

NOTES

¹"Cambridge University Musical Society," The Musical Times (June 1, 1877), 279-80. The Rhapsodie (Op. 53) will be referred to for the most part as the Alto Rhapsody or simply Rhapsody.

²Hans Gal, Johannes Brahms, His Work and Personality, trans. Joseph Stein (New York: Alfred A. Knopf, 1963), 196.

³Albert Dietrich and J.V. Widmann, Recollections of Johannes Brahms, trans. Dora E. Hecht (London: Seeley, 1899), 74.

⁴Gal, op. cit., 196.

⁵Philip L. Miller, The Guide to Long-Playing Records: Vocal Music (New York: Alfred A. Knopf, 1955), 50.

⁶Ibid.

⁷Robert Simpson, "Gramophone Records," The Music Review, IX (1948), 319.

⁸Abram Chipman, "Classical Review," High Fidelity Magazine, XXIV/12 (December 1974), 102.

⁹Trevor Harvey, "Analytical Notes and First Reviews," The Gramophone, XLIX/584 (December 1971), 1036.

¹⁰Gunter Kossodo, "Other Reviews," The American Record Guide, XXIX/7 (March 1963), 538.

¹¹Philip L. Miller, "Only Now a Really First-Rate 'Alto Rhapsody,'" The American Record Guide, XXVI/6 (February 1960), 427.

¹²Thomas Heinitz, Record Review in Records & Recording, XVIII/1 (October 1974), 38. In a September 1976 letter to me, Mildred Miller commented on her surprise at Bruno Walter's wanting her to record the Rhapsody: "My voice is a lyric mezzo-soprano and all previous recordings that had been done were with a very heavy contralto voice. To make sure that Maestro Walter truly wanted me to record it, I insisted that I sing it for him before I sign my contract. When he still insisted, I then requested that on the jacket of the recording my name would be listed as a mezzo-soprano so that the listener would not have a pre-conceived idea of color and weight of the voice." Mrs. B. Bird, writing to me for Maureen Forrester, November 1976, stated: "Miss Forrester well remembers Bruno Walter saying that one should think as a man, even thought it is written for a woman."

¹³Mike Ashman, "Boult Discography," Records & Recording, XVII/7 (April 1974), 17.

CURRENT BIBLIOGRAPHY

compiled by
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Following is a directory to significant articles on recording history which have been published recently. It is not intended to list everything in print, but rather the principal articles, those that may be of interest to Journal readers and to other researchers. Reviews, news of the current music and collecting world, and articles on subjects other than recording history are not included. Issues covered are those received between May and November, 1979.

Recordings:

Popular/General

"What's So Funny" by Tim Brooks describes the Okeh Laughing Record and other laughing records of 1900-1930, Antique Phonograph Monthly, V/10.

"Phonograph Arrests in Old New York" by Robert Feinstein describes recordings of the 1890's which were banned or deemed obscene, Antique Phonograph Monthly, V/10.

"Spending the Sixties With the Smothers Brothers" by Ronald L. Smith, with discography, Goldmine, Sept. 1979.

"Trends in Recorded Television Themes, 1950's-1970's" by Steve Gelfand, with discography, Goldmine, Sept. 1979.

"The Bob Newhart Story" by Ronald L. Smith, with discography, Goldmine, Nov. 1979.

"7" Victory Research" by Arthur Badrock and Jim Hayes, continues listing the English label, Gunn Report #73.

"Billy Williams Discography" by David Moore, cont., Gunn Report #73.

"Dominion Gramophone Records, Ltd." by Barry Raynaud, continues the history of the English label, Gunn Report #73.

"The Vertical Cut Disc Period" by Len Watts and Frank Andrews, a summary of European companies in this field, Hillandale News, June 1979.

"Gone Missing" by Frank Andrews describes obscure artists on pre-1910 English Milliphone and Rex issues, Hillandale News, June 1979.

"The Amberol Controversy (June 1910)," Hillandale News, June 1979.

"My First Venture Into the Public Salesroom" by Frank Andrews is about Gramavox discs, an early (1910) attempt at sound-film synchronization, Hillandale News, Aug. 1979.

"Reminiscences of Recording Artists: John Biehling" by Frank Andrews, Hillandale News, Aug. 1979.

"Charley Case" by Jim Walsh is a biography of the early comedian, Hobbies, July, Aug., 1979.

"Advertising in Early Records" by Jim Walsh describes mention of commercial products and trademarks in acoustic records, Hobbies, Sept-Nov, 1979.

"Ethnic Music in America: First Progress Report on a Discography" by Richard K. Spottswood contains some preliminary findings, JEMF Quarterly, Summer 1979.

"Stars of the French Music Hall: Mistinguett" by Richard C. Lynch, Kastlemusick Monthly Bulletin, May 1979.

"The Early Sound of the American Musical Theatre" by Larry Warner is a discography of the Victor Light Opera Company, Kastlemusick Monthly Bulletin, June 1979.

"Archie Bleyer and Cadence Records" by Michael Paul Lund, Kastlemusick Monthly Bulletin, May 1979.

"T. E. Dunville" by Tony Barker, with discography, Music Hall Records #8.

"Happy Fanny Fields" by Tony Barker, with discography, Music Hall Records #8.

"Sideman: David A. Boyd" by Bert Gould is a biography of the dance band trombonist, New Amberola Graphic, Summer 1979.

"A Momentous Musical Meeting" is a reprint of a 1923 Etude article recounting the first meeting of John Philip Sousa and Thomas A. Edison, in May 1923, New Amberola Graphic, Fall 1979.

"National Music Lovers" by Dave Cotter, part 12 of a continuing label discography, New Amberola Graphic, Fall 1979.

"Country and Soul Hits: Manufacturer Strategies and Crossover Characteristics" by Bruce Anderson and Peter Hesbacher is an analysis of country and rhythm & blues records that became popular hits during the period 1940-1977, Popular Music and Society, VI/4.

"Disco-Ing In" by George Blacker continues the Hit master listing, and the story of the label's owner, Eli Oberstein, Record Research, May/June, Aug, Oct 1979.

"Ernest L. Stevens" by Ronald J. Grable, with discography, cont., Record Research, May/June, Aug 1979.

"Majestic" by Bob Porter continues the master listing of this label, Record Research, May/June, Aug, Oct 1979.

"Buddy Clark" by R.E.M. Gottlieb, discography, cont., Record Research, May/June 1979.

"Les Paul" by Bill Bennett, discography, cont., Record Research, May/June, Oct 1979.

"More on Long Playing Records" by Roy Evans, Jr., treats early 1930's recordings, Record Research, Oct 1979.

"The Monte Rey Story" by Monte Rey, cont., in Talking Machine Review, Feb/Apr 1979.

"The Fred Gaisberg Diaries" is a continuing reprint of the original diaries kept by the recording impressario, now up to 1900, Talking Machine Review, Feb/Apr 1979.

"Neophone" discography by Frank Andrews, cont., Talking Machine Review, Feb/Apr 1979.

"English Brunswick Picture Labels" by Ernie Bayly, with discography, Talking Machine Review, Feb/Apr 1979.

"Tony Handley" by John Goslin covers the English comedian, with discography, Talking Machine Review, Feb/Apr 1979.

"Fonotipia" by Frank Andrews, Talking Machine Review, Feb/Apr 1979.

"Edison Disc Masters" by Ray Wile, cont., Talking Machine Review, Feb/Apr 1979.

"The Parlophone-Odeon 'OT' Series" by Ernie Bayly, a numerical list, Talking Machine Review, Feb/Apr 1979.

"Les Brown Orchestra" discography by Don Wood, cont., Record Finder, June 1979.

"Whatever Happened to Ralph Flanagan?" by Tom Myrick, with discography, Record Finder, June 1979.

"The Records of Mickey Mouse" by Walt Mitchell, with discography (1936-1963), World of Yesterday, Apr 1979.

"The Smith and Dale Story" by Steve B. Amhi is based on an interview with Joe Smith, with discography, World of Yesterday, June 1979.

"Henry Burr--The Dean of Ballad Singers" by Herman Lindemann, Jr., World of Yesterday, Aug 1979.

Phonographs

"The China Connection, Part III" by T. C. Fabrizio continues a series on the Standard Talking Machine Co. of Chicago, Antique Phonograph Monthly, V/10.

"The First Diamond Disc Reproducer" by Ron Dethlefsen, Antique Phonograph Monthly VI/1.

"Columbia Horn Chart" by Howard Hazlecorn matches Columbia cylinder phonographs with their correct horns, Antique Phonograph Monthly, VI/1.

"This Business of Playing 78's" by John Wadley is an article on modern reproduction techniques by an EMI engineer specializing in transfers, Gunn Report #72.

"The Body and Soul of the Gramophone" by E. J. Goodall, a continuing series in Hillandale News covering "Assembling and Tuning Soundboxes" (June 1979) and needles (Aug 1979).

"An Unusual Machine: Description of a Combined (Cylinder) Phonograph and Disc Gramophone" by A. D. Besford, Hillandale News, Aug 1979.

"Lioretograph No. 2" by Ernie Bayly, Talking Machine Review, Feb/Apr 1979.

"1905 German Zonophone Price List" is a reprint illustrating machines, Talking Machine Review, Feb/Apr 1979.

"The O'Neill Patent: The Twilight of the O'Neill-James and Aretino Companies of Chicago, 1910-1914" by T. C. Fabrizio, cont., Talking Machine Review, Feb/Apr 1979.

Classical

"Appraisals of Singers on 78's" by Arthur E. Knight is a continuing series of short appraisals of artists, Kastlemusck Monthly Bulletin, May-Oct 1979.

"The First Lady of the Keyboard: Wanda Landowska" by John Sam Lewis, Record Research, May/June, Aug 1979.

"Selma Kurz: A Discography" by Alan Kelly, John F. Perkins and John Ward, Recorded Sound, Jan 1979.

"Manuel Lazareno," (no author given), a biography-discography, Recorded Sound, Jan 1979.

"Artur Rodzinski: A Discography" by Michael Gray, Recorded Sound, Jan 1979.

"Neglected Edison Diamond Disc Artists: Jacques Urlus" by Robert B. Stone, New Amberola Graphic, Fall 1979.

"Margherita Grandi" by Michael F. Bott, with discography, Record Collector, June 1979.

"Edward Lankow" by Michael F. Bott, with discography, Record Collector, June 1979.

"Jarmila Notovna" by Dr. Alfred Frankenstein, with discography, Record Collector, Aug 1979.

Helga Roswaenge: two discographies in Record Collector, Aug 1979:
"Roswaenge Off the Air" (no author given) deals with transcriptions, and "Roswaenge on LP" by William J. Collins, with LP's.

"Giovanni Martinelli" by William J. Collins, with discography, Record Collector, Oct 1979.

Jazz, Blues & Gospel

"Lander Coleman and the Coleman Brothers" by Peter A. Grendysa, with discography, Goldmine, May 1979.

"The Deep River Boys" by Peter A. Grendysa, with discography, Goldmine, July 1979.

"Paramount--The Pioneer of Black Music" by Russ Schor, Goldmine, July 1979.

"The Death of Buddy Butts" (of the Norfolk Jazz Quartet) by Doug Seroff, with discography, Goldmine, Sept 1979.

"They Called Him 'Mr. Blues,' Wynonie Harris" by George Moonogian, with discography, Goldmine, Oct 1979.

"Louis Armstrong--The Early Days" by Russ Schor, Goldmine, Nov 1979.

"Bobby Hackett" discography by Steve Holzer, cont., Record Research, Aug 1979.

"Test Exists!" by Bruce Bastin is a discography of unissued pre-war blues and gospel recordings, Storyville, Apr/May 1979.

"Rhythm from Memphis" by John Chilton relates the career of bassist Johnny Williams, Jr., Storyville, Apr/May 1979.

"Re Re-Minting the Pennies" by John T. R. Davies is a continuing discography of Red Nichols recordings, Storyville, Apr/May 1979.

"My Face Is My Fortune" is an autobiography by Leslie Thompson, Storyville, June/July, Aug/Sept 1979.

"Some Notes on Arthur Briggs" by Robert Pernet, Storyville, Aug/Sept 1979.

"The Man From Birmingham" by Eric Townley is a biography of Paul Bascomb, Storyville, Aug/Sept 1979.

"Ekophon" by Bjorn Englund includes a discography of issues of jazz interest on the Swedish label, Storyville, Aug/Sept 1979.

Country, Folk

"Hank Williams" by Alan Large, with discography, Goldmine, June 1979.

"The Queen of Western Swing, Laura Lee" by Margaret Cool, Goldmine, July 1979.

"The Tex Williams Story" by Ken Griffis, with discography, JEMF Quarterly, Spring 1979.

"Recollections of Merle Travis, 1944-1955" by Merle Travis, JEMF Quarterly, Summer 1979.

"The Australian Regal and Regal-Zonophone Numerical Series (1927-1958)" by David Crisp and Hedley Charles, a continuing label listing now up to 1940, JEMF Quarterly, Summer 1979.

"Carson J. Robison" by Robert D. Morrill, with discography, New Amberola Graphic, Summer, Fall, 1979.

"The Ashville Session" by Charles Wolfe and Tony Russell documents a 1925 Okeh field recording session, with discography, Old Time Music, Winter 1978/79.

"The Saga of Emmett Miller" by Charles Wolfe, Old Time Music, Winter 1978/79.

"A Modern Mountaineer: J. R. Chatwell" by Tony Russell, Old Time Music, Winter 1978/79.

"Tex Ritter: The Complete Capitol Discography" by D. Toborg, Record Research, May/June 1979.

"Woody Guthrie" by Jim Kveskin is a continuing discography of Guthrie's 1944-45 Asch-Folkways recordings, Record Research, May/June 1979.

Rock, Rhythm & Blues

A large number of artist biographies and interviews have appeared recently in rock research publications. Artists covered in the May through November 1979 issues of Goldmine (GM), Not Fade Away (NFA), and Time Barrier Express (TBE) are grouped here in alphabetical order, using an abbreviated format. Each of these articles is accompanied by a discography, unless noted--although the discography is often simply a list of issued recordings, giving only label, catalog number and title.

Asleep At the Wheel, by Rick Whitesell, GM Oct 1979
Beach Boys, The, by Ralph M. Newman and Jeff Tamarkin, TBE #24
Berry, Chuck, by Dan Fries, GM Nov 1979
Blackwell, Otis, by Brandon Harris and Ralph M. Newman, (no discog.), TBE #25

Butler, Jerry, by Carl Tancredi, (no discog.), GM May 1979
Cannon, Freddie, by Wayne Jones, GM Nov 1979
Cannon, Freddie, by Lee Fuller, (no discog.), NFA #14
Christie, Lou, by Harry Young, GM Oct 1979
Clark, Petula, by Bruce Kotzky, GM July 1979
Doggett, Bill, by Peter Grendysa, GM Aug 1979
Donner, Ral, by Rip Lay, GM Nov 1979

Five Satins, The, by Wayne Jones, GM May 1979
Flamingos, The, by Robert Pruter, (no discog.), GM May 1979
Four Knights, The, by Rick Whitesell, GM Sept 1979
Ginzburg, Arnie (of Jan & Arnie), by Stuart Hersh, TBE #24
Green, Garland, by Robert Pruter, GM July 1979
Harris, Wee Willie, no author given, NFA #14
Harrison, Wilbert, by Peter Grendysa, GM June 1979

Holly, Buddy: four recent articles concern this important artist (none have discographies). An interview with his first manager, Hi Pockets Duncan, by William F. Griggs, is in GM, Sept 1979; an article tracing his early career, 1953-57, through interviews with associates, by Hank Taylor, appears in NFA #14; an article entitled "The Mystery Tapes Unravelled" by Brandon L. Harris examines released and unreleased tapes, in TBE #24; and "Not Fade Away" by Harry Hepcat describes the circumstances surrounding Holly's death, in TBE #24.

Jackson, Bullmoose, by Peter Grendysa, GM Nov 1979
Jackson, Walter, by Robert Pruter, GM Aug 1979
Kingston Trio: "Kingston Korner," a regular column by Jack A. Ruback and Benjamin S. Blake, appears in GM May-Nov 1979
Knox, Buddy, by Hank Taylor, (no discog.), NFA #14
Lewis, Gary, and the Playboys, by Al Wagenaar, GM June 1979
MC 5, The, by Dennis Thompson, GM May 1979
Major Lance, by Robert Pruter, TBE #25
Marvelous, The, by Robert Pruter, TBE #24
Maslon, Jimmie Lee, by Ronny Weiser, (no discog.), GM May 1979
Nick and the Nacks, by Edward R. Engel, TBE #24
Orbison, Roy, by Jeff Tamarkin, GM Oct 1979
Perkins, Carl, by Ralph M. Newman and Jeff Tamarkin, (no discog.), TBE #25

Presley, Elvis: "The Sun Years" by Kevin Ford, (no discog.), TBE #25
 Presley, Elvis: "For Elvis Fans Only," a regular column by Jim Van
 Hollebeke, appears in GM, June, Aug, Oct 1979
 Rainwater, Marvin, by Lee Fuller, (no discog.), NFA #14
 Reparata and the Delrons, by Edward R. Engel, TBE #25
 Riperton, Minnie, by Robert Pruter, GM Oct 1979
 Royal Teens, The, by George Ingram, GM July 1979
 Rydell, Bobby, by Wane Jones, GM Aug 1979
 Sayles, Johnny, by Robert Pruter, GM Nov 1979
 Sequins, The, by Robert Pruter, GM June 1979
 Smith, Ray, by Ed Gordon, GM Sept 1979
 Thompson, Hayden, by Gary Thompson, GM Oct 1979
 UFO, by Ronald L. Smith, (no discog.), GM May 1979
 Whispers, The, by Jack Sba-bori, TBE #24
 Willis, Don, by Terry Gordon, (no discog.), GM Nov 1979
 Wilson, Jackie, by Ralph M. Newman and Alan Kaltman, TBE #24

Other recent articles on rock and rhythm & blues:

- "The Bihari Brothers" by Peter Grendysa concerns the founders of the Modern and RPM labels, Goldmine, May 1979.
- "Establishing Rock Standards: The Practice of Record Revivals in Contemporary Music, 1953-1977," by B. Lee Cooper and Verdan D. Traylor, Goldmine, May 1979.
- "This Was Number One" by George A. Moonoogian describes the Dinwiddie Colored Quartet on Victor (1902) as the first "rhythm and blues" group, with discography, Goldmine, June 1979.
- "Aladdin" by George A. Moonoogian is a series on the label, covering 1944-1960: rare Aladdin LP's, with discography, in Goldmine, July 1979; subsidiary labels, with discography, in Goldmine, Aug 1979.
- "Both Sides Now: The Story of Stereo Rock 'n' Roll" by Mike Callahan, with discography, Goldmine, Oct, Nov 1979.
- "The Song Revival Revolution of the 70's: Tapping the Musical Roots of Rock" by B. Lee Cooper, with discography of recent LP's reviving early rock hits by other artists, Goldmine, Nov 1979.

HISTORISCHE AUFNAHMEN

CHOPIN: Piano Concerto No. 2, in F Minor, Op. 21; Fantaisie in F Minor, Op. 49; Tarantelle, Op. 43; Sonata No. 2, Op. 35; Sonata No. 3, Op. 58; Barcarolle, Op. 60; Waltzes, Opp. 18, 34, 42, 64, 69, 70, & posth. (B Minor); 4 Ballades; Berceuse; 3 Nouvelles Etudes; Etudes, Opp. 10 & 25; Preludes, Op. 28; Prelude in C Sharp Minor, Op. 45; Chants Polonais, Op. 74 -- Nos. 2 & 3 (arr. Liszt); Nocturnes, Op. 9, No. 2; Op. 15, Nos. 1 & 2; Op. 27, No. 1; Op. 55, Nos. 1 & 2; Impromptus, Opp. 29, 36 & 51; Fantaisie-Impromptu, Op. 66; Polonaise No. 6, in A Flat, Op. 53. Alfred Cortot, pianist; orchestra conducted by Sir John Barbirolli (in the Concerto). EMI La Voix de Son Maitre 2C 153-03090/6, 7 records.

CHOPIN: Etudes, Opp. 10 & 25; Preludes, Op. 28; Impromptus, Opp. 29, 36, & 51; Fantaisie-Impromptu, Op. 66; Waltzes, Opp. 18, 34, 42, 64, 69, 70, & posth. (B Minor); 4 Ballades; Fantaisie in F Minor, Op. 49; Sonata No. 2, Op. 35; 3 Nouvelles Etudes; Nocturnes, Op. 9, No. 2; Op. 15, Nos. 1 & 2; Op. 27, No. 1; Barcarolle, Op. 60; Tarantelle, Op. 43. Alfred Cortot, pianist. EMI Angel (Japan) GR-2060-E, 5 records.

Cortot's Chopin records have been famous since their publication which occurred mostly in the period between the two World Wars. Virtually all of these performances have also been transferred to LP at one time or another. However, with the sole exception of the Waltzes, which have long been published on the American Angel and Seraphim labels, their availability in the U.S. has been extremely spotty, and most of them have not been available in recent years.

Both of these newly issued sets are being distributed in the U.S., and I trust their effect will be that of making Cortot's Chopin interpretations known to a new generation of listeners. Older collectors will also find the French set of interest for its quality of presentation.

Before going any further I should state that I regard the French set as superior in every respect. Most important is the sound quality. The Japanese set is apparently yet another mastering from the tapes prepared in France in the early 1960s for the Pathe "Les Gravures Illustres" series, Angel's "Great Recordings of the Century" in the U.S. While these dubbings are listenable, they are somewhat constricted in sound and the highs have been reduced, often drastically, to reduce surface noise, which is nevertheless usually present. Ironically, the French LPs are taken from an entirely new dubbing made in England by EMI's Anthony Griffith. As regular readers will already know, Griffith is one of my heroes among dubbing engineers, and he certainly has maintained his impressive standard here. The sound quality of these transfers is wonderfully full and true. Surface noise is occasionally present (especially in some selections which were obviously not taken from master discs), but it is never offensive and is usually lower than