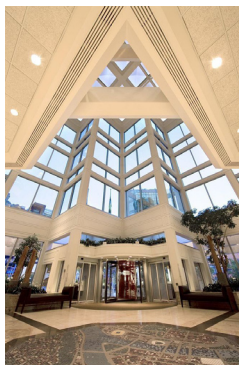


ARSC Newsletter

Association For Recorded Sound Collections

Number 137 • Spring 2015

49th Annual ARSC Conference Newcomer Orientation/Mentoring Program



If you will be attending your first national ARSC Conference in Pittsburgh, ARSC would like to welcome you by giving you an opportunity to participate in our Conference Mentoring Program. On the Mentoring Registration Form (see below), sign up to be a Mentee (Newcomer) or a Mentor (ARSC veteran). Also on the form, please indicate your specific areas of interests. All first-time attendees will be invited to a welcoming gathering, on May 27, 6:30-7pm, Weston Convention Center Hotel's Somerset Room.

There will be a short question/answer period. Informational handouts will be available for the newcomers. First-time attendees will be introduced to ARSC Board Members, followed by mentor/mentee match-ups. Mentors and Mentees can then proceed to the Pennsylvania Room to enjoy the opening night reception. Mentors must be able to attend the welcoming gathering for new mentees, held before opening night reception. Only those ARSC members seriously committed to our mentoring program should volunteer.

An important part of mentoring is to introduce Mentees to other ARSC colleagues with similar interests. This could be accomplished in a friendly, relaxed way, at shared lunch/dinner meetings with colleagues. Mentors may wish to accompany Mentees to certain conference sessions or share a coffee break.

Comments from past Mentees/Mentors emphasized the positive experiences of meeting new colleagues, and sharing ideas and expertise, even post-Conference, which we encourage. Mentors should be prepared to talk about ARSC's diversity; opportunities to join committees; contribute articles/reviews to publications; give presentations; our research and travel grant program; and ARSC's collaborative projects.

Please be sure to fill out the registration form for the ARSC Newcomer Orientation/Mentoring Program on the following page, and send back to me via e-mail or snail mail, by May 18, 2015. Also, if you have any questions, please contact me. My contact info is below. We look forward to welcoming you all in Pittsburgh, May 27, 2015, for what I am sure will be a stimulating and entertaining conference!

Sara Velez, Newcomer Orientation/Mentoring Coordinator

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http://www.arsc-audio.org/conference/2015/pdf/2015_mentoring_form.pdf

Events

April 17-18, 2015. Reactions to the Record Symposium. Stanford University, California

April 22-28, 2015. South East Asia-Pacific Audiovisual Archive Association 19th annual conference. Singapore

May 27-30, 2015. ARSC 49th annual conference. Pittsburgh, Pennsylvania

July 13-16, 2015. ICA Audiovisual Archives in University and Research Institution Archives conference. Chapel Hill, North Carolina

August 17-21, 2015. 4th Symposium of the ICTM Study Group on Music Archaeology. Biskupin, Poland

September 27-October 1, 2015. International Association of Sound and Audiovisual Archives (IASA) annual conference. Paris, France

October 2, 2015. Europeana Sounds International Conference. Paris, France

Contents

President's Message	pages 2-3
2015 Conference	pages 1,3
New York Chapter	page 4
Copyright Committee	pages 5-6
Grants Committee	pages 8-10
ARSC News	pages 6-7
Other News	pages 10-13
New ARSC Members	pages 13-15

President's Message

On December 22, 1901, a piece called "Glimpses of Christmas as it may be in the year 2000" appeared in the Brooklyn Daily Eagle. Its predictions for what was then the distant future are just as quaintly amusing as you might expect—among other things, automobiles have given way to dirigible balloons for everyday transportation and light is piped into homes directly through glass tubes. One point that stands out in particular, though, is the "total absence of books" from the main character's home on the forty-fifth floor of a giant pyramid:

Though there is now a greater literary output than during any previous period of the world's history, we are done with the printed page. We listen, we do not read. The records of our perfected phonograph are our libraries of the past. The librarian of a century ago is found in our records-keeper of today. And we have this advantage over the past that the formulated thought of the author comes to our ears in the voice of that author with all the intonations and inflections, conveying subtle shades of meaning printed words cannot.

Of course, the year 2000 has come and gone, and the electric light, the automobile, and the printed page remain very much with us. But it's still interesting to see the "records-keeper" being imagined as the librarian of the remote future, and recorded sound as the main resource people would one day tap to access knowledge of the past. For the author of this piece, I guess the Association for Recorded Sound Collections would have been a mind-blowing futuristic organization on a par with the Encyclopedia Galactica Foundation or the United Federation of Planets.

There's more. Instead of books, the home described in the story has an enormous screen on one wall:

On one side are a series of tables equipped with mirror combinations, reflecting truthfully and vividly persons and objects on the air.... On the other side of the room are two large tables, one of which is equipped with a large mirror combination and a number of telephones with an electric telegraph pen, and the other with a number of phonographs, beside which is a luxurious chair in which one may recline. There is yet another table on this side, on which there are two telephone-phonographs of unusually large size, and the table has on it the sign, "The Brooklyn Hourly Eagle."

The telegraph pen was used to sign documents at a distance, and the author clearly describes the concept of telecommuting. The pace of communication has accelerated too: the old Brooklyn Daily Eagle has become the Brooklyn Hourly Eagle. Overall, this strikes me as a fairly decent prediction of the Internet—or at least one that's not bad for the year 1901.

We're living in that future now, and ARSC is part of it. Are you taking advantage of everything it has to offer these days? Paper ballots are so twentieth-century. For the upcoming ARSC election, you'll have the opportunity to vote electronically—stay tuned for details.

Visit our YouTube channel (<https://www.youtube.com/user/arscaudio>), and you can sit in on several recorded meetings of our New York chapter with informative presentations by Seth Winner, Gary Galo, Gary Thalheimer, Joe Patrych, Adrian Cosentini, John Haley, and Doug Pomeroy, with more to come. You can also watch more than a dozen member testimonial

ARSC Newsletter

Issue 137

Spring 2015

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of The Association for Recorded Sound Collections.

videos—and when you're done, you can send the links to friends and acquaintances to spread the word about ARSC.

Visit our Facebook page (<https://www.facebook.com/pages/Association-for-Recorded-Sound-Collections-ARSC/165687321898>), and you'll find a wide-ranging assortment of posts and links to relevant articles and announcements of events and surveys and projects, etc., etc. As of this writing, the latest item is "Soundweaving: Artist Converts Folk Embroidery Patterns into Paper Scores for Music Boxes." See, there's this Hungarian design student who turns patterns used in traditional folk embroidery into music by translating them into—

Well, you should probably just go read it for yourself. In the meantime, you can also link into ARSC through LinkedIn (<https://www.linkedin.com/groups?gid=3967774>). And don't forget the varied resources of our website and the daily discussions on ARSCLIST.

Bearing in mind the growing significance of electronic communications for so much of what we do, the ARSC Board has recently authorized the formation of an Online Media Committee, and we're now seeking qualified candidates for the new position of Social Media Editor. If you think this might be you, please see the call for applications elsewhere in this Newsletter.

Patrick Feaster, ARSC President

Conference Workshop on Grant-Funded Projects

Your archive or library has an important collection of audio recordings and you've come up with a project to process, catalog, or digitize it. You're thinking of writing a grant proposal to help fund the project, but you're not sure how to begin.

On Wednesday, May 27, 2015, the ARSC Education and Training Committee presents a pre-conference workshop that will help you find answers to all your grant-related questions. This year's day-long workshop, "From Idea to Deliverable: Planning and Executing Your Grant-Funded Project," can help you understand and find your way through the complicated and complex world of writing grant proposals and completing a grant funded project.

The workshop takes place in Pittsburgh, PA in conjunction with ARSC's annual meeting, and as in recent years will also be offered in a live streaming online version for those who are unable to attend the conference in person. A recording of the live stream will also be made available to all registrants, online and on-site, for a limited time.



"Glimpses of Christmas as it may be in the year 2000."
Brooklyn Daily Eagle, December 22, 1901.

Our speakers will look at the difference between applying and working with Federal and private grants, identifying collections that are suitable for grant funding, writing the work plan and a convincing proposal narrative, RFPs and working with vendors, as well as managing the workflow. Scheduled speakers include Jesse Johnston from the National Endowment for the Humanities, Nicole Ferraiolo from CLIR (The Council on Library Information Resources), Jessica Thompson from the Magic Shop Studio, Mason Vander Lugt from NEDCC, among others. For on-site participants, the workshop also includes an afternoon tour of MediaPreserve's facilities (<http://ptlp.com/en/mediapreserve/overview/about-us>). Bus transportation will be provided between the conference hotel and MediaPreserve.

The workshop is approved for five Archival Recertification Credits through the Academy of Certified Archivists. Please contact the Academy of Certified Archivists for more information. Further information about the workshop, as well as registration for both on-site and online attendees, will be made available on the ARSC website (www.arsc-audio.org) in the coming weeks.

Whichever way you choose to attend, we hope to see you in Pittsburgh!

Karen Fishman

Aaron Bittel

Co-chairs, Education and Training Committee

ARSC New York Chapter March 2015 Meeting

“The Unknown Nadia Boulanger: Recordings from The Crane School of Music Archives”

Presented by Gary A. Galo

7 P. M. Thursday, 3/26/15

at the CUNY Sonic Arts Center

West 140th St. & Convent Ave., New York

The renowned teacher and conductor Nadia Boulanger had a long association with The Crane School of Music at SUNY Potsdam, beginning in the summer of 1925 when Helen M. Hosmer, a faculty member and future director of the school, traveled to Fontainebleau for a summer of study in France with Mlle. Boulanger. A friendship that would last over half a century developed between them, and during the course of that time Boulanger appeared as guest conductor of Crane Chorus and Crane Symphony Orchestra at SUNY Potsdam four times, in 1939, 1945, 1958 and 1962.

Crane Chorus also traveled to New York City in April, 1941 for a special benefit concert for the Polish Relief given in honor of Ignace Jan Paderewski. For the New York concert, members of the Philharmonic-Symphony Orchestra of New York and fifteen distinguished soloists joined Boulanger and Crane Chorus.

Boulanger made a relatively small number of commercial recordings, and the archives of The Crane School contain a number of works not otherwise found in her discography, much of it reflecting her interest in 20th-century composers. This presentation will sample those recordings, beginning with an excerpt from a 1939 performance of Brahms's *Ein deutsches Requiem*, recorded on 16-inch lacquer discs. The 1941 Polish Relief Concert was recorded on five 16-inch, 33 1/3-rpm lacquer discs by the Carnegie Hall Recording Company.

The repertoire on that concert included the complete *History of the Resurrection of Jesus Christ* by Heinrich Schütz, “*Fac me tecum pie flere*” from the *Stabat Mater* by 20th-century Polish composer Karol Szymanowski, and the 14th century Polish chant *Bogurodzica Dziewica*, in a polyphonic setting probably done by Boulanger. The *Requiem of Gabriel Fauré*, a staple of the Boulanger repertoire, concluded the concert. Excerpts from her 1958 appearance will include *Vielle Prière Bouddhique* by her sister Lili, and

Hymne Olympique by the Polish composer Michal Spisak. Excerpts from the 1962 concert will include *Cantate* by Igor Markevitch, the motet *Sequentia de Vergina Maria* by Hungarian composer Láslo Lajthe, *Gloria* by Poulenc, and *Cantate* by Corsican-born Leo Preger, the latter a commission by The Crane School on the recommendation of Mlle. Boulanger.

This presentation will combine expanded versions of two papers previously presented at ARSC national conferences: *Nadia Boulanger: The Polish Relief Benefit Concert* given in Milwaukee, WI in 2007, and *The Unknown Nadia Boulanger: Recordings from The Crane School of Music Archives* given in Kansas City, MO in 2014.

Gary A. Galo retired in June 2014 after thirty-eight years as Audio Engineer at The Crane School of Music, SUNY Potsdam, where he also taught courses in music literature and audio technology. He has been an ARSC member since 1982, was the Sound Recording Review Editor of the *ARSC Journal* from 1995-2012, was co-chair of the ARSC Technical Committee from 1996-2004, has been a frequent presenter at ARSC Conferences, and has written numerous articles, book reviews and sound recording reviews for the *ARSC Journal*.

Mr. Galo is a widely published author with over three hundred articles and reviews to his credit on both musical and technical subjects, in over a dozen publications. He is a Regular Contributor to *audioXpress* magazine, has reviewed numerous books for *Notes: Quarterly Journal of the Music Library Association*, is the author of the “*Loudspeaker*” entry in *The Encyclopedia of Recorded Sound in the United States*, 1st edition, and has also written for the *Newsletter of the Wilhelm Furtwängler Society of America*, and *Toccat: Journal of the Leopold Stokowski Society*.

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

Coming Soon...

April 16th: Dennis Rooney discusses Reiner/PSO Recordings

May 21th: Al Schlachtmeyer and U.N. Day Concerts

June 18th: Uncle Dave Lewis discusses Hal Kemp

ARSC Goes Back to Washington to Fight for Copyright Reform

Over the past several years, with the generous contributions of ARSC members, the Copyright & Fair Use Committee has been advocating for U.S. copyright reform to promote the preservation of and public access to historical sound recordings. Current law hinders both of those goals, allowing “rights holders” to keep older recordings locked up for generations to come.

We’ve had some successes. The first was simply raising the issue in Washington (no one else had), then triggering the first-ever U.S. Copyright Office study of the problem. That study basically endorsed our position, saying that older recordings (which in the odd view of the law are those made “pre-1972”) should be brought under federal law. That would create a public domain for some recordings, and bring preservation and access benefits for others. The recommendations made in this study have found their way into other reports to Congress as well, including the National Recording Preservation Plan (2012) and a recent Copyright Office report on music licensing (2015). ARSC is frequently cited as an authority in this area.

A revision of U.S. copyright laws now seems likely, with the chairman of the powerful House Judiciary Committee (Bob Goodlatte, R-VA) holding hearings with stakeholders and the new Register of Copyright, Maria Pallante, who is sympathetic to our concerns, also urging change. The Recording Industry Association of America (RIAA), which initially fought our proposals, has changed course and now favors bringing pre-1972 recordings under federal

law--preferably if they can get benefits for themselves, and give nothing in return (the proposed “Respect Act”). New legislation is likely to be done piecemeal, as opposed to one big omnibus bill.

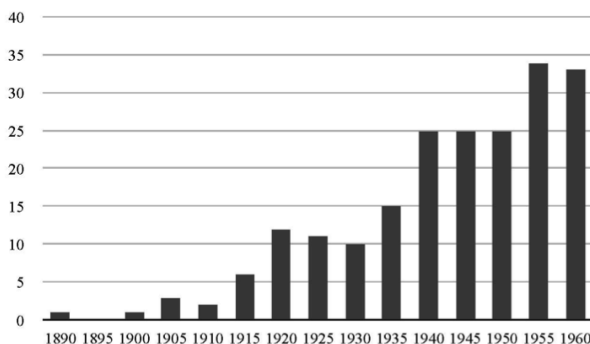
With momentum growing in Congress, we felt that it was important to return to Washington. We had two objectives: (1) make our case as forcefully as possible to people who will influence the outcome, many of whom are new to their positions; and (2) explore what more ARSC could do to contribute to the debate, possibly by financing a study on some aspect of importance to lawmakers. (An earlier study, *Survey of Reissues of U.S. Recordings*, has been highly influential by quantifying how few historical recordings are made available by rights-holders).

In early February your chairman, along with committee member Alex McGehee and past ARSC president Sam Brylawski, visited a range of people actively involved in the copyright debates on Capitol Hill. These included the Chief Counsel for the majority and the Chief Counsel for the minority on the House Intellectual Property Subcommittee, where any legislation will originate; the Associate Register of Copyright, who works closely with the subcommittee; and attorneys representing the record industry, the copyright office, and independent think tanks. All welcomed our input (we are perceived as having a special area of expertise), and several strategized with us on how we might most effectively pursue our goals. All were given written copies of our proposals, which you can download from the Copyright Committee web page (www.arsc-audio.org/copyright-committee.html).

There are several challenges ahead. The recent court wins by rights holders representing the rock group The Turtles against SiriusXM radio has the record industry thinking that it can get the streaming royalties it wants for pre-1972 recordings through the court system without having to give *anything* back to the public (i.e., no historical access). In addition, a split in the library community is endangering reform, with the American Library Association (ALA) and the Association of Research Libraries (ARL) withdrawing support for copyright reform, preferring litigation instead. Their focus is on print materials, and they seemingly could care less that this will leave sound recordings locked up. Neither of these challenges is insurmountable, but they complicate our work.

The U.S. deserves laws that support, not hinder, preservation of sound recordings, and allow the public to hear this rich heritage, not keep it locked in “dark archives” by uncaring rights holders. The ARSC copyright committee cannot carry this banner alone. We need your help. We were told, again, that by far the most effective way to bring pres-

Reissue Availability
(% Available from Rights Holder)



(Source: Survey of Reissues of U.S. Recordings by Tim Brooks, Council on Library and Information Resources and the Library of Congress, 2005.)

sure on politicians is direct contact from their constituents. Visit the committee page on www.arsc-audio.org for more information on how to contact your own representatives, and to print out a position summary that you can leave with them. And make sure that Executive Director Nathan Georgitis has your current email address so that we can notify you if a bill is suddenly introduced and constituent input is called for.

Also worth visiting is the website of the Historical Recording Coalition for Access and Preservation, of which ARSC is a member: www.recordingcopyright.org.

Tim Brooks

Chair, ARSC Copyright & Fair Use Committee

ARSC Begins 2015 Crossing a Milestone: 1000 'Likes' on Facebook

We thank all our Facebook Friends who have liked, shared, posted, and commented this past year. Can we reach 2000 this year?!? An essential part of ARSC's mission is to strengthen our network and connect our members with up-to-date news, events, and scholarship from our recorded sound community. Let's keep connecting in 2015. Share ARSC with your friends and invite them to follow us too! www.facebook.com/arscaudio

Save The Dates: 2015 ARSC Conference, Pittsburgh, Pennsylvania

The 49th annual ARSC Conference will be held May 27-30, 2015 at the Westin Convention Center Hotel, in downtown Pittsburgh, Pennsylvania. The city offers miles of riverfront trails and a vibrant downtown cultural district with many attractions including the Andy Warhol Museum, Heinz Hall, Heinz History Center, August Wilson Center for African American Culture, ToonSeum, and the Mattress Factory museum of contemporary art.

"From Idea to Deliverable: Planning and Executing Your Grant-Funded Project," the pre-conference workshop, will be held on May 27, 2015.

More information about the 2015 conference and pre-conference workshop is posted at: <http://www.arsc-audio.org/conference/2015/index.html>

Questions regarding the conference should be directed to Brenda Nelson-Strauss, ARSC Conference Manager, at bnelsons@indiana.edu

Call for Applications: ARSC Journal Editor

The Association for Recorded Sound Collections invites applications from individuals with editorial and/or publishing experience for the position of Editor of the ARSC Journal. The Journal's primary goal is to publish original research to advance the study and documentation of the history of recorded sound. We anticipate that the successful candidate will work together with current editor Barry Ashpole on the Spring 2015 and Fall 2015 issues of the Journal and will assume full editorial responsibilities by the late summer or early fall of 2015. This is a five-year, renewable appointment.

The Editor of the ARSC Journal is responsible for overseeing the editorial process and pre-production. This work includes initiating and screening submissions, facilitating blind peer review, ensuring that necessary permissions are in place, consulting with the contributing editors and the art director, and checking page proofs. The Editor also chairs the Editorial Advisory Board, which provides advice and guidance on editorial policy, and has the option of appointing an Assistant Editor. Copies of the full job description and the Editorial Board's Terms of Reference are available upon request.

Interested persons should submit a letter of interest, a current CV including a list of references, and a sample of published work as editor and/or publisher to:

Nathan Georgitis Executive Director, Association for Recorded Sound Collections 1299 University of Oregon, Eugene, OR 97403 nathang@uoregon.edu

Inquiries relating to the position may be sent to the same address. Applications will be accepted until March 15, 2015, or until the position is filled.

ARSC Newsletter Submission Deadlines

No. 138, Summer 2015 – June 10, 2015
(advertising, June 1, 2015)

No. 139, Fall/Winter 2015 – November 10, 2015
(advertising, November 1, 2015)

No. 140, Spring 2016 – February 10, 2016
(advertising, February 1, 2016)

Call For Applications: ARSC Social Media Editor

Application deadline: April 3, 2015

ARSC is seeking applications for a Social Media Editor. This is a new position. The ARSC Social Media Editor is responsible for the management and editorial content of all ARSC social media platforms, including the ARSC Facebook page, LinkedIn page, YouTube Channel, and other platforms that ARSC may utilize in the future. The Social Media Editor will promote the goals and mission of ARSC through creative use of social media, while using best practices and analytics to guide content creation. This position will regularly coordinate with the ARSC Web Editor, communicate with various members of the Board and Committee Chairs, and serve as a member of the Online Media Committee.

Duties include, but are not limited to:

- Proactively review the social media sites on a regular basis (preferably at least weekly) to make sure all content is timely, accurate, and up to date.
- Recruit members to participate in providing content on ARSC's social media platforms and coordinate all social media activities.
- Monitor ARSC publications, both online and in print, for posting to the appropriate social media platforms.
- Seek relevant ARSC-related activities and news of interest to ARSC members for posting to the appropriate social media platforms.
- Create event invitations on ARSC's social media sites for the upcoming ARSC conferences, including dates, locations, and application deadlines.
- Use enticing visuals and page design to increase followers/returning visitors.
- Report to the Online Media Committee Chair and the ARSC Board on a regular basis regarding the status of ARSC's social media activities and initiatives to improve it.

See full job description at:

http://www.arsc-audio.org/pdf/social_media_editor_job_desc.pdf.

QUALIFICATIONS

This position requires:

- Current membership in ARSC, with prior membership in the organization preferred.
- Ability to attend annual conferences.

- Prior social media experience for groups and/or organizations is preferred, but not required.
- Active use of multiple social media platforms including Facebook, LinkedIn, YouTube, Twitter, etc.
- Excellent communication skills.
- Ability to analyze and interpret data.
- Strong strategic and creative thinking.
- Proficiency in graphic design is preferred.

Recommendations for candidacy are welcome. Members of the Search Committee are: Kimberly Peach, Chair; Will Chase; and Sandy Rodriguez. The successful candidate will be appointed at the May 2015 annual membership meeting in Pittsburgh, Pennsylvania. Please send a letter of application and resume with a list of three professional references by e-mail attachment to Kimberly Peach:

kimpeachpreserves@gmail.com.



Collector's Roundtable in Pittsburgh

Heads up, record guys and gals. This year during our annual Friday Roundtable we are inviting participants to bring a crate of records they would like to sell or trade, and/or a record or two for show & tell. We'll have a phonograph available for playing disc recordings; not sure about a cylinder machine yet. No special theme for this year's meeting, just plan on some fun records and interesting discussion. See you there!

Kurt Nauck

Preservation Grant: Final Report on Frederic Recordings

David Drazin and Carol Seymour received an ARSC preservation grant of \$800 in 2014 to make digital preservation copies of instantaneous recordings of concert pianist Jerold Frederic.



Jerold Frederic (1907-2012) was a child prodigy whose professional career began with his playing in universities across the United States under the management of Harry Culbertson in the 1920s. His extraordinary rise occurred without a preliminary debut in New York City or in Europe, unusual for the time. In his early years he had contact with Sergei Rachmaninoff, Moritz Rosenthal, Vladimir de Pachmann, Ignace Jan Paderewski, and Sigismond Stojowski. Mr. Frederic's playing provided a new link to the tradition that began with Franz Liszt and Anton Rubenstein. He became a Steinway artist in 1928 and remained one throughout his career. Periodically, Steinway provided him with his own concert grand, which he transported in a self-designed piano trailer, even when he later performed in Europe.

Steve Yates of Steve Yates Recording in Morton Grove, IL did the transfer and restoration of the seven 12-inch and two ten-inch 78rpm acetate discs in April of 2014.

This resulted in a two-CD set. We had seven copies of the two-CD set made in July of 2014 with an additional four copies made of the two-CD set in October. CD sets have been accepted by the Library of Congress and by the music library at the Ohio State University. We are offering them to other libraries as well.

David Drazin

Research Grant Report: American Indian Recordings

As noted in an earlier issue of this newsletter, my dissertation, "Resounding: American Indians and Audio Technology, 1890–1969" examines the politics surrounding recordings of American Indians from the first ethnographic recordings around 1890 until a renaissance of Native cultures in the mid-20th century. In August I traveled to Norman, Oklahoma, where the first sustained Indian-run radio show, *Indians for Indians*, began in 1941 on the university station, WNAD. Fortunately, the host—the chief of the Sac and Fox nation—recorded over 100 shows on 16-inch discs during its first decade, documenting the vibrant institution, including music, event announcements, and political

exhortations. The archives in Norman also hold a collection of commercial Indian records—most intriguingly, several 78-rpm records on American Indian Soundchiefs, a label founded by a Kiowa minister, also in the 1940s.

In November, I traveled to Bloomington and Indianapolis, where I focused my research on other commercially produced records of Indian music, primarily before the LP era. In addition to several educational-style albums, often with ethnographic booklets enclosed (beginning with Gennett Records' 1926 Hopi collection), I found at the Archives of Traditional Music several records on the Tom-Tom label, founded by a couple from San Juan Pueblo in the late 1940s.

Between Soundchiefs, Tom-Tom, and the *Indians for Indians* radio show, I believe the 1940s witnessed the earliest beginnings of an Indian-run music industry (which has since become vibrant). The research raised questions to be explored in my dissertation: In what ways did Native performers on earlier records (such as the Gennett sessions) pave the way for these efforts in the 1940s? I am inspired by several historians of Native American history to try to read these earlier records and surrounding documents from the performers' perspective, which one historian has called "facing east from Indian Country"—to imagine the point of view facing into the phonograph or the microphone. What did the performers hope to achieve by recording, and what did they actually manage to achieve?

Josh Garrett-Davis

Preservation Grant Report: The Pittsburgh Symphony Orchestra

With the goal of establishing a long-term preservation practice for the Pittsburgh Symphony Orchestra Archive's extensive collection of at-risk concert recordings dating from 1971, the ARSC-funded pilot audio preservation project began in September 2012 and was completed in March 2014. Proposed project activities included the digital preservation of approximately 20–40 hours of performance recordings in accordance with best practice standards for archival reformatting.

Additionally, the proposal included the selection of recordings to be preserved based on condition of original recording medium, the uniqueness of the recorded content, and relevance to ongoing programming and audience engagement activities. Preservation efforts for reformatted audio and investigation into long-term storage options of original audio carriers are additional and ongoing components of the PSO's pilot project. All proposed project

activities were completed during the 18 month period and numerous efficiencies were incorporated to ensure a broad impact and a reliable, replicable preservation workflow.

The pilot audio preservation project began with a broad survey of the catalogued recordings in the collections of the PSO to identify the recordings most at-risk. As a result of these assessments, reel-to-reel recordings and DAT cassette recordings were prioritized. Prior to reformatting, major preservation concerns like Sticky Shed and mold affected 89% of reel-to-reels and earlier storage conditions known to cause damage or audio loss in DAT cassettes put the content of these recordings in serious jeopardy.

The process of selecting of recordings for digitization included a survey of recorded content to identify those recordings bearing record of the most unique performances and those performances that typify the singular position held by the Orchestra within the broader classical music landscape. Long-tenured orchestra musicians, experts on PSO history, and internal stakeholders positioned to address relevancy to programming all contributed to the selection of recordings to be digitized.

Recordings highlighted through the survey and selected for preservation include: Music Director William Steinberg conducting Mahler's Symphony No. 1 for the opening of Heinz Hall for the Performing Arts on September 15, 1972 ; Steinberg conducting Bartok's Concerto for Orchestra, a joint commission with the Boston Symphony Orchestra, in 1973 ; Music Director Lorin Maazel conducting Berlioz's Symphonie Fantastique in 1984 ; John Adams conducting his composition, Short Ride in a Fast Machine, premiered by the Pittsburgh Symphony Orchestra ; Music Director Mariss Jansons conducting Schoenberg's Gurrelieder ; Music Director André Previn and Patricia Prattis Jennings, principal keyboard and first African American woman to perform with the Pittsburgh Symphony Orchestra, performing Mozart's Concerto for Two Pianos and Orchestra in 1982.

In total, the 289 recordings digitized represent the preservation of 152 individual concerts from as far back as 1971 and include concerts conducted by Music Directors William Steinberg, Andre Previn, Lorin Maazel, Maaris Jansons and Manfred Honeck. The selections include performances with notable guest conductors Pinchas Zukerman, Sergiu Comissiona and Pittsburgh Symphony Orchestra Concertmaster

Andres J. Cardenes among others. Since receiving funding from the ARSC for digitization, the Pittsburgh Symphony Orchestra Archives successfully launched its first exhibition, including a multi-user listening station for access to oral history interviews and archival concert recordings. In combination with the display of original correspondence, photographs, and artifacts, the exhibition highlighted the capacity to engage audiences through increased access to preserved audio recordings. Preparations are currently underway to develop an exhibition dedicated to exploring the audio preservation process and highlighting recordings preserved through the generous support of the Association for Recorded Sound Collections.

Research Grant Report: Discography of San Antonio Conjunto Labels



My project funded by the ARSC involved research for the first critical discography of 45 rpm records released on independent conjunto music labels in San Antonio, Texas. Conjunto music based on the button accordion and a 12 string bass called a bajo sexto is the traditional social and dance music of Mexican-Americans (Tejanos) in South Texas. Conjunto music is an enduring symbol of musical artistry, working class culture and community life, and Tejano identity. San Antonio has been the center of conjunto music production, recording, and consumption since the 1930s and remains so today.

Both prominent performers and now-obscure conjuntos recorded on a blizzard of San Antonio labels including Discos Akrón, Chief, Corona, Custom Recording Studios (CRS), D.L.B., Disco Grande, Discos Dominante, Discos Joey, Espada, Norteño, Sombrero, Sunglow, TVT, TNT, Teardrop, Tropical, Viesca, and Zaz Records. This music defined the genre as it matured fully as a style after its foundational period in the 78 rpm era.

This discography is designed to present these numerous recordings and also to engage the cultural context of the bands and the recording studios. My research has included a sizable ethnographic component as a handful of the principal figures who started the labels (or who put out records on pop-up labels) are still alive. The conjunto world in San Antonio has always been a small and handcrafted one in which the musicians and label owners knew each other and often played music together. Many of the studios were owned by musicians, such as singer Jose Morante of Norteño records, great bajo sexto player (and longtime Flaco Jimenez partner) Toby Torres of C.R.S. and TVT, or bassist and fiddler Juan Viesca (for the tiny Viesca Records). Other



labels were run by major conjunto songwriters and music publishers, such as Salome Gutierrez of D.L.B. (who wrote upwards of 300 recorded songs).

When I started this project, Santiago Jimenez, Jr., one of the most prominent traditional conjunto accordionists and the namesake son of one of the principal founders of the genre, told me that this project was “totally impossible.” Then he laughed. I had stopped by his house during my first research trip to San Antonio (I have known him for several years) and found him sitting with his even more famous conjunto accordionist brother Flaco listening to old 45s and LPs they recorded for Jose Morante’s foundational label Norteño. The old vinyl discs they were spinning were the only copies of these 1960s recordings that either of them owned. The masters were long gone, as was everything else associated with Norteño.

Both Flaco and Santiago told me stories about their relationship and recording for Morante, who also recorded hundreds of songs himself. Morante never used contracts for the recordings and, according to the Jimenez brothers, never kept written records of any sort. When Morante died, his family had no interest in his music, recordings, or in the label he started. Everything was sold at a garage sale or trashed. I heard tales of dressers filled with old studio photographs and promotional material that were sold this way, unopened. Santiago Jimenez has his own label called Chief Records. His recordkeeping is spotty at best. He also does not keep session information or maintain lists of Chief recordings. Knowing the output of his own label at virtually any systematic level is also impossible, he says.

I have found in my research that discovering what has been recorded is indeed quite difficult, but fortunately not impossible. It has been instructive to uncoil the lines of ownership and production of the labels. It turns out that many of these small labels were in fact simply new names adopted by the same company to fill jukeboxes more reliably. Toby Torres told me that when distributors or local cantina owners got tired of certain labels, or even came to dislike them for any number of reasons, he simply created new label names for the music he was recording.

Many of the San Antonio companies did not utilize contracts, keep session lists or lists of recordings, keep masters, or even maintain publication information. Some labels like Joey and D.L.B. ran counter to this tendency, but the bulk of labels exist today only as vinyl artifacts. This information gap is unfortunate but not especially surprising given the small scale and relative privation of these labels. And it is of a piece with what I have been finding at the national level with Mexican and Mexican-American recordings. No great effort was made to keep the masters in many situa-

tions or to re-release the music in other formats (the several labels purchased and selectively re-released by Arhoolie being critical exceptions).

Conjunto music recorded during this era overall has not been the focus of organized study and the recorded legacy of the prolific and innovative generation of conjunto musicians following the formative 1930s era has not yet been categorized or analyzed. Most of the music recorded by these labels has not been reissued in any other format and much of it is extremely scarce. This project fills a much needed gap in the reference material, and ideally will serve as a model for future work in San Antonio and on regional South Texas labels such as Del Valle, which have received no scholarly attention. The support of the ARSC has been invaluable in undertaking this project.

Daniel Margolies

NEH Preservation & Access of Audiovisual Cultural Heritage Video

The National Endowment for the Humanities is proud to present a video, “NEH and the Preservation and Access of Audiovisual Cultural Heritage.” The 3-part video covers NEH’s ongoing commitment to preserve audiovisual cultural heritage.

Part I provides an argument for the significance of a/v collections as an essential media for understanding the history of the twentieth century. Part II summarizes the full range of grant programming for a/v collections provided by NEH’s Division of Preservation and Access that covers areas in research and development, education and training, assessment for smaller institutions, reformatting, cataloging, and stabilization through sustainable preventive conservation. Finally, Part III describes NEH’s strategic planning to address the current crisis in a/v preservation and access.

We invite you to share the video or its constituent parts far and wide not just with audiovisual archivists, librarians, and engineers, as well as administrators, scholars, and anyone else who may have a stake in moving image and sound collections.

As always, program officers are available to discuss project ideas and we are available to read drafts for many of our grant programs and provide feedback. Questions may be submitted to Josh Sternfeld (jssternfeld@neh.gov) or Jesse Johnston (jjohnston@neh.gov). You may also follow us on Twitter, [@NEH_PresAccess](https://twitter.com/NEH_PresAccess) for future news and announcements on this fast-moving front.

https://www.youtube.com/watch?v=IFTk6OLctVI&feature=player_embedded

Digitizing Hidden Archives Grant

The Andrew W. Mellon Foundation has awarded the Council on Library and Information Resources (CLIR) funds to create “Digitizing Hidden Special Collections And Archives: Enabling New Scholarship through Increasing Access to Unique Materials,” a national competition in 2015 to digitize and provide access to collections of rare or unique content in cultural heritage institutions. Its aim is to ensure that the full wealth of resources held by institutions of cultural heritage becomes integrated with the open Web.

Initial proposal due: April 30, 2015 (The application process has two phases. The initial proposal round is open, and those interested in applying for a grant through this program must submit an initial proposal by April 30. The final proposal round is by invitation only.) Maximum allowable request for 2015: single-institution projects: \$250,000 / collaborative projects: \$500,000 (Minimum allowable request for 2015: \$50,000)

WHAT FORMATS ARE ELIGIBLE? The range of media that can be termed special collections or archives is not restricted. Increasingly, valuable collections are composed of many formats, from paper, moving images on film or video, all types of sound recordings, ephemera, specimens, electronic files or data sets, works of art, to myriad types of artifacts.

WHAT QUALIFIES AS A HIDDEN COLLECTION? For the purposes of this program, applicants must convincingly argue that their collections are “hidden” in the sense that they cannot be exploited for important scholarly work until they are fully digitized, discoverable and accessible.

COMPLETE INFORMATION AND GUIDELINES: <http://www.clir.org/hid-dencollections>

The Sound of Edison's Talking Doll - Friday, April 17, 2015 at 1:00 pm

Thomas Edison National Historical Park welcomes Joan and Robin Rolfs, authors of the book “Phonograph Dolls and Toys”, for a 90-minute program exploring the history and sounds of Edison’s “Talking Doll” invention of 1888-1890. Robin Rolfs will describe the technology of the Talking Doll. Joan Rolfs will illustrate the dolls used by Edison. TENHP Curator Jerry Fabris will play rare sounds recovered from doll phonograph cylinders. A commercial failure for Edison in 1890, the Talking Doll nevertheless marked the first occasion on which recorded sound technology was marketed for home entertainment use. Reservations are required: Call 973-736-0550, ext. 89.

Thomas Edison National Historical Park
National Park Service
United States Department of the Interior
211 Main Street
West Orange, New Jersey 07052
Website: <http://www.nps.gov/edis>



ARSClist

The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

Subscribing

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

Leave the “Subject” blank. In the first line of the body of the message, type “subscribe arsclist [your name]” and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.

University Of Miami Announces New Master Of Music In Sound Recording Arts Degree Program

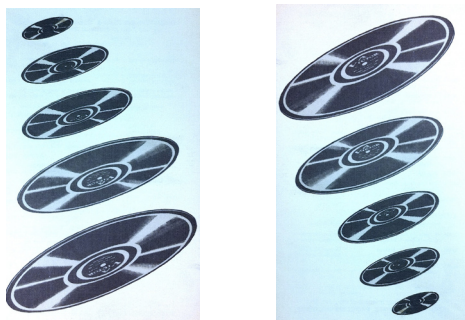
The University of Miami's Phillip and Patricia Frost School of Music announces a new master's degree program in Sound Recording Arts that will be offered beginning Fall 2015.

Accredited by the National Schools of Music (NASM), the new two-year graduate degree program will be offered through the Frost School's distinguished Music Engineering Technology program, administered by Associate Professor and Program Director Colby Leider, Ph.D., whose team currently works on over \$5 million in sponsored research at UM Frost.

The MM-SRA curriculum addresses practical and aesthetic issues surrounding music and technology, including sound recording, mastering, mixing, human-computer interaction, computer music, acoustic ecology, and sound reinforcement. Coursework includes such topics as Timbral Ear Training and Critical Listening, Recording Engineering, Psychology of Music, Psychoacoustic Foundations, Transducer Theory, Digital Audio, Live Sound, Master's Research, Recording Internships, and a variety of electives related to the growing field.

Classes and research projects will be offered by outstanding faculty, including Professors Colby Leider, Will Pirkle, Christopher Bennett, Joseph Abbati, and Dana Salminen from Music Engineering Technology; Professors Charles Norman Mason and Juraj Kojs from Music Composition; Professor Mitsunori Ogihara from Computer Science; and Joel Zysman, Director of High-Performance Computing at the Center for Computational Science.

Admission to the new MM-SRA program requires an undergraduate degree from an accredited university and demonstrated professional experience in the recording industry. Interested applicants should contact the Office of Recruiting and Admission at admission@music.miami.edu for further details.



Reactions to the Record Symposium at Stanford University

Join us for the 2015 Reactions to the Record symposium that will take place April 17-18 in Braun Music Center on the Stanford University campus. This year's symposium will focus on The Player Piano Project <<https://library.stanford.edu/projects/player-piano-project>>. It will feature a concert with the Stanford Symphony Orchestra in Bing Concert Hall on Saturday, April 18th that will showcase this remarkable historical medium.

Read more and register here:

<http://web.stanford.edu/dept/music/Events/StanfordMusicSymposium/2015/index.html>

Guinea's Sound Archives - Unreleased Recordings Now Available Of Bembeya Jazz National, Sory Kandia Kouyate, The Syli Orchestre National And More

I have recently published a chapter on my British Library Endangered Archive Programme projects, which were conducted in the sound archives of Radio Télévision Guinée (RTG) from 2008 to 2013. The projects preserved, digitised, and archived over 9,000 Guinean songs held at the RTG. Most of these songs were only broadcast in Guinea, were never commercially released, and have never been heard in 30 years.

The chapter is available for free download at https://www.openbookpublishers.com/resources/9781783740628/17_Counsel.pdf (48mb) and it includes 22 songs from the RTG archives which you can listen to. (To play the songs, you may need to save the pdf file to your computer and open it from there). The songs feature unreleased recordings by Demba Camara and Bembeya Jazz, Kouyaté Sory Kandia, Farba Tela, Les Amazones de Guinée, Balla et ses Balladins, Kébendo Jazz, the Syli Orchestre National, and more. I am sure you will enjoy them! More than one hour of some of the best songs recorded in Guinea and which have never been heard outside of the nation.

Graeme Counsel

Art Archives in DC

Please join us on Friday, March 27 in Washington, DC for “The Multi-Media Archive: Stewardship and Use of Audiovisual Media Documenting Contemporary Art History.”

The event will bring together audiovisual archivists and users of archives to discuss the challenges and opportunities of working with mixed-media archival collections, with a focus on collections documenting contemporary art. There will be two roundtable discussions – one featuring archivists from the Archives of American Art, the Human Studies Film Archives, the Guggenheim Museum Archives, and the Wisconsin Center for Film and Theater Research, and the other featuring scholars, curators, educators, and filmmakers discussing their experiences with audiovisual primary sources. The roundtables will be followed by a screening featuring film and video artworks from the collections of the participating archivists.

The event is free and open to the public. Complete program information is available here: <http://www.aaa.si.edu/symposium/multimedia-archive/index>

And registration is available here: <https://www.eventbrite.com/e/the-multi-media-archive-stewardship-and-use-of-audiovisual-media-documenting-contemporary-art-registration-15468988160>.

Record Catalogs in the Digital Memory of Catalonia

The Biblioteca de Catalunya (Barcelona) has recently given access to a digital collection of record company catalogues published between 1900 and 1959. The collection is part of the Digital Memory of Catalonia repository.

Noteworthy catalogues of that time were published by the Sociedad Fonográfica Española Hugens y Acosta (cylinders), the piano rolls factory Victoria (La Garriga, Barcelona) and shellacs from His Master’s Voice label in all its forms (La voix de son maître, La Voz de su Amo, etc), including those published by its predecessor British Gramophone Company Spanish branch sited in Barcelona, the Compañía del Gamófono. Vinyl records spinning at 33 1/3 rpm and 45 rpm were often advertised in general catalogues, usually organized by music styles and/or artists’s names. The content of the collection can be free-text searched at http://mdc.cbuc.cat/cdm/landingpage/collection/discografic/lang/en_US.

New and Returning Members

Names and addresses of new ARSC members are not available in the on-line version of the newsletter.

Dear ARSC Member:

The ARSC Membership Directory for Fall 2014 is now available to ARSC members on the ARSC website: http://www.arsc-audio.org/members_only/index.html. The directory is also attached to this email.

The directory lists the collecting areas, research interests, publications, and contact information for 900 individual and institutional members of ARSC in 2014 and 2015 as of December 2014. The directory also includes a geographic index so you can find ARSC members in your area. This year the directory includes links to member websites and online publications.

ARSC members may contact me by email (execdir@arsc-audio.org) to request credentials for the members-only section of the website if they need them. The members-only section now also includes the most recent ARSC Bulletin, containing agendas and minutes of the ARSC Board and reports from committees, and sound recordings from the 2014 ARSC Conference in Chapel Hill.

ARSC's strength lies in the diversity of its members' skills, knowledge, and experiences. I hope this directory proves useful to members as they establish contacts, collect recordings, pursue research, and develop friendships.

The next ARSC Membership Directory will be published in June 2015 and will be preceded by a call for updates. Any corrections to the current directory may be directed to me.

Nathan Georgitis, Executive Director

ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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Bikers, Ace Cafe, London
1964. Photograph by John
“Hoppy” Hopkins (1937-
2015).