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The Sound of Stereo

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potential: they won the war and they are going to enjoy the victory. They back the present regime strongly. But even here, one suspects, what they are backing is not the regime but the protection which the regime gives their pesetas. They are opportunists; any other regime which gave the same protection would do just as well.

Everywhere in Spain the sense of private property is slowly becoming more social, more communitarian; but not among the very wealthy. They still live in ostentatious luxury and they can well afford to because capital-gain taxes are much lower in Spain than anywhere else. Indeliberately, they are fellow-travelling with the communist push for rebirth.

These are the most rabid and least thinking monarchists. They possess titles of nobility and great palaces in the most aristocratic cities: Madrid, Seville. Monarchy means to them the return of court occasions, the great royal parties, the dancing with a princess, the intimate gossip with a countess.

These men could do much, perhaps everything, for the future of Spain; but they will not. They are busy living in the past.

Two final notes, which are implicit in all the preceding.

First, Spain's disease is economic. We are far behind other European countries. We need more steel, more coal, more machinery, to strengthen the economic foundations of the nation. This is the only way to raise living standards for everybody, especially the lowest classes. Perhaps Spain's recent admission to the European Organization for Economic Cooperation (the OECE) will be the first step in this direction.

Second, Spain's disease is also political. Like it or not we are living in the middle of the twentieth century when every western country has come of age and endorses some form of democracy. We cannot remain isolated from this general political stream.

One hopes that our political leaders will soon see the greatness of the problem and the urgent need of a solution; and will apply the obvious remedies to both our economic and political illnesses.

JOSE MARJA MATA Y TRANI

The Sound of Stereo

Stereo phonograph discs have been on the market only about a year and a half. Stereo tapes arrived about five years ago, but because of the high cost of tapes and the inconvenience of handling them stereo sound had not caught the public fancy until stereo discs appeared. Stereo means there are two microphones used in recording sound. More than two microphones may be used, but if so, the re-

corded tapes are then combined into two. For reproducing stereo tapes or discs there must be two amplifiers and two loudspeakers placed at a distance from each other of seven feet or more depending on the distance of the listener from the speakers. The aim of stereo is to duplicate man's normal hearing with two ears, one ear being separated from the other and so catching sound waves at a slightly different angle from their source.

The first advocates of stereo sound stressed its localizing quality, putting violins on the left, e.g., and cellos on the right, or horses galloping across the air in front of the speakers as we listen, e.g., to "The Queen's Birthday Salute".

Certainly these effects are startling but the importance of stereo to one who loves music is rather in the increased clarity which stereo gives; the depth and, as it were, the layers of sound coming from a symphonic orchestra; the separation of the various choirs and the all-encompassing atmosphere of sound, making us the listeners almost a part of the orchestra; and the increased dynamics which now sound almost unrestricted.

A year ago advocates of stereo were saying that a stereo recording is by that very fact superior to a monophonic one. Now, it is not uncommon for them to say that the difference is in the price. After considerable hearing of stereo sound I would add that in many cases a good monophonic recording of a solo voice or instrument such as the violin or piano is superior to the stereo recording of the same. This is even true sometimes of a piano or violin concerto.

There is a considerable superiority however in a good stereo recording of duets or small ensembles; while in large ensembles, orchestra or choir music, the superiority is so great that it brings to our hearing a new world of rounded sound that makes even the best monophonic version sound flat by comparison.

At first stereo tapes had to be recorded singly, each running at the normal speed at which they would be played. Then a radio tube was developed which made it possible for tapes to be copied at high speed and in great number, but still they remained expensive. The idea of a stereo disc is not new, but the problem was how to record two channels in one groove and then to design a cartridge to pick up the impulses recorded in the grooves. The solution to the groove problem is reported to have been found by Westrex Co. Now all stereo records are called monogroove stereo discs, so named because the stylus motion for each channel is at a 45-degree angle. How one stylus riding in the groove can be affected by different impulses at the same time, both vertical and horizontal, from either side of the groove, and then transmit these impulses unconfusedly to the amplified, this writer cannot say. He can only say that it works.

Only a little over two years ago, Fairchild Co. made one of the first satisfactory cartridges. It was hand-made and cost \$250.00. Within the past year the price of stereo cartridges has dropped and the quality of the cartridges has improved. There are now several which are no more costly than, and every bit as perfect as, the best monophonic cartridges. To mention three of them, the SHURE M7D listed at \$24.00, the older SHURE M3D, \$45.00, and the latest model by FAIRCHILD, SM-1, listed at \$34.95.

When the first LP records were issued in 1949 and for some time thereafter the market was flooded with inferior and by no means high-fidelity records. It took several years to eliminate them. There has not been a similar degrading of quality in the new stereo records, but naturally not all stereo records are of the highest quality.

The one striking and annoying inferiority of many stereo records has been in the surface noise or "pops". This had almost entirely disappeared in monophonic records the past few years, but now it has come noisily back in the stereo discs to the advantage of stereo tape with its silent surfaces. London and Columbia records, however, were fairly free from "pops" and RCA-Victor records especially were. Then in August of this year RCA-Victor brought out their first absolutely "pops"-free discs. They have added a permanent antistatic which they call 317 X to the vinylite material out of which discs are made to make "miracle surfaces". No doubt all record manufacturers will soon be using this 317 X or its equivalent.

The following is a list of stereo records which after careful listening I do not hesitate to recommend for the intrinsic value of the original compositions, the artistic interpretation of the conductors or players and the very high quality of the stereo sound.

The Wagner Chorale. Capitol SP 8431.

CORELLI: Christmas Concerto, op. 6, n. 8; Toy Symphony: etc. Bach-Vanguard VRS 1032.

MOUSSORGSKY: Pictures at an Exhibition. Victor LSC 2201.

GRIEG: Piano Concerto. RACHMANINOFF: Rhapsody on a Theme of Paganini. Columbia MS 6016.

TCHAIKOWSKY: Variations on a Rococo Theme. SCHUMANN: Cello Concerto. Angel S 35397.

Sylvia; Coppelia; The Red Shoes; Invitation to the Dance. Columbia MS 6028.

TCHAIKOWSKY: Symphony No. 6. London CS 6052.

SCHUBERT: Symphony No. 9. London CS 6061.

TCHAIKOWSKY: 1812 Overture; Marche Slave; Capriccio Italien. London CS 6038.

BEETHOVEN: Symphony No. 5. London CS 6037.

HANDEL: Organ Concertos, op. 4. Columbia K2S-602 (2 records).
 TCHAIKOWSKY: The Nutcracker Suite (complete). London CSA
 2203 (2 records).

TCHAIKOWSKY: Swan Lake (extended excerpts). London CSA
 2204 (2 records).

HANDEL. Arias; sung by Richard Lewis, tenor. Capitol SG 7170
 SCHUMANN. Symphony No. 3. Paray and the Detroit Symphony
 Orchestra. Mercury SR 90133.

RACHMANINOFF. Concerto for Piano No. 3, Van Cliburn. Victor
 LSC 2355.

DVORAK. Serenade for Strings. Kubelik and the Israel Philhar-
 monic. London CS 6032.

Winds in Hi-Fi. Fennell and the Rochester Woodwind Ensemble.
 Mercury SR 90124.

BEETHOVEN. Symphony No. 2; Ruins of Athens. Beecham and
 the Royal Philharmonic. Angel S 35509.

The following recent monophonic recordings may also be recom-
 mended:

BRAHMS: Variations on a Theme of Handel; Waltzes. Epic LC
 3331.

BRAHMS: Piano Concerto No. 1. Epic LC 3484.

BEETHOVEN: Eroica Variations in E flat; Variations in F and
 C. Vanguard VRS 1032.

Debut (John Browning, pianist, playing Chopin, Debussy, Bach.)
 Capitol SP 8464.

THEODORE E. DAIGLER

Private Enterprise on the Frontier

I have never ceased to be impressed by the wealth and resources with which nature has so magnanimously endowed the island of Mindanao. Flying over this vast territory and seeing hectares upon hectares of timberland, the wide expanse of grassland for pasture, the rich humus-covered soil, the water power latent in lakes and rivers, I could not help thinking of what one timber magnate once said to me in Manila: "You worry about the international reserves of the country. Well, here are our real reserves."

The problem however is how to convert the rich endowment of nature into the food, clothing and housing that our people need in growing quantities and into the raw materials of industry and the com-