

ARSC NEWSLETTER

No. 47

SPRING 1989

ARSC's TWENTY-THIRD

Announcement packets for the approaching ARSC Annual Conference in Kansas, from May 31 through June 3, should now be in the hands of members.

The program will feature many interesting panels and presentations. Among those confirmed are Martin Williams's "Stealing from the Duke (Ellington): The Evidence is on the Record," a panel discussion on cataloging and the private collector, and another about the ARSC publications program. This last session will bring members up-to-date on plans for the Journal, Bulletin, Newsletter, and Membership Directory.

On Thursday evening, June 1, conference attendees will have the opportunity to enjoy a barbecue dinner at the Mutual Musicians' Foundation while they listen to jazz performed by local legends, then proceed to two other jazz clubs to hear more jazz and enjoy an evening of conviviality. All this, and bus transportation too, costs only \$27. But reserve your place soon.

Early registration is encouraged to help the Conference Planning Committee assure an informative and enjoyable conference for all.

ELECTION

Ballots were mailed with the Conference information packet. Remember, the deadline for receipt by the Executive Director is May 27. The election is for First Vice-President/President Elect, Second Vice-President (Conference Program Chair), Treasurer, Secretary, and two Members-at-Large.

WHERE IS ARSC?

The recent dues notice sent to members has created some confusion about how to correspond with ARSC. Because of an unfortunate oversight ARSC's address was omitted. This left many members wondering where to send their dues. In the same mailing each member received instructions and questionnaire for submitting or updating his or her data for the 1989 Membership Directory.

Many sent their dues and data to Tim Brooks, the editor of the Directory. Most members found ARSC's address on the outside back cover a recent issue of the Journal or Newsletter. Some sent polite reminders with their dues, some not so polite. The inclination is to forgive the latter and apologize all around for any inconvenience.

So, dues, changes of address, and all correspondence about association matters go to the Executive Director at the return address on the back of this Newsletter.

Communications regarding the forthcoming ARSC Membership Directory should be sent directly to Tim Brooks, P.O. Box 41, Greenwich, CT 06831. This includes completed

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PRESIDENT'S MESSAGE

The current ARSC Nominating Committee has done an admirable job and evolved an outstanding slate of candidates for the next ARSC Board of Directors. There are some old, familiar names and some promising new ones on the ballot. Having served on the ARSC Board for almost two years now, I can testify to the importance of having dedicated, able, and willing members in these positions. In addition to planning and delivering the annual conference and all ARSC publications to the membership, they set and change policy and direction which effect all members.

In recent discussions with the Nominating Committee, I have learned that they had an extremely difficult time this year in finding the minimum two candidates for each office. It seems amazing to me that in an organization with a membership of over one thousand there are not more than twelve people willing to consider giving some of their time and energy to help keep the organization growing and moving. Very few members volunteered help and suggestions to the committee, despite an appeal in the Newsletter, at last year's conference, and apparently countless telephone calls.

I would like to congratulate the twelve members who have agreed to give something of themselves to ARSC if elected. And I pledge my help and support to those of you elected to the new Board during my overlapping year as President. ARSC has grown considerably since its inception more than twenty years ago, but there is a lot more work to be done. Your talents will be put to good use.

I urge all ARSC members to VOTE. No one has the right to complain about the shortcomings of the association if he or she does not at least fulfill that one duty.

Finally, I congratulate Carlos Hagen, ARSC Second Vice-President, for developing what promises to be another interesting and varied program for the Kansas City meeting. I hope this year's attendance will be larger than ever. In addition to the exciting program itself and the elections, there is some important business concerning ARSC's future to be transacted at this conference, and the Board of Directors would appreciate participation and feedback from the members present.

See you in Kansas City!

• Don McCormick

WHERE IS ARSC? (Continued from p. 1)

questionnaires or any change in one's previous entry. However, the addresses listed in the Directory are taken from the Executive Director's mailing list (at the time of publication), so it is not necessary to send the Directory Editor an address change--as long as the Executive Director is so notified.

Members who have not yet completed a questionnaire are encouraged to do so, especially those who represent an institution. Other members would like to learn about your interests or what your institution's holdings are. Blank questionnaires are available in the back of the last (1987) Directory or from the Executive Director or Directory Editor. Tentative deadline for submissions is June 1. The 1989 Directory is expected to be ready by mid-year.

Correspondence about specific ARSC activities and publications may be sent to the appropriate editor or chairperson directly or via the Executive director.

ARSC JOURNAL EDITORIAL BOARD

The Editorial Board of the *ARSC Journal* will meet in a closed session for the first of its annual breakfasts at 7:30 a.m. on June 2, during the 1989 ARSC Conference in Kansas City. At this meeting the board will discuss the move of the editorial offices to the University of Missouri-Kansas City and will discuss and decide policy issues to govern the further development of the Journal. New Managing Editor Ted Sheldon will discuss arrangements made for support of the Journal and will ask the board to establish a number of procedures to facilitate the timely handling of manuscripts and processing of text, as well as to assist the editorial office in other ways. Sheldon will present the decisions of the Editorial Board to the Publications Committee and ultimately to all ARSC members.

In a related matter, the last vacancy on the Editorial Board has been filled. Peter Munstedt, currently Conservatory of Music Librarian at the University of Missouri-Kansas City, has agreed to serve as Record Review Editor.

D. WILLIAM VIOLI

D. William Violi, a dealer in historical opera and vocal recordings (no doubt well-known to many ARSC members), died in his home in Brooklyn, NY, on January 26. He was 74. Under the OASI label, he issued LPs of rare and otherwise unavailable recordings by Caruso, Martinelli, Tetrizzini, Ponselle, and others. Violi was born in Brooklyn and began his record business as a hobby in the early 1960s, while working for a construction company.

Announcements

Discourse is a new "quarterly review of recorded music for the discerning collector." A sample copy of issue no. 1, "the precursor of a regular journal which will comment on the current state of the catalogue and of the market for what we still like to think of as 'gramophone' recordings" is available free from The Editor, *Discourse*, 22, Park Road, Barnet, Hertfordshire, EN5 5SQ, England.

The Banjo on Record is a discography, with biographies of major players, and complemented by essays on the historical development, manufacture, performance styles, and instrumental techniques, etc. All cylinders and 78 rpm disc records (not microgroove) on which the banjo can be heard in a solo role, regardless of the type of music, are listed. All performers from anywhere in the world are named who are known to have recorded during the pre-microgroove era.

The author is interested in hearing from record and film collectors, musicians, historians, archivists, musicologists, and just about anyone with information on the banjo and banjoists in order to check out the typescript and to calculate a pre-publication offer.

A publisher has been lined up. The book will not be ready before 1990. Please contact Dr. Rainer E. Lotz, Jean Paul Str. 6, 5300 Bonn 2, West Germany.

From Prof. Dr. Werner Unger of the Verein für Musikalische Archiv-Forschung e.V.: We are a group of fifty-seven collectors and musicologists interested in historic recordings of classical music (orchestral, instrumental, and chamber music).

Our activities consist of 1) collecting recordings and other documents about various artists such as Oswald Kabasta, Otto Klemperer, Bruno Maderna, Hermann Scherchen, Carl Schuricht, Rudolf Kolisch, Raoul Koscalski, and Claudio Arrau; 2) archiving by means of a computer-based (MS-DOS) documentation system (until now about 20,000 documents, mostly live recordings) with future plans for including video recordings (about 1,000 items for the moment); 3) analyzing by comparing different interpretations of the same or different interpreters; 4) elaborating complete "live" discographies of Klemperer, Schuricht, and Scherchen; 5) publishing recordings under our own label Archiphon--so far three LPs of Klemperer concert performances in Amsterdam.

Though we have some members in the United States we would be pleased to find new contacts in order to exchange tapes and opinions. The address is Grossherzog-Friedrich-Strasse 62, D-7640 Kehl/Rhein, West Germany (telephone: 0 78 51 / 23 06).

The American Conservatory of Music is holding the second annual *Musics of the World Workshop* June 19-23, 1989. Consisting of "a week of performance activities, stimulating presentations, and hands-on learning in ethnomusicology." For more program details and registration information contact the conservatory at 16 North Wabash, Suite 1850, Chicago, IL 60602 (312 263-4161).

The University of Missouri-Kansas City Central Library has acquired a collection of music memorabilia belonging to Dave E. Dexter, Jr., a pioneer in America's recording industry as a journalist, record producer, and author. The collection, assembled over more than fifty years, documents the evolution of the music industry from an insider's perspective and includes discs, tapes, books, magazines, photographs, manuscripts, and correspondence. The extensive collection of photographs is a resource frequently used by record companies and authors; the recordings include those Dexter produced (with his liner notes); the magazine collection contains bound copies from the early years of *Downbeat*, *Metronome*, and *Music Notes*.

The College of Marin has a collection of 78s, about 450 titles, mostly multi-disc sets, which it cannot use. The repertory is mostly standard with a few musically unusual items. A "good home" is sought for all or a large number of the items, for practical reasons preferably in Northern California. For further details contact Michael Irvine, Music Library, College of Marin, Kentfield, CA 94904 (415 485-9466, Monday-Friday, 9 a.m.-12:30 p.m.)

Wanted--

IRCC recordings: 225-A,B and 3010-A,B (Marianne Brandt); 219-A or 3100-A (Patti). Australian Victor 5-LP set VRL 5-0365 (complete Melba Victor recordings). UORC 323 and Mark 56 #826 (Bettini). Please send details to Holger Wittig, Am Mühlenberge 13, Wolfenbüttel, West Germany.

Radio transcriptions: World 3169/3178; Planned Program Service 421/422; AFRS (The Jack Berch Show) needed by Stanley Bozynski, 8196 Thorntree Court, Grosse Ile, MI 48138.

Dr. Paul Lewis is seeking information on the recordings and career of the Russian-American baritone Bernardo Olshansky. He sang in Boston, Montreal, and New York. His Victor 10 in. Black Seal records (69000 and 72000 series) were listed from 1917 to 1929. Anyone who can help please contact Dr. Lewis at 37 Christchurch Hill, London NW3 1LA, England.

Anyone with a copy to part with or who is willing to supply a tape of *Natoma-Dagger Dance* by Victor Herbert, performed by the Boston Pops Orchestra conducted by Arthur Fiedler (RCA Victor Red Seal 11932-A, 12 in., 78 rpm) please get in touch with Charles Talbott, Rt. 3 Box 388, Leesburg, VA 22075 (703 822-5643).

Hamlet Peluso (José E. Uribe 1659, Oto. 3, Capital Federal (1114), Argentina) wishes to purchase catalog with price list of 78s of opera singers from 1895 to 1925.

Gary Hickling (161 B. North Kalaheo Avenue, Kailua, HI 96734) will be in Germany and Austria in May seeking rare Lehmann material for the Lotte Lehmann Archives in Santa Barbara. Any leads on collectors, record stores, unusual archives, or other sources would be appreciated.

Anyone with information leading to the locating of a glass-balled stylus for a Pathé-Actuelle phonograph ("Sapphire-Needle" hill-and-dale records) please write Ken Witt, 4743 Bryant Avenue N., Minneapolis, MN 55430.

A German collector wants original RCA LSC and Mercury SR series stereo LPs in mint condition only. Send offers to Heinz Theis, Kreuzheck 4a, 6239 Eppstein 4, West Germany.

Early jazz, blues, and hillbilly records from the 1920s and 1930s on all labels, but especially Gennett, Claxtonola, Autograph, QRS, Blu-Disc, Champion (black label), Herrwin, Nordskog, Paramount, Supertone, Sunshine, Meritt, Okeh (400, 800, and 40000 series), Columbia (13000 and 14000 series), Victor (23000, 38000, and 40000 series) for purchase or trade (from a collection of thousands of pop and jazz records). William C. Love, 1310 Lone Oak Circle, Nashville, TN 37215.

Anyone with information about **cylinder recordings** of **Italo Campanini** and **Giuseppe del Puente** made by American millionaire **Schwab** or about other private cylinder recordings made in the United States, Paris, London, etc., in 1889 or later, please get in touch with **Holger Wittig**, Am Mühlenberge 13, 3340 Wolfenbüttel, West Germany.

Alfred M. Brock (Box 13362, Atlanta, GA 20324) is transferring **Ernst von Dohnányi's** personal collection of tapes to new tape stock for Florida State University and the Dohnányi heirs. However, many performances he gave between 1948 and 1960 (when he died) are missing. Mr. Brock would like to hear from anyone who might have any of these performances. Tape copies of some of the performances will be available at a later date to those who might be interested.

Exchange

A German collector of historical sound documents is looking for U.S. exchange partner. With recordings of **German history** from 1877 on to offer he will trade for anything similar from the United States but prefers material from 1900 to 1950. Cassette or open reel. Catalog available. Write **Bernhard Wichert**, Grueneplast 4, D-5106 Roetgen, West Germany.

From the **Soviet Union** a collector of CDs and LPs is interested in an exchange arrangement. He can send rare recordings from there of opera, classical, folk, jazz, rock, pop, piano. Interested serious collectors please send first letter by air registered mail addressed: USSR-CCCP, Kharkovskaja obl., MEREFA-312060, ul. Naberochnaja 49, **Nickolai Sergienko**.

Tapes of **radio broadcast concerts** are available for trading, swapping, lending, or sharing from **Bob Anderson**, 190 Crestview Drive, Hendersonville, NC 28739. Conductors of interest include **Toscanini** and **Koussevitzky** (of whose broadcasts he has many reels and cassettes), **Stokowski**, **Cantelli**, **Walter**, **Mengelberg**, **Krips**, **Bernstein**, and **Ehrling**, which and for which he is interested in exchange. Mr. Anderson is also eager to get copies of certain commercial LPs. Write to him for details.

A copy in "V-plus" condition of **Holiday Greetings from the Bunch at Orange** (tape copy of cylinder will gladly be provided) to trade only for an Edison Kinetophone cylinder. Contact **George A. Blacker**, 345½ Main Street, Cheshire, CT 06410.

For Sale

Although the closing date for current bids (April 29, 1989) will have passed by the time you read this, **Tim Brooks** wishes to inform ARSC members unaware of his **Auction of Original Record & Phonograph Literature, 1882 to 1960**, of its existence. For more information write Tim at P.O. Box 41, Greenwich, CT 06831. As the current list, #389, is the first in over two years, no doubt there is still time to get on his mailing list for the next one.

Tim Fabrizio announces that he has changed the address of his mail order auction business, **Terra Firma**, to P.O. Box 10307, Rochester, NY 14610. A new auction of rare and early discs, cylinders, and ephemera is forthcoming and free by request.

A private collector and a computer systems designer have joined forces to make available the first personal computer program designed to manage mail auctions. **Tim Brooks** and **Bob Siegel** announce the release of **AuctionMaster** (tm). Employing easy-to-use menus and prompts, **AuctionMaster** assists in all major stages of an auction: preparing the list, printing mailing labels, entering bids as received, reporting on the auction's progress, determining winners, and printing invoices.

Other features include accounting for items sold on consignment and custom reports for bidders who wish to know the winning bids on items they did not get. The program runs on all **IBM** and compatible computers and handles auctions of from one to 32,000 items. It is priced at \$189 with manuals and the booklet "How to Run a Mail Order Auction;" a special introductory price of \$149 is in effect until June 30, 1989, from **Bulletproof Software**, P.O. Box 41, Greenwich, CT 06831.

A list is in preparation for sale of 20,000 classical records from the personal collection of **Monroe Kaufman** and **Jack Waxman**. Included are rare items, foreign and esoteric labels, and off-the-air material. The address is 3210 Oleander Way, Pompano Beach, FL 33062 (305 946-2030, evenings, only).

Howard W. Hament (17 Skylark Drive, #24, Larkspur, CA 94939) has a collection of operatic, jazz, popular, march, and comic 78s he wishes to dispose of. They are in good condition and date from the 1910s and 1920s. For a list send a large self-addressed stamped envelope (\$.45).

William Malloch, disappointed with Philips's new "no-noise" transfer to compact disc of Maurice Ravel's *Bolero* (the original was made in Paris with the Lamoureux Orchestra in 1930), has released his own transfer on a 3-inch compact disc, **Pendulum Records** PEN 001 (see Malloch's Ravel article in the March 1989 *Musical America/Opus*).

Unlike the Philips disc, there is no filtering or compression. The disc is carefully equalized and pitched correctly; and the four 78 rpm sides are segued, not spliced together, a crucial matter for such a work as *Bolero*. Malloch's source is his own copy of an original German Polydor pressing (66947/8) from the 1930s.

The tiny CD (for which an adaptor may be necessary for some players), with an original straight-line sketch of Ravel conducting by artist Patrick O'Malley and historical notes by Malloch, is available from Malloch at 146 N. Windsor Boulevard, Los Angeles, CA 90004. The price for PEN 001, *Maurice Ravel conducts his Bolero*, is \$4.99.

The deadline for the Summer 1989 issue (No. 48) of the ARSC Newsletter is July 14, 1989. Send all submissions--typed and double-spaced, please--to the editor: David Sommerfield, 101 G Street, SW, Apartment A-618, Washington, DC 20024.

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