

SYMPOSIUM RECORDS CD 1222

About a Hundred Years

When a device becomes famous, claims to have invented it tend to multiply. In the case of the "talking machine", however, we can assert beyond reasonable doubt that the first person to construct a machine which both recorded sound and played it back was Thomas Alva Edison (1847-1931). A speaker with a good strong voice spoke close to a thin diaphragm thus vibrating it. A stylus attached to the back of the diaphragm caused indentations in a piece of tinfoil moving by. When the tinfoil was then moved past the stylus, the indentations vibrated the diaphragm and the speaker could be heard again. The tinfoil, wrapped around a rotating metal cylinder, was both sufficiently soft to accept the indentations from the vibrating diaphragm and sufficiently hard for these indentations subsequently to vibrate the diaphragm.

TRACK 1 - The original system was very crude and none of the original tinfoil records has survived in playable state. Fifty years later, however, Edison repeated the first words ever recorded; apparently at the time he could think of nothing more propitious to say.

Almost at once Edison moved on to electric light and to the means of generating and distributing power for it. He moved on because he got wind of others working in this field, but his interest may have been dimmed by the feebleness of the reproduced sound.

However, ten years later he moved back to the phonograph, determined to improve it. The pressure was on as, again, he got wind of others working in the field. In 1888, after a year's intensive work, during the course of which tinfoil gave place to wax, the new improved phonograph was ready.

Where the stylus had made indentations in tinfoil, it now cut a groove in wax. (The distinction may seem recondite, but the lawyers dined well off it).

The first artist known to have recorded was Josef Hofmann, an infant prodigy on his first visit to the United States. But this record, also, no longer exists.

Edison began to publicise his machine heavily, sending representatives to Europe; Colonel George E. Gouraud to England, and A.T.E. Wangemann to Austria.

TRACK 2 - Thus the earliest authentic sound to have survived is from a cylinder made in Vienna in 1889 by no less than the composer Brahms (1833-1897). As we hear it now, even with the aid of modern technology, it is not easy to make out what is going on; but with a few listenings (do we refuse to look at an old picture or a ruined castle because all is not clear at a first glance?) the following portions are apparent:

1. A few very faint words, possibly:
Ladies and Gentlemen, I am Theo Wangemann.
2. Then clearly:
Haus von Herrn Dr. Fellingner, I am Dr. Brahms, Johannes Brahms
3. Last portion of Hungarian Dance No. 1. in G minor
4. A further bar or two of piano music too faint to identify.

The authoritative description of this recording is by William Crutchfield in *Opus Classical Music Magazine*, August 1986. Even so fine an ear as Ronald Smith's has been unable to identify the final faint bar or two beyond finding it to be in the same key as the dance.

Commercially the machine was well suited to office dictation, the sound quality was sufficiently good, durability was adequate for a few playings and the cylinder could be shaved clean for re-use. However, despite great claims, for musical purposes there were problems: duplication of cylinders was impossible except by repeating the performance time after time in front of a battery of machines (mass production by a moulding process came later), repeated playings wore away the recording, and the cylinders were bulky and fragile.

Amongst the waves of immigrants to the United States seeking fame and fortune, or at any rate work and security, was Emile Berliner (1851-1929). He arrived in 1879 and earned a meagre living at various mundane jobs, studying in any free time. He invented an improved microphone. The proceeds of selling this to the Bell Telephone Company and of then working for them enabled him to finance experiments in sound recording. In 1888 he succeeded in recording on a flat disc. His discs had two immediate advantages over Edison's cylinders:

- i) From one original recording large numbers of copies could be mass-produced and
- ii) The groove on his disc was much deeper than was possible on Edison's cylinder, thus the groove itself could guide the sound-box across the playing surface, whereas to track Edison's shallow groove a complicated screw-feed mechanism was necessary. This allowed the machines on which the discs were played, "Gramophones" Berliner called them, to be much simpler and hence much cheaper.

The very first discs were produced for Berliner by a button manufacturer and the first to be marketed were 3½ inches in diameter for talking dolls.

TRACK 3 - In about 1890 5-inch discs were produced for hand operated gramophones. Most were of speech (the hand-cranked machine was too unsteady for music). The speaker, certainly he has a strong German accent, was probably Berliner himself, and the sound quality was such that it was felt necessary to paste a slip of paper with the text to the reverse of the single-sided discs.

Today very few examples of the 3½-inch records are known, the 5-inch discs are distinctly rare, but the 7-inch ones which replaced them in 1894 though scarce, are relatively easy to find.

TRACK 4 - George Graham was recruited from a Washington street corner where he earned a living selling dubious liver-cures and the like. The oratorical qualifications for such a position with the improved sound quality of the 7-inch record render the printed text unnecessary; whilst with the extended playing time he can develop his theme and we can realise how unsophisticated the times were.

The 7-inch record flourished from about 1894 to 1901 and from its latter years come the first inklings of the Gramophone as something more than a noisy toy. In 1897 it came to London, the records being pressed in Hanover. Within a couple of years the "experts", as recording engineers were called, were touring all over Europe. At first they would set up their apparatus in an hotel and record any talent that could be secured.

TRACK 5 - Both Liszt and Bartok were very scathing about what purported to be authentic gipsy music. Be that as it may, the café atmosphere of turn-of-the-century Budapest is well captured.

TRACK 6 - After serving as the conductor of a military band Carl Michael Ziehrer (1843-1922) was appointed director of the Austrian Imperial Court Ball Music. He won immense popularity for his waltzes, of which he composed over 600, continuing the line of Strauss, father and son, and Lanner. He was also highly regarded for his operettas. He appeared with his band at the Chicago World Fair in 1893.

In 1900 Berliner's process of recording on zinc plates coated with a thin layer of hard soap gave way to recording on wax which, as well as giving better sound, allowed of almost limitless production of pressings from one initial recording. Then in 1901, sound quality and playing time were yet further benefitted by the introduction of the 10-inch record. In that year, also, the first celebrity issues appeared; the red label was introduced at the suggestion of a Moscow dealer to match the décor of his shop; it lasted until EMI ceased production of celebrity long-playing records. [The red rim on EMI CDs is its descendant.] These celebrity records sold at 10/- each at a time when 30/- to 35/- was a good wage for a skilled man. [50p, £1.50 and £1.75 respectively]

In the year following, Enrico Caruso (1873-1921) made his first records, and records by him have been available in most countries every year since then. The voice recorded exceptionally well. The sincerity and commitment of his singing are obvious in all his records. It is said that his record of "Vesti la giubba" from *I Pagliacci* led to his engagement by the Metropolitan Opera. A good story but not true; he was engaged through the normal to-ing and fro-ing of talent-spotters and agents.

TRACK 7 - This, the first of some seven versions Caruso recorded of "Celeste Aida", is from his first recording session. He strolled into the studio, sang the agreed ten titles and walked out with £100 in gold Sovereigns. Each record was issued. However, few copies exist today of this particular recording as the metal master became damaged.

John Philip Sousa (1854-1932) composed over a hundred marches, many of them still very popular, and a number of operettas besides. His concert band was heard by millions on both sides of the Atlantic.

TRACK 8 - Sousa inveighed strongly against recorded music, but this did not prevent him from allowing his band to be recorded extensively. However, the labels refer only to "Sousa's Band"; it is understood that few, if any, of the records were actually conducted by him. Brass bands recorded with considerable realism; an astonishing amount of detail can be heard here.

Caruso is regarded by many today as "the greatest tenor ever", however, as seen at the time, the greatest prize to be secured was Francesco Tamagno (1851-1905). Tamagno was not just a great tenor, but the tenor Verdi chose and coached for the first performance of *Otello*.

TRACK 9 - Tamagno invented the royalty system of recording; a payment for every copy sold. He also demanded, and got, a huge advance on royalties. As he was in semi-

retirement the apparatus was taken to his home in northern Italy. Because of the prestige (and the cost) the records had to be successful, so Tamagno was contracted to make three satisfactory takes of each piece. To allow him to record the longer selections with the best possible quality, the company used this session to unveil its new 12-inch records. Tamagno was in poor health and his death two years later made the industry aware that it had obligations not only to shareholders, artists and customers, but also to posterity.

Sarah Bernhardt (1844-1923) was the illegitimate daughter of Julie Bernard, herself the daughter of a Jewish oculist of Amsterdam. Her father may have come from Le Havre and may have been called Bernhardt. (Her autobiography, the only source of much of the information about her early life, is extremely "selective".) She was brought up and educated by various people and institutions, as a small daughter was not a suitable accoutrement to her mother's profession. She determined to become an actress and, despite a poor start and setbacks caused by her temper, tactlessness and disregard for contracts, rose to be the acknowledged successor of Rachel. She also indulged in lovers, scandals, painting and sculpting. In 1870 she gave up the theatre to nurse casualties of Franco-Prussian War and in the Great War she performed for the troops.

TRACK 10 - Her records are, for us today, equally astonishing: after announcing herself in her matter-of-fact "normal" voice she then dons her "acting" voice, but a century has past... it requires much faith on our part...

Yes, Prince, I pine, I am on fire for Thésée.
I love [King Theseus] not as once he was,
The fickle worshipper at countless shrines,
Dishonouring the couch of Hades' god;
But constant, proud, even a little shy;
Enchanting, young, the darling of all hearts;
Fair as the gods, or fair as you are now.
He had your eyes, bearing and speech.
His face flushed with your noble modesty,
When towards my native Crete he left.
Well might burn the hearts of Minos' daughters.
What were you doing then? Why without Hippolyte
Did he assemble all the flower of Greece?
Why did not you, too young alas, fare forth
With the ship that brought him to our shores?
You would have slain the Cretan bull
Despite the windings of his vast retreat,
To lead you through the entangled maze,
My sister would have armed you with the thread.
No. I would have forestalled her. For my love
Would have prompted me with the thought.
I, Prince, only I, would have revealed to you
The subtle windings of the labyrinth.
What care I would have lavished on your head!
A thread would not have reassured my feel,
Affronting danger at your side.

I would have wished to lead the way
And Phédre with you in the labyrinth,
Would have returned with you or died.

With Joseph Joachim (1831-1907), the gramophone takes us back about as far as we can go. Records of Gladstone (1809-1898) are all but inaudible and are probably not actually of Gladstone himself, and records of a Baruch Schorr are probably genuine but not of Baruch Schorr (1823-1904). Similarly, due to absence of documentation we cannot be totally certain about those of Peter Schram (1819-1895) and Jean-Baptiste Faure (1830-1914). Joachim first visited London in 1844 on the recommendation of Mendelssohn. He was a friend of Liszt, and in 1868 he became director of the Hochschule für Musik of Berlin. Honorary doctorates were bestowed on him by the universities of Cambridge, Glasgow, Göttingen and Oxford, and for many years he led his own string quartet. He is remembered today primarily for his association with Brahms, who dedicated his Violin Concerto to him, and whose Hungarian Dances he transcribed for the violin. Of his five records; two are, predictably, of these dances and another is of one of his own compositions. The big surprise is that the other two are of movements from Bach's works for solo violin; the gramophone had come a long way from "Twinkle, Twinkle little star". TRACK 11 - Joachim plays with great verve, but no excesses. We note that there is very little vibrato and we recall that he was brought up before Ysaÿe and Kreisler developed constant application of vibrato, with variations of depth and quickness as the norm of expression.

You cannot have your cake and eat it but you can hear your record and eat it. The Stollwerck Company of Cologne was, and is, a famous manufacturer of chocolate. As is normal, its Articles of Association make provision for other possible lines of business. Around the end of 1903 Stollwerck marketed a small gramophone with wax-like records. These are now very rare. Records made of chocolate followed shortly afterwards. These are now exceedingly rare.

TRACK 12 - "This Music-Disc is intended for Phonograph Model B with clockwork; only usable on hand-driven Model A, if, through practice, it is turned very regularly." This Music-Disc is 8cm diameter and 4mm thick. Mozart's song is played by an anonymous brass band. The text is printed on the box; the melody is based on a theme he had used in a piano concerto finished nine days before.

Nellie Melba (1861-1931), Australian of Scottish descent, was a domineering business woman who rose to the top by hard work and had every intention of staying there. She could be kind, for example when she heard that the violinist Ephraim Zimbalist was playing in Australia to very poor houses, she at once arranged for him to appear at her concerts. But kindness did not extend to sopranos who might be competition. She was also well aware how few of her "friends" would remain if ever she lost her voice. And what a voice; it floated out pure and flute-like, technically perfect, the most famous example of her illustrious teacher, Mathilde Marchesi. After much persuasion she agreed to make records; initially just for her father in Australia. When she finally agreed to them being issued, her favourite colour, lilac, had to be used for the label, her autograph had to be reproduced on it together with the legend: Gramophone "Melba" Record. And they had to be the most expensive on the market; this meant one guinea (£1.05) as Tamagno had already insisted on one pound.

TRACK 13 - Melba sings a short song by her friend Hermann Bemberg who also accompanies her. The voice is astonishingly vivid, the sureness and security of the phrase leading to the high note is breathtaking.

Adelina Patti (1843-1919) was born in Madrid of Italian parents, both operatic singers. Her talent was recognised very early and fastidiously nurtured. Her first appearance was in 1851 and her last in 1914. She was the acknowledged successor of Jenny Lind. Success attended wherever she performed, followed always by lavish praise and large fees. She purchased a castle in Wales and made it her home. Her records (special Pink label, Gramophone "Patti" Record, autograph on label AND on the record itself plus prohibitive price) created a sensation.

TRACK 14 - We hear an elderly lady, parts of the register are worn, her lunge at the top note is not flattered by the apparatus of 1905. But although she has sung this piece thousands of times, of all the hundreds of sopranos who have recorded it, she is the one with girlish surprise at seeing the jewels.

Pseudonyms were (and are) used for various reasons. Peter Dawson appeared as Hector Grant when taking off Harry Lauder; in his earliest days John McCormack sometimes appeared on a cheaper label as John O'Reilly and Johnny Wakefield was actually Alf Gordon, a typical Vaudeville artist from Brixton.

TRACK 15 - The song is typical of its time as also are the competence and finesse with which it is performed; the diction is exemplary. Curiously, the record was pressed as the "flip side" of a record made for Messters Projection G.m.b.H., Berlin SW,48 for synchronising with a "Biophon" film; if intended for playing during the "intermission", then an odd choice for German audiences.

Many German conductors start out as pianists and many French conductors, as violinists. Thus Édouard Colonne (Bordeaux 1838-Paris 1910), gained experience as a violinist in an orchestra before conducting and then running one. However, unlike pianists and violinists, conductors cannot practice in private until they are good; some, including Colonne, inflict themselves on audiences as part of the learning process. He came to be respected for fire and inspiration rather than for elegance or charm. Eventually he ran his own orchestra, engaging and paying the musicians, managing the concerts and taking the risks. He was not a likeable person, the less so for his scathing tongue and interminable rehearsals.

TRACK 16 - Colonne has the distinction of being both the first and the earliest born major conductor to enter the recording studio. The Pathé company, perhaps aware of the situation with Sousa, took great pains to publicize that the records were of Colonne's orchestra conducted by Colonne in person. In support of this, and remarkably for the time, we hear a normal orchestra without the then usual substitutions and omissions to suit the limitations of the apparatus.

Count Leo Nikolaevich Tolstoy (1828-1910) was, by birth, heir to a title with vast estates. His emotional and intellectual development, however, led him from these to a system of views which involved belief in God, love of fellow-man and abolition of churches, dogma, government and nationhood. His fame and reputation as an author were such that whilst his books were censored, the government did not dare act against him.

TRACK 17 - "That the object of life is self-perfection, the perfection/perfecting of all immortal souls, that this is the only object of my life, is seen to be correct by the fact

alone that every other object is essentially(?) a new object. Therefore, the question whether thou hast done what thou should'st have done is of immense importance, for the only meaning of thy life is in doing in this short term allowed thee, that which/that which is desired of thee by he who or that which has sent thee into life. Art thou doing the right thing?"

Sir Charles Santley (1834 Liverpool-1922 Hove) was a pupil of Gaetano Nava in Milan, and of Manuel Garcia, of the famous family of singers, in London. He made his début in 1857. Gounod was so impressed by his performance as Valentin in *Faust* that he composed an extra aria for him. As his career progressed he appeared increasingly in oratorio and, after 1900, only in concerts.

TRACK 18 - Santley started recording at 69 and was probably 77 when this record was made. It is sad that the supremacy of Schubert, Brahms and Wolf in the league of song-writers, blinds us to the better works of their contemporaries such as Hatton, Loder and Sullivan.

Scott Joplin (1868-1917) earned a meagre living playing in saloons until 1899, when the success of his "Maple Leaf Rag" allowed him to marry and compose. However, he was troubled by the failure of his marriage, the death of his daughter and separation which followed in 1906. In 1909 he married for a second time and moved to New York where he worked on a new opera, *Treemonisha*. This was eventually produced, but disappointment at its failure led to insanity.

TRACK 19 - There are many arguments today concerning the reliability of evidence from piano rolls of the playing of pianists of the past. However, at a time when singers and violinists could be recorded far more readily than pianists and orchestras, the piano roll was a viable alternative to the gramophone.

Actuality recording, "live" recording as we call it, has always been problematic, peak levels can only be estimated, a second take will usually not be possible and so forth. TRACK 20 - On October 9th 1918 recording apparatus was set up immediately behind a unit of the Royal Garrison Artillery as it shelled the enemy outside Lille. Aiming and firing orders can be heard clearly, followed by the report of the 100lb shells leaving and after that the whine of the shells travelling away. Despite training in the use of a gasmask, the recording engineer, who fifteen years earlier had captured Tamagno's voice, was injured by the gas. It led to his death in the great 'flu' epidemic of that year.

Lenin (1870-1924), born Vladimir Ilich Uljanov, son of a school-teacher, was himself of considerable scholarship. He was moved towards revolution by the government's disapproval of general education and by the execution of his elder brother for involvement in the plan to assassinate Czar Alexander III. Expulsion from university, later revoked, provided time reading *Das Kapital*. Much of his time had to be spent abroad. The change of name was to escape prosecution in 1901. During the Great War the Germans allowed him to travel from Switzerland back to Russia in the hope that by his presence there, Russia's war effort would be diluted. He rose to become founder of the Russian Communist Party and first head of the Soviet state, regarded by some as the century's most significant leader.

TRACK 21 - In 1919, after there had been no record production in Russia for some years, a factory was temporarily re-opened to produce records of Russian leaders. "What is Soviet power? What is the substance of this power which is not yet understood in most

other countries? The substance of it - which stronger and stronger attracts the workers in every country - is as follows: in the past the state was ruled by various means by the rich, the capitalists, and now, for the first time, the state is governed by the masses, by the same classes which the capitalists used to oppress. Even in the freest and most democratic republic, while capital is in power, while the land is privately owned, the state is always ruled by a small minority which consists of the capitalists or the rich people. For the first time in the world, power is so arranged in our country, in Russia, that only the workers, only the toiling peasants exclusively rule..."

By the time the Great War ended, four out of five families had lost at least one relative and the land teemed with unemployed and crippled servicemen who in any case would never work again.

TRACK 22 - Apparatus developed for detection of submarines and torpedoes was redeployed to record parts of the service of the burial of the unknown warrior. Although terribly primitive it is, de facto, the first electric recording. At the end of each extract a bump is heard as the microphone circuit is opened.

The Original Dixieland "Jass" Band was a group of five white musicians who played in New York's Riesenweber Restaurant. They had studied under the black musicians of New Orleans; their records are generally regarded as the first authentic Jazz records.

TRACK 23 - St. Louis Blues

In 1921 Sir Edwin Lutyens, architect of many fine buildings, from the Cenotaph to the complete town of New Delhi, was commissioned to design the Queen's Dolls' House to be shown at the Empire Exhibition at Wembley in 1924. The commission was treated very seriously. Everything, to the finest detail, was to a scale of 1 inch to 1 foot; every machine and appliance which could function at that scale did so.

TRACK 24 - The National Anthem, a 12 inch record scaled down to 1 inch.

Paul Robeson (Princetown 1898-Philadelphia 1976) was the son of a freed American slave. He attended Rutgers University. Not only did he become an All American football player but he graduated as head of his class. At Columbia University he graduated in law. As he did not wish to be a professional athlete and as he realised that as a black he would make no living at law, he turned to acting and then to singing. His career blossomed on stage, in film and in song; his true bass voice being one of the finest and most easily recognised on record. His black-activist outlook and communist leanings "compromised" his career but gained him worldwide respect.

TRACK 25 - In 1925 the record industry was revolutionised by the introduction of electric recording. Until 1925 the energy of the sound waves in the studio was the sole means of driving the cutter; artists had to produce an adequate quantity of sound and had to be in the immediate vicinity of the apparatus. Now, a microphone, placed almost anywhere, turned sound energy into electric energy. Only a very small amount of energy was needed as amplifiers could magnify it to whatever level suited the cutter. Not only were many restrictions removed, but, simultaneously, the results were much nearer to real life. Thus this very early example of the new process is astonishingly vivid compared to what had gone before. This is probably Robeson's first record, and even though made at a lowish level, it captures well the velvet, soft quality of the voice at the start of his career.

Feodor Chaliapin (1873 Kazan, Russia-1938 Paris) rose from an impoverished

provincial Russian background to be one of the world's most celebrated singers; had he possessed no voice he would have been one of its greatest actors; with neither musical nor acting talent he would probably have succeeded as a painter. His fusion of singing and acting created a realism hitherto unknown on the operatic stage. When he appeared as Czar Boris or Philip V of Spain onlookers reacted as though before the originals; often as he just walked from the dressing room to the stage, seasoned actors found themselves turning icy cold.

TRACK 26 - The earliest attempts at "live" recording have been lost; the first to survive, from 1901-1903, interest only the specialist; the extracts from the Westminster Abbey service are technically primitive. The new process allowed the signal from an unobtrusively placed microphone to travel along wires to a recording studio which might be almost anywhere. "Live" recording was seen more as a possible source of low cost material than as a provider of fascinating glimpses for posterity. However, there were problems. Artists moved around the stage, points at which to start and end sides could not be pre-arranged. Applause at the end of a piece was acceptable, audiences' coughing was not. Efforts were frustrated when parts of a performance were by artists under contract to other companies, and opera house directors soon sought large fees. "Am I not the spirit of negation?" In addition to singing Mephistopheles, Chaliapin also provides the whistles, but after one he has to clear his throat.

Ernest Lough was educated at City of London School where his exceptional boy soprano voice was noted. It was natural for him to be selected for the choir of the Temple Church nearby, in the charge of George Thalben-Ball, a remarkable choir-trainer. Lough, a chorister not a soloist, was at that time the best of the boy sopranos, combining a voice, remarkably even over the entire register, with a sense of drama rare in a choir boy.

TRACK 27 - "Hear my prayer", long in the choir's repertoire, was a natural choice for the choir's first successful recording session. The record achieved such phenomenal and totally unexpected sales that it had to be remade a year later. The first version, represented here, is generally held to be slightly more crisp and tense.

Sir Arthur Conan Doyle (1859-1930) graduated in medicine from Edinburgh University in 1891. He started to practice and, after a while, thought he would try his hand as a writer. To his astonishment and, at times resentment, Sherlock Holmes and Dr. John (or was it James?) Watson, set in exquisite vignettes of late Victorian London, rapidly took over his life. He received a knighthood for services in a field hospital during the Boer War. The loss of a son in the Great War caused him to turn to spiritualism to which he devoted much of his considerable royalties. Also a capable cricketer (century at Lords) and billiard player (century breaks).

TRACK 28 - The origins of Sherlock Holmes. From a record, there was also a film, made at the end of his life to promote spiritualism.

We have said of Edison that he was the first person to construct a talking machine. Similarly John Logie Baird (1888-1946) was the first person to construct a complete working television system; an achievement largely overlooked during the recent diamond jubilee celebration of BBC Television. Such was the comprehensiveness of his insight that, primitive though his apparatus was, he demonstrated night vision, large screen display, trans-Atlantic transmission, colour television, stereoscopic television and video recording; all before 1930.

TRACK 29 - Baird's video recordings were cut on normal 78 RPM shellac discs. This was possible because the frequencies required by his pioneering system coincided with the range of human hearing. The pictures on the few copies which survived the fire at Crystal Palace, where Baird had his works, have recently been brilliantly reconstructed by the computer expert, Donald F. McLean.

In his public life Ignace Jan Paderewski (1860 Podolia, Poland-1941 New York) achieved enormous distinction and acclaim, but his personal life was beset with difficulties and sadness. His mother died shortly after he was born and at the age of three his father was imprisoned for associating with revolutionaries. From an early age he was determined to become a pianist, but was at all stages heavily discouraged. His wife died giving birth to a son and the son died of polio. He became established as a pianist only in his late twenties. After the Great War he became the first president of Poland, freed at last from Russian domination. But, unable to cope with the intrigue of politics, he had to resign. He resumed his career as a pianist, disliking the piano ever more. He incurred considerable animosity for supporting a Polish patriotic magazine which subsequently published scurrilous anti-Semitic articles. He lived just long enough to see his country again tyrannised; this time by Germany.

TRACK 30 - The studio is larger and the pianist not so close to the microphone as was normal so giving more of a concert-hall sound.

Mahatma Gandhi (1869-1948) came from a background deeply imbued with pacifism and the sacredness of all things living. After school in India he studied law in England. As a clerical worker in South Africa he was deeply shocked by racial discrimination. In 1919 he entered politics with the aim of achieving Indian independence by non-violent non-cooperation. Just as success came he was assassinated by a lunatic.

TRACK 31 - From "Mahatma Gandhi - His Spiritual Message", made when Gandhi was in London for the India Round Table Conference.

Jascha Heifetz (1901-1987) played Mendelssohn's Violin Concerto at six. When he was enrolled to study with Auer, as Jews were not permitted to live in St. Petersburg, residence for a parent to look after him had to be arranged by enrolling his father in the orchestra. Sensational début Berlin 1912. Sensational début New York 1917. Violinists, reverencing his awesome technique, called him "The Emperor". However, in music that "mattered" some found that their souls were not moved.

TRACK 32 - This record of 1932 was part of a research project to widen recordable frequency range and to improve sound quality; it would have suffered rapid wear on machines of its time.

Paul Ludwig Hans Anton von Beneckendorff und von Hindenburg (1847-1934) son of a Prussian officer of the Junker class, but a middle-class mother. Military career, honourable if undistinguished. Retired 1911 with rank of general. Re-called and elevated to Field-Marshal during Great War, as co-commander with Ludendorff. The latter was allowed to take the blame for the defeat; the former retired but came back as second president of Weimar Republic. Re-elected in 1932 to keep Hitler out, but, old and moody, lost control the following year.

TRACK 33 - "The German armed forces bear on their shoulders the legacy of a glorious past and they have a duty to this legacy. Today, the spirit that once raised Germany to pride and greatness still points them clearly and surely on their way. Numbers alone are not important. In the end it is always an inflexible will which shapes the fate of peoples

and states. Standing solidly together in loyalty and obedience, the German army and navy are the embodiment of our nation's will to fight. May the armed forces always pursue their course resolutely and with honour, the guarantors of a strong German future."

Josef Hofmann (1876 Cracow-1957 Los Angeles) began his career at the age of six, taught by his father, a good musician, but also with big returns in mind. Complaints of child exploitation followed his American debut in 1887. A philanthropist supported his studies for six years, mainly with Anton Rubinstein. Hofmann was one of the most technically accomplished pianists of all time; once a piece was "in his fingers" he could play it again unpractised years later. He was also an accomplished musician. He believed, from Rubinstein's teaching, in playing, untampered with, what the composer wrote; a very modern outlook.

TRACK 34 - We cannot now hear the cylinder made at the time of Hofmann's debut in the United States. Instead, here is an encore from the concert which marked the fiftieth anniversary of that event; an arrangement by his teacher. It is breathtaking.

(Arthur) Neville Chamberlain (1869-1940) has been heavily blamed for his policy of appeasement; for believing that Hitler could be bought off and, if treated like a gentleman would respond accordingly. A contrasting view is that Chamberlain was not fooled, but was buying time for Britain to re-arm.

TRACK 35 - Magnetic recording was first demonstrated in the 1890s, but it was impossibly weak. During the 1930s considerable advances were made. This recording was made on a Blattnerphone which employed steel tape running at 30 inches per second (76cm/sec) on spools several feet in diameter. Splicing was by the welding together of butted ends.

Sir Henry Wood (1869-1944) was an organist by the time he was ten and at 19 was conducting operas. In 1895 he was appointed conductor of the Promenade Concerts, a post in which he trained musicians and formed the nation's taste, later aided by radio, for more than half a century. There are conductors who appear only occasionally, in a limited repertoire, with plenty of rehearsal time for each concert. Wood conducted heavy schedules, in and out of London, a fresh programme every night.

TRACK 36 - Although tape recording was feasible, for one-off recording with the facility of immediate playback, the usual medium was the acetate disc (actually an aluminium disc with an acetate coating). From the earliest days a compromise between playing time and sound quality was unavoidable, in the later days of the "78" a maximum of 4 to 5 minutes was generally accepted.

(Sir) Winston Churchill (1874 Blenheim Palace-1965 London) Very undistinguished schooldays at Harrow. Graduated from Royal Military College, Sandhurst. War correspondent Cuba, India, South Africa. Entered Parliament as a Conservative, 1900; crossed floor of house to become a Liberal, 1904; President of Board of Trade, Home Secretary, moved to Admiralty; resigned over failure of Dardanelles, 1915; back bencher; Ministry of Munitions, 1917. Between the wars moved back to Conservative Party, continually warned about menace of Hitler. Re-appointed to Admiralty, 1939; replaced Chamberlain, 1940.

TRACK 37 - Lenin discussed whether the individual shaped events or was only an instrument of them; but it is hard not to feel that Churchill was one of the few to whom it is given single-handedly to alter the course of history. His wartime broadcasts, with their contempt for Hitler, their courage, and openness concerning military reverses are not

unreminiscent of Henry V.

Arturo Toscanini (1867-1967) came from a very poor family in Parma. At nine years of age he entered the conservatory there to study the cello but there are indications that he already had conducting in mind. He was a workaholic and he had a phenomenally retentive memory, a compensation, perhaps, for very poor sight. When a local conductor failed in Brazil his colleagues in the orchestra made him take over. From that moment in 1886 until he retired in 1954 Toscanini was in the top league, for some the greatest, of the world's conductors. He conducted a wide range of orchestral and operatic music, always from memory. His desire for perfection and his fiery temper led to tantrums directed at those who failed, which could include himself, to achieve what the composer wanted. He (and Titta Ruffo) were amongst the very few Italian musicians who stood up openly against Mussolini.

TRACK 38 - A dispute between the musicians' union and the record companies halted all recording in the United States from 1942 to 1944. The ban was lifted to allow records to be made for entertainment of the armed forces, on condition that the records and matrices for pressing them would be destroyed when hostilities eased. Although labelled "Dance of the Hours" it is in fact part of the overture. Toscanini's reputation for inflexible tempi is clearly not born out by this record.

In charting a century of sound-recording within the confines of its latest marvel, the compact disc, much has had to be omitted, and even so we have travelled only to 1943. If this is seen as a shortcoming of this production, it has, as justification, allowed greatest coverage of the earliest times, of which most of us know least and are most curious.

Acknowledgements: Symposium Records is most grateful to Leonid Finkelstein, Stanley Henig, Paul Lewis, Dave Mason and Adrian Tuddenham for their generous help and advice, and thanks Jean Paul Getty K.B.E. for kindly making available the record of Joachim.

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