

# ARSC

## 2012 CONFERENCE ABSTRACTS

### **IN A GENESEE GROOVE: CULTURE, INDUSTRY AND RECORDED SOUND IN ROCHESTER** Thursday 8:45a-10:45a Plenary Session

#### **Flour/Flower Power: Rochester's Music from Jenny Lind to George Eastman**

*Gerry Szymanski, Sibley Music Library, Eastman School of Music*

As one of America's first boomtowns, Rochester expanded at a rapid pace after the completion of the Erie Canal. But how did it go from a hardscrabble frontier settlement to a world-renowned bastion of concert music? Gerry Szymanski will explore the early music history of a city that moved from flour mills to flower beds and on to become the photographic capital of the world. From the visit of Swedish Nightingale Jenny Lind in 1851, until the grand opening of the Eastman Theatre with the silent (yet accompanied) *Prisoner of Zenda*, Gerry will review a panorama of Rochester's contributions to the world of music.

#### **The Flowering of the Phonograph in the Flower City** *Tim Fabrizio*

The Phonograph came to Rochester, NY on May 20th 1878, a short time after the formation of the Edison Speaking Phonograph Company. Thereby began a relationship between this city and recorded sound, manifest in the enterprise and commerce spawned by Edison's great achievement. Rochester's journey through the early history of recorded sound was both prosaic and unique, an American odyssey in an age of invention.

#### **Howard Hanson on Record** *Uncle Dave Lewis, Uncle Dave Archive*

For 40 years, Howard Hanson was the guiding light of the Eastman School of Music; today he is best remembered as one of America's great 20th Century composers and perhaps her leading symphonist of that era. However, as a conductor Hanson was deeply involved in sound recording, not only as an interpreter but also in its technical aspects and, in at least one instance, in an executive capacity. My talk will summarize some of Hanson's achievements in regard to recording and will attempt to impart some measure of the milestones along the way in what was a long and prosperous endeavor.

### **ARTISTS & REPERTOIRE: JAZZ**

Thursday 11:15a-12:30p Session 1

#### **From Discards to Discography: An Independent Perspective on Benny Goodman's Career** *David Jessup*

As time goes by, much of Benny Goodman's legacy—the performances as preserved for our enjoyment today—seems destined for enshrinement in various archives, whether commercial or educational /institutional. This presentation would center on an outsider's perspective – what has come to light since Russ Connor's retirement from collecting and documenting Goodman's work. Of necessity, this independent's activities have included collecting, evaluating, and preserving (sometimes) fragile media – from shellac 78rpm test pressings, through vintage aircheck/rehearsal lacquer discs, to mp3 files. Brief audio clips both classical and jazz from throughout Goodman's career will be featured, including a 1936 broadcast from the Palomar Ballroom that, piecemeal, began to appear mere weeks after the latest Goodman discography went to press."

## **Miles Davis and Gil Evans: The "Adagio" of Spanish Afromodernism**

*Kevin Fullerton, University of Kansas*

In the 1950s and 1960s, Spanish and Latin American music swept across the US exemplified by musicians such as Perez Prado, Xavier Cugat, and Tito Puente. Inspired by the popularity of Latin American and Spanish musicians, American-born musicians infused their own compositions and performance styles with their perception of Spanish and Latin American melodies, rhythms, and instruments. Their music then takes on a life of its own in American popular culture and illustrates something seriously interesting. The Adagio (second movement) from Joaquin Rodrigo's 1939 *Concierto de Aranjuez* offers a particularly rich example of this phenomenon; not only did the work become a staple of the classical guitar canon but it also inspired Miles Davis and Gil Evans's seminal album *Sketches of Spain*. Upon hearing a recording of the concerto, Miles Davis and Gil Evans transformed the adagio into the anchor piece of the album *Sketches of Spain*. Davis and Evans thoroughly researched style and the aesthetics of Spanish music in an attempt to make an authentic recording of Spanish music. It was the first recording of any part of Rodrigo's concerto by an American and the reinterpretation firmly planted the adagio into the concert jazz aesthetic; after Davis' recording of the Adagio, the work enjoyed a diverse reception throughout a multitude of genres. Through an analysis of Davis' Adagio this paper will explain the recording's position in his output, its influence on jazz repertoire, and on American popular music.

## **The Flute in Jazz: From Feathery Breezes to Whirlwinds of Sound**

*Cary Ginell, Origin Jazz Library*

When asked about the place of the flute in jazz, Miles Davis once remarked acidly, "Kid stuff. Get serious." The flute was one of the last major orchestral wind instruments to be accepted in jazz. At best, the flute was used by saxophonists as an occasional doubling tool. But the flute's ascendancy as a jazz solo instrument began in 1927 when Cuban bandleader Alberto Socarras first recorded a flute solo on a record with Clarence Williams. Progress for the flute was slow after that, limited to big band musicians like Wayman Carver and Walter Thomas. As a low-volume instrument, the flute was difficult to hear above the roar of saxophones and trumpets. But with the end of the big band era, the flute became a popular force during the dawning of the bebop era. Its great awakening began in earnest in the late 1940s and early 1950s when reed men Frank Wess, James Moody, Sam Most, and Jerome Richardson began doubling on the instrument. Herbie Mann was the first musician to specialize on the flute, inspired by the dynamic Puerto Rican flutist Esy Morales as well as trumpeters Clifford Brown and...yes, Miles Davis. Mann would use the flute to introduce world music styles such as bossa nova to jazz audiences in the late 1950s and 1960s. Mann's example led the way for other trailblazing performers like Hubert Laws and Yusef Lateef. This presentation explores the beginnings of the flute as an accepted jazz instrument and its most influential performers.

## **ARTISTS & REPERTOIRE: FOLK**

**Thursday 11:15a-12:30p Session 2**

### **The collector and the recordist: a new theoretical framework for methodologies of sound recording**

*Deirdre Ni Chonghaile, University of Notre Dame*

Studies of recorded sound collections of music frequently focus on professional collectors who have usually been affiliated with, and funded by, organizations for which preservation or broadcasting is a chief concern. Collections created by amateurs typically do not receive the same attention. In this paper, I focus on one amateur, Bairbre Quinn (1935-1987) from Ireland's Aran Islands, who was the first islander to own a sound-recording device. She saw her reel-to-reel tape-recorder not simply as a means to document performances but also as an instrument with which she could ultimately increase her participation in local communal music-making. The dual purpose of her recording inspires a new theoretical framework for considering methodologies of sound-recording. I introduce the recordist as an entity that is different to the collector and propose a new paradigm that might help amateur collections to shed their appearance of unpredictability and seeming chaos and so reveal their unique value.

## **The Kenneth Goldstein Collection at The University of Mississippi**

*Greg Johnson, University of Mississippi*

Dr. Kenneth S. Goldstein was a respected folklorist and record producer. He served as chair of the Folklore and Folklife department at The University of Pennsylvania, co-founded the Philadelphia Folk Festival, and produced over 500 record albums for Folkways, Prestige, Riverside Records, and Stinson. Dr. Goldstein documented many musical traditions, but focused heavily on blues and the Irish, Scottish, and English influences on music in North America, particularly Newfoundland. His large collections of sound recordings, broadsides, research notes, and books are housed at several institutions: Middle Tennessee State University, Memorial University of Newfoundland, The University of Pennsylvania, and The University of Mississippi. This talk will focus on the collections housed in Archives and Special Collections at The University of Mississippi and examine Dr. Goldstein's work documenting musical traditions and folklore from Great Britain and Ireland. Audio examples will come from a recent grant that digitized the almost 1,000 audio reels in his collection. This will be supplemented with visual examples from the more than 1,500 digitized broadsides we have made available.

## **From Pole-Cats to Cowboy Fiddlers: Following “Maiden's Prayer” in Music and Sound to Reveal the Sculpting of an American Sound** *Joe Weed, Highland Publishing*

“Maiden’s Prayer,” the iconic American country fiddle tune claimed by Bob Wills, began its perambulation in nineteenth century Poland, the sole successful product from the pen of Tekla Badarzewska, who died before she was thirty years old. Her composition, written for intermediate pianists, began as a set of florid variations built on a simple, arpeggio-based melody. The piece no doubt stymied many middle-class pianists who squinted under 19th century kerosene lamps, trying to decipher its dense splatters of black ink while remembering to play in three flats. Music critics decried its widespread popularity throughout France, Great Britain, and the U.S. Arthur Loesser described it as “this dowdy product of ineptitude.” Bob Wills’ original recording of “Maiden’s Prayer” (Columbia, 1935) is a fiddle feature of stunning simplicity and directness. Shorn of Badarzewska’s embellishments and bric-a-brac, and freed from the piano-friendly key of Eb, the melody rests comfortably in the key of A, where Wills easily exploits the country fiddle ornaments of his day and delivers a straight-forward and direct performance of the tune. Finding the kernel amid Badarzewska’s spaghetti was not solely Wills’ accomplishment, however; using 19th century sheet music and recordings from the early 20th century, I’ll show how fiddlers had already been chopping away at the black ink well before Wills’ iconic 1935 recording. In the process, they were helping to sculpt and define country fiddling in America.

## **ARTISTS & REPERTOIRE: MORE THAN MUSIC**

**Thursday 1:45p – 3:15p Session 1**

### **Audio Landscapes: Exploring Interdisciplinary Environmental Podcasting with CoHearence**

*Andrew Mark, Amanda Di Battista, York University, Toronto*

Universally recognized as the composer who established the symphony in its modern sense, most of the symphonic genius of Joseph Haydn had to wait until the invention of the LP before it became known to the world. Recorded sound played a key role in the international propagation of nearly three-quarters of Haydn's symphonies, more than 150 years after their creation. Andreas Friesenhagen, a leading scholar at the Joseph Haydn Institut, has recently cited a serious neglect in the study of these recordings, specifically as they relate to the public reception of the composer's work.

### **Charles Taze Russell: Mixed Media in the Stone Age of Media**

*Uncle Dave Lewis, Uncle Dave Archive*

Charles Taze Russell (1852-1916) was a restorationist minister who founded the *Watch Tower* magazine, now the house organ of Jehovah's Witnesses; but Russell was not a Jehovah's Witness, a denomination which did not exist in

his lifetime. At the very end of his life, he co-founded the Angelophone label with singer Henry Burr, which recorded hymns, and created his massive 5-hour spectacle "Photo-Drama of Creation," incorporating some 100 phonograph records, hand-colored film footage and thousands of glass slides. This brief talk will summarize Russell's work in mass media and detail the restoration effort towards the "Photo Drama of Creation."

### **Project South: The Civil Rights Movement in Sound**

*Franz Kunst, Stanford University*

In the Summer of 1965, eight Stanford University students traveled throughout the South recording interviews with participants in the Civil Rights movement, especially by members of such organizations as the Congress of Racial Equality (CORE), the Southern Christian Leadership Conference (SCLC), and the Student Nonviolent Coordinating Committee (SNCC). These recordings were used to produce several programs for campus radio station KZSU. The tapes were transcribed in 1969, and these texts have deservedly received a good deal of scholarly attention. But the recordings, while safely stored at the Archive of Recorded Sound, remained unplayed for almost 40 years. In 2007, the Archive began a project in conjunction with the Stanford Media Preservation Lab to digitally transfer these 463 open reel tapes. Finally, the voices in these oral histories had been returned. But there were some surprises in store: several previously untranscribed (and some virtually untranscribable) recordings also surfaced; actualities from rallies and marches, chants and songs, and speeches, group discussions and casual conversation. It was discovered that much was missing from the printed texts: accents and speech rhythms, meaning conveyed in subtle intonations, the overlapping voices of heated debate, and the atmosphere of the rural Deep South (roosters, dogs, cicadas, screen doors, the roar of trucks on the highway). The Project South Collection is now a much richer document of American history.

## **ARTISTS & REPERTOIRE: POP**

**Thursday 1:45p – 3:15p Session 2**

### **My Black Mama: The Influence and Significance of Son House Records**

*Daniel Beaumont, University of Rochester*

My paper will discuss how the two phases of Son House's career show the significance and influence of the blues first in the pre-war (World War II, that is) African American community, and then, after his "rediscovery," the relation of the blues to the ferment and rebellion of the youth culture of the Sixties. This will be seen also in the influence of Son House's music first on such people as Robert Johnson and Muddy Waters, and secondly through them on generations of rock 'n' roll musicians such as the Rolling Stones, Led Zeppelin and Jack White. I will especially focus on his song "My Black Mama" and show how its musical influences are paralleled by the different reception of the blues by its first black audience and later by its second young white audience.

### **A Window of Opportunity: A Convergence of Styles, Performers and Technicians at Sigma Sound Studios**

*Toby Seay, Drexel University*

Sigma Sound Studios founder, Joe Tarsia, attributed Sigma's early success to taking advantage of "a window of opportunity" created by Kenneth Gamble and Leon Huff. This window of opportunity was Philadelphia's second, the first having come from Dick Clark nearly a decade earlier. When Sigma opened its doors in 1968, the forces that developed Philadelphia Soul music were already in motion as Gamble and Huff's first national hit, The Soul Survivors "Expressway to Your Heart", was released in 1967. However, Tarsia created a state-of-the-art facility where the Philadelphia music community would converge to develop a signature sound and a musical legacy. This paper examines audiotapes from the Sigma Sound Studios Collection of the Drexel University Audio Archives that were recorded in the early years of Sigma. From these tapes, the blending of styles within the Philadelphia Soul genre is apparent with elements of Doo-Wop, Funk, Soul, Gospel, R&B, and Disco represented. Some of the artists represented in these early tapes are The Delfonics, The Stylistics, The Moods, Earl Young, Holly Maxwell, Harold Melvin & The Blue Notes, Len Barry and others.

## **Reordered Listening: Studying the Remix and its Effects on the Consumption of Music**

*Sheena Hyndman, York University*

“Reordered listening,” a concept developed as part of my doctoral research, is the act of hearing music out of order by coming into contact with versions of songs before encountering the original song upon which the version is based. While experiences of reordered listening transpire in conjunction with cover songs, instrumental versions, commercial adaptations and so on, occurrences of this phenomenon have increased significantly because of the rising popularity of the remix: as encounters with remixed music as reordered events have become more common, there has been a shift in both music consumption patterns and in attitudes towards the remix as an artistic endeavor. That is, audiences are becoming more likely to both enjoy and seek out the work of remixers upon experiencing reordered listening, often without being compelled to search for the original song, which is ostensibly the intended purpose for the release of remixes by record labels. Furthermore, the experience of reordered listening frequently occurs incidentally, especially in urban public places, which reflects a changing sonic environment in which the introduction to remixed music vis-à-vis the reordered encounter has become normalized as a part of the experience of hearing music in public. Using findings from ethnographic fieldwork conducted between March and November 2011, this paper examines how reordered listening occurs in conjunction with the ubiquity of the remix. I consider how reordered encounters with remixes affect patterns of consumption, and how audience attitudes about the value of the remix, as compared to the original song, have transformed.

### **ARTISTS & REPERTOIRE: FILM**

**Thursday 3:45p – 5:30p Session 1**

#### **The Coroner’s Report – Dissecting the Decisions Facing Film Sound Preservation**

*Bob Heiber, Chace by Deluxe*

Today’s current tools for modern sound restoration allow sound restoration technicians to wield their tools, like a surgeon wields a scalpel. This can result in some heretofore, unimaginable opportunities to make corrections that could not be done before. However, along with the ability to fix more problems comes an additional responsibility to understand the context and affect making certain repairs may have on the authenticity and veracity of a sound track. This presentation will examine the dilemma facing sound restoration professionals by examining specific defects found in a 1929 sound motion picture, *High Treason*. *High Treason*, a silent film converted to a sound motion picture with synchronized dialog, offers the full range of sound restoration issues as well as issues unique to the earliest synchronized sound entertainment films. It provides a perfect case study to showcase areas of sound impairment that defied previous efforts for correction. Other areas demonstrate unique sound challenges to early sound films, like bad edits, modulating noise floors and excessive camera noise that can also be corrected. By examining specific problems and corrections, the audience will be able to gain knowledge about how these technical possibilities can transcend the concept of sound repair and begin to creatively enhance or improve the sound experience. Armed with this knowledge, archivists and other sound restoration professionals will be able to better understand how their decisions affect the final restored sound track.

#### **Music is Where You Find It: Jukebox Shorts of the 1940s**

*Mark Cantor, Celluloid Improvisations / Las Virgenes*

The amount of jazz, popular music and dance preserved on film is indeed astonishing. Among the most fascinating sources of music on film is the jukebox short of the 1940s. Most people know about SOUNDIES, an audacious experiment in mass musical entertainment. More obscure, however, are the various companies that competed with SOUNDIES in the early years, or followed after their demise. Our program will focus in the non-SOUNDIE jukebox shorts, many of which were never seen by the public, or that saw limited release at best. Our program will include shorts produced by such obscure concerns as Musical Shorts, Ltd., Edgar Bergin Interests, Amusement Associates, and many others. Perhaps the most wonderful thing about rediscovering these films is that while the

stories behind the shorts are fascinating, the music is equally compelling. Rose Murphy, Spade Cooley, the Nat “King” Cole orchestra and others will be featured in this audiovisual presentation.

### **Phonographs and Music Machines in Silent and Early Sound Films**

*Philip Carli, University of Rochester*

Motion pictures and sound recording developed together both commercially and aesthetically; therefore, it is not surprising that sound recording devices and media often play subsidiary and leading roles in early films. It is especially notable that phonographs and records have dramatic functions in "silent" films, as each technology was capable of doing something the other could not (and would not be wholly successfully conjoined until the 1920s). Illustrating this premise with images from films made in the 1910s and 1920s will show how sound recording influenced American life in both technological and social implications, and also the ingenuity behind filmmakers' conceptions of what sound recording could and would eventually do.

## **INSOURCING: HOW WE DO IT** **Thursday 3:45p – 5:30p Session 2**

### **An Historical Survey of the Eastman Audio Archive**

*David Peter Copen, Sibley Music Library, Eastman School of Music*

The Eastman School of Music (ESM), est. 1921, is today recognized as one of the world's leading conservatories. In the early 1930s the ESM experimented with audio capture of school-based performances; retention of masters became standard procedure in 1933, and the recording program, initially selective, grew in scope to become comprehensive in the 1950s. The cumulative repository of masters is today known as the Eastman Audio Archive (EAA), comprised of more than 40,000 performances given by ESM students, ensembles, faculty members, and guest performers. Owing to the American music initiatives launched by the ESM's Howard Hanson, the EAA holds much research potential for historians studying that school of 20th-century American music composed in a tonal idiom and modeled on established classical forms. Finally, as would befit any collection of comparable size and chronological span, the collection manifests the progression of developments in sound recording technology since the 1930s.

### **Developing a Media Preservation Program at Indiana University Bloomington**

*Mike Casey, Indiana University, Bloomington*

In 2009, Indiana University Bloomington published a report documenting the findings of a campus-wide survey of audio, video, and film holdings which identified more than 560,000 media objects, most of them on degrading, obsolete analog carriers. Many archivists believe there is a 15-to 20-year window-of-opportunity to digitally preserve analog audio and video, less for some formats. This scenario is common to institutions around the world that have acquired and stored hundreds of thousands of hours of audiovisual content in support of their mission, and have limited time in which to ensure its survival. At the 2010 ARSC conference we presented the findings of this survey. This presentation continues the story, detailing a multi-year planning process to create a centralized digitization facility and a campus-wide preservation plan. This work resulted in the 2011 publication of a report entitled *Meeting the Challenge of Media Preservation: Strategies and Solutions*. Topics covered include: prioritizing holdings for preservation, creating a facility build plan, articulating preservation and access principles, managing data, engaging stakeholders, and mobilizing resources."

### **The Return of the Belfer Audio Archive**

*Patrick J. Midtlyng, Jenny Doctor, Syracuse University*

Under the auspices of an Andrew W. Mellon Foundation Grant, a new Belfer Director and Archivist have been appointed, who are now working together to rejuvenate the Belfer. In this talk, we will present aspects of this restoration: the development of the Belfer as a "real working archive", with the aim of increasing uses of the collections for teaching and research. To illustrate this, we will focus on three things: digitization, assessment, and

usage. The Belfer will serve as the pilot for the development of best practices, standards and infrastructure for digitization, metadata collection and delivery strategies for the Syracuse University library community; to this end, we formed the ‘stream team’, an intra-library committee investigating asset delivery options. This summer, while balancing on-demand digitization and continuing projects, we are undertaking two projects involving duplication: a complete survey of our ‘reference’ tape collection and developing a selection and retention program for multiple copies of 78 rpm discs. We have also begun to increase interaction with various departments within the university, implementing Belfer classrooms collaborations, research roundtable presentations and conferences to develop creative ways to encourage collection use.

**IMAGE PERMANENCE INSTITUTE**  
**Friday 9:00a – 10:45a Plenary Session**

**From Media Stability Research to Sustainable Preservation Strategies**

*Jim Reilly and John-Louis Bigourdan, Image Permanence Institute*

During its twenty-seven years of existence, the Image Permanence Institute (IPI) has focused on studying the stability of various information recording media, and most notably has produced a number of plain-language publications and easy-to-use management tools to assist collecting institutions in setting and achieving their preservation goals. While investigating the impact of heat, moisture, pollutants and light on plastic supports, paper, color dyes and silver particles it was demonstrated that collection environments strongly govern the useful life span of information media and ultimately of general collections. In recent years, the knowledge gained from materials stability studies led IPI to develop a unique approach to preservation that integrates the collection needs and the ever increasing necessity for sustainable practices. In 2003, IPI began a three-year, NEH-funded study that was to be the first step in the development of a simple diagnostic tool for magnetic tape, somewhat analogous to A-D Strips for acetate film with which archivists might quantify the condition of magnetic media collections. This presentation will provide an opportunity to discuss IPI’s research on magnetic tape preservation, and re-visit magnetic media preservation strategies in light of the most recent developments in terms of sustainable HVAC operations.

**ARTISTS & REPERTOIRE: TEXAS**  
**Friday 11:15a – 12:30p Session 1**

**Texas Label 78s: 25 Genres in 25 Minutes** *Bill McClung*

To illustrate the richness of the post-World War II Texas recording industry, I will share label illustrations and music examples of the following genres: advertising, animal calls, big band, bilingual jive, blues, calypso, Cajun, Christmas, choral, Czech, country, Dixieland, German, gospel, Hawaiian, jazz, party, pop, R&B, rockabilly, sacred, show tunes, Spanish, square dance, and western swing. Artists include Little Richard, Freddy Fender, Professor Longhair, Sol Hoopii, the Dixie Hummingbirds, Harry Choates, and many others.

**Gentlemen in the White Hats: The KMBC-CBS Texas Rangers**

*Sandy Rodriguez, Kelley Martin, University of Missouri-Kansas City*

Starting in the 1920s through the late 1950s, Kansas City-based broadcasting pioneer Arthur B. Church produced a broad range of syndicated radio programs including Phenomenon, The Brush Creek Follies and the Texas Rangers. The Texas Rangers were a particularly successful franchise, heard on over 100 of the 116 CBS affiliate stations. The eight-man choir played twenty different instruments between them, while garbed in western wear, topped, of course, with classic white hats. Their ability to traverse successfully between hymns, cowboy songs, novelty, and western swing demonstrates their incredible range as musicians both on their own show and on The Brush Creek Follies. Moreover, they displayed their acting skills in Night Time on the Trail and Life on Red Horse Ranch, broadcasts offering “thrills of the old west” that mixed drama, romance, comedy, and music. Skilled as they were, their formidable talents remain in relative obscurity. As part of an NEH-funded grant project, the University of Missouri--Kansas City University Libraries is bringing the Texas Rangers and their posse back to light! By providing bibliographic access and digital preservation to a collection of transcription discs, lacquer discs, and negative metal

stampers that comprise the KMBC collection, radio aficionados will once again be able to delight in the antics of the Rangers. This session will provide an introduction to the KMBC-CBS Texas Rangers, and will feature both musical renditions and dramatic interpretations by these versatile performers."

**Tex-Mex Recording Pioneers** *Alex LaRotta, University of Texas, San Marcos*

This presentation will focus on the Tex-Mex recording pioneers that forged the "Tejano" record industry following America's post-World War II economic boom, independent of the "big five" record company collective of New York and Chicago. Starting with Armando Marroquín's first locally produced conjunto record in 1945 up until the end of the independent era with the major label-motivated Tejano crossover of the late 1980s, this lecture will focus on the peoples, places, genres, and recording technology throughout Texas within this forty-plus year time frame. The Ampex 300 and Finebilt record press were particularly important in the culmination of this industry. Also essential in analyzing this little-known history is the role of the music format—from shellac-based 78-rpm discs to the stereophonic 45-rpm and LP and into the dawn of the digital revolution—and how this affected sales, distribution, and subsequent internationalization of a once-regional music. A key element to the success of these early Tex-Mex record companies and producers is the behind-the-scenes efforts of local jukebox operators, record distributors, studio engineers, and pressing plant machinists that paved the way for a local industry almost entirely autonomous of New York and L.A. This presentation aims to examine these key players with visual supplementation of Billboard charts, trade ads, and related ephemera of the era. I will also include photo and audio scans from my own 78s, 45s, and LPs. As a largely misunderstood and marginalized music, I hope this will offer some great diversity to the fantastic ARSC conferences.

## **ISSUES IN COLLECTIONS**

**Friday 11:15a – 12:30p**

### **A Digital File-Based System for Audio Recording, Access, and Preservation**

*Konrad Strauss, Indiana University*

The Indiana University Jacobs School of Music has been making live concert audio recordings since the 1940s and continues to record approximately 500 concerts each year. The collection, housed in the Cook Music Library, encompasses many common formats from lacquer disc to CD-R. Mindful of the obsolescence of analog media formats and concerns about longevity and reliability of digital media formats, we transitioned to a file-based system for recording, access and archiving in 2007. The system, now in its third generation, incorporates a well-developed workflow for the creation of assets and associated metadata, as well as automated processes including nightly backup of workstations, generation of derivative files, and delivery for access and deep storage. While the system takes full advantage of the considerable IT resources of Indiana University, the lessons we have learned during development and implementation are directly applicable to smaller institutions, recording studios, and collectors. This presentation will give an overview of the system's development, workflow, hardware, and software; and examine data management and access issues. It will also discuss how the system can be scaled for adoption by institutions and individuals with limited IT resources.

### **Accessing the Florida Folklife Collection with Omeka** *William Chase, State Archives of Florida*

The Florida Folklife Collection is comprised of audio and video recordings, photographs, field notes, and administrative files from the Florida Folklife Program documenting the living traditions of Florida's peoples from the 1930's through 2001. The collection was accessioned by the State Archives of Florida in 1995, and digitization of audio recordings from the collection began in 2004 through funding from the Library Services and Technology Act. These unique recordings document valuable oral histories, music performances, radio programming, and over 50 years of the Florida Folk Festival. More than 1,500 digitized recordings are available online through the award-winning Florida Memory Project (<http://www.floridamemory.com>). In August 2011 Florida Memory was re-launched with a new interface and greater focus on user needs using Omeka, an open-source digital collections



platform. William Chase, Sound Archivist at the State Archives of Florida, will give a brief tour of Florida Memory's resources pertaining to the Florida Folklife Collection, and discuss how Omeka has been used to enhance access to the collection.

**ARTISTS & REPERTOIRE: INTERNATIONAL PERSPECTIVE**  
**Friday 1:45p – 3:15p Session 1**

**Audio Recordings: Sources for History of South-Slavic Nations**

*Dragoljub (David) Pokrajac, Delaware State University*

The paper discusses importance of audio recordings as sources for studying history of South-Slavic nations. After a brief review of relevant audio recording formats and various institutions that possess the audio materials in quest, we consider examples of particular sound recordings. Especially, we discuss audio recordings recently discovered in archives of German Broadcasting (Deutsche Rundfunkarchiv—DRA), the Library of Congress and the Archives of Czech Radio (Archivní a programové fondy, Českého rozhlasu). In addition, we discuss relevant commercial audio recordings that originated in Serbia, Europe and United States in the first half of 20th century.

**Archiving and Preserving the Endangered Archives of the Twentieth-Century Iranian Performing Arts**

*Jane Lewisohn, SOAS, University of London*

In this presentation I will highlight some of the challenges facing the archiving of recordings of the 20th-century performing arts of Iran. Over the past seven years I have been occupied fulltime in collecting and archiving the Golha Radio Programs broadcast on Iranian radio from 1956 till 1979. These programmes covered the entire history of classical as well as contemporary Persian poetry, giving marvelous expression to the whole gamut of traditional Persian music and poetry. I am constructing an online searchable relational database for these programs which is scheduled to go live over the Internet in the next few months. During this time many other archives have come to light which also need to be preserved and made accessible to scholars in a fashion and format that will facilitate serious research and scholarship. Much of this material is either very hard or virtually impossible to access; all is endangered and on the verge of disappearing. On the one hand, one finds private archives of artists and composers, on the other, collections of recordings made for private audiences, as well as field recordings made under the auspices of research for the Ministry of the Arts and Culture or Iranian Radio. There are also a wide range of invaluable radio programs made during the 1950s, 60s and 70s (in which fabulous singers, musicians, writers, and poets often starred), which deserve to be collected and properly archived. Many of these programs shed a unique light on Persian cultural and literary history and life in Iran during this period. One may mention in this context programs such as Barnama-yi hemayat khanavada or Barnama-yi degghan, which discuss social issues relating to families and rural communities and workers; Dar gusha va kenar-i shahr, which broadcast interviews from schools, factories, prisons and orphanages, as well as other programs devoted to children and music. I will give brief descriptions of the extent, content and significance of each of these programs and discuss the challenges and importance of collecting and archiving them.

**THE GERMAN 78RPM RECORD LABEL BOOK** *Dr. Rainer E. Lotz*

There have been several attempts at researching the history of the record industry in individual countries, and to reproduce the label types, often in color. Germany was the cradle of the disc record industry in 1890, and the world's leading exporter for decades until the last 78s were pressed in 1959. Altogether the project will cover far more than 5.000 different types of labels, date them, and provide capsule company histories. The slide show will offer an overview of labels few collectors have ever seen, including a few phantom discs, hearsay discs, picture discs, phono cards, 100 rpm talking doll discs and other oddities and rarities, including some striking examples of 'Americana.'

**TECHNICAL COMMITTEE SESSION**  
**Friday 1:45p – 3:15p Session 2**

**MAKING THE CASE: WHY AUDIO PRESERVATION CAN'T WAIT**

Many audio preservation practitioners believe that a 15 year window of opportunity exists to digitally preserve archival audio holdings. After that, a combination of active degradation and rapidly advancing obsolescence will make it either impossible or prohibitively expensive to preserve large holdings. Some formats must be preserved even sooner. In this session, the ARSC Technical Committee explores some of the reasons why audio preservation can't wait. The objective is to provide practitioners with language, technical details, and strategies for making the case for timely audio preservation to administrators and funding agencies. This session will address the following topics with short presentations, followed by a round table discussion and questions: 1. Degradation: What formats are degrading catastrophically? Can we expect diminished fidelity due to ongoing degradation if we wait?; 2. Obsolescence: What formats are at greatest risk due to obsolescence? How does obsolescence impact playback machines, spare parts, repair expertise, and playback expertise? ; 3. Value of archival sound recordings: How can we articulate the research, instructional, and experiential value and uses of archival sound recordings? ; 4. Making compelling arguments: What strategies can help us make the case? ; 5. Cost: Is there a potential increased cost of waiting to preserve? How do degradation and obsolescence issues impact cost over time?

Speakers for this session include: Marcos Sueiro Bal—Senior Archivist, WYNC Radio; Patrick Feaster—Media Preservation Initiative, Indiana University; Chris Lacinak—President, AudioVisual Preservation Solutions; George Blood—Owner, George Blood Audio and Video; Mike Casey—Director of Media Preservation Services, Indiana University.

**WORTHY OF ARSC MEMBERSHIP?**  
**Friday 3:45p – 5:30p Session 1**

**HEADS OR TAILS? – THE EXPERIMENTAL ACOUSTICAL OPTICAL SOUND RECORDINGS OF SVEN BERGLUND, CA. 1921** *Bob Heiber, Chace by Deluxe*

In the early 1900s research into optical sound recording for motion pictures was being conducted by a variety of technologists and entrepreneurial companies. Among the most well known in the U.S. are the Case Research Labs, Western Electric and RCA. In Europe, Peterson and Poulsen in Denmark, Eugene Lauste in France and Tri-Ergon in Germany are also cited as key developers in optical sound recording technology. However, in Brevik, near Stockholm, Sweden, Sven Berglund was conducting his own research and experiments into optical sound recording for motion pictures. The Berglund system was quite unique from these others, because Berglund was working on an acoustical recording method for optical sound. In Berglund's system, the multiple beams of sound were recorded across the full width of the film. This created an optical sound track 25mm wide with from 1 to 27 optical tracks. Since there is no conventional optical system that can play back sound from the entire width of the film, recovery of the tracks was the initial challenge. Fortunately, the documentation provided by the Swedish Film Institute clearly showed Berglund's technical set-up, and also indicated that the original recording speed was 22 frames per second. This presentation will discuss the methods used for the recovery and restoration of the audio as well as the editing and assembling of the audio to create a continuous forward running track. While many of the results are no more than crude experiments, the remarkable clarity of the spoken word demonstration recorded on October 29, 1921 clearly cements Berglund in the history books as an early contributor to the development of optical sound recording technology.

**REMEMBERING JUERGEN GRUNDHEBER: ARCHIVIST/PIRATE** *Gary Thalheimer, Gary Thal Music*

Juergen Grundheber was too modest to think of himself as an archivist. Yet, even twenty years after his death, it is necessary to remind collectors of his achievements in preserving and disseminating musical history on LP and CD. Having studied voice with Helge Rosvaenge, a throat operation ended any singing career. However, his collecting and connections with record dealers, such as Otto Preiser in Vienna, started a career producing historical LPs. In

addition to transferring 78s, he began searching radio archives to preserve "unofficial" surviving broadcasts of the 1930s and 1940s. He was active in producing these historic releases for Preiserrecords, Acanta, BASF, and Membran, as well as his own labels. He started his LP label Melodram to produce archival material in good sound, properly pitched, and began by documenting the post-war Bayreuth Festivals. He sold this label, but continued his production work with various archives for Preiser, Myto and other labels, and also produced recordings by living singers and cabaret artists, frequently as Juergen L. Schmidt.

**ELI OBERSTEIN: AND BY HIS LAWSUITS WE SHALL KNOW HIM** *David J. Diehl*

Oberstein entered the record business through an accounting firm which was involved in restructuring the Columbia Phonograph Company and by 1930 he was supervising recordings at Victor. He was especially effective on the budget Bluebird label with sides by non-union musicians and in poorly unionized locations. When he left Victor in 1939 he claimed that such important Victor artists as Glenn Miller had signed contracts with Eli himself. RCA sued and the settlement reveals that Oberstein had obtained over 1800 copyrights from the talent he was recording. His first indie venture was in partnership with one Phillip Kastel. Upon learning this was mobster "Dandy Phil," Oberstein not only broke off the agreement but sued for \$15k. He prospered during WWII, eventually selling out to Majestic Radio & Television and returning to RCA Victor in 1945. He continued to further his own interests, even leasing early Jan Peerce sides to rival companies while the Red Seal division was promoting that singer heavily. Oberstein left RCA again in 1948, first forming Wright Record Corp. then Record Corp of America in 1951. Curiously, while RCA was dunning the 'other' RCA about trademarks and the use of Artie Shaw's Musicraft recording of 'Begin the Beguine,' RCA Special Products was pressing EP's for Oberstein. Documentation from Rondo, Oberstein's final label, includes receipts from Edward J. Smith's operatic recordings in Florence and Harold Farberman's studio notes for the Boston recording of the Bartok Divertimento for string orchestra which was eventually issued on Cambridge.

**PRESERVATION ISSUES**  
**Friday 3:45p – 5:30p Session 2**

**AN UPDATE ON AUDIO PROJECTS FROM THE FEDERAL AGENCIES AUDIO-VISUAL WORKING GROUP**

*Chris Lacinak, AudioVisual Preservation Solutions*

Over the past three years the Federal Agencies Digitization Guidelines Initiative (FADGI) has been working on two projects relevant to the ARSC Community. These include the development of a free open-source application known as BWF MetaEdit, used for embedding, editing and exporting metadata within Broadcast Wave Files, and a study addressing performance measurement of digitization systems used within the context of preservation. With BWF V2.0 released in 2011, a new release of BWF MetaEdit was launched in early 2012. This session will demonstrate BWF V2.0 functionality and walk the audience through use-cases for the application in order to help them assess how it may be of benefit to them. The study addressing performance measurement will result in publishing of a report in 2012 including findings from the study and recommendations for a test suite and performance metrics to be used for audio analog-to-digital converters employed in preservation setups, building on the work of IASA TC-04. The findings and recommendations from this study will be shared and discussed within this presentation. The presenter, Chris Lacinak, has been hired by FADGI as the chief consultant to lead these projects.

**OUR HOUSING FOR CRACKED PHONOGRAPH DISCS** *Brandon Burke, Stanford University*

In this presentation, Brandon Burke, Archivist for Recorded Sound Collections at the Hoover Institution Archives, Stanford University, explains the design and use of Hoover's custom housing for cracked and broken phonograph discs. Contact information for an approved manufacturer will be provided as will the exact design specs so that attendees can manufacture them in-house.

## **SOUND PRESERVATION 2.0: NON-AV PRIMARY SOURCE MATERIALS IN RECORDED SOUND COLLECTIONS**

*Ann Marie Willer, MIT; Alice Carli, Eastman School of Music*

In addition to recordings, sound collections contain non-audiovisual materials that provide context and provenance information for the recorded sound. These boxes, labels, paper files, etc. are valuable primary source materials that have different preservation needs than audiovisual items. This joint presentation will explore the importance of paper-based materials in recorded sound collections through a case study, an overview of paper conservation techniques, and a discussion of the use of metadata to link audio and paper-based resources in the online environment. The case study will be MIT's Kenneth Hale Collection. Kenneth Locke Hale (1934-2001) was a key figure in the study of endangered languages and culture and was actively involved in causes promoting their preservation. The Hale Collection, housed in the MIT Institute Archives and Special Collections, consists of over 200 cubic feet of material dating from the 1950s to 2000. The most fragile materials in the collection are the approximately 600 audiocassettes and reel-to-reel tapes of linguistic sessions that Hale recorded with peoples from around the world. The collection also includes correspondence, project files, course teaching materials, writings, field notes, and transcriptions, as well as a large reference file of articles, papers, vocabularies, dictionaries, word lists and background material related to a multitude of languages. In discussions with colleagues intimately familiar with Hale's work, including current linguistics researchers, all noted that Hale's fastidiousness in taking notes and recording his field activities make this collection an especially unique and valuable resource. Indeed, his research methods set a standard followed by many practitioners in the field of linguistics.

### **EVENING FILM SCREENING**

**Friday 7:30 – 9:00p**

#### **CELLULOID IMPROVISATIONS: AN EVENING OF JAZZ AND POPULAR MUSIC ON FILM** *Presented by Mark Cantor*

The development of the “digital age” has been a boon to music lovers, and a nightmare to musicologists who attempt to “keep track of it all.” The availability of music on digital sources is something undreamed of a generation ago. This evening we revisit the music from the past century, revisiting performances transferred largely from 16mm sound film, and not available on YouTube or other digital media. Experimental films, excerpts from feature films and short subjects, advertising and fundraising efforts, jukebox shorts and kinescopes, all will be visited in the program tonight. Stylistically the musical palette will mirror the diversity of popular music in the 20th century: pop, jazz, blues, folk and Western Swing, doo-wop, rock and roll, and the dance that was performed to this music. While tonight's program will present many familiar names in unfamiliar screen performances, it will be the lesser known artists who will excite and surprise the audience. From the big band scene, black vaudeville, doo-wop, country music, and modern jazz, all will be covered in this compendium of American popular music and dance. Among the artists to be featured are Billie Holiday, Frank Sinatra, Jimmy Wakely, The 6 Teens and many more.

### **COLLECTORS' ROUNDTABLE**

**Friday 9:00–10:30p**

Everyone is invited to the annual ARSC Collectors' Roundtable. We'll have a turntable for discs and a phonograph for cylinders, so bring one or two items for show and play and we'll see you there. You're also welcome to bring a single box of records to sell or swap, but please, no more than that. And BYOB! - *Kurt Nauck, organizer*

### **NATIONAL NEWS AND DEVELOPMENTS**

**Saturday 9:00a – 10:45a Plenary Session**

#### **IMPORTANT COPYRIGHT DEVELOPMENTS** *Tim Brooks*

Tim Brooks, Chair of the Copyright and Fair Use Committee, presents a brief update on the latest developments in ARSC's effort to reform U.S. copyright law in order to better enable preservation and access to historical recordings,

and establish a public domain for the earliest U.S. recordings. During the past year ARSC representatives have submitted position papers to the U.S. Copyright Office and testified at hearings in Washington, and in December a major step forward took place when the Copyright Office released its recommendations to Congress, essentially endorsing ARSC's position. In this update you will hear about the prospects going forward, and what members can do to help. Among other things, conference attendees are urged to sign the online petition supporting ARSC's efforts at [www.recordingcopyright.org/joinus.html](http://www.recordingcopyright.org/joinus.html).

#### **REPORT ON THE LIBRARY OF CONGRESS NATIONAL RECORDING PRESERVATION PLAN**

*Gene DeAnna, Library of Congress; Brenda Nelson-Strauss, Indiana University*

The National Preservation Act of 2000 directed the LC National Recording Preservation Board to conduct a nationwide survey of the state of sound recording preservation in America. The resulting study, *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age*, was published in August 2010. The National Preservation Act further directed the Library of Congress to develop a national plan for recorded sound preservation. The plan will be published in 2012. Brenda Nelson-Strauss directed the preparation of the plan for the Library with the support of Gene DeAnna, Head of the LC Recorded Sound Section at the Packard Campus for Audio Visual Conservation. This panel will report on the efforts of the various Task Force groups that provided key input and will summarize the major recommendations that were developed. Special focus will be given to the ARSC contributions to the Plan and next steps to be taken by the Library of Congress.

#### **REPORT ON RESEARCH AND TESTING OF AUDIOVISUAL MEDIA AT THE LIBRARY OF CONGRESS**

*Fenella France, Library of Congress*

The mission of the Preservation Directorate at the Library of Congress (LC) is to assure long-term access to the Library's collections, either in original or reformatted form. To achieve this aim, the Preservation Research and Testing Division (PRTD) undertakes scientific research to advance preservation of Library collections through materials science, and chemical and physical analysis of materials to characterize deterioration and determine risk to specific materials in the extensive range of modern media in LC collections. Research areas include the creation of a rapid identification tool for degraded magnetic tape, the degradation rates and identification of at-risk optical discs, and the analysis of non-contact playback systems for albums, wax rolls and other formats with 2D and 3D image capture. A common concern in the industry is the lack of standards for testing and assuring longevity of storage media and PRTD is assessing the need for standardization of testing procedures for new storage media.

#### **THE 1880S SPEAK: RECENT DEVELOPMENTS IN ARCHEOPHONY**

*Patrick Feaster, Indiana University, Bloomington*

Over the past year, a succession of newly audible sound recordings from the 1880s has attracted worldwide attention. The first to hit the news was a talking doll cylinder from 1888, discovered bent severely out of round at Thomas Edison National Historical Park (TENHP) but digitized optically at Lawrence Berkeley National Laboratory (LBNL) to yield a female voice reciting "Twinkle, Twinkle Little Star." Next came six discs recorded as experiments between 1881 and 1885 at Alexander Graham Bell's Volta Laboratory, played back through the collaborative efforts of LBNL, the Smithsonian Institution's National Museum of American History, and the Library of Congress, enabling us to eavesdrop on a key chapter in the inventive history of recorded sound. Most recently, a box of unlabeled cylinders lately digitized at TENHP has turned out to contain a trove of material recorded by Theo Wangemann—arguably the world's first professional recording engineer—during his fabled European trip of 1889-90, including the only known recordings of Otto von Bismarck and Helmuth von Moltke. This presentation will outline how these recordings have been identified and contextualized, why each of them is significant, and what might be next.

**ARTISTS & REPERTOIRE: WWII**  
**Saturday 11:15a – 12:30p Session 1**

**UNCLE SAM AND AUNT BEEB: AMERICAN ROOTS MUSIC ON THE BBC**

*Roberta Freund Schwartz, University of Kansas*

This paper will explore the role that American roots music played in fostering “cultural and interracial friendship” between the United States and Britain before and after World War II. Despite strict “needle-time” agreements that limited the amount of recorded material the BBC could play, a surprising variety of American roots music—country, folk, blues, and gospel music—was heard on British radio. Largely through the efforts of two young BBC staffers—Charles Chilton and Alastair Cooke - specialty programs featuring recorded roots music were featured on the Home, Light, and Third services beginning in the late 1930s. During the War, Overseas Feature Editor Geoffrey Bridson regarded roots music as a way to strengthen ties with their American allies. He and Lomax collaborated on a series of ballad operas that incorporated American roots music, including *The Man Who Went to War*, written by Langston Hughes and featuring Ethel Waters, Paul Robeson, and Josh White. White went on to become one of the most widely featured American artists on the BBC. In 1951 he was featured in “Walk Together Chillun,” a program of black religious music that proved so popular with listeners that White was featured in similar programs throughout the decade. In the 1950s Alan Lomax produced a number of features on folk music for the BBC, including “The Art of the Negro,” a three-part series that aired in 1951. Excerpts from these programs will be presented, and their reception by British audiences and impact on popular music movements in Britain will be discussed.

**EAST COAST CONNECTIONS** *Jay Bruder*

After the end of the Second World War dozens of entrepreneurs across the country launched independent record labels. Many factors contributed to the rise of independents including the end of wartime price ceilings on phonograph records, the lifting of rationing on shellac, the growing accessibility of recording and pressing technology, and pent-up consumer demand for emerging forms of vernacular music. Along the Eastern Seaboard the business dealings among handful of postwar start-ups illustrate how a small group of entrepreneurs helped to lay the foundation for a revolution in popular music which swept the country early 1950s. These businesses, which have provided us with a surprisingly enduring audio record of the period, were highly protective of the details of their business dealings. Administrative records of their business activities are understandably hard to find. Contemporary business correspondence between DC Records and Record of The Month Club, recently provided to the author by Allan Sutton and Dave Barron, provides uncommonly detailed documentation for the startup of a record label, to include the production costs of a two record album set in 1948, and the subsequent difficulties in marketing this item without an established distribution network. Other business relationships between DC labels such as Gotham, Savoy, Atlantic and Marshall must often be inferred from obscure clues such as song copyrights, changing artist affiliations and movement of master recordings. These faint traces in the historical record provide a fascinating glimpse of the how the business worked during this dynamic and little documented period.

**EARLY DANCE-BAND VOCALS BY THE GREAT AMERICAN TENOR “PINKY PEARL”**

*Emil R. Pinta, Ohio State University*

“Pinky Pearl” and “Jack Pearl” were early professional names for Jacob Pincus Perelmuth, known today as the American tenor Jan Peerce (1904-1984). Between Feb. 1931 and Nov. 1932—years before his 1941 Met Opera debut--Peerce recorded 12 known sides as a vocalist with Jack Berger’s Hotel Astor Orchestra and (most likely) with American Record Corp. (ARC) studio bands. These 78-rpm recordings were issued on Crown, Gem and ARC labels, such as Banner, Melotone and Perfect. Peerce’s vocals are typical of the genre of the time. This presentation will include a discussion and discography of these recordings; and the audience will hear dance-band selections. Orchestra pseudonyms were used on ARC labels. “In the Dim, Dim Dawning” by “Cliff Martin and his Orch.,” vocal by “Pinky Pearl,” released on Banner 3262 (mx. 12629) and other ARC labels, is of special interest because of jazz accompaniments with a Dorsey-style clarinet. In the 1970’s, the presenter exchanged several letters with Peerce regarding these recordings. Correspondence from Peerce will be shown--including a letter about a possible

earlier vocal by him, circa 1927-28. Peerce had not saved recordings from the inception of his career, and was always grateful to receive taped copies. Other early (non-commercial) recordings by the renowned tenor will be played as time permits.

**NOTHING SOUNDS LIKE TAPE**  
**Saturday 11:15a – 12:30p Session 2**

**MAGNETIC TAPE STABILITY: INTERVIEWS WITH REPRESENTATIVES OF FORMER TAPE MANUFACTURERS**

*Dietrich Schüller, Phonogrammarchiv, Austrian Academy of Sciences*

The presenter, consultant to the KUR-ILKAR Project of the Berlin Phonogrammarchiv, which inter alia was devoted to research into magnetic tape stability, had recommended and arranged two interviews with representatives of the former tape manufacturers Agfa and BASF. In 1990, Agfa Magnetic Tape Division was taken over by BASF Magnetics. In 1997, BASF Magnetics was sold to an external investor and was renamed EMTEC Magnetics GmbH, which then closed magnetic tape production in 2004. Experts from the original Agfa factory in Munich, and from the BASF plant in Willstätt were interviewed in Munich, 13 May, and Berlin, 6 and 7 October 2011, by Elena Gómez Sánchez and Simon Kunz, chemists of the project, and by the presenter. The experts reported on their respective experiences with and about reasons of audio and video tape deterioration, specifically the symptoms summarized as sticky shed syndrome (SSS), for which they offered, beyond hydrolysis of pigment binder, several additional reasons. They also reported on their methods to recover signals from deteriorated tapes, which differ in several aspects. But all agreed specifically that the chemical composition, although of basic importance, plays a minor role in magnetic tape stability: more important is the production process, which makes attempts to predict life expectancy on the basis of chemical analysis questionable.

**SELECTIVE HYDROLYSIS OF BACK-COATED TAPES: THE ANNAPOLIS SOUNDS EXPERIENCE**

*Charles A Richardson, Richardson Records*

In 1976, Charles Richardson recorded and produced an album of live and studio music performances in Annapolis as part of the celebration of the National Bicentennial with the aim of preserving the musical performance heritage of Annapolis. Thirty years later, he returned to the Annapolis Sounds master tapes to produce a new CD edition for the 2008 Annapolis Tercentennial. Sadly, the carbon black back-coated Mylar based tapes had developed severe stickiness and were virtually unplayable. Luckily, Charles had previously discovered that carbon black back-coated tapes are very susceptible to hydrolysis. He developed a new restoration process, based on the research of Edward F. Cuddihy of the Jet Propulsion Laboratory on tapes used in NASA spacecraft recorders. Cuddihy discovered that tapes absorb and desorb moisture from the atmosphere depending upon the relative humidity of the environment. He also discovered that carbon black and the waxy back-coating binder are very hygroscopic. The back-coating absorbs water like a sponge and the interaction produces chemical byproducts that in turn press against and degrade other components of the tape. Charles' multistep process gently removes oxide surface debris, removes the carbon black back-coating, and cleans the oxide again, allowing the chemical by-products to reverse and stopping the hydrolysis activity. Although Cuddihy's methods required long time spans for hydrolysis reversal, Charles finds almost immediate results from his new process, despite the high humidity of the Chesapeake Bay. This presentation will discuss (and listen to) how Charles reversed hydrolysis and tape degradation in the Annapolis Sounds masters.

**ARTISTS & REPERTOIRES: CLASSICAL MUSIC**

**Saturday 1:45p – 3:45p Session 1**

**BEYOND BEBOP: CONTEMPORARY CLASSICAL MUSIC ON DIAL RECORDS**

*D.J. Hoek, Northwestern University*

Dial Records, established in 1946 by Ross Russell, is best remembered for its groundbreaking bebop recordings, especially those of Charlie Parker. But upon Parker's departure from Dial in 1948, Russell took the company in a different direction by turning from jazz to modern classical music. At a time when few classical labels were

presenting contemporary repertoire, Dial's Library of Contemporary Classics, a series of eighteen long-playing albums issued from 1949 to 1951, featured works of Bartók, Schoenberg, Stravinsky, Cage, and other twentieth-century innovators, introducing many listeners to a striking array of revolutionary sounds. Today, Dial's celebrated jazz recordings, particularly those by Parker, continue to be studied thoroughly and are widely available, but the classical series, now mostly out-of-print and almost entirely forgotten, also represents another important and productive period in Dial's history. This presentation will cover the practical circumstances and aesthetic rationale behind Dial's shift to contemporary classical music, including Russell's aspirations for the series and the setbacks that led to its premature cessation. This research, drawing greatly on Russell's personal and business papers held at the University of Texas at Austin's Harry Ransom Center, has revealed that Dial's classical series was not simply a peculiar departure from jazz. Rather, the Library of Contemporary Classics was a carefully considered, purposeful effort by Russell to document and promote another emerging facet of contemporary music that, like bebop, signaled something decidedly new.

#### **SERGE KOUSSEVITZKY AND THE BOSTON SYMPHONY ORCHESTRA, 1928-1950: A RECORDED LEGACY**

*Dennis Rooney*

Koussevitzky (1874-1951) conducted the Boston Symphony Orchestra from 1924-1949, preceded and succeeded by two Frenchmen: Pierre Monteux and Charles Münch, respectively. The Orchestra had made its first records under Karl Muck in 1917 but none under Monteux, and Koussevitzky made no recordings until 1928, when his series for Victor began and continued (with one exception) until his final session in 1950. In addition to his eminence as an interpreter of the standard symphonic repertoire, Koussevitzky was responsible for the creation of much new music, e.g. Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*, Stravinsky's Symphony of Psalms and Prokofiev's Fourth Symphony. He also commissioned many works by American composers, most notably Aaron Copland and Roy Harris. He also developed the Berkshire Music Festival at Tanglewood, where one of his protégés was Leonard Bernstein. Despite his importance to American musical life, Koussevitzky's reputation has sharply declined over the past six decades, most particularly due to the limited availability of his recordings and the frequently indifferent audio quality of what has been reissued. In a brief survey that will include recorded excerpts, I hope to suggest Koussevitzky's true stature among twentieth century conductors.

#### **THE OTHER GREAT DANE: HELGE ROSVAENGE, A 40TH ANNIVERSARY TRIBUTE**

*Gary A. Galo, SUNY at Potsdam*

The year 2012 marks the 40<sup>th</sup> anniversary of the death of Danish dramatic tenor Helge Rosvaenge. Born Helge Hansen on April 19, 1897, he originally pursued a career in chemistry, beginning his studies at the Copenhagen Polytechnic Institute in 1915. His interest in music also began during this period, but beyond brief vocal training in Copenhagen and Berlin, Rosvaenge was largely self-taught as a singer. His career flourished in Germany from the 1920s through the 1940s, and his voice and technique combined qualities rarely found in the same singer. The power and penetration of his voice made him unrivalled among tenors performing the dramatic Verdi roles in the German opera houses, including Radamès in *Aida*, Don Alvaro in *La Forza del Destino* and Manrico in *Il Trovatore*. Yet his 1936 HMV recording of Hüon's aria from Weber's *Oberon* reveals the flexibility of a coloratura tenor, and his recording of the aria from Adam's *Le Postillon de Lonjumeau*, made the same year, is capped with a high D-natural sung full voice. He was also capable of lyric sensitivity, which made him successful as Rodolfo in Puccini's *La Bohème* and Riccardo in Verdi's *Un Ballo in Maschera*. This presentation will survey both famous and less familiar examples from Rosvaenge's large discography, including commercial 78-rpm discs, German broadcast recordings from both disc and Magnetophon tape sources made in the 1930s and 1940s, plus post-WWII commercial and live material, including a rare excerpt from his 1964 recital given at the Barbizon Plaza Hotel, one of only two appearances by the tenor in New York City.



## **THE SYMPHONIES OF JOSEPH HAYDN: COMPILING THE FIRST COMPLETE DISCOGRAPHY**

*Alex McGehee*

Universally recognized as the composer who established the symphony in its modern sense, most of the symphonic genius of Joseph Haydn had to wait until the invention of the LP before it became known to the world. Recorded sound played a key role in the international propagation of nearly three-quarters of Haydn's symphonies, more than 150 years after their creation. Andreas Friesenhagen, a leading scholar at the Joseph Haydn Institut, has recently cited a serious neglect in the study of these recordings, specifically as they relate to the public reception of the composer's work. This presentation will highlight key findings to date in the first discography of Haydn's symphonies currently underway. New discoveries; brief profiles of some of the lesser-known people in the industry who helped bring these works to light; the loss last year of key files in the Northeastern U.S., which would have documented a significant chapter in the earliest complete recorded cycle of Haydn's symphonies and the effort underway to retrieve this information; brief recorded excerpts from some of the very first and only recently documented recordings of Haydn's symphonies; and the collaborative efforts being used to gather the necessary data to complete the discography. Among those assisting in these efforts are Klaus Heymann of Naxos Records; Michael Gray, the 2011 recipient of ARSC's Lifetime Achievement Award; and Denis Vaughan, a critically acclaimed conductor who has contributed previously unpublished documents which shed light on entrepreneurial efforts to record Haydn symphonies in the mid 1960s.

## **RECONSTRUCTING THE PAST**

**Saturday 1:45p – 3:45p Session 2**

### **ASSESSING A DISC COLLECTION: THE NATIONAL LIBRARY OF FRANCE'S 78-RPM RECORD COLLECTION**

*Xavier Loyant, Bibliothèque nationale de France*

The French National Library is hosting a research programme focusing on preserving audiovisual and multimedia documents. The results should help to define the preservation policy and the priorities of digitization of the Audiovisual Department. Since 2007, this programme has been focusing on the chemical composition and degradation of 78-rpm records. These discs, considered to be “stable”, are in fact little understood and there are no guarantees as to their long-term preservation. The research was initially restricted to the homogeneous 78-rpm discs, manufactured during the period 1900-1924. The work consisted of a review of the literature, to find “recipes” or registers of raw materials used for the manufacturing of 78 rpm discs. Physicochemical analyses of original discs were performed to confirm the data found in literature. Since 2010, the research programme has been extended to the heterogeneous 78-rpm discs, manufactured after 1924. In the frame of the programme, a statistical survey of our whole collection (more than 250,000 items) was undertaken in order to assess its degradation state: determination of degradation patterns and evaluation of their frequency. The final step is to understand the degradation process, compiling metadata, analysing the composition of the discs and trying to determine correlations between both. My presentation will focus on the statistical survey.

### **THE 35MM RECORD FAD** *Tom Fine*

In the early 1960's, there was a brief fad in the LP record-album business: using 35mm magnetic film as the master recording medium. The albums were marketed as "ultra-fidelity," with little to no background noise and super-wide dynamic range. This presentation will detail the history of the 35mm fad and reveal how most of the albums were made with one special group of equipment. There will be a brief listening session with sound samples from various 35mm albums.

## **A NEW STORY ON AN OLD SUBJECT: THE PARADISE CYLINDERS**

*Frans Jansen, Wanadoo, Netherlands*

The story is told that the French record company Pathé used very large cylinders to make “master records” for disc production. After five years of research, with the assistance of David Giovannoni as well as the Bibliothèque Nationale de France in Paris and a large number of attentive collectors all over Europe and the USA, it is now clear that, indeed, this is the case. It is even now possible to mention the size of cylinders that were used. Of two types of cylinders, photographs have been found on which recording sessions are pictured with Céleste cylinders (with a diameter of Concert cylinders, but 2 x their length) and Paradise cylinders (with a diameter of approx. 25 cm and variable length). These long cylinders enabled the sound engineers to make recordings of longer duration than standard. These recordings were also used for the series of complete operas that were made in the acoustic recording era (1905–1925). If an aria lasted longer than 3 minutes, Pathé recorded on large cylinders in order to be able to couple the recordings to the two sides of a disc record. This is audible—one can hear the recording going on when the disc is turned. Moreover, Pathé could transfer from cylinder easily to any size of disc record they wanted (from 17 cm-50 cm diameter). Apart from this, Pathé also recorded on wax discs.

## **EXPLORING THE EVOLUTION OF ELECTRIC RECORDING THROUGH THE STUDIOS OF RCA VICTOR 1925-1950**

*Nicholas Bergh, Endpoint Audio Labs*

The early commercial recording industry was comprised of only a few major studios employing just a handful of recording personnel using relatively secret equipment. All that is left from the music industry to document the early electric recording era is mostly cryptic technical notations in recording ledgers, brief technical comments in memoirs, a few crude photos, and decades worth of second-hand lore. This paper explores the first decades of electric recording by looking at the technical evolution of the RCA Victor recording studios. Since the few remaining Victor studio documents alone are not adequate in explaining what was going on behind the scenes, the focus of this research has been a number of alternate primary sources such as: original engineering reports from Western Electric and RCA, manuals for the leased studio equipment, and modern tests of restored original recording equipment. Although these alternate sources are not always definitive on their own, they become quite powerful when used together. This research helps address some of the important questions and misconceptions of this era that still face us today in the modern use and transfer of these recordings. For example, the paper will help explain sound quality shifts during different years, early equalization standards, and ledger notations. Exploring the evolution of RCA Victor also provides an important understanding of the evolution of the modern recording industry as a whole. The presentation will include many images of the recording equipment used, as well as audio clips of modern tests performed on original equipment.