

## 2013 ARSC Conference Abstracts

### Plenary Session Thursday 8:45a-10:15a

#### **Early Bird: The life, Career and Recordings of Charlie Parker in Kansas City** *Chuck Haddix, Marr Sound Archives, UMKC*

In the fall of 2013, the University of Illinois Press will publish my biography of Charlie "Bird" Parker, *Bird: The Life and Music of Charlie Parker*. A transitional figure in music, Parker, along with Dizzy Gillespie, created bebop, a revolution in jazz. A heroin addict and alcoholic, who died at the age of 34, Parker spent his first twenty years in Kansas City, where he came of age musically. This new biography of composer/alto saxophonist Parker includes a wealth of new information about his, life, career and recording sessions in Kansas City.

This presentation will include previously unknown photos and recordings of Parker, focusing on four key recording sessions by Parker: the Honey Suckle Rose/Body and Soul sessions from 1938, the Wichita Sessions recorded Thanksgiving weekend 1940 and a previously unknown recording of Parker with the Jay McShann band in Feb. 1941, and the Damon sessions from 1943. Collectively, these sessions illustrate the emerging genius of Charlie "Bird" Parker, one of the most influential musicians of all time.

#### **Robert Johnson: A Centennial Celebration Reissue** *Seth B. Winner, Seth B. Winner Sound Studios, Inc.*

In May 2011, Sony/Columbia released the "Centennial Collection" edition of bluesman Robert Johnson's collected recordings (1936-1937), which for the last 50 years have occupied a central position in the legacy of Mississippi Delta blues. In addition to providing many audio sources not used in previous Johnson reissues, the set's producer Stephen LaVere engaged audio engineer (and ARSC member) Seth Winner for the "audio restoration" of Stephen Lasker's source disc transfers. In this presentation, Mr. Winner will present aspects of and problems encountered during his audio clean-up of the Johnson transfers, as well as presenting comparisons of this issued as compared to the previous issues that have appeared over the last 50 years.

### Artists & Repertoire: Jazz #1 Thursday 10:45a-12:00p Session 1

#### **Collecting Louis Katzman: His Musical Life From Vaudeville to BMI** *Michael Katzman, Independent Researcher*

This presentation discusses the musical life and times of Louis Katzman, a musician, orchestra leader, composer, arranger-orchestrator, and music-businessman/manager during the first half of the twentieth century. His professional life is reviewed in terms of an extensive collection of records, orchestrations and ephemera related to his career. Several web pages refer to Katzman as 'forgotten' or 'little recalled'. While few contemporaries are still alive to attest to the breath of his achievements or talents, a quick review of a variety of internet search-engines belie the 'little remembered' appellation. His musical career spanned the gamut from vaudeville, through Broadway shows, recording soloist, session player and orchestra leader, radio luminary, music director of Brunswick Laboratories and various radio stations, to prime mover in the formulation of Broadcast Music Inc. The archives presented include newspaper clippings, sheet music, numerous arrangements and orchestrations, scores of record company catalogs and brochures, photographs, magazines, advertisements, books as well as manuscript and published personal reminiscences related to his career. This presentation concludes with a discussion of the variety of methods employed in creating the archives and the ultimate disposition of the collection.

#### **Billy Eckstine: The Rise and Fall of the Fabulous Mr. B** *Cary Ginell, Origin Jazz Library*

In 1950, Billy Eckstine was the most popular singer in America. Movie star handsome with an elegant pencil-thin mustache and a wide vibrato, Eckstine possessed one the most magnificent voices in popular music history. Born in Pittsburgh to a well-to-do family, Eckstine won a talent contest and started leading jazz orchestras, calling himself Baron Billy. In 1939 he became a star, singing with the Earl Hines orchestra and, eventually, he formed his own orchestra, which included during its brief three-year run, the greatest stars in bebop. Signing with M-G-M, he rose to superstar status, sold millions of records, and was on his way to become the first black leading-man. But his career flamed out, thanks to a controversial photo published in *Life* magazine. Within five years, he was a forty-year-old has-been, singing in Las Vegas lounges to an aging audience.

In this presentation, we will hear about the tragedy of Eckstine's life, as he subjugated a remarkable jazz talent to croon romantic ballads, and then when that burned out, tried rock 'n' roll, Motown, and Memphis soul in a desperate attempt to regain his former status.

**Issues in Analog Carriers**  
**Thursday 10:45a-12:00p Session 2**

**A Rapid and Non-Destructive Pre-playback Tape Degradation Identification Method** *Eric Breitung, Samantha Skelton, Brianna Cassidy, Lu Zhenyu, Juan Rodriguez, and Stephen Morgan, Library of Congress*

The Library of Congress holds more than 750,000 magnetic tapes, many of which are degrading rapidly, and a method to identify degraded tape is needed to allow for treatment prioritization prior to copying, migrating and/or digitizing. Even in the most ideal storage conditions, tapes produced during the 1970-1990's, which often contain polyester-urethane (PEU) binders, are known to degrade. There are no known non-destructive methods for rapidly identifying degraded magnetic tapes, and while several brands and models of tape are known to contain PEU binders, tapes are rarely held in their original packaging or even kept on original hubs, making classification by visual inspection impossible. Playing a tape is the currently accepted method for classifying it as degraded or not.

Ongoing research at the Library is assessing the capability of Fourier transform infrared spectroscopy in conjunction with multivariate statistical analysis to non-destructively and rapidly assess tape condition prior to playback. This presentation will focus on the techniques used and the results to date for ¼" audio from the Library's collection as well as multiple new old stock tapes of known make and model.

**All Natural Discs** *Jacob Smith, Northwestern University*

"It doesn't sound very much like an insect, does it," asked a writer in 1928, "this great, soaring tone of Caruso's matchless tenor?" The writer went on to assert that despite the seeming incongruity, Caruso's recordings relied upon an unassuming, short-lived, tiny insect. That is, Caruso's phonograph discs were once "gum-like lumps on the twigs of a far-off forest," the "life-work of a little mite hardly half a pin-head in size." That "little mite" was the Indian lac insect, which produced a resin called shellac that was the key ingredient in most of the phonograph discs manufactured before the mid-1940s. The lac insect's role in the technological assemblage of recorded sound is one of the topics that I explore as part of an eco-critical analysis of the early phonograph industry's infrastructure.

This presentation is concerned with the period during which the acoustic and shellac eras of phonograph history overlapped: what I call the "Green Disc" era. The discs of this era were "green" because they were produced through the labor of both human and nonhuman actors; required little or no electricity for recording and playback; and were made from a biodegradable bioplastic taken from a sustainable source. Through a discussion of shellac manufacturing, recording technique, and the consumer ecology of phonograph needles, I argue that early phonography should be appreciated not simply as a form of antiquated material culture, but as a valuable model for the development of eco-ethical modes of media production and consumption.

**The Norwegian Shellac Project** *Tore Simonsen, Norwegian Academy of Music*

Due to the lack of national institutions to take care of Norwegian recordings before the 1980s, the preservation and documentation of Norwegian shellac records has been the responsibility of private collectors and other individuals. Starting some years ago, however, the Norwegian Academy of Music in Oslo initiated a research project to ultimately present the Norwegian musical shellac heritage in an open, web-based format, consisting of discographic and artist information as well as—where possible—the sound itself.

The presentation will be about a work very much in progress; in addition to information about the project in general it will mainly concentrate on the logic of the discographic database model. Developed with the Victor database project (EDVR) as a starting point (and inspiration), the result so far opens for a discussion about the limitations necessarily to be found in a project like this — and in discographic databases in general.

**Artists & Repertoire: Jazz #2**  
**Thursday 1:15p- 3:00p Session 1**

**American Jazz Bands in the Weimar Republic: Shaping Style in the Diaspora and Unnoticed at Home**

*Dr. Rainer Lotz, Independent Researcher*

The Weimar Republic is the name given by historians to the German republic, which replaced the Imperial Government after the lost war in 1919, and came to an end with the Nazi takeover in 1933. Heavy reparations were imposed by the peace treaty, which led to a galloping inflation. Rigorous currency reform was then carried out so that the Mark could be converted again into foreign currency. This had an immediate impact and within less than one decade Berlin developed into a cultural center of the world. Berlin also attracted American jazz bands, both black and white. They were responsible for some of the best jazz recorded anywhere and remain unknown in the United States, ignored by jazz historians and record collectors alike. The reasons are manifold: they were certainly invisible on the US radio and entertainment scene, they were short-lived, their records were printed in small numbers on German labels only and are almost mythically rare.

This presentation will unearth a selected few of those musicians, briefly explain their background, and provide musical excerpts.

**Mississippi John Hurt: A Visual and Acoustic Biography**

*Philip R. Ratcliffe, Independent Researcher*

Mississippi John Hurt: His Life, His Times, His Blues received the ARSC Award for 'Best Research in Recorded Blues, R&B, or Soul Music,' in 2012. In this presentation Mississippi John Hurt's story, from his birth in rural Mississippi in 1894 to his death in 1966, will be told with an emphasis on his initial discovery by Okeh Records scout Tommy Rockwell in 1928 and his rediscovery by Tom Hoskins in 1963. Visual images and sound recordings, some unpublished and unreleased, will illustrate these events. The story behind the research will be told, including the excitement of discovering the original 1963 reel-to-reel tapes of Mississippi John Hurt's rediscovery in a cardboard box in Georgia, and sitting up all night with the recording engineer, who had recorded John when he first moved to Washington D. C., as we listened to the out-take tapes from Mississippi John Hurt's first LP release on the Piedmont label in 1966.

**More Important than the Music: a History of Jazz Discography** *Bruce Epperson, Independent Researcher*

Jazz critic Rudi Blesh once dismissed discography as "musical book-keeping," but it has historically been one of the most controversial and divisive areas in jazz studies. The first discographies were little more than commercialized versions of the "little black books" that (mostly European) record collectors kept to help them sort through the maze of false record labels they were confronted with in their hunt for out-of-print "hot jazz" records. The application of matrix numbers largely solved the problem of false labels, but that led to the equally thorny problem of attribution. One contemporary discography publisher has suggested that if they are to be accepted by academic scholars, Rust-style comprehensive discographies will, in the future, "have to be stripped down to ground level and completely rebuilt" in a way that bears little, if any, resemblance to their origins in record collecting. Finally, what, if anything, should be done about the problem of large-scale data extraction (less charitably known as plagiarism or copyright abuse), especially in the current ear of cut-and-paste-computer text. This presentation is based on the forthcoming book of the same name, to be released by the University of Chicago Press.

**TECHNICAL COMMITTEE**  
**Thursday 1:15p – 3:00p Session 2**

**Gimme Your Gigabytes: Digital Storage Options For Small Audio Archives**

*Marcos Sueiro Bal, New York Public Radio and Mark Hood, Indiana University*

We know that burning CD-Rs or keeping external drives on shelves are very bad ways to keep audio files for collection management and long-term access. But the expense and complexity of effective long-term digital solutions can be intimidating. What is a small archive to do? In this panel, we will explore tools and strategies for collection management and supporting long-term access in the digital domain. Topics will include tools and resources for collection management, partnerships and consortium models, and outsourcing options: The Internet Archive, Duracloud, Amazon, OVH and Permivau.

**Artists & Repertoire: JAZZ #3**  
**Thursday 3:30p – 6:00p Session 1**

**Sweet Home Chicago: Recording Blues in the Windy City in the 1930s** *Roberta Freund Schwartz, University of Kansas*

In the 1930s, Chicago was *the* recording center for the blues. Recent research has established that what has often been described as a homogenous, producer-driven process that deprived artists of autonomy and due compensation was a complex dialectic between the record companies and musicians.

This presentation will focus on the diversity of recording blues music in Chicago. It will touch on the impact of professional networks that were formed to connect new migrants and young aspirants to established artists with relationships to the record industry and the economic realities of the recording industry. It will be clear that both of these factors contributed to who and what was prioritized and recorded.

**Preserving Chicago's Living History of Improvised Music** *Allison Schein and Patrick Seymour, Creative Audio Archive*

The Creative Audio Archive, a non-profit organization in Chicago was formed in response to growing concerns over the general state of historical preservation of non-mainstream audio, in particular, recordings, print, and visual ephemera related to avant-garde and exploratory sound and music of the last five decades. The CAA's current preservation focus is on 1,051 Digital Audio Tape master recordings of concerts by musicians working in the idioms of creative jazz and improvised music recorded in Chicago from the mid-1980s to 2006 by the late Malachi Ritscher, which is the focus of this presentation.

This collection is important because it documents a unique and vibrant period of Chicago's experimental/improvised jazz history that has ties with contemporary musicians and the broader music community both locally and nationally. In this presentation, we describe: 1) effective archival and preservation strategies for the various audio formats; 2) the financial obstacles the CAA has faced regarding the collection; 3) our implementation of a fundraising campaign; and 4) our future goals for the collection, including some inventive programming surrounding the Malachi Ritscher Collection, and the Creative Audio Archive as a whole.

**Transcription of Archival Recordings from the Avant Garde Coffeehouse** *Joshua Lane, Independent Researcher*

From 1962 to 1968, the Avant Garde Coffeehouse was the locus of the folk/blues revival in Milwaukee, Wisconsin. There were places like this in other geographic areas but in Wisconsin none were as important as the Avant Garde. Over 300 hours of audio recordings from the Avant Garde Coffeehouse have been unearthed in the last two years—recordings of concerts, interviews, rehearsals, and teaching that provide a fresh glimpse of these artists and new opportunities for research and discovery. Legendary performers such as Bukka White (1909-1977), Mississippi Fred McDowell (1904-1972), Skip James (1902-1969), Big Joe Williams (1903-1982), and Rev. Gary Davis (1896-1972) are among those that were captured on tape. Rev. Gary Davis performed at the Avant Garde Coffeehouse on October 28, 29, and 30, 1966. During each performance, he played "Samson and Delilah," the most significant song in his repertoire in artistic and commercial terms. His guitar accompaniment was replete with virtuosic flourishes—single note runs, unorthodox chord shapes and voicings, percussion, slurs, and bent notes. This project demonstrates the process of creating next generation pedagogical materials for guitar instruction from extant audio recordings. Components of this process are: comparative analysis of the Avant Garde performances and significant commercial recordings, development of detailed transcriptions through the aid of spectral frequency spectrum analysis software, and employing notational practices that explicate the idiosyncratic guitar technique of Rev. Gary Davis.

**From Laughter to Tears**  
**Thursday 3:30p – 6:00p Session 2**

**John Gielgud: Recordings Ignored** *Robert O'Brien, Independent Researcher*

John Gielgud became an impressive stage actor in the second quarter of the twentieth century and biographers produced hundred of pages of his accomplishments. At the end of each book is a list of his stage performances, a list of films and radio programs in which he took part. However, there is no list of Gielgud's audio recordings. In 1973, Brian Rust published *The Complete*

*Entertainment Discography* from mid-1890s to 1942 devoted to singers, bands, comedians, and other entertainers. Despite its scope, the volume does not include John Gielgud.

This presentation is meant to bring attention to the significance of John Gielgud's recordings. These include a variety of Linguaphone Institute recordings, various performances recorded by Decca, and passages of Shakespeare recorded by Columbia to name a few.

### **From Laughter to Tragedy 50 Years Ago: The Two Most Unusual Christmas Record Seasons**

*Michael Biel, Independent Researcher*

We are halfway between the 50th anniversaries of the Christmas seasons of 1962 and 1963, the two most unusual Christmas seasons the record industry has ever experienced. Then as now, sales during this season were crucial, and these two seasons were blockbusters for unconventional reasons. 1962 saw two unexpected blockbuster comedy albums, Vaughn Meader's "The First Family" and Allen Sherman's "My Son, the Folk Singer"—neither having anything to do with Christmas. 6 million copies of Meader's album had to be pressed in ten pressing plants in just weeks, and nearly everybody bought a copy of Allen Sherman's album at the same time. Christmas records? Bah, Humbug! But then, when the object of Meader's album, President Kennedy, was assassinated the week before Thanksgiving 1963, Christmas marketing plans of every industry were altered, and the record industry saw millions of copies of numerous JFK tribute albums dominate the season.

This presentation details the recording, issuing, manufacture, and sales of these extraordinary LPs. Pressing plant variations will be illustrated, sales charts examined, copycat releases exposed, and myths exploded.

### **Stand-up State of the Nation** *Daniel Blazek, Library of Congress*

Although the Library of Congress (LC) Recorded Sound collections contain over 95% music, the remaining 5% comprises one of the largest collection of spoken word recordings, including collections of older original recordings of Bob Hope and Danny Kaye, to name a few. Contemporary stand-up comedy recordings are largely deposited in LC through the copyright program, but many independent releases fall through the cracks. Stand-up comedians often sell their CDs at comedy shows and these materials are sometimes available nowhere else. As iTunes and Amazon have taken over much music distribution through online MP3 downloads, comedians and other live acts have had to adapt to the changing marketplace. Podcasts serve to both promote the live shows of various stand-up acts and provide audio content. Satellite radio has become a goldmine of programming for comedy recordings with 5 channels directly related to standup.

This presentation will discuss the challenges and rewards of collecting stand-up recordings in the Washington, D.C. metropolitan area for his Daniel Blazek Contemporary Comedy Collection at LC.

## **Kansas City! Friday 8:45a – 10:15a Plenary Session**

### **12<sup>th</sup> Street & Vine: Kansas City Blues**

*Jim O'Neal, Living Blues Magazine, Blues Hall of Fame, & Mississippi Blues Trail*

The story of Kansas City blues is often told in the context of Kansas City jazz, because so much local jazz has been blues-based and because many musicians were at home playing in either style. However, Kansas City has also had a blues scene that has existed in a world of its own with little interaction with the jazz community. Some musicians have noted that 12th Street & Vine, made famous in the hit song "Kansas City," was where many blues bands played, whereas 18th Street & Vine, current home of the American Jazz Museum, was more attuned to jazz. Although K.C. lacked a strong local record label, blues artists recorded for such K.C. companies as Meritt, Damon, Chez Paree, Cardinal, Central, and "R", as well as for labels in Chicago, New York, Texas, California, and elsewhere. Recorded examples from the 1920s to 1970s accompanying the presentation may include the Pruitt Twins, Julia Lee, Gatemouth Moore, Jay McShann, Big Joe Turner, Tommy & the Derbys, George Jackson, Everett Johnson, Forrest Sykes, Frank (Shake Aplenty) Frazier, Bob Mackey, Big Bob Dougherty, King Alex, Little Hatch, Homer Walker, Jr., and others, including information about the Kansas City-based record labels.

**Numero-Eccentric Soul —Forte Label Story** *Dawayne Gilley and Ken Shipley, Forte Records*

The reissue project from Numero on Eccentric Soul: The Forte Story.

**Artists & Repertoire: Classical**  
**Friday 10:45a – 12:30p Session 1**

**The Unpublished Brahms Piano Concerto No. 2: Vladimir Horowitz and Bruno Walter**  
*Diane Napert, Yale University*

The presentation will start with a brief overview of the Historical Sound Recordings Collection at Yale University, with an emphasis on the private sound recordings of Vladimir Horowitz. Also included will be some highlights of the general Vladimir and Wanda Toscanini Horowitz Archives at Yale.

The focus will then shift to the April 8, 1948 recording of the Brahms Piano Concerto No. 2, Op. 83, in B flat major. This recording features Vladimir Horowitz with the New York Philharmonic, Bruno Walter conducting. Excerpts from this unissued recording will be played so they can be compared to the published recordings of this piece performed by Horowitz with Arturo Toscanini conducting. It is said that Horowitz performed better live and this recording should not disappoint. Horowitz's attitude about performing Brahms will be considered as well.

Time permitting the presentation can proceed to a lively discussion of the Horowitz legacy and the issues surrounding access to his unpublished recordings.

**Eugene Goossens: Conductor of the Future** *Dennis D. Rooney, Independent Researcher*

2012 marked the fiftieth anniversary of Eugene Goossens's death. During his lifetime, he was regarded among the leading younger British conductors. In 1921, with the composer present, he conducted in Queen's Hall the first concert performance in Britain of Stravinsky's *Le Sacre du printemps*. He began to make recordings the following year and continued to do so for the next four decades. He was conductor of two American orchestras, Rochester (1923-31) and Cincinnati (1933-46). With the latter, he made a memorable series of RCA Victor recordings beginning in 1941. In 1942 he invited several composers, including Aaron Copland, to compose patriotic fanfares. Copland responded with his *Fanfare for the Common Man*, the most celebrated and enduring of the fanfares written and performed during the 1942-43 season. After a sex scandal in 1956 drove him from Australia, the final six years of Goossens's life were difficult, although he enlarged his discography considerably. Goossens's wide interpretative sympathies are reflected in his recordings, from acoustic to 35mm mag film and composers as diverse as Sibelius, Rachmaninoff, Bax, Stravinsky, Respighi, Vaughan Williams, Ginastera, Tchaikovsky and Bizet will be included in this presentation.

**Conducted by the Composer? Examining Recordings Attributed to Sibelius and Prokofiev**  
*Russell Miller, Independent Researcher*

Sound documents of composers performing their own works go back to the early days of recording. For some of those documents, however, basic questions of attribution must be resolved. We will look at two different recordings of Jean Sibelius' composition *Andante Festivo*, both commercially issued and identified as conducted by the composer for a 1939 radio broadcast. We'll also explore two recordings attributed to Sergei Prokofiev as conductor of his *Romeo and Juliet Suite No. 2*: one that was issued on 78 RPM records during the composer's lifetime, and another that was widely assumed to be a CD reissue of the recording on 78s until it was shown to be a different performance. How we compare recordings to determine that they represent the same performance, or different performances, will be demonstrated. We will also introduce new evidence, based on vintage lacquer recordings of shortwave broadcasts, to support correct attributions of the Sibelius and Prokofiev recordings.

**Voices of the Century**  
**Friday 10:45a – 12:30p Session 2**

**Not Just Talking to Myself: Studs Terkel's Music Interviews** *Karen Fishman and Maya Lerman, Library of Congress*

Studs Terkel's deep curiosity about people's lives led him to spend a lifetime documenting their thoughts, dreams, and opinions on his WFMT Chicago radio shows and in his books. His oral histories paint a picture of 20th century America during the Great Depression and World War II, the evolution of social change, notably in race relations, and America's cultural history of musicians, writers, actors, historians, and artists. Through an agreement with the Chicago History Museum, the Recorded Sound Section of the Library of Congress is preserving and making accessible over 5,000 recordings of Terkel's WFMT radio program and over 2,000 recordings of interviews from his books.

Our presentation will showcase highlights from the collection, focusing on Terkel's interviews with musicians. Terkel's passion and enthusiasm for music, and his interest in performers and their performances, covered a wide range of genres, from classical to jazz to folk and blues. His knowledge about historical and cultural contexts of different musical styles can be heard in his thoughtful and thought-provoking questions. This presentation will discuss and reveal through audio clips Terkel's unique ability to give artists an opportunity to talk about themselves and their craft.

**Audio Files on the 'Voices of the Holocaust' website** *Ralph Pugh, Illinois Institute of Technology*

This presentation will center on an academic website that provides access to a notable sound collection. Named "The Voices of the Holocaust", the web site has been created by the Illinois Institute of Technology and contains all the extant sound files from Dr. David P. Boder's 1946 interviews of survivors of the Holocaust (undertaken in displaced persons' camps in Western Europe). The presentation will provide a brief biographical sketch of Dr. Boder (who was a member of IIT's Department of Psychology) and a brief review of Boder's agendas and activities in 1946, but otherwise will cover the various challenges IIT faced in making these audio files available online. These include the investigation of copyright issues; the optimal engineering of sound that had originally been captured on a wire recorder; the creation of a scholars' advisory committee (which created notes to accompany many of the interviews); and the synchronization of these audio files with a scrolling text.

**Preserving and Disseminating Film Voices: The Academy of Oral History Program**

*Warren Sherk and Teague Schneider, Academy of Motion Picture Arts and Sciences*

Preserving and Disseminating Film Voices will discuss the Academy of Motion Picture Arts and Sciences Oral History Program, including audio holdings, preservation plans, and accessibility. The program documents the lives and careers of individuals who have worked in diverse areas of the motion picture industry.

The presentation will discuss the care, handling, and preservation of the open-reel and audio cassette recordings; a plan to digitize those recordings; future plans for development of a born-digital workflow; finding aids; and improving accessibility to audio oral histories for both library and web users. Established more than 20 years ago, the Oral History program works to document the contributions of otherwise underrepresented moving image-makers. The presentation will incorporate audio excerpts of interviews conducted in 1948, accompanied by a discussion of the efforts since the 1990s to preserve these paper-based open reel recordings with film pioneers, both analog and digital now. We will also play a section of a 1997 interview with executive Eugene Zukor related to film exhibition in Kansas City.

**Sound All Around  
Friday 1:45p – 3:15p Session 1**

**Amplified Plunks: Recording the Harpsichord's Weakness in Postwar Exotica**

*Jessica Wood, University of North Carolina at Chapel Hill*

Numerous easy-listening albums produced in the U.S. during the 1950s and '60s featured not only non-Western percussion instruments and futuristic Theremins, but also historical harpsichords. While the liner notes to these albums often played up the instrument's "primitive," eighteenth century origins, the rental harpsichords used in these albums were anything but historical. Builders believed that the historical harpsichord was an "underdeveloped" mechanism requiring technological intervention in order to survive the twentieth century. However, these interventions hampered the instruments' resonance. These postwar harpsichords projected poorly and required feats of sound engineering to make them audible in recordings; this version of the harpsichord thus provided an ideal sound and symbol through which to dialectically stage the cutting-edge sophistication of high fidelity recording.

This presentation shows how postwar exotica albums staged the harpsichord. Through close reading of liner notes and tracks, I show how musical tension is derived in the way the sound and musical material of the harpsichord is alternately assimilated by or “othered” from its surrounding jazz ensemble. Ultimately, I demonstrate how, through its multiple processes of technological mediation, the postwar harpsichord became a repository of larger ideas about technology’s role in enabling “disadvantaged” species and timbres.

**Surveillance Tapes from the Alabama Civil Rights Movement** *Barry Kernfeld, The Pennsylvania State University*

In 2005, the Special Collections Library of the Pennsylvania State University received The Jack Rabin Collection on Alabama Civil Rights and Southern Activists. Included were a number of reel-to-reel tapes that Rabin somehow acquired from the Subversive Unit of the Investigative and Identification Division of the Alabama Department of Public Safety while he was teaching public administration in Montgomery during the 1970s. (Rabin later taught at Penn State; hence the connection.) These police surveillance tapes held speeches given at the conclusion of the Selma-to-Montgomery march on March 25, 1965 and during the Poor People’s Campaign a few weeks prior to Martin Luther King’s assassination in 1968.

In this presentation, which includes excerpts from previously unknown speeches given by King and by Ralph Abernathy at a mass meeting in Bessemer, Alabama, in 1968, I briefly describe the process of transferring these tapes into a digital format and raise some nagging unsolved audio questions that may be of particular interest to the audience.

**Taxi Music: A Century of Sound** *George Laszlo, Independent Researcher*

The first “horseless” taxis were introduced around 1893. It was not long thereafter that composers began to write music about them, a tradition that continues today and is unlikely to stop in the future. This music comes in all genres and from all parts of the world.

This chronological review of taxi music will put the compositions in context of the era and place within which they came to be. Album covers and performer bios will be given. It will also include photographs of taxicabs and taxi drivers from 1896 to 2012. The presentation will also touch on the history of the taxi business in Kansas City and highlight a taxi related Country and Western song.

**The National Recording Preservation Plan #1  
Friday 1:45p – 3:15p Session 2**

**INVENTORY, CENSUS, AND PRIORITIZATION OF MEDIA COLLECTIONS** *Michael Casey, Patrick Feaster, Indiana University; Josh Harris, University of Illinois; and Chris Lacinak, AudioVisual Preservation Solutions*

The recently published national audio preservation plan issues a call to action for stewards of collections in need of preservation services. Where to start? This session focuses on several possible beginning points: conducting a census, prioritizing, and taking a deep inventory of media holdings.

Josh Harris will present the methodologies and results of the campus-wide media census conducted by the University of Illinois Libraries Media Preservation Unit from summer 2012 thru winter 2013. Inspired by the successful media preservation survey completed at Indiana University Bloomington, the Illinois census was conducted in two phases and attempted to collect data and identify departments with holdings of film, video and sound recordings stored on analog formats. Conducted in collaboration with the Center for Multimedia Excellence (a group designed to foster collaboration between media professionals at the campus level), departments across the campus were interviewed with the goal of establishing the size, format types, and physical condition of these collections. The census data and its analysis will be used as the basis for determining future preservation actions for the University’s audiovisual heritage. Some of the challenges encountered in designing and implementing a survey on a large and diverse university campus will also be discussed.

Mike Casey and Patrick Feaster’s presentation explores the on-going process of prioritizing for preservation and access the 560,000 audio, video, and film objects held by Indiana University Bloomington in 80 campus units. It details the steps in this process including evaluating physical condition and risk, assessing research and instructional value, and review by collection managers. It also introduces two new software applications developed by Indiana University with AudioVisual Preservation



Solutions to aid prioritization: MediaSCORE (Media Selection: Condition, Obsolescence, and Risk Evaluation) and MediaRIVERS (Media Research and Instructional Value Evaluation and Ranking System). This session will address both successes and challenges encountered during prioritization work.

Chris Lacinak will discuss the innovative solutions used to tackle a modern-day media archeological scenario created by the 2011 closing of the New Jersey Network (formerly New Jersey Public Broadcasting) after 40 years of broadcasting. The NJN program library contains 100,000 media assets including nightly news, live government events, documentaries, arts and culture coverage, and more. WNET, through a grant from the Robert Wood Johnson Foundation, contracted with AudioVisual Preservation Solutions (AVPS) for a 6-month project to create an inventory of all 100,000 items and to use the inventory as the basis for creating a preservation plan. This includes the prioritization of media assets based on risk and historical and cultural relevance as well as selection of target formats and storage capacity calculations informed by the inventory data. To perform this large scale inventory AVPS used Catalyst, a system that uploads multiple images taken of each item by on-site photographers to a centralized server, enabling an off-site cataloging team to create database records from the images remotely. The end result is a database containing both the images and metadata, enabling planning while mitigating the need and cost of accessing the physical materials until selected for reformatting.

### **Opera** **Friday 3:45p – 5:30p Session 1**

**REMEMBERING DAVID HAMILTON: 1935-2013** *Seth Winner, Seth B. Winner Sound Studios, Inc.*

**LAURITZ MELCHOIR- A 40<sup>TH</sup> ANNIVERSARY TRIBUTE** *Gary Galo, Crane School of Music, SUNY Potsdam*

Danish tenor Lauritz Melchior was arguably the greatest Wagnerian tenor in the history of that species. Melchior began his career as a baritone, making his operatic debut as Sivlio in Leoncavallo's *Pagliacci* at the Royal Opera, Copenhagen in 1913. On the advice of Mme. Charles Cahier, he restudied as a tenor with Vilhelm Herold, and made a second debut in 1918 in the title role of Wagner's *Tannhauser*. Melchior combined a voice of unrivalled power with a true *bel canto* production, allowing him to remain virtually unchallenged in the heldentenor repertoire until his retirement from the stage in 1950.

This presentation will survey Melchior's career through his recorded output, beginning with his first recording as a baritone in 1913, and continuing with samplings of his major recordings in both the Wagner and non-Wagner tenor repertoire, and song literature. A few Melchior myths or exaggerations will be challenged during this presentation, not the least of which is the view that he was a sloppy musician with little regard for the letter of musical score.

**WAGNERIANS IN VERDI AND VICE VERSA** *Gary Thalheimer, Gary Thal Music*

The 2013 bicentennial of Wagner and Verdi seems a good time to explore artists associated primarily with one composer performing the other's music. While many listeners today seem to think that performing both composers is unsuitable, obviously artists, especially singers, find success and pleasure in both. Therefore, the emphasis of this presentation will be on artists performing the composer not normally associated with them.

Two great sopranos overlapped in a few different roles: Frida Leider and Maria Callas. Both portrayed Isolde and Brünnhilde, as well as Aida and Kundry. In addition, Wagnerian heldenbariton Hans Hotter, probably the greatest Wotan of our time, sang the comic title role in *Falstaff*.

Otello was a favorite of several Heldentenors: Melchior, Windgassen and Max Lorenz. Aureliano Pertile, Toscanini's favorite Verdi tenor for Radames, sang Lohengrin in Italy.

Among women noted for Verdi roles, Tebaldi sang in Italian performances of *Lohengrin*. On the other hand, Astrid Varnay a great Wagnerian of the 1940s and 1950s, sang in several Verdi operas, including *Macbeth* and *Simon Boccanegra*. And let's not forget a couple of Wagner mezzos: Marta Mödl and Margarete Klose, who sang Ulrica in *Ballo in Maschera*.

**Access to Collections**  
**Friday 3:45p – 5:30p Session 2**

**FROM AUDIO HOUSE TO THE ROUNDHOUSE: PROFILING UNIQUE COLLECTIONS REQUIRING DIVERSE SOLUTIONS**

*Tyra Grant, University of Kansas and Brandon Burke, Hoover Institution Library and Archives, Stanford University*

The University of Kansas Thomas Gorton Music and Dance Sound Archive holds more than 100,000 sound recordings, which span the history of audio recording with major collections in opera and jazz collections. This presentation highlights two collections exemplifying radically different history, content, and preservation needs: the Audio House Recordings Company and the International Carnival of Experimental Sound collections. Lawrence Kansas' Audio House Recording Company, a homegrown audio recording operation, started from a family living room in 1950, first specializing in on-location school and music camp recordings, and later, garage bands. In 2009 KU completed a year-long project to clean, rehouse, inventory, and digitally capture label images and program information for all 2,500 extremely moldy and rare Audio House recordings. The International Carnival of Experimental Sound (ICES) was a 1972 two-week long avant-garde, multimedia concert series situated in and around London, England. The brainchild of American Communist Party member turned FBI informant, Harvey Matusow, who donated the tapes to UK, ICES involved, among others, John Cage, David Tudor, Cornelius Cardew, Jon Gibson, Steve Belford, Lol Coxhill and David Bedford, the Taj Mahal Travelers, AMM, and Portsmouth Sinfonia (feat. Brian Eno).

**"PAGE NOT FOUND": THE HIGHS AND LOWS OF DEVELOPING A CUSTOMIZABLE, ONLINE CONTENT MANAGEMENT SYSTEM FOR COMMUNITY-BASED AUDIO RECORDINGS** *Jolene Beiser, Pacifica Radio Archives*

The Pacifica Radio Archives ("PRA") collects, arranges, describes and preserves the creative work generated by, or in association with, Pacifica Radio, making it available for research and reference use. In 2010, as part of an NEA grant, PRA's Online Public Access Catalog (OPAC) and website were reviewed and a plan was developed for improvements. PRA consultant Karen Coyle declared PRA's website "Web 1.0," meaning that interaction with and by our online community was very limited, and recommended that PRA "harness the power of their online community to increase the use of their materials and to facilitate fundraising." Therefore, In 2011 PRA began the development of a Drupal-based CMS that would do a number of things.

This presentation will discuss the steps taken and the challenges faced in undertaking this project and will include a tour of our new Drupal-based CMS/website. I will also demonstrate the ways users have improved access to content and can better interact with the PRA staff and online community.

**PLEASE MIND THE GAP: CIVIL RIGHTS COLLECTIONS THEN AND NOW IN THE AMERICAN FOLKLIFE CENTER AT THE LIBRARY OF CONGRESS** *Guha Shankar, Library of Congress*

The American Folklife Center (LOC) and the Smithsonian's National Museum of African American History and Culture are conducting a five-year Congressionally-mandated initiative to interview and document the experiences of men and women who participated in the historic events of the Civil Rights era. The project appears to open up unprecedented opportunities to undertake preservation treatment and provide patron access to legacy Civil Rights materials - analog recordings, photographs and manuscript materials - along with the born-digital objects created through ongoing interviews. However, the process and the tools developed for the documentary project raise fundamental and challenging questions regarding the resources and effort required to preserve and sustain legacy materials.

A key component of the initiative is a collaborative cataloging application, developed in 2012, that provides the documentary team the means of uploading metadata about newly conducted interviews while in the field. The tool allows real time, or near real time cataloging of assets at the time of acquisition. This saves an enormous amount of time that is usually necessary to describe and organize materials by capturing complete and accurate information about them with less ambiguity from the very beginning of the documentary process. But how does this data rich and robust material subsequently intersect with historical collections of uncertain provenance, with bare-bones descriptive information and questionable technical characteristics?

The project offers up an interesting case study in how one institution of cultural memory negotiates the gap in intellectual control of and knowledge about the content and subjects of legacy materials in comparison with contemporary documentation.

**The Library of Congress National Recording Preservation Plan  
Saturday 9:00a – 11:00a Plenary Session**

**INTRODUCTION**

*Patrick Loughney, Library of Congress; Brenda Nelson-Strauss, Indiana University*

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**TECHNOLOGICAL INNOVATION** *Bob Heiber, Chace Audio by Deluxe; Carl Haber and Peter Alyea, Library of Congress*

**IMPLEMENTING THE PLAN: OPPORTUNITIES, OBSTACLES AND ARSC** *Sam Brylawski, University of California, Santa Barbara*

**International #1  
Saturday 11:30a – 12:45p Session 1**

**BEYOND THE REEF: TRACKING THE GLOBAL CIRCULATION OF HAWAIIAN MUSIC RECORDINGS**

*Amy Stillman, University of Michigan*

Since the dawn of the record industry, recordings of Hawaiian songs have circulated globally. Global circulation began with the recording of Hawaiian artists as they toured the U.S., Europe, and Asia, and continued with remote recording crews sent to Honolulu. Hawai'i's statehood in 1959 triggered renewed interest in Hawaiian music across the United States, and a vigorous cultural revitalization in the 1970s has spawned sustained interest in Hawaiian music in the U.S, as well as in Europe and especially Japan. New insights into the scale of Hawaiian music circulation are emerging from current discographic research that uses the individual song as the unit of analysis. Dynamics of releases, reissues, anthologizing, and cross-label licensing map Hawaiian music across multiple segments within the recording industry, including major labels, independent and vanity labels, and budget labels. Accounting for production location adds further complexity in discography, especially in the era of LPs and CDs. This presentation will report on initial efforts to present data on Hawaiian song discographies in a series of visualizations.

**HAWAIIAN MUSIC IN AUSTRALIA: REDISCOVERING A LOST GENRE** *Graham McDonald, National Film & Sound Archive*

From the late 1920s until the end of the shellac record era, a period of close to 30 years, Australian/Hawaiian music was a significant part of Australian popular music. The major record companies all recorded and released Hawaiian music, there was a network of Hawaiian music clubs around the country where large numbers of people learnt the music, songs and dances. There were dedicated wireless programs and enthusiastically attended concerts. When rock n roll music arrived in the mid 50s the style quickly became forgotten and in many ways dismissed as a quaint and almost embarrassing aberration in the history of Australian music. This paper is a brief illustrated introduction to Australian Hawaiian music and its interactions and influences on Australian jazz and country music. Appropriate shirts are encouraged.

**The National Recording Preservation Plan #2  
Saturday 11:30a – 12:45p Session 2**

**EDUCATION**

*Kimberly Peach, Jonathan Furner, Karen Fishman, Aaron Bittel, Marcos Sueiro Bal, and Mark Hood*

**International #2  
Saturday 2:00p – 3:45p Session 1**

**CASSETTES AND COMMUNITY: THE LIFE OF MORÓN'S "FIESTA TAPES"**

*Joshua Brown, University of California, Riverside*

In this presentation, I examine a unique flamenco tradition from the Andalusian pueblo of Morón de la Frontera that flourished in the mid-twentieth century and remains vibrant today. The architect of this tradition, known as the Morón style, was Diego del Gastor, a humble Gypsy guitarist known as much for his distinct sound as for his unwillingness to perform or record for people outside of his social circles. Although flamenco is commonly transmitted orally amongst family members, the lineage that developed in Morón in the late 1960s was extraordinary because it proliferated into the hands of international students.

I will look at how an exhaustive set of amateur audio recordings made by several of Diego's closest students has functioned variously as study material, community currency and a "paradigm of flamenco perfection" (Pachón 2011). My aim is to demonstrate how the "Morón Fiesta Tapes" not only generate new relationships and conflicts, but also reveal dynamics already existing within the social sphere. Drawing from ethnographic fieldwork conducted among members of this flamenco community, I explore how these recordings invigorate, inform and instruct aficionados of the Morón style today.

**THE FOX CHASE: TRACKING MEMBERS OF PADDY KILLORAN'S IRISH ORCHESTRA** *Jeff Ksiazek, Ward Irish Music Archives*

Paddy Killoran is revered as one of the great exponents of the Sligo fiddle style during the 78 rpm era of recording. After immigrating to New York in the 1920s, Killoran recorded a number of solos and duets with fiddler Paddy Sweeney that have remained influential to this day. He also worked and recorded as a band leader with various ensembles under a variety of names: The Paddy Killoran Trio, Killoran's Irish Entertainers, and perhaps most famously, Paddy Killoran and His Pride of Erin Orchestra. These bands produced a number of instrumental recordings as well as providing orchestration for several Irish singers of the time. Killoran's ensembles also performed regularly on radio broadcasts and in dance halls. However, little is known of the fellow musicians with which he worked and recorded. With a lack of documentation from studios of the time, the lives and careers of Killoran's band mates remain largely hidden.

Through images, historical documents, recollections, and sound recordings, this presentation will examine Paddy Killoran's Irish Orchestra and focus on the lives and careers of two currently identified sidemen: Michael "Whitey" Andrews and Paul Ryan.

**The National Recording Preservation Plan #3  
Saturday 2:00p – 3:45p Session 2**

**FUNDING** *David Seubert, Al Schlachtmeyer, Gerald Seligman, and Joshua Sternfeld*

**ASK NOT WHAT THE PLAN CAN DO FOR YOU: THE PLAN, ARSC, AND YOU.**

Discussion of the Plan