



# ARSC New York Chapter

## DECEMBER 2016 Meeting

7:00 P. M. Thursday, 12/15/16

→At the CUNY Sonic Arts Center←

West 140<sup>th</sup> Street & Convent Avenue, New York

Or enter at 138th Street off Convent Avenue

Shepard Hall (the Gothic building) – Recital Hall (Room 95, Basement level)

An elevator is located in the center of the building



## SIXTY YEARS OF THE VOCAL RECORD COLLECTORS SOCIETY

Moderated by Joe Pearce and  
Seth Winner

Founded in 1956, the VRCS is the leading U. S. organization of collectors and connoisseurs of vocal recordings. In addition to monthly meetings on Manhattan's Upper East Side, the VRCS issues an annual compendium of scarce and choice recordings gathered on CD as chosen by the membership. These issues have spread the organization's name throughout the world

**Joe Pearce** is the longest continuing member of the Vocal Record Collectors Society of New York (VRCS) and its current President (since 2008), Treasurer (since 2014), and Secretary (since 1974). The host of annual Favorite Record Programs, he has conducted monthly record auctions for over thirty years. His reviews and commentary on records, books, opera-related (and other) films and videos, opera and concert performances, etc., have appeared in OPERA QUARTERLY, THE RECORD COLLECTOR, WAGNER NOTES, OPERA FANATIC, the NEW YORKER STAATS-ZEITUNG, and the INTERNET MOVIE DATABASE. He has contributed to the late Ken Wlaschin's ENCYCLOPEDIA OF OPERA ON SCREEN, Richard T. Soper's NORDIC VOICES, Stefan Zucker's FRANCO CORELLI & A REVOLUTION IN SINGING, Nicholas Limansky's EARLY 20TH CENTURY OPERA SINGERS, and to various published articles and discographies. As a "vocal historian", he has since 1962 given or participated in well over 100 opera-related programs in the New York area. He was also a guest on various opera-related broadcasts, e.g. George Jellinek's THE VOCAL SCENE, Stefan Zucker's OPERA FANATIC, Doug Fox's EVENING AT THE OPERA, etc., and appeared with Jerome Hines and Anna Moffo in a Belgian television documentary devoted to the history and demise of THE VOICE OF FIRESTONE (of whose telecasts, together with radio broadcasts of THE TELEPHONE HOUR, he was a dedicated weekly

attendee in adolescence for about five years back in the 1950s). A retired banker, third baseman of limited talent, strong-lunged amateur tenor of surpassing negligibility, lifelong devotee of films, and opera-lover and collector of classical recordings since childhood, his stated ambition in retirement is to live only as long as it takes to hear, see and read everything.

**Seth Winner** founded Seth B. Winner Sound Studios in 1990. He has earned three Grammy Nominations and two honorable mentions from NARAS for remastering projects for the New York Philharmonic and two Duke Ellington compilations that appeared on MCA/GRP and BMG. Preservation and mastering projects have been undertaken for diverse clients, including the Minnesota Orchestra, Metropolitan Opera, Sony Music, Pavilion Records, Ltd., Bridge, Crystal, Sheffield Labs, Universal Music Group, the Cy Walter Archives, the Schnabel Family Foundation, the Benny Carter and Benny Goodman Collections housed at Rutgers University's Institute of Jazz Studies, the Bach Aria Group, and a 4-CD package devoted to Jussi Björling's American radio broadcasts (issued by the American JB Society on the WHRA label), which won critical praise for its technical quality. Since 1989, he has remastered the critically acclaimed Vocal Record Collectors' Society Annual Issues. As a sound engineer for over 27 years at the New York Public Library, he has supervised the preservation of many collections. He did the initial engineering preserving the Toscanini Collection, and contributed to the release of that conductor's nearly complete commercial discography on BMG in 1992. In 2014, he completed a two-year NARAS-sponsored conservation and preservation project of New York Philharmonic World War II-era broadcasts on glass-based lacquer coated discs. From 1996-2004, he was co-chair with Gary Galo of ARSC's Technical Committee and a contributor to the CLIR Technical Report concerning analogue identification, conservation and preservation. He has contributed to the design and construction of studios for Harvard University, The University of Missouri at Kansas City, The Edison National Historical Site and The International Piano Archives at Maryland.



Our next meeting will be on January 19, 2017

Sean Hickey will discuss [Entrepreneurship, recording and financing in the current climate.](#)

#### **DIRECTIONS TO THE SONIC ARTS CENTER**

**Subway:** Take the 1 train to 137<sup>th</sup> Street City College and walk north to 140<sup>th</sup> St. & Broadway, then go east to 140<sup>th</sup> St. & Convent Avenue. Take the A, B, C, or D trains to 145th St, go south on St. Nicholas to 141st St, (one long block), then west one block to Convent Avenue, and south one more block to 140th & Convent Avenue.

**Bus:** M4 and M5 on Broadway; M 100, 101 on Amsterdam Ave. (one block West of Convent Avenue)

*The Sonic Arts Center at CCNY offers 4-year Bachelor of Fine Arts degrees in Music with a concentration in Music and Audio Technology. Their program provides an in-depth curriculum emphasizing real-world skills with a project-based approach. Students enjoy a well-rounded program, with emphasis on audio technology, music theory, orchestration, and history to help them compete in a field that today demands an ever-growing and highly diverse skill set.*

All ARSC NY Chapter meetings are free and open to the public.  
**Voluntary contributions to help defray our expenses are welcome!**

To join ARSC, visit <http://www.arsc-audio.org>

