

ASSOCIATION
FOR RECORDED
SOUND
COLLECTIONS



ARSC New York Chapter OCTOBER 2014 Meeting

7:00 P. M. Thursday, 10/16/14

Meeting will take place at the NY Philharmonic Archives,
Rose Building, Lincoln Center

(see directions below)

RESERVATIONS ~~REQUIRED~~ CLOSED

AN EVENING AT THE NEW YORK PHILHARMONIC ARCHIVES

Join us to learn about the recently completed GRAMMY Foundation Grant project to digitize and preserve 52 hours from mostly fragile glass-based lacquer coated discs documenting 36 unique live radio broadcasts from 1932 to 1948. We will discuss the project challenges and successes, talk about the significance of these broadcasts, and listen to excerpts from this newly accessible cache of recordings not heard since their original transmissions over the CBS network six to eight decades ago.

The discs, which hold the only surviving audio records of these particular concerts, were carefully conserved, digitized and restored by Seth B. Winner Studios. After remaining untouched in the Archives for 20 years, these recordings are now available to the public at the Philharmonic Archives and at the New York Public Library for Performing Arts. A number of the recordings preserved as part of this project came from Seth B. Winner's own personal collection. Some of the recorded highlights include the only prime sounding source of Bronislaw Huberman performing the Brahms Violin Concerto on January 23, 1944, a piece that he had performed as a 10-year old prodigy in the presence of the composer in 1892; the N.Y. Philharmonic Broadcast debut of William Kapell performing Rachmaninoff's Second Piano Concerto on June 18, 1944 with Fritz Reiner conducting; the only known complete source of Vladimir Horowitz performing Rachmaninoff's Third Piano Concerto on April 23, 1944, with Artur Rodzinski conducting and Isaac Stern's first performance with the Philharmonic on August 6, 1944, the Sibelius Violin Concerto with Dmitri Mitropoulos conducting. Also included are several performances featuring Arturo Toscanini, Bruno Walter, and Issay Dobrowen from 1932-34; these audio artifacts are among the earliest surviving broadcasts in the archives. Hosts for this meeting will be Barbara Haws, Archivist of the N.Y. Philharmonic, and Mitchell Brodsky, its Digital Archives Manager, and will be held at the Philharmonic archives, NOT at our usual location at CCNY.

DIRECTIONS TO THE PHILHARMONIC ARCHIVES: The Philharmonic Archives is located on the fourth floor of the Rose Building at Lincoln Center. From Broadway, walk west on the north side of 65th street. After the main entrance to Juilliard, you'll see a stairway going up marked "ROSE". An elevator to that level is available by walking farther down 65th Street. Because of security regulations and registration for this event, those attending are requested to meet in the lobby of the Rose Building, where they will be escorted to the archives. Arrival time is suggested between 6:30 PM to slightly before 7:00 PM. Since only 30 guests can be admitted to the Archives for this event, reservations are necessary. Contact Seth B. Winner (SethBWinner@optonline.net or (516) 771-0028) on or before Monday, October 13th. First come, first served. Your name must be on the attendance list to be admitted.



OUR NEXT PROGRAM WILL BE ON November 20, 2014

**Shepard Hall, Room 95, at the CUNY Sonic Arts Center
West 140th Street & Convent Avenue, New York**

A centennial tribute to Jorge Bolet

November 15 marks the one hundredth anniversary of the birth of the Cuban-American pianist, Jorge Bolet. One of the last examples of a true Romantic pianist, Bolet's playing at his best was both unique and profound (the Russian pianist Emil Gilels once referred to him as "the greatest pianist in the Western hemisphere.") To celebrate this milestone, Jon M. Samuels and Joseph Patrych will discuss his life and art, and play numerous examples from his recorded legacy.



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>