

ARSC Newsletter

Association For Recorded Sound Collections

Number 131 • Winter 2013

Destination K.C.

It's that time of year again and ARSC is Goin' to Kansas City! The 47th Annual ARSC Conference will take place May 15-18, 2013 in Kansas City, Missouri. Our kind host this year is the University of Missouri-Kansas City.

The Local Arrangements Committee, co-chaired by Wendy Sistrunk and Chuck Haddix, have cooked up a great variety of local food and sound attractions, from the Kansas City Symphony to a late night jazz club crawl.

Thursday evening the Miller Nichols Library will host a reception in the Dean's Gallery with tours of the Marr Sound Archives, Special Collections and the Music/Media Library. The Miller Nichols Library at the University is just a short trip from the conference location. Also on display will be the library's robotic retrieval system.

Conference sessions will be held at the Kansas City Marriot Country Club Plaza Hotel located in the heart of Kansas City and within walking distance of the Nelson-Atkins Museum of Art and the Country Club Plaza, an upscale shopping, dining and entertainment district.

Rooms have been reserved for attendees at a special conference rate of \$129 Standard Room, single or double occupancy, and free wifi is included. Make your reservations as early as possible so that we can accommodate all those who wish to attend. Conference registration packets were mailed out in early March, and the website (<http://www.arsc-audio.org/conference/>) has been updated with additional travel, hotel and local entertainment information. We encourage you to check back frequently for updates.

This year's conference contains a variety of diverse presentations from music in Hawaii to interviews of Holocaust survivors, from Christmas records to Persian music. Of course, considering Kansas City's rich musical history, there will be no shortage of local, jazz, and blues presentations.

Wednesday will feature a pre-conference workshop entitled "Discovery Access Methods for Sound Recording Collections" (see separate article). Our Education and Training Committee has a long track record of excellent workshops, and this one promises to be another winner.

We strongly encourage all newcomers and regular conference-goers to participate in the mentor program. Those who sign up for the program will be paired with their mentees on Wednesday evening during the welcome reception

(Continued on p. 3)



The Museums at 18th & Vine include the American Jazz Museum and Negro Leagues Baseball Museum. Photograph courtesy the Kansas City Convention & Visitors Association.

Events

February 28-March 3, 2013. International Association for the Study of Popular Music, US Branch (IASPM-US) annual conference. Austin, Texas

March 14-15, 2013 World Records: The Mayrent Collection of Yiddish 78s & the Future of Historic Sound Recordings. UW-Madison, Wisconsin

May 4-7, 2013. AES 134th Convention. Rome, Italy

May 15-18, 2013. 47th Annual ARSC Conference. Kansas City, Missouri

May 16-17, 2013, FIAT/IFTA Media Management Commission (MMC) Seminar. Netherlands Institute for Sound and Vision, Hilversum, The Netherlands

May 22-24 May, 2013. Music Encoding Conference. Mainz, Germany

July 12-14, 2013. The 8th Art of Record Production Conference. Québec, Canada

July 25-27, 2013. AES 50th Conference. Murfreesboro, Tennessee

July 28 -August 2, 2013. International Association of Music Libraries, Archives, and Documentation Centres (IAML) annual conference. Vienna, Austria

October 6-10, 2013. IASA-BAAC 2013 joint conference. Vilnius, Lithuania

Please send notices of events to the editor

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A Message from the Prez

In the last issue I mentioned the National Recording Preservation Plan, which was officially announced to the public by the Library of Congress on February 13, 2013. This program, authorized by Congress and modeled on the Library's successful film preservation program, offers ARSC the opportunity to become intimately involved with a wide-ranging, government-sponsored program of audio preservation and access that could last for years and produce significant results. I do not think it is an exaggeration to say that the NRPP presents ARSC with an opportunity that is unique in our 47 year history, one that can help achieve some of our most fundamental goals.

Senior officials of the Library reached out to ARSC to solicit our involvement, and members of your Board met with them in November. Because of the special expertise of our members in historical recorded sound we are considered to be on an equal footing in this initiative with larger, better funded organizations including AMIA and the AES. In the Library's nationally distributed press release announcing the initiative, the first quote included in support of the plan was by your president on behalf of ARSC.

"ARSC, which has long been dedicated to preservation of and access to our audio heritage, applauds the announcement by the Library of Congress of the National Recording Preservation Plan. We believe this bold new effort represents a major breakthrough in efforts to secure for posterity historical audio recordings, and we will do everything we can to help it succeed. The voices of so many who did so much to fashion this country and its culture over the past one hundred-plus years can be, and should be heard."

The announcement received major media coverage, including an interview (mentioning ARSC) on NPR's All Things Considered. The Plan contains 32 specific recommendations ranging from a survey of best preservation practices to the establishment of university-based degree programs in audio archiving and preservation, the creation of a national discography, and changes in copyright law. At least a third of those recommendations dovetail nicely with initiatives that ARSC has already undertaken or could undertake in some form.

The ARSC Technical Committee, under the leadership of co-chairs Marcos Sueiro Bal and Mark Hood, has already submitted a proposal for a pilot project to create a package of instructional materials illustrating playback techniques of legacy formats (e.g., cylinders, discs, magnetic tapes and wires, etc.) to serve as a tutorial for audio engineers and archivists seeking to preserve valuable audio content by migration to digital formats. The materials will include a combination of video, audio, still images and graphics, and will be suitable for posting on the world wide web. The proposal has been accepted and funded under the Plan.

The Education & Training Committee, Discography Committee, and other committees of ARSC, as well as individual members of the association, are encouraged to propose other projects that might be carried out in furtherance of the Plan's preservation and access goals. Former President Brenda Nelson-Strauss (a co-author of the Plan) has agreed to

ARSC Newsletter

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

coordinate ARSC proposals, and you should contact her or the appropriate committee chair with any ideas you have or projects on which you would like to work. Information on the plan is available at <http://www.loc.gov/today/pr/2013/13-014.html>

In other association business we are seeking an Advertising Manager to solicit advertising for the Journal and the Newsletter (for which he or she will receive a commission), and the Board has expressed interest in establishing the position of Development Director to work on fund-raising for the organization. Anyone interested in either of these positions should contact me or Executive Director Nathan Georgitis. Get involved!

Finally, if you haven't visited the ARSC website recently you should definitely do so. It contains a continually-updated newsfeed, as well as the membership directory, pictures and audio from recent conferences, podcasts on the subject of historic audio, and many other resources. Scan the following QR Code with your smartphone or tablet, or go to www.arsc-audio.org and let web editor Kim Peach know what you think!



Tim Brooks, President

ARSC Conference

(Continued from p. 1)

and orientation for first-time conference attendees. During the conference, mentors will introduce their mentees to ARSC colleagues who share similar interests, and perhaps attend conference sessions together or share a meal. To participate just check the appropriate box on the registration form.

As in years past, each day will open with a plenary session. Thursday begins with a presentation on new research on the life and times of Charlie "Bird" Parker by Chuck Haddix and a presentation by Seth Winner on Robert Johnson's centennial celebration CD reissue. Both of these papers focus on seminal jazz/blues artists and

are excellent openers for a day focused on a variety of musical and technical issues. Friday's plenary opens a full day on the Library of Congress National Recording Preservation Plan, which will feature a variety of invited speakers about the recently published Plan, the great potential for ARSC leadership with the plan, and, like all other ARSC sessions, lively question and answer periods. Saturday's plenary session focuses specifically on Kansas City with presentations on both blues and jazz in the city; Jim O'Neal will be presenting on 12th Street and Vine and Mark Cantor will discuss Kansas City jazz.



Other papers of regional interest are Allison Schein and Patrick Seymour's presentation on preserving improvised music from Chicago and a presentation on Chicago blues by Roberta Freund Schwartz. However, lest you think the scope is geographically narrow, this year's conference features a presentation by Tore Simonsen on the Norwegian Shellac Project, American Jazz in the Weimar Republic by Rainer Lotz, and Mohsen Mohammadi presenting on Persian double-sided records.

In addition to a variety of presentations focusing on musical recordings, the conference also has presentations addressing spoken word collections and technical issues. Ralph Pugh will present on audio files from the "Voices of the Holocaust" website and, on a lighter note, Daniel Blazek will discuss the Library of Congress' collection of comedic stand-up performances. Several papers will focus on funding and preservation issues. Tyra Grant and Brandon Burke will use several different examples to explore diverse solutions to audiovisual preservation and the Technical Committee, under new co-chairs Marcos Sueiro Bal and Mark Hood, will focus on digital storage solutions for small audio archives. All in all, more variety than Kansas City barbeque!

A variety of local area events and places of interest, including record stores and jazz joints, are featured on the website in order to help you experience some of Kansas City's musical and culinary culture. And you won't want to miss out on the Friday night jazz club crawl, or a visit to the Mutual Musicians Foundation.

With over 50 presentations from which to choose, the scope and variety of recorded sound collections there will be something for everyone.

Announcing the 2013 Pre-Conference Workshop: “Discovery Access Methods for Sound Recording Collections”

The Education and Training Committee is pleased to present a preconference workshop for Wednesday, May 15, 2013. The day-long workshop, “Discovery Access Methods for Sound Recording Collections,” will bring together presenters from a variety of backgrounds to discuss how audio resources can be found – and more importantly, made findable – in libraries, archives, digital collections, and discographies. Scheduled speakers are Nara Newcomer, Music and Media Librarian at the University of Missouri-Kansas City, Thom Walker, Musical Digital Services Librarian at Marshall University Libraries, Sam Brylawski, Editor/Project Manager of the American Discography Project, and Joanne Archer, University of Maryland.

Our speakers will look at different aspects of discovery access methods: music and media discovery tools, access to digital catalogs, discographies (including how to create one and what to look for when using one), and archives and finding aids.

ARSC is once again offering its pre-conference workshop in a live streaming online version for those who are unable to attend the conference in person in Kansas City. An archived version will also be made available to all registrants for a limited time.

More information about the workshop including in-person and online registration will be made available on the ARSC website. Check the ARSC website (www.arsc-audio.org) in the upcoming weeks

See you in Kansas City!

Karen Fishman & Aaron Bittel

Co-chairs, Education and Training Committee



We Receive The Occasional Letter:

Dear editor,

I was delighted to read in the Fall 2012 issue of the ARSC newsletter that the Association is embracing and endorsing the value of historical sound recordings as a better means of understanding the history of our times and before, dating back even to the late 1800s.

I remember from way back my presentation at an ARSC conference claiming that “In the Beginning was the Spoken Word, or It’s All In The Voice” was greeted by a certain amount of skepticism. I’m glad, therefore, that perhaps my proselytizing on behalf of recorded historic sound - at the very best of recoverable quality, that’s essential - has been taken up in the podcast series.

To hear, for example, recordings I made of old British soldiers recalling the South African Boer War are more than an adjunct to distinguished Oxford historians lecturing on the war. Above all, breath was breathed into them long after the written word had been forgotten.

If it be thought that the value of historical recordings is only a recent manifestation, remember that Queen Victoria, of all people, born years before the invention of steam railways in 1898 sound recorded a message to the emperor of Abyssinia for political purpose.

In summation, I quote and paraphrase that great word-smith Charles Dickens. Even he said he could not write for the ear. As a consequence his greatest success was his voicing the words from his novels at public readings at which he made a fortune, especially in the USA. Charlie knew a thing or two.

Joe Pengelly

ARSC Newsletter Submission Deadlines

- No. 132, Summer 2013 – June 10, 2013 (advertising, June 1, 2013)
- No. 133, Fall 2013 – November 10, 2013 (advertising, November 1, 2013)
- No. 134, Spring 2014 – February 10, 2014 (advertising, February 1, 2014)

ARSC Conference Travel Grants Inspire New Members

ARSC Conference Travel Grants are designed to encourage ARSC members to attend their first ARSC conference, reach out to students and professionals in the early stages of their careers, promote mentoring and professional development opportunities, advance scholarly research and publication, and support ARSC members who desire to participate more actively in the association.

With support from the Morton J. Savada Family and other ARSC members, grants have been awarded each year since 2007. The 2012 grant recipients, who attended the 46th annual ARSC Conference in Rochester, New York, included Will Chase from the State Archives of Florida in Tallahassee, Derek Jackson from Simmons College in Boston, Kelley Martin from the University of Missouri in Kansas City, and Laurie Lee Moses from Columbia College in Chicago. These four first-time attendees graciously shared some of their thoughts and feelings about the conference.

Will Chase from the State Archives of Florida wrote the following --

I am extremely grateful for the opportunities provided by attending my first ARSC conference which would not have been possible without the travel grant. This was the first time I have been able to present in front of a national conference. The valuable feedback provided by experienced conference attendees gave me confidence about my performance and encouraged me to share my work again in the future.

In addition to presenting my own material, I learned much about the work and research the diverse members of ARSC are conducting from their presentations and thoughtful analysis and questions from other session attendees. It was inspiring to witness the spirited discussion that issues in audio preservation can arouse.

Lastly, meeting experts in my field alongside those just starting out provided me with valuable personal connections not possible otherwise. For example, should I have any specific technical questions about preservation transfers, I can now contact Matt Barton from the Library of Congress, who was also one of my mentors during the conference. The camaraderie from group expeditions to the local record shops or late nights in the hotel lounge further cemented these new acquaintances that I hope to maintain over the years at future conferences.

Derek Jackson from Simmons College also thought the conference was a valuable experience --

Attending the ARSC 2012 Conference was really an eye opening experience for me. I am a Library and Information Science Student at Simmons College studying Archives. There is no class or program at Simmons that addresses audio preservation specifically so I have made efforts on my own to seek out opportunities



ARSC Conference Travel Grants recipients. From left to right: Derek Jackson, Laurie Lee Moses, Will Chase, and Kelley Martin. Photograph by Anna-Maria Manuel.

and information. The ARSC conference filled in these gaps and I was able to meet other people, like myself, just entering this profession as well as others who are already established and doing amazing work. At Simmons I don't often meet people who are excited and passionate about audio preservation, so it was a wonderful change to be surrounded by people with similar interest. I felt quite at home talking with everyone and meeting people from all over the country and learning about their work and also just about their lives. Essentially through the conference I no longer felt isolated but connected to a lot of people with similar interests and goals. My enjoyment and interest in the people and the topics of the conference also confirmed that I was steering myself in the right direction, professionally.

On another level I learned so much at the conference that it is hard to keep track of it all. Between the workshop and the seminars I learned much more than I ever could have on my own or through books. I was able to ask many people all of the questions that had been piling up in my mind, and of course I was introduced to new ideas, creating even more questions. In a nutshell, the conference expanded my knowledge and horizons and connected me to others with the same professional and personal interests. For me it was invaluable.

The ARSC Conference really confirmed for me that I am pursuing the right field and that ARSC is an organization that is important to the field and something I want to be a part of, right now and into the future. I have been re-inspired to pursue my studies, graduate, and begin working in audio preservation. I cannot thank the ARSC enough for this opportunity that has really had a positive impact on me. In the future I imagine I will look back at my professional development and divide it into two essential periods: before ARSC and after.

Kelley Martin looks forward to seeing conference attendees in 2013 --

I can't tell you how much this experience has meant to me. As a list serve subscriber, it was wonderful to meet so many of the people who post regularly. It was also great to meet so many knowledgeable professionals who are willing to share what they have learned over the years! I hope that in the future I am able to

share what I know with others as well. This gift couldn't have come at a better time for me since the 2013 conference will be held in Kansas City. Now that I know more about how the conference is structured, I will be able to start giving back by being on the local arrangements committee! Thank you, the other members of the travel grant committee and those who sponsored us for their commitment to ARSC.

Laurie Lee Moses from Columbia College sent words of appreciation as well --

Here are my heartfelt words about the value/benefit of the travel grants program. The travel grants program was instrumental in getting me to the ARSC conference. I could not have attended without it; and since there is not a bright prospect for institutional support of professional development in general, it will no doubt continue to be very important to other sound recording collections professionals.

This conference is indeed unique. I can't imagine another place where I would encounter such a wide variety of practitioners and experts with different viewpoints, information and approaches as well as to connect with them in both formal and informal ways. ARSC is quite heterogeneous, yet passionately focused. I have not found this happy combination in any other professional association so far. Opportunities abounded to share knowledge and ask questions. Many of the panelists were discussing solutions to the very problems I am working on myself (often more or less on my own), making their advice and example the more crucial for my success here at the Center for Black Music Research.

I also got ideas and tips for storage and preservation that are do-able and won't break the bank (important for smaller organizations), and about changes I can make that will have the most impact. I heard research and results from some of the top people in the field. Over coffee during one of the breaks, a friendly audio engineer explained to me how to adjust the azimuth on our reel to reel tape players for in-house digital transfers. Priceless.

I can't thank you all enough. I have a hunch, as well, that the collegial relationships I began to form at the conference will be able to grow over time through my greater involvement in ARSC. While our organization has been affiliated with ARSC for a long time, my personal participation at the conference has me truly fired up about ARSC and its important contributions to the field. I aim to be a part of it.

Longtime ARSC members also enjoyed meeting these enthusiastic new members. The ARSC Conference Travel Grants Committee hopes to award grants to the 47th annual ARSC Conference in Kansas City, Missouri, May 15-18, 2013.

Louise Spear, ARSC Conference Travel Grants Committee

ARSC Preservation Grant for 2013:

Los Angeles Philharmonic Archives

The ARSC Preservation Grants Committee is pleased to announce the recipient of the Grant for Preservation of Classical Music Historical Recordings. The program for this grant was founded in 2004 by Al Schlachtmeyer and the ARSC Board of Directors, to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

The Los Angeles Philharmonic Archives receives \$10,000 to support digital transfer, storage, and management of 47 reel-to-reel tapes of live concert recordings from 1970 and 1971, produced by Pacifica Radio station KPFK in Los Angeles and broadcast by the Corporation for Public Broadcasting.

The KPFK Collection includes interviews with participating conductors, musicians, composers, and others conducted by musicologist and composer William Malloch, who introduced the broadcasts. Zubin Mehta, Carlo Maria Giulini, Nicolas Slonimsky, Vladimir Ashkenazy, Lukas Foss, Benjamin Britten, and Alma Mahler are among the interviewees. The recordings will be made available to researchers in the L.A. Philharmonic Archives. Clips will eventually be placed on a website at www.laphil.com

For more information about the Grants for Preservation of Classical Music Historical Recordings, visit:

<http://www.arsc-audio.org/committees/preservation-grants.html>

The deadline for receipt of applications for the next grant cycle is December 15, 2013.

Suzanne Flandreau, ARSC Grants Committee

If your membership expired on Dec. 31, 2012, and you haven't renewed yet, you can renew online and pay securely by credit card or PayPal here:

<http://www.arsc-audio.org/join.html>

or use the mail-in form and check here:

<http://www.arsc-audio.org/memform1.html>

In Memoriam: David Hamilton

The ARSC community was saddened to learn to the death of David Hamilton, one of its longtime members and friends, on February 19, 2013. David was one of the world's most distinguished writers on music and historical recordings, and an important producer of historical classical releases.

David was born on January 18, 1935 in New York City. Educated at Princeton University, where his teachers included composer Milton Babbitt and musicologist Oliver Strunk, David earned a Bachelor of Arts degree in 1956 and a Master of Fine Arts in 1960. He also received a Master of Arts degree from Harvard University in 1960, where he studied with composer/theorist Walter Piston and musicologist Gustave Reese. He served as Music and Record Librarian at Princeton from 1960-1965, and was appointed Music Editor at the W.W. Norton Company in 1967.

David was also Music Editor of *The Nation*, and was a Contributing Editor to *Opus*, *Opera Quarterly* and *High Fidelity* magazines. (Paula Morgan. "Hamilton, David" in *Grove Music Online*, Oxford Music Online. Oxford University Press, accessed 20 February 2013, www.oxfordmusiconline.com/subscriber/article/grove/music/12277.) He also authored the entries on Mussorgsky's Boris Godunov, Cilèa's Adriana Lecouvreur, and Borodin's Prince Igor for the three-volume series *Opera on Record* (Hutchinson & Co., 1979, 1983 & 1984).

A turning-point in David's career came when he authored the two-part article "Tristan in the Thirties" in the Fall 1976 and Spring 1977 issues of *Musical Newsletter*. In that thoroughly-researched article he demonstrated a knowledge of historic opera broadcasts that was second to none, and correctly identified two patches from a 1940 Metropolitan Opera broadcast of Wagner's *Tristan und Isolde* that the Met had inserted without comment into their *Historic Broadcast Recording* edition of the 8 February 1941 performance (MET 3, issued in 1976). David's observations were subsequently published as an addendum to Conrad L. Osborne's review of that set in *High Fidelity* magazine, and caught the attention of Dario Soria, President of the Metropolitan Opera Guild and Producer of the Met's *Historic Broadcast* series.

When Soria died unexpectedly in 1980 while finishing work on MET 8, the December 14, 1940 performance of Verdi's *Un Ballo in Maschera*, David's proven expertise made him the logical choice to succeed Soria as producer of the *Historic Broadcast* releases, and he continued in that capacity until the series came to an end in 2008 (Soria's widow Dorle served as his co-producer until her death

in 2002). He also conceived and served as programmer and annotator for the eight-volume Metropolitan Opera Guild series *One Hundred Years of Great Artists* at the Met, released in 1985 and 1986.



David Hamilton, from www.maxime-ohayon.com.

Arguably the crowning achievement in David's career as a producer was *The Mapleson Cylinders*, a six-LP collection of the complete extant recordings made by Metropolitan Opera librarian Lionel Mapleson between 1900 and 1904, issued by the Rodgers and Hammerstein Archives of Recorded Sound division of the New York Public Library in 1985. Working with Executive Producer David Hall, Curator of the R&H Archives, and Tom Owen, Chief Engineer at R&H, David undertook the task of correctly identifying each cylinder recording. This included documenting the composer, title, date, cast, conductor, and the specific contents of each cylinder, as well as determining the correct playback speeds, a monumental undertaking given the barely-audible nature of many of these recordings. The meticulously-produced booklet prepared by David included the specific text for each operatic excerpt, along with an English translation. In 1987 *The Mapleson Cylinders* was nominated for a Grammy in the category of Best Historical Album.

David joined ARSC in 1967 and served our organization with distinction in several capacities. He was a Member at Large on the Board of Directors from 1982-1985, and again from 1999-2000, was the Classical Music Judge on the ARSC Awards Committee for many years, and also served a term on the Nominating Committee. David was a presenter at several ARSC conferences, and the author of a number of articles and reviews in the *ARSC Journal*. In 1996 he authored an article about ARSC for *Opera News* titled "Knights of the Grail: The Association for Recorded Sound Collections is Devoted to Safeguarding the Sounds of the Past." (www.operanews.com/Opera_News_Magazine/Archive/1996/10/Features/Knights_of_the_Grail.html).

Those who were privileged to know him will remember him for his brilliant mind and warm persona. He was an individual who could always be depended upon for conversation that was both pleasant and intellectually stimulating. Longtime ARSC Executive Director Peter Shambarger

recalled: "Anyone who ever worked with David found him to be easy-going, yet knowledgeable in several areas. I worked with him on the Board of Directors between 1999 and 2001 and found his advice and historical perspective on ARSC to be very useful. He was also a careful listener, a quality not very many of us have all of the time. David gave his time unselfishly to ARSC until he was too sick to do so, even in the last years when he stepped down from the Awards Committee due to his illness." Indeed. David will be missed by all who knew him both personally and through his outstanding contributions to our field.

I am grateful to Peter Shambarger for providing dates and details on the various positions David held in ARSC.

Gary A. Galo

Richard Warren Jr. (1937-2012)

ARSC has lost one of its most revered members, and longest-serving committee chairs, with the sudden passing of Richard Warren Jr. in October 2012. Richard joined the association in its early days and was the first chair of the Associated Audio Archives Committee in 1974. He also served on the Fair Practices Committee and became chair of the Grants Committee in 1990, a position he held for the next 22 years. He contributed several articles and reviews to the ARSC Journal, and was the author of the Charles E. Ives Discography, published in 1972.



A magna cum laude graduate of Yale, he became curator of its Historical Sound Recordings archive in 1970 and in that capacity was extremely helpful to many researchers and authors, including myself. He loved his work and said he never wanted to retire, which he didn't. Richard was a well known and friendly presence at many ARSC conferences, up to and including Rochester in 2012. He is survived by his wife of 52 years, Mary-Jo Worthey, two children and two grandchildren, to whom ARSC extends its condolences.

Tim Brooks

Quentin Riggs (1930-2012)

I am extremely sad and sorry to report the passing of former ARSC member and stellar researcher Quentin Riggs, on October 26, 2012.

For those of you who don't know Quentin, he contributed information to several books and articles on early recording artists. He was frequently mentioned (and pictured) in Jim Walsh's "Favorite Pioneer Recording Artists" in Hobbies magazine, often supplementing Walsh's research for well over three decades, up to 1985. He also wrote for other publications, including the New Amberola Graphic, Hillandale News, and Talking Machine Review. He is credited as a co-author of "Billy Murray: The Phonograph Industry's First Great Recording Artist" with Frank Hoffmann and Dick Carty (Lanham, MD: Scarecrow, 1997).

Quentin also had a privilege that new researchers can only dream of -- with interest in early sound recordings that began in the 1940s, he was able to correspond and meet with several early recording artists before their passing, including (and by no means limited to) Elliott Shaw, Olive Kline, John Bieling, Irving Kaufman, Walter Van Brunt, and Billy Murray.

All the way to the end, Quentin remained active, enthusiastic, and mentally sharp. He frequently sent emails, searched digital databases, downloaded mp3s, and streamed music and videos. He was still checking matrix numbers for me in his collection as late as August.

Few of his fellow hobbyists knew about his passing. I only found out about this from curiously searching the web, to see why I hadn't heard from him in so long. That's when I found his obituary. I talked to his sister-in-law, who gave me permission to announce his passing to the collecting community. His wife Evelyn is not on the Internet, so she was unable to notify his email contacts. His brother and sister-in-law are currently handling the estate. I told her I was very surprised and sad learn about this, since he was still active only a couple of months before his death, but as she told me, "congestive heart failure got the best of him."

I'm sure that by now, Quentin knows all the biographical and discographical answers that people like us are still searching for. You may read about his life and leave sympathy comments on his Dignity Memorial page at

<http://obits.dignitymemorial.com/dignity-memorial/obituary.aspx?n=Quentin-Riggs&lc=7371&pid=160690567&mid=5286531>.

Ryan Barna

ARSC Members Go to the Grammys

Congratulations to the following members for their work on 2013 Grammy nominated Projects!

George Blood (George Blood Audio and Video) produced and engineered two works nominated for Best Instrumental Composition:

- Chris Brubeck & Dave Brubeck, Temple University Symphony Orchestra -- Music Of Ansel Adams: America (BCM&D Records)
- Bill Cunliffe, Temple University Symphony Orchestra - Overture, Waltz And Rondo (BCM&D Records)

Bryan Hoffa and Christopher King mastered this work nominated for Best Historical Album:

- He Is My Story: The Sanctified Soul of Arizona Dranes (Tompkins Square)

Steven Lance Ledbetter and Jonathan Ward produced, and Michael Graves (Osiris Studio) mastered this work nominated for Best Historical Album (note, this was reviewed by Christopher King in the Fall 2012 issue of ARSC Journal):

- Opika Pende: Africa At 78 RPM (Dust-to-Digital)

Marina and Victor Ledin (Encore Consultants, LLC) are nominated for Producer Of The Year, Classical for their work on:

- Modern Mandolin Quartet - Americana
- Lynne Morrow & Pacific Mozart Ensemble -- Brubeck & American Poets
- Martin West & San Francisco Ballet Orchestra -- Delibes: Sylvia; Coppélia
- ZOFO Duet -- Mind Meld
- Los Angeles Percussion Quartet -- Rupa-Khandha
- Joseph Banowetz -- Weigl: Isle Of The Dead; Six Fantasies; Pictures & Tales; Night Fantasies

The following album, produced by Marina and Victor Ledin, and engineered by Daniel Shores has been nominated for Best Surround Sound Album and Best Chamber Music/Small Ensemble Performance:

- Los Angeles Percussion Quartet -- Rupa-Khandha (Sono Luminus)

Information gathered from <http://www.grammy.com>



Library Announces National Recording Preservation Plan

The Library of Congress today unveiled "The Library of Congress National Recording Preservation Plan," a blueprint for saving America's recorded sound heritage for future generations. The congressionally mandated plan spells out 32 short- and long-term recommendations involving both the public and private sectors and covering infrastructure, preservation, access, education and policy strategies.

The National Recording Preservation Act of 2000 called on the Librarian of Congress to "implement a comprehensive national sound recording preservation program" that "shall increase accessibility of sound recordings for educational purposes." The plan released today is the cumulative result of more than a decade of work by the Library and its National Recording Preservation Board (www.loc.gov/rr/record/nrpb/), which comprises representatives from professional organizations of composers, musicians, musicologists, librarians, archivists and the recording industry.

Among the recommendations:

- Create a publicly accessible national directory of institutional, corporate and private recorded-sound collections and an authoritative national discography that details the production of recordings and the location of preservation copies in public institutions;
- Develop a coordinated national collections policy for sound recordings, including a strategy to collect, catalog and preserve locally produced recordings, radio broadcast content and neglected and emerging audio formats and genres;
- Establish university-based degree programs in audio archiving and preservation and continuing education programs for practicing audio engineers, archivists, curators and librarians;
- Construct environmentally controlled storage facilities to provide optimal conditions for long-term preservation;
- Establish an Audio-Preservation Resource Directory website to house a basic audio-preservation handbook, collections appraisal guidelines, metadata standards and other resources and best practices;
- Establish best practices for creating and preserving born-digital audio files;
- Apply federal copyright law to sound recordings created before February 15, 1972;
- Develop a basic licensing agreement to enable on-

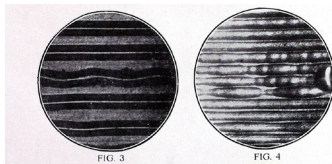
demand secure streaming by libraries and archives of out-of-print recordings;

- Organize an advisory committee of industry executives and heads of archives to address recorded sound preservation and access issues that require public-private cooperation for resolution.

The recommendations were developed by task forces that included experts from public and private institutions across the country in the fields of law, audio preservation, library/archive management, business, digital technology and cultural history.

The plan recommends that the board take responsibility for shepherding the recommendations forward.

<http://www.loc.gov/today/pr/2013/files/pub156.pdf>



Audio Tape Digitization Guidelines Released in Canada

After several years of work, the Canadian Conservation Institute has released Technical Bulletin #30, "The Digitization of Audio Tapes" by Joe Iraci, Kimberley Flak, and Richard L. Hess. We have attempted to put down in writing and pictures most of the things people need to know to do a more-than-merely-competent job of digitizing audio holdings.

Many archives and heritage institutions possess audio tapes that are the only record of culturally significant information. Unfortunately, these analog audio storage formats have a finite technology lifetime. If the information is to remain accessible, it must be migrated to new technology. This Technical Bulletin provides information and procedures for digitizing cassettes and reel-to-reel tapes, intended for small to mid-size heritage institutions that lack the funds for professional digitization. Note that the procedures discussed in the bulletin are intended primarily for oral history collections; they will not capture all the fine details extant in high-fidelity recordings.

The English version is available for a modest fee here:

http://www.cci-icc.gc.ca/bookstore/viewCategory_e.aspx?id=18

Audiovisual Citation Guidelines in Development

Despite the exponential increase in the use of audiovisual material in teaching, learning and research in higher and further education, existing guidelines for the referencing of sound and moving image are insufficient as they are based on standards developed for the written word. This has the effect of discouraging the citing of sound and moving image, as well as creating barriers in its discovery, use and re-use.

In 2011, the British Universities Film & Video Council (BUFVC) established a citation working group comprised of academics, researchers, journal editors, archivists and representatives from the British Library to address this key issue. Since 2012 this ground-breaking work has been incorporated into the BUFVC Shared Services Project, funded by the Higher Education Funding Council for England (HEFCE).

International Association of Sound and Audiovisual Archives Conference

On behalf of the conference organizing committee, I am pleased to invite you to come to the beautiful city of Vilnius, Lithuania in October of this year to participate in what promises to be an exciting and informative meeting of the minds--the Joint IASA-BAAC Conference--held 6 October through 10 October 2013. Please join us to explore the theme of openness in sound and audiovisual archives as it impacts those who work with, contribute to, and benefit from our sound and audiovisual heritage worldwide. The International Association of Sound and Audiovisual Archives and the Baltic Audiovisual Archival Council seek your valued contribution to this important event. Come and share your thoughts, learn and grow in this new and more open environment.

Applications for Travel Grants have opened and IASA members are welcome to apply for a travel grant to the attend the conference. For more information please visit <http://www.iasa-web.org/travel-grant>. Please note that Travel Grant applications will close on the 30 April 2013. Please visit our website at:

<http://2013.iasa-web.org/welcome>

Bruce J. Gordon, IASA vice-president (conferences) and conference administrator

British and Irish Sound Archives 2013 - Call for Papers

BISA invites submissions for presentations to be given at this year's conference and training event on Friday 17th and Saturday 18th May 2013 at the Manx Museum, Douglas, Isle of Man.

Papers and presentations are usually scheduled for the Friday with Saturday morning features a training session. Papers should be up to 30 minutes duration, allowing time for questions, and can be on any theme relevant to sound archives and archiving.

BISA is for all and anyone whose work includes responsibility for the collection, management and care of archival sound recordings. BISA's members are archivists, librarians, audio engineers, academics, students, independent consultants and freelancers. They represent research and university departmental collections, county and regional archive services, national libraries, broadcasters and themselves.

Please send an outline of your proposal and any questions to the Secretary, Jonathan Draper at jonathan.draper@norfolk.gov.uk <<mailto:jonathan.draper@norfolk.gov.uk>> by Friday, 8th March 2013 If you have any questions about BISA, please contact the Secretary as above or the current Convenor, Simon Rooks at simon.rooks@bbc.co.uk <<mailto:simon.rooks@bbc.co.uk>>

Call For Book Chapters on Ethnomusicological Repatriation

Drs. Frank Gunderson and Bret Woods are presently seeking chapter proposals from a broad range of disciplinary perspectives for an edited volume on musical repatriation, entitled "Ethnomusicological Repatriation: Open Dialogues about Sonic Heritage."

This edited volume will highlight studies that explore the topic of sonic repatriation in its broadest sense in the twenty-first century. Potential authors are encouraged to submit evocative, accessible narratives (thus the call for "open dialogues"), as well as theoretically based accounts. Shorter articles (5000 8000 words) are especially encouraged.

Chapter proposals should be 500 words maximum and should include keywords and a brief bio of the author. Submitting a proposal implies that it only contains original, non published material and that it is not simultaneously being submitted to another publication. The deadline for chapter proposal submissions is April 15, 2013. Invites for inclusions will be made by May 1, 2013.

More information available here:

<http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=vx&list=H-Oralhist&month=1301&week=c&msg=OBCXynqOe2SNjOpNVjwjzg>

Please submit proposals electronically to fgunderson@fsu.edu.

ARSClist

The Online Discussion Group of ARSC

Since 1999, the Association for Recorded Sound Collections has sponsored an unmoderated mail reflector to facilitate the exchange of information on sound archives and promote communication among those interested in preserving, documenting, and making accessible the history of recorded sound. The list is sponsored by ARSC as a service to its members and the archival community at large.

Subscribing

To subscribe to the list, send an email message to:

listserv@listserv.loc.gov

Leave the "Subject" blank. In the first line of the body of the message, type "subscribe arsclist [your name]" and send the message normally.

To post to the list, send an email to:

ARSCLIST@loc.gov

Only subscribers can post to the list.

You may also subscribe to the list via the Library of Congress website at <http://listserv.loc.gov/listarch/arsclist.html>

ARSClist Archives

Current archives are maintained by the Library of Congress on the above website. ARSClist archives through June 2009 are kept on the Conservation OnLine (CoOL) site at <http://cool.conservation-us.org/byform/mailling-lists/arsclist/> Once archived, messages become part of the historical record of discourse in this field and will not be removed from the archives.

UC Santa Barbara Grant to Catalog Foreign Shellac

The UCSB Library has received a grant of \$239,600 through the "Cataloging Hidden Special Collections and Archives" program funded by the Andrew W. Mellon Foundation and administered by the Council on Library and Information Resources (CLIR). The grant will fund new staff to catalog European and Latin American recordings of popular, vernacular, and ethnic music from the first decades of the recording industry, focusing on recordings from Iberia, France, and Latin America. The 18,000 discs to be cataloged are from Argentina, Brazil, Cuba, France, Mexico, Peru, Portugal, and Spain and date from 1900 to 1960, the bulk of which are from 1900 to 1940. The discs are from the Bruce Bastin/Interstate Music collection, the Edouard Pecourt collection, as well as smaller collections such as the Roberto Eyzaguirre collection of Peruvian 78 recordings.

NEDCC Awarded Grant To Develop Service For Digitizing Historic Audio

The Northeast Document Conservation Center (NEDCC) is pleased to announce the award of a \$250,000 National Leadership Grant from the Institute of Museum and Library Services to develop, test, and demonstrate a new digital reformatting service for early audio recordings on mechanical sound carriers, such as discs and wax cylinders.

NEDCC will work in partnership with the Lawrence Berkeley National Laboratory (Berkeley Lab), developers of IRENE/3D, a system that uses digital imaging to safely retrieve sound from historical recordings made on formats such as discs and wax cylinders without endangering the original carriers. ('IRENE' is the acronym for Image, Reconstruct, Erase Noise, Etc.) A primary goal of the grant project is to move this new technology from a lab environment and use it to create a sustainable and affordable new digital reformatting service for libraries, museums, and archives. The new NEDCC service is expected to be available by spring of 2014.

For more information:

<http://www.nedcc.org/about/news.audiogrant.php>

Riverwalk Archive Streams From Stanford

The Stanford University Archive of Recorded Sound began continuous web streaming of the Riverwalk Jazz programs consisting of more than 350 hours of historic radio broadcasts in January from <http://riverwalkjazz.stanford.edu>. Using narrative, oral histories and interviews, clips of historic musical recordings, and live musical performances by the Jim Cullum Jazz Band, each radio show entertains and educates its listeners, promoting classic jazz music and an appreciation for its place in history.

The home page makes two channels of programs available like a radio webcast with each channel playing a unique sequence of 352 shows in an ongoing loop. The arrangement is thematic, covering topics such as women in jazz, spirituals, hymns & the blues, civil rights, and hot spots like New Orleans, Chicago, Harlem, San Francisco, and Texas. Many programs focus on the lives and works of musicians, singers, and composers such as Bix Beiderbecke, Louis Armstrong, Bessie Smith, Fats Waller, George and Ira Gershwin, and Cole Porter.

For the first time Stanford Libraries is presenting audio content from its collections like a licensed radio station. The programs are supplemented on the web site with illustrated program notes, photo galleries, additional audio, and detailed information about the Jim Cullum Jazz Band players, their guests, and the nearly 1300 songs they perform together. In addition, a detailed finding aid (<http://www.oac.cdlib.org/findaid/ark:/13030/c8222vcv/>) describes the large archive of tape recordings, scripts and production files, business records, and other documents preserved at the Archive of Recorded Sound. More content will be added to the site later this year.

World's Largest Natural Sound Archive Now Fully Digital And Fully Online

"In terms of speed and the breadth of material now accessible to anyone in the world, this is really revolutionary," says audio curator Greg Budney, describing a major milestone just achieved by the Macaulay Library archive at the Cornell Lab of Ornithology.

All archived analog recordings in the collection, going back to 1929, have now been digitized and can be heard at www.MacaulayLibrary.org. "This is one of the great-

est research and conservation resources at the Cornell Lab," said Budney. "And through its digitization we've swung the doors open on it in a way that wasn't possible 10 or 20 years ago."

It took archivists a dozen years to complete the monumental task. The collection contains nearly 150,000 digital audio recordings equaling more than 10 terabytes of data with a total run time of 7,513 hours. About 9,000 species are represented. There's an emphasis on birds, but the collection also includes sounds of whales, elephants, frogs, primates and more.

"Our audio collection is the largest and the oldest in the world," explained Macaulay Library director Mike Webster. "Now, it's also the most accessible. We're working to improve search functions and create tools people can use to collect recordings and upload them directly to the archive. Our goal is to make the Macaulay Library as useful as possible for the broadest audience possible."

Announcing A New ARSC Members-Only Section!

Access the new section from the homepage www.arsc-audio.org under the Member Resources link. Here members can access:

The 2012 Fall Membership Directory

This downloadable pdf is a valuable resource to the ARSC community, providing contact information for members, as well as occupation, works published, recording format expertise, and other areas of interest and research. An additional listing of members by region helps you connect with members in your state or country.

2012 ARSC Conference Recordings

The session recordings and slides are posted! Listen a first, second, or third time to the friendly folks from Rochester's Image Permanence Institute present cutting edge research on media preservation! Or listen again to recorded sound superstars like Patrick Feaster and Dietrich Schüller discussing their current projects.

...and for the first time, **selected 2012 ARSC Pre-conference Workshop Recordings** and slides are available! This year's "Copyright and Sound Recordings" pre-conference workshop was highly praised for its valuable content -- now freely available to members.

Current members can request a password by following the instructions on the Members-Only Login page: <http://www.arsc-audio.org/members-only.html>.

To join ARSC, or renew your membership, you can now do so easily online at <http://www.arsc-audio.org/join.html>.

New (and Returning) ARSC Members:

Names and addresses of new ARSC members are not available in the on-line version of the newsletter.

In between publication of editions of the ARSC Membership Directory, members may move or change email addresses and phone numbers. If you have trouble contacting a member, please contact Nathan Georgitis, the executive Director, at nathang@uoregon.edu and he will gladly provide you with the most up-to-date information on file.

The two images from this issue's cover are cropped advertisements from the San Francisco Grand Opera's programs from the Spring of 1906. This April 18th marks the 107th anniversary of the San Francisco earthquake of 1906. Legendary music retailer Peter Bacigalupi was the Pacific Coast distributor for the Edison line, among many other ventures including cylinder recording and arcades. These ads are for the Edison phonograph and Edison Gold Moulded cylinders. Bacigalupi's gripping account of the earthquake should be read here: <http://www.sfmuseum.net/1906/ew16.html>

On the evening of April 17, The Grand Opera hosted the Metropolitan Opera Company's production of Bizet's Carmen at the Grand Opera House on Mission Street. Enrico Caruso played the character of Don Jose. His narrative was originally published in London's The Sketch and can be accessed here: <http://www.sfmuseum.net/1906/ew19.html>

Low-resolution scans of the programs may be viewed at UC Berkeley's 1906 San Francisco Earthquake and Fire Digital Collection here:

Spring 1906 Program: <http://content.cdlib.org/ark:/13030/hb4q2nb3rf/?order=10&brand=calisphere>

April 1906 program: <http://oac.cdlib.org/ark:/13030/hb8w1009zp/?order=17&brand=oac4>

ARSO))))))

Association for Recorded Sound Collections

c/o Nathan Georgitis

Knight Library

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Peter Bacigalupi
Pacific Coast Headquarters 786 MISSION ST., S. F

A Home with Music is a Happy One



**THE EDISON
PHONOGRAPH
AND EDISON GOLD
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place happiness within the reach of all.
—Hear them.

PETER BACIGALUPI
Pacific Coast Headquarters
786 MISSION ST., San Francisco

Bacigalupi advertisements from 1906 San Francisco Grand Opera programs. More information inside. Top: Spring Program (xF869.S3.56 .G67: grand opera 1906: players). Bottom: April program (BANC MSS 94/24 c 1:10)

Courtesy of The Bancroft Library
University of California, Berkeley.