

ASSOCIATION
FOR RECORDED
SOUND
COLLECTIONS



ARSC New York Chapter

First post-pandemic meeting open to the public:

Wednesday, September 21, 2022, 7:00 - 8:30 P.M.

We are delighted to resume our monthly meetings after a hiatus since 2020. Please note our new meeting location:

→KLAVIERHAUS: 790 11th Avenue←

New York, N.Y. 10019

212.245.4535 info@klavierhaus.com

**(Southeast corner of 11th Avenue & West 54th Street -
One door South of the main entrance)**

Directions: Take the 1, 2, 3 or A, B, C, D to 59th Street Columbus Circle Station or Q, R, W to 7th Avenue/57th Street Station on the west side. For the East Side, take the 4, 5, 6 or the Q, R, W to the Lexington Avenue/59th Street Station. Walk to the north side of 57th Street and transfer to the westbound M-31 Bus and take it to the last stop, which is on the north side of 54th Street, just east of 11th Avenue which is around the corner from Klavierhaus. An alternative is taking the M-57 Bus in the same direction and get off at 11th Avenue & West 58th Street; you'll have to walk 4 blocks south on 11th Avenue.

ARSC and its New York Chapter gratefully acknowledge the generosity of CCNY's Sonic Arts Center and its director, Paul Kozel, in making their facilities available for our meetings during the past decade.

A WALK DOWN MEMORY LANE: NEW YORK RECORD SHOPS, 1940-1987

To the record collector of a few generations ago, scouting out and finding out-of-print and current commercial and non-commercial recordings via the various retail record shops in Manhattan was quite a treasure hunt, which often resulted in many musical rewards. This program will present a roundtable of collectors and engineers who were witnesses as well as part of this so-called "underground" industry. They will share their memories of the retail stores, as well as the colorful personalities who were the underlying forces that sustained those businesses for several decades.

**Seth B. Winner will moderate this panel, with guests
Jon M. Samuels, Steven Smolian and Gary Thalheimer.**

Seth B. Winner has been the president of Seth B. Winner Sound Studios since April 1990. His clients include SONY, BMG, The New York Philharmonic, The Metropolitan Opera & Guild, The Minnesota Orchestra, Pavilion Records, The Warner Brothers Vitaphone Project, and many independent labels. His work has garnered an Honorable Mention and three nominations from NARAS/Grammy Foundation. In 1987, Mr. Winner became a sound preservation engineer at the New York Public Library, a position he held until his retirement in 2020; he had preserved numerous collections that are housed in the Rodgers and Hammerstein Archives of Recorded Sound. He originally unpacked, sorted, and did the initial preservation on magnetic tape, of the *Toscanini Legacy*, which contained several hundred hours of concerts and rehearsals conducted by the legendary conductor. He can be reached at SethBWinner@optonline.net

Jon M. Samuels has been a Reissue Producer and Engineer of classical, jazz and Broadway recordings for over thirty years. His work has won him consistent acclaim with the press and the public, as well as numerous awards, including Grammy and Gramophone Awards. Among his credits for BMG and Sony Classical are major retrospectives of Julian Bream, Jascha Heifetz, Vladimir Horowitz, William Kapell, Pierre Monteux, Leontyne Price, Arthur Rubinstein, Leopold Stokowski, and Arturo Toscanini. He created, produced, and engineered the critically acclaimed reDiscovered series. He was the co-engineer on three major New York Philharmonic CD collections, released by the orchestra itself. As a highly respected scholar, he has written many articles and compiled numerous discographies, including those of Leo Blech, Piero Coppola, Emanuel Feuermann, the Flonzaley Quartet, Leopold Godowsky, Vladimir Horowitz and Bruno Walter. He has lectured worldwide on the subjects of historical recordings, musical artists, piano literature, and engineering of recordings. He lives in New York City with his wife and more than 40,000 records. He owns and runs Recorded Legacy in N.Y.C. recordedlegacy@yahoo.com

Steven Smolian initially worked as a record store manager for Record Center Stores (Bob Staub) (1958-9) and Discophile (Joe Greenspan) (1960), with a 6-month Army stint between that began in June 1959. Simultaneously, from 1960 to 1970, Steve wrote a column for the American Record Guide, "Da Capo". After Discophile, he became a salesman for Everest Records (late 1960 to mid-1961), covering Manhattan from one end to the other. At this time, he began his career mastering LPs from 78s and broadcast tapes. He remastered the 50 LPs which were part of Bel Canto's U.S. issues for Aaron Eichler as well as doing work for Roger Frank of Penzance Records, among others. When Everest folded, he went to work in the "serious music" department at Leeds Music (mid 1961-April 1962) which, in addition to its domestic lines, included Soviet music scores, parts and orchestra rental materials. In April 1962, Steve went out on his own, full time, as a recording engineer, doing live performances and reissues. He became a stagehand at the N.Y. World's Fair's fashion show from March 1964, thru October 1965. For two years following, he operated the rehearsal room for Arthur Weisberg's "Contemporary Chamber Ensemble." In addition to that, he had his own record line, "Perennial" and handled the wholesale sales for some other "private" labels. In 1966, Mr. Smolian was among those who founded ARSC. In 1975, he moved to upstate New York from where he was hired by the New York Philharmonic as its first Sound Archivist. Lots more happened after that. He currently resides in Frederick Maryland, and is the proprietor of Smolian Sound Studio. smolians@erols.com

Gary Thalheimer has been a record collector since 1942, a tape recordist since March 1954, and has written articles and reviews going back to the Saturday Review of the 1950s. A concert goer

since 1942, he has heard such legendary artists as Fritz Kreisler, Maggie Teyte as Mélisande, Elisabeth Schumann, Alfred Cortot, Gerhard Husch in opera, a Marian Anderson USO concert for troops in Korea, Kathleen Ferrier, and Lawrence Tibbett. Plus, for over 20 years, his monthly Gary Thal Music Newsletter & Release Bulletin has been available as an annual subscription at \$59.95. An ARSC member since 1990, and program chair of the New York ARSC Chapter, Gary's first ARSC presentation was at the Rochester meeting in 1992. His major collecting interest is historic recordings and their preservation. To further this, he has made a \$1,000,000 bequest to the Sonic Arts Department of City College of New York (CCNY) to establish a graduate program and a tenured faculty position to teach Preservation and Transfer Techniques of Audio Material. garythalmusic@hotmail.com

Klavierhaus has limited seating - up to 50 seats per presentation; as a result, please visit this link to register to attend the live meeting:

<https://forms.gle/y3jjPqy6BDroi8L16>

Because this meeting initiates a new digital format for our meetings, please follow the link below in order to view the live stream that will occur during the meeting:

<https://www.youtube.com/channel/UCf-NmYJQD9BuREpJHi3L79Q>

The recorded version will be available for later viewing as always on the ARSC YouTube channel.

OUR NEXT PROGRAM WILL BE ON October 19th:

Red-Book De-Emphasis Using the iZotope RX EQ Module

Presented by

Gary Galo, Audio Engineer Emeritus,

The Crane School of Music, SUNY at Potsdam, N.Y.

All ARSC NY Chapter meetings are free and open to the public.
**Voluntary contributions to help defray our expenses are welcome
and also tax deductible!**

To join ARSC, visit <http://www.arsc-audio.org>