

ARSC 2020 Conference Schedule

All conference sessions will be held at the Delta Hotel Montréal

WEDNESDAY

- 9:00 am – 5:00 pm**
Concerto Rm. **WORKSHOP: DIGITAL AUDIO RESTORATION**
(pre-registration required; check-in begins at 8:30 a.m.)
- 9:00 am – 4:00 pm**
Tchaikovsky Rm. **BOARD MEETING**
- 4:00 – 5:00 pm**
Tchaikovsky Rm. **EXECUTIVE COMMITTEE**
- 4:00 – 7:30 pm**
Interlude Hall **REGISTRATION DESK OPEN**
- 6:00 – 7:00 pm**
Concerto Rm. **NEWCOMER ORIENTATION & MENTORING PROGRAM**
Open to first-time attendees, board members, and those pre-registered as mentors and mentees (pick up name badges at registration desk)
- 7:00 – 9:00 pm**
Opus 2 **OPENING RECEPTION**
Open to conference attendees and ticketed guests (pick up name badges at registration desk)

THURSDAY

- 8:00 – 10:00 am**
Opus 2 **EXHIBIT SET-UP**
- 8:30 am – 4:00 pm**
Interlude Hall **REGISTRATION DESK OPEN**
- 8:45 – 10:30 am**
Opus 1 **PRESIDENT'S WELCOME – Cary Ginell**
- OPENING PLENARY: MONTRÉAL RADIO**

Celebrating 100 years of Radio Broadcasting in Montréal *Anja Borck, Alain Dufour, Emile Lepine, Denis Couillard, Mariana Mejia Ahrens*
- 10:30 – 11:00 am** **COFFEE BREAK**
Opus 2 (Silent Auction Opens)
- 11:00 – 12:30 pm** **CONCURRENT SESSIONS**
- Opus 1* **CANADIAN FOLKSONG**

Repatriation Across Borders: A Discussion of the Future of Laura Boulton's 1941 Canadian Folksong Recordings *Aaron A. Fox, Aimee Toner, Sandria Bouliane, Benoit Thériault, Claude Dauphin, Glenn Patterson, Jonathan Wise*
- Concerto* **HISTORICAL RECORDING**

New Takes on the Old Machines: (Re)construction of Mechanical Recording Processes
Inja Stanovic

Pre-Vinyl Recording and Playback Materials *Don Wilson*

Splitting the Cylinder and the Song: Investigating Access and Repatriation of Ethnographic Wax Cylinder Recordings *Mel Jordan*

12:30 – 2:00 pm LUNCH

2:00 - 3:30 pm CONCURRENT SESSIONS

Opus 1 CANADIAN ARTS AND ARTISTS

Félix Leclerc : From Unknown Folksinger to National Hero *Jean Pierre Sevigny*

Patsy Gallant's Use of Vocal Techniques: Constructing and Reconstructing a Fluid Musical Persona *Alexei Michailowsky*

Apex Film Parlant: When Folklore Meets New Technologies *Sandria P. Bouliane*

Concerto TECHNICAL I

A Software Decoder for Tapes Recorded with the Dolby A Noise Reduction System
Richard L. Hess

Shazam in the Archive *Chris Hubbles*

Strategies for Reformatting Degraded Audio CDs *Patrick Feaster*

3:30 - 4:00 pm COFFEE BREAK

Opus 2

4:00 – 5:30 pm CONCURRENT SESSIONS

Opus 1 ASIAN CONNECTION

Korea on the Gramophone: The 1906 G&T "Recording Expedition" to Korea and its Historical Significance *Jihun Suk*

Berthold Laufer's Chinese Stereo Recordings of 1901 *Patrick Feaster*

Building a Comprehensive Repository for Montréal Gamelan Archives
Laurent Bellemare

Concerto DIGITIZATION I

Digitizing and Revitalizing a Century of Native Voice and Song at the Autry
Lylliam Posadas, Liza Posas, Yuri Shimoda

5:30 – 7:30 pm MCGILL TOUR AND “RADIO: 100 YEARS” EXHIBIT

McGill University Wirth Building, 527 Sherbrooke St. W.

(optional tours of McGill University Schulich School of Music’s Marvin Duchow Music Library featuring the exhibit “Radio: 100 Years” curated by Alain Dufour in collaboration with Anja Borck of the Emile Berliner Musée des Ondes, and tours of the new Recording Studios)

5:30 – 8:00 pm DINNER

8:00 – 9:00 pm ASK THE TECHNICAL COMMITTEE

Concerto .

FRIDAY

8:30 – 4:00 pm

Interlude Hall

REGISTRATION DESK OPEN

9:00 – 10:30 am

Opus 1

OPENING PLENARY: MONTRÉAL

Capitol Québec: The Montréal Branch of Capitol Records Canada in the 1960s and 1970s
Robb Gilbert

Archiving at the Margins: Tenzier and the Musics of the Québec Avant-Garde *Ryan Seward*

The Fonds Jean Trudel: Engaging with Community Partners to Preserve and Disseminate Archival Field Recordings in Québec *Laura Risk*

10:30 – 11:00 am

Opus 2

COFFEE BREAK

11:00 – 12:30 pm

CONCURRENT SESSIONS

Opus 1

HISTORICAL

Remembering Australian Discographer Michael Kinnear
Suresh Chandvankar

RCA Victor's "TV Record Hop" Mystery *Leah Biel*

"Can You Please Make That More Blue Sounding?": The Semantics of Reissue Mastering while Remaining Truthful to the Original Bruno Walter Stereo Recordings
Andreas Meyer, Jennifer Nulsen

Concerto

TECHNICAL II

Brown Wax Cylinders: When (Almost) Every Record Is a Unique Take
John Levin, Yuri Shimoda, Don Wilson

12:30 – 1:30 pm

LUNCH

1:30 – 3:00 pm

CONCURRENT SESSIONS

Opus 1

AMERICAN ROOTS

Washington, D.C. R&B and the Canadian Connection *Jay Bruder*

Doc Watson Family Milestones: A Chronicle of a Family Recording Itself
Roy Andrade

The Trevor Tolley Jazz Collection at Carleton University: An Exploration in Record Collecting *Rachel Clothier*

Concerto

RECORDING PRESERVATION I

Sound Preservation: Update on the Library of Congress Radio Preservation Task Force
Elena Razlogova, Josh Shepperd, Emily Goodmann, Sammy Jones, Matthew Barton

3:00 – 3:30 pm
Opus II

COFFEE BREAK

Opus II

POSTER SESSIONS

(Re)Thinking Inside the Box: Harvard Library's Collaborative Development of a Customizable Enclosure for Glass-Substrate Lacquer Discs
Elizabeth Walters

Pathé Label Discs from India *Suresh Chandvankar, Sean Gaston*

Digitizing and Reassembling William Miles' Black Champions Interviews
Tyler Bequette, Jim Hone

Beam Music Library and Lounge *Maya Edmond*

3:30 – 5:00 pm

CONCURRENT SESSIONS

Opus I

“ETHNIC” RECORDINGS

Pioneer of Sound Industry for Czechs in the United States: The First Ethnic Recordings by Ed Jedlička *Katie Buehner, Filip Sir*

From Edmonton to the East Village: Canadian Ukrainian Folk Music on a New York Label
Matthew Barton

Transatlantic Battlefront: How the Exiled Czech Comic Duo Voskovec and Werich Continued Resistance to Nazi Occupation Via Radio
Martin Mejzr, Maristella Feustle

Concerto

DIGITIZATION II

The Indiana University Media Digitization and Preservation Initiative: A Retrospective
Mike Casey, Brenda Nelson-Strauss, Patrick Feaster, Dan Figurelli, Jonathan Richardson, Konrad Strauss, Glenn Hicks, and William Vanden Dries

5:00 – 7:00 pm

DINNER

6:00 – 8:00 pm

WOMEN IN RECORDED SOUND SOCIAL
(location and details TBA)

7:00 – 9:00 pm

Opus I

FILM SCREENING: WHAT'S NEW *presented by Mark Cantor*

9:00 – 11:00 pm

Concerto

COLLECTORS' ROUNDTABLE (open to general public)

SATURDAY

8:30 – 4:00 pm

Interlude Hall

REGISTRATION DESK OPEN

9:00 – 10:30 am

CONCURRENT SESSIONS

Opus 1 **CLASSICAL I**

Wilhelm Furtwängler's 1951 La Scala Orfeo and the Mystery of the Two Editions *Gary Galo*

A Tribute to Anthony V. Paterno: The Other Toscanini Collection
Seth B. Winner

Anna Russell and the Art of the Musical Lampoon *Dennis D. Rooney*

Concerto **RECORDING PRESERVATION II**

New Frontiers in Recorded Sound Preservation: Community-Based Audio Archiving
John Vallier, Louis Rastelli, Yuri Shimoda, Shawn VanCour, Ray Barker, Miles Levy

10:30 – 11:00 am **COFFEE BREAK**
Opus 2

10:50 am **SILENT AUCTION CLOSSES** (*payments due by 4:00 pm*)

11:00 – 12:30 pm **CONCURRENT SESSIONS**

Opus 1 **CLASSICAL II**

Acquiring, preserving, and exhibiting a comprehensive collection of opera recordings from the early to mid 20th Century
Jan Guise, Bryan Martin, James Mason, Rebecca Shaw

Concerto **DIGITIZATION III**

Stay a Little Longer: Preserving 45 Years of Austin City Limits Audio Recordings *Amanda Moore, Matt Leatherman* (one-hour session)

Digitization of the Columbia-Princeton Electronic Music Center Archives
Nick Patterson, Jonah Volk

12:30 – 1:30 pm **LUNCH**

1:30 – 3:00 pm **CONCURRENT SESSIONS**

Opus 1 **DISCOGRAPHY**

American Discography Project: The First Decade
David Seubert, Sam Brylawski, Shawn Averkamp, Michael Lashutka

Concerto **TECHNICAL III**

Transcription of Archival Audiovisual Content: A Study of Accuracy and Cost *Emily Vinson*

Have You Ever Tried...An Exploration of Myth, Queries, and Neat Things to Try in Audiovisual Preservation *George Blood*

Creating Open Access to Berliner Discs at Yale *Jonathan Manton*

3:00 – 4:30 pm **AFTERNOON PLENARY**

Opus 1

AMERICAN MUSIC

From Acadia to Arcadia: Cajun Music's Continuing Journey

John Broven

Scuffling Women Blues: Forgotten Female Blues Singers of the 1930s

Robert Freund Schwartz

Len Spencer and the Rise of Minstrel Recordings *Tim Brooks*

4:30 - 5:30 pm ARSC ANNUAL BUSINESS MEETING

Opus 1 (all ARSC members please attend)

6:00 – 7:00 pm HAPPY HOUR

Opus 2

7:00 – 10:00 pm ARSC AWARDS BANQUET

Opus 2 (Tickets required)

SESSION ABSTRACTS FOR THURSDAY, MAY 21

PLENARY SESSION: MONTRÉAL RADIO

Thursday 8:45 - 10:30 am

Celebrating 100 Years of Radio Broadcasting in Montréal

Anja Borck, Alain Dufour, Emile Lepine, Denis Couillard, Mariana Mejia Ahrens, Musée des Ondes Emile Berliner

Canadian Marconi started an experimental radio station in Montréal in December 1919. By May 1920, XWA offered a somewhat regular program. This was the earliest radio broadcast to the public ear in Canada. Canada's radio programming quickly had to respond to radio policies and practices from the United States, which led to the forming of the CBC and Radio Canada in 1936 as government run radio stations while private Canadian stations continued to exist. This is still the set-up of Canadian radio today. Our challenge at the Musée des Ondes Emile Berliner is, how to commemorate the significance of the centennial of radio, how to communicate the 100 years of broadcast history and spark curiosity in our population to engage with the subject in a reflective way. In our panel discussion, Anja Borck, director of the MOEB, will introduce you to the museum's projects for the centennial and their goals. Alain Dufour, radio collector and enthusiast, will talk about the collaboration between the Société Québécoise des Collectionneurs de Radios Anciens (SQCRA), the museum and additional collaborators which are realizing together the program for the centennial celebration. Emile Lepine is coming from the practical side of sound recording which he did, partly, for broadcasting stations. He will offer a glimpse of the challenges of nationwide broadcasting technology between the 1950s and 1990s. Denis Couillard, director at Ultra Electronics, will speak about the challenge in recreating the first radio broadcasting in Canada in today's environment. Mariana Mejia, will be the moderator of the discussion.

CANADIAN FOLKSONG

Thursday 11:00 – 12:30 pm Session 1

Repatriation Across Borders: A Discussion of the Future of Laura Boulton's 1941 Canadian Folksong Recordings

Aaron A. Fox, Columbia University; Aimee Toner, Barnard College; Sandria Bouliane, Université Laval; Benoit Thériault, Canadian Museum of History; Claude Dauphin, Université Québec à Montréal; Glenn Patterson, Memorial University; Jonathan Wise, Canadian Museum of History

In 1941, famed American folksong collector Laura Boulton (1899-1980) recorded over 400 Francophone folk songs, as well as a smaller number of Anglophone folk songs, on a field trip to Québec and Nova Scotia. This work was embedded in her work as a filmmaker and recordist for the National Film Board of Canada's "Peoples of Canada" project. In 1963, Boulton sold the intellectual property rights to these recordings (outside of Canada) to Columbia University, and they have been subsequently further dispersed through institutional agreements and publication. Ms. Toner has instituted an ambitious "repatriation" effort for these recordings, under the supervision of Mr. Fox (who directs the Center that holds Boulton's recording rights). In this panel discussion, we engage representatives of key Canadian institutions and communities who are partners in this project to discuss the future of these recordings and the future protocols for the management of their rights of access and publication. The panel will begin with a brief presentation by Toner and Fox on the history of these recordings, and examples from the collection will be played throughout the session. We will then discuss the current state of the intellectual property rights to these recordings, their value and importance to traditional communities and descendants of the original performers, and their significance as historical documents. Finally, we will address the broader "Peoples of Canada" collection, and prior repatriation work that has been done with other portions of this large archive. We will actively engage the audience in this discussion.

HISTORICAL RECORDING

Thursday 11:00 – 12:30 pm Session 2

New Takes on the Old Machines: (Re)construction of Mechanical Recording Processes

Inja Stanovic, University of Huddersfield

Early recordings are widely acknowledged as primary sources in musicological research within multiple academic disciplines, as they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth and early twentieth century musicians. Crucially, they capture and preserve performance styles, traditions and musical approaches of an age that has long-since passed. Even though often used in musicological research, particularly in context of historical performance practices, not much research has been done into the production of early recordings.

This paper discusses mechanical recording processes in the context of three-year research project *(Re)Constructing Early Recordings: A Guide for Historically-Informed Performance*, which will be coming to the end in November 2020. Supported by the Leverhulme Fund and University of Huddersfield, this unique and highly experimental project focusses upon the production of early recordings made with mechanical technologies, and aims to understand the extent to which performers needed to adjust their playing in response to the recording medium and recording process.

Throughout three years, various recording contexts were reconstructed, including a large number of phonograph cylinder recordings (2 and 4 minutes), 7 and 10 inch records of solo piano and diverse chamber settings. By presenting a selection of recorded materials, and discussing various mechanical recording technologies used during the recording process, this paper suggests ways in which technological and reconstructive contexts form a redefinition of strategies of documentation, thus influencing future readings of early recordings and historically informed practices.

Pre-Vinyl Recording and Playback Materials

Don Wilson, Drexel University

Early recording and playback of sound required not only advances in the understanding of sound waves but also of materials and chemistry. Using natural materials such as soaps, beeswax, clay (and even chocolate!) the recording industry would be born. These materials and processes would change dramatically over the first few decades; until industry standards could be achieved. This discussion will cover the various materials used for cylinder and pre-vinyl disc records, how those materials were produced and their physical properties. Practical tips will be given on how one can perform their own basic analysis, using simple tools to ascertain what a disc or cylinder is made of. The focus of the information shared is to better assist archivists in identifying materials for purposes of establishing an approximate age of a recording and its archival needs. This presentation will be hands-on and each attendee will have the opportunity to handle materials such as waxes, "Berliner-process," zinc plates, gutta-percha, shellac and more.

Don Wilson is a visiting researcher at Drexel University's Department of Chemical Engineering where he researches conversion of waste-greases into BioDiesel. Many aspects of this research are directly applicable to recording wax. Don has also been loaned several hundred early disc records, (to be duplicated) many of which were analyzed to determine their composition and to aid in the analysis of other discs whose composition has not yet been determined.

Splitting the Cylinder and the Song: Investigating Access and Repatriation of Ethnographic Wax Cylinder Recordings

Mel Jordan, Hampshire College

Wax cylinders were a historic format often used by ethnographers in the early 1900s to capture recordings of Native American languages and musical practices. Increasing attention has been paid in recent years to intellectual property and the proper handling of these recordings, with many archives working with communities to improve access. However, the approaches to "correct" care of sensitive recordings tend to be different across locations and can be inconsistent, and a number of issues remain. My research asks: what are collections doing to promote access, and is it enough?

Increasingly, wax cylinder recordings are being digitized and put into databases, and "repatriation" is often used to refer to the act of providing digital access. My work investigates the use of the word "digital repatriation" and ideas of success surrounding these projects, working to clarify the nature and consequences of the digitized recording in the world. What is the potential future of these recordings?

This research is based on the history of digital recorded sound access and centers around interviews conducted with a number of participants working on access projects. Drawing from historical case studies and the role of digitization in sound preservation, this study follows several archives and their approaches, in the wider context of the digital preservation landscape. Through this, I have worked to develop an understanding of the policies and realities shaping the dynamics of recorded sound access and repatriation.

CANADIAN ARTS AND ARTISTS

Thursday 2:00 – 3:30 pm Session 1

Félix Leclerc : From Unknown Folksinger to National Hero

Jean Pierre Sevigny, Emile Berliner Museum

Thirty years after his death, folksinger Félix Leclerc's influence is still felt on French-Canadian music: he remains one of its seminal figure. His voice, guitar sound and songwriting style have had a lasting influence in an ever changing music world. The presentation will highlight key moments of Leclerc's career. In 1950, Parisian record executive Jacques Canetti came to Montréal seeking new talent in this "colonial" market. After a few days of nightclubbing and meetings with local show-business insiders, he had found his man. Félix Leclerc was a shy singer who pioneered a new style of literary song: a mixture of old style troubadour ballad and urban folk—a genre which came to be known as "chansonnier." Only months before, he had been turned down by a local producer because his songs were not of any known style and were not marketable. But in Paris, his luck changed. His first recordings shook the French music scene. Produced in 1950-51, they were radically different from the staple commercial recordings of the day and are watershed moments in the history of francophone music. Leclerc's subsequent recitals in Left Bank cafés and cabarets were critically acclaimed and created a loyal following. Only months later, he won the prestigious "best recording" award of the recording Académie Charles Cros (Paris), the French equivalent of the Grammy. In the midst of intense media coverage, Leclerc returned to Montréal in the spring of 1951, and was greeted as a national hero.

Patsy Gallant's Use of Vocal Techniques: Constructing and Reconstructing a Fluid Musical Persona

Alexei Michailowsky, York University

In this paper, I examine how and why Canadian pop singer Patsy Gallant continually and strategically changed her musical persona between 1972 and 1984. A virtuosic and versatile vocalist, Gallant explored a variety of expressive vocal techniques in her recordings from this period. She also experimented with the different sounds and expressive qualities of the English and French languages. As a result, she used record production strategies to play with a fluid artistic persona and offer a myriad of meanings and experiences to her listeners.

For this research, I will study Gallant's voice on four different moments, analyzing the musical arrangements and production of her recordings. The audio from the original vinyl records will be digitized and enhanced with audio processing tools. Special focus will be given to vocal expression, use of language and lyrics. I will then interview Gallant regarding these elements of her recordings to provide a first-hand account on her artistic vision and creative process. I will contextualize my findings using both scholarly and media texts about Gallant (Smith 1998; Turbon 2018), developments in Canadian popular music (Starr et al 2009; Mersereau 2015), and the music genres with which the artist identifies (Arena 2013; Echols 2010). The conclusions will highlight the importance of vocal use in the development of Patsy Gallant's artistic persona and contribute to larger discussions in popular music studies about political economy and genre, particularly in the Canadian context.

Apex Film Parlant: When Folklore Meets New Technologies

Sandria P. Bouliane, Université Laval

In 1929, Herbert S. Berliner, L. Roméo Beaudry and three lawyers from the city of Montréal pooled their technical, artistic and financial knowledge to create a series of filmed songs. On the top floor of a clothing factory building, Apex Films Parlants put for the first time in the front of a camera few French-Canadian singers, well known in theatrical and folklore circles. It is with popular songs that the young company combined sound and image, and marked an unprecedented Canadian experiment, combining phonographic recording and moving images.

This experience allows us to pay attention to a marginal corpus of Canadian phonographic production at the time, that is the first experiments on 33 rpm records. This repertoire is distinguished by the selected French-speaking

works, by the presence of female performers, and by the desire to extend sound recording technology to other media functions (advertising, radio, cinema). This communication will thus be an opportunity to draw a first portrait of this singular production made in Montréal between 1929 and 1935. The presentation will end with the screening of the song-filmed “En rouler ma boule,” possibly the first sound-image synchronization performed in Canada.

TECHNICAL I

Thursday 2:00 – 3:30 pm Session 2

A Software Decoder for Tapes Recorded with the Dolby A Noise Reduction System

Richard L. Hess, Dyson Hess Schroeder Noise Reduction Decoder System

Working with software guru John Dyson, we have finalized our software decoder for playing tapes recorded with the Dolby A noise reduction system. This software is able to decode the recordings with less intermodulation distortion than hardware decoders that were manufactured while these systems were current. This offers a more stable approach to decoding than maintaining aging hardware.

Additionally, we will outline our further progress for a companion application for tapes recorded with the Telefunken/Telcom C4 noise reduction system. Dr. Ernst Schroeder, formerly of Telefunken in Germany, is assisting in this effort as well.

Shazam in the Archive

Chris Hubbles, Independent Scholar

Sound recording archives are replete with unidentified material, especially materials on open reel tape and compact cassette. Archival collections are often ingested with impoverished identifying metadata, and in some cases, little to no sense of what is actually recorded on the collection materials. Sometimes, the recordings that end up in these collections turn out to be composed partially or entirely of commercially-available recordings, especially music. Identifying such materials is valuable to collection curators, in order to provide prospective users of the collection with more robust information about that collection; it may also help curators determine whether such materials are of lower priority for preservation and digitization projects or are candidates for culling from collections. There are now easy Internet-based methods available to managers of sound archives that may help them identify audio materials without having expert knowledge of the genres or styles in their collections. Simple commonsense strategies for identifying commercially-available recordings using modern technological resources are discussed, with a focus on the use of audio fingerprinting applications, such as Shazam, as useful tools for sound recording archivists (but which cannot be trusted blindly). Examples will be taken from several real-world usages of Shazam and other Internet-based databases to identify audio materials while digitizing archival collections.

Strategies for Reformatting Degraded Audio CDs

Patrick Feaster, Indiana University

Ripping CDs may be a widespread consumer activity, but optimal reformatting of audio compact discs poses a number of challenges, particularly when it comes to preserving unique audio CD-Rs that are significantly degraded. Like other early digital formats that weren't file-based, the audio compact disc format was designed on the assumption that the bitstream read from the carrier during playback would contain errors. Discs were therefore encoded with lots of redundant parity bits, and hardware was designed to correct smaller errors and conceal larger ones before outputting a signal, but not to provide any access to the raw bitstream itself. Widely used tools such as Exact Audio Copy try to improve the accuracy of rips made with a single standard drive by having it read each sector multiple times and comparing the results for consistency and/or relying on its error-reporting capacity. This presentation will describe an alternative approach used for problem CD-Rs by the Media Digitization and Preservation Initiative at Indiana University in which rips made independently on multiple drives, or on the same drive under different conditions, are compared and averaged. It will then consider the value of modifying hardware so that the raw bitstream read from an audio CD can be accessed without passing through a drive's error correction circuitry and preserved in its elusive native form.

ASIAN CONNECTION

Thursday 4:00 – 5:30 pm Session 1

Korea on the Gramophone: The 1906 G&T "Recording Expedition" to Korea and its Historical Significance

Jihun Suk, University of Michigan-Ann Arbor

Starting in 1902, the London-based Gramophone and Typewriter (G&T) company began a series of recording sessions—usually referred to as "recording expeditions"—in non-Western world to record music and other types of performing arts for the purpose of making commercial sound recordings to be sold to potential customers in the non-Western world. While it has been a well-known fact that there has been a significant amount of recording activities in the non-Western world in the first decade of the 20th century, very few in-depth research had been done on the subject, largely due to the lack of substantial understanding of these non-Western cultures and languages. In this particular presentation, I would like to present some of my major findings about the case of the November-December 1906 "recording expedition" in Seoul, Korea, led by the Gramophone and Typewriter (G&T) company engineer William C. Gaisberg. His recording expedition to Korea resulted 96 issued sides of records, but due to the changes in corporate marketing decisions, these records were ultimately issued by the Victor Talking Machine company, the G&T company's American affiliation. Not only my findings will reveal a series of discographical information, it will also reveal a fascinating dynamic between the Western record companies and the Korean public, which paralleled the socio-economic effects and outcomes of the coming of the "West" to the "East" at the turn of the 20th century.

Berthold Laufer's Chinese Stereo Recordings of 1901

Patrick Feaster, Indiana University

In 1901 and 1902, Berthold Laufer made hundreds of phonograph recordings of Chinese music in Shanghai and Beijing as part of his work leading the Jacob H. Schiff Expedition there on behalf of the American Museum of Natural History. Laufer's Chinese cylinders, which are preserved in two separate groups at Indiana University's Archives of Traditional Music and the Berliner Phonogramm-Archiv, have long been prized for their uniquely early documentation of Chinese opera and folk music. However, they also have another claim to significance which has only recently come to light. For many of the opera recordings Laufer made in Shanghai in the fall of 1901, he used two phonographs, one devoted to vocal performers and the other devoted to instrumental accompanists. His goal was only to isolate the vocal and instrumental parts for transcription, but today we can also synchronize the resulting pairs of recordings and play them back together in stereo. This presentation will explore Laufer's original project, recent successes in reconstructing stereo sound from his cylinders, and the implications of both endeavors for our understanding of the history of stereophony.

Building a Comprehensive Repository for Montréal Gamelan Archives

Laurent Bellemare, Université de Montréal

After the showcase of traditional Indonesian performing arts at the Vancouver Expo 1986, Canadian universities inherited sets of Indonesian gamelan orchestras and soon began offering courses for music students interested in learning these diverse traditions. Among them, Université de Montréal was offered two sets of Balinese orchestras, a novelty which allowed a community of Montreal gamelan enthusiasts to form and engage with this music. A few generations later, a large body of archives have amassed, framing a history of this niche community's achievements. This data, scattered in public and private archive collections, comes in various formats: DAT tape, audio, VHS, digital files, photos, reel-to-reel audiotape, posters, concert programs, letters, TV shows, reports and more. Attempting to study these documents has proven to be challenging, since no suitable platform for preservation, storage and research currently exists. These files are therefore hard to find due to their decentralized locations. Additionally, most of the documents in older formats have yet to be digitized. In the case of recent digital files, such as pictures or rehearsal recordings, their locations can be even messier and their quantity overwhelming. Aside from the basic issue of choosing a suitable repository platform, questions of legal rights and methodology arise. For posterity, these documents should nonetheless be digitized, organized and stored in an easily accessible online repository. This paper aims to underline the various challenges encountered in the early stages of such a project as well as to suggest ways of overcoming the obstacles to a thorough archival investigation.

DIGITIZATION I

Thursday 4:00 – 5:30 pm Session 2

Digitizing and Revitalizing a Century of Native Voice and Song at the Autry

Lylliam Posadas, Liza Posas, and Yuri Shimoda, Autry Museum of the American West

In 2018, the Autry Museum of the American West received a CLIR Recordings at Risk grant to digitize hundreds of Native American recordings captured on a wide array of sound and audiovisual formats from 1898 to 2007. This presentation follows the course of the project and its goals of community collaboration and access. Shimoda shares details about the project's workflow, the collection items, and their contents, which include releases from the first Native American-owned record labels, in addition to songs, oral histories, and plays from over 40 Southern California, Pacific Northwest, Southwest, and Plains tribes. Posadas describes the Autry's plan to share the digitized recordings with affiliated tribes and to collaborate with them to enhance the items' descriptions and determine access policies. Traditional Knowledge Labels are integral to this phase of the project, so an explanation of how tribal communities create and use them, as well as how they are integrated into Autry catalog records, is provided. Finally, Posas elaborates on how the project informed the continuing development and implementation of sustainable practices for building relationships with communities and the standardization of new description schemas designed for Native-created content and context at the Autry.

SESSION ABSTRACTS FOR FRIDAY, MAY 22

OPENING PLENARY: MONTRÉAL

Friday 9:00 – 10:30 am

Capitol Québec: The Montréal Branch of Capitol Records Canada in the 1960s and 1970s

Robb Gilbert, University of Calgary

The EMI Music Canada fonds at the University of Calgary's Archives and Special Collections is among the largest archival collections in the world of Canadian popular music. Acquired in 2015, the archive contains administrative files, artwork, photographs, awards, and over 50,000 audio and video recordings that document the label's role in the development of Canadian popular music across the country from the early 1960s to 2012. Capitol Records Canada started a domestic division in 1960, the first of any major label active in Canada, and in the succeeding years grew into the leading supporter of Canadian artists of all the major labels. Though headquartered in Toronto, the label opened an A&R branch in Montréal in 1966 under director Pierre Dubord that signed numerous francophone artists and had a significant impact on the Québec music scene. This presentation will examine Capitol Records Canada's Montréal branch from the mid-1960s to 1970s. Using audio recordings from the collection, along with archival images and documents from the period, the presentation will survey the activities of the label's Montréal office and some of the artists signed to Capitol Records in Québec, including Beau Dommage, Maneige, Morse Code, Melchior Alias, Raoul Duguay, and Pierre Lalonde.

Archiving at the Margins: Tenzier and the Musics of the Québec Avant-Garde

Ryan Seward, University of Northern Colorado

Founded in 2010 by historian and musician Eric Fillion, Tenzier is a Montréal-based nonprofit organization whose objective is "to preserve, celebrate, and disseminate archival recordings by Québec avant-garde artists." This presentation briefly outlines the history and various strains of the Québec musical avant-garde, situating the overall movement within the social, political, and cultural contexts of its emergence. In addition—through the process of examining Fillion's work with Tenzier—institutionalized archives are scrutinized as potential sites of historiographic hegemony whereby discursive formations become increasingly entrenched, especially through the exclusion of histories that rupture with dominant values. Fillion's localized archival praxis is thus posited as a project of transgressive historiography through which the role of independent, community-based archives is understood as imperative in the documentation and preservation of marginalized histories.

The Fonds Jean Trudel: Engaging with Community Partners to Preserve and Disseminate Archival Field Recordings in Québec

Laura Risk, University of Toronto Scarborough

From 1965 to 1975, folklorist Jean Trudel traveled to festivals, dances, concerts, and workshops across the province of Québec to document music and dance activities. The resulting collection of approximately 250 audio and video reel-to-reels is the largest known cache of non-commercial recordings of traditional instrumental music from Québec. These tapes were inaccessible to both scholars and the general public until recently, when they were acquired by a consortium of researchers and musicians with the threefold goal of digitizing the collection, disseminating the recordings via an open-access online archive, and depositing the originals at a Canadian museum. This presentation describes an ongoing collaboration between two Canadian universities, a provincial heritage organization, and a national museum to preserve and disseminate the Jean Trudel collection. To date, we have created a digital dossier for the collection; digitized 25 audio tapes and made track-level descriptions of their contents; and taken preliminary steps to return copies of select recordings to their communities of origin through heritage-oriented events. We also succeeded in locating and interviewing Jean Trudel. Following scholarship on proactive archiving (Brinkhurst 2012), equitable archiving practices (Landau and Fargion 2012), and sustaining traditions through community-engaged archiving (Seeger and Chaudhuri 2015), I argue that processing existing archival collections in close collaboration with community partners may generate thicker descriptions of the musical materials and increased community engagement. I also discuss two challenges: 1) determining copyright and securing permissions, and 2) devising a dissemination strategy that supports present-day practitioners of traditional music in Québec.

HISTORICAL

Friday 11:30 – 1:00 pm Session 1

Remembering Australian Discographer Michael Kinnear

Suresh Chandvankar, Society of Indian Record Collectors

Discography was not known to record collectors in India until about 1990. It was introduced by Michael Kinnear who visited me in 1990. He was working on the history of Indian sound recording industry and discography of Indian gramophone records. That visit changed the views and outlook of some of the Indian record collectors. He insisted to form a group of collectors for friendship and that effort resulted in the formation of 'Society of Indian Record Collectors'. He also suggested a publication of the society viz. 'The Record News' and wrote articles from 1991 to 2001. He published two books on Indian records covering period from 1899 to 1910. He also published a book on the 78-rpm record labels of India. His articles in the magazines and the books are major reference sources for academicians and researchers. He received an 'ARSC Lifetime Achievement Award for Recorded Sound Research' in 2018 and an ARSC Award for Excellence in Historical Recorded Sound Research in 2017 for Best Discography in Record Labels. He passed away in March 2019. His website is: <https://bajakhana.com.au/>

In this short presentation I want to remember Michael Kinnear by narrating the journey of Society of Indian Record Collectors and its achievements in last thirty years. I will also describe achievements and talk about the future directions that Indian collectors would take up in preserving the sound recordings that are still available.

RCA Victor's "TV Record Hop" Mystery

Leah Biel, Private Collector

Some discographers have noted a block of 50 missing numbers in RCA Victor's LPM popular series. A chance discovery of one of the albums in this mysterious block leads to a fascinating experiment in rock and roll marketing that baffled the company and went wrong in so many ways. Researchers don't know these records exist because they never hit the catalog, but those that have spotted them don't know that nobody else knows.

In 1958, RCA Victor released fifteen identical regional albums, each promoting a local TV DJ. Titled "TV Record Hop," this seemingly innocuous compilation album generated no hits, was not nationally promoted, and only the basic national version was included once in the national catalog before quickly disappearing when all of them were secretly deleted in less than a year, on April Fool's Day.

Despite the failure of the album, several of the performers went on to have reasonably successful careers. One became a hit songwriter and producer under her real name. Another kept writing and recorded on several labels. One group toured under various pseudonyms, including a disguise for a Canadian tour.

This presentation pictures the details lying away in the Victor files, now at Sony, revealing fascinating details about interlocking performers, 45 EPs, and the end of the 78 era, while tiptoeing around the payola scandals, with a wink at game shows.

"Can You Please Make That More Blue Sounding?": The Semantics of Reissue Mastering while Remaining Truthful to the Original Bruno Walter Stereo Recordings

Andreas Meyer and Jennifer Nulsen, Swan Studios NYC

Historical reissue comes with challenges that go beyond physical handling and archive. Technical understanding is given to ensure optimal transfer with no damage to original media. But once this is done, the job of remastering becomes a question of aesthetic, historical integrity and expectation. The latter is not just for the listener but also to the client paying and their expectations. What about legacy, previous reissues that may or may not have adhered to the original first release? Should that even be considered given the advancement in audio reproduction and fidelity? What about cross cultural considerations of listening perspective and "tastes"? How do we find balance among all these variables without distorting the truth? This presentation will focus on one of the most important catalogs of recording from the Sony Masterworks archives: Maestro Bruno Walter. The focus will be on the stereo recordings of Walter's career where the original sessions were recorded on half inch 3 track, but at times had to be completed in "binaural" and M-S quarter inch recording techniques. There will be examples from the original LP release, the first digital reissues completed in the early 1980's, the second select reissues completed in the mid to late 1990's, then titles for the Japanese market created for the first SACD's, and now the final version for the 2020 "Complete Columbia Recordings of Bruno Walter" by Sony Masterworks.

TECHNICAL II

Friday 11:30 – 1:00 pm Session 2

Brown Wax Cylinders: When (Almost) Every Record Is A Unique Take

John Levin, Barrington Media; Yuri Shimoda, Walt Disney and UCLA; Don Wilson, Drexel University

Cylinder records are often viewed as a single audio format. But, like 78s, cylinders saw significant changes during their 40-year history. The earliest cylinders' brown wax recordings have properties that present unique playback and cataloging challenges. There is the fragility of the medium itself. Plus, brown wax cylinders seem particularly prone to degradation from environmental effects. This panel addresses these and other issues related to brown wax cylinders. Yuri Shimoda, archivist at Walt Disney Imagineering and UCLA Ethnomusicology lecturer, describes the development of a robust collections management system and metadata schema that comprehensively organizes the complex characteristics of these recordings. John Levin, developer of the CPS1 cylinder playback system and vTrace cylinder cartridges, enumerates the playback challenges and specialized technology required to retrieve brown wax cylinder content optimally. Don Wilson, visiting researcher studying fats, oils and greases at Drexel University, Department of Chemical Engineering, provides an overview of brown wax composition and discusses the research he is conducting on cylinder deterioration, including possible ways to offset the degrading effects he has identified.

AMERICAN ROOTS

Friday 2:00 – 3:30 pm Session 1

D.C. R&B and the Canadian Connection

Jay Bruder, bluegrasscountry.org

From The Clovers to Billy Stewart, Don Covay and Marvin Gaye vocalists and musicians from Washington, D.C. played important roles in the development American rhythm & blues as it emerged from jazz, blues, and pop music in the 1940s through the rock & roll era of the mid-1950s and on to the beginnings of soul music in the early 1960s. The author has recently completed the Bear Family Records boxed set "DC R&B; 1940-1960" and unearthed

fascinating details about Washington's R&B past including a surprising connection between Washington R&B combos such as Frank Motley's Crew and the live music scene in Montreal and Toronto going back to the early 1950s. This presentation will outline the key developments in the D.C. sound during the 1940s and 1950s and examine the multi-disciplinary research challenges and preservation issues encountered. Short music examples and vintage photographs will illustrate the presentation.

Doc Watson Family Milestones: A Chronicle of a Family Recording Itself

Roy Andrade, East Tennessee State University

The Doc Watson Family "Milestones" is a collection of 84 recordings made primarily by the family themselves, of one another, and is a rare instance of an important musical family documenting themselves. The earliest recordings are of Doc himself multi-tracking himself playing jazz and big band standards with his Les Paul electric guitar, years before he was "discovered" as a virtuosic Appalachian old-time musician. Watson's daughter curated the set and was the primary instigator of many of the home recordings through the years. "Milestones" was a decade in the making and was made primarily on tape—both cassette and open reel, in living rooms, churches, kitchens, and basements. The musical performances and storytelling was primarily done for family members in intimate settings, and reveal the degree to which music played a vital role in their daily lives. Doc Watson is a central feature of the set, but his daughter, son, wife, mother, brother, and many extended family are all featured.

The Trevor Tolley Jazz Collection at Carleton University: An Exploration in Record Collecting

Rachel Clothier, Carleton University

In the summer of 2018, Carleton University inherited a collection of over 7,000 jazz recordings from Trevor Tolley, a former professor and Dean of Arts as well as an avid lover of jazz. The recordings represent 75 years of collecting, spanning the earliest jazz recordings to albums released in the 1970s. The collection is also a physical and sonic representation of the history of jazz music in accordance to major developments in recording technologies in the twentieth century, containing over 4,000 78rpm shellac discs, 3,000 LP vinyl discs, and oddities in between (such as Hit Of the Week duriam records). Having had the opportunity to oversee and organize this collection as part of my Master of Arts degree in Music and Culture, I learned a lot about the world of record collecting and have gained a passion for the subject and practice. This presentation will be an exploration of the collection's historical significance and Carleton University's declaration towards preserving material and sonic culture in an academic environment, as well as its significance as a material resource for research into jazz and recording histories. Tolley had been the president of the Montreal Vintage Music Society, in which members shared their love for jazz and played recordings for each other. Tolley also frequented various record collecting societies in which he shared his passion for jazz and record collecting. The collection contains near complete assemblages of records from both American and British labels such as Brunswick, His Master's Voice, and Parlophone and is valued at around \$200,000. I will also reflect on my time stepping into the field of record collecting and hope to gain perspectives from fellow collectors as a future curator of music materials.

RECORDING PRESERVATION I

Friday 2:00 – 3:30 pm Session 2

Sound Preservation: Update on the Library of Congress Radio Preservation Task Force

Elena Razlogova, Concordia University; Josh Shepperd, Catholic University, RPTF Director; Emily Goodmann, Clark University; Sammy Jones, CNN; Matthew Barton, Library of Congress

This panel gives an update on the work of the Library of Congress Radio Preservation Task Force, a 40 partner, 225 archivist, professor, and collector consortium tasked with aggregating, digitally cataloguing, curating, and researching the history of U.S. radio according to recommendations of the National Recording Preservation Plan. Presenters from academic, curatorial, and collector sectors discuss recent RPTF work locating audio and cataloguing collection-level descriptions at the project's ARSC-hosted digital interface. Network Directors Emily Goodman and Sammy Jones describe the current landscape of U.S. radio archives, including how the RPTF's aggregation work has been received among academic, collector, and archival communities. Project Director Josh Shepperd announces new several initiatives, including digital deposit at the Library of Congress, transnational research collaborations with parallel projects across the Atlantic, research and grant work, and the upcoming "Century of Broadcasting"

conference meeting at the Library of Congress in October, 2020. Radio historian and RPTF research associate Elena Razlogova chairs the panel; Past ARSC President Matthew Barton serves as discussant.

POSTER SESSIONS

Friday 3:30 – 4:00 pm

(Re)Thinking Inside the Box: Harvard Library's Collaborative Development of a Customizable Enclosure for Glass-Substrate Lacquer Discs

Elizabeth Walters, Harvard University

Harvard Library Preservation Services (HLPS) has developed a customizable tray and box enclosure specifically designed for the horizontal storage of glass-substrate lacquer discs, as well as metal- or cardboard-substrate discs that are too deteriorated to be stored vertically. The trays can easily be adapted for the storage of either broken or unbroken discs, and the enclosure can be sized up or down to fit discs of any diameter. Individual trays can also accommodate the storage of small fragments of broken or deteriorated discs. The exterior box dimensions may be adjusted to house up to six trays. HLPS has also prepared accompanying labeling recommendations and illustrated documentation of storage and handling guidelines.

The enclosure can be constructed with simple cutting and measuring tools using materials that are inexpensive and readily available through archival suppliers. The development process for this enclosure, which involved the collaboration of an AV preservation specialist, a photograph conservator with expertise in glass plate negatives, and a collections manager, may provide useful insights into the methodology and benefits of such cross-disciplinary collaboration.

Pathé Label Discs from India

Suresh Chandvankar, Society of Indian Record Collectors; Sean Gaston, Independent Researcher

Pathé Frères of Paris had been active in India since 1890 for their business in phonographs, and cine equipment. Pathé label gramophone discs were recorded in India, pressed in Belgium and sold in India during 1908 - 1914. These were 10" and 12" center start 100 rpm shellac discs that could be played from center to outer edge of the disc. Special discs playing machines were manufactured and marketed in India. Today very few discs and machines have survived. Our poster will help paint a history of Pathé's presence in India, based on disc label photographs and newspaper advertisements.

Digitizing and Reassembling William Miles' Black Champions Interviews

Tyler Bequette and Jim Hone, Washington University in St. Louis

This poster presentation will discuss Washington University Libraries' recent NHPRC grant to digitize and reassemble the interviews for William Miles' Black Champions (1986), a three-part documentary chronicling the stories and struggles of African American athletes in the 20th century. It will provide a brief overview of Miles and the collection of his materials contained within the Film & Media Archive, as well as a background on the series. The poster will lay out the procedures involved in the inspection and selection of the filmed interviews and program elements; digitization of the materials at our partnering lab, Preserve South; and the workflow involved in reassembling the interviews from the digitized camera rolls, sound rolls, and program answer prints into never-before-seen primary resources, including interviews not used in the final cut. Additionally, there will be space for discussion of next steps in disseminating these rare interviews. An iPad will be available in order to highlight the reassembly process and demonstrate online access in the Libraries' Samvera-based digital repository. The poster will also address the problems that arose in working with aging picture and sound elements. The already challenging task of syncing picture and sound was further complicated by deterioration of the ¼" audio tape. In completing the project, the Libraries' utilized its widest range of open source and proprietary technological tools to date.

Beam Music Library and Lounge

Maya Edmond, UCLA

BEAM Music Library and Lounge (BMLL) is a business idea created by Maya Edmond, owner of BEAM Productions and Chrysalis Concierge: Archiving and Organizing that aims at sharing analog and digital music in a community space. The poster presentation will go into detail about BMLL's listening stations, sustainable cafe, stage, behind the scenes archive, and digital and analog marketplace for local underground artists and labels, as well as community engaging programming. BMLL is an initiative to create a music-centric public space that focuses on library aspect of sharing music rather than commodification-the centric initiative of record stores. Visitors may check out selected items from our archive filled with vinyl, CD, and cassette and return to one of our listening stations by purchasing access hours. There will be a cafe that offers affordable and sustainably sourced coffees, teas, and foods. The stage is an opportunity for traveling musicians to promote upcoming releases. The archive will be held on the premises and can be toured in advance and with permission relating to education or specific interests. Local and underground artists may sell their physical music media and merchandise in our marketplace. Additionally, we hope to create a digital music library that serves to pay underground artists and give another platform for accessibility. Community engagement programs will include events like Q&As taught by specialists in the music industry to share knowledge.

“ETHNIC” RECORDINGS

Friday 4:00 – 5:30 pm Session 1

Pioneer of Sound Industry for Czechs in the United States: The First Ethnic Recordings by Ed Jedlička

Katie Buehner, Rita Benton Music Library, University of Iowa; Filip Sir, National Museum, Czech Republic

Eduard Jedlička, a Czech jeweler based in New York City, produced over five hundred two-minute brown wax cylinder recordings of Czech songs and stories, and was the first to produce cylinders for use by a specific ethnic population. Some of the recordings have survived. For example, the Library of Congress holds around forty titles (including many "second takes"), which were produced after Jedlička filed with the U.S. Patent Office in 1903. In 2019, the University of Iowa received a donation of cylinders that included sixteen brown wax cylinders, thirteen of which bear the Jedlička label. Several of the cylinders in this collection pre-date the patent filing or are the only copy of a particular title, making them exceedingly rare. The cylinders were digitized at the Indiana University Media Preservation and Digitization Initiative in October 2019 and with the help of Filip Sir of the National Museum, Prague, are in the process of being described (titles, performers, etc.). These unusual specimens of early recording document Czech culture in the United States, which this paper will explore through the songs, performers, and producers of the content. Also discussed will be ways in which partnerships with local and international organizations are being utilized to better understand and best preserve these recordings, produced by the "Pioneer of Sound Industry for Czechs in the United States."

From Edmonton to the East Village: Canadian Ukrainian Folk Music on a New York label

Matthew Barton, Library of Congress

Although it is best known for releasing Moe Asch's recordings of Lead Belly, Woody Guthrie, and other American folk artists, Stinson Records played a little-known role in promoting Ukrainian folk and classical music in the 1940s and 1950s. Based in Manhattan's Union Square, only a mile from New York's large Ukrainian immigrant community in the East Village, they first pursued a general program of releasing music recorded in the USSR that included occasional Ukrainian releases, then started a separate Ukrainian series that grew to more the 220 78rpm discs, including re-releases of earlier commercial discs recorded in the US and new recordings by artists such as Bill Boychuk's Easy Aces, and violinist Metro Radomsky's trio, both mainstays of Edmonton's Ukrainian community. This presentation will draw on unpublished materials in the Stinson Records Collection at the Library of Congress.

Transatlantic Battlefront: How the Exiled Czech Comic Duo Voskovec and Werich Continued Resistance to Nazi Occupation Via Radio

Martin Mejzr, National Museum, Czech Republic; Maristella Feustle, University of North Texas

The goal of a recent multi-step project by the National Museum of Czech Republic is to create an online database of scripts, recordings and other documents by Jan Werich and George Voskovec. These Czech comedians and pioneers

of famous avant-garde performances in Prague Free Theater, which later encouraged aversion to Nazi aggression well into the mid-1930s. Both men were forced to emigrate from Czechoslovakia to the USA in 1939.

The project is specifically based on research, archival evidence, and later preservation of their wartime recordings which were published on records that were broadcast by the BBC and the Voice of America under the U.S. Office of War Information. Many were later transferred to magnetic tape. These recordings are housed in various cultural institutes in both the Czech Republic and the USA. Extensive international collaboration and networking is required to locate recordings in the U.S. National Archives and the Library of Congress, as well as in Iowa, Ohio, and Texas. In addition, the research has sought to map the activities of Voskovec and Werich's colleagues, Jaroslav Ježek and Adolf Hoffmeister, in the U.S. during WWII.

This project aims to cast a wider net for relevant recorded sound resources in the Czech diaspora, and to raise awareness in order to locate information, documents, and institutions which will be key for building on existing research and completing an important but hidden part of trans-national history.

DIGITIZATION II

Friday 4:00 – 5:30 pm Session 2

The Indiana University Media Digitization and Preservation Initiative: A Retrospective

Mike Casey, Brenda Nelson-Strauss, Patrick Feaster, Dan Figurelli, Jonathan Richardson, Konrad Strauss, Glenn Hicks, and William Vanden Dries, Indiana University

Indiana University's Media Digitization and Preservation Initiative (MDPI) digitized more than 323,000 audio and video recordings (290,000 hours of material) in less than five years, beginning in 2015. This number includes the digitization of over 217,000 audio recordings in the following formats: wax cylinder, lacquer disc, aluminum disc, open reel tape, audio cassette, DAT, CDR, LP, and commercial 78 rpm shellac discs. MDPI, which will end on December 31, 2020, is the largest university-based media digitization (for long-term preservation) project in the US. It is one of the largest of its kind anywhere regardless of type or sponsoring organization.

This session will highlight MDPI's accomplishments, explore how it reached its objectives, examine its strategic choices, and consider lessons learned including areas in which we might make different choices if starting over. Eight Indiana University staff members will discuss a range of topics including managing a complex digitization operation, audio engineering and playback challenges, pre-digitization preparation, quality control, the project's long-term impact on IU media-holding units, and its significance to the larger University. Speakers include Mike Casey, Brenda Nelson-Strauss, Patrick Feaster, Dan Figurelli, Jonathan Richardson, Konrad Strauss, Glenn Hicks, and William Vanden Dries.

MDPI provides one of many models of how to engage our shared goal of preserving recorded sound for future generations. We hope that this session will result in ideas both large and small that can be taken away for use in your own organization.

SESSION ABSTRACTS FOR SATURDAY, MAY 23

CLASSICAL I

Saturday 9:00 – 10:30 am Session 1

Wilhelm Furtwängler's 1951 La Scala Orfeo and the Mystery of the Two Editions

Gary Galo, Crane School of Music, SUNY Potsdam (Emeritus)

Gluck's reform opera Orfeo ed Euridice was hardly a staple of Wilhelm Furtwängler's repertoire, but the recordings of his 1951 La Scala performances that have been issued on LP and CD present an interesting quandary. Several labels issued this performance on LP records, beginning with Edward J. Smith in 1973, followed by Discocorp, Cetra, Vox/Turnabout and L'Estro armonico. In 1993 the first CD release appeared, on the Documents label. Most of the performance appeared to originate from the same source as the various LP editions, yet reviewers and other authorities on this conductor's work failed to note that on this edition, Act I ended with completely different music. This alternate edition subsequently appeared on CD releases by Urania,

Walhall and Opera Depot. This presentation will examine the discrepancies between the two editions of the work, illustrated with excerpts from the LP and CD releases.

A Tribute to Anthony V. Paterno: The Other Toscanini Collection

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

Anthony V. Paterno (1929-2017) was the major drive behind the founding and supplying audio for the now defunct Arturo Toscanini Society that was based in Dumas, Texas from 1969 until 1975. Upon his death in 2017, I was willed his entire collection of 16" transcription discs, tapes, and memorabilia concerning his lifetime passion of amassing printed and audio artifacts of the great Italian conductor. This presentation will give a brief history of his collection, as well as showing and playing some audio highlights of this unique collection, which may be the largest holding of prime sources of Toscanini audio that was being held in private hands. There are a number of surprises in the material that was not related to the Toscanini legacy of broadcasts, that will also be discussed and sampled.

Anna Russell and the Art of the Musical Lampoon

Dennis D. Rooney, Independent Researcher

A consummate entertainer whose parodies of classical music were a success with both general audiences and experts, Anna Claudia Russell-Brown was born in London on December 27 1911. A youthful interest in music led to studies at the Royal College of Music where one of her teachers was Ralph Vaughan Williams. An accident in a school game damaged her voice. Although she performed in recital and opera, she began to think of what she might be able to do with the vocal and musical gifts she had. The family moved to Toronto in 1939, where Anna began to perform as an entertainer, accompanying herself at the piano. After achieving success in Toronto, she made her New York debut in 1948 with a one-woman show. Her most successful season in the U. S. was in 1952-53, when Columbia Records released her first LP, *Anna Russell Sings?* That disc and several more that followed contained her most famous skits:

“How to Write your own Gilbert and Sullivan Opera; “For Loud Singers with No Brains,” (introducing the aria, “Ah, Lover,” from the mythical operetta *The Prince of Philadelphia*); and her greatest triumph, a hilarious 22-minute lecture on Wagner's Ring cycle. Russell continued to perform until at least 1980. She had retired to Toronto but in her later years moved to Australia, where she died on October 18 2006. This presentation will contain as many of her great comedic moments as time permits.

RECORDING PRESERVATION II

Saturday 9:00 – 10:30 am Session 2

New Frontiers in Recorded Sound Preservation: Community-Based Audio Archiving

Ray Barker, Archivist, DC Public Library; John Vallier, Ethnomusicology Curator and Head of Media, University of Washington Libraries; Louis Rastelli, Director, Archive Montréal; Yuri Shimoda and Miles Levy, founders, Basement Tapes Day; Shawn VanCour, Assistant Professor of Media Archival Studies, UCLA iSchool. Co-Chairs: Yuri Shimoda and Shawn VanCour

The recent rise of community-based archiving has spurred audio archivists to pursue new types of recorded sound materials and new models of community engagement to facilitate collection development and advance the urgent work of sound preservation. This panel explores strategies pursued by practitioners of community-based audio archiving both within and beyond the bounds of traditional archiving institutions. Reflecting on the constraints and possibilities of their respective geographical and institutional locations, panelists address strategies used to conduct outreach with local community groups, promote preservation of neglected forms of recorded sound content, and encourage public access to and engagement with these materials.

Ray Barker of Washington, DC's Public Library discusses the challenges of creating sustainable collection development and community outreach models for his library's rapidly growing Punk Archive; John Vallier at University of Washington addresses strategies for integrating his community-based Seattle Sounds Project into research university settings; Louis Rastelli of Archive Montréal discusses challenges of working in the conference's bilingual host city to preserve legacy audio materials documenting multiple communities' music and arts heritage; Basement Tapes Day founders Yuri Shimoda and Miles Levy assess the 2019 launch of their project to promote preservation of home recordings through an annual Home Movie Day-style event with public screenings and

educational sessions; and Shawn VanCour from UCLA's iSchool moderates a short closing discussion with panelists on the current state and future of the community-based audio archiving movement. Co-chaired by Yuri Shimoda and Shawn VanCour.

CLASSICAL II

Saturday 11:00 – 12:30 pm Session 1

Acquiring, Preserving, and Exhibiting a Comprehensive Collection of Opera Recordings from the Early to Mid 20th Century

Jan Guise, Bryan Martin, James Mason, and Rebecca Shaw, University of Toronto Music Library

The Stratton-Clarke collection consists of approximately 200 linear feet of 78 and 33 1/3 rpm records, and thousands of digitized recordings that represents a comprehensive history of early twentieth-century recorded Western sound, specifically opera — its artists, roles, and early legacy from 78 rpm to early long play records. Along with some ephemera and several pieces of historic playback equipment, a large financial gift will offset the costs of processing, preserving and providing access to the various formats represented in the collection. As the largest music research collection in Canada, the University of Toronto Music Library is fortunate to have the capacity to manage a donation of this magnitude. Each member of the strong team of experts represented on this panel has an important role to play to make the project a success. We will present a history and background of John Stratton, Stephen Clarke, and the collection itself, and will document the many facets of a library taking on a donation of this size: donor relations and collaboration with the University's advancement team and other stakeholders; the project management involved in making space and designing workflow for cataloguing, processing, and storage; archival description of the 78s and ephemera; preservation of the digital objects and digitization strategies for the analog recordings; the challenges and opportunities of working with large financial gifts; teamwork and managing students; and future plans for physical and online exhibitions of the collection.

DIGITIZATION III

Saturday 11:00 – 12:30 pm Session 2

Stay a Little Longer: Preserving 45 Years of Austin City Limits Audio Recordings

Amanda Moore, Austin PBS; Matt Leatherman, Preserve South (Two-Part Session)

The long-running television series *Austin City Limits*, produced by Austin PBS since 1974, serves as an exceptional audiovisual record of regional Texas country, blues and swing music. In April 2019, we started the 2-year long project of digitizing the 2-inch 16 and 24 track analog multitrack and 1/2" edited master magnetic audio tapes. During this presentation, we'll play samples of multitrack recordings, discuss project milestones, obstacles and solutions. Topics include data management, audio engineering, physical tape handling & remediation, process and setup issues, QC workflows and more. Join us on this last day of ARSC in beautiful Montréal. Sit back and enjoy!

Digitization of the Columbia-Princeton Electronic Music Center Archives

Nick Patterson and Jonah Volk, Columbia University Libraries

The Columbia-Princeton Electronic Music Center (CPEMC) is the oldest center for electroacoustic music in the United States. Following several years of experiments with electronic music composition, the CPEMC was founded in 1958 at Columbia by professors Vladimir Ussachevsky and Otto Luening (Columbia), and professors Milton Babbitt and Roger Sessions (Princeton). It notably featured the RCA Mark II synthesizer, taking up an entire wall, with output driven by punched paper rolls. Many of the luminaries in the field of electronic music (and avant-garde music in general) visited, worked, or studied there. Composers affiliated with the Center during its first 20 years include Jon Appleton, Bülent Aral, Luciano Berio, Wendy Carlos, Mario Davidovsky, Charles Dodge, Halim El-Dabh, Daria Semegen, Alice Shields, Pril Smiley, Edgard Varèse and Charles Wuorinen.

Around 5,500 CPEMC recordings were given to Columbia University Libraries by the Center and are now part of Columbia's Rare Book and Manuscript Library (RBML). In 2018, Columbia initiated a project to begin digitizing the recordings from the CPEMC collection, with the help of a Grammy Foundation grant. The project has focused on recordings of unique content from the early years of the Center recorded on 1/4" audio reels. In all, 982 reels have been digitized to date, covering around 250 hours of CPEMC content.

For this presentation, we will provide background on the CPEMC and its archives, discuss the selection and preservation process, including cataloging, metadata, digitization, quality control, and digital preservation workflows, and share some sample recordings from the collection.

DISCOGRAPHY

Saturday 1:30 – 2:30 pm Session 1

American Discography Project: The First Decade

David Seubert, UCSB; Sam Brylawski, UCSB; Shawn Averkamp, Audiovisual Preservation Solutions; Michael Lashutka

The American Discography Project at UC Santa Barbara has expanded dramatically in the past decade and now documents nine major American record labels and provides online access to tens of thousands of historical recordings made before 1948. Since its founding in 2009 it has expanded beyond its initial work in documenting the Victor Talking Machine Company into a prototype American National Discography and a major access initiative. The Discography of American Historical Recordings has incorporated several published discographies, including Columbia, Decca, Brunswick, Okeh, and under a new arrangement with Mainspring Press, Zonophone, and others. We have also completed a discography of Edison Disc Recordings and developed a highly efficient digitization workflow, and the ADP is transforming from a discographic resource to a major resource for access to historical recordings. The Edison Disc Access Initiative funded by NEH includes streaming and downloadable audio files of more than 95% of masters issued by the company attached to newly edited authoritative metadata. A new unprecedented agreement with Sony Music will enable us to digitize and post all Sony-controlled recordings made before 1948. Library of Congress funding has enabled us to collaborate with AVP to develop a build out of information on the tens of thousands of people in the database, using a linked data model. As the discography expands its data and streaming content, it reaches a wider and more diverse audience. Brief updates on various components of the project will conclude with an opportunity for Q&A and an exchange between collaborators and users.

TECHNICAL III

Saturday 1:30 – 3:00 pm Session 2

Transcription of Archival Audiovisual Content: A Study of Accuracy and Cost

Emily Vinson, University of Houston

Transcription of audiovisual archival materials is a crucial step in making materials more accessible. Through transcriptions, digitized A/V materials adhere to Americans with Disabilities Act (ADA) regulations, can be included in projects utilizing searchable synchronized transcript software, and be utilized in research initiatives, such as those utilizing text mining. Still, many libraries and archives are struggling with enormous backlogs of audiovisual content that could be more accessible with transcripts.

The presentation will report on a study examining the accuracy and return on financial investment of various methods of transcription, including vendor services, artificial intelligence-based software, and library employee-created transcripts. This small study specifically serves this audience because it includes various types of content common to archives and represent differing quality levels that affect transcription accuracy.

Have You Ever Tried...An Exploration of Myth, Queries, and Neat Things to Try in Audiovisual Preservation

George Blood, George Blood Audio/Video/Film/Data

Over many years in audiovisual preservation practitioners have proposed questions about practice, potential efficiencies, and generally asked, "Have you ever tried...?" Well, we finally have. This paper explores topics ranging from reverse play of audio tapes to the impact on electromagnetic shielding of drilling holes in head shields to make it easier to adjust azimuth. How long do diamond styli last (and is it the biggest concern in the life of a disc playback system)? On each topic we will define the problem, describe our test procedure, summarize our data, and share our results (and some detours and surprises).

Creating Open Access to Berliner Discs at Yale

Jonathan Manton, Yale University

The Irving S. Gilmore Music Library (GML) recently completed a project to describe and provide open access to the 732 Berliner Gramophone Discs from its Historical Sound Recordings Collection. This project not only resulted in global access to this important collection, but also helped develop a new end to end process for description, digitization, digital preservation, and access to AV collections at GML. The library adopted the crowdsourcing tool Zooniverse to enable student assistants to transcribe disc labels to replace existing poor metadata for the collection; the collection was used as a pilot to develop workflows and procedures for a now ongoing mass digitization project at Yale University Library; and the collection was one of the first to be ingested into Yale's digital preservation system, Preservica, and then into GML's recently adopted AV access solution, Aviary, a tool developed in partnership between Yale and AVP. This presentation will provide an overview of this newly accessible collection, appropriate as 2020 marks 120 years since the Berliner Gramophone Company opened its first store in Montréal, a city Berliner himself moved to shortly after, and the new workflows and procedures resulting from the completion of this project.

PLENARY SESSION: AMERICAN MUSIC

Saturday 3:00 – 4:30 pm

From Acadia to Arcadia: Cajun Music's Continuing Journey

John Broven, Independent Researcher and Author

Louisiana Cajun music is stronger than ever, an incredible feat for a regional music which is still sung in a French dialect. The music's roots can be traced back to the French-Canadian Acadians, who were expelled by the British in 1755 to Louisiana in what is a well-known story. The Cajuns' accordion-fiddle dance music has been strong enough to retain its own identity in the face of inevitable Americanization in the name of progress.

I plan to feature the important artists and the records that helped keep Cajun music alive and growing, while taking in associated forms such as zydeco and swamp pop. Included will be important hits by Joseph & Cleoma Falcon, Happy Fats, Harry Choates, Iry LeJeune, Nathan Abshire, Clifton Chenier, Cookie & the Cupcakes, Cleveland Crochet, D.L. Menard, and others. I will finish up with Jimmy C. Newman's 1974 Canadian hit, "Lache Pas La Patate," while acknowledging the work of the modern bands. I will draw on my own research through the years which has resulted in my book, "South to Louisiana: The Music of the Cajun Bayous," first published in 1983 and with an updated second edition in 2019.

Scuffling Women Blues: Forgotten Female Blues Singers of the 1930s

Roberta Freund Schwartz, University of Kansas

While female singers were responsible for the popularization of recorded blues in the 1920s, after the heyday of the classic blues ended in the late 1920s women are too often written out of the historical narrative. Female singers played a significant role in the development of the city blues, and several were among the bestselling blues recording artists of the 1930s and early 1940s. Yet, except for Memphis Minnie and Lucille Bogan, their roles were so minimized by blues historians and these vocalists are so little known that, in most cases, their true names, origins, and whereabouts before and after their recording careers are unknown. However, the surviving body of works of singers such as Lil Johnson, Georgia White, the Yas Yas Girl (Merline Johnson), Rosetta Howard, Lil Green, Barrelhouse Annie, Wee Bea Foote and Sweet Pease Spivey demonstrate that female artists who began recording in the 1930s were distinctly different than the classic blues singers of the previous decade. Most apparently got their start in clubs and juke joints, rather than the vaudeville stage, and adopted a new female vocal paradigm: straightforward voices, often in the alto or contralto range, with little vibrato and a rougher, grainer timbre and a sense of swing. While most sang hokum or "juke" songs that dealt with drinking, sex, and general misbehavior, they also recorded original material, as well as covers of current hits, reworked items from classic blues repertoire, and twelve-bar blues on contemporary topics. Other singers, such as Alice Moore, Blue Lu Barker, Nora Lee King, Yack Taylor, Stella Johnson and the Za Zu Girl (Alton Spivey Harris) demonstrate the diversity of approaches to the blues in the 1930s, and some of the hidden gems of female recorded blues between 1933 and 1942.

Len Spencer and the Rise of Minstrel Recordings

Tim Brooks, Author, Independent Researcher

The early years of the phonograph saw a vogue for recordings that painted an audio picture of various aspects of life in those far-off days. “Minstrel First Part” recordings, available on both discs and cylinders, recreated the opening act of a minstrel show, a type of entertainment that was very popular in America for more than a century, from the 1840s to the 1950s. These recordings were pioneered by artist, writer and producer Leonard Spencer, one of the underappreciated geniuses of early recording, and were extremely popular for more than 20 years. They continued to be produced long after his death, right up into the LP era in the 1950s and early 1960s. But were these recreations an accurate reflection of what a stage minstrel show actually sounded like? Do they match the stereotype we have today? Who was Len Spencer and what role did he play in creating this long-lasting type of recording? Tim Brooks has devoted a chapter to this subject in his new book *The Blackface Minstrel Show in Mass Media*, the first in-depth examination of this strange entertainment as it moved into (and thrived in) the 20th century, and will summarize his findings here.