

ASSOCIATION
FOR RECORDED
SOUND
COLLECTIONS

ARSC



57TH ANNUAL CONFERENCE & WORKSHOP

MAY 17-20, 2023

Pittsburgh, Pennsylvania

DoubleTree Hotel Downtown

One Bigelow Square

#ARSCaudio2023

CONFERENCE SPONSORS TBA

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Danielle Cordovez, Traci Mark, Regan Sommer McCoy, Mariana Mejia Ahrens,
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Printed Program Layout

Maya Edmond

Local Arrangements

TBA

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Diane Napert, Hugh Paterson III, Curtis Peoples, Yuri Shimoda (Co-Chair),
Amy Strickland, Allie Whalen, Seth Winner

Schedule

All conference sessions will be held at the DoubleTree Hotel Downtown

WEDNESDAY – MAY 17, 2023

9:00 AM – 4:30 PM

WORKSHOP – Collecting 101

Monongahela

Separate registration is required.

Sponsored by the ARSC Education and Training Committee

Presenters: Aaron Bittel (Workshop Leader), Cary Ginell, Franklin Fantini, Diane Napert, Amy Strickland, John Levin, Seth Winner, Allie Whalen, David R. Lewis, Hugh Paterson III, and Curtis Peoples

Collections are at the core of what the Association of Recorded Sound Collections is about, and this workshop delves deeper into the elements of what makes successful collecting possible. The 2023 ARSC workshop will offer a closer look at the processes that go into creating and sustaining recorded sound collections, both private and institutional. Led by various field experts from all walks of collecting, this day-long program will engage with attendees on the subjects of collection development, care, access, and administration.

9:00 AM – 4:00 PM

BOARD MEETING

Keystone Suite

4:00 PM – 5:00 PM

EXECUTIVE COMMITTEE

Keystone Suite

4:00 PM – 7:00 PM

REGISTRATION DESK OPEN

Upper Foyer

6:00 PM – 7:00 PM

MENTORING PROGRAM EVENT

Scranton

Open to registered program participants

7:00 PM – 9:00 PM

OPENING RECEPTION

Philadelphia

*Open to conference attendees and ticketed guests
(pick up name badges at registration desk)*

THURSDAY – MAY 18, 2023

See page 12 for full session abstracts.

8:00 AM – 4:00 PM **REGISTRATION DESK OPEN** *Upper Foyer*

8:45 AM – 9:00 AM **PRESIDENT’S WELCOME** *Philadelphia*

9:00 AM – 10:30 AM **SESSION 1: OPENING PLENARY** *Philadelphia*
Chair: Maya Edmond

- 9:00 AM *The Erotic Intellectualism of Betty Davis* Danielle Maggio, Duquesne University
- 9:30 AM *The Ron Hall Cassette Archive: Four Decades of Documenting Pittsburgh’s Hill District* Colter Harper, University at Buffalo
- 10:00 AM *Porky Chedwick and WAMO: A Well Spent Youth Under the Sway of Pittsburgh R&B Radio* Jerry Zolten, Penn State University

10:30 AM – 11:00 AM **COFFEE BREAK** *Philadelphia Foyer*

CONCURRENT SESSIONS 11:00 AM - 12:30 PM	
<p><u>Track 1</u> Session 2: TELEVISION SOUND</p> <p>Room: Philadelphia <i>Panel Discussion Chair and Moderator:</i> <i>Shawn VanCour, UCLA</i></p> <p><i>Television Sound: History, Archiving, and Preservation</i></p> <p><i>Panelists:</i> <i>Nicholas Bergh, Endpoint Audio</i> <i>Joana Stillwell and Austin Miller, Mid-Atlantic Regional Moving Image Archive</i> <i>George Blood, George Blood Audio</i> <i>James Snyder, Library of Congress</i></p>	<p><u>Track 2</u> Session 3: MUSIC COMMUNITIES</p> <p>Room: Monongahela <i>Chair: David R. Lewis</i></p> <p>11:00 AM: <i>The Apollo Theater Archives: 5 Years In</i> Brad San Martin, Apollo Theater</p> <p>11:30 AM: <i>Filking Around: Community-Centered Preservation with Fan Music Communities</i> <i>David R. Lewis, Bowling Green State University</i></p> <p>12:00 PM: <i>Discovering and Writing R&B in D.C. 1940-1960</i> Jay Bruder, BluegrassCountry Radio</p>

12:30 PM – 2:00 PM **LUNCH BREAK**

12:30 PM **LUNCH MEETING:** *Offsite*
Technical Committee (closed meeting)

2:00 PM – 3:00 PM **COMMITTEE MEETING:** *Keystone Suite*
Education & Training (open meeting)

THURSDAY – MAY 18, 2023 (Continued)

CONCURRENT SESSIONS 2:00 PM - 3:30 PM / 3:40 PM (Track 2)	
<p><u>Track 1</u> Session 4: FOLK & ETHNOGRAPHIC COLLECTIONS</p>	<p><u>Track 2</u> Session 5: MUSIC ERAS</p>
<p>Room: Philadelphia <i>Chair: TBA</i></p> <p>2:00 PM: Berthold Laufer’s Chinese Stereo Recordings of 1901 Patrick Feaster</p> <p>2:30 PM: Inviting Ethnographic Engagement: the Past, Present, and Future of the Patty Looman Collection at the Frank and Jane Gabor West Virginia Folklife Center Lydia Warren, Fairmont State University</p> <p>3:00 PM: Sarangi Players on Gramophone Discs Suresh Chandvankar</p>	<p>Room: Monongahela <i>Chair: TBA</i></p> <p>2:00 PM: Re-enlivening Romanticism through Historical Sound Recordings Mark Bailey, Yale Collection of Historical Sound Recordings</p> <p>2:30 PM: Aesthetics and Styles Inscribed on Recordings: A Case Study of 20th Century Chinese Popular Music Shuang Wang, Peabody Institute, Johns Hopkins University</p> <p>3:00 PM: Music Remembered, Music Forgotten: Recordings and the YouTube Phenomenon Tim Brooks</p>

3:00 PM – 4:00 PM

COMMITTEE MEETING:
Discography (*open meeting*)

Keystone Suite

3:30 PM – 4:00 PM

COFFEE BREAK

Philadelphia Foyer

CONCURRENT SESSIONS 4:00 PM - 5:30 PM	
<p><u>Track 1</u> Session 6: RADIO PRESERVATION & RESEARCH</p>	<p><u>Track 2</u> Session 7: ACTIVATING SOUND COLLECTIONS</p>
<p>Room: Philadelphia <i>Chair: Melissa Widzinski</i></p> <p>4:00 PM: Breaking the Mold: Saving Puerto Rico’s Radio History One Tape at a Time Jonathan Richardson, Memnon Archiving/Indiana University</p> <p>4:30 PM: Linking Radio Networks: The Broadcasting A/V Data Project Stephanie Sapienza & Emily Frazier, University of Maryland</p> <p>5:00 PM: Two Triumphs in One: Early Off-Air Recordings of Great Northern Railway’s Tunnel Dedication and NBC Radio’s Pioneering Broadcasts Carol Seymour</p>	<p>Room: Monongahela <i>Chair: TBA</i></p> <p>4:00 PM: The Holy Sea of Vinyl Mike Vernusky</p> <p>4:30 PM: Resurrecting Jazz Choral Works by Mary Lou Williams: Mass for the Lenten Season and Mary Lou’s Mass Deanna Witkowski, University of Pittsburgh</p> <p>5:00 PM: Creating “National Culture” with Sound Recordings: The Record Producing Activities of Korean “Cultural Producers,” 1926-1950 Jihoon Suk, Yonsei University</p>

THURSDAY – MAY 18, 2023 (Continued)

5:30 PM – 7:30 PM

DINNER BREAK

7:30 PM – 9:30 PM

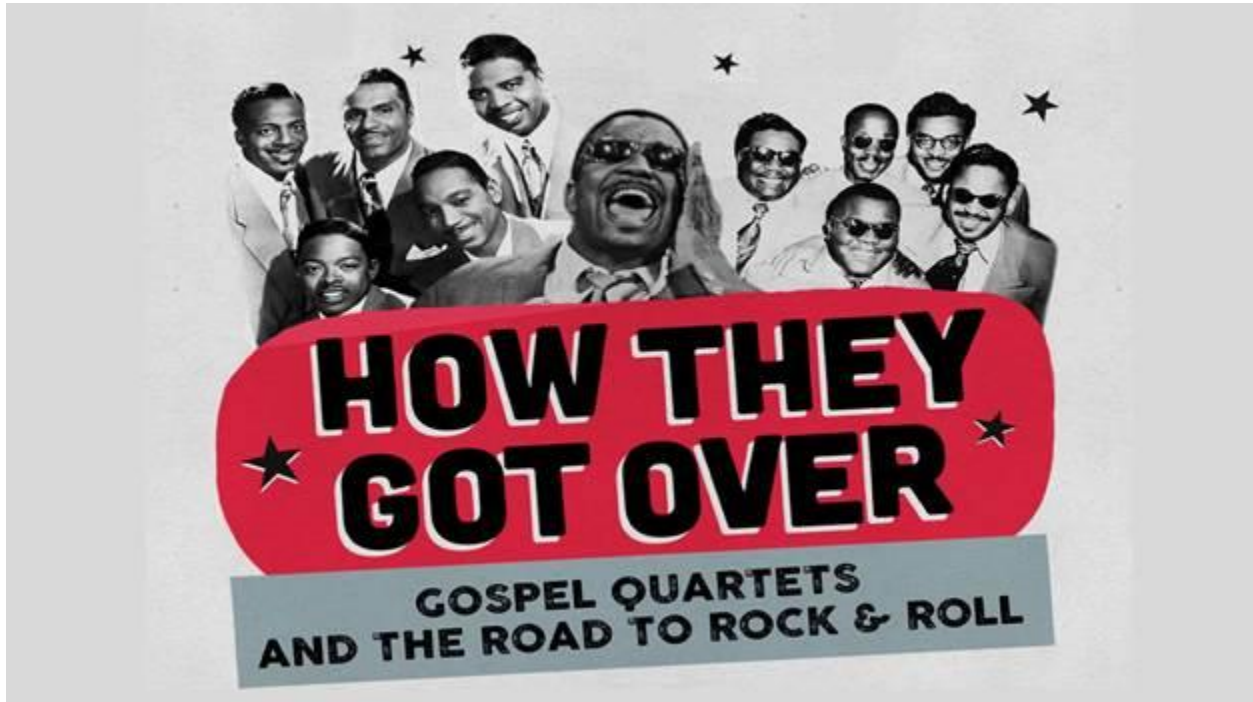
ASK THE TECHNICAL COMMITTEE
(open to the public)

Monongahela

7:30 PM – 9:30 PM

FILM SCREENING AND Q&A
How They Got Over, co-producer Jerry Zolten

Philadelphia



FRIDAY – MAY 19, 2023

8:00 AM – 4:00 PM

REGISTRATION DESK OPEN

Upper Foyer

CONCURRENT SESSIONS 9:00 AM - 10:30 AM	
<p><u>Track 1</u> Session 8: PRESERVATION INITIATIVES</p> <p>Room: Philadelphia <i>Chair: Jacqueline Legere</i></p> <p>9:00 AM: <i>Lionel Comes Home: The Arrival of Mapleson’s Diaries and 16 “New” Cylinders at New York Public Library</i> <i>Jessica Wood, New York Public Library</i></p> <p>9:30 AM: <i>Putting the Audio in the “Audiovisual Media Preservation Initiative”</i> <i>Siobhan Hagan and Dan Hockstein, Smithsonian Institution</i></p> <p>10:00 AM: <i>Stay a Little Longer: Preserving 45 Years of Austin City Limits Audio Recordings</i> <i>Matt Leatherman, Preserve South</i></p>	<p><u>Track 2</u> Session 9: IMPACT OF PRIVATE COLLECTIONS</p> <p>Room: Monongahela <i>Chair: Tim Brooks</i></p> <p>9:00 AM: <i>The Processing and Digitization of the Raymond R. Wile Research Library</i> <i>Ryan Barna</i></p> <p>9:30 AM: <i>The Museo del Disco d’Epoca: A Private Collection Goes Public in the Safekeeping of Recording History</i> <i>Anita Posateri, Alma Mater Studiorum - University of Bologna</i></p> <p>10:00 AM: <i>TBA</i> <i>TBA</i></p>

10:30 AM – 11:00 AM

COFFEE BREAK

Philadelphia Foyer

CONCURRENT SESSIONS 11:00 AM - 12:30 PM	
<p><u>Track 1</u> Session 10: INDIANA UNIVERSITY’S MDPI RETROSPECTIVE PANEL</p> <p>Room: Philadelphia <i>Chair & Panelist: Mike Casey, Head, Audio-Video Preservation Services, IU Libraries</i></p> <p><i>Indiana University’s Media Digitization and Preservation Initiative: A Retrospective</i></p> <p><i>Panelists: Patrick Feaster, Independent Scholar, Media Preservation Specialist for MDPI; Jon Dunn, Assistant Dean for Library Technologies, IU Libraries; Dan Figurelli, Audio Preservation Engineer, Audio-Video Preservation Services, IU Libraries; William Vanden Dries, Digital Archivist/Project Manager, IU Archives of African American Music and Culture</i></p>	<p><u>Track 2</u> Session 11: ARRANGEMENT, DESCRIPTION AND ACCESS</p> <p>Room: Monongahela <i>Chair: Diane Napert</i></p> <p>11:00 AM: <i>Increased Accessibility to Audiovisual Cataloging in PBCore</i> <i>Peter Higgins, GBH Archives</i></p> <p>11:30 AM: <i>Cataloging Texas-Mexican Music in the Midwest: Challenges and Limitations</i> <i>Richard Cruz Dávila, Michigan State University</i></p> <p>12:00 PM: <i>Arrangement and Relationships Between Audio and Transcripts</i> <i>Hugh Paterson III, University of North Texas</i></p>

FRIDAY – MAY 19, 2023 (CONTINUED)

12:30 PM – 2:00 PM

LUNCH BREAK

12:30 PM

**LUNCH MEETING:
Copyright Committee (open meeting)**

Keystone Suite

CONCURRENT SESSIONS 2:00 PM - 3:30 PM / 4:00 PM (Track 1)	
<p><u>Track 1</u> Session 12: TECHNICAL (sponsored by ARSC Technical Committee)</p> <p>Room: Philadelphia <i>Chair: Brad McCoy and Jeff Willens</i></p> <p>2:00 PM: <i>Building Audio Preservation Capacities for Georgian Ethnographic Recordings at the Tbilisi State Conservatoire</i> <i>David M. Walker, Smithsonian Institution, Center for Folklife and Cultural Heritage</i></p> <p>2:40 PM: <i>Digital Phono Equalization using iZotope RX10 and Ozone Software</i> <i>Gary Galo, Crane School of Music, SUNY at Potsdam (Audio Engineer Emeritus)</i></p> <p>3:20 PM: <i>Vitaphones— Revisiting and Revitalizing Early Film Soundtracks</i> <i>Matthew Barton, Library of Congress; Seth B. Winner, Seth B. Winner Sound Studios</i></p>	<p><u>Track 2</u> Session 13: CULTURAL IMPACT OF RECORDING TECHNOLOGIES</p> <p>Room: Monongahela <i>Chair: Regan Sommer McCoy</i></p> <p>2:00 PM: <i>SFX - A British Cassette-Only Pop Music “Magazine” of 1981-1982</i> <i>David Drazin</i></p> <p>2:30 PM: <i>The Mixtape Generation: How Gen X Turned Cassette Recording into an Art Form</i> <i>Jehnie Burns, Point Park University</i></p> <p>3:00 PM: <i>Revisiting Xinjiang in the 1950s and 1960s on Recording Wires and 78s</i> <i>Xiaoshi Wei, SOAS, University of London</i></p>

3:00 PM – 4:00 PM

**COMMITTEE MEETING:
Cataloging (open meeting)**

Keystone Suite

3:30 PM – 4:15 PM

COFFEE BREAK & POSTER SESSIONS

Philadelphia Foyer

POSTER TITLES / PRESENTERS:

Meet the 2022-2023 Public Broadcasting Preservation Fellows / Amanda Gedeon

Indian 78 RPM Record Sleeve Art / Sunny Mathew

Finding Rare Tapes Using Automated Queries of Online Music Databases / Alexis Bhagat

FRIDAY – MAY 19, 2023 (CONTINUED)

CONCURRENT SESSIONS 4:15 PM - 5:15 PM	
<p><u>Track 1</u> Session 14: DIGITAL PRESERVATION & HISTORICAL REISSUE</p>	<p><u>Track 2</u> Session 15: MUSIC SCENES & ARTISTS</p>
<p>Room: Philadelphia <i>Chair: Dan Hockstein</i></p> <p>4:15 PM: <i>All Your Files Are Exactly Where You Left Them: Preserving Computer Music Performance Software</i> <i>Mattie Tempio, University of North Texas</i></p> <p>4:45 PM: <i>Concept, Continents, Consumer - The Rediscovered Recordings of José Iturbi</i> <i>Andreas Meyer, Swan Studios NYC / Meyer Media LLC</i></p>	<p>Room: Monongahela <i>Chair: Roberta Freund Schwartz</i></p> <p>4:15 PM: <i>A Field Guide to Cincinnati-based Record Manufacturers</i> <i>Uncle Dave Lewis, Switz-Mix Records</i></p> <p>4:45 PM: <i>Thurlow Lieurance and “By the Waters of Minnetonka”</i> <i>Cary Ginell, Origin Jazz Library</i></p>

5:15 PM – 7:30 PM

DINNER BREAK

7:30 PM – 9:30 PM

FILM EVENT

Philadelphia

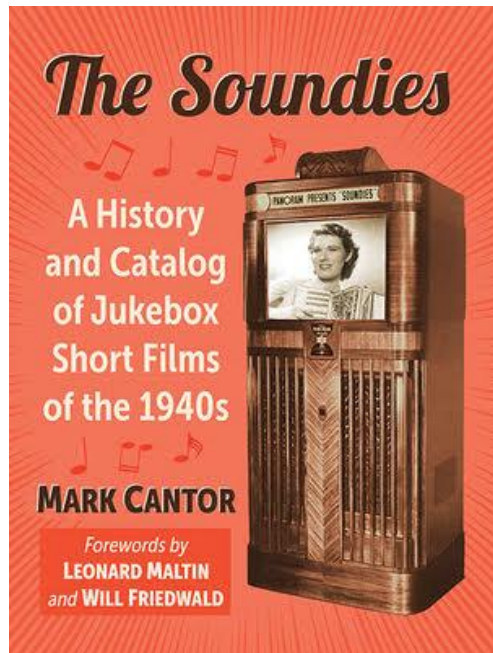
Presented by Mark Cantor, author of The Soundies

9:30 PM – 11:00 PM

COLLECTOR’S ROUNDTABLE

Monongahela

(open to the public)



SATURDAY – MAY 20, 2023

8:00 AM – 4:00 PM **REGISTRATION DESK OPEN** *Upper Foyer*

CONCURRENT SESSIONS	
9:00 AM - 10:30 AM	
<p><u>Track 1</u> Session 16: RECORDING HISTORY</p> <p>Room: Philadelphia <i>Chair: Steve Ramm</i></p> <p>9:00 AM: Snoring Records and Marriage Proposals: An Investigation into the Uses of Edison Home Recording Nick Murray</p> <p>9:30 AM: The 1928 HMV Gramophone Record Series of Hungarian Music Ferenc János Szabó, Institute for Musicology, RCH ELKH, Budapest</p> <p>10:00 AM: VOGUE, Recordings with Color: The Free-Fall of a Rising Star Eduardo M. Sarnelli</p>	<p><u>Track 2</u> Session 17: MUSIC MAKERS</p> <p>Room: Monongahela <i>Chair: Matthew Rose</i></p> <p>9:00 AM: How Long, How Long: The Recorded Legacy of Leroy Carr Roberta Freund Schwartz, University of Kansas</p> <p>9:30 AM: Zabelle Panosian’s Armenian- American Columbia Recordings 1917-18 Ian Nagoski</p> <p>10:00 AM: Harry T. Burleigh: Early Spirituals Recordings Randye Jones, Grinnell College</p>

10:30 AM – 11:00 AM **COFFEE BREAK** *Philadelphia Foyer*

11:00 AM **SILENT AUCTION CLOSSES** (*payments due by 4:00 PM*) *Erie*

<p>11:00 AM – 12:00 PM SESSION 18: INDEPENDENT INITIATIVES <i>Philadelphia</i></p> <p><i>A Conversation with the Winners of ARSC’s Independent Initiatives Award: Advancing the Field One Passion Project at a Time</i> <i>Moderator: David Giovannoni, Chair of ARSC’s Independent Initiatives Committee</i> <i>Panelists: Winners to be announced at the conference</i></p>
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12:00 PM – 2:00 PM **LUNCH BREAK**

<p>2:00 PM – 3:30 PM SESSION 19: KEYNOTE <i>Philadelphia</i></p> <p><i>HIP HOP 50: Celebrating the Golden Anniversary of Hip Hop</i> <i>Moderator: Regan Sommer McCoy</i> <i>Panelists: TBA</i></p>
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3:30 PM – 4:00 PM **BREAK** *Philadelphia Foyer*

4:00 PM – 5:00 PM **BUSINESS MEETING** (*all members, please attend*) *Philadelphia*

6:00 PM – 7:00 PM **HAPPY HOUR** *Three Rivers Upper Foyer*

7:00 PM – 9:00 PM **AWARDS & CLOSING RECEPTION** *Three Rivers Ballroom*
 (*tickets required*)

SESSION ABSTRACTS – THURSDAY, MAY 18, 2023

SESSION 1: PITTSBURGH PLENARY PANEL *Philadelphia*

Chair: Maya Edmond

9:00 AM – 9:30 AM: *The Erotic Intellectualism of Betty Davis*

Danielle Maggio, Duquesne University

This paper is structured around Pittsburgh musician Betty Davis, whose albums from the 1970s were reissued on Light In The Attic record label in 2007 to a wave of critical acclaim. The re-release of Davis' studio albums cemented the "cult" status of the singer who was once ridiculed and boycotted for her sexually dominant lyrics and physically suggestive live performances. This paper aims to create a dialectical analysis between the industry politics that suppressed Davis during her heyday and the present-day curation practice that attempts to re-package Davis through reissue. This paper argues that Davis was an artistic innovator and progressive social figure whose aesthetic ideas and practices, although marginalized during the 1970s, are now being celebrated in mainstream popular music. Contemporary popular music performers are regularly praised for their unapologetic displays of sexuality, non-binary gender performances, and breaking racialized genre boundaries; these are the very ideals that led to the marginalization of Davis. Davis' music and musical persona pointed to a certain social consciousness that has been newly articulated in recent years. It is a sex positive, queer, anti-racist, and otherwise unapologetic consciousness that embraces the erotic as a vital source of power and knowledge. Therefore, I claim Betty Davis is what I call an erotic intellectual who communicated, documented and performed a pleasure-centered poetics of artistic power that envisioned more liberated and inclusive audiences. Moreover, through exclusive access, this paper will center the voice of Davis herself who recently passed away in 2022 at the age of seventy-seven.

9:30 AM – 10:00 AM: *The Ron Hall Cassette Archive: Four Decades of Documenting Pittsburgh's Hill District*

Colter Harper, University at Buffalo

Jazz musician George "Ron" Hall (1922-2009) dedicated the last forty years of his life to documenting the cultural history of Pittsburgh's Hill District as well as his own music. The collection includes approximately 20,000 tape cassettes that contain more than 31,000 hours of sound recorded on consumer-grade handheld machines in private homes, public spaces, and music venues. There is great potential in exploring this singular collection, amassed by an individual who left a deeply personal record of an historic African American neighborhood from 1970 to 2010—a period of prolonged economic divestment and depopulation. The initial challenge of engaging this archive lies in technically managing its sheer volume as well as embracing the idiosyncratic methods of its creator. The central questions in this nascent stage are: How does this archive serve as an historical record as well as Hall's creative and restorative practice? How can this archive facilitate a continued creative practice in the Hill District? Who will enter into conversations with the people and places that are represented in these recordings? The author has made initial contact with Hall's friends and family, organized and stored these materials, and begun working in partnership with Carnegie Mellon University and the Afro-American Music Institute to digitize a small sample of the audio. In seeking paths forward, the author explores the potential of collaborative projects with Hall's family, scholars, computer scientists, artists, musicians, and performers.

10:00 AM – 10:30 AM: *Porky Chedwick and WAMO: A Well Spent Youth Under the Sway of Pittsburgh R&B Radio*

Jerry Zolten, Penn State University

I had the good fortune to grow up in the late 1950s and early '60s under the sway of Black Pittsburgh radio and the rich array of R&B, jazz, and gospel that, transcending racial barriers, it brought my way. The station was WAMO, the most prominent disk jockey Porky Chedwick, the "Daddio of the Raddio," the "Platter Pushin' Papa" with his after-school show aimed at teens. I took it further than most, spinning

SESSION ABSTRACTS – THURSDAY, MAY 18, 2023 (Continued)

Porky oldies at record hops, visiting the WAMO studios to meet my heroes, and presenting local R&B artists at my record hops (the Altairs with George Benson, Billy ShaRae, and the Splendors, among others). I will recount those days, illustrating with anecdotes, images, musical clips, and excerpts from exclusive filmed conversations with Pittsburgh native and legend Art Rupe, founder of Specialty Records.

SESSION 2: TELEVISION SOUND *Philadelphia*

Chair/Moderator: Shawn VanCour, UCLA

11:00 AM - 12:30 PM: Television Sound: History, Archiving, and Preservation

Panelists: Nicholas Bergh, Endpoint Audio; Joana Stillwell and Austin Miller, Mid-Atlantic Regional Moving Image Archive; George Blood, George Blood Audio; James Snyder, Library of Congress

While television is often considered a visual medium, technologies for sound recording and reproduction have been central to TV broadcasting and preservation work throughout its long history. Bringing together historians, archivists, and preservation experts, this panel explores technologies for production, transmission, and preservation of analog-era television sound in the U.S. from the medium's initial expansion in the 1950s through the 1990s. Panelists highlight technologies for creating, disseminating, and archiving TV audio in different time periods and institutional contexts, then address challenges these technologies pose for contemporary preservation efforts. The panel includes short presentations, followed by a group discussion and Q&A session. Nicholas Bergh (Endpoint Audio Labs) addresses challenges of preserving audio from 1950s television programming and discusses his work on UCLA Film & Television Archive's local KABC-TV program "Stars of Jazz," using optical kinescope film sound, transcription discs, and other formats. Joana Stillwell and Austin Miller (Mid-Atlantic Regional Moving Image Archive) will discuss MARMIA's collaborative preservation of 16mm magnetic film soundtracks for 1960s documentary series "What Is a Baltimorean," from their WJZ-TV Collection. George Blood (George Blood Audio) highlights innovations in live multitrack and stereo sound recording made by flagship PBS station WGBH-TV in the 1970s and 1980s, whose news and music programming his team preserved for the American Archive of Public Broadcasting. James Snyder (Library of Congress) addresses development of industry standards for multichannel audio in the 1980s-1990s, using examples of network and syndicated shows and discussing how such content can be preserved. Shawn VanCour (UCLA) chairs and moderates the closing discussion.

SESSION 3: MUSIC COMMUNITIES *Monongahela*

Chair: David R. Lewis

11:00 AM - 11:30 AM: The Apollo Theater Archives: 5 Years In *Brad San Martin, Apollo Theater*

While Harlem's historic Apollo Theater has been a cultural catalyst since opening in 1934, its archives are a relatively recent initiative. Join us for a summary of the work that has been undertaken since the hiring of the theater's first full-time archivist along with the benefits and challenges that creating and supporting an archive entails -- interspersed with unique video clips from the theater's collection, many of which have never or rarely been publicly exhibited.

11:30 AM - 12:00 PM: Filking Around: Community-Centered Preservation with Fan Music *Communities*

David R. Lewis, Bowling Green State University

Since the 1990s, Bowling Green State University's Music Library and Bill Schurk Sound Archives has collected filk music, a genre that usually revolves around science fiction or fantasy topics. The term "filk" is used to describe both the musical genre and the active fan community that creates and sustains the music through recordings, conventions, and informal gatherings. This presentation will briefly discuss the

SESSION ABSTRACTS – THURSDAY, MAY 18, 2023 (Continued)

genre's cultural context, then turn to the archives' community-centered approach in planning and executing a grant-funded preservation project; it will include audio examples. Beginning in late 2020, sound archives staff began discussing preservation possibilities for two groups of filk recordings in its care: one group of commercial master recordings and a second group of field recordings. The masters contained filk studio recordings from the 1980s and early 90s, all of which were long out of print. The field recordings contained informal music-making, interviews, and convention presentations from roughly the same period. Working with key community members, including Filk Archive, a community archive, sound archives staff highlighted material of high community interest. We also worked through filkers to bring another collection of filk masters to the archive for the preservation project, ultimately funded by a CLIR Recordings at Risk grant. The deep involvement of filkers at all stages of the project helped repair the relationship between the sound archives and the community, strengthened the grant proposal, and has changed the way in which archives staff approach new donations from filkers and other living musical communities.

12:00 PM - 12:30 PM: *Discovering and Writing R&B in D.C. 1940-1960*

Jay Bruder, BluegrassCountry Radio

In *R&B D.C. 1940-1960* Jay Bruder paints a detailed portrait of musical life in Washington, D.C. at mid-century through the eyes of Washington's rhythm and blues community. The lavishly illustrated book and 16-CD set released by Bear Family Records in 2021 is built on decades of original research by the author and fellow enthusiasts. Most of the artists covered and their records were scarcely known outside of Washington. Constructing biographies for over 120 local entrepreneurs, educators, and performing acts required pulling together slender threads of information from diverse sources such as interviews, contemporary press accounts, music trade magazines, copyright records, telephone books, R&B fanzines, collector lore, vintage photographs, and genealogical information. The end result weaves the performers, record company operators, club and theater owners, promoters, educators, clergy, disc jockeys, and songwriters into the rich musical fabric of the city during two critical decades in American music. *R&B in D.C.* allows this long-overlooked music community to claim its place on the national stage. Storing the thousands of discovered facts for recall during the writing phase required organizational solutions which the author will demonstrate.

SESSION 4: FOLK & ETHNOGRAPHIC COLLECTIONS

Chair: TBA

Pennsylvania

2:00 PM – 2:30 PM: *Berthold Laufer's Chinese Stereo Recordings of 1901*

Patrick Feaster

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.

SESSION ABSTRACTS – THURSDAY, MAY 18, 2023 (Continued)

2:30 PM – 3:00 PM: *Inviting Ethnographic Engagement: the Past, Present, and Future of the Patty Looman Collection at the Frank and Jane Gabor West Virginia Folklife Center*

Lydia Warren, Fairmont State University

Patty Looman (1925-2012) was an Appalachian dulcimer player, teacher, and collector of songs, recordings, and books about old time music. She spent years learning from West Virginia-based old time music luminaries like Russell Fluharty and she mentored current performers like Lynnette Swiger. Before Looman passed away, she left a collection of over 450 cassette tape recordings to Swiger, and Swiger housed them at the Frank and Jane Gabor West Virginia Folklife Center at Fairmont State University. The collection includes ethnographic recordings of local musicians that Looman made for learning and preserving songs as well as her personal cache of local and regional independent releases and commercial recordings. Since the collection came under the stewardship of the Folklife Center, students have worked to digitize the collection. However, the majority of the collection remains undigitized, and the cassettes that have been digitized are not yet available online. Aside from digitizing, there are few opportunities for students at Fairmont State University or others to work with, enjoy, or use this collection. In this paper, I share our plan for foregrounding accessibility, increasing engagement, and working toward ethical stewardship. Additionally, during the Q&A I will invite audience expertise, insight, and collaborative ideas regarding the Looman Collection.

3:00 PM – 3:30 PM: *Sarangi Players on Gramophone Discs*

Suresh Chandvankar

The *sarangi* (also called *saurangi*) is a bowed stringed instrument with a skin-covered resonator. The typical *sarangi* is made by hand, usually from a single block of wood. The four playing strings on this instrument are made of goat gut, and the seventeen sympathetic strings are made of steel. *Sarangi* is played in traditional music from South Asia – Punjabi folk music, Rajasthani folk music, and Boro folk music in Pakistan, India, and Bangladesh. It is said to most resemble the sound of the human voice through its ability to imitate vocal ornaments such as *gamaks* (shakes) and *meends* (sliding movements). Traditionally, *sarangi* was used mainly as an accompanying instrument and could be heard with the songs on early gramophone discs from 1902. Very few solo recordings of *sarangi* were cut on shellac discs until about 1950. In modern times, solo *sarangi* playing is popularized by Pt. Ram Narayan & Ustad Sultan Khan. They have produced a large number of recordings on vinyl, cassettes and CDs. In this presentation, I want to take a brief survey of what is recorded on the gramophone discs, what is left today, and discuss why we should preserve them. The presentation will be supported by audio/video clips and visuals.

SESSION 5: MUSIC ERAS

Chair: TBA

Monongahela

2:00 PM – 2:30 PM: *Re-enlivening Romanticism through Historical Sound Recordings*

Mark Bailey, Yale Collection of Historical Sound Recordings

There is a new reality in the realm of historical recordings, as the performance practice of Romantic-era music has blossomed into a specialized field of inquiry, interest, and study. Academic programs, music festivals, special projects, and conferences are increasingly incorporating this era of performance style into their events, if not focusing on it exclusively. Logically, historical sound recordings are playing a vital role, as they rekindle particular musical practices that have changed or been abandoned since romanticism as a musical period essentially came to a close. Such recordings document the manners of performance of musicians who knew the giants of the romantic era such as Brahms and Liszt, performed and studied with them, and conveyed their expectations in the era of historical sound. This presentation, drawing on audio excerpts from the Yale Collection of Historical Sound Recordings, will discuss and provide musical examples of particular stylistic features common to Romantic performance practice that have either been modified or disfavored in current use. These will include examples of ample tempo

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rubato, portamento, vibrato, right and left hand misalignment for pianists, and so on. There also will be comparative audio clips among historical musicians embracing the same distinctive stylistic elements, but executing them differently. The recordings themselves will draw on commercially released pressings and non-commercial sides. The listener will immediately hear and recognize the soundscapes of the past, and the details contained therein, that are encouraging a critical reconsideration of the ways in which Romantic-era music is performed today.

2:30 PM – 3:00 PM: *Aesthetics and Styles Inscribed on Recordings: A Case Study of 20th Century Chinese Popular Music*

Shuang Wang, Peabody Institute, Johns Hopkins University

Retro music from the 1920s post-Qing-dynasty old Shanghai to the 1980s golden age of popular music in Hong Kong and Taiwan has become a topic of renewed attention in the study of Chinese mass media and popular music. In particular, the founding of the People's Republic of China in 1949 acted as a watershed event that divided the Chinese music industry into these two distinct periods. More than simply a result of the sociopolitics of the period, I argue that each of these periods in Chinese popular music history were equally defined by the limitations and affordances of available recording technologies. In this paper, I draw on Latour's Actor Network Theory to approach recordings as a nonhuman actant in an assemblage. Through this lens, I examine how the process of recording music was a filter through which live performance was woven into an interactive network. To do this, I turn to historical data in conjunction with spectrum analyses of three songs that are representative of both the early- and late-twentieth-century eras of Chinese popular music. By comparing sound quality, singers' performance, texture, style, genre, recording duration, and even the choice of the singers' gender in these three songs from across the 20th century, this paper highlights the ways that technologies like gramophone discs and CDs helped determine dominant aesthetics and styles, in Chinese popular music in these two periods.

3:00 PM – 3:40 PM: *Music Remembered, Music Forgotten: Recordings and the YouTube Phenomenon*

Tim Brooks

Why have some songs and recordings of the distant past endured, and even become standards, while others, which were equally or even more popular when they were introduced, disappeared from view? This presentation explores the sometimes surprising reasons why certain older songs and recordings have been embraced by recent generations, while others have not. It also explores the underappreciated role that YouTube and similar video-sharing platforms play in determining which older recordings are widely popular, and with whom, and even offers clues as to why they remain so popular. The presentation is based on a detailed study now in preparation for publication, in which 60 songs were studied, from three different eras of American popular music (20 each from 1900, 1925, and 1940). All were major hits when they were introduced, and all are old enough to be beyond the range of personal nostalgia for most people alive today. On YouTube they range from a few dozen views to more than one hundred million views, for artists ranging from Glenn Miller and Cliff Edwards to the Fureys. The presentation includes a variety of video examples demonstrating why only some songs and recordings are "remembered."

SESSION 6: RADIO PRESERVATION & RESEARCH *Pennsylvania*

Chair: Melissa Widzinski

4:00 PM – 4:30 PM: *Breaking the Mold: Saving Puerto Rico's Radio History One Tape at a Time*

Jonathan Richardson, Memnon Archiving/Indiana University

In Aguas Buenas, Puerto Rico, near the capital city of San Juan, a collection of open reel tapes sat in the WIPR tower station for decades. WIPR is a radio station in San Juan Puerto Rico founded in 1949 with a

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focus on the transmission of educational, informative, cultural, and dramatic content, seasoned by a selection of Puerto Rican and international music. In 1988, the Allegro 91.3 FM radio station was added. On September 16, 2017, Hurricane Maria, a category 5 storm, slammed into the island. The tower station flooded and was without power for many months. The tapes lingered in the uncontrolled heat and humidity until WIPR staff was able to move them into a more stable environment in their station in San Juan. Realizing that time was working against them, WIPR decided to have the recordings digitized before the mold and debris made the tapes unsalvageable. WIPR contracted the services of Memnon to clean and digitize more than 1800 severely damaged tapes. In this presentation, I will present the workflow of triage, sorting and cleaning of the tapes; as well as the process and limitations of mold removal using a remediation chamber created by Indiana University. I will highlight safety precautions used to ensure that workers do not get exposed to the mold including time limits and use of personal protective equipment (PPE). The presentation will also address how Memnon handled normal tape problems aside from the mold and mud, like Soft Binder Syndrome, dry and broken splices, as well as other preservation problems found in combination with the mold issues.

4:30 PM – 5:00 PM: *Linking Radio Networks: The Broadcasting A/V Data Project*

Stephanie Sapienza & Emily Frazier, University of Maryland

This session will present the process and findings of the Broadcasting A/V Data (BA/VD) project, an initiative funded by the National Endowment for the Humanities to enhance discoverability of radio collections through linked data about the networks of people and organizations who were behind the creation and dissemination of these radio programs. BA/VD's research question addresses the question of exploring radio collections through a network-centric lens, as opposed to a content-centric lens. This project highlights the cross-institutional nature of early public radio production, where broadcasters worked collaboratively to produce programs not only for their own stations, but for the wider network of stations in their sphere. The beta website offers an index of "entities" (people and organizations) related to the collections, a network visualization, and links to digitized collections and other content related to those entities. A group of curators will use these tools to create a set of digital exhibits that test the effectiveness of our research question. The BA/VD project has also aimed to develop and test workflows for connecting archival metadata to public linked data sources like Wikidata and Social Networks and Archival Context. Crucially, this allows important information that is typically walled off within audio recordings to be pushed out to new locations on the web. The presentation will present new insights as to how we can view these radio collections as products of networked knowledge flows governed by institutional structures and individual whimsy, and what this means for improving access.

5:00 PM – 5:30 PM: *Two Triumphs in One: Early Off-Air Recordings of Great Northern Railway's Tunnel Dedication and NBC Radio's Pioneering Broadcasts*

Carol Seymour

"You have read history; tonight you will hear history being made,"—Phillips Carlin, NBC Radio, January 12, 1929. Microphones in U.S. cities as large as New York and Philadelphia and as tiny as Berne and Scenic in Washington State carried addresses of dignitaries from U.S. president-elect Herbert Hoover to Pennsylvania Railroad president W.W. Atterbury in an innovative radio broadcast beamed across the nation on January 12, 1929. Between the speeches there were vocal solos by Ernestine Schumann-Heink from the West and George Olsen's jazz/dance instrumentals from the East. The sponsored event advertised Great Northern Railway's inaugural trip through the new 8-mile Cascade Tunnel, an engineering marvel. The climax was a live remote from the tunnel's west end when the locomotive burst through a huge paper barrier representing a wall of rock. Two triumphs were celebrated: the live broadcast, a bold achievement by a young network, and the new passage through the Cascades, transforming Northwestern train travel. Victor Talking Machine Company recorded the program on

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16-inch and 12-inch records. Back in New York, Phillips Carlin closed the broadcast by announcing NBC would soon air the first of what became 103 episodes of Great Northern's radio drama series, *Empire Builders*. Airchecks of several episodes have surfaced at Great Northern's archives. They've been digitized as they were found. For my talk, I'll describe and play recordings of the series and the 1-hour special, which Great Northern considered the "pilot" episode. These recordings demonstrate NBC's presentation of history as both entertaining and educational.

SESSION 7: ACTIVATING SOUND COLLECTIONS

Chair: TBA

Monongahela

4:00 PM – 4:30 PM: *The Holy Sea of Vinyl*

Mike Vernusky

The Holy Sea of Vinyl reincarnates archival sounds from highly obscure vinyl records through tightly-knit audio portraits about the mystery of being. Each album-length part reflects different elements of the human condition, welcoming listeners into an allegorical conversation about life, love, spirituality, and a voyage from birth through death to the beyond and back. Culled from rarified phonographic pressings from 1877-1988, source materials are drawn from an endless variety of musical forms and sound phenomena. There are recordings of actual childbirths, shamanic rituals, and an Elvis Presley séance; tales of Netsilingmiut Inuit and past-life regressions; performers such as a handless organist, or The Korean Deaf Percussion Orchestra; even one-off acetate heirlooms of a bat mitzvah or wedding ceremony, among others. For many, this is the last surviving chance for these overlooked, scarce, prohibitively expensive, or truly priceless recordings to be experienced before they are lost or forgotten. Sounds are carefully extracted and reconsidered, then orchestrated into a fantastically complex yet coherent listening experience with its own ecosystem. As the work unfolds, waves of acousmatic sounds from around the world immerse the listener in a sea of stories told through recombinant effect, voice as presence, sonic metaphor, and archetypal symbolism. This presentation will discuss the past, present and future of the project, and showcase some of the rarest sound materials from the work. I also welcome any feedback from the audience and would love the opportunity to learn from the Q&A.

4:30 PM – 5:00 PM: *Resurrecting Jazz Choral Works by Mary Lou Williams: Mass for the Lenten Season and Mary Lou's Mass*

Deanna Witkowski, University of Pittsburgh

In 2022, the Stonewall Chorale and the Deanna Witkowski Trio gave the U.S. concert premiere of Mary Lou Williams's second jazz Mass, *Mass for the Lenten Season*. Originally sung over the course of six Sundays in Lent in 1968 at Saint Thomas the Apostle Church in Harlem, the work had been performed in concert only once in Rome in 1969. In 2021, I collaborated with the Stonewall Chorale to perform Williams's *Mass for the Lenten Season*. The sole recordings of the work were housed at the Institute of Jazz Studies, including two versions from Saint Thomas as well as one of Andy Bey singing one of the Mass selections, "Clean My Heart," at a Williams memorial at Fordham University. The available scores required editing to clarify some of Williams's markings as well as to extend the movements (often one minute or less) for a concert setting. Via performance video footage, scores, and sound clips from the Williams archive, this presentation shows how research, performance, and community engagement can work together to resurrect a jazz choral work from archival boxes to the concert stage. I will also examine how my archival research (including Williams's manuscripts and recordings from various churches where she performed), prior performances that I had produced of *Mary Lou's Mass*, and my expertise as a jazz pianist and choral composer informed specific choices in creating the new edition of *Music for Peace* (also known as *Mary Lou's Mass*) for the Mary Lou Williams Foundation in 2021.

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5:00 PM – 5:30 PM: *Creating “National Culture” with Sound Recordings: The Record Producing Activities of Korean “Cultural Producers,” 1926 - 1950*

Jihoon Suk, Yonsei University

In this presentation, I propose to look deeply into the activities and the legacies of the Korean “cultural producers” – a group of Korean intellectuals who had worked in various fields of producing non-textual, audio-visual forms of media. These individuals had actively engaged to create a “modernized embodiment” of Korean national culture in these media formats, and tried to spread it to the masses to make them grasp what I call the “tangible intangibility” (i.e. the actual visual, sonic, or other sensory manifestation) of Korean cultural heritage. One particularly crucial cultural production activity they were participating in was the production of commercial sound recordings of Korean music and spoken word, and with the huge boom in demand (with six record companies active in the Korean market by 1934) throughout the 1930s, the Korean cultural producers ended up creating a “Korean national music” (*Gugak*). Using a variety of historic examples of Korean sound recordings from the 1920s, ’30s, and ’40s, as well as a variety of other documentation, I will make an argument that will show the huge cultural power and influence sound recordings had in the creation of modern “national culture” in the non-Western world, and also will draw some parallels with “race records” production in the U.S. around the same time.

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SESSION 8: PRESERVATION INITIATIVES

Chair: Jacqueline Legere

Philadelphia

9:00 AM – 9:30 AM: *Lionel Comes Home: The Arrival of Mapleson’s Diaries and 16 “New” Cylinders at New York Public Library*

Jessica Wood, New York Public Library

In 1981, staff of the Rodgers & Hammerstein Archives of Recorded Sound was hard at work on a project to transfer its most important collection of wax cylinders to magnetic tape. The now-famous Mapleson Cylinders had been recorded by Met Opera librarian Lionel Mapleson between 1900-1909, documenting Met rehearsals and performances, as well as informal moments with his children. In preparation for the release of the transfers on a boxed set of LPs, R & H curator David Hall contacted members of the Mapleson family, Alfred and Peter Mapleson, who held 16 cylinders, in addition to dozens of diaries kept by Lionel between 1882-1937. Hall negotiated the loan of the cylinders to NYPL for them to be transferred for the boxed set by audio engineer extraordinaire Tom Owen. He also spent a day with the diaries—which he scoured for clues to Mapleson’s recording practices. In November 2022, these diaries and 16 cylinders were donated to R & H (now part of the Music & Recorded Sound division), to join its existing collection of Mapleson cylinders. The presentation offers a glimpse into the physical condition of these 16 cylinders, comparing them with descriptions from a 1938 notebook kept by Ira Glackens and George Bishop. It also surveys the moments in the diaries relevant to Mapleson’s work in sound recording, along with general highlights from Mapleson’s everyday life.

9:30 AM – 10:00 AM: *Putting the Audio in the “Audiovisual Media Preservation Initiative”*

Siobhan Hagan and Dan Hockstein, Smithsonian Institution

The Smithsonian Libraries and Archives’ (SLA) Audiovisual Media Preservation Initiative (AVMPI) is a centralized resource that supports the overall need for individual Smithsonian Institution (SI) units to catalog, preserve, and provide access to their audio, video, and film collections. At the current rate of preservation, the Smithsonian is facing an estimated loss of 190,000 audiovisual assets by 2034. To help stem the tide of irreparable loss, generous funding from the National Collections Program is enabling AVMPI to build out internal preservation transfer capacity, as well as to send out the most at-risk items to external preservation vendors. There will be several AVMPI transfer suites built across SI units, with

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specialists hired to stabilize, describe, and transfer the Institution's audiovisual collections. Two of these suites are now in operation: one located at SI's National Museum of the American Indian's (NMAI) Central Resource Center, and one stationed at SLA's main offices in downtown Washington, DC. AVMPI enhanced previous set-ups with purchasing hardware, software, and equipment maintenance service, including stations for the parallel transfer of the audio compact cassette and DAT formats. In this presentation, the AVMPI Coordinator and Audio Preservation Specialist will discuss how they developed the equipment and workflows for these transfer stations, along with future AVMPI plans for audio preservation. Included in the presentation will be select audio clips from the SLA and NMAI collections that have been recently transferred by AVMPI.

10:00 AM – 10:30 AM: *Stay a Little Longer: Preserving 45 Years of Austin City Limits Audio Recordings*

Matt Leatherman, Preserve South

On October 16, 1974, Austin City Limits held its first taping in Studio 6A on the University of Texas campus. Still in production today, the show has become the longest running music series in television history, showcasing music and culture from performers worldwide. The PBS show also serves as an exceptional (and in some cases the only) audiovisual record of regional Texas country, blues and swing music during the 1970s and 80s. Austin PBS, producer of the award-winning series, recently completed digitization of the edited master and raw footage videotapes. In April 2019, the preservation effort began for the multitrack and edited-master audio material. This multi-year audio digitization project includes 542 live music performances, consisting of over 1,400 two-inch, multitrack performance masters, nearly 200 half-inch broadcast audio masters and several hundred DTRS & DAT master recordings. A 1:1 digitization workflow of every recording is being performed by a dedicated audio engineer who also handles machine maintenance, media issues and metadata enrichment for the collection. The presentation will include the technical history of the show, digitization milestones and explore some of the challenges faced when working with professional and large-format audio tape collections.

SESSION 9: IMPACT OF PRIVATE COLLECTIONS ***Monongahela***

Chair: Tim Brooks

9:00 AM – 9:30 AM: *The Processing and Digitization of the Raymond R. Wile Research Library*

Ryan Barna

Raymond Robertson Wile (1923-2016) was the recipient of the ARSC Lifetime Achievement Award in 1993. For more than five decades, he wrote and researched the history of the early phonograph industry for various publications, including the *ARSC Journal*. Begun in 2020, his extensive library of primary research went under process to be digitized and made publicly accessible, free of charge. Ryan Barna, who heads the project, will discuss the process of acquiring the collection, including highlighting its many features, and preparing the contents for the web, prior to their final disposition at the Thomas Edison National Historical Park.

9:30 AM – 10:00 AM: *The Museo del Disco d'Epoca: A Private Collection Goes Public in the Safekeeping of Recording History*

Anita Posateri, Alma Mater Studiorum - University of Bologna

The Museo del Disco d'Epoca (Sogliano al Rubicone, IT) originates from Roberto Parenti's sixty years of collecting and preserving any kind of object related to the history of recording sound. The collection comprises, among other things, all types of media regardless of content: from cylinders to CDs – with reproduction machines included – from music to speech. The modus operandi and the intention of its creator to open the collection for public fruition make it a rarity of its kind in Italy. The collecting phenomenon is straightly connected to the museum's origin as a public institution, and the Parenti's

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dedication is an extraordinary example of how a collector's perseverance and foresight have brought together a treasure of vast proportions. But ordinarily what happens to private collections once their creator dies? That concern plagues many collectors, and this case is emblematic because Parenti, for many years, has acquired other collections and continues to welcome donations. Yet, notwithstanding this and its historic-artistic documentary weight, the collection still does not legally qualify as a museum, as a public institution. Recently, Davide Parenti has taken its management, embracing his father's intentions, warding off its eventual break-up and preserving the objectives of preservation and growth. First, however, he has set a priority: the collection's inventory, the essential prerequisite for the institutionalization of the fund and its successive process of cataloging, but the lack of financial support and experts who can handle the material hinders and delays implementation.

10:00 AM – 10:30 AM: TBA

SESSION 10: INDIANA UNIVERSITY MDPI RETROSPECTIVE PANEL

Philadelphia

Chair & Panelist: Mike Casey, Head, Audio-Video Preservation Services, IU Libraries

11:00 AM – 12:30 PM: *Indiana University's Media Digitization and Preservation Initiative: A Retrospective*

Panelists: Patrick Feaster, Independent Scholar, Media Preservation Specialist for MDPI; Jon Dunn, Assistant Dean for Library Technologies, IU Libraries; Dan Figurelli, Audio Preservation Engineer, Audio-Video Preservation Services, IU Libraries; William Vanden Dries, Digital Archivist/Project Manager, IU Archives of African American Music and Culture

It is generally agreed that the time period in which preservation action for audio recordings is feasible is short. This is particularly true for analog and physical digital recordings, which must be digitized for long-term preservation due to active degradation and rapidly advancing obsolescence. This may make the digitization of large audio holdings unaffordable in the not-so-distant future. This presentation addresses Indiana University's (IU) response to these issues. In 2021, the IU Media Digitization and Preservation Initiative (MDPI) reached its planned end. Among its accomplishments:

1. Digitized 357,612 media objects in six years. This included more than 236,000 audio recordings
2. Implemented a QC program for all digitization
3. Developed a post-processing system that embedded and collected metadata, performed automated QC, ingested 19 petabytes of content into storage, etc.
4. Created a database that managed recordings through the digitization process
5. Provided for access and explored discovery at scale
6. Formed a deep collaborative partnership with an external vendor

This presentation takes a deep dive into MDPI processes, systems, procedures, and principles to understand not just what was accomplished but how and why critical choices were made. We look through the lens of the technical director, audio engineer, unit staff, preservation specialist, and library administrator to better comprehend the effect of the project on both internal and external stakeholders. Topics covered include maintaining standards, applying preservation principles, providing for discovery and access at scale, impact on IU audio-holding units, preparing recordings for digitization, choosing 1:1 or parallel transfers, and others.

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SESSION 11: ARRANGEMENT, DESCRIPTION AND ACCESS *Monongahela*

Chair: Diane Napert

11:00 AM – 11:30 AM: *Increased Accessibility to Audiovisual Cataloging in PBCore*

Peter Higgins, GBH Archives

The PBCore metadata schema is a cataloging standard for the description of audiovisual content used by broadcasting organizations and audiovisual archives around the country. Over the past few years, the National Endowment for the Humanities has supported a variety of initiatives to increase PBCore's accessibility, including the addition of detailed documentation to the PBCore website, the development of the user-friendly PBCore Cataloging Tool, and the launch of several recorded webinar series explaining the ins and outs of PBCore in detail. Now, in 2023, the PBCore website and accompanying resources have also been translated into Spanish by a team of multilingual archivists, with an accompanying suite of webinars to support usage by Spanish-language archives. This presentation will discuss the process of translating PBCore into Spanish and walk through available English and Spanish-language resources for the use of the schema, with a special focus on the usage of PBCore to describe legacy audio materials.

11:30 AM – 12:00 PM: *Cataloging Texas-Mexican Music in the Midwest: Challenges and Limitations*

Richard Cruz Dávila, Michigan State University

I present in this paper a preliminary discography of the seldom studied Midwestern Tejano music scene of the pre-CD era. I further discuss the difficulties inherent in assembling a discography of an ephemeral scene that was largely invisible to outsiders. From the 1940s through the 1970s, waves of Texas-Mexican labor migration to the Midwest carried regional musical styles that took hold through the emergence of radio programs, performance venues, local acts and, eventually, the creation of local record labels. Some of these labels were created by bands to release their own recordings, while others offered larger catalogs representing multiple Midwestern groups. These recordings—typically 45s, 8-tracks, or, very rarely, LPs—served primarily as promotion for dances, supplied to local radio shows to play in advance of a dance. Direct sales to audiences supplemented performance fees or offset touring costs, but pressing a record was rarely a profit-making venture. Most challenging for researchers of the scene, seldom did questions of posterity enter into decisions to release music on record, evident from the dearth of contextual information provided on disc labels or packaging, especially the omission of release dates. This is further complicated by the absence of recordings—or printed documentation of their existence—from formal archives. Thus, the task of cataloging these records is a slow, frustrating process that progresses as much through chance as perseverance. The reward, though, is deeper insight into the role of popular music in internal migration and community formation in the United States.

12:00 PM – 12:30 PM: *Arrangement and Relationships Between Audio and Transcripts*

Hugh Paterson III, University of North Texas

Audio recordings of ethnolinguistic minorities have been created in almost every audio format known. Sometimes these recordings have accompanying transcripts. How should these transcripts be arranged and how should they show up in searches? Older archival resource management practices have divided co-created resources by media type and associated preservation requirements. But language scholars are still making new, born-digital, collections of lesser known languages. Modern digital storage solutions do not require the splitting of digital resources in the same ways. Yet, splitting resources and grouping them, as appropriate in digital systems, facilitates clear description, enhances discovery, and eventual reuse by broad audiences. We present some of the common born-digital workflows used in language scholarship, along with the diverse kinds of resources produced. Resources include: audio, video, still images, participant permission documentation, transcripts, translations, annotations, and collection descriptions. We then discuss how these diverse kinds of resources can be connected in rich, coherent sets of items within digital libraries and institutional repositories using the Open Language Archive Community

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Application Profile. We show examples from specific collections created in Mexico and Nigeria; presenting resource relationships and descriptions using Dublin Core Metadata. We suggest indexing transcriptions as separate items, but linking them with their audio. This proves to be a useful strategy for both transcribed audio and read texts. This approach is favored over arrangement systems which “bundle” the resources as a single entity.

SESSION 12: TECHNICAL **Philadelphia**

Chairs: Brad McCoy and Jeff Willens

2:00 PM – 2:40 PM: *Building Audio Preservation Capacities for Georgian Ethnographic Recordings at the Tbilisi State Conservatoire*

David M. Walker, Smithsonian Institution, Center for Folklife and Cultural Heritage

The Georgian Folk Music Laboratory at the Tbilisi State Conservatoire (TSC) houses significant collections of ethnographic field recordings of traditional Georgian polyphonic choral music, many of which exist only on deteriorating 1/4-inch open reel audio tapes. In an effort to preserve these irreplaceable examples of Georgia's rich musical heritage, the Smithsonian Institution is collaborating with the TSC and the US Embassy in Tbilisi on a media preservation project. In October 2022, Smithsonian staff visited the TSC to establish an audio media conservation lab, provide specialized training to staff and students, assess the collections, and preserve at-risk items. During this presentation, we will share the approaches and strategies used to build a vital resource for the TSC and the region, including the selection of audio playback equipment, the content covered in technical workshops, and our digital preservation efforts. We will also highlight some of the challenges and successes of the project, including recently recovered Georgian folk music recordings from the original tapes. By sharing our experiences, we hope this project can serve as a model for future community-based preservation initiatives, particularly in areas with limited access to archival preservation equipment and technical expertise.

2:40 PM – 3:20 PM: *Digital Phono Equalization using iZotope RX10 and Ozone Software*

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

Phono playback equalization for archival disc sources has traditionally been accomplished with an analog phono preamplifier, ahead of digitization. Such preamplifiers normally have variable, separately adjustable settings for the bass and treble portions of phono playback equalization curves. In recent years there has been increasing interest in making digital transfers of disc sources with a flat phono preamp, applying phono equalization in the digital domain with equalization modules included with digital editing and restoration software. In order to accomplish phono equalization properly in the digital domain, it is essential to apply both frequency and phase responses that are complements of the recording curves. Some older software-based equalization programs failed to provide correct phase response. One popular and affordable restoration program has numerous pre-defined curves identified only by record label, with no information on the turnover frequencies used for those curves, and no provision for separate bass and treble settings. Another decidedly high-end restoration system does not provide a proper “Q” setting for a shelving filter, making it of dubious value for creating accurate phono playback curves. iZotope’s popular RX10 restoration software and Ozone mastering plug-in have analog filter emulations based on Infinite Impulse Response (IIR) minimum-phase digital filters. They precisely duplicate both the frequency and phase responses of analog filters, making them ideal platforms for phono equalization in the digital domain. Appropriate filter parameters make it possible to create extremely precise, independently adjustable bass and treble phono equalization curves. This presentation will offer correct settings for an assortment of phono equalization curves for vintage records, along with a method for creating custom curves for any desired equalization characteristics. Measurements that verify both frequency and phase accuracy will also be covered.

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3:20 PM – 4:00 PM: *Vitaphones— Revisiting and Revitalizing Early Film Soundtracks*

Matthew Barton, Library of Congress; Seth B. Winner, Seth B. Winner Sound Studios

Warner Brothers' "Vitaphone" system provided sound for movies on 16" shellac discs synchronized reel-by-reel to film projectors. Its success during its brief heyday of the late 1920s ensured that movies would talk and keep talking, though it was soon supplanted by more convenient sound on film systems. Countless discs and film elements were subsequently lost, orphaned or fell victim to the ravages of time and poor storage. Beginning in 1991, the late Ron Hutchinson's Vitaphone Project collected over 3,000 discs and oversaw the reunion and restoration of sound and picture elements, leading to many re-releases and videos, and increasing appreciation not only of this era in film history, but of the musical and vaudeville performers whose work was preserved in many short subjects. In 2012, engineer Seth Winner transferred discs for Warner's collected by Ron and his associates, which included the soundtrack to the previously lost film "Why Be Good?" which was subsequently issued commercially. At the time of Ron's death in 2019, preparations were underway for him to digitize many more that Ron had gathered since then. The discs were acquired by the National Audio Visual Conservation Center of the Library of Congress. Since 2021, Seth has digitized nearly 200 disc sides, in his home studio, in which he has made improvements in the playback of these Vitaphone discs, which employed the new electrical recording technology, but differed from commercial discs of the era; all of which will be explored in this presentation.

SESSION 13: CULTURAL IMPACT OF RECORDING TECHNOLOGIES

Chair: Regan Sommer McCoy

Monongahela

2:00 PM – 2:30 PM: *SFX - A British Cassette-Only Pop Music "Magazine" of 1981-1982*

David Drazin

SFX was a British cassette only music magazine that existed for 19 issues from Nov. 21, 1981 through Aug. 12-24, 1982. Each issue was sold with a cassette twist-tied to a printed cardboard backing. Its byline was: "The only music magazine on C-60 cassette. Every fortnight". Its rock genres included New Romantic, Electronic Pop, and American. Though some Punk Rock influences are present they didn't dominate. *SFX* emphasized fun and entertainment. Each issue had interviews, record reviews, music clips, advertising, fashion and one complete special advance song from a new or upcoming band. It was in 1981-82 that I collected eleven of the nineteen issues as they appeared. For my talk I'll present an overview of the issues I have, a selection of audio excerpts, and a few visual images of the backing boards.

2:30 PM – 3:00 PM: *The Mixtape Generation: How Gen X Turned Cassette Recording into an Art Form*

Jehnie Burns, Point Park University

Cassettes rose to dominance in the early 1980s not only because of their size and sturdiness, but also because they allowed consumers to record music on their own terms. These compilations, known as mixtapes, solidified the importance of cassette tapes for the era's youth culture. The mixtape created a new way for young people, collectively known as Gen X, to communicate through music, creating playlists to introduce friends to new artists or to share feelings with one another. The interrelated production of the Walkman and the boombox took music from a social experience to a personal one. With these new products, the mixtape moved from a simple way to share music to an enduring art form that reflects the appeal of cassettes and analog technology. In this paper I will discuss how mixtapes became a fundamental aspect of mainstream American youth culture. The time spent crafting the label, choosing the music, and perfecting the track length demonstrated a tangible investment in the music, the art, and the person the mixtape was intended for. Music, an emotional artform, became a venue for sharing

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emotionality wordlessly. Discussing mixtapes and sharing them with friends was not a novelty or a concern about bootlegging, it was a normal aspect of life. Novels and music of the era reflected this reality. The importance of the mixtape for a generation has created a twenty-first century legacy of the mixtape with a technostalgia for the curated playlist and a resurgence of interest in cassette technology.

3:00 PM – 3:30 PM: *Revisiting Xinjiang in the 1950s and 1960s on Recording Wires and 78s* *Xiaoshi Wei, SOAS, University of London*

Broadly speaking, the first musical sound recordings made in Xinjiang, China, were captured on wires and 78s in the 1950s and 1960s. These recordings documented excerpts of Uyghur muqams and Kazakh folk music from within the 'minority' autonomous region and have been used as prominent sources for the study of musical traditions shared across China and the states of Central Asia. After introducing some basic facts about these recordings, I will address the following questions: 1) What forms of technology and organization were employed to make the recordings? 2) How do the recordings made during these two decades compare sonically, and in their genres and content, with those made in later times?; and 3) What can we learn about China's organization of 'minority' cultural works by examining these recordings and the uses to which they have since been put? Finally, I will consider the relevance of these recordings to the changing social-cultural milieus of Xinjiang over time, as well as their role in making competing ideas audible within such a sensitive region.

3:30 PM – 4:15 PM **POSTER SESSIONS** *Philadelphia Foyer*

Meet the 2022-2023 Public Broadcasting Preservation Fellows *Amanda Gedeon, American Archive of Public Broadcasting, Public Broadcasting Preservation Fellowship*

The Public Broadcasting Preservation Fellows are graduate students representing library and information science programs across the country that do not have a specialization in audiovisual preservation. The Fellowship provides an opportunity for these students to gain expertise in this area by partnering them with local public broadcasting organizations. In this poster session, the Fellows will share their real-world experiences in pursuing small-scale preservation projects at a variety of institutions, in different areas of the country, with distinct technical and preservation needs. The presentation will focus on commonalities, differences, and challenges across the Fellowship projects.

Indian 78 RPM Record Sleeve Art *Sunny Mathew, Discs & Machines Gramophone Museum and Records Archive*

Even though the record labels of the shellac records were in single color, they were very attractive. They were also very informative. Many sleeves had photos of the artists. Abridged Dramas on gramophone record sets had scenes from the Dramas. In the case of many artists and Dramas these record sleeves are the only source of information.

Finding Rare Tapes Using Automated Queries of Online Music Databases *Alexis Bhagat, University at Albany*

Audiotape is at risk, and action at all levels is necessary to preserve our audio heritage while the content of tapes can still be accessed. Large institutions are tackling this challenge, but small and midsize institutions do not have the capacity to simply digitize all of their holdings. Smaller institutions must make difficult decisions about what items will be preserved in the next 2-3 years. This proposed study focuses on musical collections on tape held in small repositories, including arts organizations, publishers, radio stations, and individual collectors. How can we identify tapes in these small collections which have not as yet been digitally preserved? While it may be straightforward to ascertain if spoken word (lectures,

SESSION ABSTRACTS – FRIDAY, MAY 19, 2023 (Continued)

oral history, meetings, etc) recordings on tape are rare or unique, evaluating musical tapes for rarity or research value is more difficult. The Computational Rarity Study Group at University at Albany is creating a tool to query two popular online music databases – MusicBrainz and Discogs – to help inform preservation decisions. This poster will explain the query tool and invite collectors and repositories to take part in the study.

SESSION 14: DIGITAL PRESERVATION & HISTORICAL REISSUE *Pennsylvania*

Chair: Dan Hockstein

4:15 PM – 4:45 PM: *All Your Files Are Exactly Where You Left Them: Preserving Computer Music Performance Software*

Mattie Tempio, University of North Texas

Software preservation is perhaps the most pressing and pervasive issue in the preservation and performance of computer music works, including live works as well as fixed media works. The rate at which software becomes obsolete currently outpaces software preservation efforts. Electronic works, ranging from recordings to code to interactive patches, run the risk of becoming outdated not only from their own obsolescence, but also from the degradation of the software the work runs on. This presentation seeks to review and discuss potential solutions for computer music performance software in the context of music librarianship by reviewing current literature on software preservation, including assessments of the state of software preservation, current issues, proposed solutions, and case studies on software preservation, in the context of active preservation and retroactive preservation. Through the dissection of the provided literature, it is clear that solutions must be developed in partnership with composers and music professionals. While software obsolescence, at the moment, cannot be halted entirely, mitigation strategies include self-documentation by composers and retroactive documentation by library and archive professionals, understanding and implementation of digital preservation models drawn from the broader software preservation community, active development plans, and an understanding of and training on the code of the software itself. The most important tool for software preservationists, though, is collaboration: when library and archive professionals communicate with the digital creators, new and innovative solutions can be discovered and obsolescence can be mitigated.

4:45 PM – 5:15 PM: *Concept, Continents, Consumer - The Rediscovered Recordings of José Iturbi*

Andreas Meyer, Swan Studios NYC / Meyer Media LLC

Historical reissue is approaching a crucial moment of falling over the fulcrum point of no return. How can institutions generate enough interest in the masters of musical past to a broad audience in order to facilitate the preservation of the media before its ultimate demise of deterioration? Sony Masterworks constantly juggles this point, balancing the costs of historical reissue by creating elaborate sets that involve teams around the world who are as passionate about the art as those musicians of yesterday who were revered in their time. With an international team from Tokyo to Los Angeles, New York to Berlin, it is a constant race to find suppliers still in business (or still affordable), gauge the market potential in order to fulfill manufacturing without overruns, and in the end present a supreme product to the listener that they will cherish, and value as a collectors item. All this effort to stay profitable by the thinnest margins, only to do it over again with the next collection. This presentation will give an overview of Historical Reissue from start to finish using Sony Masterworks latest reissue project *From Hollywood to the World, The Rediscovered Recordings by Pianist and Conductor José Iturbi*.

SESSION ABSTRACTS – FRIDAY, MAY 19, 2023 (Continued)

SESSION 15: MUSIC SCENES & ARTISTS

Chair: Roberta Freund Schwartz

Monongahela

4:15 PM – 4:45 PM: *A Field Guide to Cincinnati-based Record Manufacturers*

Uncle Dave Lewis, Switz-Mix Records

Between 1945 and about 1993 thousands of small label client pressings originated in the city of Cincinnati. While Southern Gospel was the main type of recording produced, the Cincinnati music industry brought every kind of recording into the mix including jazz, pop, soul, classical music, educational records and what not. All of the pressings, however, originated through three pressing plants and numerous studios located in and around Cincinnati. This talk will illustrate how to identify the different producers of Cincinnati-made records through matrices, jackets and other indicators of origin.

4:45 PM – 5:15 PM: *Thurlow Lieurance and “By the Waters of Minnetonka”*

Cary Ginell, Origin Jazz Library

Composer Thurlow Lieurance (1878 - 1963) was the author of over 300 pieces of music but became best known for his work collecting, documenting, and arranging traditional music of Native Americans, especially those from the Crow and Sioux tribes of the Upper Midwestern United States. Unlike other folk song collectors, who gathered material during scheduled field trips, Lieurance immersed himself into tribal life, living for long periods among tribes in different parts of the country. Gaining their confidence, Lieurance collected Indian themes that he would arrange and harmonize for publication. His most famous song, “By the Waters of Minnetonka,” was published in 1913 with English lyrics by James Mulloy Cavanass. Described as “An Indian Love Song,” the work was originally scored for violin solo with piano accompaniment but was later adapted for a variety of other instruments. Its wistful, haunting melody proved to be conducive for a wide variety of interpretations, becoming one of the most famous Indianist pieces of the 20th century. Artists who recorded it included operatic sopranos, jazz and dance orchestras, vocal choirs, organists, Hawaiian guitars, big bands, country & western singers, novelty acts, and Lieurance himself, who taught himself to play it on Native American flute. In this talk, we’ll learn about the song’s origins and hear samples from its many recordings.

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SESSION 16: RECORDING HISTORY

Chair: Steve Ramm

Philadelphia

9:00 AM – 9:30 AM: *Snoring Records and Marriage Proposals: An Investigation into the Uses of Edison Home Recording*

Nick Murray

The Edison phonograph gave users the power not just to listen to recordings but to make them as well. The horn that amplified sound could also receive it, and a special stylus could etch soundwaves onto the surface of blank wax cylinders. In the late 19th and early 20th centuries, music fans and tech enthusiasts experimented with the new possibilities created by this feature, taking down messages, preserving stories, capturing the sounds of animals, and even recording a song or two. Drawing from trade publications and articles in the popular press, this paper will survey the results of the recording industry’s original DIY movement. Hear about the woman who recorded her husband snoring, and listen to the story of the first man who tried to win a woman’s heart with a mixtape. (He failed.) Through these anecdotes, I hope to expand how we conceive of early recording history and begin to consider what might have been lost when the format war between cylinder and disc broke in favor of the latter. Was home recording widely used? And why has it been mostly forgotten?

SESSION ABSTRACTS – SATURDAY, MAY 20, 2023 (Continued)

9:30 AM – 10:00 AM: *The 1928 HMV Gramophone Record Series of Hungarian Music*

Ferenc János Szabó, Institute for Musicology, RCH ELKH, Budapest

In 1928, for the first time, the Hungarian government commissioned an international record company to make a series of gramophone records. The ideological aim of the series was the preservation of Hungarian music. The recordings of His Master's Voice, made in Budapest in December 1928, were released in 1929. The released discs were presented to the Budapest audience at public concerts, where not only the discs were played, but the recorded pieces were also performed live by the artists. Original copies of the discs can still be found in public and private collections, and many people still refer to these recordings as one of the most important Hungarian record series. However, only a part of the series has become really well-known: on the occasion of the Béla Bartók and Zoltán Kodály Centenaries in 1981 and 1982, some of the recordings were released on Long Play discs. The rest of the recordings are not only less well-known, but we do not really know the content of the whole series. These discs as a series in their own right have so far not been the subject of research in either discography or musicology. In my presentation, I intend to identify the entire series and examine its content and reception history in the context of contemporary Hungarian cultural politics, musicology and Hungarian and international record history.

10:00 AM – 10:30 AM: *VOGUE, Recordings with Color: The Free-Fall of a Rising Star*

Eduardo M. Sarnelli

Why did a young inventor, who owned one of the fastest growing war machine companies in the 1940s, and who was already a wealthy entrepreneur, venture into the recording industry to lose it all in just a couple years? VOGUE records were covered with colorful drawings on their entire surface; its recording quality way superior than any regular shellac of the day; the marketing campaign could compete with any clever teaser advertising of today; the roster of artists recording for him were famous way before he convinced them to record for his label. The formula seemed to be destined, not just for success, but for a spectacular triumph. Today, those records are still being collected by aficionados. So, what happened?

SESSION 17: MUSIC MAKERS ***Monongahela***

Chair: Matthew Rose

9:00 AM – 9:30 AM: *How Long, How Long: The Recorded Legacy of Leroy Carr*

Roberta Freund Schwartz, University of Kansas

Leroy Carr was one of the most popular and beloved blues artists in the late 1920s and early 1930s. His 1928 hit "How Long, How Long Blues" with guitarist Scrapper Blackwell established Carr as a lyricist and tunesmith, but his singing was equally significant: a nuanced, cool crooning enabled by electrical recording. By the early 1930s many singers adopted Carr's urbane approach, and he laid the foundation for the blues vocal stylists like Jimmy Gordon, Sonny Boy Williamson I, Champion Jack Dupree, and Willie Dixon. His songs, including "Midnight Hour Blues," "Blues Before Sunrise," "When the Sun Goes Down," were extensively covered and reworked: "Sitting On Top of the World," "It Hurts Me Too," "Love In Vain" and "Crossroad Blues" are all contrafacts of Leroy Carr tunes, and have been recorded by everyone from Count Basie to Bob Wills and the Grateful Dead. Carr's sophisticated and cool approach influenced blues singers for decades, as well as other styles of black popular music. Vocalists like Charles Brown, T-Bone Walker, Johnny Ace and pop crooners like the Mills Brothers and Nat King Cole adopted Carr's smooth style. Even doo-wop groups like the Dominoes and the Ink Spots covered Carr's tunes, and his influence can be heard in groups like the Penguins and the Five Satins. It can be argued that the very notion of soul ballads can be traced back to Leroy Carr, inspiring singers like Sam Cooke, Otis Redding, and Percy Sledge.

SESSION ABSTRACTS – SATURDAY, MAY 20, 2023 (Continued)

9:30 AM – 10:00 AM: *Zabelle Panosian's Armenian-American Columbia Recordings 1917-18*

Ian Nagoski

The Armenian-American soprano Zabelle Panosian (b. Bardizag 1891; d. New York City 1986) was one of the most important singers of the WWI-era generation of Armenians in the U.S. She spent much of 1915-18 fundraising for Near East Relief during which time she recorded five discs at two sessions for Columbia's E series, including a best-seller which remained in print from 1917 to 1931. Remarkably, many takes of several of her songs were issued, resulting in 22 released performances. Columbia made extraordinary decisions regarding the configuration of her releases including speeding up some sides radically from their intended 12-inch release format for release as 10-inch discs. This talk explores the surrounding circumstances of WWI-era "ethnic" charity releases and the specific peculiarities and variations of Panosian's recordings and what those tell us about her community and Columbia's business.

10:00 AM – 10:30 AM: *Harry T. Burleigh: Early Spirituals Recordings*

Randy Jones, Grinnell College

Born in the year after the conclusion of the American Civil War, Erie, Pennsylvania native Harry T. Burleigh became one of the earliest composers to explore the potential of folk spirituals from his cultural past as source material for a new art song form, the concert spiritual. Beginning with Burleigh's 1916 composition, "Deep River," his spiritual settings spurred singers such as Oscar Seagle, Evelyn Dove, Nellie Melba, Roland Hayes, Marian Anderson, Paul Robeson and Burleigh himself, to explore concert spirituals and to contribute towards the development of the performance practice of these songs. More than one thousand tracks, both credited and uncredited to Burleigh as the composer, have been recorded over the first hundred years of the concert spiritual. This presentation focuses on Burleigh's concert spirituals performed and recorded between 1917 and 1927 and features renowned singers of the day.

11:00 AM – 12:00 PM

SESSION 18: INDEPENDENT INITIATIVES PLENARY

Philadelphia

A Conversation with the Winners of ARSC's Independent Initiatives Award: Advancing the Field One Passion Project at a Time

Moderator: David Giovannoni, Chair of ARSC's Independent Initiatives Committee

Panelists: TBA

This year ARSC recognizes four individuals and their independent initiatives to preserve, manage, and study sound recordings. Each is materially advancing the field in their own way, and their projects are as instructive for their approaches as they are for their outcomes. In this conversation we'll explore their *modus operandi*. How do they undertake substantive initiatives without financial or institutional support? What can they teach us about getting things done independently, effectively, efficiently, well? Their insights will benefit all who aspire to channel their own passion, dedication, and ingenuity in service to recorded sound.

2:00 PM – 3:30 PM

SESSION 19: KEYNOTE

Philadelphia

HIP HOP 50: Celebrating the Golden Anniversary of Hip Hop

Moderator: Regan Sommer McCoy

Panelists: TBA

ARSC celebrates the 50th Anniversary of Hip Hop in a special keynote session. This 90-minute panel discussion highlights the past, present, and future of the genre; and cultural programs, libraries, museums, and archives that are exploring the impact of hip-hop culture in Pittsburgh and across the nation.