

Schedule

Wednesday

- 8:30 am – 5:30 pm Board Meeting (ARSC Officers Only) – *MacArthur Room*
- 8:30 am – 5:00 pm **PRE-CONFERENCE WORKSHOP** – *Regency Ballroom*
- 5:00 – 8:00 pm Registration Desk Open – *5th Floor Foyer*
- 6:00 – 8:00 pm Exhibit Room Setup (Exhibitors only) – *Oak Room*
- 6:30 – 7:00 pm **New Attendees Meet and Greet** – *Monarch Ballroom*
- 7:00 – 9:00 pm **OPENING RECEPTION** (background entertainment) – *Monarch Ballroom*
Sponsored by Hal Leonard

Thursday

- 8:00 am – 4:00 pm Registration Desk Open – *5th Floor Foyer*
- 8:15 – 8:30 am **WELCOME AND OPENING REMARKS** – *Regency Ballroom*
- 8:30 – 10:00 am **OPENING SESSION** – *Regency Ballroom*
Patrick Feaster, chair
8:30: **Milwaukee's Jack Teter: Get Hep & Get Happy!** – *Cary Ginell*
9:15: **Pre-History of the NBC Chimes** – *Michael Biel*
- 10:00 – 10:45 am Coffee Break and Silent Auction – *Oak Room*
- 10:45 am – Noon **ARSC INITIATIVES** – *Regency Ballroom*
Sam Brylawski, chair
10:45: **Archival Cylinder Box: an ARSC Design and Engineering Project**
– *Bill Klinger*
11:15: **Copyright and Fair Use Committee Report on Recent Activities and Developments**
- Noon – 1:30 pm *Lunch*
- 1:30 – 3:30 pm **ARSC TECHNICAL COMMITTEE ROUNDTABLE:**
SMALL SCALE AUDIO PRESERVATION STORAGE AND MANAGEMENT ISSUES AND SOLUTIONS
– *Regency Ballroom*
Mike Casey, chair
The Best-You-Can-With-What-You-Have Practices: Digital Audio Preservation in a Small Non-Profit Institution – *Andy Kolovos*
The Bits That Bite at the New York Philharmonic: The Long-Term Storage Conundrum – *Adrian Cosentini*
The Transitional Repository—A Safety Net for Small Digital Preservation Projects – *John Spencer*
Comments by respondent Jon Dunn
- 3:30 – 4:15 pm Coffee Break and Silent Auction – *Oak Room*
- 4:15 – 6:15 pm **IRISH AMERICAN MUSIC ON RECORD** – *Regency Ballroom*
Ed Ward, chair
4:15: **Irish Americans in the Acoustic Era** – *Mick Moloney*
5:15: **The Golden Age of Irish Music Recording** – *Harry Bradshaw*
- 6:45 – 7:00 pm Buses leave for Irish Fest Center

7:15 – 9:15 pm **DINNER RECEPTION** (entertainment by: *Ce, Frogwater*) – *Irish Fest Center*

Friday

8:00 am – 4:00 pm Registration Desk Open – *5th Floor Foyer*

2 tracks

8:00 – 9:30 am **Track 1: FRONTIERS OF DIGITIZATION** – *Regency Ballroom*

George Blood, chair

8:00: **Preservation and Access to Ethnographic Field Video: the EVIA Digital**

Archive Project – *Alan Burdette*

8:45: **The Sound Directions Project: Best Practices for the Digitization and Long-Term Preservation of Ethnographic Audio Collections** – *Mike Casey and Bruce J. Gordon*

Track 2: KEY FIGURES IN RECORDED MUSIC – *Juneau Room*

Patrick Feaster, chair

8:00: **Nathaniel Shilkret: A Most Prolific and Diverse Creator of Recorded Sound** – *Niel Shell*

8:45: **1957: An Audio Necrology of the Varied and Important Musical Figures Lost During That Year** – *Dennis D. Rooney*

9:30 – 10:15 am Coffee Break and Silent Auction – *Oak Room*

10:15 – 11:45 am **Track 1: SPOTLIGHT ON COLLECTIONS** – *Regency Ballroom*

David Giovannoni, chair

10:15 **Where Did You Find That?: How NPR and the CBC Audio Collections Support Engaging, Non-Commercial Radio Programming—On Deadline!** – *Hannah Sommers and Lorne Shapiro*

11:00: **The Jazz That Made Milwaukee Famous: Newly Digitized Tapes from the John Steiner Collection at the Chicago Jazz Library** – *Deborah L. Gillaspie*

Track 2: NEW APPROACHES TO RECORDED SOUND – *Juneau Room*

Louise Spear, chair

10:15: **Wreck Up a Version: King Tubby, Dub Reggae, and the Roots of Sampling** – *Brandon Burke*

10:45: **The Potential For Use of Voice Recognition Software in Appraisal of Oral History Tapes** – *Sonia Yaco*

11:15: **Could Audio Archives Be the Next Hot Location For Field Research?** – *Aaron M. Bittel*

11:45 am – 12:45 pm *Lunch*

12:45 – 2:15 pm **Track 1: FOLK MUSIC** – *Regency Ballroom*

Dick Spottswood, chair

12:45: **The Polkabilly Sound on Upper Midwestern Records** – *James P. Leary*

1:30: **The Masters of Finnish Folk Music: Releasing Erkki Ala-Könni's Historical Folk Music Recordings** – *Lari Aaltonen and Pekko Käppi*

Track 2: CLASSICAL RARITIES – *Juneau Room*

John Bolig, chair

12:45: **Nadia Boulanger: The Polish Relief Concert—April 4, 1941** – *Gary Galo*

1:30: **Arturo Toscanini: In Memoriam, 1957-2007** – *Seth Winner*

2:15 – 3:00 pm Coffee Break (Silent Auction closes at 2:50 pm) – *Oak Room*

3:00 – 5:00 pm **Track 1: TECHNICAL TOPICS** – *Regency Ballroom*

David Nolan, chair

3:00: **Tape Degradation Factors and Predicting Tape Life** – *Richard Hess*

3:45: **CEDAR Retouch** – *Seth Winner*

4:30: **How To Play a Record** – *Doug Pomeroy*

Track 2: FACETS OF PHONOGRAPHY – *Juneau Room*

Steve Ramm, chair

3:00: **Phonograph Dolls and Toys** – *Robin and Joan Rolfs*

3:45: **Van Gogh's Ear, What the Great Painters Heard** – *Tim Fabrizio*

4:30: **"For Private Edification and Instruction": Phonographic Indecency in the Victorian Age** – *Patrick Feaster and David Giovannoni*

2 tracks end

5:00 – 6:30 pm Silent Auction Settlements – *Oak Room*

5:15 – 5:45 pm **ARSC BUSINESS MEETING** – *Kilbourn Room*

6:00 – 8:00 pm Exhibit Room Teardown (Exhibitors only) – *Oak Room*

6:00 – 7:30 pm *Dinner*

7:30 – 10:00 pm **ASK THE TECHNICAL COMMITTEE** – *Pabst Room*

8:30 – 10:00 pm **COLLECTORS' ROUNDTABLE** – *Kilbourn Room*

Saturday

8:15 – 8:45 am Buses depart for Victorian Palace (arrival at 9:45-10:15)

9:45 – 11:15 am **TOUR OF CAROUSEL BUILDING AND RESTORATION FACILITY** – *Carousel Building*

11:15 am – Noon Lunch – *Carousel Building*

12:15 – 1:45 pm **STUDYING AUTOMATIC MUSICAL INSTRUMENTS I** – *Carousel Building*

Patrick Feaster, chair

12:15: **Sound Recordings as a Tool for Musicological Research into Musical**

Automata – *Helmut Kowar*

1:00: **Mechanical Music of the Rich and Famous: Orchestrions, Pittsburgh**

Plutocrats and Musical Culture – *Philip C. Carli*

2:00 – 3:00 pm **TOURS OF VICTORIAN PALACE HOME AND PARLOR** – *Victorian Palace*

3:00 – 4:30 pm **STUDYING AUTOMATIC MUSICAL INSTRUMENTS II** – *Place de Musique*

Kurt Nauck, chair

Automatic Musical Instruments: An Overview – *Robert Ridgeway and Robert DeLand*

4:30 – 5:30 pm **TOURS OF VICTORIAN PALACE HOME AND PARLOR** – *Victorian Palace*

5:45 – 7:00 pm **DINNER AND AWARDS** – *Carousel Building*

7:15 – 7:30 pm **ORGAN TALK** by Robert Ridgeway – *Place de Musique*

7:30 – 8:15 pm **ORGAN CONCERT** – *Place de Musique*

8:15 – 8:45 pm **TOUR OF ORGAN** – *Place de Musique*

8:30 – 9:00 pm Buses depart for Milwaukee (arrival at 10:00-10:30)

Sunday

Abstracts

OPENING SESSION

MILWAUKEE'S JACK TETER: GET HEP & GET HAPPY!

Cary Ginell, Origin Jazz Library, Thousand Oaks, California

It isn't often that a performer with a background in country music becomes a successful dance band vocalist, but such was the case with the versatile Jack Teter (1902-1987). Born in the Ozarks, Teter moved to Wisconsin in the 1920s, playing banjo for Bill Carlsen's Orchestra, a popular ballroom dance band in the Milwaukee area. However, during the time he was recording with Carlsen for Paramount, he was also pursuing his country roots by performing as a soloist and with the prolific hillbilly team of Frank Welling & John McGhee. He was a friend of Alfred Schultz, Paramount's pressing foreman, and became well acquainted with Paramount's recording activities in the late '20s and early '30s. During the Depression, Teter ceased recording, but continued as a well-known local radio host in Wisconsin known as "The Song Doctor." Keeping himself before the public, Teter was the surprise hit of 1950 with a vocal version of an old jazz standard, "Johnson Rag." With his group, the Jack Teter Trio, Teter's career was rejuvenated and he enjoyed further success in the early 1950s at a time when musicians half his age were on the charts. Teter's warm vocals, rhythmic work on guitar and tenor guitar highlighted the series of records he made for Sharp and other local labels. He also dabbled in acting and other endeavors. Thanks to daughter Beverly, we are now able to examine Jack Teter's life in full with never-before seen photos and documents from his long career.

PRE-HISTORY OF THE NBC CHIMES

Michael Biel, Morehead State University, Morehead, Kentucky

It is a well known Urban American Myth that the world famous NBC chimes began as GEC which stands for General Electric Company. WRONG. Modern research into the very few sound recordings that exist of the earliest examples of the NBC chimes, coupled with studying the actual models of Degan Chimes used by NBC, have shown that the chimes originally were of four through seven notes, and that the pitches GEC were rarely used. In this presentation we will play every known example of early NBC chimes on original recordings and recreate them on the same models of Degan Chimes either live or via modern recordings. Recordings of earlier types of station identifications from 1924 and 1925 will also be heard. Of special interest to the Milwaukee location will be the earliest known WTMJ Milwaukee station ID, complete with chimes.

ARSC INITIATIVES

ARCHIVAL CYLINDER BOX: AN ARSC DESIGN AND ENGINEERING PROJECT

Bill Klinger, ARSC Cylinder Subcommittee

Commissioned by the Library of Congress National Recording Preservation Board, the Cylinder Subcommittee of the ARSC Technical Committee is developing an Archival Cylinder Box. The objective of the project is to define, design, and specify an optimized, low-cost, archival-quality container for use in safely storing and transporting a single "standard-size" cylinder phonograph record.

This informal talk presents 3-D models and renderings that illustrate the advanced tools and materials employed to meet the technical challenges posed by the box requirements, and outlines the next steps to deliver a low-cost box to collectors and archives.

COPYRIGHT AND FAIR USE COMMITTEE REPORT ON RECENT ACTIVITIES AND DEVELOPMENTS

Overview of the NRPB preservation study now underway at the request of Congress, with emphasis on the copyright aspects. (Rob Bamberger)

Report on the U.K.'s Gowers Commission report and the resulting decision not to extend the recording copyright term in England. (Tim Brooks)

Presentation of a draft position on copyright reform being considered for possible adoption by ARSC and other scholarly organizations. Here's a chance to give us your input. (Tim Brooks and Sam Brylawski)

ARSC TECHNICAL COMMITTEE ROUNDTABLE: SMALL SCALE AUDIO PRESERVATION STORAGE AND MANAGEMENT ISSUES AND SOLUTIONS

For both large and small institutions, insufficient resources or a limited IT infrastructure may dictate a small scale preservation storage solution and a transitional storage strategy. In this session we will explore small scale approaches through case studies of the Vermont Folklife Center and the New York Philharmonic archives that will outline current challenges while contemplating solutions. We will then develop the idea of a transitional repository that provides safe, interim storage until trusted, mass storage-based preservation repositories are available to smaller institutions. Finally, the session will include a respondent with experience in the development of digital libraries and preservation repositories who will raise larger issues and help answer questions. There will be time at the end for a discussion of issues.

The Best-You-Can-With-What-You-Have Practices: Digital Audio Preservation in a Small Non-Profit Institution. Speaker: Andy Kolovos, Archivist/Folklorist, Vermont Folklife Center.

The Bits That Bite at the New York Philharmonic: The Long-Term Storage Conundrum. Speaker: Adrian Cosentini, Audio/Preservation Manager, New York Philharmonic

The Transitional Repository: A Safety Net for Small Digital Preservation Projects. Speaker: John Spencer, President, BMS/Chace.

Comments. Respondent: Jon Dunn, Associate Director for Technology, Digital Library Program, Indiana University.

IRISH AMERICANS ON RECORD

IRISH AMERICANS IN THE ACOUSTIC ERA

Mick Moloney, New York University

This talk will cover personalities such as Billy Murray, Steve Porter and many others. Famous pieces such as Bedelia and the Flanagan and Casey series will also be examined. Mick is an ethnomusicologist at NYU and is regarded as the foremost authority on Irish America. He has produced over 40 albums and done numerous TV and books. He also won the National Heritage Award from the National Endowment for the Arts in 1999.

THE GOLDEN AGE OF IRISH MUSIC RECORDING

Harry Bradshaw, Dublin, Ireland

During the 1920s, Irish musicians and singers in the United States recorded hundreds of discs for the immigrant record-buying market. Some of these recordings became highly influential back in Ireland and played an important role in shaping Irish traditional music during the remainder of the 20th century.

A selection of remastered 78 discs from the '20s, research interviews with musicians who recorded during the era and contemporary photographs combine in this presentation to tell the story of this fascinating chapter of Irish folk music history.

Harry Bradshaw is a former employee of RTE, Radio Television Ireland, and one of the founders of the Irish Traditional Music Archives in Dublin, Ireland.

FRONTIERS OF DIGITIZATION

PRESERVATION AND ACCESS TO ETHNOGRAPHIC FIELD VIDEO: THE EVIA DIGITAL ARCHIVE PROJECT

Alan Burdette, Indiana University

This workshop will demonstrate and discuss the design and capabilities of the EVIA Digital Archive project, a joint effort of Indiana University and the University of Michigan and funded by the Mellon Foundation. Since 2001, the project has been building a digital preservation and access system for ethnographic field video. A key feature of this project has been creating detailed annotation of the video by depositing scholars. Now out of development and into implementation, the archive has 300 hours of

video that will soon be available for searching at the scene level and viewing on the internet. Adhering closely to library standards, the project combines in-depth searching options and rich descriptive metadata about the video content. The workshop will focus on the challenges to the project in matters of preservation and sustainability. It will also include a brief demonstration of the software developed by the project for technical metadata, controlled vocabulary and thesaurus maintenance, video annotation, and content searching.

THE SOUND DIRECTIONS PROJECT: BEST PRACTICES FOR THE DIGITIZATION AND LONG-TERM PRESERVATION OF ETHNOGRAPHIC AUDIO COLLECTIONS

Mike Casey, Archives of Traditional Music, Indiana University; and Bruce J. Gordon, Eda Kuhn Loeb Music Library, Harvard University

Sound Directions is an on-going collaboration between Harvard University and Indiana University to develop interoperable audio preservation systems, procedures, and products based on standards and best practices. Phase I was funded by NEH as a research and development project charged with developing best practices and testing emerging standards for audio preservation in the digital domain. In this session, we will report on the findings of Phase I as detailed in a forthcoming publication. Topics covered will include digital file types and uses, target file format, working with broadcast wave files, technical metadata, data integrity, interim storage, quality control, workflow, the creation and exchange of preservation packages, and long-term preservation storage.

KEY FIGURES IN RECORDED MUSIC

NATHANIEL SHILKRET: A MOST PROLIFIC AND DIVERSE CREATOR OF RECORDED SOUND

Niel Shell, Nathaniel Shilkret Archives, Franklin Square, New York

The question of whether pre-1940 recordings made in the United States primarily for use by foreign speaking people was dominated by a few artists leads to consideration of about half a dozen people, surprisingly, all closely connected. The most prolific and influential of these was Nathaniel Shilkret, who possibly made more recordings than anyone else in the history of the 78 rpm era (over thirty-five thousand was the estimate he made midway through his career).

We briefly sketch the life of this child prodigy, clarinet and piano player, conductor, composer, arranger, A&R executive, and musical director for Victor, RKO, and MGM. The discussion includes information taken from the Shilkret autobiography related to foreign recordings and to the Shilkington transcriptions. The presentation will include excerpts of Shilkret recordings, some of which, to the best of our knowledge, are available only from the Shilkret archives.

1957: AN AUDIO NECROLOGY OF THE VARIED AND IMPORTANT MUSICAL FIGURES LOST DURING THAT YEAR

Dennis D. Rooney, New York

The year 1957 remains memorable for the large number of important musical figures who died during that year:

Ralph Benatzky (c)
Gösta Björling (v)
Dennis Brain (i)
Joseph Canteloube (c)
Serge Chaloff (i)
Eric Coates (c)
Jimmy Dorsey (i, Cd)
Beniamino Gigli (v)
Joseph Hofmann (i)
Erich Wolfgang Korngold (c)
Charles Pathé
Ezio Pinza (v)
Carson Robison (v)
Othmar Schoeck (c)
Jean Sibelius (c)
Arturo Toscanini (Cd)
Erik Tuxen (Cd)

c = composer; Cd = conductor; i = instrumentalist; v = vocalist

The seventeen names listed above suggest how significant were the deaths in the world of music during 1957. Each of the singers, instrumentalists, conductors and composers listed left recorded documents, which will be interspersed in the presentation together with photos and graphics to enrich a brief discussion of each member of the roll's unique contribution to music. The only non-performer, Pathé, is remembered for his important contribution to the formation of the commercial recording industry.

SPOTLIGHT ON COLLECTIONS

WHERE DID YOU FIND THAT?: HOW NPR AND THE CBC AUDIO COLLECTIONS SUPPORT ENGAGING, NON-COMMERCIAL RADIO PROGRAMMING - ON DEADLINE!

Hannah Sommers, National Public Radio; and Lorne Shapiro, Canadian Broadcasting Corporation

Performing audio research to support a deadline-driven media operation presents challenges for librarians and archivists. Reporters' and producers' needs change with the news cycle - the request may be for sound from yesterday's press conference, a live jazz recording from 1957, or a muckraking campaign ad that just got pulled from air. And, as media platforms expand there is more content to preserve in the archive. Join us for a look inside NPR and the CBC to see how our collections are changing along with new strategies to meet these demands. Projects including digital music catalogs and the challenge of working with large uncataloged collections of production audio are two topics we'll discuss.

THE JAZZ THAT MADE MILWAUKEE FAMOUS: NEWLY DIGITIZED TAPES FROM THE JOHN STEINER COLLECTION AT THE CHICAGO JAZZ ARCHIVE

Deborah L. Gillaspie, Chicago Jazz Archive, University of Chicago Library

When Milwaukee native and noted jazz collector John Steiner passed away in 2000, it took four moving van loads to bring his massive early jazz collection to its new home in the Chicago Jazz Archive at the University of Chicago's Regenstein Library.

The collection includes thousands of commercial recordings, including recordings made by John Steiner on two of the record labels owned by him, *S/D* and *Paramount*. However, his least known recordings hold some of the greatest promise for researchers: his taped interviews with Chicago's early jazz pioneers, and performances from Chicago jazz venues, both on-site and via live radio broadcasts.

In 2006, the Chicago Jazz Archive received a grant from the Women's Board of the University of Chicago for preservation transfer of 100 reels of tape from its collections, most of which came from the Steiner collection. It would be my great pleasure to present excerpts from some of John Steiner's tapes in his hometown during ARSC 2007.

NEW APPROACHES TO RECORDED SOUND

WRECK UP A VERSION: KING TUBBY, DUB REGGAE, AND THE ROOTS OF SAMPLING

Brandon Burke, Hoover Institution Archives, Stanford University

Osborne Ruddock (AKA King Tubby) is widely considered the chief innovator behind dub; a sub-genre of Jamaican reggae that, over time, proved to be both a profound influence on several seemingly disparate popular musics (top-40 dance, 80's art punk) and a seedling from which other, newer genres (hip hop, house, techno) spawned. This presentation explains the cultural and aesthetic environment from which dub emerged, Tubby's role in the music's origins and direction, his recording methods, and, ultimately, how a local electronics whiz ushered in an era wherein previously recorded pop songs are manipulated by engineers and issued again as altogether different pop songs. The emergence of this particular form of post-production – one in which signifiers are often re-evaluated, re-contextualized, and typically employed in a manner inconsistent with their original meanings – was undeniably a watershed moment of aesthetic, cultural, and technical proportions. Among the Pan-African music canon, we have seen cases of this before; the use of classical instruments as vehicles for improvisation being one example. In this case, however, already recorded (i.e. "legacy") documents of our cultural heritage become instruments in and of themselves. Likewise, in the hands of dub engineers, the faders and knobs of a mixing console proved no different than the 88 keys of a piano. Contrary to the Puff Daddy album of

the same name, King Tubby *literally* invented the remix.

THE POTENTIAL FOR USE OF VOICE RECOGNITION SOFTWARE IN APPRAISAL OF ORAL HISTORY TAPES

Sonia Yaco, University of Wisconsin, Madison School of Library and Information Studies

Voice recognition software can transcribe spoken word tapes. The purpose of this focus session is to discuss the results of a pilot study done at University of Wisconsin Madison that tested two different kinds of voice recognition software on oral history tapes to determine the usefulness of this software in the archives appraisal process.

COULD AUDIO ARCHIVES BE THE NEXT HOT LOCATION FOR FIELD RESEARCH?

Aaron M. Bittel, Belfer Audio Laboratory and Archive, Syracuse University

For many years field-based ethnographic research has been the *sine qua non* of ethnomusicology under an anthropological paradigm. Archives, on the other hand, have been stigmatized by the discipline in terms of their suitability to true, legitimate ethnomusicological research. Part of this stems from anxiety among social scientists over the old ghosts of colonialism and imperialism in their disciplinary past. Some archivists and ethnomusicologists have described this state of mind and questioned its rationality, calling for increased attention to archives as serious field research venues.

Meanwhile, leading scholars in the discipline have been actively questioning the nature and locus, physical and conceptual, of the research field. More and more, studies are being undertaken in urban locations, at multiple sites often separated by great distances, over the Internet, and even in libraries and archives. While the opportunities for ethnomusicological and music folklore research in an ethnographic archive might seem obvious, it is perhaps more difficult to imagine doing this kind of research in an audio archive of mostly commercially-oriented recordings.

By surveying the diverse collection at Syracuse University's Belfer Audio Archive and highlighting points where it might align with the discourse about the "new field," I will address the questions: What kinds of fieldwork can you do in an archive? What vital data and insights can you gain by doing part of your ethnographic research in an archive, that you might not find in the external "field"?

FOLK MUSIC

THE POLKABILLY SOUND ON UPPER MIDWESTERN RECORDS

James P. Leary, University of Wisconsin at Madison

A freewheeling blend of continental European folk music and the songs, tunes, and dances of Anglo and Celtic immigrants, polkabilly has engaged American musicians and dancers since the mid-19th century. From West Virginia coal camps and east Texas farms to the Canadian prairies and America's Upper Midwest, scores of groups have wed squeezeboxes with string bands, hoe downs with hambos, and sentimental Southern balladry with comic "up north" broken-English comedy, to create a new and uniquely American sound. The Goose Island Ramblers of Madison, Wisconsin, epitomized the polkabilly sound with their wild mixture of Norwegian fiddle tunes, Irish jigs, Slovenian polkas, Swiss yodels, old time hillbilly songs, "Scandihoovian" and "Dutchman" dialect ditties, frost-bitten Hawaiian marches, and novelty numbers on the electric toilet plunger. The Ramblers recorded on Cuca, one of many Upper Midwestern labels—including Pfau, Pleasant Peasant, Polkaland, and Soma—that emerged in the post-World War II era and catered to local hillbilly/polka fusions. This presentation will focus on the role of sound recordings in relation to polkabilly performers, with an emphasis on the Goose Island Ramblers.

THE MASTERS OF FINNISH FOLK MUSIC: RELEASING ERKKI ALA-KÖNNI'S HISTORICAL FOLK MUSIC RECORDINGS

Lari Aaltonen and Pekko Käppi, Department of Music Anthropology, University of Tampere, Finland

Since the very early days of the introduction of portable recording equipment, Finnish researchers have been recording folk music and oral traditions. As a result there are tens of thousands of hours of recorded folk tradition stored in various archives.

One of the most influential and active of all was Erkki Ala-Könni (1911-1996) Head of the Department of Folk Tradition at Tampere University. Ala-Könni was Alan Lomax's contemporary and compiled one of the largest collections in Finland, approximately 8000 hours of folk tradition. He began his life-long journey to the realms of folk tradition in the early 1940's and continued until his death in 1996.

The project at hand – The Masters of Finnish Folk Music – aims to release a carefully edited and researched selection of Erkki Ala-Könni's field recordings from the early 1940's to 1980's as a series of

CDs. The project can be compared to the publication of Alan Lomax's collections. One of the main purposes of the project is to promote the rich diversity of Finnish folk music heritage to an international audience. The CD-series will be edited and compiled so that they will also provide a rich and valid source of scientific methods and study. As a complimentary element of the project, a series of written articles will be published in various scientific and popular folk music-oriented media. Up-to-date information on the progress of the project will be presented on-line at www.aitorecords.com/alakonni. Throughout the project, the editors will be lecturing on the subject, as well as attending international archive conferences. The first phase of the project includes the editing and release of two CDs. This project is being funded by the Finnish Cultural Foundation and the releases will be published by the award-winning Finnish world-music label Aito Records. The first two releases will be out in the beginning of 2008.

Project manager for The Masters of Finnish Folk Music project is Ph.D. candidate Lari Aaltonen and the content manager is Pekko Käppi, M.A., both of the Department of Music Anthropology at the University of Tampere.

CLASSICAL RARITIES

NADIA BOULANGER: THE POLISH RELIEF BENEFIT CONCERT – APRIL 4, 1941

Gary Galo, Crane School of Music, SUNY Potsdam

On April 4, 1941 famed teacher/conductor Nadia Boulanger conducted a benefit concert in Carnegie Hall for the Polish Relief; the concert was presented in honor of Polish pianist Ignace Jan Paderewski. Boulanger invited The Potsdam State Crane Choir, under the direction of Helen M. Hosmer, to join members of the Philharmonic-Symphony Orchestra of New York and fifteen distinguished soloists for this performance (Miss Hosmer was director of the Crane Department of Music at the State Teacher's College in Potsdam, NY, and a former pupil of Boulanger). The concert was recorded on five 16-inch, 33 1/3-rpm lacquer discs by the Carnegie Hall Recording Company, and the original discs are held in the archives of The Crane School of Music at SUNY Potsdam. The recording of this concert is particularly valuable that it preserves several works not otherwise recorded by Boulanger, including the complete *History of the Resurrection of Jesus Christ* by Heinrich Schütz, "Fac me tecum pie flere" from the *Stabat Mater* by 20th-century Polish composer Karol Szymanowski, and the 14th century Polish Hymn *Bogurodzica Dziewica*. The *Requiem* of Gabriel Fauré, a staple of the Boulanger repertoire, concluded the concert.

This presentation will include recorded excerpts, commentary on the performances, plus a description of the technical characteristics of the original lacquer discs. No copies of this recording have ever circulated, and thus the set of discs preserved at The Crane School is a unique document of the work of a major 20th century musician.

ARTURO TOSCANINI: IN MEMORIAM 1957-2007

Seth B. Winner, RHA/NYPL for the Performing Arts

2007 marks the 50th anniversary of the famed conductor, Arturo Toscanini. This paper will highlight the 2 presentations that will have been given at Lincoln Center in January of 2007, highlighting the audio treasures that are part of the Toscanini Legacy, which is part of the New York Public Library's Rodgers and Hammerstein Archives of Recorded Sound. This presentation will include major rarities, such as a 1926 La Scala rehearsal excerpt, a 1935 performance of Bruckner's 7th Symphony with the N.Y. Philharmonic, rehearsals with the NBC Symphony, and radio programs concerning his final concert and a memorial program that was broadcast the day after his death.

This paper has been culled from over 450 hours of rehearsals, as well as from every surviving known N.Y. Philharmonic and NBC Symphony Orchestra broadcasts and non-broadcast concerts.

TECHNICAL TOPICS

TAPE DEGRADATION FACTORS AND PREDICTING TAPE LIFE

Richard Hess, Vignettes Media, Aurora, Ontario

From 1947 through the 1990s, most of the world's sound was entrusted to analog magnetic recording tape for archival storage. Now that analog magnetic tape has moved into a niche market, audio professionals and archivists worry about the remaining lifetime of existing tapes. This paper defines the basic tape types and the current state of knowledge of their degradation mechanisms. Conflicting prior

work is reviewed and correlated with current experience. A new playback method for squealing tapes is described. Illustrations of various types of tape degradations and a survey of many of the techniques used for tape restoration are included. Suggestions are made for further research and archival practices.

CEDAR RETOUCH

Seth B. Winner, Seth B. Winner Sound Studios, Inc., Merrick NY

CEDAR of England has come up with a plug-in called RETOUCH, that is essential for digital restoration and remastering projects. It is a plugin that is part of the SADIE Disc Editing system for their PCM series of editors.

Essentially, it is a visual restoration tool that can remove, among other things, such items as bad ticks, ignition noises, time signature tones, pumping distortion, stripped grooves, as well as fixing surface noise problems and analogue dropouts.

The presentation will show how such problems can be a thing of the past.

HOW TO PLAY A RECORD: A METHOD FOR OPTIMIZING THE STYLUS/GROOVE INTERFACE

Doug Pomeroy, Pomeroy Audio, Brooklyn NY

Topics to be covered include: reasons for the stereo transfer of mono recordings (editing channels [draw/cut/swap] and re-balancing of left and right levels); the importance of "tuning" a mono mix (noise reduction [works for both vertical and lateral] and evaluation of stylus/groove fit); the "tuning" itself (independent control of left and right channel levels, superior audibility of L-R over L+R); an explanation of in-phase and out-of-phase signals (description of balanced lines, configuration of sum and difference mixer); monitoring (when is mono really mono?); equipment considerations (phono preamps, software programs); and other uses for sum/difference mixing (finding proper pb levels of any stereo tape, align two track pb of mono tape).

FACETS OF PHONOGRAPHY

PHONOGRAPH DOLLS AND TOYS

Robin and Joan Rolfs, Hortonville, Wisconsin

Phonograph Dolls & Toys. They talk, they sing, they play. Thomas Edison's invention of the phonograph in 1877 paved the way for an industry that thrived on the public's appetite for musical entertainment. Yet the very first application of this technology for public consumption was in the form of a toy intended to entertain children. Although the idea of a talking doll may have its merits, the practicality of such an early phonograph application had its shortcomings and ended as a tragic failure. It was left to other inventors to perfect the technology of talking dolls and phonograph toys.

Somehow, introducing the public to the technology of the phonograph proved more difficult than first anticipated. Although the initial interest and curiosity was very high, the cost of a quality product was well beyond the reach of most individuals. The appeal of a child's toy employing minimum cost and sonic quality seemed the direction of greatest acceptance.

Our talk will discuss phonograph dancing toys and give an overview of phonograph dolls. A DVD will show the toys in action and dancing to the songs of yesterday and today.

We wrote a 224 page book titled "Phonograph Dolls & Toys." It is a history of talking toys from Thomas Edison's first talking doll in 1890 to digital talking dolls and toys of the 21st century. The book contains over 500 color photographs illustrating talking dolls, children's records and phonograph toys over the years, many never before published. We would like to share our knowledge of phonograph dolls and toys with the members of ARSC.

VAN GOGH'S EAR, WHAT THE GREAT PAINTERS HEARD

Tim Fabrizio, www.phonophan.com, Henrietta, New York

The observer sees what the artist sees. It may be impossible to comprehend the precise relationship of the artist to the canvas, but the on-looker at the very least views the same color, line and application that proceeded from the artist's brush. Yet, what about the other senses? How did Van Gogh's paint *smell* when it was freshly applied? And, furthermore, what was the environment of *sound* in which artists such as Picasso, Matisse or George Bellows existed? Whether sitting in a café, visiting a friend, waiting for a train, or painting in the studio recorded music was *everywhere*. Music, songs, comic monologues, all were a lost part of the painter's world during the 1890s and early twentieth century. You

will hear what Chagall heard, reproduced by original century-old talking machines. Enter the world of the great painters as you never have before. Fill your senses visually *and* aurally. Be sure to attend this revolutionary presentation: *Van Gogh's Ear, What the Great Painters Heard*.

"FOR PRIVATE EDIFICATION AND INSTRUCTION": PHONOGRAPHIC INDECENCY IN THE VICTORIAN AGE

Patrick Feaster and David Giovannoni

In 1896 humorist Russell Hunting was sentenced to three months in prison for "spreading indecency" via the phonograph, but he wasn't the only popular performer making "bad records" – even Cal Stewart of Uncle Josh fame dabbled in the genre. For a brief but significant period in the 1890s, the nascent phonograph industry profitably yet discreetly promoted to a receptive segment of listeners "very wrong and improper" songs, stories, and sketches – or, as a more sympathetic critic characterized them, recordings best "reserved by purchasers for private edification and instruction."

Victorian mores kept these recordings underground, and successful prosecution under obscenity statutes ultimately deterred their production. A century later these pioneer recordings remain virtually unknown and unstudied: few examples survive, scant contemporary documentation exists (apart from outraged condemnations and arrest reports), and their content remains objectionable in civil company even today.

Here we trace the earliest history of phonographic indecency. We bring to light surviving specimens via prudently selected sound samples. We explore the phenomenon of the "vulgar" brown wax cylinder and its presaging of similar content in subsequent mass media. Finally, we assess the challenges modern researchers face in studying and presenting such material.

ASK THE TECHNICAL COMMITTEE SESSION

Conference attendees are invited to bring technical problems, questions, issues or concerns to ARSC Technical Committee members for discussion. This will be an informal session that will hopefully produce some answers but may also generate further questions!

STUDYING AUTOMATIC MUSICAL INSTRUMENTS

SOUND RECORDINGS AS A TOOL FOR MUSICOLOGICAL RESEARCH INTO MUSICAL AUTOMATA

Helmut Kowar, Phonogrammarchiv, Austrian Academy of Sciences, Vienna, Austria

Since 1980 the Phonogrammarchiv of the Austrian Academy of Sciences has been running a project which focuses on the documentation of mechanical musical instruments. This adventure turned out to be most rewarding, as musical automata, though surprisingly popular with all social classes since the Renaissance, have been widely neglected in musicological research. Making and collecting recordings not only proved to be essential in preserving this part of our cultural heritage; it is also an indispensable tool for doing research into musical automata and their music. Producing a sound recording of musical automata results in the creation of a document of both the instrument and the music; it is independent of the future fate of the instrument – a crucial point in the history of mechanical musical instruments – and makes the information on the instrument and its music available for further investigations. However, during the recording process – to give just an example – essential aspects concerning the acoustic characteristics must be considered: the musical perception of the instrument, for instance, will vary, depending on whether a musical box is played with the lid closed or open, with the movement built into the base of a clock or dismantled, or whether it is placed on a resonant wooden table or some other surface. More questions arise with the possible and available performance qualities of the automaton, its actual status, the quality of its restoration, or its historical setting. Also doing videos will add considerably on the amount of information. Thus, eventually, one will be able to research the music and deduce from it favourite styles and sound characteristics, the musical phrasing and the techniques of arrangements. With the help of the sound recording we can study the musical repertoire, the authentic performance, and the musical perception of decades and centuries ago preserved on musical automata.

The paper will discuss the relationship of musical automata and sound recordings as well as the problems arising with locating and recording mechanical instruments, and will give a critical evaluation of the information provided on such recordings. Audio and video-examples will illustrate some of the aspects mentioned and will provide insights into musicological investigations.

MECHANICAL MUSIC OF THE RICH AND FAMOUS: ORCHESTRIONS, PITTSBURGH PLUTOCRATS AND MUSICAL CULTURE

Philip C. Carli, Eastman School of Music, Rochester, New York

Before the widespread advent of the phonograph, the grandest domestic music machines were orchestrions: large mechanical pipe organs with percussion effects actuated by pinned cylinders or perforated paper rolls – the latter being the first “long-playing” music media. Many wealthy Americans in the 1890s and 1900s who owned orchestrions were cultural benefactors, underwriting symphony orchestras and other musical institutions. The orchestrion music enjoyed at home perhaps reflected what was encouraged by concert attendance and civic patronage, but what did American industrial “nobility” actually hear in their capitalist castles? Did millionaires’ mechanical music reflect the repertoire of human musicians they supported?

Most large domestic orchestrions are gone, but three notable Pittsburgh sources deriving from the prominent German builders M. Welte and Sons give a clear idea of American industrialist orchestrion listening habits: an 1870s pinned-cylinder instrument originally belonging to the Mellon family, an 1893 No. 6 Concert Orchestrion (with its original roll collection) still at the Frick mansion, and a library of rolls for a now-gone gigantic 1905 No. 10 Concert Orchestrion bought by the Snyder family. Also, contemporary documents survive which chronicle purchasing, maintaining, and enjoying the Fricks’ Welte, uniquely detailing a Victorian family’s relationship with music machines. Comparing these sources with the rich variety of music listed in Welte roll catalogues, plus hearing the instruments themselves, may illuminate the private musical preferences of Victorians who could buy, for themselves and others, whatever music they thought “best.”

AUTOMATIC MUSICAL INSTRUMENTS: AN OVERVIEW

Robert Ridgeway and Robert DeLand

In this collection one has a rare opportunity to hear more automatic musical instruments (AMI) in one place in proper operating condition than in just about any other single location in the world. You will be able to hear some of the finest instruments ever made, both large and small, American and European; playing anything from popular, ragtime, blues and ethnic to classical and operatic music. Most were built during the “golden age” of AMI, or approx. 1895-1928. They were designed for all sorts of listening environments – private homes, ice cream parlors, restaurants, bars, nickelodeon theaters, hotel lobbies, dance halls, skating rinks, and fairgrounds.

Our primary goal will be to familiarize the audience with the wide variety of instruments that were built throughout this era, pointing out examples of the evolving sophistication of these machines. We will also emphasize developments in the music which was created to play on them, from the earliest drafting-board arrangements to live recordings made onto music rolls and extensive arrangements required to activate the more sophisticated mechanisms included in the later machines. There were some outstanding music performances made for AMI which were never issued in other formats, and we will be sure to play some of these as well. Chicago blues performed by artists like James Blythe will be demonstrated, as well as reproducing piano recordings by artists like Vladimir Horowitz. Music rolls could be created to play for any length of time, unlimited as were 10" or even 12" 78s; this was exploited by artists like Jelly Roll Morton who recorded extended versions of some of his classic compositions onto player rolls. The larger and later machines were designed to emulate the sounds of dance bands and small orchestras; we will hear examples of these as well.