
THE YALE COLLECTION OF HISTORICAL SOUND RECORDINGS

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The closing years of the nineteenth century saw the advent of a new era for the performing arts. Performance practices in music, drama, public speaking, and literature, previously lost with the passage of time, now could be preserved for future generations. Yale University, among the first academic institutions to recognize the value of sound recordings in scholarly research, established the Yale Collection of Historical Sound Recordings (HSR) as a department of the Yale University Libraries in 1961, its purpose to collect, preserve, and make available for study important historical recordings in the fields of Western classical music, jazz, American musical theater, drama, literature, and history.

HSR owes its existence to Mr. and Mrs. Laurence C. Witten II (Yale Music, 1951, 1954), who conceived and developed the idea of a sound archive at Yale. The Wittens' interest in styles and practices of nineteenth-century music had led them to form an impressively comprehensive collection of early vocal recordings. When in 1960 they acquired the collection of New York businessman George T. Keating, a collection even larger than their own, and considered the most important worldwide at the time, the idea of founding an archive of historical recordings was born. They reached an agreement with Yale University whereby Yale would house, staff, and administer the collection, and in turn the Wittens would gradually transfer ownership of their discs, cylinders, tapes, photographs, books, letters, and memorabilia to Yale through yearly donations. This collection, deposited at Yale in 1961 and augmented through the years by the Wittens' continuing pursuit of valuable additions, is generally considered the finest collection of early vocal recordings in the world.

In HSR's first decade of operation the collection doubled in size from the Wittens' initial deposit of 20,000 recordings as other major donors added their holdings to the growing repository. Warren H. Lowenhaupt donated a large collection of European records and radio broadcasts. Lucius H. Barbour (Yale, 1926) gave the collection owned by his father, Lucius B. Barbour (Yale, 1900), rich in vertical-cut records. A complete file of recorded broadcast performances of the Theatre Guild on the Air, dating from 1945 to 1952, was donated by H. William Fitelson, and Mrs. George Openhym gave a collection of European recordings from the period 1935 to 1950, together with manuscript material pertaining to the Garcia family. She later acquired and donated to Yale the famous S.J. Capes collection of piano recordings.

Other important donors of this period include Mrs. Arthur Cavanaugh, recordings of Tito Schipa; Herbert Gfroerer, recordings of Winston Churchill; Joseph Greenspan, 78 rpm recordings of the music of J.S. Bach; and Edward J. Smith, a complete file of his private operatic recordings.

Important gifts continued to arrive during the second decade of HSR's operation. The Wittens helped to arrange for the donation by Geraldine Kendrick (Mrs. George E.) Lindsay of the large collection of Austin Morris records issued in the United States by world-renowned operatic and concert singers. Samuel P. Puner, the founder of Musicraft records, gave his collection of Musicraft recordings and catalogs. Two of the first important donations of jazz recordings were made by Dr. John T. Finkenstadt and the Rev. Randolph C. Miller. Robert Orchard began his donations of tape recordings of operas, a series which recently has been completed. Mrs. Joseph Strohl donated a large number of recordings, programs, catalogs, periodicals, and books related to the history of the phonograph in memory of her husband, a noted collector. Over 3,000 records and tapes, primarily of orchestral performances, were given by the family of Dana G. von Schrader, in his memory. Mrs. C.O. Gray, Jr., and Mrs. Harold Bock also donated their husbands' fine collections. Joseph Greene donated his collection of cantorial and Jewish theater discs; and the collection of the late Harold Smith, containing many test pressings and advance copies of Victor records, was purchased jointly by the Wittens and the library. Mr. Smith had been an executive of Victor from 1915 through the late 1930s.

In this, the third decade of HSR's existence, major donations have continued to arrive. In the name of Charles Gardner Mills IV (Yale, 1962), the family of the late Charles Gardner Mills III gave his large collection of early operatic singers' discs, as well as a group of letters and Christmas cards written to Mr. Mills by Geraldine Farrar. Robert C. Kellman, Jr., gave his large collection of original cast and other show recordings, as well as show librettos, review clippings, and other materials. Mrs. Rodney Chase gave her late husband's large collection of recordings, notable for its musical theater recordings of the 1930s. Mrs. Robert L. Calhoun gave her husband's substantial collection of 78 rpm recordings. From Edith d'Errecalde Hadamard HSR received a collection of tape recordings of events at the United Nations and radio broadcasts of concerts, as well as a group of commercial recordings featuring famous jazz musicians and French performers of the late 1920s and early 1930s. Keith Marvin donated an unusual collection of 78 rpm recordings, featuring contemporary music and British composers. On the occasion of the 50th anniversary of his graduation from Yale, James H. Denison presented HSR with his collection of discs of important operatic singers. Channing Shea gave the collection of his late brother, Robert L. Shea, which added to Yale's holdings a great many recordings from the early LP period.

A number of individuals have helped to develop the collection at HSR through annual donations of recordings and other materials on a regular or continuing basis. Mrs. Mircea M. Iurascu has been donating to Yale for many years from her large collection of classical recordings, which includes many special limited editions. Richard and Mary-Jo Warren have given large donations from their own collection, including recordings of music, literature, drama, and other spoken material. Other friends of the collection include Robert Kimball, the former curator of the American Musical Theatre Collection, who regularly contributes recordings of concert music and musical theater; David Kendig and Dr. Jules V. Coleman, who each donate recordings of classical music; John Wolfson, who regularly gives classical music,

drama, and other spoken records; Charles L. Turner and John E. Hodge, both of whom not only give recordings themselves, but also help HSR to locate other donors; and Burnett Cross, who has been especially helpful in obtaining material concerning Percy Grainger, as well as other types of materials. In addition to the donation of recordings, electronic and recording engineer Richard C. Burns has been of constant assistance to HSR and David Stokes Quackenbush has helped in questions of artistic design and in locating historical materials for HSR's reference files.

Of the many corporations and organizations that have provided HSR with donations of recordings and other forms of assistance through the years, the following represent only a selective list: CBS (Columbia), the Connoisseur Society, Allegro Records (Peter Fritsch), Polygram Classics, Ltd., the Sir Thomas Beecham Society, the Arturo Toscanini Society, MRF Records, the International Piano Library, None-such Records, Pavilion Records, Ltd., Silhouettes in Courage, Parnassus, Opus 1, Bartók Records, CMS Records, the Bruno Walter Society, Packburn Electronics Inc., Bell Laboratories and Southern New England Telephone, Smithsonian Recordings, Time-Life Records, the New Haven Symphony Orchestra, Radio Canada, and the Oesterreichischen Akademie der Wissenschaften.

The aforementioned individuals and organizations have helped to increase HSR's holdings in all of its areas of interest, as did a selective acquisitions policy, supported by the Administration, the Music Library, the Beinecke Rare Book Library, and the Friends of Music at Yale. Thanks to their efforts, the collection now documents performance practice in vocal and instrumental music, drama, literature, American musical theater, and public speaking, from the beginning of the recording era to the present day. As of this writing, it numbers upwards of 140,000 recordings.

A survey of the types of recordings collected at HSR and some examples of each may serve to indicate the richness and diversity of the holdings. One particularly valuable category of recordings collected extensively by HSR is works performed or supervised by their composers. The relationship of the composer to the recording became more and more important as advances in recording technique made this medium a desirable method for the preservation of a musical composition. Several composers active before 1900 made records, and HSR holds complete or representative files of many, among them Camille Saint-Saëns (1835-1921), Edvard Grieg (1843-1907), John Philip Sousa (1854-1932), Edward Elgar (1857-1934), Victor Herbert (1859-1924), Claude Debussy (1862-1918), Richard Strauss (1864-1949), Enrique Granados (1867-1916), and all the major Italian composers of *verismo*.

Works performed by composers active in the early part of the twentieth century become more numerous. HSR holds unissued recordings of Alexander von Zemlinsky (1871-1942) and a nearly complete file of his commercial recordings. Also at HSR is an extensive collection of the recorded music of Franz Schreker (1878-1934) as well as recorded performances with Schreker as conductor. Copies of performances and lectures given by Percy Grainger (1882-1961) also are held (originals lent by the International Percy Grainger Society) in addition to all of his commercial recordings. Other representative holdings of this period include recordings made by Ralph Vaughan Williams (1872-1959), Sergei Rachmaninoff (1873-1943), Maurice Ravel (1875-1937), Béla Bartók (1881-1945), Igor Stravinsky (1882-1971), George Gershwin (1898-1937), Francis Poulenc (1899-1963), and many others.

The acquisition of records by present-day composers is an important priority as well. Recently Virgil Thomson (1896-1989) gave his collection of private recordings to Yale. A sampling of other modern composers collected at HSR includes: Aaron Co-

pland (b. 1900), John Cage (b. 1912), Witold Lutoslawski (b. 1913), Karlheinz Stockhausen (b. 1928), Luciano Berio (b. 1925), and Pierre Boulez (b. 1925).

A final group of musicians whose recordings are collected extensively at HSR are those who have been affiliated with Yale University. These include composers Charles Ives (1874-1954), Paul Hindemith (1895-1963), and Quincy Porter (1897-1967). The most unusual collection is probably the Ives collection, because it includes not only copies of all the commercial recordings of his music, but also private recordings, among them those made by Ives himself, and a good deal of important broadcast material, often donated by the performers. A discography of Ives has been compiled by the curator of Historical Sound Recordings and a second edition is now in progress. HSR also holds all the commercial recordings of well-known American concert and oratorio tenor Blake Stern (1917-1987), longtime faculty member of the Yale School of Music, as well as his personal collection of private recordings.

It is impossible here to list more than a small sample of the artists and special holdings in the field of early vocal recording. HSR holds complete or fully representative files of the recordings of the following singers, among a great many others, beginning with sopranos Adelina Patti (1843-1919), the great diva of the late 19th century; Marcella Sembrich (1858-1935), the Polish violinist, pianist, and singer who greatly impressed Franz Liszt; Nellie Melba (1859-1931), the renowned Australian diva; Medea Mei-Figner (1858-1952), a creator of Tchaikovsky roles; Cesira Ferrani (1863-1943), creator of *Manon Lescaut* and *Mimi*; Luisa Tetrazzini (1871-1940), the great Italian coloratura; Antonina Nezhdanova (1873-1950), Imperial Russian coloratura; Mary Garden (1874-1967), creator of *Mélisande*; Angelica Pandolfini (1871-1957), the first Adriana Lecouvreur, whose recordings are exceedingly rare because of her rumored penchant for smashing the copies she was asked to autograph; Florence Easton (1884-1967), creator of Lauretta in *Gianni Schicchi*; and the famous Norwegian soprano Kirsten Flagstad (1895-1962).

Among the contraltos extensively represented in the collection are Ernestine Schumann-Heink (1861-1936), the most famous contralto of her generation, particularly notable in Wagnerian roles, as well as the creator of Klytemnestra in *Elektra*; Marianne Brandt (1842-1921), creator of Kundry in *Parsifal*; Louise Homer (1871-1947), the world-famous American contralto; Sigrid Onegin (1889-1943), the Swedish singer who performed in the world premiere of the first version of *Ariadne auf Naxos*; and Guerrina Fabbri (1866-1946), the celebrated Italian coloratura whose *bel canto* roles were revived by Conchita Supervia (1895-1936), the Spanish coloratura whose work also is thoroughly represented in the collection.

HSR's holdings of the celebrated tenors include, among Italians, fully representative files of Fernando de Lucia (1860-1925), creator of several *verismo* roles; all the known published records of Giuseppe Anselmi (1876-1929), composer, violinist, and brilliant *bel canto* tenor; Francesco Marconi (1853-1916), acclaimed throughout Europe; and a complete file of Enrico Caruso (1873-1921), widely judged the greatest singer of the earlier twentieth century, whose many recordings were a major factor in the early success of the recording industry. Other European tenors with extensive representation in HSR's holdings include the world-famous Spanish tenor Francisco Vignas (1863-1933); French heroic tenors Léon Escalaïs (1859-1941), star of the Paris Opéra and La Scala, and Lucien Muratore (1878-1954); German Hermann Winkelmann (1849-1912), creator of the title role in *Parsifal*; and Austrian Gustav Walter (1834-1910), who, after a successful operatic career, became one of the first singers to give true song recitals, particularly of Schubert. HSR's holdings also

include complete or representative files of every important Russian tenor known to have recorded, including Leonid Sobinoff (1872-1934), who was acclaimed both in Czarist Russia as Court Singer and in post-Revolutionary Moscow as director of the Bolshoi Theater. The collection also holds a nearly complete file of the many recordings made by the celebrated Irish tenor John McCormack (1884-1945).

Baritones are represented at HSR by such celebrated singers as Sir Charles Santley (1834-1922), the English opera and concert singer who greatly impressed Gounod; Victor Maurel (1848-1923), the French baritone who created the roles of Iago and Falstaff; and the Italians Mattia Battistini (1856-1928), known as "the Glory of Italy" and "the King of Baritones," whose repertoire covered 82 major roles; Ferruccio Corradetti (1866-1939), the well-known buffo and character artist; and Titta Ruffo (1876-1953), the possessor of one of the most beautiful baritones ever recorded. The celebrated French bass, Pol Plançon (1854-1914), known for his portrayal of Méphistophélès, and Feodor Chaliapin (1873-1938), the illustrious Russian bass, also are completely represented in HSR's holdings.

For some singers, HSR maintains special holdings in addition to complete or nearly complete files of their commercial records. For example, it has four unpublished test pressings by the great German soprano Lilli Lehmann (1848-1929), one of them of the "Liebestod" from *Tristan und Isolde*, in addition to all her published discs. Lehmann, one of the most influential singers of her time, was the creator of several roles at Bayreuth, where she was coached by Wagner. The famous American soprano Lillian Nordica (1857-1914) also made a number of recordings for Columbia which were not released. HSR holds several of these pressings, which are among her loveliest recordings, as well as the published records. Mrs. Walter Slezak donated a large number of recordings, many of them unpublished, of tenor Leo Slezak (1873-1946), who began his celebrated tenure at the Vienna State Opera House under the directorship of Gustav Mahler, recordings which include cylinders made in the Slezak home by various family members and guests. Among other unusual holdings at HSR are the intermission speeches from Metropolitan Opera broadcasts given by soprano Geraldine Farrar (1882-1967), along with a recording of a speech for the Republican Party in which she endorsed Alf Landon for president in 1936.

One of the most unusual items in the collection is a set of eight cylinders by Antonio Aramburo (1838-1905), one of the earliest tenors to record, which were made in 1901 in Montevideo, Uruguay, for his own company. Each cylinder was originally sold with a certificate of authenticity, four of which are preserved at HSR. Another remarkable recording is a private disc, believed unique, by the great Italian tenor Francesco Tamagno (1850-1905) of an aria from *Messalina*, an opera written for Tamagno by Isidore de Lara, in which he created the leading male role. HSR's Tamagno file also includes all his other known published and unpublished discs.

HSR also maintains some interesting holdings of singers who recorded in the late acoustical and early electrical period. Igor Kipnis arranged for the housing of preservation copies of the private recordings of his father, the noted Russian bass Alexander Kipnis (1891-1978). Other holdings of this period include the private recordings and broadcast transcriptions of the American baritone Lawrence Tibbett (1896-1960), acquired for HSR as a joint gift of Anika Burgard and the Friends of Music at Yale, enriching the file of his published records. Also, among the more recent acquisitions of Laurence and Cora Witten for HSR are an extensive collection of the private recordings of the American soprano Rosa Ponselle (1897-1981). The Witchens also have recently donated an important collection of early Scandinavian

vocal recordings.

Many pianists active before 1900 recorded, and most of these are represented in the holdings of HSR. They include pupils of Clara Schumann, such as Nathalie Janothe (1856-1932) and Adelina de Lara (1872-1961); pupils of Liszt, notably Moriz Rosenthal (1862-1946), of whom HSR's holdings include a number of unpublished recordings, and Arthur Friedheim (1859-1932); pupils of Leschetizky, among them Artur Schnabel (1882-1951) and Elly Ney (1882-1968); and students of Anton Rubinstein, such as Josef Hofmann (1876-1957) and Josef Lhévinne (1874-1944). The early French school is represented by, among others, pianists Isidor Philipp (1863-1958), who was a student of Chopin's pupil Mathias; Francis Planté (1839-1934), whose career spanned eight decades; and Marguerite Long (1874-1966), who gave important early performances of Debussy and Ravel.

Other unusual piano holdings of the collection include recordings of the Russian pianist Vassily Sapeginov (1868-1941), who made his debut with the Tchaikovsky B-flat concerto under the composer's direction; a great number of private recordings of the pianist-composer Percy Grainger (1882-1961); all known recordings of the British pianist Myra Hess (1890-1965); and a number of private recordings of the Austrian-American pianist Hilde Somer (1930-1979), known for reviving the music of Scriabin. Mr. and Mrs. Vladimir Horowitz have given their private collection of Horowitz's (1904-1989) broadcasts from 1940 to 1951, for the most part recorded at Carnegie Hall.

Recording of organists began later than recording of pianists, since on-location recording was not possible until the advent of the electrical process in 1925. Nevertheless, some insight into nineteenth-century schools of organ playing can be gained by listening to examples of early organ recordings. Early French organists who can be heard at HSR include pupils of César Franck, such as Charles-Marie Widor (1844-1937), and Charles Tournemire (1870-1939), as well as Louis Vierne (1870-1937) and Marcel Dupré (1886-1971). Early German organists in the collection include Alfred Sittard (1878-1942), Fritz Heitmann (1891-1953) and Günther Ramin (1898-1956). Also included are the modern organist-composers Maurice Duruflé (1902-1986), Jean Langlais (b. 1907), and Olivier Messiaen (b. 1908).

Many important string players active before the turn of the century recorded and may be heard at HSR. Joseph Joachim (1831-1907), probably the earliest important violinist to have recorded, was a friend of Brahms, the Schumanns, Mendelssohn, Liszt, and Berlioz. Also represented at HSR, among many others, are Joachim's students Maud Powell (1868-1920), who presented the American premieres of many famous pieces; Willy Burmester (1869-1933), the friend and advocate of Tchaikovsky; and Jenö Hubay (1858-1937), himself a noted teacher, performer, and composer, who numbered among his students Josef Szigeti (1892-1973) and Emil Telmányi (b. 1892), both extensively represented at HSR.

Other violinists fully represented at HSR include Pablo de Sarasate (1844-1908), the Spanish virtuoso violinist-composer; Eugène Ysaye (1858-1931), a noted composer himself, to whom Franck dedicated his violin sonata; Leopold Auer (1845-1930), the Hungarian performer and famous pedagogue, along with his students Fritz Kreisler (1875-1962), Efrem Zimbalist (1889-1985), Mischa Elman (1891-1967), and Jascha Heifetz (1901-1987); Jacques Thibaud (1880-1953), the noted French player; Albert Spalding (1888-1953), the first world-famous American violinist; and Adolf Busch (1891-1952), a friend of Max Reger and Busoni.

Other important string players strongly represented at HSR include the violists

William Primrose (1904-1982) and Lionel Tertis (1876-1975), and cellists Pablo Casals (1876-1973), Heinrich Grünfeld (1855-1931), Emanuel Feuermann (1902-1979), and Paulo Mesdag Gruppe (1891-1979). Some early string quartets such as the Capet, Rosé, Busch, Flonzaley, and Budapest Quartets also recorded and may be heard at HSR. Although less extensively recorded than string players, early virtuoso wind players may be heard at HSR as well. Selected performers include early flutists Georges Barrère (1876-1944), Philippe Gaubert (1879-1941), and Marcel Moyse (1889-1984); clarinetists Louis Cahuzac (1880-1960), Haydn Paul Draper (1889-1934), and Reginald Kell (1906-1981); hornists Aubrey Brain (1893-1955) and Dennis Brain (1921-1957); cornetist Herbert L. Clarke (1867-1945); and saxophonist Marcel Mule (b. 1901).

The work of the great conductors of the past also is amply documented at HSR. Some of the earliest include: Edouard Colonne (1838-1910), the French violinist-conductor directing music of his contemporaries Bizet, Delibes, and Massenet; Arthur Nikisch (1855-1922), born in Hungary and trained in Vienna, considered by many to be the greatest conductor of his generation; and Max Fiedler (1859-1939), a protégé of Brahms in Hamburg, and noted for his Brahms interpretations. Also in the collection are most of the recordings of Felix Weingartner (1863-1942), also a piano student of Liszt. The recordings span the period from 1910 to 1940 and include some private material.

The career of Arturo Toscanini (1867-1957), probably the most influential conductor of the century, is well documented at HSR, in his commercial recordings and also in a number of private recordings and broadcast transcriptions. His son Walter also presented to HSR a unique collection of the noncommercial recordings of Guido Cantelli (1920-1956), Toscanini's protégé whose career was cut short at the age of 36 when he lost his life in an airplane crash.

Other conductors represented at HSR include Sir Henry Wood (1869-1944), the British conductor who popularized the Prom concerts and who was one of the first major conductors to record; Pierre Monteux (1875-1962), the French conductor associated with Stravinsky and Debussy; Willem Mengelberg (1871-1951), the noted interpreter of Mahler and Richard Strauss; Bruno Walter (1876-1962), whose recording career spanned six decades; Sir Hamilton Harty (1879-1941), known as an interpreter of Berlioz; Sir Thomas Beecham (1879-1961), one of the first conductors whose entire career is documented in his recordings; Désiré Émile Inghelbrecht (1880-1965), a friend of Debussy's and an early advocate of his music. Also well documented at HSR are two of the most influential conductors of the more recent past, Leopold Stokowski (1882-1977) and Wilhelm Furtwängler (1886-1954).

Although not originally planned as a part of HSR, early jazz recordings have become a significant part of the collection in recent years. Well represented in the collection are artists such as Louis Armstrong (1900-1971), Count Basie (1904-1984), Bix Beiderbecke (1903-1931), Jimmy Dorsey (1904-1957), Duke Ellington (1899-1974), Benny Goodman (1909-1987), Lionel Hampton (b. 1909), Johnny Hodges (1906-1970), Billie Holiday (1915-1959) and the Metronome All-Stars.

Among the more important jazz holdings in HSR is the collection donated by William H. Weicker, which consists at present of 3,869 taped jazz selections, primarily from the early period of electrical recording (1925-42), including performers such as Gene Krupa (1909-1973), Mildred Bailey (1907-1951), Benny Goodman (1909-1987), Teddy Wilson (1912-1989), Red Nichols (1905-1965), and Fletcher Henderson (1898-1952), as well as many other important jazz artists of the 1920s, 30s, and 40s.

The recent donation by Heman B. Averill of the collection of Alvah I. Root (Yale, 1936) has added to the holdings of early jazz and significantly increased HSR's holdings of jazz LP's as well. Also, Marian McPartland recently gave a group of her own recordings to the collection.

Another interesting recent addition to HSR is a collection of published and private recordings of Ted Lewis (1892-1971), together with a number of his performances prepared for radio broadcast. In addition, the library has received a group of recordings owned by Benny Goodman (1909-1987).

The Yale Collection of the Literature of the American Musical Theatre was once a separate collection, founded in 1953 by Robert Barlow, who gave his personal collection of sheet music, scores, manuscripts, librettos, and recordings to form the basic materials. The collection, which is used by researchers in the field of American musical theater, is currently housed at and maintained by HSR.

The manuscripts and papers of Cole Porter (1893-1964, Yale, 1913) form an extensive part of the holdings of this collection, and these holdings have recently been considerably enriched by the addition of materials newly discovered in a warehouse in New Jersey. The papers of E.Y. Harburg (1896-1981) also are housed at the collection, and the papers and manuscripts of Sam Pottle (1934-1978, Yale, 1955, Mus. M., 1960) recently have been donated by Christopher Pottle. HSR also holds an extensive collection of the music, including the musicals both German and American of Kurt Weill (1900-1950), and all of the recordings of Weill's music by his wife Lotte Lenya (1908-1981). In addition, the collection contains a large quantity of sheet music, some predating 1900, as well as nearly complete files of the published music of Irving Berlin (1888-1989) and Harold Rome (b. 1908, Yale, 1929). Also in HSR is an extensive collection of recordings of Lehman Engel (1910-1982), the noted conductor, composer, and author, as well as cassette recordings of his interviews with theater personalities originally conducted for a book on the musical theater. Another unusual holding in this collection is a set of performance materials for a turn-of-the-century travelling minstrel show, *The South Before the War*, which were given by Mrs. Harry W. Megaw.

Among the earliest performers in musical theater to be documented on recordings are Jessie Bartlett Davis (1861-1905) and Eugene Cowles (1860-1948), both of whom appeared in the original cast of the 1891 production of De Koven's *Robin Hood*. Other performers from this era include Lillian Russell (1861-1922) and George M. Cohan (1878-1942). Later important performers include such varied personalities as Marie Tempest (1864-1942), Bert Williams (1874-1922), Will Rogers (1879-1935), Fanny Brice (1891-1951), and Noel Coward (1899-1973).

HSR continues to collect original cast recordings of Broadway and London shows, past and present. Recently the collection has been substantially increased in this regard by the gift of the Bob Kellman Collection of Sound Recordings, consisting of over 1,000 recordings of musical shows and movie soundtracks, many with covers autographed by the performers.

Although its holdings consist for the most part of recordings of music, HSR does collect spoken recordings in a number of categories. Recordings of literature did not really become common until the LP (ca. 1948), but some early examples do exist and of these HSR holds a number of unusual examples. Among the earliest are recordings by Alfred, Lord Tennyson (1809-1892), Robert Browning (1812-1889), and Count Leo Tolstoi (1828-1910), who recorded brief excerpts from *For Every Day* for the Gramophone Company in Russian, French, English, and German.

Later examples of unusual recordings in the English language include readings of their work by Gertrude Stein (1874-1946) and James Joyce (1882-1941), a rare private recording by Sinclair Lewis (1885-1951), and the original tapes of recordings of their own works by Isak Dinesen (1885-1962) and H. D. (1886-1961). Other English-speaking authors reading their own works include Marianne Moore (1887-1972), T. S. Eliot (1888-1963), John Crowe Ransom (1888-1974), Conrad Aiken (1889-1973), Langston Hughes (1902-1967), and C. Day Lewis (1904-1972). Literature in other languages is represented as well by writers such as Thomas Mann (1875-1955), Guillaume Apollinaire (1880-1918), Nicolas Guillen, and F. T. Marinetti (1876-1944).

One of the most important holdings of the collection is Lee Anderson's collection of poetry readings, the Yale Series of Recorded Poets. Anderson had begun recording his contemporaries reading their own works as a personal project, but was later engaged to continue his work under the auspices of Yale, agreeing in addition to bequeath his collection of tapes to the University. The English Department later issued selections from the Yale Series of Recorded Poets on LP recordings including readings by Robert Lowell, Stanly Kunitz, Louise Bogan, Robert Penn Warren, Richard Eberhart, and Robert Frost.

Although recordings of historical speakers have been collected less extensively than recordings of authors reading their own works, HSR has attempted to gather representative documentaries with efforts directed toward the earliest and hence most rare examples. All United States presidents beginning with Theodore Roosevelt (1858-1919) and all British monarchs beginning with George V (1865-1936) are documented at HSR along with other important political figures such as British Prime Ministers William Ewart Gladstone (1809-1898), Neville Chamberlain (1869-1940) and Winston Churchill (1874-1965). Churchill is especially well documented, thanks to Mr. and Mrs. Herbert Gfroerer's gift of their collection of Churchill memorabilia and recordings, some of which are noncommercial.

Other important international figures represented in the collection include Pope Leo XIII (1810-1903), Emperor Franz Josef of Austria(1830-1903), Chauncey Depew (1834-1928), Mahatma Gandhi (1869-1948), Vladimir Lenin (1870-1924), David Ben-Gurion (1886-1973), and Haile Selassie (1892-1975).

Famous personalities in other fields are represented as well, such as P.T. Barnum (1810-1891), Florence Nightingale (1820-1910), Robert E. Peary (1856-1920), Booker T. Washington (1858-1915), and Amelia Earhart (1898-1937).

Drama is another important category of spoken recordings collected at HSR. Among the earliest American actors represented are Joseph Jefferson (1829-1905), Edwin Booth (1833-1893), Otis Skinner (1858-1942), and Julia Marlowe (1866-1950). The British theater is represented as well by performers such as Dame Ellen Terry (1848-1928), Sir Herbert Beerbohm Tree (1853-1917), Sir Johnston Forbes-Robertson (1853-1937), and Julia Nielson (1866-1950).

Early French actors who may be heard at HSR include Sarah Bernhardt (1844-1923), Victorien Sardou (1831-1908), Constant Coquelin (*ainé*) (1841-1909) Madeleine Renaud (b. 1903), Albert-Lambert (1865?-1941), and Eugène Charles Silvain (1851-1930) of the Comédie Française. From the Scandinavian theater one may hear Louise Phister (1816-1914), Otto Zinck (1824-1908) and Henrik Klausen (1844-1907), and from the Italian stage, Tommaso Salvini (1830-1915). In German, HSR holds recordings by Bernhard Baumeister (1828-1917), the famous actor who was noted for his portrayal of Faust, and noted playwright Berthold Brecht (1898-1956).

An especially important group of holdings in the drama collection are the re-

corded broadcasts of Theatre Guild on the Air. This radio series, which ran from 1945 to 1953, presented adaptations of the Theater Guild's Broadway repertoire and featured most of the important stars of stage and screen of the period following World War II. Among the many renowned actors and actresses included are Alfred Lunt (1893-1977), Lynn Fontanne (1887-1983), Katherine Cornell (1893-1974), Walter Huston (1884-1950), Boris Karloff (1887-1969), Charles Laughton (1899-1962), Gertrude Lawrence (1898-1952), Fredric March (1897-1975), and Basil Rathbone (1892-1967).

In support of the recording collection, HSR maintains a large library of print and nonprint materials which provide biographical and historical information about composers and performers, background information about the recording industry, and discographical information useful in locating and dating recordings in the collection and elsewhere. Many of these materials are books and bound periodicals, but there are also microforms. The Rigler and Deutsch Index allows researchers to locate 78 rpm recordings held by HSR as well as by four other member institutions of ARSC by composer, performer, title, and record-label/issue-number as well as record-label-name/matrix-number. Also available on microfilm, supplementing extensive holdings of originals, is a large collection of manufacturers' catalogs that is useful for identifying and dating early recordings. Another unusual research tool is the matrix number file, which is important in discographical research. Over a period of years, the staff members of HSR have recorded the matrix numbers from major labels' 78 rpm recordings coming into the collection, as well as the information from scholarly discographies and recordings seen at other collections. In addition to matrix numbers, the file may also provide information on performer, composer, and date of recording. Record companies represented in these files are Gramophone, Deutsche Grammophon, Lindstrom (Odeon/Fonotipia/Parlophone), and Columbia.

The majority of HSR users are faculty members and students of Yale, but the collection is open to researchers and interested listeners from outside Yale as well. In addition to listening projects pursued at HSR, a high priority is placed on participation in scholarly research in the fields of discography and the preservation of sound recordings. Toward this end, staff members provide assistance to the authors of scholarly discographies by checking their drafts against the holdings of HSR and by providing various types of reference assistance. HSR also participates in the legitimate reissue of historical recordings from copies in its holdings. This activity is considered especially important, for not only does it preserve the performance, but it also allows for the dissemination of the riches of the collection to a wider audience.

Historical Sound Recordings is located in Room 226, Sterling Memorial Library, Yale University. It is open Monday through Friday from 1:00 PM to 5:00 PM, with appointments required for research involving listening. All materials are noncirculating and are used within the confines of the collection. The staff is always prepared to provide reference assistance to patrons in person, and to answer brief questions by telephone and mail as well. 