

ARSC New York Chapter NOVEMBER 2012 Meeting

7 P. M. Thursday, 11/29/12

at the CUNY Sonic Arts Center

West 140th 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

HAPPY THANKSGIVING!

***JOHN H. HALEY on “RE-EVALUATING THE ARTISTRY OF YMA
SUMAC BASED ON LIVE RECORDINGS.”***

As outlined in the author’s article of the same title in the current fall issue of the ARSC JOURNAL, what until recently could be known of Yma Sumac’s artistry was based on her handful of commercial record albums: A beautiful but very unusual voice spanning more than four octaves, heard primarily in quaint sounding 1950’s exotica pop music. Listeners often doubted the reality of what they were hearing, and much misinformation grew up around a voice that was beyond category. Now, at last we have the opportunity to assess Sumac’s unique talents based upon live performances, in which both her superb quality as a vocalist and her genuine artistry as a performer can be more accurately understood and appreciated.

Heard live, Sumac was a far more versatile performer than her commercial recordings reveal. An unexpected vivaciousness and depth of feeling disclose a musical artist of much greater range and substance, possessing a contralto voice that was fully developed in the classical sense. Even that was greater than suspected. Heard live, her seemingly limitless upper range extends above Double High C for almost a half octave higher than can be heard on her commercial recordings. Her live recordings mandate a reassessment of her musical stature. Haley asserts that Sumac’s voice can be compared to Colbran, Malibran and Viardot-Garcia, three great wide-ranging contraltos of the *bel canto* era, an operatic voice type completely unknown to us today.

John H. Haley is the newly appointed Editor of the Sound Recording Reviews section of the ARSC Journal. He is an ARSC member of many years who does audio restoration work and is a practicing attorney with a lifelong interest in both classical and popular music. He has a Bachelors of Music degree from University of North Texas with concentration in voice and piano, and while in college he served as a professional chorister for the Dallas Civic Opera. Since 1987 he has served as a Board Member of the Bel Canto Institute (www.belcantoinst.org), an organization that teaches bel canto opera style to young opera singers every July in Florence, Italy, serving as President of the Board since 2005.

OUR NEXT PROGRAM WILL BE ON DECEMBER 20, 2012

In Memoriam: David Hall, moderated by Seth B. Winner, and “WNYC On Line” with Andy Lanset



DIRECTIONS TO THE SONIC ARTS CENTER

Subway: Take the 1 train to 137th Street City College and walk north to 140th St. & Broadway, then go east to 140th 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>

HAPPY THANKSGIVING!