

## GODDARD LIEBERSON (1911-1977)

What Goddard Lieberson accomplished during his 35-year career in the recording industry already has been recounted in some detail through the national publications and trade journals — and at times with genuine eloquence as in the Cashbox editorial of June 18, Goddard's Legacy and in the touching tribute from John Hammond that appeared shortly after in the pages of Rolling Stone.

While due tribute was paid to Goddard's countless good works in fostering the LP record, comprehensive recorded documentation of the American musical theatre, of major authors and playwrights, of the works of Ives, Schoenberg, Stravinsky, and Webern, not to mention the pioneering Modern American Composers series, and the Legacy albums with their elaborate sonic-visual coverage of such diverse fields and personages as the American Revolution, the Civil War, Medicine, the Mormons, the Bad Men of the American west, the Irish Rebellion, John F. Kennedy, there are those of us in ARSC who can cite yet one more major accomplishment of Goddard Lieberson of especial value to us — namely the establishment of an archive at Columbia for the purpose of systematically salvaging, sorting, and preserving the written and sound documents, as well as tangible objects and memorabilia telling the story of the oldest continuously existing trade name in the business. The archive, incidentally, was headed by one of the founding fathers of ARSC, the late A.F.R. Lawrence.

What the pattern of Goddard Lieberson's achievements adds up to is manifestation of a quality exceedingly rare in a "now" business like the recording industry — namely a sense of history. What is more, Goddard was endowed with the canny and know-how to use his sense of history not only to enhance the financial well-being of Columbia Records but to enhance the company's image as well.

Having served a rigorous apprenticeship at Columbia Records myself a year after Goddard had joined the company, and having kept in touch through the years despite the different directions of our careers, it had been a cherished hope of mine that upon his 1975 retirement from active work at Columbia that ARSC might reap the benefit of his good counsel and industry statesmanship, most especially in the areas of helping develop recording industry support for some of ARSC's endeavors and of resolving problems of "fair use" duplication and exchange for archival and educational purposes of out-of-print and non-commercial sound recordings.

If Emil Berliner, Eldridge Johnson, and the Gaisberg brothers

may be said to have molded the destiny of the recording industry to the end of World War II, then I would hazard the guess that future historians will assign the same role to the late Edward Wallerstein and to Goddard Lieberson in discussing developments over the 30 years since World War II. Goddard Lieberson by example has shown what can be done for the art, science, and business of sound recording when a sense of history and a deep commitment to the humanist view is creatively harnessed to the industrial process. It is to be hoped most fervently that there are and will be others who will go and do likewise.

David Hall

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Strauss in the recording studio, with the London Symphony Orchestra, 18 or 19 January, 1922.