

ARSC New York Chapter MARCH 2013 Meeting

7 P. M. Thursday, 3/28/13

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

“The Two Garys”

A joint presentation by Gary Thalheimer

and Gary Galo, respectively, on

Jürgen Grundheber, (“Archivist/Pirate”)

and “The Other Great Dane”: tenor Helge Rosvaenge

Jürgen Grundheber preferred to remain anonymous. But to the singers whose performances he immortalized, he and his archive were very well known, and the labels for which he produced Lps and CDs — Preiser, Acanta, Bellaphon, Koch, the Membran group, and his own labels Melodram and Myto — are very familiar to collectors. Once a student of Helge Rosvaenge (hence the combined presentation), he eventually used his love of the voice to immortalize many singers of the past and present on Lp and CD. This presentation will outline his life more extensively than was possible within the time constraints of last year’s national ARSC meeting, and will include some of the recordings he produced as well as unpublished material.

***Gary Thalheimer** has been a record collector since 1942, and a tape recordist since March 1954. His articles and reviews go back to the Saturday Review of the 1950s, plus a monthly New Release Bulletin for Gary Thal Music for more than 20 years. Gary's first ARSC presentation was at the Rochester meeting two decades ago. His major collecting interest is historic recordings and their preservation, in furtherance of which he has made a sizeable bequest to the Sonic Arts Department of CCNY to establish a graduate program and a tenured faculty position to teach Preservation and Transfer Techniques.*

2012 marked the 40th anniversary of the death of Danish dramatic tenor **Helge Rosvaenge** (April 19, 1897 – June 17, 1972), né Hansen. He originally pursued a career in chemistry. Beyond brief vocal training in Copenhagen and Berlin, he was largely self-taught as a singer. His career flourished in Germany from the 1920s through the 1940s. The power and penetration of his voice made him unrivalled in the dramatic Verdi tenor roles in the German opera houses, including Radamès in *Aïda*, 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 made in the 1930s and 1940s from both disc and Magnetophon tape sources, 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.

Gary A. Galo has been an ARSC member since 1982, a reviewer for the ARSC Journal since 1989, was the *Sound Recording Review Editor of the ARSC Journal from 1995-2012, and Co-Chair of the ARSC Technical Committee from 1996-2004. He has been a frequent presenter at ARSC conferences, and has authored several articles for the ARSC Journal. He recently retired after 35 years as Audio Engineer at the Crane School of Music, SUNY at Potsdam, NY, where he has also taught courses in music history and audio technology. Not ready to quit completely, he now works half-time in that capacity. Mr. Galo is the author of over two hundred sixty articles and reviews on both technical and musical subjects. He is a Regular Contributor to audioXpress magazine, periodically reviews books for Notes: Quarterly Journal of the Music Library Association, has written for Linear Audio, the Newsletter of the Wilhelm Furtwängler Society of America, and is the author of the "Loudspeaker" entry in The Encyclopedia of Recorded Sound in the United States.*

OUR NEXT PROGRAM WILL BE ON APRIL 18, 2013

Dennis D. Rooney

Will discuss the career and recordings of EUGENE GOOSSENS:



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>