

## Election Results

ARSC is pleased to announce the results of its recent election of officers and awards judges.

Thank you to all candidates for standing for election, and thank you to members Danielle Cordovez and Patrick Feaster for serving on the nominating committee.

### ARSC BOARD OF DIRECTORS

- President:** Cary Ginell
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- Secretary:** Roberta Freund Schwartz
- Member-at-Large:** Jeff Willens
- Member-at-Large:** Maya Lerman
- Executive Director:** Nathan Georgitis (non-voting)

### ARSC AWARDS JUDGES

- Judge in Recorded Classical Music:** John H. Haley
- Judge in Recorded Popular Music:** Matthew Barton
- Judge in Recorded Jazz:** Rob Bamberger
- Judge-at-Large:** Cary Ginell
- Judge-at-Large:** Dick Spottswood



Cary Ginell, Roberta Freund Schwartz, Steven Ramm, Maya Lerman, Nathan Georgitis, and Rebecca Chandler. Photo by Gerald Seligman.

**Ex-Officio:** James Farrington, Book Reviews Editor, *ARSC Journal*

Congratulations to all, and thank you for your service to the association! ARSC is run by its member volunteers. Please contact the executive director or a committee chair to ask about volunteer opportunities.

## Finalists for Awards for Excellence in Recorded Sound Research

Begun in 1991, the ARSC Awards for Excellence are given to authors of books, articles, or recording liner notes to recognize those who publish the very best work in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals, aims to encourage others to emulate their high standards, and promotes readership of their work.

Two awards are presented annually in each category, for best history and best discography, and several others are acknowledged with Certificates of Merit. Awards are presented to both the authors and publishers of winning publications. The 2020 Awards for Excellence honor books published in 2019. The finalists are as follows:

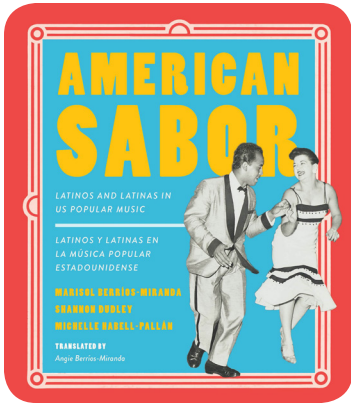
### BEST RESEARCH IN RECORDED ROCK AND POPULAR MUSIC

- Paul V. Allen, *The Hopefuls: Chasing a Rock 'n' Roll Dream in the Minnesota Music Scene* (McFarland)
- Marc Cushman, *Long Distance Voyagers: The Story of the Moody Blues 1965-*

*See Awards on page 2*

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## Awards *Continued from page 1*



1979 (unabridged version) (Jacobs Brown Press)

Gary Giddens, *Bing Crosby: Swinging on a Star: The War Years, 1940-1946* (Little, Brown, & Co.)

Jerry Hammack, *The Beatles Recording Reference Manual: Volume 3: Sgt. Pepper's Lonely Hearts Club Band through Magical Mystery Tour* (late

1966-1967) (CreateSpace)

John Howells, *Skipping Reels of Rhyme: A Guide to Rare and Unreleased Bob Dylan Recordings* (Tangible Press)

Jim McCarty, with Dave Thompson, *Nobody Told Me: My Life with The Yardbirds, Renaissance, and Other Stories* (self-published)

Marisol Berrios-Miranda, *American Sabor: Latinos and Latinas in US Popular Music / Latinos y latinas en la musica popular estadounidense* (University of Washington Press)

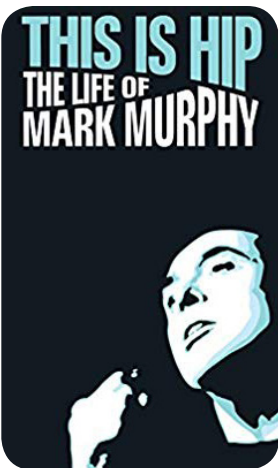
Richard Orlando, *A Love that Burns: The Definitive Guide to the Recordings of Peter Green, The Founder of Fleetwood Mac: Live and in Studio 1966-1971* (Smiling Corgi Press)

Gary Parker, *Jethro Tull: The Glory Years 1968-1980* (McFarland)

Gregory Thornbury, *Why Should the Devil Have All the Good Music? Larry Norman and the Perils of Christian Rock* (Convergent)

Charles Ulrich, *The Big Note: A Guide to the Recordings of Frank Zappa* (New Star Books)

Kevin Womak, *Sound Pictures The Life of Beatles Producer George Martin, The Later Years, 1966-2016* (Chicago Review Press)



### BEST HISTORICAL RESEARCH IN RECORDED JAZZ

Maxine Gordon, *Sophisticated Giant The Life and Legacy of Dexter Gordon* (University of California Press)

Maurice Jackson and Blair A. Rolde, eds., *DC Jazz: Stories of Jazz Music in Washington D.C.* (Georgetown University Press)

Peter Jones, *This is Hip: The Life of Mark Murphy* (Equinox)  
Stephen Loza, *The Jazz*

*Pilgrimage of Gerald Wilson* (University Press of Mississippi)

Ray Smith and Mike Pointon, *Bill Russell and the New Orleans Jazz Revival* (Equinox)

### BEST HISTORICAL RESEARCH IN RECORDED COUNTRY, FOLK, ROOTS, AND WORLD MUSIC

Craig Harris, *Bluegrass, Newgrass, Old-Time, and Americana Music* (Pelican)

Terry Wait Klefstad, *Crooked River City: The Musical Life of Nashville's William Pursell* (University Press of Mississippi)

Robert E. Price, *The Bakersfield Sound: How a Generation of Displaced Okies Revolutionized American Music* (Heyday)

Dick Spottswood, *The Blue Sky Boys* (University Press of Mississippi)

Ivan Tribe, *Folk Music in Overdrive: A Primer on Traditional Country and Bluegrass Artists* (University of Tennessee Press)

Billy Edd Wheeler, *Hotter Than a Pepper Sprout: A Hillbilly Poet's Journey From Appalachia to Yale to Writing Hits for Elvis, Johnny Cash & More* (BMG Books)

### BEST HISTORICAL RESEARCH IN RECORDED ROOTS OR WORLD MUSIC

Tina Bucuvalas, *Greek Music in America* (University Press of Mississippi)

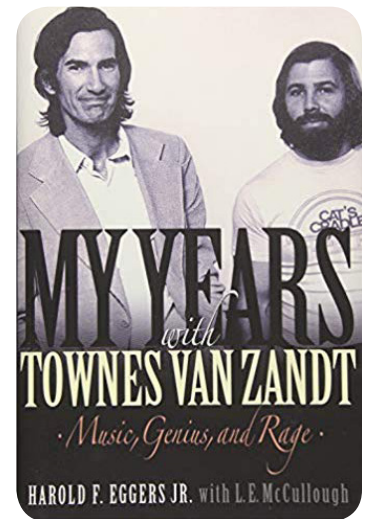
Harold F. Eggers and L. E. McCullough, *My Years with Townes Van Zandt: Music, Genius, and Rage* (Backbeat)

Craig Martin Gibbs, *Field Recordings of Black Singers and Musicians: An Annotated Discography of Artists from West Africa, the Caribbean and the Eastern and Southern United States, 1901-1943* (McFarland)

Kevin LeGendre, *Don't Stop the Carnival: Black British Music* (Peepal Tree Press Ltd)

Hugh Tracey, *Listen All Around: The Golden Age of Central and East African Music* (Dust-to-Digital)

Brian Ward and Patrick Huber, *A&R Pioneers Architects of American Roots Music on Record* (Vanderbilt University Press)



*See Awards on page 3*

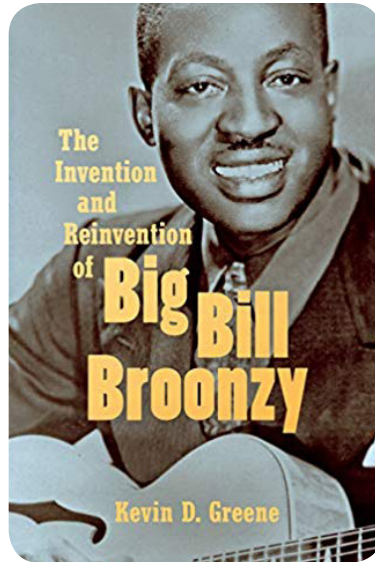
## Awards *Continued from page 2*

### BEST HISTORICAL RESEARCH IN RECORDED BLUES OR SOUL MUSIC

Steve Cosgrove, *Memphis 68: The Tragedy of Southern Soul* (Birlin Ltd.)

Kevin D. Greene, *The Invention and Reinvention of Big Bill Broonzy* (University of North Carolina Press)

Damon Wood and Phil Carson, *Working for the Man, Playing in the Band: My Years with James Brown* (ECW)



### BEST HISTORICAL RESEARCH IN RECORDED CLASSICAL MUSIC

Martin Elste and Carsten Schmidt, eds., *2000 Jahre Musik auf der Schallplatte – Two Thousand Years of Music. Alte Musik anno 1930. Eine diskologische Dokumentation zur Interpretationsgeschichte* (Gesellschaft für Historische Tonträger)

Susan Hankshaw, *Aldo Parisot, the Cellist: The Importance of the Circle* (Pendragon Press)

Paul Kildea, *Chopin's Piano: In Search of the Instrument that Transformed Music* (W. W. Norton)

Lisa Jaleski, *Lutoslawski's Worlds* (Boydell Press)

Maria Maddalena Novati, *Marino Zuccheri & Friends: Milan Rai Studio de Fonologia Musicale, 1955-1983* (Die Schachtel)

### BEST HISTORICAL RESEARCH ON RECORD LABELS OR GENERAL RECORDING TOPICS

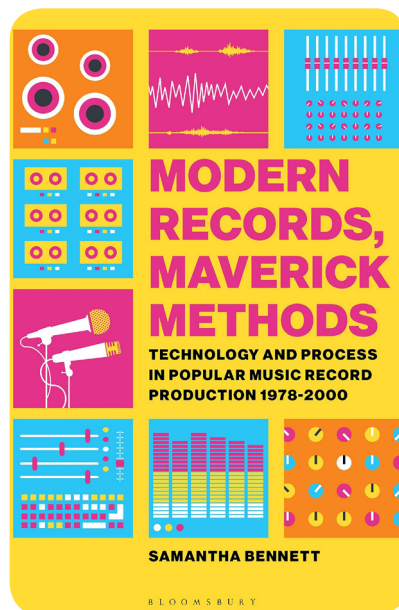
Peter Adamson, "Real or Fake? The 1918 Gas Shell Bombardment Recording," *For the Record: Journal of the City of London Phonograph and Gramophone Society* 67 (Autumn 2018): 137-146.

Samantha Bennett, *Modern Records, Maverick Methods: Technology and Process in Popular Music Record Production 1978-2000* (Bloomsbury Academic)

James P. Leary, *Alpine Dreaming: The Helvetia Records Story, 1920-1924* (Archeophone)

Allan Sutton, *American Record Companies & Producers, 1888-1950* (Mainspring)

Christian Zwarg, *Speeds and Keys* (Truesounds)



## ARSC NEWSLETTER

Issue 150

Summer 2019

The ARSC Newsletter is published three times a year: in March, July, and November. Submissions should be addressed to the editor via email.

### Editor

Yuri Shimoda  
yurishimoda@gmail.com

### Board of Directors

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Claims or other notifications of issues not received must be sent to:

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The opinions expressed in this publication are solely those of the authors and do not necessarily represent the view of the Association for Recorded Sound Collections.



**Historical Recording  
Selected by Bill Doggett:  
OKEH 4430, OH MARY  
DON'T YOU MOURN,  
DON'T YOU WEEP  
Performed by the Virginia  
Female Jubilee Singers, A  
Colored Female Quartet**

As the country reels in challenged darkness during Summer 2019 based on Presidential Tweets and rallies that seek to demonize women of color, known as “The Squad,” this early 1920s Okeh recording in my Race & Early Sound

**ARSC Newsletter  
Submission Deadlines**

No. 151, Fall/Winter 2019: October 1, 2019

No. 152, Spring 2019: February 1, 2020

No. 153, Summer 2019: June 1, 2020

Archive struck me as poignant. The Negro Spirituals are songs that express a range of emotions from sorrow to an exhortation of hope that “troubles don’t last always.” This Okeh recording is historic on many levels.

- It is one of the first-known recordings of a Spirituals Ensemble composed only of African American women.
- The choice of the recorded Spiritual “Mary Don’t You Weep, Don’t You Mourn” speaks to the challenge and uplift of women – women now and 2,000 years ago, who were fearful and mournful about the challenges to them by forces beyond their control. The Spiritual speaks directly about Mary’s utter sense of loss and demoralization over the violent death of her mentor, Christ, but exhorts her not to mourn because God has provided many outstanding demonstrations of triumph over challenge, including lifting the Children of Israel out of bondage in Egypt by drowning the Pharaoh’s Army.
- The words and the meaning are extraordinary in their contemporary poignance:

Oh, Mary, don’t you weep, don’t you mourn,  
Oh, Mary, don’t you weep, don’t you mourn,  
Pharaoh’s army got drowned,  
Oh, Mary, don’t you weep.

Mary wore three links of chain,  
Every link was Jesus’ name.  
Pharaoh’s army got drowned,  
Oh, Mary, don’t you weep.

Mary wore three links of chain,  
Every link was freedom’s name.  
Pharaoh’s army got drowned,  
Oh, Mary, don’t you weep.

The very moment I thought I was lost,  
The dungeon shook and the chains fell off.  
Pharaoh’s army got drowned,  
Oh, Mary, don’t you weep.

*Bill Doggett is a well-respected published historian, archivist, and lecturer specialized in African American Performing Arts History. In 2015, Doggett was commissioned by the Recorded Sound Section of the Library of Congress to produce a project on Race and Early Sound Recordings for the National Jukebox. He is the great grandson of Virginia slaves Abbie and Henry Clarke, who were two of the founders of Richmond’s historic Sixth Mount Zion Baptist Church in 1867, and the great nephew of Mary Frances Clarke, the first African American Registered Nurse in Richmond, who graduated in the Class of 1900 from the Reconstruction Era Freedman’s Bureau Freedman’s Hospital of Howard University.*

## PRESIDENT'S MESSAGE

This year's conference in Portland was a smashing success, and it was good to see so many of our members in the City of Roses. The staff of the resplendent, historic Benson Hotel were perfect hosts, and I'd like to commend conference managers Brenda Nelson-Strauss and Curtis Peoples for making sure everything went smoothly – and also acknowledge the most professional and responsive audio team that I've encountered during my many years attending ARSC conferences.

Hearty thanks also go out to local arrangements planner Nathan Georgitis for pointing out all the great places to visit during our visit. My only regret was that the magnificent blooms in Portland Rose Garden had not yet come out (I was able to return to Portland a month later, in June, and the thousands of roses had finally emerged from their winter slumber.).

The conference program, managed by Patrick Midtlyng, was filled with a fascinating array of topics, and I'd like to mention some of the highlights, beginning with the opening plenary session, in which Tim Brooks, Eric Harbeson, Brewster Kahle, and Derek Fukumori discussed the effects of the recently signed Music Modernization Act, of whose enactment ARSC had a big part in bringing to fruition.

Although Senator Ron Wyden was unable to attend the conference, he was able to record his acceptance of ARSC's Distinguished Service to Historical Recordings Award for his essential role in ensuring that the MMA was passed and signed into law. The video was screened prior to the opening plenary session.

The session on local music was especially interesting, including John Broven's study of Northwest rock 'n' roll, Ronda Sewald's profile of jazz musician/bandleader Phil Moore, and Carol Seymour's study of voiceover genius Mel Blanc. Other highlights ranged from discussions of the careers of comedians Laurel & Hardy and Ernie Kovacs to a study of Mahalia Jackson spirituals, 78s made by Mahatma Gandhi, and reports on mass digitization and forgotten recording formats, including flexi discs and dictabelts.

The Thursday evening discussion with Discogs founder Kevin Lewandowski was both enlightening and informative, with a full house on hand to ask questions about one of the most valuable online resources ARSC members use in their research.

I also wish to extend hearty congratulations to longtime member and friend David Giovannoni for being honored with the ARSC Award for Distinguished Service for his



President Cary Ginell presents David Giovannoni with the ARSC Award for Distinguished Service. Photo by Gerald Seligman.

exceptional contributions to ARSC over his many years with the organization.

I would like to thank outgoing board members Matthew Barton, Patrick Midtlyng, Allison Bohm McClanahan, Melissa Widzinski, and Jessica Wood for their service to ARSC, and at the same time, welcome new members Terri Brinegar (Second Vice-President/Program Chair), Roberta Freund-Schwartz (Secretary), Maya Lerman and Jeff Willens (Members-at-Large), and my successor, President-elect Rebecca Chandler, to the fold. I will look forward to meeting all of them at the fall board meeting in our 2020 conference location, Montreal, Canada.

Speaking of Montreal, if you intend on attending the 54th annual ARSC Conference (May 20-23, 2020), you would be well advised to make sure that your passports are in order in plenty of time. The conference promises to be one of ARSC's best ever, to be held at the luxurious Delta Hotel, just steps away from Le Quartier des Spectacles. Leave plenty of time before and/or after the conference to acquaint yourselves with the myriad of cultural attractions the city has to offer, including its many local parks and hiking trails, and the Musée de Ondes Emile Berliner.

I look forward to seeing all of you in Montreal. À tout de suite!

*Cary Ginell*  
ARSC President

## ARSC Research Grants for 2019 Awarded

The ARSC Research Grants are awarded annually to encourage individual research and publication on all aspects of sound recordings and the recording industry.

The Research Grants Committee has awarded the following grants for the 2019-2020 grant cycle:

- A grant of \$1,000 to **Jonathan Henderson** (Duke University) for travel to Paris, France to study recordings of Mandé music at the National Audiovisual Institute, for his dissertation on globalization in the music industry and its influence on traditional music practices.
- A grant of \$1,000 to independent scholar **Sheryl Kaskowitz**, for travel to the Library of Congress' American Folklife Center to consult the field recordings made by Margaret Valiant, for a book-length study. Valiant was one of the "government song women" who collected songs for the Music Unit of the Resettlement Administration during the New Deal.

- A grant of \$500 to **Austin McCabe Juhnke** (Ohio State University) toward travel to Mennonite archives in Indiana and Kansas to study cultural diversity in recordings of Mennonite music, for a book-length study.
- A grant of \$500 to independent discographer **Bill McClung** for travel to Paris, Texas, to compile information on Swing Record Manufacturing Company, including oral history interviews. Swing was one of the first record pressing companies in Texas and a primary manufacturer of "party records." The projected outcome includes publication of an article and a reissue package.

Thanks go to the Research Grants Subcommittee (Tom Fine, Gerald Gibson, Lars Meyer, and Suzanne Stover) for their continuing service to the subcommittee.

For more information about the ARSC Research Grants Program, visit <http://www.arsc-audio.org/committees/researchgrants.html>.

*Suzanne Flandreau  
Chair, ARSC Grants Committee*

## ARSC Preservation Grants for 2019 Awarded

The ARSC Preservation Grants committee has awarded grants to two organizations that specialize in twentieth-century music and experimental music performance:

- A grant of \$7,500 was awarded to **Other Minds**, of San Francisco, for digital preservation of DAT and cassette recordings of the Composer to Composer Festival, held in Telluride, Colorado from 1988-1991. The collection includes recorded semi-private conversations between composers, recorded public panel discussions, and concert recordings. The participants were a pantheon of contemporary American composers, including Morton Subotnick, John Cage, Kyle Gann, Lou Harrison, Anthony Davis, Terry Riley, Laurie Spiegel, Pauline Oliveros, Laurie Anderson, Geri Allen, Wadada Leo Smith, Tom Johnson, Joan La Barbara, Alan Hovhaness, Pamela Z, Geri Allen, Henry Brant, James Tenney, and Tania León. Other Minds will make the digitized recordings available in an online archive at [www.radiOM.org](http://www.radiOM.org).
- A grant of \$5,000 was awarded to **Roulette**

**Intermedium** of Brooklyn, New York, toward a project to preserve ca. 1100 recordings on DAT and PCM-F1 tape of performances of works by contemporary American composers from 1986 through 2002. The performances of historic avant-garde and contemporary music concerts were presented at Roulette Intermedium's New York venues. Roulette was a leading example of inclusiveness, stepping across cultural barriers and presenting contemporary composers of all origins, pioneering women composers, and genre-bending and multi-cultural experimenters. The collection will be housed in an institutional archive yet to be determined, where it will be accessible to the public.

Thanks go to the Preservation Grants Subcommittee, Adrian Cosentini and Al Schlachtmeyer, for their continuing service to the subcommittee.

For more information about the ARSC Preservation Grants Program, visit <http://www.arsc-audio.org/committees/preservationgrants.html>.

*Suzanne Flandreau  
Chair, ARSC Grants Committee*

## Call for Applications:

# ARSC PRESERVATION GRANTS PROGRAM

The ARSC Program for the Preservation of Classical Music Historical Recordings was founded by Al Schlachtmeyer and the ARSC Board of Directors to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations. (This program is separate from the ARSC Research Grants Program, which supports scholarship and publication in the fields of sound recording research and audio preservation.)

The ARSC Program for the Preservation of Classical Music Historical Recordings will consider funding:

- Projects involving preservation, in any valid and reasonable fashion, such as providing a collection with proper climate control, moving a collection to facilities with proper storage conditions, re-sleeving a collection of discs, setting up a volunteer project to organize and inventory a stored collection, rescuing recordings from danger, copying recordings from endangered or unstable media, etc.
- Projects promoting public access to recordings.
- Projects involving commercial as well as private, instantaneous recordings.
- Projects involving collections anywhere in the world. (Non-U.S. applicants are encouraged to apply.)

The program is administered by an ARSC Grants Committee including the chair, a member of the ARSC Technical Committee, and an expert on classical music. Grant amounts generally range from \$2,000 to \$10,000.

Grant projects should be completed within 24 months.

Written notification of decisions on projects will be made approximately three months after the submission deadline.

Applications may be sent as an e-mail attachment to [arscgrants@aol.com](mailto:arscgrants@aol.com).

Applications should be Word documents in Normal formatting, 12-point font, with accompanying letters and other materials scanned into PDF files.

For further details, guidelines, and application instructions, visit: <http://www.arsc-audio.org/committees/preservationgrants.html>

Grant applications must be received by December 15, 2019.

Questions about the Preservation Grants Program should be directed to Grants Committee Chair Suzanne Flandreau at [arscgrants@aol.com](mailto:arscgrants@aol.com).

## 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 [istserv.loc.gov/listarch/arsclist.html](http://istserv.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 [cool.conservation-us.org/byform/mailling-lists/arsclist/](http://cool.conservation-us.org/byform/mailling-lists/arsclist/). Once archived, messages will not be removed from the archives.

## Preservation Grant Report: UNIVERSITY OF SOUTHERN CALIFORNIA LIBRARIES

The USC Libraries are pleased to report that we successfully completed a 25-month project to digitize fragile, glass-core audio discs dating from the 1930s and 1940s. Generous support from the Association for Recorded Sound Collections (ARSC) enabled us to digitize 76 classical music performances or programs comprising more than 36 hours of recorded sound. We digitized 101 disks according to the stringent standards of the archival profession, and the archival WAV files are now being preserved in perpetuity via the advanced systems of the USC Digital Repository. We published the 76 recordings for free online public access via the USC Digital Library at <http://digitallibrary.usc.edu/cdm/landingpage/collection/p15799coll82>. Through our agreements with the Digital Public Library of America (DPLA), OCLC, and the Golden State Digital Network, these unique classical music recordings from the WWII era are also available via DPLA and WorldCat. They will soon be available via Calisphere.

Among the many intriguing discoveries from our project were a 1937 recording of the Hancock Ensemble performing works by Claude Debussy, Bedřich Smetana, and other composers; a 1944 recording of the Brodetsky Ensemble performing Ernst Toch's String Quartet no. 9; and a 1946 recording of a performance of Brazilian music, including a number of compositions by Heitor Villa-Lobos. In addition, several recordings shed light on the influence of classical traditions on popular culture. For example, we digitized two 1948 recordings of music composed by USC professor Ingolf Dahl for the radio serial, "The Shadow," including a remake of an episode first broadcast in 1941, "The Ghost Walks Again." In addition, we digitized performances of works by Florence Price, Miklos Rosza, William Grant Still, and other composers we identified in our proposal, as well as a 1948 performance by Benny Goodman.

In addition to the 101 glass-core discs from the Allan Hancock collection that we digitized, we identified additional recordings for future projects. Our next priority is to digitize the roughly 35 remaining discs to complete the 76 performances now published in the USC Digital Library. Although more work remains to be done with the 850 remaining audio recordings in the Hancock Collection, we are very gratified with the progress we made through this project.

As we indicate above, we consider this to be a highly successful project. Thanks to the support we received from



Composer Heitor Villa-Lobos bows to the public after his concert at the "Ohel Shem" Hall in Tel Aviv, June 1952. Courtesy of Library of Congress (public domain).

ARSC, we were able to digitize 101 original glass-core audio discs that most likely have not been heard since they were recorded in the 1930s and 1940s. By the conclusion of our project, we digitized per archival standards 76 performances or programs comprising 36 hours, 12 minutes, and 33 seconds of recorded sound, photographed the labels for the disks to publish with the digital sound files in the USC Digital Library, preserved the archival WAV files in the USC Digital Repository, and published mp3 access files in the USC Digital Library, OCLC's WorldCat, and the Digital Public Library of America.

The classical music recordings offer a remarkable vantage point into the performance traditions of the period and capture previously undocumented performances of works by Ingolf Dahl, Florence Price, Miklos Rosza, William Grant Still, Ernst Toch, and other composers; early U.S. performances of works by Heitor Villa-Lobos and other Brazilian composers; and intriguing aspects of popular culture during 1930s and 1940s. For example, recordings of music composed for "The Shadow" radio serial show how classical music idioms were translated into storytelling for broadcast media, just as these idioms were used by composers of film music such as Miklos Rosza.

Further, a 1946 recording of the radio program "Tonight in Los Angeles" offers an overview of cultural events, movie showings, and restaurants in Los Angeles. It also highlights gender and other evolving social norms in a post-WWII consumer society through the banter between the two hosts, Valerie Webster and Lee Charles, who portray a romantic (and likely married) couple.

In addition to the pieces mentioned above, highlights of the project included:

*See USC on page 9*



**USC** *Continued from page 8*

- A 1942 recording of holiday music, including Bach's Christmas Oratorio, for which the USC Music Library still owns more than 10 vocal scores used by the choir;
- A 1943 recording of a performance of themes and variations, with an emphasis on American composers, including Charles Tomlinson Griffes, William Grant Still, George Gershwin, and Edward MacDowell;
- A 1948 recording of the American Contemporary Music Festival, including works by USC faculty member Ernst Toch and Charles Ives;
- A 1948 recording of an opera repertory class performance overseen by Ingolf Dahl, featuring scenes from Strauss, Verdi, and Bizet;
- A 1948 recording of the Music Guild series, featuring the Paganini Quartet.



A 1937 recording of the Hancock Ensemble performing works by Claude Debussy, Bedřich Smetana, and other composers. USC Libraries.

In conjunction with the recovery and preservation of the sound information recorded on the glass-core discs, we updated the landing page for the Hancock Collection in the USC Digital Library, which offers an overview of the sound recordings and provides options for browsing and listening to the 76 performances and programs. On the landing page, we acknowledge the generous support of ARSC, which enabled us to preserve and provide free online public access to the sound information on the 1930s and 1940s-era glass-core discs.

Our work processes for the project were identical to those we outlined in our original proposal. All digitization work was conducted by Lance Bowling and Luke Horeczko at the facilities of Cambria Music. Our USC project team finalized the selection of 105 glass-core discs for this project, as well as additional recordings for future projects. We made this selection on a disc-by-disc basis rather than by complete performance or program, since each

performance or program was recorded on multiple glass-core discs.

After we finalized the selection of 105 discs, we coordinated with Lance Bowling and Luke Horeczko on transport to their facilities. Bowling and Horeczko cleaned the discs, gauged which types of styluses were best for the audio transfer, and then captured the content.

Several discs were found to have damage, but in most cases the performances were successfully recorded. However, Bowling and Horeczko determined that 4 discs were too damaged for sound capture, so we were not able to digitize them for the project.

After preserving archival WAV files of unmodified sound from the original transfers, Bowling and Horeczko corrected and enhanced second archival WAV files, removing pops, hisses, and other flaws. They then generated mp3 access files for publication via the USC Digital Library. In addition to their work within the scope of the ARSC-supported project, Bowling and Horeczko digitized many additional glass-core discs from the collection for publication in the USC Digital Library.

Working closely with Bowling and Horeczko, our experienced USC Libraries team resolved several issues relating to the organization of the digital files and identified the best way to create compound digital objects for public access. Therefore, when creating metadata for publication of the digital sound files on the USC Digital Library, we created records corresponding to each of the performances or programs that included sound transferred from multiple discs.

Our selection of discs was made on the basis of the significance of the performers, musical works, and composers represented in the recordings. As a result, 35 of the performances are incomplete, since they included glass-core discs that we did not prioritize during our planning for the project. In retrospect, we should have given more consideration to how these digital sound files needed to be organized when we published them in the USC Digital Library. Our initial selection of discs was driven more by the significance of the sound recordings on each disk. Our next priority is digitizing the approximately 35 remaining discs needed to complete the 76 performances or programs we have published on the USC Digital Library.

In addition to digitizing the recordings and creating Qualified Dublin Core metadata records for publication on the USC Digital Library, we documented the rights situations for the recordings. Project manager Tim Stanton

*See USC on page 10*

# Final 2017-2019 ARSC Preservation Grant Report: ASSOCIAZIONE CULTURALE NoMus – Festival Autunno musicale di Como

## Summary

During 2017 and throughout 2018, the Associazione Culturale NoMus has worked on the *Festival Autunno musicale di Como* (Autumn Music Festival) collection. This current project, supported by ARSC, consists of digitizing, cataloguing and preserving its audio collection: ca. 1,500 audio tapes, which are the historic and tangible recorded memory of the diversified activity of the Festival in over four decades of musical seasons, from 1967 to 2010.

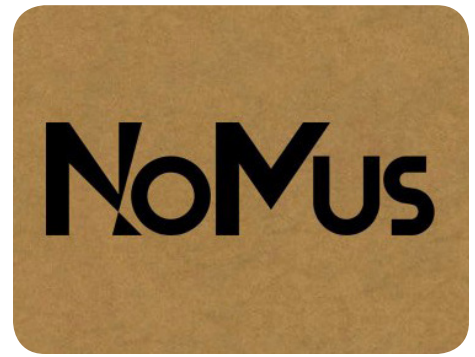
First held in 1967, the *Festival Autunno Musicale di Como* was a vital and very important institution for classical, contemporary and folk music concerts, artist talks

and presentations, musical debates and conferences, contemporary dance, theater and ballet. Moreover, the festival has played a very important role in promoting the entire Region

of Lombardy: It held performances in all the significant places including churches, ancient monasteries, city squares, theaters, and public parks in the city of Como, in its province, in many Lombard cities like Varese, Mantua, Lodi, Cremona, and Lecco.

Our mission at Associazione NoMus is to increase public awareness of the audio material produced by *Autunno musicale*, among others, and to make it accessible; the digitization of the audio tapes has been made following high sampling and quantization rate (96 kHz, 32 bit

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reviewed each of the recordings to identify rights holders. USC holds the rights to the recordings, since the university recorded the live performances. University Counsel advised contacting and gaining any additional copyright clearances from each piece's copyright holder. This task led to lengthy web searches since most of the content information available was decades old and often inaccurate. Of the roughly 200 individual pieces researched, 95 were in the public domain, 8 were of unknown origin, and for the rest no clear copyright holder could be identified.

On the advice of our General Counsel's office, as with all content posted to the USC Digital Library, should any legitimate copyright claim come become known, the USC Libraries will work to secure permissions, or if needed, remove the content altogether. In that event, digital copies would be retained for preservation purposes and maintained in the USC Digital Repository. Access would be limited to users on the USC campus.

In addition to our work to create the digital library collection, we created a news article highlighting recordings featured in the project and promoted the newly available recordings via the USC Libraries' presence on Facebook, Twitter, and other social media channels. Now

that our project is complete, our team members will share the news about the newly available recordings with their colleagues, other music archives, and universities.

As detailed below in the financial report, we expended the entirety of the ARSC grant funds totaling \$9,900 as outlined in our proposal. The USC Libraries contributed in-kind support of \$18,255 for the time and effort of our project team over the 25-month grant period. Along with their work on the ARSC-supported project, Lance Bowling and Luke Horeczko digitized many additional glass-core discs for the digital collection that are also accessible via the USC Digital Library, DPLA, WorldCat, and which will soon be available via Calisphere.

In conclusion, we are very pleased with the results we were able to achieve through this project, which has also helped us establish work processes with Cambria Music that will enable us to seek additional support to digitize additional recordings from the Hancock collection, including classical music performances we identified as part of this project, radio broadcasts, lectures, and cultural programs. We want to thank ARSC for its generous support of our efforts, which have helped to recover a wealth of recorded classical music performances and programs from the 1930s and 1940s that were previously locked away on fragile, glass-core discs that very likely had not been played since they were recorded.

## REGIONAL CHAPTERS: News and Upcoming Events

### NEW YORK CHAPTER [arsc-audio.org/chapters/newyorkchapter.html](http://arsc-audio.org/chapters/newyorkchapter.html)

The Chapter is currently on summer hiatus. Meetings will resume in September.

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### THE STUDENT CHAPTER OF ARSC AT UCLA [arsc-audio.org/chapters/uclachapter.html](http://arsc-audio.org/chapters/uclachapter.html)

The Chapter is currently on summer break and will resume activities when school is back in session. In the meantime, the Board for the 2019-2020 academic year (Chantel Diaz, Zachary Rutland, and Morgan Taylor) has been helping plan Basement Tapes Day 2019. The event, co-founded by ARSC members Miles Levy and Yuri Shimoda, provides assistance to attendees who have magnetic audio formats (1/4-inch open reel tape, compact and micro cassettes, wire) but lack the proper playback equipment, by playing the home recordings for them and recommending local digitization vendors. Basement Tapes Day will take place from 9 a.m. to noon on October 12 at the 14th-annual Los Angeles Archives Bazaar at Doheny Memorial Library on the USC campus. If you would like to be included on the vendor list, volunteer, or loan a tape deck for the morning, please email [basementtapesday@gmail.com](mailto:basementtapesday@gmail.com).

## THE ILLUSTRATED DICTIONARY OF RECORD LABELS: Invitation for Pre- Publication Subscription Is Now Open!

A total of five volumes of 500 pages each, more than 10.000 top quality illustrations in full colour. Scheduled for fall 2019. Price 250 € direct from publisher (i.e. 50 € per volume), after that roughly 500 €. Language is German but can be easily understood in any language as the images speak for themselves, and the text is highly standardized (catalogue-series, owner, pressing plant, time period, distribution, repertoire, capsule company histories, etc.).

Illustrated as well are paper sleeves, trademark applications and other ephemera. Scope includes talking dolls, phono postcards, film synchronization discs, acetates, radio transcriptions, Tefifon, phantom discs, private custom pressings, and other similar rarities and oddities.

Occasional updates will be published here: [www.labelbuch.wordpress.com](http://www.labelbuch.wordpress.com).

If interested, write an email to [rainer-lotz@gmx.de](mailto:rainer-lotz@gmx.de).

Dr. Rainer E. Lotz

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float), using a professional audio interface (PrismSound Lyra); the archival material has been restored if necessary, cleaned, labeled, and finally stored in archivally approved surroundings. Furthermore, each tape and case has been photographed with two pictures to show the two sides of the cassette.

The collection of the *Festival Autunno musicale di Como*, which has been conserved and administered by NoMus since 2014, has recently been declared an “Archive of historical interest and significance” by MIBACT, the Italian Ministry of Activity and Cultural Heritage and tourism (Ministero dei Beni e Attività Culturali e Turismo).

### Dissemination efforts

The musical repertoire, once digitized, is now at public disposal. The whole catalog is published on the NoMus Association’s website, in the “Fonds” Section: [www.nomusassociazione.org/](http://www.nomusassociazione.org/). Some musical abstracts or examples are online (not the entire musical heritage because of copyrights). Every day (except Tuesday), NoMus is open to the public from 3 p.m. to 6 p.m.

In 2018, NoMus took part in a call for the publication of the *Festival Autunno musicale* of Como musical repertory archive on the platform dedicated to national music archives: [musica.san.beniculturali.it/](http://musica.san.beniculturali.it/).

Maria Maddalena Novati  
Director, NoMus

*Welcome!*

## New & Returning Members

**Jason Bitner**  
Somerville, MA

**Julie Botnick**  
Los Angeles, CA

**Curran Chapman**  
Woodstock, IL

**James Martin Cole**  
Austin, TX

**Sarah Cuk**  
Danbury, CT

**Robert L. Cunningham**  
Boston, MA

**Stephanie Gaynor**  
Arlington, MA

**Daniel Gutierrez**  
Queens, NY

**David Heusel**  
Allston, MA

**James M. Hicks**

**John Hooper**  
Hillsboro, OR

**Randall Jezierski**  
Deer Harbor, WA

**Paul Johnson**  
El Dorado Hills, CA

**Alia Kempton**  
Eugene, OR

**Kevin Lynch**  
Barbershop Harmony Society  
Nashville, TN  
<https://www.barbershop.org/>

**David MacFadyen**  
Los Angeles, CA

**David Maxine**  
Hungry Tiger Press  
Portland, OR

**Paul Nunn**  
Auburn, WA

**Cece Otto**  
Portland, OR  
[americansongline.com](http://americansongline.com)

**Tim Owens**  
Santa Barbara, CA

**Hugh Paterson**  
Eugene, OR

**Karen A. Peters**  
Culpeper, VA

**Patrick Queen**  
Los Angeles, CA

**Anne Rasmussen**  
San Francisco, CA

**Harry Rice**  
Berea, KY

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Crystal Willer (second from left) with fellow 2019 ARSC Conference travel grant recipients Timothy Lake, Mariana Mejia Ahrens, and Suzy Thompson. Photo by Gerald Seligman.

## ARSC Conference: FIRST-TIME ATTENDEE REFLECTION

The 53rd annual ARSC conference held in Portland, Oregon was my first ARSC conference, and I'm grateful to have received an ARSC travel grant to attend. (Thank you, again, to the ARSC Travel Grants Committee!)

I started my first full-time archive position this past September as a project archivist for music special collections at the Oberlin Conservatory Library. I love working in a specialized music archive and getting the chance to experience many different aspects of archival work, such as processing, digitization, exhibits, and instruction, but it's solitary labor, so I was looking forward to meeting and learning from other music and archive professionals. I'm happy to report that to this end, the ARSC conference did not disappoint!

The pre-conference workshop, "All Things Digital: Digital Audio Workstations," was my introduction to the conference, and it was great to get hands-on experience working with digital audio files. As someone who is in no way an audio engineer, I wished the workshop could have been divided by skill level, as I didn't want to slow down the pace of the workshop by asking questions, and many in the room seemed far more advanced than I.

It's difficult to highlight only a few of the panel sessions, but those of particular interest were "How to Leverage Open Mass Digitization Audio Projects," "Preservation-FM: It's on the Radio," and "Ethnomusicology and Culture on Record." I'm always interested to learn how others approach institution and collection challenges, especially those surrounding digitization, access, and inclusion. Although less related to my current job, I enjoyed the session "A Brief Interlude on Formats." It was fascinating to learn about French audio postcards and flexi discs.

Of course a valuable part of any conference is meeting people outside of formal workshops or panel sessions, and most everyone at ARSC seemed open and friendly. I admit my own anxiety got the best of me at times, so I was especially thankful for the Newcomer Orientation and the Women in Recorded Sound social. I met some wonderful people, had good conversations, and fostered friendships with my fellow grant recipients. While I'm not sure what's next on the horizon for me professionally, I'm looking forward to continued involvement with ARSC, and hopefully traveling to Montreal next year!

*Crystal Willer*

### Members

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**Zachary Rutland**  
Fillmore, CA

**Mariah Sander**  
Los Angeles, CA

**Allison Schein Holmes**  
Chicago, IL

**Nicholas  
Schwieterman**  
Los Angeles, CA

**Sara Stroman**  
Portland, OR  
<https://www.ohs.org/>

**University of Bologna**  
Campus Ravenna  
Ravenna, Italy

**Dylan Utz**  
New Market, MD

**Emily Vickers**  
Spokane, WA

**Brandon Werts**  
Long Beach, CA

**Frank Youngwerth**  
Chicago, IL

**Andy Zax**  
Los Angeles, CA

## New Member Spotlight: DAN HOCKSTEIN

### Were music and sound recordings always a part of your home growing up?

Totally! My parents reared me on some great music. My mom teaches ballet professionally and did a lot of hanging out in early-'80s NYC, so she brought a nice mix of popular classical, R&B, and powerpop into the fold. My dad is a progressive rock fan and plays guitar, so there was always a cool Gibson SG and tube amp around.

Also, for most of my life, recording and listening to digital files has been an accessible and inexpensive practice, and I think that's easy to take for granted. It was extremely simple to share music with my friends.

### What kinds of formats do you collect (or work with)?

Personally, I collect mostly LPs, 7"s, and cassettes. Professionally, I'm currently dealing with mostly cassettes, microcassettes, instantaneous discs, open-reel tapes, and 78s, plus the occasional DAT.

### What led you to start collecting and working with sound recordings?

I've always had an interest in playing and listening to music, but I didn't really start collecting physical formats in earnest until my mid-teens. I pulled an old Garrard auto-changer turntable out of my attic, blew the dust off, put together a little hi-fi, and was immediately addicted to watching the needle trace the grooves and hearing that magical analog media "thing." This happened right before the vinyl market truly re-exploded in the late '00s. The New Jersey suburb I grew up in had tons of thrift shops that weren't getting picked through like they are now — and a few fun record stores. Most days after school, I'd go digging for LPs and hifi gear.

Also, growing up within receiving range of the free-form radio station WFMU opened my eyes to the deep treasure trove of wacky and important recordings that the human race has made and continues to make.

Working with sound recordings was initially a matter of necessity. Creating basement demos in Audacity and uploading them to MySpace led to the terrible bands I was playing in getting booked at community spaces. My aunt also happened to marry a man that ran a major Manhattan recording studio, and the acts I was playing in became progressively more competent and developed some clout as time passed.



I did live sound work at clubs and whatever audio projects I could get my hands on. Having access to more professional spaces and watching engineers work was immensely valuable and bolstered my skill set. Tinkering around at home and recording my friends was always the most fun. It also got me thinking more seriously about recorded sound's role as a document of a certain place and time.

### What was the first recording you bought?

I think the first thing I bought with money I had earned was probably a CD copy of Weird Al Yankovic's *Running With Scissors*. I saw Weird Al recently; that guy is in his 50s and still does kick flips over his keyboard! Had I known someone was going to ask me about it, maybe I would have gone for a La Monte Young box set or something.

### What led you to media archiving and preservation?

Delving into media preservation seemed like a sensible intermingling of my interests in collecting and creating recordings. I also liked the "greater good" element a lot. Preserving people's sounds and stories provides unique perspective. It's also especially fulfilling when you have a chance to see the work in action in someone's research project, exhibit, or release.

I've also found that this field offers a really engaging and different way to think about being an audio engineer. Instead of asking questions like "what does this person

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## Spotlight *Continued from page 14*

want?” one is usually asking “how do I serve this thing with the resources I have, in the most efficient way, while adhering to these principles and standards?”

I’m really happy I chose this pursuit. I absolutely love being immersed in a field that toes the line between art, academia, and engineering. I’m currently part-time in a MSIS program alongside my full-time digitization work at UNC. I want to gain a broader skill set in digital preservation, which I find equally thrilling and arguably just as important.

### How did you find out about ARSC?

Before I knew anything about the field, my first real glimpse into audio preservation work was volunteering in the audio vault with ARSC member and museum curator Jerry Fabris at Thomas Edison National Historical Park. He clued me in to the wonders of ARSC and taught me lots of great stuff.

### What motivated you to join ARSC?

After a few years (and a few roles) in the field, I felt as though it was important to keep up with the times in a more serious way. It always seemed like a great opportunity to meet and learn from other people doing similar work. I really like ARSC’s place as an organization, because it brings people together who have wildly different approaches, perspectives, and areas of expertise to discuss the same common goal.

### How would you describe the experience at your first ARSC Conference?

I loved it! It was great to be able to chat with people who’ve had such an impact on what we do, as well as my peers in the “next generation” of audio archivists and preservationists. It was also really inspiring to see the discographic work people are doing alongside the impressive machines, tools, and workflows that are being developed for archival use-cases. I’m looking forward to a continued relationship with ARSC and the folks within it!

## Upcoming Events

August 10-11, 2019

Antique Phonograph Society Expo, Banquet, and Sale at UFCW Union Hall in Buena Park, California

August 22-24, 2019

The Reel Thing Technical Symposium at the Pickford Center for Motion Picture Study in Los Angeles, California

September 30-October 3, 2019

50th Annual Conference of the International Association of Sound and Audiovisual Archives (IASA) at the Netherlands Institute for Sound and Vision in Hilversum, Netherlands

October 3-5, 2019

Joint Technical Symposium (JTS) at the Netherlands Institute for Sound and Vision in Hilversum, Netherlands

October 12, 2019

Basement Tapes Day at Los Angeles Archives Bazaar at USC Doheny Memorial Library in Los Angeles, California

October 16-19, 2019

Audio Engineering Society (AES) New York Pro Audio Convention at Javits Convention Center in New York City

November 7-10, 2019

Society for Ethnomusicology (SEM) Annual Meeting at Indiana University in Bloomington, Indiana

November 13-16, 2019

Association of Moving Image Archivists (AMIA) Annual Conference at the Renaissance Baltimore Harborplace in Baltimore, Maryland

November 15-16, 2019

British & Irish Sound Archives (BISA) Conference at the Chester Beatty Library in Dublin, Ireland

January 22-26, 2020

Folk Alliance International Conference at the Sheraton New Orleans Hotel in New Orleans, Louisiana

February 26-March 1, 2020

Music Library Association Annual Meeting at the Hilton Norfolk – the Main in Norfolk, Virginia

May 20-23, 2020

The 54th Annual ARSC Conference at the Delta in Montréal, Québec, Canada

# ARSC

Association for Recorded Sound Collections

c/o Nathan Georgitis

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