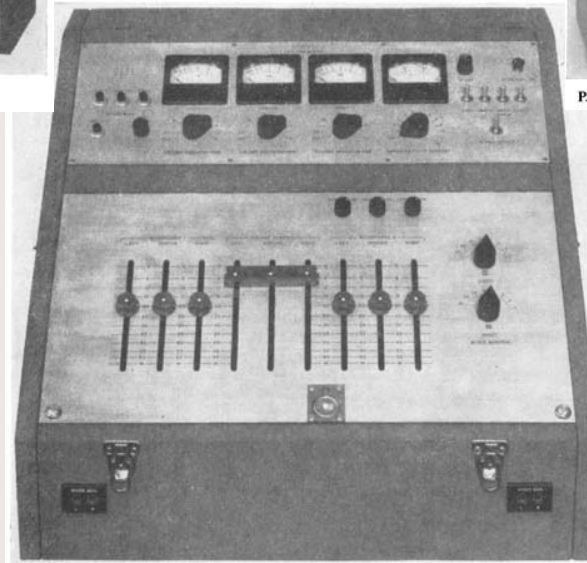
## Westrex 35MM Magnetic Film Recorder



P. 399 Fig. 4. Westrex RA-1517 Stereophonic Recorder.



P. 401 Fig. 5. Westrex RA-1517 Stereophonic Recorder — rear view.



P. 396 Fig. 1. Westrex RA-1518 Stereophonic Mixer.

# The Gear:

## Westrex 35MM Magnetic Film Recorder



# The Gear:

## Philips “M3” Recordings for Mercury (1965-66)

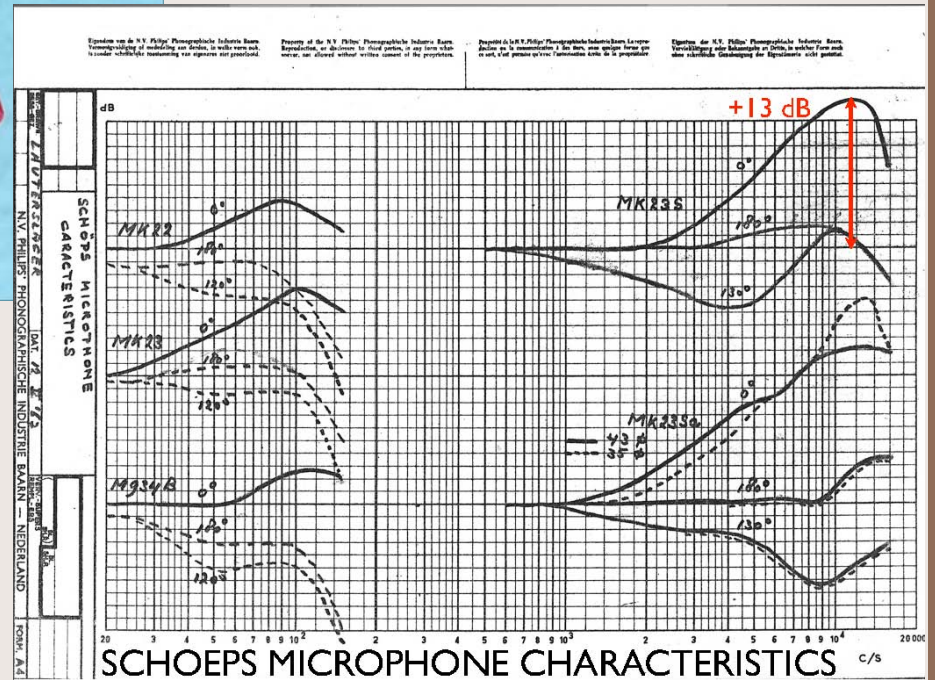


# The Gear:

## Philips "M3" Recordings for Mercury



Schoeps MK23 microphones



# Single-Mic / 3-Mic

- All Mercury Living Presence mono recordings from 1951 through 1964 were made with 1 microphone.
- This mic fed the mono master and the center channel during the stereo recording era (12/55 onward).
- In 1955-56, 2-mic “Binaural” recordings were made, some released.
- 3-Spaced-Omni stereo recording is both mono-compatible (center mic serves as mono pickup) and a method to capture full stereophony with few mics. It offers a strong center plus depth, width and height not possible with 2-mic stereo pickups. First 3-mic recording, 12/55 (Minneapolis).
- Mercury engineers always recorded direct feeds from the microphones to individual tape tracks (full-track for mono, 3-track for stereo).
- Master tapes were edited from first-generation session tapes (FT/3T).
- Stereo LPs and CDs were produced from a 3-2 mix created at the time of mastering. Second-generation “cutting master” 2-track tapes not used for original U.S. releases.

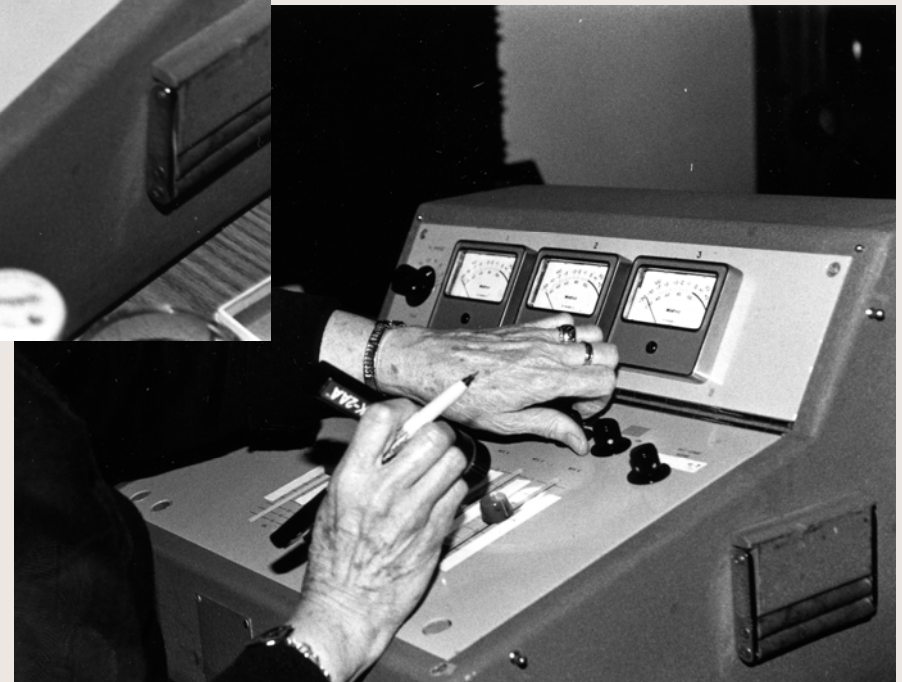


# Timeline: Recording Firsts

- First Single-Mic recordings, 1947 (Reeves Studios, WE 640)
- First U-47 recording, 12/1950 (Reeves Studios)
- First Chicago session, 4/1951 (Single U-47)
- First M201 recording, 4/1953 (Chicago)
- First for-release Stereo recordings, 11/1955 (Minneapolis)
- First all-M201 recording, 1/1959 (Detroit)
- First for-release 35MM recording, 5/1961 (Rochester)
- First UK session with Philips engineers, 7/1965 (Watford)
- Final Living Presence session with original team members, 11/1967 (San Antonio)
- Final Living Presence-branded recordings, 1970 (New York)

# The Gear:

## Westrex-Based 3-to-2 Mixdown Board



# The Gear:

Scully Cutting Lathe / Westrex Stereo Cutter



# The Gear:

Scully Cutting Lathe / McIntosh Amps/ Westrex Stereo Cutter

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“(The system) used Class A 200 watt-per-channel (McIntosh tube amplifiers) idling with low internal amplifier impedance and peak power capability of up to 1KW. The feedback was reduced from 20dB (on the stock Westrex system) to less than 6dB and the cutter allowed to operate at its normal resonance, so equalized to match the ... RIAA standards. All pre-emphasis was low-passed at 15kHz.”

-- C. Robert Fine describing the Fine Recording disc-mastering system

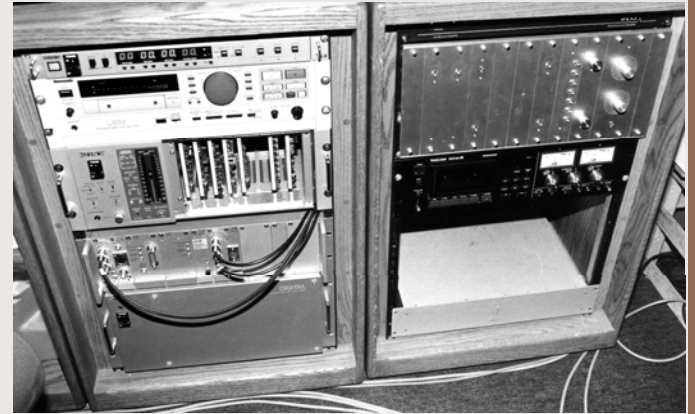
# The Gear:

Remastering for Compact Disc In The 90's



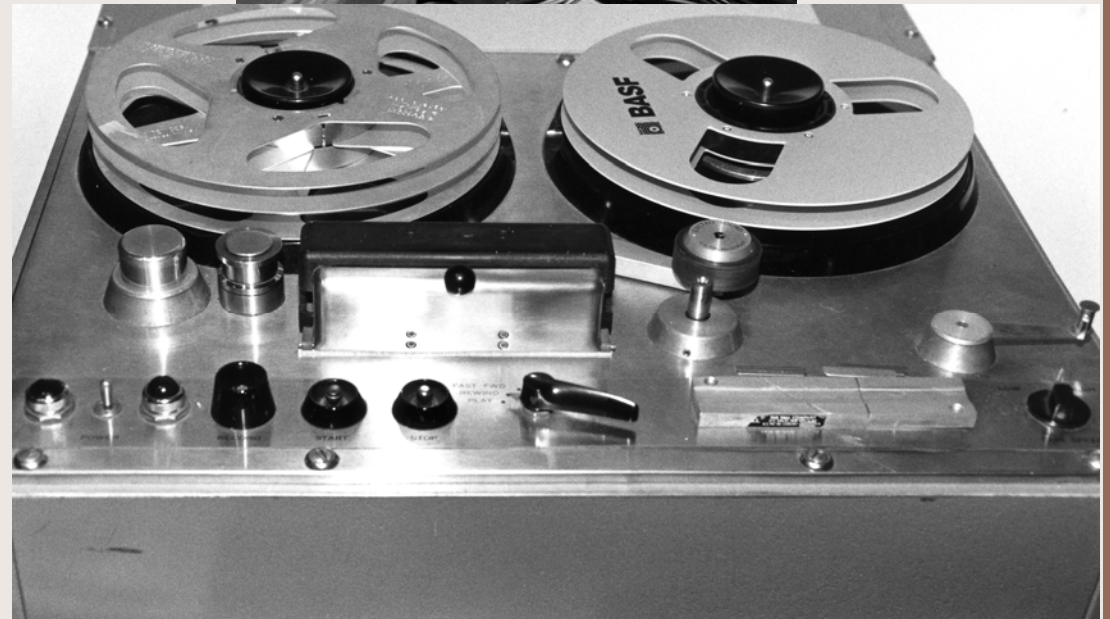
# The Gear:

## Remastering for Compact Disc In The 90's



# The Gear:

Remastering for Compact Disc In The 90's



# The Gear:

## Remastering for Compact Disc

**Dennis M. Drake, original re-mastering engineer, describes the setup at Polygram Studios, Edison N.J. (letter dated 10/19/90):**

“The original Westrex tube film recorder and console were used during these sessions. We also utilized the original Ampex 300 3-channel tape recorder. The output of the (3-to-2 mix-down) console was then fed to our dCS 900 analog to digital converter ...

The digital output of the dCS was then fed as a 24-bit (44.1kHz) signal to our Harmonia Mundia Acustica digital bus. This bus contain(s) a re-dithering module which took the 24-bit signal and re-dithered it down to the 16-bit world of the Sony 1630 system ...

Noise-shaping of the extra bits instead of truncation was an important step in maintaining low-level resolution and detail of the music ...

All CD masters were first generation digital. Although it would have been easier to do final editing (in the digital realm), we did not want to compromise the magnificent sound of these recordings in any way.”



# The Truck:

Original Configuration, 1952



# The Truck:

Original Configuration, 1952



# The Truck:

Original Configuration, 1952



# The Truck:

Early Stereo Configuration, Mid-50's



# The Truck:

Early Stereo Configuration, Mid-50's



# The Truck:

Early Stereo Configuration, Mid-50's



# The Truck:

Early Stereo Configuration, Mid-50's



# The Truck:

After 1958 Rebuild





# The Truck:

35MM Mag-Film Recording, Detroit 1962



# The Truck:

Red Square, Moscow, 1962



# The Truck:

## Recording in Moscow, 1962



# The Truck:

Recording Civil War weaponry at West Point



# Timeline: Truck Evolution

- Truck originally built for Albert Schweitzer documentary (Jerome Hill, director; Oscar winner). Called “The Cinecruiser.”
- Originally configured for mono full-track tape recording sync’d to motion-picture cameras. Fairchild tape machines with Pic-Sync capability.
- First used for Mercury Living Presence 4/1952.
- First stereo experiments were “binaural” 2-channel, beginning late 1954. Two-track Ampex 350-2 was used. 2T used for backup through 1956. Some 2T “binaural” recordings released.
- Three-channel Ampex 300 acquired late 1955, first used 12/55, a first by an American classical label.
- Truck extensively rebuilt 1958.
- Trip to Moscow, 1962.
- Numerous trips to U.K. and Europe 1956-64.
- Portable Westrex 35MM recorder used in truck 1961-1964.
- Truck retired mid-1960’s, donated to Oradell NJ Explorer Scouts.

# The Philosophy

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“The music is what this is all about ...”

“We didn’t use any control of the dynamic range...”

“We just placed the microphones so they would reproduce the music as truly as possible and then recorded it without any change from what the conductor and the musicians were doing in their performance ....”

“When you hear one of these recordings ... you feel as though you are actually there.”

-- Wilma Cozart Fine, NPR interview, 1996

# MLP Releases Over Time

Mono LPs released 1951 to mid-1960s.

Stereo LPs released 1958 to 1970.

LPs pressed by RCA Indianapolis (“I” in the deadwax) 1951-1962. After Philips acquired Mercury in 1961, pressing moved to Philips plant in Richmond, Indiana (“RFR” in the deadwax).

Mercury Golden Imports reissues produced by Philips in Holland, mid 1970s.

Wilma Cozart Fine hired by Philips/Polygram to produce CD reissues, 1989.

During 1990-1999, approximately 150 original albums remastered to 125 CDs.

By 2010, most of the single-unit CDs were out of print.

# A New “Golden Age”





# A New “Golden Age”



# A New “Golden Age”



Marcel Dupré's complete Mercury Living Presence recordings, newly remastered from original tapes and available for the first time as a box set. The set also includes two recordings made for Philips.

## MARCEL DUPRÉ THE MERCURY LIVING PRESENCE RECORDINGS

- |   |   |
|---|---|
| <b>CD 1</b><br>FRANCK <i>Pièce héroïque</i> , FWV 37<br>3 Chorales pour orgue, FWV 38–40  | <b>CD 6*</b><br>J.S. BACH “Schübler” Chorales, BWV 645–650<br>Fantasias, BWV 562 & 572  |
| <b>CD 2</b><br>WIDOR <i>Organ Symphony No. 6</i> , Op. 42 No. 2<br>— I Allegro<br><i>Organ Symphony No. 2</i> , Op. 13 No. 2<br>— IV <i>Salve Regina</i>  | <b>CD 7*</b><br>DUPRÉ 3 Preludes and Fugues, Op. 38<br>MESSIAEN <i>Le Banquet céleste</i><br><i>La Nativité du Seigneur</i> — II <i>Les Bergers</i>   |
| DUPRÉ <i>Prelude and Fugue</i> , Op. 7 No. 3*<br><i>Triptyque</i> , Op. 51*   | <b>CD 8</b><br>J.S. BACH Chorales BWV 607, 615, 622,<br>637, 645, 662, 668, 671, 680, 684   |
| <b>CD 3*</b><br>J.S. BACH<br><i>Preludes and Fugues</i> , BWV 532, 543 & 548  | <b>CD 9</b><br>DUPRÉ <i>Symphonie-Passion</i> , Op. 23<br><i>Choral et Fugue</i> , Op. 57<br><i>Hymne “Iste confessor”</i> , Op. 38 No. 12<br><i>In dulci jubilo</i> , Op. 26 No. 41<br><i>Ave Maria Stella IV</i> , Op. 18 No. 9 |
| <b>CD 4*</b><br>DUPRÉ <i>Cortège et Litanie</i> , Op. 19 No. 2<br><i>Variations sur un Noël</i> , Op. 20<br><i>Carillon</i> , Op. 27 No. 4 · <i>Lamento</i> , Op. 24<br><i>Final</i> , Op. 27 No. 7 | <b>CD 10</b><br>SAINT-SAËNS <i>Symphony No. 3</i> , Op. 78<br>(*“Organ” Symphony)   |
| <b>CD 5*</b><br>FRANCK <i>Grande Pièce symphonique</i> , Op. 17<br><i>Fantaisie en la majeur</i> , FWV 35<br><i>Pastorale</i> , Op. 19 No. 4  | <b>First CD release*</b>  |

MARCEL DUPRÉ at the organs of Saint Thomas Church, New York (CDs 1 & 2) · Saint-Sulpice, Paris (CDs 3–7) · Abbaye Saint-Ouen, Rouen (CDs 8 & 9) · Ford Auditorium, Detroit (CD 10)



ASSOCIATION DES AMIS DE L'ART  
DE MARCEL DUPRÉ

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Sous le patronage et avec le soutien de l'Association des Amis de l'Art de Marcel Dupré.  
Produced with the patronage and support of the Association des Amis de l'Art de Marcel Dupré.

# A New “Golden Age”



# A New “Golden Age”

Mercury Living Presence Box Set 1 released in 2010; Box Set 2 in 2013 and Box Set 3 in 2015. All three releases included limited-edition LP box sets (lacquers cut from digital masters).

With the release of Mercury Living Presence Box Set 3, all of the 1990s CD remasters are now in print, together, for the first time ever.

The Box Sets included a total of 12 newly-remastered albums, 10 of which are new to CD.

In late 2015, UMG/Decca Classics and the Marcel Dupré Society in France co-produced “Marcel Dupré: The Mercury Living Presence Recordings,” a 10-CD box bringing into print new remasters of all Dupré’s Mercury and Philips recordings.

In 2018, new remasters of violinist Henryk Szeryng’s Mercury Living Presence recordings were included in a Decca box set of his complete recordings.

# A New “Golden Age”

New remasters for Box Set 3 made at Abbey Road Studios by Andy Walter and in US by Tom Fine working with Plangent Process (Jamie Howarth and John Chester).

Remastering supervised by Raymond McGill (box set producer) and Tom Fine (consulting engineer).

First-generation master tapes used when they were available in the vault.

Plangent Process utilized to save “basket-case” second-generation dub of Copland 3<sup>rd</sup> Symphony (Dorati-Minneapolis, 1953), the only surviving source media.

Plangent Process also used to transfer 3-track first-generation masters of Beethoven 3<sup>rd</sup> Symphony (Dorati-Minneapolis, 1957) and Hindemith/Schoenberg/Stravinsky wind music (Fennell-EWE, 1957).

# A New “Golden Age”

For the Marcel Dupré box set, all remastering was done in the US by Tom Fine, working with Plangent Process (Jamie Howarth and John Chester). Production supervised by Raymond McGill (box set producer) and Bruno Chaumet and Adam Freeman from L'Association des Amis de l'Art de Marcel Dupré.

For the Henryk Szering box set, the violinist's Mercury Living Presence and first two Philips recordings were remastered in the US by Tom Fine, working with Plangent Process (Jamie Howarth and John Chester). The box set was produced by Edward Weston at Decca Classics.

First-generation master tapes used for the MLP recordings.

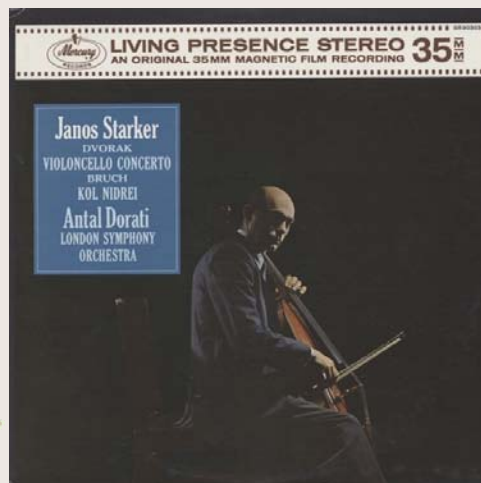
# A New “Golden AAAge”

In 2019-2020, new all-analog LP reissues were produced for Chad Kassem’s Analogue Productions. The cellist Janos Starker was featured. Titles are a 2-LP 45RPM reissue of Dvorak’s Cello Concerto with Antal Dorati conducting the London Symphony and a 6-LP 45RPM reissue of Starker playing Bach’s Suites for Solo Cello.

The LPs were cut by Ryan Smith at Sterling Sound, Nashville, in 2018. Tom Fine restored the master tapes and oversaw the LP remastering. Plating and manufacturing at Chad Kassem’s Quality Record Pressings plant in Salina KS.

First-generation 3-track master tapes were mixed 3-2 “live” to the cutting lathe by Tom Fine and Ryan Smith.

# A New “Golden AAAGE”



JOHANN SEBASTIAN      JANOS

## BACH STARKER

SUITES FOR UNACCOMPANIED CELLO COMPLETE

ANALOGUE PRODUCTIONS • QUALITY RECORD PRESSINGS

**ABOUT THIS REISSUE**

The Bach Suites for Solo Cello were recorded in three sessions, all at Fine Recording's Ballroom Studio A in New York City. Suites 1 and 6 were recorded September 7-8, 1965; Suites 2 and 3, April 15 and 17, 1963; and Suites 4 and 5, December 21-22, 1965. The original sessions were produced by Harold Lawrence and engineered by Robert Eberenz.

For the recordings, three Schoeps M201 microphones, set in omnidirectional pattern, were hung across the focal point of the large and reverberant room, with Janos Starker positioned nearest the center microphone. The microphone signals were fed directly to a three-track tape recorder.

The first generation 1/2" tape masters were used for this reissue. Just as with the original release, a 3-2 channel mix was made directly to the cutting lathe for this reissue. No "cutting master" tape stage, digital source or digital delay was used. Mastering supervisor Thomas Fine made the 3-2 mix with Mastering Engineer Ryan K. Smith at Sterling Sound's new facility in Nashville, Tennessee. Smith manually controlled the groove margin and depth on his Neumann VMS-80 lathe, working with no preview signal and bypassing the lathe's pitch-control computer. In doing so, he cut these sides the same way as the original LP was cut by George Piros. As with the original LP, no "sweetening" equalization or dynamic-range control was used.

Reissue Producer: *Chief Kasam*  
 Remastering Supervisor: *Thomas Fine*  
 Remastering Engineer: *Ryan K. Smith, Sterling Sound*

Harold Lawrence      Wilma Cozart Fine      C. Robert Fine



# A New “Golden AAAge”



# A New “Golden AAAge”



# Coming Soon

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In 2021, look for new streaming-only reissues of Mercury Living Presence recordings. There are a couple dozen stereo titles never released digitally, plus much of the mono catalog.

There will also be a new Mercury Living Presence website and Facebook presence.

April 2021 will be the 70<sup>th</sup> Anniversary of the first Mercury Living Presence recording session in Chicago. Celebration planned!

# How/What/Where to Listen

As of late 2020, Mercury Living Presence Box Sets 1 and 2 are mostly sold out. There are copies of Box Set 3 in some retailer inventory, also some stray single-CD product. The Marcel Dupre and Henryk Szeryng box sets are available from some retailers around the world, but mostly out of inventory. The Compact Disc is a submerging medium, and the age of many-CD box sets for classical back-catalog recordings is winding down.

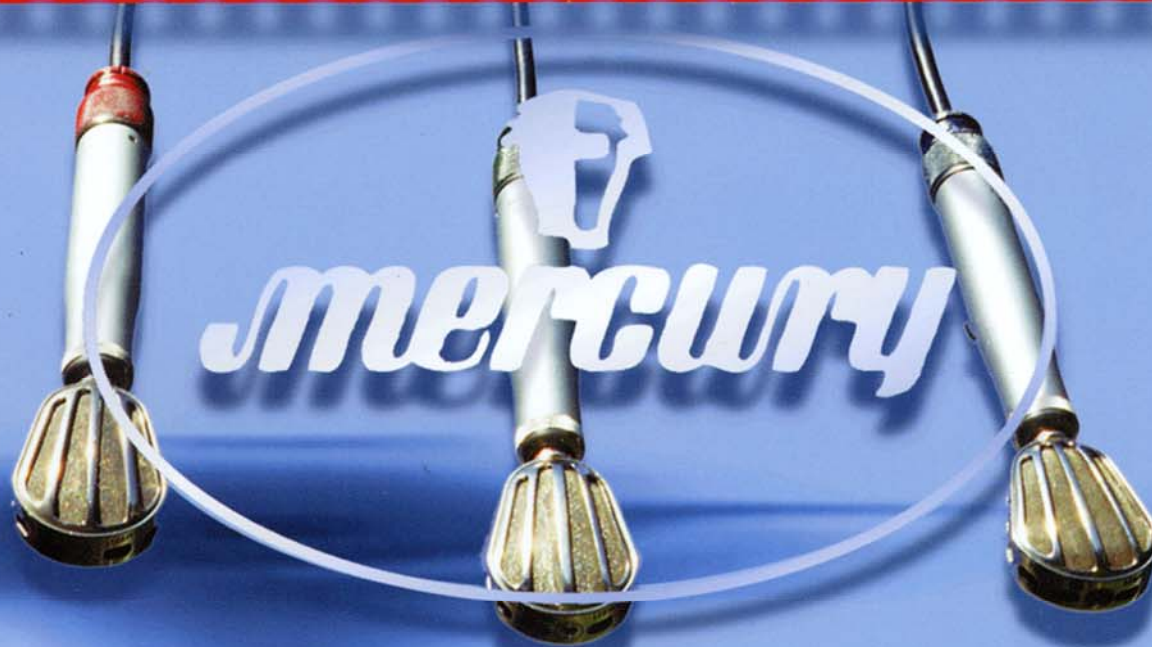
But there's good news! Mercury Living Presence content is widely available on streaming services, and soon all of the digital catalog will be readily available and easily searchable/findable on Spotify, Apple Music, Amazon, Qobuz, Tidal, etc. There will also be a program of streaming-exclusive releases (no physical product) and curated playlists broadcast on social media, fitting with the new way of distributing and consuming music. As we enter 2021, streaming is the mass medium for modern music consumption.

In your favorite streaming app, search the following artists to find their Mercury Living Presence recordings: conductors Antal Dorati, Paul Paray, Rafael Kubelik, Howard Hanson, Frederick Fennell and Victor Alessandro; pianists Byron Janis and Gina Bachauer; cellist Janos Starker; violinist Henryk Szeryng; guitarists The Romeros (Los Romeros).

Look for a relaunch of the Mercury Living Presence website soon, and for a Mercury Living Presence brand-page on Facebook.



# MERCURY LIVING PRESENCE



## A TECHNICAL HISTORY

[www.mercurylivingpresence.com](http://www.mercurylivingpresence.com)