

## Tribute to Al Schlachtmeyer

Brad McCoy

Technical Committee

Al Schlachtmeyer was a generous man who loved music -- especially classical -- and had a thorough knowledge of historical recordings, so it isn't surprising that he was attracted to ARSC. Evidence of his generosity was the money he gave to ARSC for the Preservation of Classical Music Historical Recordings Grants Program, a yearly grant program active from 2006-2020. Sam Brylawski, ARSC Past President and formerly Head of the Recorded Sound Section at the Library of Congress, noted, "Originally, Al planned to set up a nonprofit foundation on his own to support audio preservation, but upon learning of the legal requirements (obtaining non-profit status, being governed by a board, etc.), he found a partner in ARSC."

With his interest in passing on the best of the past, Al arranged and paid for preservation of the highly regarded United Nations Anniversary concerts. Suk Min Seo, a representative from the United Nations, came to the ARSC conference in 2014 with Al to present "Preserving the UN's Concert Recordings Archive," where they played some great selections of Casals and others from that collection.

Al was born January 2, 1942, and grew up in the Chicago area, graduating from Northwestern in 1964 with a BS in Communications, Radio, Television and Film. He volunteered at WMBI (Moody Bible Institute) where he was an on air announcer and hung around WFMT where he became friends with Don Tait. Al was a people person and used his gracious, unpretentious, friendly, caring self to put those around him at ease. Only an extended conversation would reveal how much he knew about classical composers, conductors, performers, and recordings. He liked being around ARSC's passionate members and enjoyed discussions about whether, for example, Furtwängler's or von Karajan's Beethoven symphonies were more true to the composer.

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# President's Message

Tim Brooks

ARSC President

Life is full of surprises, and one of them – for me – is greeting you, again, as your new ARSC president. It's an exciting time in the association's history. We've weathered numerous challenges, among them a pandemic, evaporating institutional support for academic associations, and the soaring costs of just about everything. Not to mention the powerful interests (read, "rights holders") that for many years hobbled our efforts to carry out our public service mission. (We've made some progress there.) Nevertheless, ARSC is as strong and vibrant as at any time in my 40+ years in the association.

That, of course, is due to you, the members who join, step up, and volunteer. Our recent conference was a treasure chest of papers, panels and workshops. Program Chair Yuri Shimoda and her committee, Virtual Conference Managers Joaquin Peres and Andrew Thompson, Workshop Co-Chairs Aaron Bittel and Dan Hockstein, Registrar Maya Lerman, publicity folks Alex McGehee and Anna-Maria Manuel, and all the speakers and facilitators deserve enormous thanks for a conference that was a credit to ARSC.

Many other areas of ARSC are percolating as well. We have a newly enhanced Journal to enjoy, thanks to Publications Chair Matt Barton, Editor Chris King, and their team. This newsletter continues to be filled with useful content, under Editor Eric Silberberg. Thanks to a grant from a Washington public interest group, we are fielding a series of valuable, free webinars organized by Yuri Shimoda. The annual ARSC Awards, supervised by Roberta Freund-Schwartz,

rewards excellence and garners attention for ARSC far and wide. There is an enormous, and continually growing, library of presentations and papers from past years available at your fingertips through the ARSC website, thanks to the work of Nathan Georgitis, Mike and Leah Biel, George Blood Audio LP, and others.

Have you tried out AMP!? The AMP! database currently includes more than 2,600 articles, book reviews, sound recording reviews, and other features published in the ARSC Journal since 1967, plus 1,400 recordings from ARSC Conferences since 1979. One of my goals is to gain greater exposure for this vast library of interesting and useful information that ARSC has assembled over the years.

My predecessor Rebecca Chandler, president for the last two years, deserves considerable credit for seeing us through a challenging period. Rebecca has been, and continues to be, a pleasure to work with. Also, as a Board member, you quickly come to appreciate the critical contributions of Executive Director Nathan Georgitis, who quietly and efficiently keeps things running.

My goal for the next two years is to provide more and better services to members, both professionals and collectors. This will take many forms, online and offline. We plan to have an in-person conference in 2023, and I can hardly wait to see you all! If you can step up and help fashion the "new ARSC," contact [execdir@arsc-audio.org](mailto:execdir@arsc-audio.org) or myself, or check the "volunteer opportunities" page on the website ([arsc-audio.org/volunteer.html](http://arsc-audio.org/volunteer.html)). Come join us-- the water's fine!

# Editor's Message

Eric Silberberg  
Newsletter Editor

A common refrain at the conference and in these pages: hopefully next time in person. This is a Newsletter dedicated to connections. Congratulations to Tim Brooks on another Presidency. In his letter he celebrates ARSC collaboration and volunteerism. The second half of this Newsletter is dedicated to the Conference Grant winners, whose accomplishments and dedication present a promising future to the organization. My hope is that these pages inspire other connections as we continue to emerge from the pandemic.

## 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.

### Subscribe

To join the list, send an email to:

[listserv@listserv.loc.gov](mailto:listserv@listserv.loc.gov)

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

To post to the list, send an email to  
[ARSC\\_LIST@loc.gov](mailto:ARSC_LIST@loc.gov)

Only subscribers can post to the list. You may also subscribe to the list via the Library of Congress website at [listserv.loc.gov/listarch/arsclist.html](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 [cool.conservation-us.org/byform/mailling-lists/arsclist/](http://cool.conservation-us.org/byform/mailling-lists/arsclist/). Once archived, messages will not be removed from the archives.

## ARSC NEWSLETTER

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The ARSC Newsletter is published three times a year: spring, summer, and late fall. Submissions should be addressed to the editor via email.

**Editor**  
Eric Silberberg  
[ericstil218@gmail.com](mailto:ericstil218@gmail.com)

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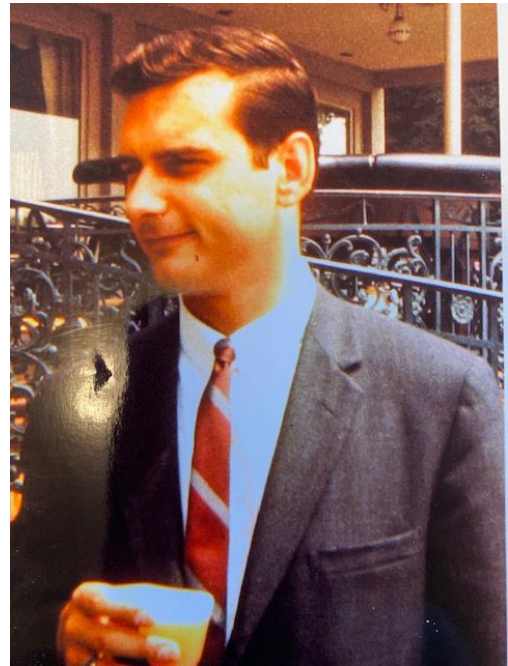
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# Tribute to Al Schlachtmeyer

*Continued from page 1*

Al started working for Hewitt Associates in Chicago in 1970. He continued with Hewitt through a move to Connecticut in 1974 and for 20 years helped Fortune 500 companies turn legalese into understandable English for employees learning about their benefits. Yet, his Wall Street lunch was often a slice-and-a-coke at a sidewalk pizza stand after a boardroom meeting. Al headed the Hewitt communication practice in Chicago in 1990, but returned to the East Coast – the Alexandria, Virginia/Washington, DC area – in 1996.

After he retired from Hewitt in 2000, Al volunteered at various places in Washington, DC including the Smithsonian Institution, the International Executive Service Corps, and Freedom House. He came to the Library of Congress Recorded Sound Section, asked how he could help, and worked on preservation of the Library's Boston Symphony Orchestra collection, among many others. Gene Deanna, then Head of the Library's Recorded Sound section offered, "Al had a real impact on the classical recording work we were able to get done in recorded sound acquisitions and cataloging. And he was a kind man who was always good to see and always welcome in the section." Sam Brylawski, added "I was just always super-impressed by his multifaceted commitment to his love of orchestral music. As a volunteer at LC he was happy to do whatever needed to be done. I might add that he's the only volunteer I can recall who not only took notes on broadcasts, but created original MARC records."



*Picture of Al from about 1965.*

Al and computers never got along; he preferred a more creative approach than their logic allowed. At heart, Al with his twinkling smile was a people person and a true gentleman who, through all his years, never said a bad word about anyone. He died February 3, 2022.

With kind thanks to Sandy Schlachtmeyer for her updates and additions.

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## Volunteer With ARSC

Please consider taking on a volunteer role in service to the association and to the field of recorded sound.

Assistant Conference Manager  
ACB Sales Manager  
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Journal Distribution Coordinator  
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Visit  
[arsc-audio.org/volunteer.html](https://arsc-audio.org/volunteer.html)  
for more information



## News from the Technical Committee

*Jeff Willens & Brad McCoy*

The ARSC Technical Committee (TC) had a rather busy spring this year. The main focus was on TC member contributions to the workshop, "So You Wanna Play Some Cassettes / So You Wanna Play Some Wires" and then multiple presentations during the May 2022 Conference. On May 17th TC members Seth Winner and Nick Bergh contributed videos to the Education and Training committee's portion of the workshop. On the 18th, the TC led the way in a day long session moderated by Seth and Richard Hess, which featured Nick and Angie Dickinson Mickle. More than 60 people attended, learned a ton, and most made it through to the end!

TC member conference presenters included Nick Bergh ("Understanding Errors in Archival Phono EQ Standards by Looking at Original Disc Recording Equipment"), Gary Galo ("Red-Book De-Emphasis Using the iZotope RX EQ Module"), Seth Winner ("The Best of the BBC") and John Levin (contributor to "Partnering to Preserve - the UCSB Early Recordings Initiative").

Our semi-annual "Ask the Technical Committee" session took place Thursday night the 18th 7-9pm during the conference hosted by Melissa Widzinski, and featured panelists Nick Bergh, Eric Jacobs, and Jessica Thompson. It was exceptionally well received both by fellow ARSC members and by the public.

Finally, we would like to welcome five new members to the TC: Abhimonyu Deb, Tom Fine, David Giovannoni, Kabir Hermon, and David Walker.

Thank you all for offering your time and service to ARSC, the TC, and the audio preservation community we serve.

## Invitation from the Copyright & Fair Use Committee

*Tim Brooks*

*Chair, Copyright & Fair Use Committee*

The Copyright & Fair Use Committee has been one of the most active committees in ARSC, with some major accomplishments in recent years. We invite ARSC members with professional knowledge of, or some involvement with, copyright law to consider joining us as we discuss our next steps. This includes non-U.S. members with knowledge of copyright in their own countries. Contact the committee chair for more information.

## ARSC AMP! Database



ARSC's AMP! Database is a searchable database of ARSC media and publications. The database includes nearly 2,600 articles, book and sound recording reviews, and other features published in the ARSC Journal from Vol. 1, No. 1 (1967) to the present, and nearly 1,400 sound recordings, video recordings, and slide decks from ARSC Conference presentations since 1979.

Check out AMP! here:  
[arsc-audio.org/journal-index/home.php](http://arsc-audio.org/journal-index/home.php)

# Historic Jean Eichelberger Ivey Recordings Now Online

*Matt Testa*

The Peabody Institute's Arthur Friedheim Library has digitized 234 rare recordings featuring the music of composer Jean Eichelberger Ivey and some of her students in the early years of the Peabody Electronic Music Studio, which Ivey founded in 1969. The recordings in the Ivey collection contain important examples of early electronic music from the 1960s and 1970s, such as the experimental short film *Pinball* and various works by Ivey and her students for tape and live performers. Highlights of the collection include a 1973 television documentary about Ivey filmed at Peabody, a 1984 Ivey retrospective concert at Peabody, and video recordings of anniversary concerts by the Peabody Electronic/Computer Music Studio from the 1980s and 1990s.

The Ivey recordings are available through the library's streaming site at

[streaming.peabody.jhu.edu/collections/1805](https://streaming.peabody.jhu.edu/collections/1805)

For more information on access to the collection, contact [peabodyarchives@lists.jhu.edu](mailto:peabodyarchives@lists.jhu.edu).

This collection was made possible with a grant from the Council on Library and Information Resources Recordings at Risk program.



*Portrait of Jean Eichelberger Ivey circa 1980s. Photographer unidentified.*

## Meet The 2022 Conference Grant Winners

The ARSC Conference Grants are intended to support members who have not previously attended an ARSC conference, but desire to participate more actively in the Association. Each grant includes complimentary registration for both the conference and pre-conference workshop. This year, the Conference Grants Committee invited Jackson Harmeyer, Nathaniel Worlanyo Kpogo, Jhensen Ortiz, and Jonathan Verbeten to attend the 2022 ARSC Conference, virtually hosted in Detroit, Michigan. The Newsletter spoke with each awardee and is pleased to introduce these accomplished individuals to the community.

### Jackson Harmeyer



*Jackson is a recent graduate of Indiana University and can be reached at [jacksonharmeyer.com](http://jacksonharmeyer.com)*

#### **Welcome to ARSC Jackson, what led you to music librarianship?**

I first became aware of music librarianship as a career prospect while working on my master's thesis in historical musicology at University of Louisville. I saw music librarianship as a way to continue my musicological research while also serving the larger community. Public service had become important to me as a concert programmer, annotator, and music blogger for the Sugarmill Music Festival, a chamber music festival I co-founded back home in central Louisiana. I enjoyed connecting

with, and enriching the experiences of, festival attendees and found those things absent from niche, musicological research as much as I enjoyed that research. I also saw the 2016 U.S. presidential election as a crisis of information and decided then that I must make a larger contribution to society than a life of academic publications and presentations alone could offer. Music librarianship was ultimately a place where I could combine research, community service, and information literacy. Meanwhile it also presented me with opportunities for a stable career and healthy work/life balance. As a recent graduate of Indiana University, I am interviewing now for my first professional job – that position which will give me the rewarding career and stability I seek.

#### **You recently completed your MLS at Indiana University. Can you tell us about your graduate work?**

Indiana University afforded me opportunities to work at the Cook Music Library of the Jacobs School, one of the best music libraries in the United States, in both public and technical services roles, and at the Archives of Traditional Music, one of the largest university-based ethnographic audiovisual archives in North America. Before that, I worked at the Anderson Music Library at University of Louisville where I assisted with the Grawemeyer Collection of Contemporary Music, worked as Saturday supervisor, and managed interlibrary



lending requests. At IU, I completed coursework with Michael Casey in audio preservation connected to the recent Media Digitization and Preservation Initiative; critical librarianship and intellectual freedom; and a variety of other topics from reference to cataloging to rare books curatorship. Throughout my graduate studies, I have participated in professional organizations like ARSC, the American Musicological Society, and the Music Library Association at whose national meeting I recently presented a paper on collection development of spectral music.

**As a new ARSC member, what drew you to the organization?**

Having just attended my first ARSC meeting, I feel like I have already gained so much from my membership! It was an awesome experience hearing from sound engineers about audio preservation; from private collectors about their personal databases; from music librarians and archivists who have made this their profession; and from the team that recently lobbied to get the new sound copyright legislation passed. Before this spring, I had not really been aware of ARSC or how it differed from the other professional societies to which I already belonged. Now I understand, and I felt a real sense of community at the meeting and among members. I wish to thank Allison McClanahan, my supervisor at the Archives of Traditional Music and Co-Chair to the ARSC Diversity, Equity, and Inclusion Committee, for encouraging me to become involved with ARSC. I feel I'm meant to be here! I am not only a recent MLS grad, but also a private collector with some 1800 CDs on my shelves, ranging from familiar recordings of the classics to obscure transfers of early jazz and ragtime to

out-of-print recordings of French spectral music.

**Your background is in musicology. Can you tell us about a recording that has had a strong emotional impact on you?**

At University of Louisville, I got involved in spectral music, a movement in contemporary classical music which prizes sound and prefers continuity to discrete musical parameters. Founding spectralist Tristan Murail has described it as an "attitude," not one specific style, where composers sculpt music directly from sound, rather than pasting-together bricks like a mason. Murail's late friend and colleague, Gérard Grisey, wrote what's probably the definitive piece of spectral music – *Les espaces acoustiques*. In six movements and lasting nearly two hours, this work, which expands from viola solo, to chamber composition, to full orchestral score, explores many of the essential concepts in spectral music: the construction of complex timbre-harmonies, periodic temporal structures, smooth textures, sonic transformations, and liminality generally. It is a piece I return to again and again, and one you should checkout if you don't know it already. Find the recording with Stefan Asbury, Garth Knox, Asko, and WDR on the KAIROS label. I've been told the Anderson Music Library at University of Louisville is one of only two libraries in the entire United States with scores for the last two movements – *Transitoires* and *Epilogue*. They are unpublished, but like many new music scores were submitted for the Grawemeyer Award for Contemporary Composition and are now archived in the Grawemeyer Collection at Anderson. I enjoyed viewing these movements and the others several times during my graduate studies in Louisville.



# Nathaniel Worlanyo Kpogo



*Nathaniel is the Senior Research Assistant at the Institute of African Studies, University of Ghana and can be reached at [nkpogo@ug.edu.gh](mailto:nkpogo@ug.edu.gh)*

## **Welcome to ARSC, Nathaniel. Can you tell us about the mission of the J.H. Kwabena Nketia Archives and your current work?**

The J.H. Kwabena Nketia Archives, Institute of African Studies is under the University of Ghana. The collections within the J.H. Kwabena Nketia Archives are maybe some of the most valuable assets of Ghanaian traditions in the world and represent a tremendous resource. The archive was established with the aim of serving the needs of scholars, researchers, and artists by collecting and producing audiovisual documentation on Ghana's unique dance and music traditions. Documented materials in this archive are deposited on formats such as: Reel to reel (1/4"), Shellacs (78, 45 and 33rpm), DAT, Audio Cassettes, CD, Betacam, U-matic, VHS, Hi-8, Video 8, and Mini-DV.

At the Archives, my job description includes: digitizing audio materials for access and master copies, ensuring the quality and integrity of digitized files according to the best practices, managing the technical section of the database, backing up of audio files with the University of Ghana Computer System, producing access copies for research use, maintaining all archive digitization equipment, and working with the archivist for the smooth running of the archive.

## **How did you begin at the archives?**

After college in 2011, I did my national service, a requirement for all first degree graduates, at the Religions and Philosophy section of the Institute of African Studies at the University of Ghana. I was under the supervision of Dr Stephen Acheampong who doubled as the coordinator for the section and a lecturer. In the same year, the Institute of African Studies had a festschrift to honor the renowned Ethnomusicologist, Prof. Emeritus J. H. Kwabena Nketia. I was entreated to assist the Archivist, Mrs. Judith Opoku-Boateng of the then IAS/ICAMD Audiovisual Archives to mount an exhibition of scholarly works. I subsequently fell in love with the Archive and the rich collection it houses. I spent my leisure times at the Archive from that time onwards.

After my national service, I voluntarily served at the archive for three years. During these years, I helped the archivist offer reference services, rendered technical support and managed playback equipment and ensured their effective use.

During the same period, a New York University team visited the archive, purposely to do collection assessment for the collections within the archive. The following year, a database expert was sent to help customize a database system for the archive. We played various roles to help customize the database to suite the archive standard and make it user friendly.

**As a new ARSC member, what drew you to the organization?**

I was introduced to ARSC by the Archivist, Mrs. Judith Opoku-Boateng. The Archive holds a lot of audio collections. She introduced me to ARSC to help my career and also get to know and meet people who have been in the profession longer than I do. She said, there were so much technical knowledge one can get from ARSC.

I have not regretted joining and partaking in this year's conference at all. I know it's the exact organization to be if you want to maintain audio standards and integrity.

**You work with some incredible recordings at the archive. Can you talk about one that is especially important to you?**

The collection at the J.H Kwabena Nekita Archives are all unique. Most of our collection form themes around music and dance. Working with the collection reviews that there are more to the collections than that. I always discover something new each day so it's really difficult to say which one is really unique.

During the digitization of the audio open reel to reel, I came across a recording which included the commentary of the arrival of the president of Ghana, Dr Kwame Nkumah's mortal remains. I hope we all know the issues surrounding the death and burial of the first president Guinea.

When it was finally decided to bring His body back to Ghana from Guinea, this incident was recorded and we happen to have a copy. The Ghana Broadcasting Corporation (GBC) who were the original owners had lost their copy through fire, this makes this recording very unique and I happened to work on this material.

## Jhensen Ortiz



*Jhensen is a librarian at the Dominican Studies Institute, City University of New York. You can reach him at [jortiz2@ccny.cuny.edu](mailto:jortiz2@ccny.cuny.edu)*

**Can you tell us about the mission of the Dominican Studies Institute?**

Since 1992, the CUNY Dominican Studies Institute (CUNY DSI) mission has been to produce and disseminate research and scholarship about people of Dominican descent in the United States and other parts of the world. The institute is the nation's first university-based research institute, and it's the hub for a community of mature and in-the-making scholars that includes high school students to doctoral fellows and seasoned researchers working in the field of Dominican Studies. Furthermore, the

institute houses the Dominican Archives and Dominican Library, the first and only institutions in the United States collecting primary and secondary source material about Dominicans. I am currently a librarian who manages collection development and donations related to the Dominican Republic and its diaspora while providing reference and instruction assistance. In addition, I co-teach the Library Educational Workshops with Chief Librarian Prof. Sarah Aponte using unique primary and secondary resources on Dominican studies.

### **How did you begin working at DSI?**

I began working at CUNY DSI as a volunteer in the summer of 2011 after finishing my Bachelor's degree in History at The City College of New York. In my last semester as an undergraduate student, I took a course titled "Dominican heritage" taught by Dr. Griselda Rodríguez-Solomon. She introduced and exposed me to the resources available at the CUNY DSI Archives and Library. After the course, I was curious to learn more about my Dominican background and history, so I decided to go and consult the books in the library in my free time, which led to me volunteering. Lastly, in the fall of 2011, I was offered a part-time Library Assistant position after a good performance working closely with the full-time staff over the summer.

### **As a new ARSC member, what drew you to the organization?**

What drew me to ARSC was my conversation with Eric Silberberg after he contacted me to inquire about the projects and resources at the CUNY DSI. We remained in contact from that initial correspondence until he invited me to

organize and participate in a panel discussion for this year's ARSC conference. I was attracted to the possibility of presenting one of our latest digital projects, *A History of Dominican Music in the U.S.*, to an audience that appreciated the value of sound recordings in making such a portal. Also, the opportunity to build with librarians, archivists, record collectors, and other professionals who share similar or different experiences with sound recordings. What would like to get out of my membership is finding creative ways to collaborate with other folks in the field and helping each other disseminate our work with sound recordings.

### **You work with some incredible recordings at the archive. Can you talk about one recording that is especially important to you?**

One exceptional recording in the library's vinyl collection is a 78rpm recording released by RCA Victor in 1950. The record is from an obscure Dominican band, "José Ramírez y su Orquesta," led by forgotten Dominican folklorist and percussionist José G. Ramírez Peralta who directed the orchestra that introduced Dominican merengue at New York World's Fair in 1939 and featuring on piano the brilliant Dominican musician Rafael Petitón Guzmán. Rafael Petitón Guzmán (1894-1983) was a prodigious composer, arranger, lyricist, bandleader, pianist, and trombonist. He was among the pioneer musicians who brought Dominican music to the United States in the early 20th century. Moreover, he was an active bandleader in the international Latin music scene in New York, performing at the Cuban Casino on 300 West 45th Street. A residency that began as early as 1943. His papers are currently housed at the CUNY Dominican Studies Institute Archives and served as an



inspiration early on in curating the library's vinyl collection.

The tracks included are "Amor Y Pasión/ Love is not Passion" a merengue composed by Rafael Petitón Guzmán and "Un Cafecitó/ demi-tasse" a guaracha composed by José G. Ramírez Peralta. What is historically and musically significant about this recording is that it is one of two rare recordings released by this band where one can hear Petitón's piano playing technique in a Cuban genre like guaracha and merengues of his authorship. In addition, the tracks also provide a glimpse into his musical repertoire at this point in his career during his residency.

## Jonathan Verbeten



*Jonathan is a Unit Manager at The Southwest Music Archive, Texas Tech University. You can contact him at [jonathan.verbeten@ttu.edu](mailto:jonathan.verbeten@ttu.edu)*

**Welcome to ARSC, Jonathan. In 2020, you completed a PhD in musicology at Texas Tech. Can you tell us about your dissertation?**

My dissertation, "'Trashy Music' in the Halls: A Cultural-Geographical History of Music Making in San Francisco During the Gold Rush (1849-1869)," focused on an emerging popular music tradition in the 1850s that often took place in a type of venue known as a melodeon. I was drawn to San Francisco because I had been working on 19c American touring circuits and was surprised by the number of performers who made the trek west, in spite of the dangerous travel conditions. It was a unique moment in a geographically isolated and yet suddenly cosmopolitan boomtown, and musical overlap and exchange were part of that phenomenon. I became fascinated by the concept of what a localized music tradition might look like within these unique circumstances and I framed my understanding of this concept through the popular musical performances on the melodeon stage.

I based a lot of my writing on archival work I conducted during a 2018 stay in San Francisco. Previously, I had been awarded a fellowship by the Society for American Music (SAM) to do archival work at the New York Public Library for Performing Arts. These two trips had a profound impact on me and inspired an interest in archival practices which ultimately led to my current position here at Texas Tech.

**You currently work at the Southwest Music Archive, can you tell us about what you and your colleagues are currently working on?**

This year is exciting for us because we're celebrating our twentieth anniversary! Additionally, we're celebrating the tenth anniversary of our Crossroads Recording Studio, a free service we offer for students and faculty at Texas Tech.



Besides the work's traditional collecting and processing aspects, we do several community engagement and outreach initiatives. This spring, we collaborated with the Texas Tech Presidential Lecture and Performance Series as part of our annual Lubbock Lights Festival to put on a tribute concert honoring the life and music of Lubbock-native Mac Davis. Aside from my involvement through the music archive, I was also hired to play keyboards for the concert. Working in conjunction with KTTZ TV, we archived the event. KTTZ brought in a camera crew, and our studio did the audio recording. We hope to broadcast the concert as a local PBS special in the future.

In May, we drove to Colorado to pick up a framed music memorabilia collection. There are 64 pieces containing authenticated autographs and period ephemera like handbills and ticket stubs. We're excited about this collection and have already begun plans to debut the exhibit and are investigating making it a traveling exhibition.

### **As a new ARSC member, what drew you to the organization?**

My academic training primarily engages with musicological and historiographic methods, but given that much of our holdings are sound recordings, I knew further training in audio/visual practices would be necessary for my current position at the music archive. As part of my self-guided crash course on sound recordings, I obtained a copy of the *ARSC Guide to Audio Preservation* which became my go-to reference guide and continues to sit on my desk today. I soon realized a deeper understanding of recorded sound preservation would require engagement with the scholarly community and so I applied for membership and a travel grant.

I'm very excited about the prospect of an in-person conference next year and look forward to my involvement with this community in the future.

### **Can you share with us a particularly interesting recording that recently crossed your desk at the Southwest Music Archive?**

We recently digitized Pat Green's first album. It was recorded on a 24-track two-inch analog master tape that we had to bake prior to digitizing. We did this project in collaboration with our recording studio for remixing purposes. His tape is part of our cornerstone collection, a donation of around 5,000 master tapes from Don Caldwell Studios, a local staple that has operated here in Lubbock since 1971.

As a native of Wisconsin, working at the archive has made me aware of the rich musical traditions which developed here in Lubbock and throughout West Texas. My colleague, Curtis Peoples, has a weekly radio show with KTTZ (our NPR affiliate) called the Music Crossroads of Texas. As he was preparing for the upcoming season, we scoured the archives for unique and local music. This led to a rather large digitization project which allowed me to listen to and learn about numerous local artists with recordings dating back to the 1960s.

When I'm not working at the archive, I perform locally as a jazz pianist and keyboardist in a variety of genres and groups. Because of this, I've been able to get to know the music scene and musicians here in Lubbock. Working with these older recordings has helped me understand and contextualize our music history. I'm always pleasantly surprised by the recordings that have been produced in this town and I get excited when I find older albums featuring players I've met since moving here.



Jazz Loft: Tape Boxes - Photo by Matthew Thompson

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## ARSC New & Returning Members

Scott Adamson  
sadamson@mpr.org

Hahaer Aibuer  
haha9062@hotmail.com

Salvatore Angelone  
angelone@mit.edu

José Manuel Araque  
araque@gmail.com

Elizabeth K. Batiuk  
ekbatiuk@umich.edu

Tim Buckwalter  
Frank Shankly's Record Emporium  
tim@timbuckwalter.com

Gavin Cooley  
gvn.cly@gmail.com

Katelin Dixon  
katelin.dixon@ttu.edu

Anthony Fountain  
acfons@hotmail.com

Carleton Gholz  
csgholz@gmail.com

Neil Gladd  
ngladd@comcast.net

Sebastian Gliga  
sebastian.gliga@gmail.com

Emilie Greenwell  
emickey25@yahoo.com

Ling Jiasui  
Lingjiasui@163.com

Kirstin Johnson  
dougan@illinois.edu

David Kay  
dkay@digitalarchivy.com

Jeff Kellem  
arsc-dist@slantedhall.com

Michael Kramer  
mkramer@brockport.edu

Craig Maki  
bonesmaki@gmail.com

Casey McNamara  
caseygail.m@gmail.com

Larry Miller  
larry.miller@nyu.edu

Amanda Mills  
amanda.mills@otago.ac.nz

Mukaidaisi Muhetaer  
mukaidaisi.muhetaer@upol.cz

Afsheen Nomai  
afsheen.nomai@gmail.com

Jeff Pivo  
deadwaxdatabase@gmail.com

Crystal Rangel  
crystalrangel@nypl.org

Fran Smith  
fsmith@ucsb.edu

Steven C. Smith  
scsmith.media@gmail.com

Chet Stussy  
chetstussy@ucsb.edu

Christopher Van Allen  
cvanallen97@gmail.com

Mike Vernusky  
mikevernusky@gmail.com

Xiaoshi Wei  
wei.xiaoshi@gmail.com

Liu Yuetong  
857077388@qq.com

Zhangxin  
meili974@126.com

Detroit Sound Conservancy  
info@detroitssound.org

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*Write to the Editor:*

Eric Silberberg  
ericstil218@gmail.com

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