



Jean ROCHARD

L'enregistrement musical

Entre langage neuf
et colonisation économique-technologique



Indien blackfoot à cheval

Photographie :
Edward Sheriff Curtis



A propos de l'hymne delphique

par son transcripteur

EXÉCUTION DU SECOND HYMNE DELPHIQUE A APOLLON

ALLOCUTION DE M. THÉODORE REINACH

PRONONCÉE A L'ASSEMBLÉE GÉNÉRALE DE L'ASSOCIATION POUR L'ENCOURAGEMENT
DES ÉTUDES GRECQUES LE 3 JUIN 1897

MESDAMES, MESSIEURS,

Il y a un peu plus de trois ans, le 12 avril 1894, l'Association pour l'encouragement des études grecques, dans une séance dont vous n'avez pas perdu le souvenir, fit entendre pour la première fois au public parisien le premier hymne découvert dans les fouilles françaises de Delphes. Ce fut une date dans l'histoire de l'archéologie musicale. La musique hellénique, muette depuis deux mille ans, retrouvait enfin la voix, et ce que cette voix avait à nous dire paraissait aux uns d'un archaïsme si bizarre, aux autres d'une modernité si inquiétante, que la tâche principale de ceux auxquels était échu le rôle d'interprètes et d'introduceurs du vieux compositeur, dut consister tout d'abord à justifier leur déchiffrement et à établir le bien fondé de leur restitution.

Aujourd'hui, la bataille est gagnée. Le premier hymne à Apollon a fait son tour d'Europe — que dis-je ? son tour du monde — et il en est revenu sensiblement identique à ce qu'il vous parut lors de sa première sortie (1). Le scepticisme bien excusable du

(1) Le texte définitif en a été donné dans la *seconde* édition du *Bulletin de correspondance hellénique* (année 1895, pl. XXV à XXVII), à laquelle est conforme la *seconde* édition de mon arrangement en collaboration avec G. Fauré (Bornemann, éditeur, 15, rue de Tournon).

Adam Linz DJing

Photographie : Guy Le Querrec / Magnum Photos



Nathalie Curtis



Frances Densmore et Mountain Chief



Miguelito



Federico Garcia Lorca



Triumph!

Those who heard Miss Christine Miller, the noted concert contralto, in the recent test of *tone re-creation* with the New Edison Diamond Disc Phonograph, witnessed an experiment they will never forget.

The most unique performance ever given before music lovers of this city. And an epoch-making success.

Each one in this large and critical audience sat in amazement at the revelation which greeted their ears. A tone from a phonograph that was a positive duplicate of the same tone from the human throat—all the warmth, sympathy, richness and mellowness of one echoed in the other. It was hardly believable. But their eyes and ears told them it was true.



Music Re-created!

As Miss Miller sang her song in unison with the New Edison, none could tell except by the motion of her lips when it was she who was singing. When the two sang together, they heard but *one voice* of greater volume. When one sang alone they could not rely upon their ears. Only when the singer's lips were still did their eyes tell them that the voice they heard came not from her throat but from the New Edison.

This was the supreme test—the final proof. By actual comparison, side by side with the artist, the New Edison proved that it re-creates the original tone. Nothing more could be asked. The triumph belongs to Mr. Edison. He has made the phonograph *perfect*—a real musical instrument.

New Edison Diamond Disc Phonograph

No Needles to Change — Unbreakable Records

The scientific result of Mr. Edison's infinite research. His favorite invention. The one to which he has given practically all his time for the last four years. He has perfected laboratory processes to the point where each instrument produced is as truly scientific as the original laboratory model.

The wonderful diamond stylus brings out the delicate overtones (never before reproduced on the phonograph) which give purity and richness. It makes possible the recreation of the artist's tones.

There are no needles to change. That bother is done away with. Wear on the record has been reduced to a minimum. For the diamond stylus simply floats over the record. Edison records are indestructible.

Free Concert Today

Come in and hear the records which were used in Miss Miller's triumphant tone test. They will be played at the special concert today. *No charge for seats.*

Close your eyes and see if the artist does not seem actually to be before you. Judge for yourself why the New Edison is said to open a *new era in music*. Or ask to hear your own favorites from the great library of Edison records. We will be glad to play them for you.



Program

12:00 A. M. to 9 P. M.

Records Used in Miss Miller's Tone Test

- O Bear in the Land—Hill, Mendelssohn.....Christine Miller
- Johnnie with Mr. Little.....Christine Miller
- Swiss Dance, Rossini.....Christine Miller
- My old Country, Rossini.....Christine Miller
- Old Duke of Devon, Purcell.....Christine Miller
- The Two Larks, Lachinsky—Piano Solo.....Miss Miller
- Spanish Dance No. 3, Sarasate.....Other Singing

Call and Hear



The Edison Shop

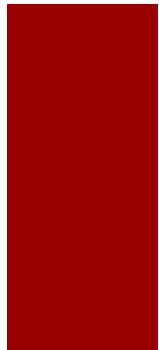
The Phonograph Co. of Milwaukee, Proprs.
215 SECOND ST.

One and a Half Blocks North of Grand Avenue

Rent to Fisher Furniture Company

Milwaukee Journal

2 décembre 1915

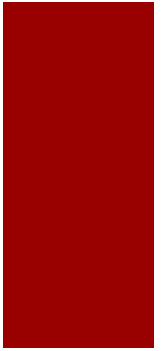


Sidney Bechet

Photographie : William Gottlieb



Delia Derbyshire





Carol Kaye

Photographie promotionnelle



Joe Meek

Dessin : Pic

D'AILLEURS CE FAMEUX JOE MEEK A RÉALISÉ EN 1960 UN
CONCEPT ALBUM, AVANT LES BEACH BOYS, LES BEATLES OU
MÊME AVANT « A LOVE SUPREME » DE JOHN COLTRANE, AVEC
« I HEAR A NEW WORLD » DES BLUE MEN ...
ÇA S'EST MAL PASSÉ, C'ÉTAIT UN PEU TROP TÔT ...



Michael Bland, Michel Portal, Sonny Thompson

Photographie : Guy Le Querrec / Magnum Photos





Alan Freed

Photographie :
TV-Radio-Mirror



Mines de coltan et de manganèse

République démocratique du Congo

Photographie : Judith Prat

