

# ARSC Newsletter

Association For Recorded Sound Collections

Number 135 • Summer 2014

## Honoring George W. Johnson - At Last

In early 1890 a scout for one of the newly formed regional phonograph companies--probably Charles Marshall, working on behalf of New York City's Metropolitan Phonograph Company--came across a black street entertainer, a "busker" who specialized in whistling and laughing songs. He had a strong, clear delivery, and Marshall thought he might make some good cylinders. That would lead to one of the most remarkable careers in the early phonograph industry, as George Washington Johnson, 43, a former slave, soon became the most famous and successful black entertainer in the early days of the phonograph. His two big numbers, "The Laughing Song" and "The Whistling Coon," were the best selling records of the entire decade of the 1890s, eventually appearing on both cylinders and discs. Johnson's career lasted until the early 1900s, but by the time he died in 1914 he was destitute and forgotten. He was buried in an unmarked pauper's grave in Kew Gardens, Queens, New York.



Larry Marshall and Tim Brooks with plaque

One hundred years later, on April 12, 2014, Johnson's life was at last celebrated in a ceremony at Maple Grove Cemetery, a large facility where many blacks (and show folk) are buried. Carl Ballenas, president of the cemetery's historical society, had learned about Johnson and where he was buried from my book, "Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919," and set out to raise money for a plaque and an appropriate dedication. Funds were obtained through the generosity of the MusiCares Foundation of the National Academy of Recording Arts & Sciences, and the ceremony was planned in part by the young students of the Aquinas Honor Society of Immaculate Conception School.

Johnson's songs have a racial element which was common at the time but which many find offensive today. The Wall Street Journal headlined a July 12, 2013 story on the project, "Paying Tribute to a Memorable Voice Some Would Rather Forget." But he was unquestionably a pioneer, overcoming towering

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## Events

August 9-10, 2014. 30th Annual Antique Phonograph, Music Box, Mechanical Music, Coin-Op, Antique Radio and Record Show and Sale. Buena Park, CA

August 10-16, 2014. Joint Annual Meeting of CoSA, NAGARA, and SAA. Washington, D.C.

October 5-9, 2014. International Association of Sound and Audiovisual Archives Annual Conference. Capetown, South Africa

December 4-6, 2014. 9th Art of Record Production Conference. Oslo, Sweden

May 27-30, 2015. ARSC 49th Annual Conference. Pittsburgh, Pennsylvania

Please send notices of events to the editor

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## President's Message

Greetings from your new President! I owe an enormous debt of gratitude to my predecessor, Tim Brooks, for leaving ARSC in such a healthy state. Indeed, I'm humbled at having such a hard act to follow. But I'm also excited by our prospects for the next two years.

Among other things, this will be an important symbolic moment for our organization, since my term coincides with the two years leading up to ARSC's fiftieth anniversary. There's nothing magical about the fifty-year-mark in itself, of course, but fifty is one of those benchmark numbers—like 20, 100, 33½, 78, or 44,100—that you can't help but notice when they roll around. This is an opportunity we won't want to pass up for comparing where recorded sound collections are today to where they were back in 1966, when our founders set out “to develop means of locating the whereabouts of existing recorded sound materials, and to assure that such materials are properly cared for and not lost” (to quote an editorial by ARSC's first President, Philip L. Miller, which appeared in ARSC Journal Volume 1, Number 1). We'll also want to reflect back on what ARSC's members have actually done together along the way to foster the preservation and study of sound recordings, and it's not hard to think of accomplishments that will loom large in that assessment: the creation of the Rigler-Deutsch Index, for example, or the more recent breakthroughs in copyright reform legislation.

But I don't think there's been any past moment in the history of ARSC that has been more dynamic than the present. The National Recording Preservation Plan has now been available long enough for its recommendations to sink in, and I see promising signs that ARSC as an organization and ARSC members as individuals are rising to meet its challenges—the Technical Committee's ongoing work on its video tutorial project, for example, or William Vanden Dries's report at the Chapel Hill conference on efforts to meet recommendation 3.2 (if you haven't memorized the numbers yet, that's the creation of a directory of recorded sound collections). Speaking of the conference, something cool was afoot there for pretty much the whole spectrum of our membership, ranging from private collectors (the plenary session on “What Do I Do With My Stuff?” furnished lots of con-



2014  
Conference  
Travel Grants  
Recipients. L  
to R: Amy  
Rae McCarther,  
Laura LaPlaca,  
Heather  
Darnell,  
and Monica  
Figueroa.  
Photograph  
by Michael  
Devecka.

## ARSC Newsletter

### Issue 135

### Summer 2014

The ARSC Newsletter is published three times a year, in February, July, and November. Submissions should be addressed to the editor. Submissions by email are encouraged.

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crete advice on a very practical subject) to institutionally situated professionals (among other things, Jenny Doctor's call to re-establish an "ARSC support group for institutional repositories" seems to be gaining traction—stay tuned). ARSC Journal is more widely accessible through leading electronic databases, and hence poised to have a broader impact on recorded-sound scholarship, than ever before. Our website and social media presence have been expanding rapidly to fit a world in which a new generation of fans is getting to know Billy Murray on YouTube and isolated record collectors are first discovering each other through Facebook. If you haven't yet explored the members-only section of our website at <http://www.arsc-audio.org/members-only.html>, there's no better time than right now to request a username and password. Meanwhile, check out archived tweets with the #arsc2014 hashtag, and you'll find fully half of them associated with our Chapel Hill conference. (The other half relate to the Arsenal Romania Supporters Club, in case you're curious what all those football/soccer photos are about.)

As we approach our fiftieth anniversary, ARSC can take pride in many past accomplishments, but at the same time I'm confident this is an organization that won't be content to rest on its laurels. So what would you like to do in our field that would benefit from the platform and support mechanism ARSC has to offer? Drop me a line at [pfeaster@gmail.com](mailto:pfeaster@gmail.com)—let's talk!

*Patrick Feaster*



2014 Conference Opening Plenary Session, Musical Recycling: Producing Reissues Through the Years. L-R: Richard Weize (Bear Family), David Giovannoni (moderator), Richard Nevins (Yazoo), Lance Ledbetter (Dust-to-Digital), David Freeman (County), Cary Ginell (Chair), Chris Strachwitz (Arhoolie), Richard Martin (Archeophone). Photograph by Michael Devecka.

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odds to carve out a place for African-Americans in the nascent phonograph industry. As Mr. Ballenas put it, "I want to recognize him as a musician, not for what he had no control over. We want to bring his story back to life."

Among those featured was professional actor Larry Marshall, dressed as Johnson and performing one of his songs as the audience clapped in rhythm. I was honored to give a presentation about Johnson's life, including audio clips from the *Lost Sounds* CD. More than fifty people were in the audience, including several local dignitaries. ARSC's Michael and Leah Biel video recorded the event, and photos of the event are on Mike's Facebook page (under "other albums"—he posts a lot of pictures!) and also on my own.

One of the young black students from the Aquinas Society spoke at the dedication. He said, "Before we began this project we had never heard of George W. Johnson. Now we will never forget him."

*Tim Brooks*



## Estate Planning Panel Summary

What to do with your Stuff, one of two plenary sessions at this spring's ARSC conference in Chapel Hill, brought up a subject that should be on the mind of all collectors. For those who were not there, here's a summary of the discussion among the participants:

- Most collections are not worth (in a monetary sense) what the collector believes them to be worth;
- Institutions may be interested in a collection, but not necessarily in its indexing or cataloging; and there is no guarantee, nor should the donor expect, that all of the collection may be taken or that all of it will be retained.
- Dealers may be interested in your collection, but the same conditions apply from the two items above.
- Conditions on a donation will almost certainly not be accepted and should therefore not be proposed.
- A professional appraisal of a collection will consider in particular the legal and tax consequences of a donation, some of which need to be considered carefully before making the donation.

And from participant North Carolina attorney and estate specialist John Huggard, Seven Rules for thinking about your collection:

1. Although your collection is important to you, its importance drops dramatically at your death.
2. The Field Museum in Chicago does not want your fossil collection – be realistic when selecting a donee for your collection (refer to Rule No.1).
3. Consider hidden costs of transferring a collection. If done incorrectly, probate costs can soar when collections are kept until the owner's death.
4. Be careful of placing too many restrictions on a gift of your collection – restrictions often reduce the attractiveness of a collection to a donee.
5. Always use a disinterested appraiser to review your collection (your Beanie Baby collection may be worth \$50,000 in your eyes, but the appraisal value may be \$1,000 or less).
6. Consider splitting your collection and talking with several donees.
7. Give away your collection prior to death! (You can control everything).

*Reporter, Mike Gray*



## Dr. Biel, Distinguished Servant of ARSC

The ARSC Board is proud to announce the recipient of the 2014 Award for Distinguished Service to ARSC, which recognizes exceptional contributions to the association. Dr. Michael “Mike” Biel is one of ARSC’s best known and longest-serving members, having joined in the early 1970s and served as President, Program Chair, and in numerous other positions. He wrote a long-running column for the ARSC Journal between 1977-1986, and he has presented engaging and informative papers at virtually every ARSC conference for the last 30 years, on a variety of subjects. He has also recorded, on his own initiative, virtually every presentation given by anyone at the conferences since the late 1970s, first on audio, more recently via video. In recent years he has been assisted in this project by his daughter, Leah Biel. ARSC and Dr. Biel are currently working on a plan to digitize this treasure trove of learning in order to make it available to all (photograph of Mike Biel and daughter Leah Biel by Michael Devecka).

## Help Wanted: ARSC Journal Distribution Manager

The ARSC Publications Committee seeks a volunteer to manage distribution of the ARSC Journal to database producers and the ARSC website. Volunteer will receive a PDF of the ARSC Journal and distribute to databases by email and ftp transfer, prepare PDFs of reviews sections and distribute to section editors, prepare PDFs of articles and upload them to the ARSC website, and update ARSC Journal Online Index by entering article metadata in database. Time: 6 hours, twice a year. Tech: Adobe Acrobat Pro; FTP client; FileMaker Pro 12. If interested contact the ARSC Executive Director at [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org).



## **ARSC Past President Tim Brooks elected 2014 President and Chairman of CCAAA**

Formed by UNESCO, the Co-ordinating Council of Audiovisual Archives Associations (CCAAA) is an international coalition of eight organizations (including ARSC!) representing the interests of professional archivists who work with audiovisual materials of all kinds. The goal of the CCAAA is to promote the preservation of and access to audiovisual materials worldwide. It is a U.N.-accredited NGO and is involved in projects such as UNESCO's Memory of the World Register, the World Day of Audiovisual Heritage, the Archives at Risk project, and WIPO copyright conferences. It also organizes a Joint Technical Symposium of A/V experts every few years.

## **Copyright Committee Report**

### **Remarks from a Music Licensing Roundtable**

On June 23 and 24 at the NYU Law Center in New York City, the United States Copyright Office held public roundtables on music licensing issues. (This followed similar roundtable discussions previously held in Nashville and Los Angeles.) One of the discussions on June 24 was of particular interest to ARSC members, as it dealt specifically with pre-1972 sound recordings. Both Tim Brooks and Jon Samuels were in attendance, and Jon appeared as a member of this roundtable. Below is a transcript of his opening remarks, which were made on the record, and represent a fair summary of ARSC's copyright position:

I want to throw out a few names for you: Homer, Plato, Virgil, William Shakespeare, Ludwig van Beethoven, Emily Brontë, and as was mentioned yesterday, Samuel Clemens/Mark Twain. Name one thing they all have in common. They're all long dead great creators, whose work now belongs to the public. Now I want to throw out a few more names. John Philip Sousa, King Oliver, Bix Beiderbecke, Edvard Grieg, Charley Patton. These are all long dead great recording artists whose creations belong to record companies who rarely, if ever release their recordings to the public, and whose recordings will remain in copyright for at least the next fifty-three years. In Grieg's case, all of his recordings will be in copyright in this country for a total of 164 years, even though they were made in France and are out of copyright there. Just as a basis for comparison, in the EU, they've been out of copyright since

1953, over sixty years ago, longer than many of us here have been alive.

I've sat in the audience here for two days, and I've really been quite impressed. You clearly all represent your constituents very ably. I doubt I can match your facility with language or your command of the facts. But I did notice that there has been one viewpoint that has been sorely lacking from this discussion. Nobody has been representing the public. Congressman Nadler's a man I've long admired, and as a matter-of-fact, at one time used to be my representative. Yet, truthfully, I was disappointed by his speech yesterday. He talked about the RESPECT Act, in my view a shoddy piece of legislation that deals with only one small area of pre-1972 recordings, and that really only protects the rights holders, and not the necessarily the creators. He never mentioned the public domain. He should have. There's a reason it's called that.

Article I, Section 8, Clause 8 of the United States Constitution, empowers the United States Congress:

To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.

The earliest recordings currently in copyright date from 1890, and, assuming there are no further extensions, go out of copyright in 2067. That's some limited time.

Did you know that almost everything written before 1923 is now out of copyright, and in the public domain? Conversely, did you know that virtually everything recorded before 1923 is now still in copyright, and not in the public domain? A number of you have mentioned fairness and doing what's right. I fail to see what's fair and right about that discrepancy; that recordings made more than fifty years before most of us were born will go out of copyright after almost all of us here will be dead and gone. I mentioned Edvard Grieg before. He was born back in 1843. Assuming his descendants are still alive, the oldest surviving would be his great-great-great grandchildren.

Yesterday, Mr. Kohn made mention of the fact that you are representatives of your organizations and are being well paid for participating on this roundtable. For the record, I am being paid for being here today by no one. I've come here to speak for the public: the scholars, discographers, students, consumers, listeners and collectors who desire but often cannot get access to these recordings. I speak for the archivists who cannot disseminate them, and technically can't even copy them to save their contents from permanent disintegration. And finally, I speak for the deceased artists themselves, whose voices are ironically being stifled by

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copyright laws that have the perverse effect of keeping their recordings from being rereleased or in some cases, even accessed.

Record companies are the gatekeepers of our cultural sonic heritage. They're in business to make money, as they should be, and they have concluded that recordings made before, say 1955, are for the most part not financially worth reissuing. From their perspective, given their potentially limited sales figures, they're right. That does not mean, however, that there is no audience for them.

Some of these historic recordings are available in Canada and in Europe, significantly more than are available here. Ironically, some are also available in the U. S., issued illegally by pirates. Let me tell you a story. A decade ago, a small record company in New York wanted to license some 1930s Philadelphia Orchestra recordings from BMG, now part of Sony. They tried to contact BMG's in-house attorneys, requesting a license that they wanted to pay for. BMG never responded. I asked one of the attorneys, why not. He explained to me that researching BMG's ownership would take some time, and that the amount of money that they would get from such a license wouldn't cover the cost of the person hours it would take to determine ownership, so it made more financial sense to simply ignore the request. So the small record label, receiving no response, issued the recordings anyway. When somebody does the right thing by breaking the law, that's a broken system.

I should point out that in many cases of early recordings, the record companies no longer even own copies of these important historical performances. In the ironies of ironies, when they do want to reissue an older recording, they often have had to turn to collectors to provide them with a recording that they still own in terms of copyright, but that they didn't see fit to preserve.

I'd like to cite some statistics. According to a definitive 2005 study conducted by Tim Brooks (who is here today, by the way) at the behest of the Library of Congress, only fourteen percent of recordings made in this country between 1890 and 1964 have been made available in terms of reissues by the copyright holders. Concerning those made before 1920, availability ranges between zero and six percent. Even though the record companies and even many individuals might disagree, the world did not begin with rock and roll. In these cases, the state of copyright law is benefiting no one: not the creators, the copyright holders nor the public. This is not in anyone's best interest.

Section 301(c) of the 1976 copyright act needs to be repealed in full, and not piecemeal simply to benefit or-

ganizations such as the RIAA. Recordings made before February 1, 1972 should be brought under Federal Copyright laws and protections. Ideally, in my view, the length of copyright terms for all recordings should match the EU's seventy years, and record companies should be required to "use it or lose it" for recordings over fifty years old. At the very least, pre-1972 copyright terms shouldn't be more than the ninety-five years that exist for recordings made after that date.

*Jon M. Samuels*

## ARSC Preservation Grants Awarded

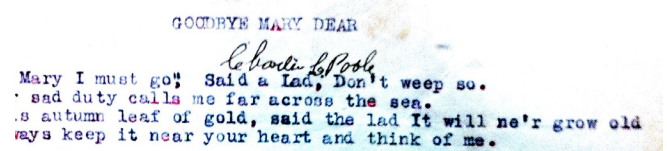
ARSC has awarded the following preservation grants for 2014-2016:

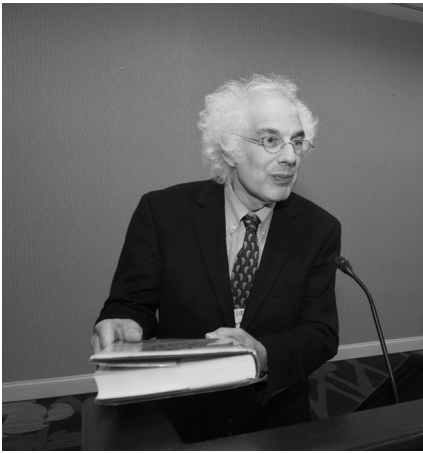
Atlanta Symphony Orchestra: \$10,000 for digital preservation of 32 reel-to-reel tapes from the Robert Shaw Years (1975-1986). Included are not only some of Shaw's signature choral performances but also recordings of several premieres and commissioned works which may not be recorded elsewhere.

Dr. Jorge Antunes, retired professor at the University of Brasilia: \$7800 to conserve and digitize nine reels of paper tape and wire recordings dating from 1940-1950 that contain lectures and music by Brazilian composer Hector Villa-Lobos. The wire recording contains two pieces for guitar by Villa-Lobos for which the scores have been lost, and the project will include their reconstruction and publication. The original recordings will be housed at the Brazilian Society for Electroacoustic Music after the project is completed.

Carol Seymour and David Drazin: \$800 to make digital copies of privately recorded instantaneous discs of performances by pianist Jerold Frederic. CD copies will be distributed to several interested music libraries.

The grants this year are awarded in memory of long-time Grants Committee chair Richard Warren Jr. in recognition of a special donation by his wife Mary-Jo Warren.





Stephen Wade accepting an award at the conference banquet for his book “The Beautiful Music All Around Us- Field Recordings and the American Experience.”  
Photograph by Michael Devecka.

## ARSC Research Grants Awarded

The 2014 ARSC Research Grants Committee has awarded grants to three scholars conducting research using sound recordings. The awardees and their project descriptions (in their own words) are:

Josh Garrett-Davis, Ph.D. candidate in history, Princeton University, \$900 for travel to Bloomington, Indiana and Oklahoma City to carry out research for his doctoral dissertation “Resounding: American Indians and Audio Technology, 1890-1969.”

In many accounts of U.S. history, Native Americans essentially vanished after 1890, the year of the Wounded Knee massacre. My dissertation project begins in 1890, not with Wounded Knee but with the first Indian phonograph record—a Passamaquoddy recording made in Maine earlier that same year.

In the first decades of phonographic technology’s existence, Indians were prolific recording artists, early adopters who performed music and stories for amateur and professional ethnologists across North America. Collectively they produced a discography that has been little appreciated as the vast cultural work it is. My project will investigate American Indian engagement with the phonograph and later radio, to discover the extent to which these new technologies help us understand the cultural and political “survival” and renaissance in Indian Country in the twentieth century—the roots of the vibrant Native music industry and reservation stations of today. Specifically, my grant will fund travel to Oklahoma to visit the Western History Collections at Oklahoma University—home of the

Indians for Indians radio collection—and the Sac and Fox tribal archives for additional information on the program’s founder. I will also travel to the Archives of Traditional Music at Indiana University to consult a number of ethnographic and commercial collections, with a visit to the Indiana Historical Society to consult the John MacKenzie collection’s information about Gennett Records’ release of Hopi records in 1926.

Jeff McMillan, Executive Administrator of the American Bach Soloists in San Francisco, California, \$600 for travel to the Metropolitan Opera Archives to research performers who recorded for Edison, for McMillan’s project “Discovering Edison’s Grand Opera series, 1905-1907.”

My project has grown out of a recent and exciting discovery of provenance details for several of Thomas Edison’s 1906 Grand Opera recordings of professional opera singers, many of whom were under contract to the Metropolitan Opera in New York. Dates and locations for the sessions that generated these 2-minute cylinder recordings have been estimated, but rarely known with any specificity ... until now. I am developing a more complete history of these important yet often overlooked recordings that also explores the historic connections between Edison and the Met, a business relationship that began before the opera house officially opened its doors on October 22, 1883. I plan to show how the newfound discographical details enhance our understanding of Edison’s first Grand Opera series and how Edison and the recordings themselves contributed to the growth of recorded opera in America.

Daniel Margolies, Professor of History, Virginia Wesleyan College, \$500 for travel to the Arhoolie Archives at UCLA to conduct research on Texas conjunto recordings and the record companies that made them, for a projected history and discography. Margolies will also travel to San Antonio, Texas, a center of production for conjunto recordings, to consult the files of extant record companies.

This project is a critical and historical discography of 45 rpm records released on early independent conjunto music labels in San Antonio, Texas. Conjunto music is the traditional social and dance music of Mexican-Americans in South Texas and an enduring symbol of musical artistry, working class culture and community life, and of Tejano (Mexican-American) identity. San Antonio was the center of conjunto music production and consumption in the 1960s and early 1970s (and remains so today), and the music recorded by both prominent performers and now obscure bands for these labels defined the music as it matured fully as a style after its foundational period during the 78 rpm era. This discographical project focuses on

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the San Antonio labels which released music during the heyday of the industry. The numerous 45s recorded during this period were the principal means of distribution for the music, but they have not been the subject of classification or study. The focus of the project will be on the records recorded and distributed by the following small companies: Akrón, Corona, Custom Recording Studios (CRS), D.L.B., Del Bravo, Disco Grande, Discos Dominante, Discos Joey, Espada, Norteño, Sombrero, Sunglow, TVT, Teardrop (Foy Lee), and Zaz Records.

This project is intended to identify the full array of conjunto recordings of the era including, insofar as possible, session and musician information. It is intended to reconstruct and make accessible the fullest understanding of conjunto musical culture possible, given the limited availability of the business records of the recording companies. This can in turn be used as a basis for further historical and ethnomusicological analysis. Conjunto music recorded during this era overall has not been the focus of organized study and the recorded legacy of the prolific and innovative second generation of conjunto which followed the formative era has not been categorized or analyzed. Indeed, the relative obscurity of these recordings has hindered any effort to develop a full understanding of conjunto music culture in San Antonio. This project therefore illuminates a critical aspect of recording, business, and musical history in the conjunto music world in Texas.

The ARSC research grants program is intended to support scholarship and publication in the field of sound recordings. The committee members, David Breckbill, Nicole Rodriguez, Suzanne Stover and Suzanne Flandreau, received and read 25 eligible proposals. A number of excellent projects could not be funded. Reports on the completed research projects of the awardees will appear in future issues of the ARSC Newsletter.

*Suzanne Flandreau*

## **ARSC Preservation Grants Program**

**Deadline for receipt of applications:  
December 15, 2014.**

**For more information:**

**[http://www.arsc-audio.org/committees/  
preservationgrants.html](http://www.arsc-audio.org/committees/preservationgrants.html) or  
[arscgrants@aol.com](mailto:arscgrants@aol.com)**

## **ARSC Preservation Grant Report: Longy School of Music**

The Bakalar Library of the Longy School of Music of Bard College received ARSC funding in 2012 to create high-resolution digital audio preservation masters of a varied collection of recordings archived in the school's Pickman Recital Hall. The 276 reel-to-reel tapes and 65 SONY PCM-F1 Betamax tapes that comprise this collection span the years from 1956 to 1992. The transfers were made by Paul Adams at the facilities of his company, Mass Productions, located in Tewksbury, Massachusetts.

Little documentation survives to explain how and why these recordings were made. In 2007, the manager of the Pickman Hall recording facilities employed a student assistant to create a database of these tapes that included a description of their content. In some cases, concert programs were located or were found inserted in the containers. But more often, she had to rely on information scrawled on the outside of the container or inserted handwritten notes. A card catalog located in the recording booth provided an additional source of information. It also indicates that at one time these tapes served as a library listening resource, since Longy's library was located in the balcony of Pickman Hall from 1970 to 1992. The catalog also makes clear that, unfortunately, many tapes have disappeared from the collection over the decades.

The earliest tapes in this collection (1956-1962) are recorded excerpts from a series of annual fund-raising events for the school known as the Spring Festival of Music. These concerts took place at Sanders Theatre, Harvard University. Notes inserted in the containers provide clues that these tapes were put together for broadcast on the Emerson College radio station WERS. The recordings from this early group of tapes include performances by Melville Smith, organist and harpsichordist and Director of the School from 1941 until his death in 1962, and Wolfe Wolfensohn, former member of the Stradivarius String Quartet, who taught violin at the School from the 1940s until 1982.

The remaining approximately 120 seven-inch reels were apparently created for broadcast on WCRB, a Boston area commercial (at that time) classical music radio station. An examination of WCRB listener guides held in the archives of WGBH in Boston (which acquired WCRB in 2009), shows that there was a weekly half-hour broadcast called "Longy Recital" that aired on Sundays at 10 am beginning in February of 1963 and ending in August, 1977. Most of the recordings for the WCRB Longy Recital series were not taped live in concert. The performances are by Longy



faculty members or their advanced students. WCRB gradually accumulated a library of recordings to fill the weekly half-hour slot. During the 1960s, recordings would likely have been made in the larger practice spaces at the school, but other locations were used as well, including Boston Symphony Hall, Church of the Advent in Boston, Memorial Church at Harvard University, and the Episcopal Divinity School in Cambridge. According to one former piano faculty member, they would also walk over to Harvard Square and record music at a local piano dealership (no longer in existence). After the construction of Longy's current recital hall in 1970, that space became the usual venue for recordings and the tapes increasingly featured live concert performances.

WCRB also put together short mini-series of broadcasts that featured a single performer over a number of consecutive weeks. "Four Organ Recital Programs on the Aeolian-Skinner Organ" is a title on a mimeographed program inserted in the first of four 7" reels that were used for broadcasts on four consecutive Sundays beginning on December 5, 1965. The organist was David Pizarro, Longy faculty member in the 1960s and early 1970s, who later became Organist and Master of Choristers at the Cathedral of St. John the Divine in New York City (from 1974 until not long before his death in 2011). Recitals by the harpsichordist Irma Rogell (1918-2013) were featured in a four-week series of WCRB Sunday broadcasts beginning September 1, 1963. Rogell, a protégé of Wanda Landowska and her last student, taught at Longy from about that time until the mid-1970s. Another set of three Rogell harpsichord recitals that were broadcast April 30-May 14, 1972 were apparently re-broadcast on successive Sundays in October of the following year.

Noteworthy recordings dating from the 1970s include:

- An all-Ives concert celebrating his 100th birthday in 1974 directed by former faculty members Richard Cornell, currently professor of music at Boston University, and the composer and pianist, William McClelland
- Violinist Robert Koff, founding member of the Juilliard String Quartet, with the pianist Louise Vosgerchian performing Beethoven's sonata, op. 12, no. 3 (1977)
- Several recitals by the Boston Symphony Orchestra violinist Emanuel Borok, including a 1977 collaboration with his BSO colleague, Victor Yampolsky, as the New World Duo performing works by Ysaÿe and Prokofiev
- All-Beethoven benefit concert performed by the renowned pianist (and former Longy student) Anton Kuerti (1977)
- Faculty chamber music concert prepared under the



musical supervision of Rudolf Kolisch featuring violinist Daniel Stepner, cellist Bruce Coppock and pianist Leslie Amper in Beethoven's "Ghost" Trio and Edward Steuermann's arrangement for piano trio of Schoenberg's *Verklärte Nacht*.

With the end of the Sunday Longy recital series on WCRB in August of 1977, the school began to employ the services of recording engineers from other institutions to record concerts for broadcast. Some of the reels from the late 1970s have labels on the containers indicating that they were used for broadcast on Boston University's public radio station WBUR, with the series title "Music from Longy." Correspondence in Longy's archives between Roman Totenberg, Director of the school from 1978-1985, and recording engineers from both WBUR and Harvard's Modern Language Center and Audio-Visual Services, indicates a strong interest in recording faculty and guest artist solo recitals and chamber music concerts.

Totenberg (1911-2012), a highly regarded violinist who emigrated to the United States from his native Poland in 1938, is featured in a number of solo and chamber music recitals. Thanks to contacts and friendships he established among his artist colleagues over his long career, he was able to bring to Longy some outstanding guest performers, such as the pianists Lillian Kallir, Arthur Balsam and Jörg Demus. There are also some interesting recitals in which Totenberg, a student of Carl Flesch, dips his toes in the early music movement. Other outstanding recordings featuring Totenberg include an all-Beethoven series of three concerts in collaboration with the Dutch cellist, Anner Bylisma, from 1982, and a recording from 1985 of the complete Brahms violin sonatas he performed with the Austrian pianist, Jörg Demus.

Some of the most polished and highest-level artistry was captured in recordings of pianist Victor Rosenbaum during his early years as director of Longy, beginning in 1986.

*continued on p.10*

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It is in that year that the school instituted an annual series of free concerts known as SeptemberFest to showcase Longy's faculty at the outset of the academic year (a series that is ongoing). Recordings of three concerts from the first SeptemberFest performances are present.

Funding from ARSC enabled us to save and preserve recordings, many of which were in danger of being lost due to deterioration of the original tapes. They provide a window into the musical life of the school going as far back as the 1950s and an opportunity to hear performances of some of the outstanding musicians who were part of the fabric of the school's history. Fine professional musicians at an early stage in their careers and even students who later had successful careers in music are captured in performance, as well as significant figures in classical music near the end of their careers, such as Wolfe Wolfensohn and Roman Totenberg. Given the very limited resources available at the school, the preservation of the recorded history of performances at Longy would not have been possible without the support provided by ARSC.

*Roy Rudolph, Director, Bakalar Music Library*

## **Phonographische Zeitschrift Online**

Phonographische Zeitschrift was published in Germany from 1900 to 1938. As "the journal serving the entire music and voice-equipment industry," The PZ is a mine of data on the history of phonographic technology, repertoires and the industry as a whole and is an important tool in research relating to the history of music, media, culture, business and copyright.

As a project in part funded by the German research foundation ViFaMusik, issues from first 21 years are now available online at through the Munich Digitization Center.: <http://vifamusik.wordpress.com/2014/06/03/digitalisierung-der-phonograph>.

An English language start page for the PZ collection is available here: <http://www.digitale-sammlungen.de/index.html?c=sammlung&projekt=1386147579&l=en>

## **New Online Availability Of the ARSC Journal**

In support of its mission to promote the preservation and study of sound recordings, ARSC has been working to improve discovery of and access to the articles, columns, book reviews, and sound recording reviews in the ARSC Journal, its semi-annual, peer reviewed publication that documents the history of sound recording and includes original articles on many aspects of research and preservation. The association is pleased to announce that new scans of all volumes of the ARSC Journal are now available on the ARSC website, with Vol. 1- 26 (1967-95) available to the public for free and Vol. 27-45 (1996-2014) available only to members.

Search the ARSC Journal online index ([arsc-audio.org/journal.html](http://arsc-audio.org/journal.html)) to read recent articles and revisit old favorites, including those from the special issue on cylinders (Vol. 26, No. 2). Thank you to ARSC members David Giovannoni for preparing the scans and David Seubert for supplying copies of missing issues. In the coming year ARSC will work to add a full-text search option to the index and optimize scans for indexing by search engines. While print copies of issues remain available for purchase, electronic copies are more readily distributed to scholars around the world. "Many, many thanks for your gift," wrote one researcher recently from Bologna, Italy. "I'm very happy to read these issues of ARSC Journal."

The association has also worked to widen the distribution of the ARSC Journal through online subscription databases, where views of articles generate royalties that support the association. ARSC recently licensed the journal to the Répertoire International de Littérature Musicale, Inc., which sought the journal for inclusion in a full-text database of music journals that it will make available in 2016. In addition, the ARSC Journal appears in the International Index to Music Periodicals Full Text, International Index to Performing Arts Full Text (via ProQuest, 1998-present); Wilson Omnifile Mega and Wilson Omnifile Select (via EBSCO, 2005-present); and Academic OneFile (via Gale, 2008-present).



New Hope for Damaged Media:  
WNYC Radio Broadcast on  
Broken Disc Successfully Imaged  
with IRENE. Read about it  
and hear an excerpt from the  
reconstructed audio here:

[http://www.nedcc.org/  
audio-preservation/irene-  
blog/2014/06/20/damaged-media/](http://www.nedcc.org/audio-preservation/irene-blog/2014/06/20/damaged-media/)



## Launch of the Discography of American Historical Recordings

With the generous support of the Packard Humanities Institute, the American Discography Project releases the Discography of American Historical Recordings (DAHR) an online database with discographic information on over 100,000 recordings made in the early years of the American recording industry.

The Discography of American Historical Recordings (DAHR) is an expansion of the Encyclopedic Discography of Victor Recordings (EDVR), a project started nearly fifty years ago to systematically document all recordings made by the Victor Talking Machine Company of Camden, New Jersey. Founded by discographers Ted Fagan and William R. Moran, the EDVR project has been based at the library of the University of California, Santa Barbara since 2005.

DAHR is the result of years of planning to create a single, integrated, and authoritative discography of every disc recorded during the 78rpm era, from the early 1890s through the mid-1950s. For its initial launch, discographic information on recordings made by the Berliner Gramophone Co. (1892-1900) and Columbia Records (1908-1925) compiled by noted discographers Paul Charosh, Brian Rust, and Tim Brooks is being added to the existing data for Victor Records (1900-1930).

In cooperation with the Library of Congress, extant recordings are systematically being digitized and added to the database, creating unparalleled access to our recorded sound heritage. Ten thousand Victor recordings are already available online as streaming files, and more than 10,000 more Victor and Columbia recordings have been digitized and will be added in the near future.

In the coming months and years, additional discographic data for Okeh, Brunswick, Decca, Edison, and other labels will be added to the database, along with tens of thousands more sound files, creating a truly comprehensive and authoritative research resource on American historical sound recordings.

Please report any issues you encounter with the database to [eldridgerjohnson@gmail.com](mailto:eldridgerjohnson@gmail.com).

*David Seubert and Sam Brylawski*

## 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](mailto: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](mailto: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.



## **Grammy Foundation Grant Program: 2015 Letter Of Inquiry Online**

The GRAMMY Foundation Grant Program is seeking applications to facilitate the support of music preservation and research projects. †

With funding generously provided by The Recording Academy, the Grant Program awards grants each year to organizations and individuals to support efforts that advance the archiving and preservation of music and the recorded sound heritage of the Americas for future generations, and research projects related to the impact of music on the human condition.

Grant funds have been utilized to preserve private collections as well as materials at the Library of Congress, the Smithsonian and numerous colleges and universities. Research projects have studied the links between music and early childhood education, treatments for illnesses and injuries common to musicians, and the impact of music therapy on populations from infants to the elderly. More than \$6 million in grants has been awarded to more than 300 recipients.

### How To Apply:

A letter of inquiry is required before submission of a full application. To read the guidelines and to submit a letter of inquiry for the 2015 GRAMMY Foundation grant cycle, please visit <http://www.grammyfoundation.org/grants>. The deadline each year for submitting letters of inquiry is Oct. 1.

The GRAMMY Foundation Grant Program funds the following areas:

1. Scientific Research Projects: \$20,000 Maximum Award, Archiving And Preservation Projects:
  - A. Preservation Implementation: \$20,000 Maximum Award
  - B. Assistance, Assessment And/ Or Consultation: \$5,000 Maximum Award

For more information about the GRAMMY Foundation, please visit <http://www.grammyfoundation.org>.

*The GRAMMY Foundation*  
3030 Olympic Blvd.  
Santa Monica, CA 90404

## **Register for IASA South Africa**

Registration for the International Association of Sound and Audiovisual Archives 2014 annual conference, “Connecting Cultures: Content, Context, and Collaboration”, is now open and available online at: <http://2014.iasa-web.org>

This year’s conference is being held in beautiful Cape Town, South Africa, at the National Library of South Africa’s Center for the Book October 4-10, 2014. We have a compelling lineup of presentations from archiving experts around the world—including an expanded poster session that promises to spark lively discussion, a digitization workshop, and many informative tutorials and thought-provoking papers. Also, of note, Verne Harris of the Centre of Memory and Dialogue at the Nelson Mandela Foundation will be delivering the keynote address on the opening day.

Not only will you be kept busy during your days in Cape Town, but you will also have the chance to socialize with colleagues old and new, see some fantastic music performances and take-in the incredible sights, sounds and tastes of Cape Town.

For a look at the program, visit our website at:

<http://2014.iasa-web.org/programme>

After a very full week of conference activities, you can unwind and reflect, explore and recharge on one of several post conference tours:

<http://2014.iasa-web.org/post-conference-tours>

Don’t delay! Register online today at:

<http://2014.iasa-web.org/registration>

## **LC National AV Conservation Center Shares Collections Via New Blog**

The Library of Congress National Audio-Visual Conservation Center is pleased to announce the launch of “Now See Hear!” blog. The blog showcases collections, announces new acquisitions and projects, publicizes public programs, provides information about the Film and Sound Recording Registries, and discusses the procedures and technology being used to describe, preserve, and make accessible our audiovisual heritage. Visit here: <http://blogs.loc.gov/now-see-hear/>

## **Library of Congress Recommended Format Specifications for Audio Works**

The Library of Congress announces the availability of its Recommended Format Specifications, a document describing the hierarchies of the physical and technical characteristics of creative formats, both analog and digital, which will best maximize the chances for preservation and continued accessibility of creative content. Creators and publishers have also begun to employ a wide array of intangible digital formats, as well as continuing to change and adapt the physical formats in which they work. The Library needs to be able to identify the formats which are suitable for large-scale acquisition and preservation for long-term access if it is to continue to build its collection and ensure that it lasts into the future.

The Library was able to identify six basic categories of creative output, which represent significant parts of the publishing, information, and media industries, especially those that are rapidly adopting digital production and are central to building the Library's collections: Textual Works and Musical Compositions; Still Image Works; Audio Works; Moving Image Works; Software and Electronic Gaming and Learning; and Datasets/Databases. Technical teams, made up of experts came from across the institution bringing specialized knowledge in technical aspects of preservation, ongoing access needs and developments in the marketplace and in the publishing world, were established to identify recommended formats for each of these categories and to establish hierarchies of preference among the formats within them.

The Recommended Format Specifications are available at <http://www.loc.gov/preservation/resources/rfs/>.

## **ARSC Newsletter Submission Deadlines**

No. 136, Fall 2014 – November 10, 2014 (advertising, November 1, 2014)

No. 137, Winter/Spring 2015 – February 10, 2015 (advertising, February 1, 2015)

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

## **Free A/V Resource Guide**

The newest edition of AMIA's Supplier Directory: A Global Directory of Services and Suppliers of Audiovisual Media is now available.

The Supplier Directory is a new online publication intended as an international resource guide for anyone working with audiovisual media. Available to anyone through the AMIA website ([www.AMIAnet.org](http://www.AMIAnet.org) <<http://www.amianet.org/>>), the Directory is updated quarterly.

You can find the new AMIA Supplier Directory here: [www.amianet.org/node/1244](http://www.amianet.org/node/1244) <<http://www.amianet.org/node/1244>>

The goal is to create as comprehensive a resource as possible to serve the AV archives community. So if you are a supplier, service provider, association, or other organization serving those who work with audiovisual media, you are invited to add your listing to the directory. More information is available at [www.amianet.org/node/1213](http://www.amianet.org/node/1213) <<http://www.amianet.org/node/1213>>. You do not need to be an AMIA member to be listed.

## **A/V Archives Night at SAA 2014**

Whether you are attending SAA, live in the area, or just want to take a road trip to Washington, DC, join us at the Black Cat DC for our first annual AV Archives Night party. AVPreserve is hosting this free event to celebrate the unique cultural heritage of DC, Baltimore, and northern Virginia as told through audio and moving image materials. Archivists from around the region will be showing off content from their collections ranging from field recordings of folk music, to home movies, dance performances, and maybe even some tunes from the local music scene. All of this is possible, of course, because of the great work archivists do to preserve their collections and make them accessible. Come revel in a DC landmark and support your community. Hope to see you there.

When: Wednesday, August 13th, Doors at 8:00pm, Presentations after 9:00pm (after the SAA Newcomers Reception)

Where: Black Cat Club, 1811 14th St. NW, Washington DC, a 10 minute drive from the conference hotel or direct bus route, convenient to the Green and Yellow Metro lines

Cost: Free and open to the public (do not need to be a conference attendee), Cash bar.

## ***New and Returning Members***

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





# ARSO

Association for Recorded Sound Collections

c/o Nathan Georgitis

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Oscar Wortman with part of his large record collection. Dundalk, Maryland July 6, 1960.