



ASSOCIATION FOR RECORDED SOUND COLLECTIONS
46th Annual Conference — May 16-19, 2012
Radisson Riverside Hotel, Rochester, NY

One hundred and thirty years of recorded sound history—from the earliest extant recordings to today’s “born digital” formats—will be explored when collectors, archivists, audio engineers and recording historians convene for the 46th Annual Conference of the Association for Recorded Sound Collections in Rochester, NY on May 16-19. Hosted by the Eastman School of Music, sessions will focus on a full range of musical genres, artists and performances, as well as the timely issues of audio preservation and restoration, public access, and copyright reform.

The conference will begin with a day-long workshop on “Copyright and Sound Recordings” led by experts including Peter Hirtle (Intellectual Property Officer for Cornell University Library), followed by a tour and presentation by Image Permanence Institute scientists. Evening activities will include an opening reception at the Eastman School of Music’s Miller Center (Wednesday), an “Ask the Technical Committee” session (Thursday), “An Evening of Jazz and Popular Music on Film” followed by the Collectors’ Roundtable (Friday—open to the general public free of charge), and the annual Awards Banquet on Saturday, featuring Rochester pianist Igor Lipinski in a unique performance of music and magic.

ARSC is a nonprofit organization dedicated to the preservation and study of sound recordings, in all genres of music and speech, from all periods. The meeting brings together a unique mix of over 200 experts from the U.S. and abroad—all sharing a passion for our audio heritage.

TOPICS OF LOCAL INTEREST INCLUDE:

Flour/Flower Power: Rochester's Music from Jenny Lind to George Eastman

How did Rochester go from a hardscrabble frontier settlement to a world-renowned bastion of concert music? Gerry Szymanski will explore the early music history of a city that moved from flour mills to flower beds, beginning with the visit of Swedish Nightingale Jenny Lind in 1851, through the grand opening of the Eastman Theatre with *Prisoner of Zenda*.

The Flowering of the Phonograph in the Flower City

The phonograph came to Rochester on May 20, 1878, a short time after the formation of the Edison Speaking Phonograph Company. Tim Fabrizio will trace Rochester's journey through the early history of recorded sound, which was both prosaic and unique, an American odyssey in an age of invention.

Howard Hanson on Record

For 40 years, Howard Hanson was the guiding light of the Eastman School of Music; today he is best remembered as one of America's great 20th century composers. However, as a conductor Hanson was deeply involved in sound recording, not only as an interpreter but also in its technical aspects. David Lewis will illustrate Hanson’s major recording achievements.

My Black Mama: The Influence and Significance of Son House Records

University of Rochester historian Daniel Beaumont will explore two phases of Son House's career, from the influence of the blues on the pre-WWII African American community, to his "rediscovery" in the sixties and the relation of the blues to the youth culture, including rock musicians such as the Rolling Stones, Led Zeppelin and Jack White.

Phonographs and Music Machines in Silent and Early Sound Films

Motion pictures and sound recording developed together, so it is not surprising that phonographs and records often have dramatic functions in "silent" films, as each technology was capable of doing something the other could not. Phil Carli will illustrate this premise with images from films made in the 1910s-1920s, showing how sound recording influenced American life, and also the ingenuity behind filmmakers' conceptions of what sound recording could and would eventually do.

An Historical Survey of the Eastman Audio Archive

In the early 1930s, the Eastman School of Music began to capture its performances on instantaneous disc; today the Eastman Audio Archive holds recordings of more than 35,000 performances, including the long-running American Composers Concerts and Festivals of American Music. David Peter Coppen will provide an overview of the EAA, which offers much research potential to historians of American music.

OTHER HIGHLIGHTS INCLUDE A WIDE RANGE OF MUSIC AND TECHNICAL PRESENTATIONS:

The 1880s Speak: Recent Developments in Archeophony

Over the past year, a succession of newly audible sound recordings from the 1880s has attracted worldwide attention, from a talking doll cylinder to discs from Alexander Graham Bell's Volta Laboratory. Patrick Feaster will present the most recent discovery, a box of unlabeled cylinders recorded by Theo Wangemann—arguably the world's first professional recording engineer—during his European trip of 1889-90, including the only known recordings of Otto von Bismarck and Helmuth von Moltke.

Uncle Sam and Aunt Beeb: American Roots Music on the BBC

A surprising variety of American roots music—country, folk, blues, and gospel music—was heard on British radio before and after World War II. Roberta Freund Schwartz will explore these specialty programs, including the ballad opera *The Man Who Went to War* written by Langston Hughes, the program "Walk Together Chillun" with Josh White, and the series "The Art of the Negro."

The Project South Collection: The Civil Rights Movement in Sound

In the summer of 1965, eight Stanford University students traveled throughout the South recording interviews with participants in the Civil Rights Movement. Though the tapes were transcribed in 1969, the recordings remained unplayed for almost 40 years. Finally, following the recent transfer of the tapes, the voices in these oral histories have been returned. Franz Kunst will bring to light new discoveries, from rallies and marches to chants and songs, along with atmospheric sounds of the rural Deep South.

Serge Koussevitzky and the Boston Symphony Orchestra: A Recorded Legacy, 1928-1950

In addition to Koussevitzky's eminence as an interpreter of the standard symphonic repertoire, he commissioned many works by American composers during his tenure with the BSO. Unfortunately his reputation has sharply declined, most particularly due to the limited availability of his recordings. Dennis Rooney's survey will include recorded excerpts and video of Koussevitzky in action, suggesting his true stature among 20th century conductors.

Exploring the Evolution of Electric Recording Through the Studios of RCA Victor 1925-1950

Nicholas Bergh will explore the first decades of electric recording by looking at the technical evolution of the RCA Victor recording studios, addressing some of the important questions and misconceptions of this era that still face us today in the modern use and transfer of these recordings.

The Flute in Jazz: From Feathery Breezes to Whirlwinds of Sound

Cary Ginell will trace the flute's ascendancy as a jazz solo instrument, beginning in 1927 when Cuban bandleader Alberto Socarras's first recorded a flute solo on a record with Clarence Williams, through the dawning of the bebop era and the world music influences of Herbie Mann.

From Pole-Cats to Cowboy Fiddlers: Following "Maiden's Prayer" in Music and Sound

"Maiden's Prayer," the iconic American fiddle tune claimed by Bob Wills, began its perambulation in 19th century Poland, penned by Tekla Badarzewska for intermediate pianists. Using early sheet music and recordings, Joe Weed will show how fiddlers had already been using this tune well before Wills' iconic 1935 recording, and in the process they were helping to sculpt and define country fiddling in America.

Music is Where You Find It: Jukebox Shorts of the 1940s

Among the most fascinating sources of music on film is the jukebox short of the 1940s. Noted film historian Mark Cantor will provide an audiovisual presentation that draws from a wide variety of shorts featuring Rose Murphy, Spade Cooley, and the Nat "King" Cole orchestra, among others.

Tex-Mex Recording Pioneers

Starting with Armando Marroquín's first locally-produced conjunto record in 1945 through the Tejano crossover hits of the late 1980s, Alex LaRotta will highlight the people, places, genres, and recording technology throughout Texas within this forty-plus year time frame.

Report on the Library of Congress National Recording Preservation Plan

The National Preservation Act of 2002 directed the Library of Congress to develop a national plan for recorded sound preservation, which will be published in 2012. This panel will report on the efforts of the Task Force groups that provided key input and summarize the major recommendations and next steps.

All events will take place at the Radisson Hotel Rochester Riverside located at 120 East Main Street in the heart of downtown Rochester. The conference is open to the general public. All sessions, with the exception of the Friday evening film presentation and Collectors' Roundtable, require a registration fee which may be submitted in advance or on-site (daily rates are also available). The full conference program as well as abstracts for each session and a registration form may be found at:

<http://www.arsc-audio.org/conference/>.

For additional information, or to inquire about press passes, contact Brenda Nelson-Strauss, ARSC Conference Manager, bnelsons@indiana.edu; 812-855-7530; or Jim Farrington, Local Arrangements Chair, jfarrington@esm.rochester.edu; 585-274-1304.