

56th Annual ARSC Conference Preview

Yuri Shimoda

ARSC Second Vice-President/Program Chair

Registration is now open for the 56th annual ARSC Conference, taking place online May 17th through 21st, 2022 via the Hubilo platform. In addition to a program full of presentations and panels, the association is offering two workshops, social events, and video tours to connect attendees with one another and with the conference virtual host city of Detroit, Michigan.

The conference proceedings kick off on May 19th with a welcome from ARSC President Rebecca Chandler, followed by an opening plenary session focused on documenting Detroit musicians. Panelists from Detroit Sound Conservancy and Wayne State University's School of Information Sciences are going to share interview clips from their work targeted at discovering why the city has been such a hotbed of musical talent. Concurrent sessions throughout the day cover new discographic research and how the Internet Archive's *Great 78s Project* utilizes discographies to enrich description; collaborative projects between private collectors and institutional collections; EQ standards; and community audio archiving. In addition, ARSC's Copyright & Fair Use Committee presents a follow-up to last year's panel that focuses on "How Institutions Are Using the New U.S. Copyright Law - And How You Can, Too."

The second day of the conference starts with a plenary session that spotlights Detroit's various musical scenes before the afternoon's concurrent sessions shift focus to musical networks across the globe - from Greece, Hungary, and India, then back to the midwest's Southside Chicago. Other sessions on Friday include Description & Access, Broadcast, Opera & Classical, and Audio Legacies.

Continues on page 4

Contents

Conference Preview	1
President's Message	2
Editor's Message	3
Appeal for Information	3
ARSC in the News	5
Bylaws Announcement	5
Conference Grants Winners . .	7
Lou Reed at NYPL	8
Mentoring	9
Special Journal Issue	10
ARSC Survey Results	11
Journal Changes	13
Historical Recording	14
Q&A with Heliana Farah . .	16
Portuguese 78s	17



Credit: Detroit Sound Conservancy
A special ARSC Virtual Conference keynote presentation on United Sound Systems is scheduled for May 20.

President's Message

Rebecca Chandler
ARSC President

Greetings ARSC! Preparations are well underway for the 56th Annual Conference, hosted online May 17-21. This will be our third virtual conference due to the pandemic and it will be the first one with a virtual host city – Detroit! I hope you will join us to celebrate the sounds of this famous city, as well as those from around the world. I highly recommend you join us early on May 17th and 18th for the two-part workshop series sponsored by the Education and Training Committee and the Technical Committee on the topic of cassette and wire assessment and preservation.

We also have great cause to celebrate the special issue of the *ARSC Journal* 52:3 honoring the inauguration of a public domain for sounds recordings. The issue and accompanying album were made possible through a collaboration of ARSC members who were generous enough to share their historical knowledge, technical skill, and vast collections. The issue was included in your 2021 membership.

It is with mixed emotions that I write this last letter as ARSC President. At the annual business meeting on May 21st, my term will end and I will pass the reins to Tim Brooks. Tim is well-known to many of you, having served as President twice before, as well as Chair of the Copyright and Fair Use Committee. I hope you all join me in giving him a warm welcome back.

Thank you all for the opportunity to serve as ARSC President for the last two years. While certainly an unusual two years in the history of ARSC, it has been an invaluable experience serving as President. I don't suppose any of us accomplish all we set out to do when elected to lead an organization, but I am proud of what has

been accomplished in the last two years, much of it through the efforts of ARSC committees and volunteers. I am particularly proud of how, in the face of the pandemic, we managed to quickly pivot to bring ARSC into the virtual realm. Not only did this allow us to continue holding our annual conference, but it also offered up new opportunities to engage outside of the conference with members and the larger community. We held virtual Ask the TC events and Continuing Education webinars. We made past conference recordings, donated by the Biels and digitized by George Blood, available on our Aviary site. I hope as we (fingers crossed) continue on our journey back to "normal," we keep these opportunities for community connection at the top of our minds and efforts.

I appreciate your support over the past two years and I hope to see you in person next year!

See you at the conference!

Missed the Special Issue of the *ARSC Journal*
honoring Public Domain Day 2022?

SEE MORE ON PAGE 10

Get your copy here:

www.arsc-audio.org/journal.html

Editor's Message

Dear ARSConians,

It is exciting to think that the conference is quickly approaching. Maybe, in preparation, you'll be turning to the musicians, studios, and clubs that have contributed to the music of Detroit. Take Yuri's Conference Preview article or the last Editor's Message from Newsletter 157, both laden with suggestions, as points of departure for your pre-conference sonic preparation. After the conference, the Newsletter is eager to hear from you, in letters long or short, about your thoughts on new ideas or new sounds you take away from the presentations. If you are a presenter, the Newsletter is eager to receive short summaries of your presentations or reflections on a specific recording that deserves deeper discussion that time did not permit at the conference. Finally, the Newsletter is accepting notes on what you're hearing in those pre-1923 recordings now in the public domain.

Now spinning: *Trio Los Condes Cantan al Pasado*

Sincerely,
Eric Silberberg
Newsletter Editor

Appeal for Information

In preparation for a forthcoming article on the origins of the Nipper Trademark (in America), it would be very useful to have more data about the trans-Atlantic travels of Emile Berliner in 1899-1900. According to my research, Berliner left for England (from NYC) on April 19, 1899 on the SS Teutonic. We know he came back (later in the year) to the U.S. but still lack the precise date and name of his returning ship.

Have a possible clue?
Please contact:

Allen Koenigsberg
allenamet@aol.com



ARSC NEWSLETTER

Issue 158

Spring 2022

The ARSC Newsletter is published three times a year: spring, summer, and late fall. Submissions should be addressed to the editor via email.

Editor
Eric Silberberg
ericstil218@gmail.com

Board of Directors

Rebecca Chandler
President

Tim Brooks
**1st Vice President/
President Elect**

Yuri Shimoda
**2nd Vice President/
Program Chair**

Steven I. Ramm
Treasurer

Dan Hockstein &
Robert Kosovsky
Members-at-Large

Jacqueline Legere
Secretary

Nathan Georgitis
Executive Director

Address claims or other
notifications to:
Nathan Georgitis
1299 University of Oregon
Eugene, OR 97403-1299
execdir@arsc-audio.org

The opinions expressed in
this publication are solely
those of the authors and do
not necessarily represent
the views of ARSC.

56th Annual ARSC Conference Preview

Continued from page 1

The ARSC Annual Business Meeting and a special keynote presentation on United Sound Systems (Michigan's oldest and Detroit's first independent recording studio) open the final day of conference programming. Artists such as Dizzy Gillespie, Jackie Wilson, Alberta Adams, John Lee Hooker, Funkadelic, and the Red Hot Chili Peppers have recorded at the studio, and it was designated as a local historic district by the city in 2015. The lineup for Saturday also consists of sessions on Sound & Cinema and Folk & Traditional Music, as well as a panel discussion on "Reimagining and Constructing Online Platforms for Collaborative Participation and Learning: The History and Contributions of the Latinx Music and Sound Culture in the U.S." The ARSC Awards ceremony brings the conference to a close on Saturday evening.

There are break periods built into the entire conference schedule, during which attendees can video conference with one another in the Hubilo Lounge or watch virtual tours of Detroit record shops, private collections, and archives within the platform. Each night of the conference brings more opportunities to connect with one another. At 7:00 PM (EDT) on Tuesday, all are welcome to attend ARSC Information Night to learn more about the association, its activities, and volunteer opportunities from committee chairs and members of the Board. Dr. Michael Biel concludes the evening with a presentation on ARSC and the 1977 Centennial of Sound Recording Stamp. Wednesday night is the annual ARSC Mentoring Program gathering, while Thursday evening features the always popular Ask the Technical Committee event. A virtual Listening Party takes place on Friday night, where all are welcome to share recordings from their collections that

originated in or about Detroit or feature artists from the city.

ARSC is also offering two workshops focused on cassettes and wires towards the beginning of the week. The ARSC Education & Training Committee is sponsoring Workshop I, "So You've Got Some Cassettes / So You've Got Some Wires: Collection Assessment," from noon to 5:00 PM (EDT) on May 17th. The workshop – led by Aaron Bittel, Maya Lerman, Rosie Rowe, and Sarah Mainville – was developed with both private collectors and staff from institutional or organizational collections in mind. Attendees will be led through the inventory, appraisal, description, and preparation for digitization of cassettes and wires, followed by hands-on lab sessions. On May 18th, the ARSC Technical Committee presents Workshop II, "So You Wanna Play Some Cassettes / So You Wanna Play Some Wires: Reformatting & Preservation," from 11:00 AM to 6:00 PM (EDT). During the workshop, Richard Hess, Nicholas Bergh, Angie Dickinson Mickle, and Seth Winner are going to share their knowledge and expertise of the handling and playback of the two magnetic formats. Separate registration for the workshops is required at one inclusive price for both days.

Special thanks go to Conference Program Committee members Marcos Sueiro Bal, Bill Doggett, Vincent Pelote, and Melissa Widzinski, and to local arrangements partner Detroit Sound Conservancy.

To register for the workshops and conference, visit:
events.hubilo.com/arsc-virtual-conference-2022/register.

For more information, visit:
www.arsc-audio.org/conference.html.

Snapshot of News Media Attention to ARSC and Its Public Domain Day 2022

Please note that this is only a very short highlight list of media organizations and other groups doing stories on the ARSC Public Domain Day (PDD) campaign. See the PR Newswire Visibility Report you received to get a comprehensive look at ARSC's media penetration. Thanks go to Steve Ramm and Tim Brooks for their help in tracking the coverage detailed below.

National Public Radio (NPR):

Want to hear the first advertisement for a soda, recorded a century ago? Now you can (Dec. 30, 2021)

All audio recorded before 1923 – like possibly the 1st soda ad – enters public domain (Jan. 3, 2022)

KSL-TV, Salt Lake City, Utah:

<https://www.ksl.com/article/50320590>

The NBC affiliate in Salt Lake which is the flagship station of the Bonneville International Group, the for-profit broadcasting arm of the Church of Jesus Christ of Latter-Day Saints. Reporter Carter Williams on-line story provides a link to the ARSC Ten Notable Recordings special webpage. He also understands that Winnie-the-Pooh is a book, unlike the folks at Digital Music News (see page 6).

WXPN - Public Radio from the University of Pennsylvania:

Broadcast footprint: Philadelphia Metro Area, Harrisburg, Lancaster, York, Worton/Baltimore, Lehigh Valley. Story previewed at 7:50 am on Monday, January 3, 2022 and then ran in full at 8:20 am. Steve Ramm has an edited version from the broadcast that runs about four minutes.

Yahoo!

Yahoo simply republished our news release and added an estimated time to read it (2 min).

www.yahoo.com/now/arsc-recognizes-10-notable-recordings-133700348.html

Continues on page 6

ARSC Bylaws Amendments Announcement

Nathan Georgitis
Executive Director

The ARSC Bylaws Committee has proposed amendments to the ARSC Bylaws. The proposed amendments may be accessed in the members-only section of the ARSC website and will be discussed at the annual business meeting on Saturday, May 21 during ARSC's virtual conference. Following the meeting, the final text of the amendments and an electronic ballot will be circulated to members with email addresses on file with ARSC. Paper ballots will be circulated to members without email addresses on file.

Any member may request a paper or electronic ballot by contacting ARSC's Executive Director Nathan Georgitis at execdir@arsc-audio.org or 1299 University of Oregon, Eugene, OR 97403-1299. Amendments shall become part of the Bylaws if approved by two thirds of those members who submit voted ballots.

Snapshot of News Media Attention to ARSC and Its Public Domain Day 2022

Continued from page 5

Smithsonian Magazine:

Winnie-the-Pooh, an Ernest Hemingway Classic and a Massive Library of Sound Recordings Will Enter the Public Domain on January 1
(Dec. 29, 2021)

A comprehensive story on PDD by Livia Gershorn. Its seventh paragraph is about ARSC and our picks for Ten Notable Pre-1923 Recordings. The story provides a link to our full news release, a link to our special webpage for the recordings we chose, and a link to the Archeophone Records webpage where the recordings also can be heard under the title of "ARSC Top Ten Nominees".

The Longview News-Journal:

ARSC Recognizes 10 Notable Recordings Entering Public Domain on Jan. 1 2022
(Dec. 8, 2021)

The Texas newspaper, with a circulation of around 20,000 republished the full ARSC news release on its website.

The Redmond Spokesman:

ARSC Recognizes 10 Notable Recordings Entering Public Domain on Jan. 1, 2022
(Dec. 8, 2021)

A weekly newspaper serving Redmond and neighboring communities in northern Deschutes County, central Oregon. Circulation, about 4,300. The paper republished our news release on-line and added an audio reading of it.

The Baker City Herald:

ARSC Recognizes 10 Notable Recordings Entering Public Domain on Jan. 1, 2022
(Dec. 8, 2021)

A small tri-weekly newspaper published in Baker City, Oregon, since 1870. Its subscriber base is a little over 2,000. The paper published our complete news release on PDD along with the ARSC links to the Ten Notable Pre-1923 Recordings webpage. Many small media groups were able to access and run the PDD story because of our decision to use PR Newswire.

Global Advertising Lawyers Alliance (GALA):

Works from 1926 (and Pre-1923 Sound Recordings) Enter the Public Domain in the U.S.
(Dec. 24, 2021)

GALA linked to Duke University Law:

January 1, 2022, is Public Domain Day: Works from 1926 are open to all, as is a cornucopia of recorded music: an estimated 400,000 sound recordings from before 1923!

RouteNote.com (an on-line music distribution service):

Music now in the public domain from 1st January, 2022
(Dec. 30, 2021)

The Antique Phonograph:

Steve Ramm, Anything Phonographic. (Steve devoted more than 400 words in his article to Public Domain Day and ARSC's deep involvement with the event). March 2022 issue. Access by subscription only.

Digital Music News:

The headline to Ashley King's report implies that Winnie-the-Pooh was a recording instead of a book. We reached out to her offering clarification and further assistance if needed. No response. As of Feb. 9, 2022 the story continues as originally posted on the website. Digital Music News also failed to cite ARSC as the source for the 400,000 recordings estimate, an oversight in a number of stories covering PDD. Failure to attribute sources is common practice among on-line blogs and stories by writers who are not held to standard journalistic practices. Often, there is no editor reviewing posted material.

Grand Valley University:

A small public university near Grand Rapids, Michigan. It's University Libraries search engine shows a short blurb on PDD and credits ARSC for the information as well as providing a link to our special event webpage on Ten Notable Pre-1923 Recordings.

Oklahoma State University:

OSU hosted a "Celebration of Sound: Public Domain Day" event. The Tulsa Library just mentions ARSC as a sponsor of the joint PDD event we did with the Internet Archive and other groups but offers an on-line link to the event.

Google Image:

Search using "ARSC" and "ten notable" yields the cover of our news release, "Mamie Smith and Her Jazz Hounds" (the original cover for the sheet music of "Crazy Blues") and at least six label images from our chosen list of Notable Pre-1923 Recordings.



Many of the stories which ran referenced our 400,000 estimate for number of recordings entering the public domain, information drawn from our press release and ARSC's special web page for Public Domain Day. By their nature, broadcast organizations do not provide direct links to ARSC's website, but many other organizations and reporters did.

Congratulations to ARSC Conference Grant Recipients

David Lewis

Conference Grants Committee

The ARSC Conference Grants Program is designed to encourage ARSC members to attend their first ARSC conference, reach out to students and professionals in the early stages of their careers, promote mentoring and professional development opportunities, advance scholarly research and publication, attract new BIPOC and LGBTQIA+ members to ARSC, and support ARSC members who desire to participate more actively in the association. This year, the committee was able to fund 5 worthy applicants to attend the 2022 ARSC conference virtually.

Ronit Ghosh, Ph.D. student in South Asian Languages and Civilizations and Ethnomusicology, University of Chicago

Jackson Harmeyer, M.L.I.S. student at Indiana University, Bloomington

Nathaniel Kpogo, Senior Research Assistant, Institute of African Studies, University of Ghana

Jhensen Ortiz, Librarian, CUNY Dominican Studies Institute Archives and Library, City College of New York

Jonathan Verbeten, Collections Manager, Crossroads of Music Archive, Texas Tech University

The committee is excited to welcome these applicants to their first ARSC conference and, is thankful to the Savada family for continuing to fund this important program.

Support ARSC When You Shop at Amazon

Steve Ramm
Treasurer

Amazon Shopper? (of course you are). If you are, you can support ARSC while you shop via the AmazonSmile program. Simply shop at

[tinyurl.com/5n7sy4s4](https://www.amazon.com/?ref=ast_smile_tier)

and AmazonSmile will donate 0.5% to ARSC at no cost to you.

Liner Notes Magazine

New classical music quarterly, *Liner Notes Magazine*, focusing on great artists / recordings and the golden age of the LP.

<https://www.liner-notes-magazine.com>

Lou Reed: Caught Between the Twisted Stars at New York Public Library for the Performing Arts

Jessica Wood
NYPL Performing Arts



Lou Reed holding a copy of *Metal Machine Music* at an in-store signing in Paris, September 19, 1996. © Milla Reynaud Lou Reed Papers, Music & Recorded Sound Division, The New York Public Library for the Performing Arts.

From June 9, 2022 through March 4, 2023, the Music & Recorded Sound Division at the New York Public Library for the Performing Arts will be hosting a free exhibition entitled “Lou Reed: Caught Between the Twisted Stars.”

Occupying two gallery spaces, the exhibition will feature unreleased recordings and videos of Lou Reed and the Velvet Underground, along with photographs, posters, and other rare documents from Reed’s archives, which were acquired by the Music & Recorded Sound Division in 2017. Also featured will be Reed’s personal collection of LPs and 45rpm, as well as a quadraphonic listening room devoted to his album *Metal Machine Music*.

For more information, email recordedsound@nypl.org.

ARSC MENTORING PROGRAM

The Association for Recorded Sound Collections invites those who are new to the association, current students/recent graduate members, and ARSC veterans to participate in the ARSC Mentoring Program!

The program matches Newcomers (those new to ARSC and student/recent graduate members) with Guides (long-time members) based on their shared interests. Guides begin to provide Newcomers with an orientation to ARSC, its members, and activities through email, phone, and/or virtual meetings leading up to the annual conference.

All Guides and Newcomers should attend the Mentoring Program event on May 18, 2022 at 6pm EDT as part of the ARSC Virtual Conference.

Sign up for the program as a Guide or Newcomer at <https://forms.gle/9HdLfnmDze9cxTDf9> by April 20, 2022 (open to all Newcomers who did not participate in the 2021 program).

Contact arscguides@gmail.com with any questions.





An international tour of pre-1923 sound and music finally in the public domain, curated from the collections of ARSC's members, fully annotated and illustrated in the pages of the ARSC Journal, Volume 52, No 3! January 1, 2022 brought the dawn of a new era of recording access and appreciation. Public Domain Day this year was a truly significant celebration, as it marked the beginning of a Public Domain era, one that ARSC ushers in with this one-of-kind recorded sound collection. **Here's what you get:**

- 1. Actors' Equity - An All-Star Comedy (USA, 1922)** Rarely recorded actors Raymond Hitchcock, DeWolf Hopper, Florence Moore, Joseph Cawthorn & Richard Barthelmess (l-r, above) mug for the recording horn on a benefit disc.
- 2. Eubie Blake - Sounds of Africa (USA, 1921)** Written as a teen in the 1890s, still far ahead of its time.
- 3. Arturo Toscanini & La Scala Orchestra - Il Segreto di Susanna (USA, 1920)** The maestro pushes the acoustic recording process and his own orchestra to their limits.
- 4. Wolkowski Balalaika Orchestra - Temptation Rag (Germany, 1911)** Russian stars of American circuses headlining in Berlin play ragtime on the balalaika.
- 5. Art Hickman's New York London 5 - When My Baby Smiles at Me (USA, recorded in England, 1921)** Five American jazzers show their English audience how it's done.
- 6. The Four Sicilians (I Quattro Siciliani) Camporale Bello (Italian, rec. USA, 1919)** Four musicians from southern Italy in the new world of New York.
- 7. Blanche Marchesi - Bist De Bei Mir (Germany, 1906)** A legendary voice teacher schools the world and her old students.

- 8. Orquesta Felipe Valdes - La Carne Liquida (Cuba, 1907)** Hot sounds from turn-of-the-century Havana.
- 9. Olly Oakley - Wallaby Polka (England, 1902)** An English banjo legend plays a tune named for an Australian mammal.
- 10. La Nina De Los Peines - Sequidilla Gitanas (Spain, 1909)** From the first session of the greatest flamenco singer of the age.
- 11. Talim Hussain - Bagesari (India, 1916)** The otherwise unknown Hussain was one of the greatest ever on his instrument, the shehnai.
- 12. Charles D'Almaine - Donkey and Driver (USA, 1904)** The first recording made on the Stroh violin.
- 13. A.H. Knoll & Marie McNeil - McNeil's Schottische (USA, 1898)** The greatest cornet duo of their times in one of their only recordings.
- 14. Regina Music Box Disc - Dora Dean Song (USA, 1899 music box disc)** -Dancer Dora Dean's theme was heard onstage throughout the world but sold only on music box discs.
- 15. Eduard Jedlička - Možná to na světě věc (That's the Way of the World) (Czech, rec. USA, 1902)** A Czech immigrant looks homeward through rose-colored glasses, and at New York through the bottom of a wineglass.

Continues on page 11

Continued from page 10

16. Takis Zakas – Horos Nifiatikos (Roma, rec. USA, 1920) Greek village music from a traveling player who made his only recordings in New York.

17. W.O. Beckenbaugh – Sale of Toys, Dolls, and So Forth on Christmas Eve Night (USA, 1898) Baltimore’s “Leather Lunged Auctioneer” holds forth on a very early cylinder.

18. Song Man Gap – The Song of Ten Lashes (Korean, rec. Japan, 1913) A singing-storyteller enacts a key scene from an epic that takes hours to perform.

19. Orchestra Albaneza – Bosiok (Borzilok) (Albanian, rec. Rumania, 1911) Albanians in Bucharest make the first known releases of their music.

20. Grupo Chiquinha Gonzaga – Corta Jaca (Brazil, 1912) Brazil’s most recorded composer leads her signature song.

21 Samuel Siegel – Boston Ideal, March (USA, 1902)

Did this mandolin virtuoso invent shredding?

22. Dabney’s Band – Slidin’ Sid (USA, 1918) The African-American house band for Ziegfeld’s parties, roars before the 20s.

23. Lucille Hegamin and her Blue Flame Syncopators – I Like You Because You Have Such Loving Ways (USA, 1921) A little jazz, a little blues, and a lot of style.

24. Mathild De Bartoky – Húzd rá Cigány/Edes Anyam (Play, Gypsy/My Sweet Mother) (Hungarian, rec. USA 1915)

A mezzo-soprano from Hungary defers a dream of singing opera in the U.S. to record for other immigrants, and what records!

25. Billy Sunday Chorus, Homer Rodeheaver, director – Sail On (USA, 1917)

A choir of thousands at a Billy Sunday revival in New York sing young men off to WWI.

26. Jazz Band U.S.A. Ambulance Service with Italian Army – Hokum (USA, rec. Italy, 1918) American volunteer ambulance drivers in post WWI Italy bring socheer from across the water.

27. Abrego & Picazo – Adios, Adios (Mexico, 1904)

Goodbye for now, from pre-revolutionary Mexico.

**To order ARSC Journal issue 52.3,
Winter 2021**

Visit: www.arsc-audio.org/journal.html.

Or, send check or money order for \$15.00 to:
ARSC c/o Nathan Georgitis 1299 University of
Oregon Eugene, OR 97403-1299. Price includes
US postage.

“This Was Fun!” Results of the ARSC Pre-1923 Recordings Survey

Tim Brooks

Copyright & Fair Use Committee

Remember that survey you received in November 2021, asking you to vote for a list of “Ten Notable Pre-1923 Recordings”? We estimate that there are approximately 400,000 entries in the new U.S. public domain for recordings*, and wanted to identify a few that might attract the attention of the public. The resulting list, chosen by you, was used to publicize the establishment of the public domain in January 2022, and ARSC’s key role in changing copyright law to make that possible. Our press release about the project, orchestrated by Alex McGehee, got great exposure, being picked up by more than 280 media outlets including Yahoo News, the AP and NPR.

Continues on page 12

* This ARSC estimate was developed by David Seubert, Sam Bylawski and Tim Brooks, based in part on an analysis of the pre-1923 contents of the Discography of American Historical Recordings (DAHR), and has been widely cited in the press.

“This Was Fun!”

Results of the ARSC Pre-1923 Recordings Survey

Continued from page 11

The survey was conducted by Tim Brooks with valuable assistance from David Giovannoni and Executive Director Nathan Georgitis. It had several stages. First, seven experts were asked to submit candidates for the pre-1923 recordings they believed would have the most resonance with the public. They nominated a total of 60. Interestingly, each expert had his or her own very different view of what was notable – only one recording was recommended by two different experts. Then, ARSC members received an email with a link to a page listing the 60 candidates, short descriptions of why an expert thought each one was notable, and a link to the actual audio. They were then asked to fill out a ballot choosing up to ten of them. They could also enter additional suggestions.

Members received the survey on November 9, and two reminders over the following three weeks. Each reminder brought in a new wave of votes. In all, 91 members voted. The top ten represented a variety of genres and artists, with the #1 choice, “Crazy Blues,” endorsed by more than half of all respondents. (Note that some candidates consist of two related recordings.)

The Winners: Notable Pre-1923 Recordings

1. “Crazy Blues” – Mamie Smith and Her Jazz Hounds, Okeh 4169 (1920)	55%
2. “Some of These Days” – Sophie Tucker, Edison Amberol 691 (1911)	42%
3. “Maple Leaf Rag” – Vess L. Ossman, Columbia 3626 (1907)	40%
4. “Dixieland Jass Band One-Step” – Original Dixieland Jass Band, Victor 18255 (1917)	39%
5. “The Laughing Song” – George W. Johnson, New York Phono. Co. &c. (1890+) and Haul the Woodpile Down – Charles A. Asbury, New Jersey Phono. Co. &c. (1891+)	38%
6. “Over There” – Nora Bayes, Victor 45130 (1917) and Enrico Caruso, Victrola 87294 (1918)	35%
7. “Vesti La Giubba” from Pagliacci – Enrico Caruso, Gramophone Concert Record 52440 (1902)	33%
8. “Second-Hand Rose” – Fanny Brice, Victor 45263 (1922)	30%
9. “Bourée” from Suite No. 3 in C, BWV 1009 (J. S. Bach) – Pablo Casals (1915)	28%
10 (tie). “Nobody” – Bert Williams, Columbia 3423 (1906)	27%
10 (tie). “Alexander’s Ragtime Band” – Arthur Collins and Byron G. Harlan, Victor 16908-B & “The Oceana Roll” – Eddie Morton, Victor 16908-A (1911)	

Besides the 60 recordings nominated by the experts ARSC members recommended 23 more, and all 83 are listed on the ARSC web page www.arsc-audio.org/publicdomainpre23.html, with audio links so you can hear them. Check it out!

In other findings, 84% of responding ARSC members said they were aware that a public domain for recordings was being established, and 82% considered themselves somewhat or very knowledgeable about recordings released before 1923.

Changes to the ARSC Journal

The ARSC Journal welcomes Heliana Farah and Lars Meyer as the new Assistant Editor and Sound Recordings Reviews Editor respectively. Heliana is head of the vocal department at the Universidade Federal do Rio de Janeiro while Lars is the Associate Dean for Access & Resource Services in the Emory University Libraries. The Newsletter wishes to congratulate Heliana and Lars on their new positions and sincerely thank John Haley for the tremendous work he did as the Sound Recordings Reviews Editor. For those ARSConians unfamiliar with these members, the Newsletter presents here a series of articles thanking John for his dedication to the Journal and introducing (or reintroducing) Heliana. A spotlight on Lars will appear in the summer issue of the Newsletter.

Close of my Tenure as Editor of Sound Recording Reviews

John H. Haley

As my decade of serving as Editor of the Sound Recording Reviews for the ARSC Journal comes to a close (my first issue was Fall, 2012), I look forward to seeing the continuing development of the Journal in the excellent new direction set by its dynamic Editor, Chris King, who has brought a wealth of new ideas to the task, in addition to the expertise provided by ARSC mainstay Matt Barton as Publisher. Chris has proven especially adept at attracting an array of interesting, pertinent articles. Both my successor as Editor of the Sound Recording Reviews, Lars Meyer, and our new Assistant Journal Editor, Heliana Farah, bring new strengths to the Journal staff that will add to its luster as the leading publication of its kind. The Journal truly reflects the broad range of interests of ARSC's membership, all sharing the common element of an interest in the world of recordings. No other organization covers a similar range of interests, and likewise the Journal is unique in the breadth of its scope.



John Haley pictured with Lucky

As with my distinguished predecessor as Editor of the Sound Recording Reviews, Gary Galo, who served for many years in that post, it is my hope to continue my involvement with the Journal as a reviewer. In my decade as Editor, I enjoyed reviewing releases in a number of genres myself and would like to continue in that regard. I inherited a strong staff of reviewers assembled by Gary, but over time I found that I needed to keep adding reviewers, and I believe that my efforts leave Lars with a remarkable batch of extremely knowledgeable reviewers to call upon, representing a depth of knowledge and expertise, spanning a broad range of genres, that no other publication could command. My plans are to continue with the professional audio restoration work that I have been doing for years now, and I also look forward to more ARSC activities as author and presenter.

Historical Recording: Toscanini's Beethoven Seventh Symphony with the New York Philharmonic

John H. Haley

As a piano student in grade school and later a serious student of both piano and voice in college, and as a nascent collector of recordings starting in high school, I must say that music has always played an important role in my life, even though my main adult career was in an unrelated field, law. I was fortunate in encountering any number of great recordings in my formative childhood years, both a small batch of pop and classical records that were “around the house” in my home in Waco, TX, and a remarkable, though limited, collection of classical 78’s that my paternal grandparents played constantly in their home in Houston, TX. Staying with my grandparents was always a special treat for me – they spoiled me relentlessly – and I stayed there often in summers. They certainly did their part in making sure I was exposed to great music.

They had made the same effort with their four sons – all three of my uncles were accomplished amateur string players, a violinist, a violist and a cellist, with the latter being skilled enough to contemplate a career in music. Their family was located in Dallas, which was (and is) a cultural center in Texas. Although my father and uncles came of age during the Great Depression of the 1930’s, somehow my grandparents scraped together the funds to see that they received lessons;

my uncles all studied with the same local string teacher. When the cellist-uncle married my aunt, a very skilled young violinist, the family acquired an amateur string quartet, a source of joy to my grandfather, who did not play an instrument. All three uncles eventually became doctors, but all of them remained sophisticated music lovers for their entire lives. My father, the eldest, was the exception – his tenure as a piano student as a child was brief and he never made any effort to play that I experienced. He became a lawyer, not a doctor, and he loved popular music, especially of the 1940’s and 1950’s. All of my uncles and to some extent my father, were also interested in audio, which undoubtedly rubbed off on me.

I can now see clearly that this string-playing heritage had a big effect on me, even though I never learned to play a string instrument myself. In particular, it defined a good part of my grandparents’ 78 record collection that I absorbed as a child and teenager. When I think back on it, it was a distinguished collection, including such items as Felix Weingartner’s towering Brahms First Symphony, Eugene Ormandy’s glowing Beethoven Ninth Symphony, Emanuel Feuermann’s fleet and lovely Haydn D Major Cello Concerto, Nathan Milstein’s glittering Lalo Symphonie Espagnole, and Heifetz’ and Feuermann’s splendid Brahms Double Concerto. But the standout, at that time, for me, was Toscanini’s propulsive, joyful 1936 Beethoven Seventh Symphony with the New York Philharmonic, which many to this day regard as one of his greatest recordings. My grandmother would put on this set of 78’s to wake me up in the morning – the magical, quivering flute solo announcing the first theme of the opening movement is still stuck in my brain – a joyful way to start off what would be a happy day.

Continues on page 15

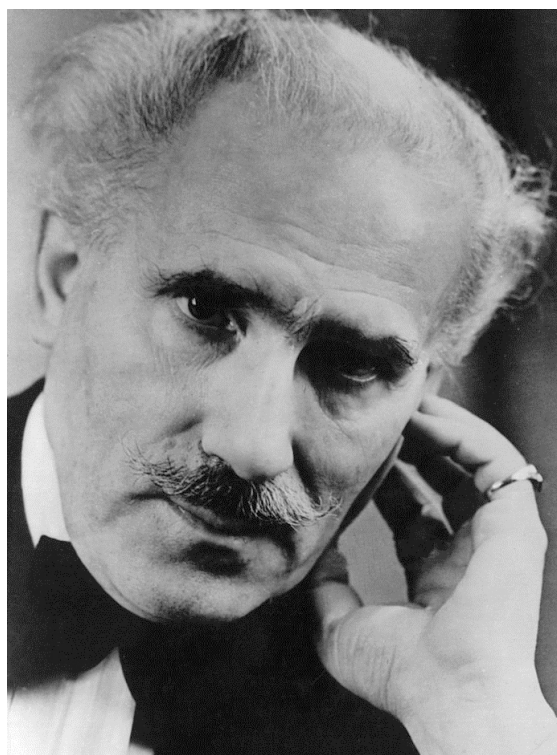
Continued from page 14

In time, I came to understand that Toscanini's New York Philharmonic recording represented a rather personalized view of this masterpiece, and interpretations of it vary a great deal. Even Toscanini's subsequent 1951 recording with the NBC Symphony was a different experience. I bought an LP of Otto Klemperer conducting it, which was almost unrecognizable as the same piece of music. In addition to the impact that the Toscanini recording made on me, on its own, I can see in retrospect that it was also perhaps the beginning of my critical assessments and curiosity about how and why different performance practices and different means of execution can yield such astonishingly different results. Such technical elements as phrasing, tempo, dynamics, and orchestral balance have a huge impact, but also the overriding aspect of a conductor's concept of what a particular work is about and the basics of "how it should go."

Some particulars. Toscanini achieved a dazzling blur of the opening tune of the final (fourth) *Allegro con brio* movement. As thrilling as the effect is, how much "dancier" the result can be – in this symphony whose popular moniker is, after all, the "Dance Symphony" – where the tempo is eased just enough to allow for the clear articulation of the four descending sixteenth notes that appear in almost every measure of the tune, which are mostly a blur in Toscanini's version. Toscanini does achieve an appropriate flowing tempo for the second movement, with its peculiar slow-staccato, repeated one-note theme, which is an *allegretto* (literally, a little bit of a fast tempo), not an *andante* or *adagio* – this lively symphony actually contains no traditional "slow" movement. Oddly, very few conductors achieve and maintain a solid 6/8 meter feeling for the ebullient first movement, avoiding the sense of dotted

eighth notes as opposed to the notated dotted triplet feeling, with a dot on the first note of the triplet – Beecham's recording succeeds here perhaps best of all. Toscanini is rhythmically solid, but as with so many recordings, the triplet feeling starts to lose ground as the movement advances and the players tend to lapse into something moving closer to a dotted eighth, march-like feeling. The 6/8 rhythm traditionally means there are two basic beats to a measure, but articulation of the inner triplet rhythm for each beat really matters.

I have often said that in the end, music is nothing but a collection of details. But at some point, such particulars take a back seat to the collective emotional content that a particular recorded performance affords us, and the brilliant old Toscanini recording still carries the day in that regard. It still invokes the same joyful feelings for me today that it did more than 50 years ago.



Arturo Toscanini c. 1930
Wikimedia Commons

Q&A with Heliana Farah, New Assistant Editor, ARSC Journal

1. What is your current professional appointment? What do you study and teach?

Since 2009, I have been a professor at the Federal University of Rio de Janeiro, where I teach History of Opera, Opera Studio, and vocal physiology. I have also offered a course based on my book *A Voz na Ópera, a Transição entre os Séculos XIX e XX* (The operatic voice: the Transition between the XIX and XX Centuries). The book examines the operatic voices of the XIX and early XX centuries through treatises (reaching significantly backwards in time) and early recordings. This work brought to study and now teach early recording history and technologies.



2. You are currently in Bologna, what are you researching?

From 2017 to 2019 I was a visiting professor at the University of Bologna. Since then I have maintained ongoing research in the Museo del Disco d'Epoca based at Sogliano al Rubicone. My hosts, Roberto and Davide Parenti, make all feel more than welcome. The Museum has a massive collection spanning many different styles of music and recording technologies. Here is the link to give all a taste of it:

<http://www.museodeldiscodepoca.com>

3. Can you tell us about one recording that is personally important to you?

Life-changing records to me are those of Ernestine Schumann-Heink, notwithstanding the fact that my research is mainly into Italian opera. Her records, played on original gramophones, especially *Weiche Wotan* (of Wagner's *Das Rheingold* of 1906), made me realize how the perception of a singer's vocal register can change depending on the media or the speed of rotation. Imagine the surprises brought about by a remastered version.

4. What has been your experience in ARSC?

I was drawn to ARSC by its huge bibliography. With time, I have realized that I was made to feel at home, talking and studying things that most outsiders feel are too "museum material." I am happy to be part of a fellowship that knows no geographic barriers.

Continues on page 17

Continued from page 16

5. What are your hopes for the ARSC Journal as you take up editorial duties?

My feeling is that its next step should be increase the journal's rankings to make it one that university professors and Ph.D. students must publish in for their evaluations. It is, maybe not widely known, that professors and Ph.D. students have a quota/evaluation based on works in indexed publications. That is not to say that other publications lack quality; still, there is little space for anything else if one must score based on these criteria. I think, with ARSC's top-level quality, it will gather a substantially new influx from all around the world, especially since historical musicology is opening up to the study of recordings. Yes, I am aware of how awkward it sounds that historical musicology did not accept the recordings as documents until a little while ago. But it only adds up to the magic of enlarging the community, does it not?

New Research on Portuguese 78's

Susana Belchior recently completed a Ph.D. in Conservation and Restoration of Cultural Heritage at the Universidade NOVA de Lisboa. Her dissertation, "Immaterial in the Material: A study on 78rpm audio carriers in Portuguese collections" investigates the early decades of the Portuguese recording industry. The full work is available at hdl.handle.net/10362/133066 and the abstract is printed here.

In 1887, Emile Berliner patented the gramophone and its flat lateral-cut records, a format that was the basis of the birth of the music recording industry. The aim of this study is to contribute to the history of sound recording and to the preservation of shellac discs through a better knowledge of the material and immaterial aspects of industrial record manufacture during the acoustic period, ca. 1898-1925, through a multidisciplinary approach, combining research methods from ethnomusicology, history of technology and conservation sciences. The first part of this study is dedicated to the history of the recording companies and record labels active in Europe during the acoustic era, considering the different perspectives of their activity in these early decades: from artist and repertoire selection to the technical challenges of the early recording sessions, and to the marketing and distribution strategies that led to the implementation of

this emerging industry across the globe, with Portugal serving as a case study of how the business relations could lead to the introduction of local labels in a country with no manufacturing facilities, and how major companies, like the Gramophone Co., operated in these smaller markets. The study then goes into the more technical aspects of record manufacture, with a focus on the procedures inside the factory. Shellac disc compound recipes were compiled, retrieving information from patents and historical documentation, to assess the most common ingredients used over time by each company as fillers, binders, and additives. This then led to the second part of this study, where a set of shellac discs from Portuguese collections was analysed with a non-destructive method, μ -EDXRF, with the aim of identifying the materials used as fillers and ascertain whether it would be possible to attribute a specific pattern or a tendency to the production of each European factory over time. This study may enable the material characterization of the production of each factory over time, allowing in the future a better knowledge of the manufacturing location of local labels whose history is little known up to now, being also important for further studies on the preservation of these sound carriers – which are important information providers themselves, and need to be preserved together with the audio signal they carry.

ARSC

Association for Recorded Sound Collections
c/o Nathan Georgitis
Knight Library
1299 University of Oregon
Eugene, OR 97403-1299
Forwarding and Return Postage Guaranteed
Address Service Requested

CRAZY BLUES

By PERRY BRADFORD



MAMIE SMITH AND HER JAZZ HOUNDS

Get this number for your phonograph on Okeh Record No. 4169

ASSOCIATION
FOR RECORDED
SOUND
COLLECTIONS

ARSC