

## *ARSC 2020 Virtual Conference Schedule*

*All Presentations in Eastern Daylight Time (EDT)*

### THURSDAY

- 11:00 am-12:45 pm**      **PRESIDENT'S WELCOME** – *Cary Ginell*
- OPENING PLENARY: MONTRÉAL RADIO** (Chair: Cary Ginell)
- Celebrating 100 years of Radio Broadcasting in Montréal** *Anja Borck, Alain Dufour, Denis Couillard, Mariana Mejia Ahrens*
- 1:05-2:25 pm**      **HISTORICAL RECORDING** (Chair: Tim Brooks)
- Pre-Vinyl Recording and Playback Materials** *Don Wilson*
- 1:05-1:35 pm**      **Pre-Vinyl Recording and Playback Materials** *Don Wilson*
- 1:55-2:25 pm**      **New Takes on the Old Machines: (Re)construction of Mechanical Recording Processes** *Inja Stanovic, University of Huddersfield*
- 2:45-3:15 pm**      **CANADIAN ARTS AND ARTISTS** (Chair: Maya Lerman)
- Patsy Gallant's Use of Vocal Techniques: Constructing and Reconstructing a Fluid Musical Persona** *Alexei Michailowsky*
- 3:35-4:05 pm**      **TECHNICAL** (Chair: Brad McCoy)
- Strategies for Reformatting Degraded Audio CDs** *Patrick Feaster*
- 4:25-6:45 pm**      **DIGITIZATION** (Chair: Danielle Cordovez)
- 4:25-5:55 pm**      **Digitizing and Revitalizing a Century of Native Voice and Song at the Autry** *Lylliam Posadas, Liza Posas, Yuri Shimoda*
- 6:15-6:45 pm**      **Digitization of the Columbia-Princeton Electronic Music Center Archives** *Nick Patterson, Jonah Volk*



Jazz Loft Tape Boxes - Photo by Matthew Thompson

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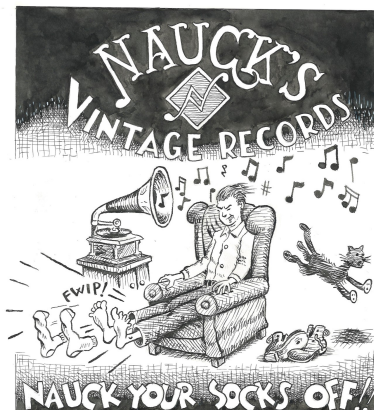
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## FRIDAY

- 11:00 am-1:10 pm**      **“ETHNIC” RECORDINGS (Chair: Dennis Rooney)**
- 11:00-11:30 am**      **Pioneer of Sound Industry for Czechs in the United States: The First Ethnic Recordings by Ed Jedlička** *Katie Buehner, Filip Sir*
- 11:50 am-12:20 pm**      **From Edmonton to the East Village: Canadian Ukrainian Folk Music on a New York Label** *Matthew Barton*
- 12:40-1:10 pm**      **Transatlantic Battlefront: How the Exiled Czech Comic Duo Voskovec and Werich Continued Resistance to Nazi Occupation Via Radio**  
*Martin Mejzr, Maristella Feustle*
- 1:30 – 3:00 pm**      **RECORDING PRESERVATION (Chair: Sarah Cunningham)**
- New Frontiers in Recorded Sound Preservation: Community-Based Audio Archiving**  
*John Vallier, Louis Rastelli, Yuri Shimoda, Shawn VanCour, Ray Barker, Miles Levy*
- 3:20-3:50 pm**      **TECHNICAL (Chair: Matthew Barton)**
- Creating Open Access to Berliner Discs at Yale** *Jonathan Manton*
- 4:10-5:30 pm**      **AMERICAN MUSIC (Chair: Rich Markow)**
- 4:10-4:40 pm**      **Scuffling Women Blues: Forgotten Female Blues Singers of the 1930s**  
*Roberta Freund Schwartz*
- 5:00-5:30 pm**      **Len Spencer and the Rise of Minstrel Recordings** *Tim Brooks*
- 5:50-6:20 pm**      **ASIAN CONNECTION (Chair: Matthew Barton)**
- Building a Comprehensive Repository for Montréal Gamelan Archives**  
*Laurent Bellemare*
- 7:00-8:30 pm**      **VIRTUAL TOUR**  
**Nauck's Vintage Records Virtual Tour**  
*Kurt Nauck*



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\* ...is the most common argument we hear, before clients have discovered our archive solutions.

## ARCHIVE TRANSFER TECHNOLOGY

4 MILLION  
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How to digitize your legacy media carriers in the most efficient and economic way.

## ARCHIVE ASSET MANAGEMENT

7000 MEDIARC  
USERS WORLD-  
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THEIR ARCHIVE  
FOR ETERNITY  
PLUS 1 DAY.

How to preserve media and metadata or the long term.

## SATURDAY

<b><u>11:00 am - 12:00 pm</u></b>	<b>TECHNICAL COMMITTEE MEETING</b> (separate registration required)
<b><u>12:00 – 1:00 pm</u></b>	<b>EDUCATION &amp; TRAINING COMMITTEE MEETING</b> (separate registration required)
<b><u>1:00 – 2:00 pm</u></b>	<b>ARSC ANNUAL BUSINESS MEETING</b>
<b><u>6:00 - 7:00 pm</u></b>	<b>DIVERSITY, EQUITY, AND INCLUSION COMMITTEE MEETING</b> (separate registration required)

### PRE-RECORDED PRESENTATIONS AND POSTERS Continual on the Web

<https://arsc.aviaryplatform.com/collections/939>

#### HISTORICAL

**Remembering Australian Discographer Michael Kinnear**  
*Suresh Chandvankar*

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

#### TECHNICAL

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

#### CLASSICAL

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

#### CANADIAN ARTS AND ARTISTS

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

#### POSTER SESSIONS

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



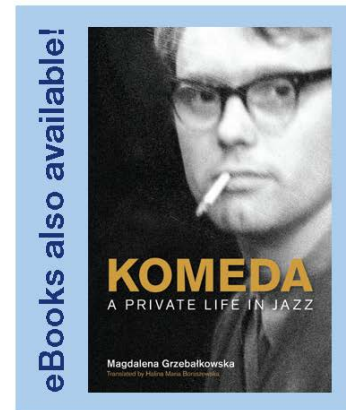
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## Society for Ethnomusicology 2020 Annual Meeting

October 22-25, 2020

Ottawa, Canada

Hosted by the Canadian Museum of History,  
Carleton University, and Queen's University

[www.ethnomusicology.org](http://www.ethnomusicology.org)

the society for  
**ethnomusicology**

## SESSION ABSTRACTS FOR THURSDAY, MAY 21

### PLENARY SESSION: MONTRÉAL RADIO

Thursday 11:00 am – 12:45 pm

#### **Celebrating 100 Years of Radio Broadcasting in Montréal**

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

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

### HISTORICAL RECORDING

Thursday 1:05-2:25 pm

#### **Pre-Vinyl Recording and Playback Materials**

*Don Wilson, Visiting Researcher, Drexel University*

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

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

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

*Inja Stanovic, University of Huddersfield*

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

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

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

## **CANADIAN ARTS AND ARTISTS**

**Thursday 2:45-3:15 pm**

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

*Alexei Michailowsky, York University*

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

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

## **TECHNICAL**

**Thursday 3:35-4:05 pm**

### **Strategies for Reformatting Degraded Audio CDs**

*Patrick Feaster, Indiana University*

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



## **DIGITIZATION**

**Thursday 4:25 – 6:45 pm**

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

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

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

### **Digitization of the Columbia-Princeton Electronic Music Center Archives**

*Nick Patterson and Jonah Volk, Columbia University Libraries*

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

Around 5,500 CPEMC recordings were given to Columbia University Libraries by the Center and are now part of Columbia's Rare Book and Manuscript Library (RBML). In 2018, Columbia initiated a project to begin digitizing the recordings from the CPEMC collection, with the help of a Grammy Foundation grant. The project has focused on recordings of unique content from the early years of the Center recorded on ¼" audio reels. In all, 982 reels have been digitized to date, covering around 250 hours of CPEMC content.

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

## **SESSION ABSTRACTS FOR FRIDAY, MAY 22**

### **“ETHNIC” RECORDINGS**

**Friday 11:00 am – 1:10 pm**

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

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

Eduard Jedlička, a Czech jeweler based in New York City, produced over five hundred two-minute brown wax cylinder recordings of Czech songs and stories, and was the first to produce cylinders for use by a specific ethnic population. Some of the recordings have survived. For example, the Library of Congress holds around forty titles (including many "second takes"), which were produced after Jedlička filed with the U.S. Patent Office in 1903. In 2019, the University of Iowa received a donation of cylinders that included sixteen brown wax cylinders, thirteen of which bear the Jedlička label. Several of the cylinders in this collection pre-date the patent filing or are the only

copy of a particular title, making them exceedingly rare. The cylinders were digitized at the Indiana University Media Preservation and Digitization Initiative in October 2019 and with the help of Filip Sir of the National Museum, Prague, are in the process of being described (titles, performers, etc.). These unusual specimens of early recording document Czech culture in the United States, which this paper will explore through the songs, performers, and producers of the content. Also discussed will be ways in which partnerships with local and international organizations are being utilized to better understand and best preserve these recordings, produced by the "Pioneer of Sound Industry for Czechs in the United States."

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

*Matthew Barton, Library of Congress*

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

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

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

The goal of a recent multi-step project by the National Museum of Czech Republic is to create an online database of scripts, recordings and other documents by Jan Werich and George Voskovec. These Czech comedians and pioneers of famous avant-garde performances in Prague Free Theater, which later encouraged aversion to Nazi aggression well into the mid-1930s. Both men were forced to emigrate from Czechoslovakia to the USA in 1939.

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

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

## **RECORDING PRESERVATION**

**Friday 1:30 - 3:00 pm**

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

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

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

strategies used to conduct outreach with local community groups, promote preservation of neglected forms of recorded sound content, and encourage public access to and engagement with these materials.

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

## **TECHNICAL**

**Friday 3:20 – 3:50 pm**

### **Creating Open Access to Berliner Discs at Yale**

*Jonathan Manton, Yale University*

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

## **AMERICAN MUSIC**

**Friday 4:10 – 5:30 pm**

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

*Roberta Freund Schwartz, University of Kansas*

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

## **Len Spencer and the Rise of Minstrel Recordings**

*Tim Brooks, Author, Independent Researcher*

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

### **ASIAN CONNECTION**

**Friday 5:50 – 6:20 pm**

#### **Building a Comprehensive Repository for Montréal Gamelan Archives**

*Laurent Bellemare, Université de Montréal*

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

### **VIRTUAL TOUR**

**Friday 7:00 – 8:30 pm**

#### **Nauck's Vintage Records**

*Kurt Nauck*

In lieu of ARSC's Collectors Roundtable, you are invited on a grand tour of Nauck's Vintage Records. If you've ever wondered what life is like behind the closely guarded walls of Fort Naucks, this is your golden opportunity. You'll get an insider's view into how a Nauction is produced, along with a room-by-room tour of the facility and a look at some of the treasures held within. A Q&A session will follow the video tour.

In the words of local collector Milt Erickson upon viewing Ft. Naucks for the first time, "This has got to be the biggest investment in 78rpm technology since the invention of the LP!" So, pour up the beverage of your choice, relax in the comfort of your favorite armchair, and join Kurt, Mark, and Jack live from Spring, Texas. RSPVs not required, but please don't handle the records.

## PRE-RECORDED VIDEOS

Continual on the Web

<https://arsc.aviaryplatform.com/collections/939>

## HISTORICAL

### **Remembering Australian Discographer Michael Kinnear**

*Suresh Chandvankar, Society of Indian Record Collectors*

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

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

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

*Andreas Meyer and Jennifer Nulsen, Swan Studios NYC*

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

## TECHNICAL

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

*Emily Vinson, University of Houston*

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

The presentation will report on a study examining the accuracy and return on financial investment of various methods of transcription, including vendor services, artificial intelligence-based software, and library employee-

created transcripts. This small study specifically serves this audience because it includes various types of content common to archives and represent differing quality levels that affect transcription accuracy.

## **CLASSICAL**

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

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

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

## **CANADIAN ARTS AND ARTISTS**

### **Félix Leclerc : From Unknown Folksinger to National Hero**

*Jean-Pierre Sevigny, Emile Berliner Museum*

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

## **POSTER SESSIONS**

### **Pathé Label Discs from India**

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

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