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EDITORIAL

Grace Koch

The number 50 often gives cause for festivities because it usually represents some sort of a milestone. This 50th issue of the *Phonographic Bulletin* celebrates the progress of sound archiving by including several articles that herald significant developments in the profession, namely, training of sound archivists and co-operation with other media organisations.

This issue highlights the present state of training of sound archivists as seen in theory and in practice. All of the works provide much food for thought in the area of training. We, as sound archivists, must be concerned with the continued quality care of the collections which we have worked so hard to create and organise. The first of the four articles gives a general outline of issues to consider in training with a survey that includes IASA's plans with UNESCO and other international bodies. The next two pieces describe the training situations in Austria and in France, and the final section presents a description of a set of training seminars given in the UK.

Co-operation with other media organisations is one of the major topics of the News and Notes section where we see a drawing together of technical expertise in the reports by George Boston and Bill Storm, the work of ARSC and the AES, and the workshop on National and Regional Audio-Visual Archives to be held in Oslo just after our own conference. Of course, the French and the Austrian sound archiving organisations have now acquired new acronyms as they have combined forces with the visual media. This inclusive move means that the excellent Austrian publication, *Das Schallarchiv*, will change its name and broaden its scope after 10 years of operation. We congratulate Rainer Hubert on his outstanding work as Editor and we wish him much success in the new publication.

I would like to draw your attention to the Reviews and Recent Publications Section, where you will find some very enjoyable reading.

Finally, I would like to thank all of those readers who took the time and care to comment on the new format of the *Phonographic Bulletin*. All comments or suggestions are most welcome. You will notice that you may not need magnifying glasses to read this issue because we are using larger print. Indeed, the first issue was quite an education in editing and production, and now Mary and I can approach subsequent issues in a calmer frame of mind!

Please note that the deadline for receipt of copy for the next issue is 2 May. We encourage readers to submit any material to us that they feel would be of value to sound archivists.

NOTES FOR TRAINING COMMITTEE OPEN SESSION AT THE IASA CONFERENCE IN AMSTERDAM, JUNE 1987

Helen P Harrison

I don't think I need to stress the need for training to IASA members. We have all been made painfully aware of the lack of training possibilities in our own countries over a number of years and many of us have been involved in trying to do something about it. We have also just heard of some of the efforts being made to overcome the problems in certain countries, but I am sure you will agree that these attempts, no matter how worthwhile they are, can only be drops in the ocean of need. IASA has long recognised this need and we have also surveyed our members in the past to establish the size of the problem: but recognising the need and being able to do something about it have not always gone hand in hand. The problem may exist for us as sound archivists, but does it exist for others in related professions: the film archivists, the television archivists, the audiovisual archivists for example? The answer has come very clearly through the Round Table discussions that we have. No one in the audiovisual archive field is any better off than we are when it comes to education and training. Nor is anyone much better off in the somewhat larger field of audiovisual librarianship. Librarians too have their problems in providing training and education for the specialist work involved. It was thought that combining our efforts to discuss the needs would increase recognition of the problem and also provide a larger population of people needing training. Audiovisual materials have been acquired in far greater numbers during the past ten years than before and their worth as archival materials has come to be recognised. The rapid rate of deterioration of many audio visual materials has also become a problem and if all people involved with audio visual materials are not necessarily archivists, most of them become involved at times with the need to conserve the materials in their care, if only to prolong their useful life. Audio visual archivism includes most of the people who deal with audio visual materials at one time or another, whether they recognise the fact or not, and in broadening the scope of the training problem to include other audio visual specialists the solution may become easier. Firstly then archivists of audio visual materials need to combine their efforts in just the same way that the technologies involved are converging, and secondly it becomes necessary to instill archival principles in dealing with audio visual materials in a wider population than just the archivists. Following this line of enquiry a meeting was set up by UNESCO in May 1987 which is the subject of my report now.

UNESCO Round Table on Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives. Berlin 23-24 May 1987

Preamble

The Round Table of Audio Visual records attended by non-governmental organisations associated with UNESCO has had the issue of training on its agenda since the first meeting 7 years ago. We have already identified the considerable gap in the provision of training facilities for people working in sound, film and television archives. The need for more adequate training and education was recognised and UNESCO were approached to sponsor an opportunity for a more detailed discussion of the training scene. UNESCO took advantage of the fact that most of the audio visual archive associations were meeting in Berlin at the joint Technical Symposium and provided funding for a two day Round Table immediately after the Symposium.

The meeting was attended by 15 representatives from IASA, FIAF, FIAT, ICA, CILECT, IFLA and IFTC, and we had two brief visits from people with experience of training in the third world, from India and Tanzania. IASA was represented by Rainer Hubert, chairman of the Training Committee and myself. I was elected to the chair and Wolfgang Klaue of FIAF acted as rapporteur. Wolfgang had been the driving force behind the meeting and he will prepare the official report for UNESCO in the next two months. The Training Round Table was always seen as a very preliminary, exploratory meeting to identify problems, explore possible solutions and to make recommendations for ways and means of improving the education and training of audio visual archivists.

The meeting began by considering whether the training of staff for audio visual archives meets requirements and surveyed briefly the courses being offered at present. The short answer to the first question was NO, training for audio visual archivists is very sketchy, irregular, and ranges from two or three day familiarisation workshops to 3 month courses dealing with very specialised areas. What emerged was that no country provides education on different levels for staff in audio visual archives. Qualifications for working in audio visual archives have been acquired through related disciplines, giving technical or documentation skills, or through long experience working in audio visual archives, or through in-house training, or by individual efforts to update one's own knowledge.

Although we recognised the need to train film, television and sound archivists in some circumstances there is a greater need to train archivists for the integrated situation which is particularly prevalent in developing countries. Audio visual archives may include several materials in the one environment and this has to be recognised and provision made to educate archivists who can deal with them.

We also realised that we were talking about two different things in education and training. A basic education is necessary for many of the areas to be dealt with---basic education in archive management, in documentation, in technical matters. Training adds to this basic education with experience and development of particular skills in the archivist.

We then looked at the desirable levels of training, and even qualifications and decided that 2 or possibly 3 different sorts of course would be needed:

- (a) A General archive management course to include documentation skills. Documentalists are not necessarily going to be stuck in their mould forever. There is great potential for them to move onward and upward to be archive administrators. But not all administrators are documentalists. However we felt that a source in archive of collections management could and should include those aspects to produce a qualified archivist.
- (b) The technical specialist is also a major factor in any archive. The two specialities do not necessarily sit together and technical experts require different courses.
- (c) The third person who must never be forgotten in this provision is the trainer himself. He may be drawn from either of the other groups mentioned, but wherever he comes from he will not necessarily have the skills of a trainer or educationalist. These skills will have to be taught to make the individual an effective educator.

The Round Table recognised that training of the trainers will be the first vital step in establishing suitable programmes worldwide.

Although we were looking to ideal training and ideal situations we also recognised that there are certain dangers inherent in some training programmes. One danger is that the trainee may become overtrained and overqualified. A degree or diploma is normally required by the 'sponsor' of the student as proof that he has reached a certain level of competence. In striving for these bits of paper the trainee may well be trained to a higher level than necessary and as a result will quickly move out of the job for which he was supposed to be trained. The process can become self-defeating.

Having recognised the need and discussed the levels of training the Round Table turned to a discussion of the ways and means of providing courses and how successful attempts at provision have been.

- (i) In-house or training on the job. This has decided advantages for individuals employed by the institution concerned but it does not necessarily solve anyone else's problems. It applies to one situation and one set of people. Of

course it can be extended to provide training for outside people, but it is difficult to dedicate trainers and time to outsiders.

- (ii) Seminars and short courses. Too often these are too short, too disparate and although they may cover a lot of material, because of the constraints of time they cover the material too superficially. There may be little practical experience in these courses.
- (iii) We would prefer to see longer courses planned at regular intervals so that prospective students could plan their attendance and have time to arrange for adequate funding.
- (iv) In addition longer courses prove most effective and easier to organise when they are based on existing institutions or regional centres.

It is not a good idea to consider setting up yet more regional centres for audio visual archive training but more useful to attempt to graft on to an existing institution, and one which is already dealing with part of the subject if not all the specific aspects, such as film schools, universities, polytechnics, library schools and other institutions of higher education. If any training courses were to be grafted on to existing institutions they should also draw on the existing expertise in the local area which could provide practical backup and experience for the students; areas such as film and other laboratories, broadcasting stations, national or regional resource centres and other educational institutions.

One thing the Round Table emphasised is that it is not helpful to try and train staff in isolation without a background of existing institutions and a lot of opportunities for practical experience. Any course must draw on the existing expertise within an area.

The use of distance learning packages or techniques together with backup from regional institutions was seen as one very useful way forward to the Round Table. Some of the advantages were seen at the different levels which could be covered, from the basic video demonstrating how a piece of equipment works, or what some material looks like to the longer full diploma or certificated course dealing with many aspects of archival work. Funding for such courses has one advantage in that the costs are primarily in the development of the course and the packages can later be sold on the open market in order to recover some of the costs.

Distance learning however requires considerable commitment on the part of the student, and the technique requires considerable backup from local tutorial staff.

As we had already recognised one of the first priorities was to identify and train the trainers and distance learning packages could be used in this area also.

Having looked at existing and potential means for providing courses in audio visual archiving, the Round Table decided to have a look at course content and curricula. Those curricula which do exist will be gathered together and this is where the NGOs come in. It was recognised that course content should be drawn up by the specialist NGOs who would also provide many of the trainers, and once the essential elements of a course were drawn discussion could begin with educationalists and producers of material. In other words use the existing expertise.

The implementation of these ideas requires a central point for information gathering and action taking. Responsibility should lie with the NGOs and if we do not perpetuate the Round Table which took place in Berlin, we at least have a reference point in the other Round Table and this will be one of the recommendations taken to the UNESCO General Assembly in October.

As I said this was a preliminary meeting but substantial steps were taken to identify the problems and find some solutions. We are none of us foolish enough to think all the problems will be solved at once.

The report from the Round Table will be compiled in the next couple of months with recommendation to UNESCO and the Round Table for future action. These recommendations will be presented to UNESCO in October and will go forward for consideration in their long and medium term plans.



TRAINING POSSIBILITIES FOR AUDIO VISUAL MEDIA ARCHIVISTS

Rainer Hubert, Österreichische Phonotheek

This paper will be divided into two parts. First, I shall give a short outline of training which exists in Austria. This can be done very briefly because there is not much training available; therefore I do not think it is necessary to go into much detail. Secondly, I will speak about the problems and questions which arose when the Project Group for Audio Visual Training, which is a committee of the Arbeitsgemeinschaft Österreichischer Schallarchive (AGÖS), discussed the possibilities of further training for Audio Visual media archivists.

1. Training possibilities

Austria is a small country where the number of institutions with substantial audio visual media collections is rather limited. The need for training exists, but few people are involved with such collections. Because of the limited demand, it seemed unnecessary to organise joint training programmes for such archivists, so on-the-job training was - and still is - characteristic for all audio visual media archivists. All sound archivists were, and still are, self-made. This fact coincides with the situation of many other countries, as we know from the training questionnaire circulated to IASA members some years ago.

Nevertheless there have been some developments in the last few years - not deep changes, but some new points of departure for future work. I have the feeling that this, again, may be similar in other countries. It may be possible that we are in a transition period to a time when training for sound archivists will be as necessary as training for librarians. We may be standing on the verge of the formation of a new and accepted profession - that of the audio visual media archivists (AVM-archivist). We already know that such a profession exists, but the time may come when others realise it also, and this acceptance will give us the means to create a comprehensive media education. But I mustn't get lost in dreams; I must return to the situation in Austria.

The initiative for new developments in Austria in training came from two bodies; the Austrian Ministry for Science and Research and the AGÖS. The initial discussions and planning were done by a committee founded approximately seven years ago called the "Project Group Audio Visual-Training", and when I speak of "we" in this paper, I refer to this committee of the AGÖS.

At the start of our work, we postponed the most complicated area - the training for the highly qualified expert, the sound archivist, and the AVM archivist - for an easier area. This was the further training for librarians who have to deal with audio visual media. The librarians were already fully trained and experienced, and they specialised in

cataloguing; however, they were not trained to cope with the new situation of a large influx of audio visual media. Two things were done for them:

1. Austrian cataloguing rules for the formal description of audio visual media were devised.
2. A three - part training programme was organised. The first course dealt with audio media, the second with still pictures and overheads, and the third with film and video. Most weight was given to the handling and storage of audio visual media itself and, of course, to exercises for the cataloguing of such media. The courses took a total of approximately two weeks to complete, and they were repeated when necessary. This programme considerably improved the training situation in some institutions, and it may be the first step in creating a sub-profession of media librarian in Austria.

The next step taken by the committee was to acquaint all apprentice librarians with audio visual media. Education of librarians in Austria is not given in universities but is an independent course of 42 weeks' duration organised by the Ministry of Science and Research. This course is repeated nearly every year. At first it contained no information about audio visual media and the big impact it is having on libraries. For several years now three days of the course have been dedicated to an introduction about audio visual media. As you can well imagine, this is near to nothing, and we keep trying to get more time for the subject.

Logically, the next step is a professional education for AVM archivists and Audio Visual Media librarians. We have been discussing this comprehensive professional training for some years and now are finally beginning to come up with a concrete programme. Two years ago we designed a subject core for an ideal audio visual education, and now we are adapting this model to a curriculum.

The AVM archivists' training is to be a course of only six weeks' duration as opposed to the longer and more comprehensive training required for librarians. In my view, this model cannot be more than provisional. But, as I have stated before, the group of potential trainees is so small that it would be far too expensive to organise a long course.

I will not give the details of this provisional course here because it has not yet been set finally. Its subject core has been given to the IASA Training Committee and has been included in a submission to the UNESCO Round Table talks on training. Some of the problems we had in preparing this course and its subject list may, however, be of interest generally because they raise important questions that must be dealt with when a national training scheme is being designed.

2. Basic questions in designing a national training programme

Fortunately, we did not have to face the problem of revamping a pre-existing structure of audio visual training, as there is no standard course given in large institutions for in-house training. We were then free to start thinking about an overall scheme that would deal with the requirements of all sorts of institutions who store audio visual media.

However, I must qualify my former statement a bit. Media archives and libraries in Austria come under the aegis of the Ministry of Science and Research, while record offices and "paper" archives come under another Ministry and have an organisational structure of their own. Our discussion about AVM archivists was, therefore, held in conjunction with that for libraries and for librarianship training, rather than in conjunction with record offices and other archives. As I understand it, in the Federal Republic of Germany, training of AVM archivists is influenced by other archives and record offices rather than libraries. Such different points of departure in training can make a difference in the planning of programmes for AVM archivists. In my view, the ideal situation would be for us to discuss the training of AVM archivists with all sorts of information scientists, such as librarians, archivists, record managers, documentalists, museum experts, and others.

If we return to the situation in Austria, we find several problems, and I shall deal with them one by one.

1. *Should training be offered for all audio visual media or should it be only for particular media?*

This question was never really answered because it was accepted from the beginning that there has to be one media-integrative training and that specialisation should come later.

2. *Should training be targetted towards a specific type of institution?*

The groups needing training in audio visual media are very small, yet the institutions which they must service are of different types and have different sorts of legal standings, such as public institutions and private institutions. The staff of public institutions, for example, would need a different sort of examination at the end of their course. A new category of work status was added to the existing job descriptions, that of "service with audio visual media." The legal problems of categorising trainees of differing professional status has yet to be worked out.

3. *How should content of the courses be organised?*

The contents of the courses must meet the needs of the trainees. Needs are not identical; therefore instead of one small target group we have a series of sub-groups. Two substantial sub-groups exist: AVM librarians and AVM archivists. The major difference between the two is that normally deal with *published* media while AVM archivists normally handle *unpublished* or *published and unpublished* media. The cataloguing of the two types of media differ greatly; published media usually are

"works" or creations, recordings of scrupulously planned events, such as the studio recording of a particular singer, whereas unpublished material consists of media documents of events that were not organised to be recorded. Such documents do not have formal or standardised identification marks, and a system of organisation needs to be created. These documents are recordings of optical and/or acoustical processes which should not be influenced or disturbed by the fact of being recorded, for example, bird calls, a landscape photograph, or recordings of a political demonstration. This rather complicated differentiation between works and documents needs further explanation, but there is no space here for such a discussion. I would like to stress, however, that this differentiation has its consequences for cataloguing, and above all, for the scientific interpretation of the source and for the evaluation of its value as a source.

Another difference between the AVM librarian and the AVM archivist is that the archivist often serves in the *production* of the media. For example, AVM archivists in an ethnographic sound archive may normally do field work. They must know recording techniques and be acquainted with different methods of documentation. The AVM librarian, however, is usually occupied with copying of media for patrons.

A final difference is that dealing with unpublished materials very often means handling originals - the unique documents themselves, as opposed to copies.

In my opinion, the above difference between AVM librarians and AVM archivists are the primary ones; however, there are others.

The jobs I have mentioned in audio visual media are *full-time* positions, but there are also positions which deal with such media only part of the time. People in such positions also need training, and some of them need it urgently because they may work with original documents. Something must be done for them also, but their interests may coincide only partly with those of full-time AVM librarians or AVM archivists.

The complications regarding different target groups for training cleared up a bit after our committee conducted an enquiry with various institutions. We sent a questionnaire to all Austrian institutions which have audio visual media holdings. Out of 115 questionnaires, 46 were answered, and of those who answered, 28 stated a need for training of their staff.

Ideas about the ultimate aims as well as the intensity and length of training varied, but this is understandable when one is looking at the different types of institutions and the various sorts of trainees involved. The answers to our questionnaire came from four different target groups:

- a. Librarians. There were 8 positive answers to the question on the need for training, but many of these librarians do not deal with media full-time, and so

are not really AVM librarians. It is possible to divide this group into two: librarians and media librarians.

- b. Audio Visual archivists. There were 5 positive answers.
- c. Employees of university institutes, mostly assistant professors. A group of 9 "yes" answers came from them. This was the most unexpected part of the survey; a group of people whom we did not seriously consider provided the largest target group. The problem with this group is that most of these people deal with audio visual media only a part of the time and quite a lot of them will change their professional status in a few years. I should add that most of these people came from research institutes in musicology.
- d. All others. These are from museums, record offices, government institutions dealing with specific cultural aspects, and so forth. They work only part-time with audio visual media.

To conclude, I would like to say that many of the problems I mention stem from the fact that we tried to find an overall solution - that is, to organise training for all sorts of people handling audio visual media. Unfortunately, the number of people involved are so few that we cannot look at individual cases. The situation may be different in larger countries. Nevertheless, I am convinced that we must identify different target groups for training. I do not feel that different kinds of media work and different media professions have been well enough discussed. I hope that this paper will show some of the needs for training and that members of IASA will help to provide some further ideas for the Training Committee of IASA.



TRAINING POSSIBILITIES FOR SOUND ARCHIVISTS IN FRANCE

Thomas Delcourt, Phonothèque Nationale

In 1982, my colleague Elizabeth Giuliani gave a long description of professional training of sound archivists and record librarians in France. At that time, it was obvious that the problems of audio visual materials were dealt with through national and specialised training channels, such as the national librarian and archivist schools (ENSB and Ecole des Chartes) and the preparations for library national exams (CAFB and CBA). But, on the contrary, the specific needs of audio visual documents were better defined in some less specialised training channels, such as INTD or universities, which are involved in training general documentalists.

Since 1982, the existing organisations and channels have further developed audio visual training. On the other hand, new training channels have been established, according to the new French administrative system, which transfers to regions, departments or towns most of the former responsibilities of the national State.

1. The traditional channel: State

The French State undertakes the recruiting and the training of employees in its nationally important libraries: the National Library in Paris, university libraries, Centre Georges Pompidou and so on. There are two levels of training for its librarians:

1. The first level takes place one year after the Baccalaureat, the French General Certificate of Education. If you have passed an exam, which is called CAFB, you may then become a deputy librarian.

In order to obtain this national diploma, you have to follow a one-year course of training, and midway through, you have to choose a speciality. Amongst the specialities exists a musical one for training music librarians and sound archivists, primarily for the public record libraries. Thus, there is only one diploma and training channel for librarians working in both record and printed music libraries.

This special training consists of lessons about cataloguing, discography, history of classical, jazz, pop and traditional music, etc. The cataloguing of phonograms has been taught for five years by librarians from the National Phonothèque and from numerous public record libraries, according to the French experimental cataloguing standard, which is an adaptation of ISBD (NBM), and has been revised this year.

2. The second level is to train curators (in French "conservateurs") of record and printed music libraries and of sound archives. Three years after the Baccalaureat, you may enter one of the two schools which produce library curators, that is to say ENSB

and Ecole des Chartes (which is also in charge of training archivists). Actually, audio visual training is almost non-existent in both schools, except for one general and short lecture, which sometimes takes place only once in the year.

2. The parallel training channels

In France, there is no special training opportunity for sound archivists, and librarians are not very well educated about audio visual problems if they don't work in a public record library. I shall not say anything about video or film problems because the traditional training channels never organise anything about them.

But, happily, there are several other training possibilities for audio visual documentalists. After having passed their exam, they generally work in very specialised or private establishments, such as Radio France, INA or Cite des Sciences et des Techniques, at La Villette, etc.

The training organisations, such as university technological institutes, the Catholic Institute, National Institute of Documentation Technics, etc., do ensure a two-year training, and are more precisely geared to audio visual materials, to the technical and judicial problems they set and, of course, their documentary treatment. The National Phonothèque, for example, often organises cataloguing lessons for its students, and video and film problems are not forgotten.

3. The new training channels

The new French administrative system has transferred to local collectivities - that is to say regions, departments and towns - the duty of recruiting town and department librarians. Thus, in order to train local and regional librarians and documentalists, a new training framework is to be formalised within the universities, for information and documentation careers. A survey was taken among French universities about this topic, but, indeed, audio visual material seems to be of no interest to most of them. Also, a new foundation, called FEMIS, is to be formed. It will take care of documentation training but, in fact, it is currently only a pilot project and will really begin next year.

So, we don't know for the moment what these new ways of training will be and whether they will really take care of audio visual materials.

Because of the lack of national training channels, and of the great disparities of local ones, there is now a wide increase of permanent professional training, which has been organised in order to update the knowledge and competency of current librarians, archivists and documentalists.

The training sessions are organised through the national administrations, that is to say the Ministries of Education and Culture, for librarians and archivists, or through the local governments. For instance, the Training Center for Town Employees (CFPC) often organises three-to-eight day sessions about very precise topics. This year, for example, it has organised several cataloguing sessions because of the current revision of French Description Standard, and several other ones to present on-line documentary resources, such as musical and phonographic data bases.

Another example is the numerous training sessions organised by regional librarians' associations, during which there is very often a lecture or an information session about audio visual topics. Inside these new structures, audio visual material occupies a very important place.

Finally, the National Institute of Audio Visual Communication organises training sessions for professionals, mainly from local radio and television stations and others involved in audio visual materials. But, in fact, these sessions are quite expensive, and it does limit their audience.

Conclusion

Since 1982, thanks to the vibrant energy of the National Phonothèque and of a few other institutions, a great change has slowly happened in audio visual training in France. Widespread agreement has been reached between professionals about the training and teaching material.

Now, every record library or sound archive does agree about using the French record description standard, which is adapted from ISBD (NBM). The international MARC standard has been spread throughout audio visual data bases, the local and the national ones, LEDA or LIBRA.

I want to emphasise the work of AFDDAS, the French affiliated organisation of IASA, which has published two important training manuals: one about preservation of sound archives collections (l'Oral en Bête), and one about description and cataloguing of sound archives and commercial records (l'Oral en Fiches), which is out of print. A new edition is to be published very soon. Two new manuals, one about copyright problems, and one about videograms, are also to be published.

Thanks to the action of AFDDAS and of the National Phonothèque, I can say that today in France, there is a real standardisation of the treatment of audio visual materials, and a better knowledge of their collecting and their preservation by sound archivists, researchers, librarians and documentalists.



ONE WEEK TRAINING COURSES IN SOUND ARCHIVES RUN BY THE BRITISH ASSOCIATION OF SOUND COLLECTIONS (IASA UK)

Alan Ward, National Sound Archive

Introduction

The first course was publicised in early summer 1985 and run in November of that year; three more courses have taken place at six-monthly intervals since. Students attend the whole week for a fee of £125, or may opt to attend only the first four days (£100) or individual days (£35 per day). The proceeds are divided proportionately among the participating organisations, with a 10% premium to BASC funds.

The course was devised by me in cooperation with Mark Jones (BBC, Chairman of BASC) and Margaret Brooks (Imperial War Museum Department of Sound Records). The general introduction, administrative and technical subjects are taught by me and colleagues at the National Sound Archive. Cataloguing is taught at the BBC by senior cataloguing staff of the BBC and IWM. Students choosing the Oral History option on the final day visit the IWM for tuition by Margaret Brooks and/or her staff. Those opting for Radio Sound Archives visit the BBC where they are instructed by Mark Jones and colleagues.

Aims of the course

1. To meet the needs of custodians of Sound Archives in the UK;
2. To communicate a professional approach to the administration of sound archives based on adequate scholarship and research;
3. To increase membership of BASC by drawing in new participants.

Potential trainees

There are three broad categories of "sound archivists" in the UK:

- (i) full-time staff of organisations to which recordings are integral (for example the BBC Sound Archive, National Sound Archive, Open University Library, Parliamentary Sound Archive, and a few departments of universities and museums);
- (ii) those with a part-time responsibility for recordings among a wider range of duties (e.g. staff of libraries and archive offices which receive deposits of recordings from local radio stations);

- (iii) those who create recordings of possible long-term importance in the course of local oral history work (including members of local history societies and the short-term workers on projects organised by the Manpower Services Commission (MSC).

Any course run in the UK must cater for the needs of categories (ii) and (iii) since these are much more numerous than category (i). This is easily demonstrated from the research conducted in preparing the Register of Recorded Sound Resources at the National Sound Archive, and is borne out by the pattern of attendance on the courses held so far.

The range of organisations represented on the four courses held so far has been wide, as is indicated by the table below.

	Full Course Students	One or Two Day Students
Local Authority Archive Services	4(ii)	4(ii)
Specialist Archive Repositories	7(ii)	3(ii)
Museums	1(ii)	3(ii) 1(iii)
Libraries	2(ii)	4(ii)
Record Companies	2(i) 1(ii)	
University Departments	2(i)	
School Library Service		1(iii)
MSC Projects	2(i) 1(ii) 5(iii)	16(iii)
Archive Training Courses		3(ii)
Overseas	3(i)	
TOTALS	31	34

Roman numerals refer to the categories from which students came (See under *Potential Trainees* above). Category (ii) tend to be people with previous training in archive or library work, in whom some basic knowledge of conservation and cataloguing requirements can be assumed. Course members from this background have therefore been seeking information relating specifically to sound archives, but the opportunity has also been taken to stress the role of sound archives as a specialist area of equal status and sharing many characteristics with other parts of the archive world.

Category (iii) students may benefit from the background information provided on the first day of the course, but are essentially seeking simple and practical guidelines in the short term. Reconciling the needs of the three categories has been a problem. In addition participants from categories (ii) and (iii) may accept standard archival recommendations such as the use of reel-to-reel tape rather than compact cassettes, but usually cannot afford to buy the necessary higher-grade equipment.

About 80% of students are concerned with oral history recordings; almost all the others with recordings generated by local radio stations. Most have little technical knowledge or experience and so the programme has been somewhat modified recently to give more time for recording methodology and practice, while notes have been produced on routine subjects like storage and accessioning in order to reduce teaching time. It became clear that an enlarged version of these notes could form the basis of a published manual, and I have now been commissioned to produce this by Gower Publishing for issue in 1988.

Future development

The course was originally publicised through a brochure mailed to a wide range of institutions via mailing lists and inserted in the journal *Oral History*. Each course generates a few candidates who cannot attend immediately but will attend in the future, and each successive course is announced to them, to organisations which have participated in the past, and via mailouts and insertions. A steady response of between 15 and 20 students per course has been maintained, and the courses will presumably continue to be run until the demand falls off. Many students come (often for one day only) from the oral history projects funded by the Manpower Services Commission, and an increasing amount of our "business" is likely to be directed towards this sector. I have also received requests to run courses for MSC project workers in areas remote from London.

At the National Sound Archive, experience with this course encouraged us, as an experiment, to announce and publicise a more ambitious 3-month course aimed at overseas students (particularly those in developing countries). The response was encouraging, but the expected problems with funding led to postponement of the

project and a new approach based on a scholarship scheme is now under consideration.

Introduction to the course

This programme illustrates the gradual expansion of training in recording methodology and the compression of the more theoretical subjects. This trend reflects demand, and the fact that most trainees come from an arts background and often have some archives or library experience. The fifth course (February 1988) will see two days of recording instruction and a further compression (largely of the 'History of Sound Recording' portion) to make room for it.

Basic Training Course in Sound Archives

29 June - 3 July 1987

Date	Time		Location
<i>Monday</i>			
29 June	10.00 am	Sound Archive Repositories in the UK	NSA
	11.15 am	What are Sound Archives?	NSA
	12.00 pm	Selection and Acquisition	NSA
	2.00 pm	History of Sound Recording	NSA
<i>Tuesday</i>			
30 June	10.00 am	Storage and Conservation	NSA
	11.00 am	Copyright and Public Access	NSA
	2.00 pm	Recording Methodology	NSA
<i>Wednesday</i>			
1 July	10.00 am	Recording Methodology (all day)	NSA
<i>Thursday</i>			
2 July	10.00 am	Cataloguing and Indexing	BBC
<i>Friday</i>			
3 July	either		
	9.00 am	Oral History Projects and Recording	NSA ?
	10.00 am	Radio Sound Archives	BBC

SOUND ARCHIVE REPOSITORIES AND COLLECTIONS IN THE UK

Tutor: Jeremy Silver (Research Officer, NSA)
Duration: 1 hour

Using information from the NSA's National Register of Recorded Sound Resources, the range of activity in the UK is described. The session should help course members to place their own work in context and will suggest possible uses for the Register in research and communication. Arrangements can be made during this session to visit and consult other sections of the NSA if required.

WHAT ARE SOUND ARCHIVES?

Tutor: Alan Ward (Coordinator, Archival Services, NSA)
Duration: 1 hour

The term "Sound Archives" is used to cover a variety of collections, activities and organisations. By comparing sound archives with other forms of archives and with other types of sound collections, a clearer undertaking of the term and of aspects which are unique to sound archives will emerge.

The session is intended to clarify what is at present a rather confused picture and to stimulate course members to assess their own activities.

SELECTION AND ACQUISITION

Tutor: Alan Ward
Duration: 1 hour

(a) *Archival selection;*

Principle and practice
Special factors relating to sound archives

(b) *Structure of archival collections;*

Arrangement of Sound Archives

(c) *Acquisition and accessioning;*

Examples from sound Archive institutions in UK and overseas
Sample forms
Essential initial documentation
Terms of deposit

Copyright and access agreements
 Computer programs

(d) *Manual listing procedures;*

Sample forms
 Written transcripts
 Accompanying documentation

HISTORY OF SOUND RECORDING

Tutor: Alan Ward
 Duration: 3 hours

Early inventions;
 Cylinders and discs
 Pre-electric recording
 Electric recording
 Direct-cut discs and broadcasting
 Oddities
 Early magnetic recording
 Modern developments (including digital techniques);

STORAGE AND CONSERVATION

Tutor: Alan Ward
 Duration: 1 hour

Physical characteristics and longevity of recording media
 Modern media (e.g. reel-to-reel tape, compact cassettes, video cassettes); archival suitability
 Storage location and environment
 Suitable shelving
 Containers
 Handling recordings
 Routine inspection; monitoring signal condition
 Print-through
 Cleaning discs
 Use of copies for conservation, playback, etc.

COPYRIGHT AND PUBLIC ACCESS

Tutor: John Sims (Assistant Director, NSA)
 Duration: 2 hours

- (a) *The Law of Copyright;*
- Protectable subject matter
 - Subsistence
 - Ownership
 - Restricted acts
- (b) *Performance Rights;*
- (c) *Public Access;*
- Agreements for permitted use
 - Access and security
 - Enforcement of restrictions
 - Clearance for additional use
- (d) *Practical Exercise*

Note: The session will concentrate on the aspects of copyright which bear on sound recordings, with particular emphasis on unpublished recordings and how copyright affects their use.

RECORDING METHODOLOGY AND PRACTICE

Tutors: Peter Copeland (Conservation Manager, NSA)
Jonathan Vickers (Curator, Spoken Recordings, NSA)

Duration: $1\frac{1}{2}$ days

- (a) *Technical information for the layman;*
- How microphones work
 - Microphone types and applications
 - Stereo recording
 - How tape recorders work
 - Digital recording
 - Range of tape recorders used in sound archive work
 - Operation in the field; power supplies
- (b) *Conduct of recordings;*
- Recordist's role
 - Project planning

Negotiating with organisers
 Selecting the right equipment
 Mic placing
 Common pitfalls
 Paperwork: information to be noted
 consent forms

(c) *Practical work;*

CATALOGUING AND INDEXING

Tutors: Alison Johnston (Librarian, Archives and Effects, BBC Sound archives)

Laura Kamel (Chief Cataloguer, Department of Sound Records IWM)

(a) *Introduction (AJ), Duration: 1½ hours*

Cataloguing format
 Description and synopsis

Indexing format;
 Standards; authority lists
 Users' requirements

Classification - Is it necessary?;
 Classification schemes

(b) *Cataloguing oral history interviews (LK)*
 Duration: 1½ hours

Cataloguing a non-visual medium;
 Problems of documenting a specialised subject collection
 User's requirements

Basic documentation: accessioning; informant/donor list; informant's file;
 interviewer's documentation and summary; project lists

Cataloguing: item identification; administrative details; synopsis content and
 format; vocabulary; consistency

Indexing: meeting users' needs; select indexing; conceptual indexing; format

Printed catalogues
 Computerisation: GOS software

- (c) *Practical sessions and visit to BBC cataloguing department*
 Duration: 3 hours

Notes: These sessions are intended to give a general introduction to indexing and cataloguing sound recordings, drawing specifically on the experiences of two separate institutions. The practical sessions will give course members an opportunity to listen to different categories of sound recording and consider how they would treat them in the context of their own organisations.

OPTIONAL SUBJECT

ORAL HISTORY PROJECTS AND RECORDING

Tutor: Margaret Brooks (Keeper, Department of Sound Records, Imperial War Museum) with IWM staff

1. Establishment of an oral history archive
2. Conduct of the interview
3. Interviewing exercise and assessment
4. Copyright and access
5. Exploitation of oral history collection
6. Transcription

Note: Training in the use of recording equipment for oral history, in conservation, storage, cataloguing and indexing of oral history recordings, and in general conditions concerning copyright and access to recordings, is available in earlier parts of the course.

OPTIONAL SUBJECT

RADIO SOUND ARCHIVES

Tutors: Mark Jones (Manager, BBC Sound Library) and Alison Johnston

- (a) *Role of a radio sound archive;*
- (b) Selection;
 Identifying programme output

Selection criteria
Relating selection policy to output
Acquisition and commissioning

(c) Access;

Internal and external
Publicity and programme information
The broadcaster as customer
Storage media and formats

Note: This option is designed to cover the distinctive nature of a broadcasting collection, both in terms of acquisition and day-to-day programme usage. Many of the general topics covered earlier in the course (particularly cataloguing) are relevant to the work of a radio sound archive.



IASA BUSINESS

STRUCTURE OF THE IASA BOARD

Helen P. Harrison, President, IASA

It has become apparent during the past few years that an unequal workload was falling on certain members of the Board. There is always plenty of work to do in administering an association, planning conferences and other meetings, maintaining contact with international archive associations, keeping up with current developments, putting IASA's views to both members and outside bodies. The growing recognition of IASA as an International Association has meant that these jobs have increased manyfold in the past few years. Many of the essential jobs were falling to the Secretary General, who in trying to keep the business moving was not able to look at all the aspects which needed some attention. The position of the Secretary General became so fearsome that we were in danger of being unable to find anyone to carry the burden during the current Board. It was obvious that something had to be done and a discussion paper was prepared by Grace Koch and Hans Bosma in November 1986. The paper was discussed and amended during 1987 and finally presented to the new Board in Amsterdam in June 1987. An agreed allocation of work for the current Executive Board was drawn up. This is included here so that members can see who is the person responsible for particular activities and it is hoped that members will approach these people directly with ideas and/or concern about aspects of the Association's work. The Board is aware that our present solution is only one way of sharing the workload, and that future Boards will find other solutions, but we hope that this one will work for us.

The constitution of the Board is 7 voting members, President, 3 Vice Presidents, Treasurer, Editor, and Secretary General. In addition the Board is empowered to coopt other members for certain tasks, but these members serve in a non-voting capacity. The Quorum for the Board is 4 - with President and Secretary General as vital members.

1. President

This is the chief executive of the Association, is responsible for Association policy and presides over the General Assembly and Executive Board meetings. In addition the President is responsible for maintaining the Constitution - which undoubtedly means rewriting it or drafting amendments on occasions! The President represents IASA in as many forums as possible; e.g. UNESCO, Audio Visual Round Table, FIAF, FIAT, ICA, IAML. The President speaks officially for IASA and should be consulted before IASA'S name is used in official documents, other than of a routine nature.

Vice Presidents

There are 3 elected Vice Presidents and it is envisaged in future that much of the work which has devolved to the Secretary General, could be undertaken by one or other of these Vice Presidents. The actual allocation of work will not be rigid, but should try to mirror the interests and concerns of the office holders. However a fair distribution should be the aim, and we hope that it will not result in all the work being left to one of the Vice Presidents.

The pattern which has been suggested for this Board is:

2. Vice President 1

This position should be the one who stands in for the President where the President cannot attend functions or meetings. This position holder should work closely with the President in maintaining contact with organisations related to IASA such as FIAF, FIAT, ICA, IFLA, WIPO etc. This position should work closely with the *Bulletin* Editor in channelling pertinent information to the *Bulletin* that might interest IASA members.

Because of his position as immediate past President **Ulf Scharlau** of Süddeutscher Rundfunk has taken on these responsibilities in the present Board.

3. Vice President 2

This position should be closely involved with the programme content of annual conferences, and should maintain a close contact with the annual conference organising committee and the Secretary General of IASA who is responsible for the organisation of the annual conference. This Vice President should also be on the lookout for future conference venues. Another job would be to contact and coordinate the actions of Committee Chairpersons and of Working Groups. The Vice President will liaise with the President in order to bring committee policies to the notice of other associations related to audio visual archive work. **Magdalena Csève** of Hungarian Radio will take this particular responsibility.

4. Vice President 3

This person will serve as Chair of the NAOC and be responsible for maintaining close contacts with the National Branches and Affiliated Organisations. He should also keep close contact with the *Bulletin* Editor as far as national events. Because of the close contact this person will have with national branches and organisations, he will be in a position to help the Treasurer in monitoring membership lists. **Hans Bosma** of NOS, Hilversum will take this task.

5 Secretary General

Hopefully the duties of this position will be lightened by the delegation of duties to the Vice Presidents. This person should arrange the agenda for all Executive Board meetings, including the mid-year meeting (in conjunction with the President), the agenda for the annual General Assembly, and collaborate with Vice President 2 in arranging the conference programme. The Secretary General also produces the minutes for all Executive Board meetings and arranges for reports to be produced on external meetings at which IASA is represented, although he does not necessarily have to write all these reports. The Board might consider co-opting a Minutes Secretary (ex officio) to help with notes at meetings, although the Executive Board has already agreed to record the meetings to ease the minute taking. Correspondence on conference planning should be channelled through the Secretary General. This position should be the final circulation point for conference programmes as finalised by the Vice President 2.

General correspondence from the Board to members (drafted often by other members of the Board), agendas of meetings and minutes should be circulated by this person. This position is the general meeting point for all correspondence, but it does not have to generate that correspondence. The Secretary General is also responsible for answering correspondence from prospective members and ensuring that recruiting literature, and membership forms, are sent to enquirers and all applications are sent through to the Treasurer for invoicing etc. **Jean-Claude Hayoz** of Radio Bern has taken this key responsibility.

6. Treasurer

The Treasurer is responsible for the collection of all dues and membership records. Computerisation has helped to make this job more manageable, but undoubtedly, there are still some headaches. The Treasurer is responsible for keeping the Association's accounts, invoicing members and enquirers for any payment or publications, maintaining membership lists, chasing non-payers etc. **Anna Maria Foyer** of Swedish Radio will continue to have this onerous responsibility.

7. Editor

This position is the co-ordinator of a group of sub-editors. First of all, a co-editor may be co-opted - this person should reside in the same country (or even city) as the Editor. The Editorial Board, or sub-editors would be:

- (a) News and Notes (perhaps several, including branch Newsletter Editors)
- (b) Ex-officio Vice President 1 and Vice President 3 for national news
- (c) Review Editor
- (d) Special publications Editor

The Editor is **Grace Koch** of the Australian Institute for Aboriginal Studies in Canberra and the co-editor already appointed by Grace is Mary McMullen of the National Film and Sound Archive in Canberra.

In addition to these points for re-allocation of work, the Executive Board is considering recommending to the membership that a clause be added to the Constitution for automatic inclusion of the immediate past President as a member of the Board in the position of Immediate Past President. This would increase the size of the Board, but it would help to ensure that one person from a previous Board is included as of right on the following Board and also some continuity of Board membership.



IASA CONFERENCE VIENNA 11-16 SEPTEMBER 1988 PRELIMINARY PROGRAMME

Saturday 10.9

15.00 - 18.00 Executive Board Meeting (members only)

Sunday 11.9

10.00-17.00 Executive Board meeting (members only)

16.00 - 18.00 Registration desk open

evening Informal meeting of early arrivals

Monday 12.9

9.00 - Registration desk open

9.15 - 9.45 Introductory session for conference newcomers

10.00 - 12.45 General Assembly I: Officers' reports

14.00 - 15.45 The Audiovisual Heritage of a Nation. Solved and Unsolved Problems in Austria. Chair; Gerhard Jagschitz (Österreichisches Institut für Zeitgeschichte). Speakers will include Peter Dusek (ORF), Rainer Hubert (Österreichische Phonotheke), Heinz Lunzer (Dokumentationszentrum für neuere österreichische Literatur), Dietrich Schüller and Helga Thiel (Phonogrammarchiv)

16.15 - 17.45 Working sessions: Copyright Committee,

Discography Committee

evening Reception at the Akademie der Wissenschaften

Tuesday 13.9

9.15 - 10.45 Copyright Committee. Open session. Chair: Ellen Johnson (University of Kansas). Speakers will include Kurt Hodik (IFPI Austrian Branch)

11.15 - 12.45 Working sessions: Training Committee

Cataloguing Committee Technical Committee (members only)

14.15 - 15.45 National and Affiliated Organisations Committee.

Working session (members only)

16.15 - 17.45 Discography Committee. Open session

Wednesday 14.9

9.00 - 10.30 Executive Board and Committee Officers meeting

11.00 - 12.30 Future of IASA. Chair: to be announced

13.30 Departure to ORF

14.15 Visit to the ORF Historical Archive

Working meetings: Radio Sound Archives Committee

National Archives Committee

17.30 Excursion through the Vienna Woods

Thursday 15.9

- 9.15 - 10.45 Training and Cataloguing Committees, Open session. Chair: to be announced. Cataloguing of sound recordings: Published materials, Eckehard Baer (Sender Freies Berlin). Unpublished materials, Helga Thiel (Phonogrammarchiv) and Rainer Hubert (Österreichische Phonotheke)
- 11.15 - 12.45 Radio Sound Archives Committee. Open session. Chair: Magdalena Csève (Magyar Radio). The Sekamos System of Süddeutscher Rundfunk Stuttgart - Model of an automatic cassette archives system for transmission of light music programmes, Ulf Scharlau (Südfunk Stuttgart); Poul von Linstow (Denmarks Radio), title to be announced.
- 14.15 - 15.45 Technical Committee. Open Session. Chair: Clifford Harkness. The Costs of Storage and Preservation, Cor L. Doesburg (NOS) and Dietrich Schüller (Phonogrammarchiv)
- 16.15 - 17.45 Technical Committee in cooperation with ARSC. Open session. Chair: Gerald Gibson (Library of Congress). The ARSC - AAA Project on Audio Preservation.
-

Friday 16.9

- 9.30 General Assembly II: Reports* of National Branches, Affiliated Organisations, and Committees. Open forum.
- 14.15 - 15.45 Executive Board meeting (members only)
- evening Farewell party
-

NEWS AND NOTES

REPORT ON CROSS-MEDIA CO-OPERATION OF AUDIO VISUAL ARCHIVISTS' TECHNICAL BODIES

George Boston, BBC, Open University Production Centre

Immediately following the Joint Technical Symposium held in Berlin in May 1987, a UNESCO sponsored Consultation of Users and Manufacturers of Technical Equipment for Film, Video and Sound Archives took place. Present at this meeting were some thirty people consisting on the one hand of representatives from a number of manufacturing companies and on the other hand, members of the technical bodies of the audio visual archives organisations---FIAF, FIAT, IASA and ICA. By the end of the two days of meetings both sides had a much clearer idea of the others' problems and were able to suggest ways to help solve the difficulties.

A small group of representatives of the archive groups met again in Paris in July to discuss how to answer the questions posed by the manufacturers. It was decided to pursue a number of specific tasks to gather some of the basic information needed. I, for example, am compiling the IASA section of a Directory of Key Technical Personnel in Audio Visual Archives. Another project is the preparation of a list of Basic Technical Equipment Required for Audio Visual Archives. Bill Storm of the Belfer Audio Laboratories at Syracuse University, USA is working on the IASA part of this task. Dietrich Schüller, the Chairman of the IASA Technical Committee, is also working on a project.

So far I have had a very good response to a questionnaire circulated to all Institutional and many Personal members of IASA. I would like to thank those people that have already returned the form and to ask those that have not done so, no doubt due to the recent festivities, to complete it and send it to me soon. (My young son would also like to thank those people who put real stamps on the envelopes. His stamp collection has become very international in recent weeks).

The core group of technical representatives is meeting in Koblenz in February to review the progress made so far. It is hoped that a further meeting with representatives of industry can be arranged within a year to take the work forward. If the interest and concern shown in Berlin can be built on, some of the worries about the longterm future of the machinery we all depend upon for listening to and viewing the material in our archives may be eased.

AUDIO RESTORATION AND PRESERVATION STANDARDS COMMITTEE MEETING

William Storm, Director, Belfer Audio Laboratory and Archive

On October 14 and 15, 1987, IASA members took part in the first meeting of the Audio Engineering Society's Standards Committee, Subcommittee for Audio Preservation and Restoration.

The purpose of the meeting was to ascertain the interest in establishing standards for methodologies and technologies used to preserve our cultural heritage as captured in sound. Interest was remarkably high with international representation from IASA, ARSC, independent consultants and major equipment manufacturers. Endorsements for the standards effort were also received from the United Nations Educational, Scientific and Cultural Organization (UNESCO), and the National Endowment for the Humanities (NEH-USA).

The meeting was significant in a number of ways. First, the participants agreed that standards for audio equipment and processes were necessary in the context of long term storage and playback of audio recordings. Further, that this group would act as a formal agency to propose, research and implement such standards.

Relevant and most important to these processes was that the institutions would be seeking appropriate standards in a cooperative effort with manufacturers. Manufacturers benefit by learning directly useful marketing needs and data. The institutions benefit by encouraging the production of technology that is more enduring and less susceptible to the volatility associated with mass consumer based products.

The concept proved to be more than wishful thinking as consensus was reached on a number of debated topics. These included issues such as analog versus digital tape recording and definition of archival life-expectancy for storage media. In addition, all members agreed to take on committee assignments over the next year and share these findings at the next meeting in November 1988. These findings will naturally be shared with IASA and ARSC whose strong participation will be necessary for the success of the AES subcommittee.

Questions regarding the meeting can be addressed to committee chair, William Storm, Director, Belfer Audio Laboratory and Archive, 222 Waverly Avenue, Syracuse, NY 13144-2010.

NEWS FROM ARSC

1988 Conference

Private record collectors and institutional representatives are invited to the 22nd annual ARSC Conference, to be held in Toronto, Canada, May 26-28, 1988. A wide variety of talks and panels will be presented. Program Chairman Carlos B. Hagen (Box 342, Malibu, CA 90265, 213-825-3526) is considering proposals for papers for both this and the 1989 Conference, and anyone wishing to make a presentation should contact him. Subjects already scheduled include recorded humor (including the work of Stan Freberg), Gershwin, Creatore, the use of personal computers by private collectors, the economics of CD production, copyright in the British Commonwealth, restoration of recordings, and more.

The 1988 Conference will take place at the University of Toronto in conjunction with the annual meeting of the Canadian Association of Music Libraries. Lodging and food will be provided for those who desire it by the University, at very reasonable rates, especially in view of the favorable exchange rate for the U.S. dollar in Canada. Further information on the program and registration will be announced in early 1988.

Research Grants Awarded to Two Individuals

The ARSC Board of Directors approved two new research grants of \$375 each at its recent meeting in New York City. Victor Greene, a professor of history at the University of Wisconsin-Milwaukee, will use his grant toward expenses of his project "Ethnicity and American Popular Music, 1920-1950." The study will trace the commercialisation of traditional ethnic music by artists, arrangers and promoters, with emphasis on the role played by record companies and recording artists.

John H. Yoell's grant goes toward the expenses of his project to prepare an international selective discography of the works of Antonin Dvorak, to be published in conjunction with the 1991 150th anniversary of Dvorak's birth.

ARSC grants are open to anyone doing research in any field of recorded music, record history or the preservation of recordings. To date, 16 grants have been awarded to individuals to help them complete their research projects. Grants are currently available in amounts of up to \$500.

Other Items of Interest

A 150 page annotated ARSC Membership Directory, listing members' addresses, interests and research projects has just been released. It is the first such directory in five years. Copies are being provided free to all current and new members.

New ARSC officers were elected at the 1987 Conference in May. They are:

1st Vice President/President-Elect: Don McCormick, Rodgers and Hammerstein Archives, New York.

2nd Vice President/Program Chairman: Carlos B. Hagen, UCLA

Treasurer: Susan T. Stinson, Syracuse University

Secretary: Richard I. Markow, private collector

Members-at-Large: Garrett Bowles, University of California, San Diego; C.-P. Gerald Parker, University of Quebec at Montreal.

Professor Richard Perry, York University, Toronto, Canada, has been appointed Editor of the *ARSC Journal*. He invites manuscripts for the *Journal* to be submitted to him at Cold Mountain Farm, R.R.1, Marlbank, Ontario, Canada K0K 2L0.

WORKSHOP AND CONFERENCE ON NATIONAL AND REGIONAL AUDIO VISUAL ARCHIVES: AVA-88

The subject of AVA-88

The subject of the event is the documentation, cataloguing, storing and dissemination of "non-physical heritage": music, dance, stories, oral literature. As the title implies, special (but not exclusive) attention will be given to the use of audio visual media. We will focus both on the practical and the cultural and political sides of the work, and cover models of organisation ranging from the one-man-one-cassette-tape-recorder project to big, national-level institutions working with different media.

We hereby invite people and institutions already working on, or planning to start, projects in this field to apply for participation.

Further, the aim is to encourage cooperation between African and Nordic institutions working in this field. We believe that all parties involved can benefit greatly from this, and that the format of a workshop/conference where all aspects of the work around an archive are discussed, will form a good framework for the making of contacts.

Program

The event will take place at the end of September 1988, lasting for two weeks. Approximately 30 participants, 15 from Africa and 15 from the Nordic countries, are expected. The official language of the event will be English.

The first week of AVA-88 is a workshop on practical and theoretical questions concerning collecting, storing and dissemination of non-physical heritage. We expect all the participants to contribute with a paper or presentation, along with specially invited lecturers. This part of AVA-88 will take place in Oslo, Norway.

One important aspect of the workshop is the discussion of the cultural/political implications of the collecting, storing and dissemination of non-physical heritage. During the first week, this will also be the theme of a one-day conference where we expect participation also from other scholars, politicians, people in the state administration, and media people.

In the workshop, the participants will find time for discussing various methodological and theoretical problems, and also get acquainted with modern equipment through presentations and practical work.

On the documentation side, this concerns sound and video equipment. Different systems will be discussed, and special attention will be given to the latest developments in digital sound equipment.

Further, attention will be given to technology of storing (climate, safety copying, microfilm, microfiche etc), and catalogue systems (manual and computerised).

On the dissemination side, possibilities and problems connected to the use of mass media will be discussed, and the use of computer technology in the production of printed material (word processors etc.) will be shown.

Projects

Through AVA-88, we hope to encourage close cooperation between Nordic and African participants. During the second part of the event, each of the Nordic institutions will receive one African participant for a short period of time, to provide time and opportunity for the design of future cooperation. Exactly how this part of the event will work out, depends of course to a great extent on the individual institutions and participants.

Why the connection African---Nordic countries?

It may be difficult at first to see what the African and Nordic countries have in common in the study, collection and preservation of non-physical heritage. One should bear in mind, however, that both in Africa and in the Nordic countries, there is an enormous pressure from the international, commercial culture industry on vulnerable, indigenous expressions of culture.

On the other hand, one should not overlook the differences between the African and Nordic countries. Our view is that these differences can be the basis for an exchange of experiences and views to mutual benefit.

The Nordic countries have a rather long history of archives of cultural material and therefore some experiences (both good and not so good) that may be of interest to the African countries. On the other hand, we know from our own experience that the perspectives provided by African scholars working in this field can be of great value to their Nordic colleagues.

AVA-88 will be arranged by the undersigned Steering Committee, in cooperation between The Norwegian Institute of Folk Music and Institute of Social Anthropology at the University of Oslo. The Royal Norwegian Ministry of Development Cooperation will provide funding for the participants from Africa.

For further information write to:

AVA-88
Norsk Folkemusikksamling
Boks 1017 Blindern
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REVIEWS AND RECENT PUBLICATIONS

Reviews

Gehörgänge. *Zur Ästhetik der musikalischen Aufführung und ihrer technischen Reproduktion.* München: Peter Kirchheim Verlag, 1986. 187 S., 21 x 14 cm, ISBN 3-87410-016-2: DM 36.00 (brosch.).

Ästhetik der Compact Disc. *Beiträge von Hanns-Werner Heister, Ingo Harden, Ulrich Schreiber und Attila Csampai.* Kassel u.a.: Bärenreiter, 1985. 103 S., 18 x 11 cm, (= Musikalische Zeitfragen. Hrsg.v. Hans-Klaus Jungheinrich. Bd.15.), ISBN 3-7618-0745-7: DM 16.50 (brosch.).

Beide Bücher beschäftigen sich mit dem Tonträger als etwas zwischengeschaltetes, unbekanntes, im Vergleich zu einer "lebendigen" Aufführung. Es liegt eine gewisse Dualität vor, und kann mitunter auch zugunsten der Kunst verwendet werden, indem das "unbekannte" in ein Mittel zur Erreichung eines erzielten Ergebnisses verwandelt wird.

Insbesondere das erste Buch ist ein sonderbares Gemisch von Philosophie, Wort-Magie der Autoren Matthias Fischer, Dietmar Holland und Bernhard Rzehulka und ganz vernünftigen Äusserungen von Ausübenden. Diese Zeugen sind Sergiu Celibidache und Glenn Gould. Es ist eigentlich nicht korrekt, Glenn Gould einen Beitrag zu diesem Buch zuzuschreiben; es handelt sich um einige Abschnitte aus der deutschen Übersetzung des Sammelwerkes "The Glenn Gould Reader". Ebenso wenig hat Serigu Celibidache für dieses Buch etwas geschrieben: Interviews von 1973 und 1985 werden abgedruckt, und nur das letztere ist von den Autoren durchgeführt worden. Schon an diesem Ort muss gesagt werden, dass die zwei Zeugen viel besser und klarer über phänomenologische Probleme reden als die Autoren: die Verallgemeinerung in philosophischer Hinsicht ist nicht gelungen.

Jeder der Autoren hat ein Kapitel geschrieben. Fischer versucht in seinem Beitrag "Die Stimme der Musik und die Schrift der Apparate" eine Parallelität zu anderen Aufzeichnungen zu sehen, insbesondere zum Niederschreiben von Texten. Die Gedanken stammen hauptsächlich von Hans-Dieter Bahr (der sich mit Philosophie der Technik beschäftigt hat) und Thrasybulos Georgiades. Ganz reizvoll sind die Wortspiele, die für den Autor einen tieferen Sinn geben: "Werk-Zeuge" (S. 19, angeblich von Bahr), "Trieb-Werke" (S. 30), "mass-voll" (S. 31), "Techno-Logie" (S. 36) usw. Leider hat ein Medien-Philosoph wie Marshall McLuhan keine Inspiration gegeben.

Holland beschäftigt sich mit Interpretation ("Die Lesbarkeit der Partituren"), aber vielmehr ist dieses Kapitel eine Interpretation der Schriften von Georgiades. Wie im

Beitrag von Fischer gibt es eine Menge von Behauptungen, die ganz einfach durch Gegenbeispiele widerlegt werden können; z.B.: "Ein geschriebener sprachlicher Text kann verstanden werden, ohne dass man weiss, wie er ausgesprochen wird" (S. 48). Gegenbeispiel: man betrachte Reime, die vielmehr erst nach Entschlüsselung zu verstehen sind. Interpretation im musikalischen Sinne ist eines der wichtigsten Gebiete, womit man sich unbedingt beschäftigen muss, wenn man über den unmittelbaren Genuss hinausgehen möchte. Wenn dieses Kapitel dem Leser Anlass gibt, ältere Schriften und Gedanken über Interpretation selbst ausfindig zu machen, dann hat es doch was gutes dazu beigetragen.

Rzehulka ist ein praktischer Mensch, und sein Beitrag "Abbild oder produktive Distanz?" ist eine Reflexion der Meinungen vieler Ausübender - nicht nur der Zeugen. Der Autor musste nicht unbedingt die Wirklichkeit so hin und her wenden, dass sie zu irgendwelche philosophische Voraussetzungen passte, und der Text ist viel klarer als die obengenannten.

Die Originalbeiträge zu diesem Buch helfen uns nicht, Musikausübung und -wiedergabe besser zu verstehen als die wiederabgedruckten Texte, und man wird fast zu folgendem Schluss getrieben: Philosophen können keine Musik empfinden, bevor sie gründlich herumphilosophiert haben, und dieses scheint das Ziel des Buchs zu sein.

Ästhetik der Compact Disc ist ein wenig älter als *Gehörgänge*, diskutiert aber in hohem Grade dieselben Probleme, doch mehr dialektisch, sogar kapitallogisch. Die Autoren erkennen die Verfremdung des Käufers dem neuen Medium gegenüber, aber eigentlich nur wegen der höheren Anschaffungskosten. Vom Bedarf der technischen Mittel zur Entschlüsselung der digitalen Signale im Gegensatz zu der analog gewellten Rille ist keine Rede. Viele der Probleme werden als Probleme der Digitaltechnik angeführt, doch sie waren schon immer da. Beispielsweise die erhöhte Dynamik (S. 79), denn (wie bekannt!) ist das Hintergrundgeräusch in Wohnungen höher als in Konzertsälen, wodurch die dynamischen Spitzen sozialpolitisch (sic) zu laut werden. Aber so war es doch immer, seitdem man mit Gehörschläuchen aufhörte.

Der einzige, der sich mit dem Medium als Phänomen an sich beschäftigt, ist Ingo Harden ("Freiheit lernen"), doch ohne eine besondere Diskussion der CD. Sein Beitrag ist vielmehr eine Entwicklungsgeschichte der Aufnahmepraxis; sehr vernünftig, aber an und für sich wohlbekannt.

George Brock-Nannestad

Dickreiter, Michael: *Handbuch der Tonstudioteknik. Bd. 1. Raumakustik, Schallquellen, Schallwahrnehmung, Schallwandler, Beschallungstechnik, Aufnahmetechnik, Klanggestaltung.* Hrsg.v.d. Schule für Rundfunktechnik. 5., völlig neubearbeitete u. ergänzte Auflage. München u.a.: K.G. Saur, 1987. xiv, 429 S., Abb., 25 x 18 cm, ISBN 3-598-10589-4: DM 54.00 (geb.).

Um es gleich am Anfang zu sagen: das Buch hält, was das Vorwort verspricht, nämlich "ein Handbuch ... der Tonstudioteknik, das dem Anfänger und Erfahrenden schnell notwendige Informationen zur Verfügung stellt" zu sein. Es ist durch seine klare Gliederung aller Teilgebiete sehr übersichtlich, zeigt aber auch über Querverweise Zusammenhänge auf. Unterstützt wird das für den schnellen Leser durch ein ansprechendes Druckbild - für viele mit modernen Satztechniken erstellte Bücher durchaus nicht selbstverständlich. Bilder, Graphiken und Tabellen sind dem Handbuchcharakter angepasst. Lobenswert sind auch die exakt dokumentierten Literaturhinweise (die naturgemäß nicht immer auf dem neuesten Stand sein können) und der Nachweis von Normen, Richtlinien und Empfehlungen. Themenbereiche des vorliegenden Bandes sind die technische, physiologische und musikalische Akustik, Schallwandler und Beschallungstechnik, die Aufnahmetechnik und Geräte zur Klanggestaltung.

Natürlich lassen sich auch Kritikpunkte finden. Beispielsweise fehlt mir unter dem Stichwort veränderbare Nachhallzeit der Hinweis auf ein zweites, in England entwickeltes Verfahren. Ebenso wäre es wünschenswert, den Abschnitt über elektronische Klangerzeugung zu erweitern; nicht nur wegen der technischen Entwicklung auf diesem Gebiet, sondern auch wegen der zunehmenden Bedeutung dieser Verfahren. Zu wünschen wäre auch die Beschreibung von Geräten der digitalen Audiotechnik.

Vielleicht erfolgt das im Band 2 (dessen Generalthema Geräte der Tonstudioteknik ist), auf den man sich freuen kann, sofern das vom Band 1 vorgegebene Niveau gehalten wird.

Horst Zander



Gozzi, Susanna and Alessandro Roccatagliati: *Catalogo della discoteca storica "Arrigo ed Egle Agosti" di Reggio Emilia. Volume I. Opere complete e selezioni.* Firenze: Leo S. Olschki, 1985. xxii, 103 pp., (="Historiae musicae cultores" biblioteca. Vol. xlii.), ISBN 88-222-3378-6: Lire 24 000 (paper cover).

Die besonders auf dem Vokalsektor reiche Schallplattensammlung eines Privatsammlers ist 1977 in den Besitz der Reggio Emilia Romagna übergegangen, die

hiermit den ersten des auf drei Bände geplanten Bestandskatalogs vorlegt. In diesem Band sind 746 Schallplattenausgaben von Operneinspielungen nachgewiesen, hauptsächlich, aber nicht nur Gesamtaufnahmen. Nach Komponisten angeordnet, verzeichnet der Katalog mit ausführlichen Besetzungsangaben viele unautorisierte Einspielungen, die in den offiziellen Nachschlagewerke nur selten auftauchen. Darin liegt der grosse Gebrauchswert der Publikation, die leider keine Register aufweist. Da die Discoteca storica "Arrigo ed Egle Agosti" nicht zu den weltweit bekannten Institutionen ihrer Art gehört, wäre die Angabe ihrer Adresse sicher für manchen Benutzer des Katalogs nützlich gewesen.

Martin Elste



Kutsch, K.J. and Leo Riemens: *Grosses Sängerlexikon*. Bern, Stuttgart: Francke Verlag, 1987. 2 Bde., viii s., 3452 Sp., 25 x 19 cm, ISBN 3-317-01638-8; DM 330.00 (geb.).

Vor fünfundzwanzig Jahren erschien im Francke Verlag ein 429 seitiges Buch im Oktavformat *Unvergängliche Stimmen - Ein kleines Sängerlexikon*. Es füllte eine Lücke, die ihm seither kein Konkurrent streitig machen konnte, es sei denn man denkt an den schon lange vergriffenen Wälzer "Le grandi voci" von Rodolfo Celletti (Rom 1964). Seitdem ist das Gemeinschaftswerk von Kutsch und Riemens in mehreren Auflagen erschienen, die ergänzt und revidiert worden sind. Die neueste Auflage, jetzt in zwei dicken Bänden, sprengt jedoch den bisherigen Rahmen. Mit Fug und Recht ist aus dem *Kleinen Sängerlexikon* von 1962 ein *Grosses Sängerlexikon* geworden, dem - wohl unbeabsichtigt - gut ansteht, die im letzten Jahr erschienene dreibändige stilkritische Darstellung von Jürgen Kesting, *Die grossen Sänger* (Düsseldorf: Claassen 1986) mit biographischen Fakten zu ergänzen.

Die enorme Umfangserweiterung gegenüber der letzten Auflage von 1982 ist darauf zurückzuführen, dass die Autoren ihre frühere Beschränkung auf Sänger, die Tondokumente hinterlassen haben, aufgegeben haben und den Einstieg in die Geschichte des Operngesangs gewagt haben. So sind 6965 Sängerbiographien gegenüber 3755 der letzten Auflage zusammengekommen.

Ansonsten sind die Autoren ihrem bisherigen Konzept treugeblieben und enthalten sich weiterhin charakterisierender Beschreibungen, was allerdings nicht ausschliesst, dass manche hagiographische Nebensächlichkeiten ausführlich verzeichnet werden, z.B. wenn ein Sänger "am 29.6.1985 ... in einer denkwürdigen Aufführung der Krönungsmesse von Mozart im Petersdom in Rom unter H. von Karajan" sang, "während Papst Johannes Paul II. die Messe zelebrierte" (Sp. 2645).

Wie bisher ist der traditionelle Operngesang bevorzugt behandelt. Die Sänger der historisierenden Aufführungspraxis sind dagegen etwas stiefmütterlich weggekommen. Doch Mangel an Aktualität kann man den Autoren auch nach so vielen Jahren kontinuierlicher Beschäftigung nicht vorwerfen. Zwar fehlen etwa biographische Einträge für Jochen Kowalski, den Star-Countertenor der DDR, und Andreas Schmidt, um zwei junge Sänger mit aktuellen Karrieren herauszugreifen, doch sind andere Künstler, die erst vor kurzer Zeit von sich reden machten, durchweg vertreten.

Der Rückgriff in die Geschichte hat, wie schon ausgeführt, den Umfang enorm anschwellen lassen. Doch fallen gerade bei den Sängern früherer Jahrhunderte weiterhin grosse Lücken auf. Jacopo Peri und Barbara Strozzi haben die Autoren erwähnt, nicht jedoch Attilio Ariosti und Giovanni Bononcini, zwei Komponisten, die ebenfalls als Sänger wirkten. Doch hier kritisieren zu wollen, wäre beckmesserisch. Im grossen und ganzen überzeugt die Auswahl, und die enorme Disziplin, die das jahrzehntelange Sammeln und Redigieren von biographischen Fakten erfordert, verdient alle Hochachtung. Ein Einwand aber muss dann doch sein. Kutsch/Riemens erwähnen die Schallplatten eines Sängers prinzipiell nur global - verständlich angesichts der Flut an Veröffentlichungen. Doch wäre es inzwischen an der Zeit gewesen, bibliographische Hinweise auf entsprechende Sängerdiskographien zu geben, wo gerade doch die Gesangkunst das bevorzugte Ressort der Diskographen ist. Hier muss der Interessierte weiterhin andere Nachschlagewerke bemühen, sofern er überhaupt Zugang zu jenen Spezialbibliographien wie Gray/Gibson, *Bibliography of discographies* hat.

Auch bleibt es nicht aus, dass ein solch umfangreiches Werk Fehler tradiert. In der Auflage von 1975 schloss Catarina Ligendza einen Vertrag 1970 mit der Städtischen Oper Berlin. Doch die gab es damals unter diesem Namen gar nicht mehr. Das ist inzwischen korrigiert worden - leider wieder falsch. Statt der richtigen Bezeichnung Deutsche Oper Berlin ist jetzt von dem Deutschen Opernhaus Berlin die Rede. Berliner Terminologie ist freilich noch nie ganz einfach gewesen...

Dass die Concert Hall Gesamtaufnahmen mit Rohangis Yachmi produziert habe, ist noch immer falsch: Es waren lediglich Querschnitte. Und Maria Peschken ist weiterhin als Maria Peschgen verzeichnet. Ein Licht auf die nicht existenten Kommunikationsströme zwischen Autoren und Leser wirft die Tatsache, dass seit der ersten Auflage die Labelabkürzung MMS falsch mit Musical Masterwork Society statt Musical Masterpiece Society (S.viii) angegeben ist.

Doch diese und weitere Details schmälern keineswegs das prinzipielle Verdienst dieses Nachschlagewerks, dessen neue Auflage weit mehr als eine Aktualisierung ist.

Neben den vielen neuen biographischen Einträgen ist auch ein Anhang hinzugekommen, ein Auswahlverzeichnis von Opern und Operetten, dessen Sinn auf

den ersten Blick zwar nicht ganz einleuchtet - schliesslich gibt es hierzu bei weitem ausführlichere Nachschlagewerke. Doch kann es wegen der Angaben zu Uraufführung und deren Protagonisten durchaus nützliche Hinweise geben, die sonst nur schwer zu eruierten sind.

Summa summarum: Eines jener dankenswerten Nachschlagewerke, die man immer wieder konsultieren wird, vor allem wenn man mit Interpretationsgeschichte zu tun hat.

Martin Elste



Marinelli, Carlo: *Faust e Mefistofele nelle opere teatrali e sinfonico-vocali*. Treviso, Roma: Ente Teatro Comunale Treviso, Istituto di Ricerca per il Teatro Musicale (I.R.TE.M.), 1986. ix, 134 pp., 24 x 17 cm, (= Quaderni dell'I.R.TE.M. Vol.3.), no ISBN: no price given (pbk.).

Diskographien beziehen sich normalerweise entweder auf Genres (Oper/Violinmusik u.a.), auf Komponisten, Interpreten oder einzelne Werke. Die Sinnhaftigkeit einer genreübergreifenden Diskographie mit geistesgeschichtlicher Thematik, wie hier im Falle des Faust steht durchaus in Frage. Was fehlt, ist die Vergleichsbasis. Zu verschieden sind die interpretatorischen Anforderungen von Gounods *Faust* - Oper und der 8. Symphonie von Gustav Mahler, zu verschieden auch das Zielpublikum der Leser, die kaum gleichermassen an stimmlichen Kräfteleistungen wie in Boitos *Mefistofele* und an der Gestaltung des Sprechtextes in Pousseurs *Fantaisie variable* mit dem Titel *Votre Faust* interessiert sein werden. Auch gibt es *Faust a Manhattan* von Mario Nascimbene wie *Votre Faust* in nur jeweils einer einzigen Aufnahme, was den Anspruch einer vergleichenden Diskographie, der zwar im Titel von Marinellis Arbeit nicht erhoben wird, de facto aber vorhanden ist, ad absurdum führt. Andererseits - wenn schon Oper, Operette, Symphonie und verschiedene Zwischenformen berücksichtigt werden, warum fehlt dann die Faust-Ouvertüre Richard Wagners, warum fehlen die Flohlieder von Beethoven, Busoni, Mussorgsky u.a.? Eigentlich geht mir sogar Hugo Wolfs Streichquartett ab, das unter dem Motto des Faust - Zitates "Entbehren sollst du, sollst entbehren" steht. Denn dieses Motto müsste Marinelli eigentlich zur Einbeziehung in die Faust - Thematik genügen, wenn er in seiner Arbeit so verschiedenartige Werke behandelt wie die Faust - Opern von Spohr und Busoni, die nichts mit Goethe zu tun haben, Goethe-orientierte Faust - Opern, Mahlers "Achte", in der es nicht um die Faust-Thematik geht, sondern nur ein Text aus Goethes *Faust II* vertont ist, der mit dem eigentlichen Grundthema kaum mehr etwas zu tun hat, und sogar *The Rake's Progress*. Strawinskys Werk bezieht sich ja nicht auf den Faust - Stoff im besonderen, sondern auf das Teufelspaktthema im allgemeinen. Würde man etwa in der Volkskunde die Teufelspaktsgagen zu den Faust-Sagen hinzurechnen, würde sich

der Bestand der letzteren plötzlich verhundertfachen! Auch im Bereich der Opern müsste man dann einiges mehr einbeziehen - vielleicht sogar Weber *Freischütz*.

Ähnlich ungenau umrissen wie die Auswahl sind auch die Interpretationsbewertungen. Zwar erfährt man, dass etwa *Fausts Verdammnis* von Pretre am schnellsten und von Furtwängler am langsamsten dirigiert wird, doch ergeht Marinelli sich sonst zumeist in belletristischen Beschreibungen der interpretatorischen Leistungen. Taktgenauen Detailvergleichen geht er dagegen eher aus dem Wege. So muss der Textteil als höchst individuell gestaltet bezeichnet werden. Die diskographische Auflistung ist mit grosser Sorgfalt und Vollständigkeit besorgt worden. Sämtliche Aufnahmedaten werden genannt, selbst dann, wenn der Aufnahmevorgang über mehrere Jahre verteilt war. Leider wird von Aufnahmen, die schon in verschiedenen Editionen auf dem Markt gewesen sind, nur eine - und zwar die jüngste - Bestellnummer angegeben. Auch die Angaben zu Stereo und Mono beziehen sich oft nicht auf die ursprüngliche Aufnahme, sondern auf die spätere technische Überarbeitung.

Robert Werba



Pinta, Emil R.: *A chronologic Jan Peerce discography 1932-1980.* (Worthington, Ohio:) by the author, (c) 1986. 29 pp., 28 x 22 cm.: no price given (spiral-bound).

Available from Emil R. Pinta, 685 Oxford Street, Worthington, Ohio 43 085, USA.

This appears to be the first discography devoted to Jan Peerce, a tenor who had a lengthy and successful career in the Americas, but who was perhaps not quite as highly esteemed elsewhere. He made concert tours to a number of far-flung countries, but will no doubt be best remembered for his radio broadcasts with Toscanini, under whose baton he sang in *Fidelio*, *Un Ballo in Maschera* and *Rigoletto* as well as in Beethoven's Ninth Symphony, performances which, preserved on records, are well-known to collectors.

These, the most familiar, were RCA Victor issues, but eight other labels on which Jan Peerce recorded are referred to in the Kutch/Riemens Concise biographical dictionary of singer. The present discography is however so well researched that it takes in recordings made by Peerce in his long career on a number of other little-known labels such as Rondo-lette, Crown and Celebrity, examples of which are among those reproduced on the cover of the booklet. Also detailed are transcription records made under the names Randolph Joyce and Paul Robinson.

The discography, arranged chronologically, is able to give precise dates for most sessions and reveals a wide repertoire including, in addition to operative items, popular songs and ballads as well as, notably, cantorial songs and Yiddish folksongs.

An insert gives details of corrections and additions which include a number of pirate opera recordings. The discography is carefully prepared, with a few mis-spellings occurring, while there is an absence of accents. The full titles of Peerce's recordings of arias from Bach cantatas should have been given, while more names of composers for song titles might well have been included. Moreover, it is a pity that with so much trouble taken to include all variants of U.S.A. catalogue numbers it was not thought necessary to include details of overseas reissues.

Eric Hughes



Roeseler, Albrecht: *Grosse Geiger unseres Jahrhunderts*. München, Zürich: Piper, 1987. 397 S., Abb., 25 x 16 cm, ISBN 3-492-303063-7: DM 48.00 (geb.).

Es hat zwanzig Jahre gedauert, ehe Joachim W. Hartnacks Standardwerk über *Grosse Geiger unserer Zeit* (München: Rütten and Loening, 1967) eine deutschsprachige Nachfolgepublikation gefunden hat; eine lange Zeit, in der nicht nur viel junge Geiger und Geigerinnen hinzugekommen sind, die diese Neuerscheinung rechtfertigen. Generell besteht immer grosses Interesse an wertenden Interpretationsbeschreibungen und Interpretenportraits.

Albrecht Roeseler, promovierter Musikwissenschaftler, ausübender Musikkritiker und einstmals selbst aktiver Geiger, hat sich grossenteils an Hartnacks Gliederung gehalten. Auch wenn es für den Leser interessant ist, unterschiedliche Beurteilungen und Gewichtungen der Autoren zu vergleichen, bekommt er dadurch zwangsläufig viele faktische Details zweimal vorgesetzt. Roeseler macht bei Hartnack häufig nicht zu übersehende Anleihen - Aufbau der Kapitel wie Art der kommentierten Notenbeispiele verraten dies auf den ersten Blick -, doch soll das nicht heissen, dass Roeseler zu wenig auf eigenen Hörerfahrungen fusst oder etwa keine eigenen Gewichtungen kennt. Ganz im Gegenteil. Gelegentlich vermittelt er allerdings den Eindruck, als beschränkten sich seine Hörerfahrungen hauptsächlich auf Münchner und Berliner Konzerteindrücke. Eine bessere Kenntnis der Schallplattensituation hätte seinem Buch gut angestanden. So verwundert es, dass er offenbar James Creightons *Discopaedia of the violin. 1889-1971* (Toronto, Buffalo: University of Toronto Press, 1974) nicht kennt. Roeselers diskographische Angaben lehnen sich an die im Text erwähnten Aufnahmen an, doch zitiert er nicht alle im Interpretationsvergleich gewürdigten Aufnahmen, dafür andere, zu denen man vergeblich einen Kommentar sucht.

Im Ganzen aber versteht es Roeseler, den Leser auf die von ihm beschriebenen Aufnahmen neugierig zu machen. Er urteilt sehr differenziert, selbst dann noch, wenn er eindeutige Favoriten benennt. So bewundert er Heifetz und geht mit Kreisler recht kritisch ins Gericht. Unter den Vertretern der historisierenden Aufführungspraxis scheint er keine grossen Geiger benennen zu wollen. Im Gegensatz zu Hartnack vermeidet er pauschalisierende, absolut formulierte Urteile. Hier spürt man den Fachmann, gegen den Hartnack enthusiastischer Laie bleibt. Nicht alles ist Roeseler im übrigen gleich gut gelungen. Besonders der Artikel über Isaac Stern hätte vom Lektor besser redigiert werden sollen. Dieser schlecht gegliederte Abschnitt enthält zu viele Wiederholungen in einem ansonsten mit Gewinn zu lesenden Buch.

Martin Elste



Shoaf, R. Wayne: *The Schoenberg discography*. Berkeley, CA: Fallen Leaf Press, (c) 1986. ix, 200 pp., 23 x 15 cm, (= Fallen Leaf reference books in music. No.5.), ISBN 0-914913-04-2: no price given (pbk.).

Not the least interesting feature of *The Schoenberg discography* is the section headed "Chronology," wherein all the items in the body of the book are listed in order of recording date. Though two-thirds of Arnold Schoenberg's lifespan coincided with the era of recordings (one-third with the electrical recording period), the sonic documentation of performances during that span occupies less than one-ninth of the listings. No doubt the tally of contemporary performances would be increased if account were taken of archivally-preserved live-performance recordings (Wayne Shoaf restricts himself to commercially published items), but the basic imbalance would remain, especially by comparison with such near-contemporaries as Richard Strauss and Maurice Ravel, or - more appositely, with Igor Stravinsky, whose recordings, especially of the post-*Sacre* works, have (for better or worse) not yet been seriously contested as guidelines for subsequent interpretations.

Schoenberg was not so fortunate. The combination of public antipathy to his music, banishment from the Austro-German musical orbit, and resettlement in the United States (and also, perhaps, his unwillingness to press a performing career, as had Stravinsky) forestalled the formation of a broadly available performance tradition. Of the already small number of pre-1952 recordings, a bare handful stem from performers in any way associated with the composer. If we correct Shoaf's earliest listing, the Erika Storm/Mosco Carner Columbia record of two songs from Op. 15, erroneously dated "(1923?)" (the matrix number, CA-16713-1, suggests c. 1937), pride of place goes to the *Verklärte Nacht* issued by the National Gramophone Society (incorrectly cited by Shoaf as "National Gramophone Society") of 1924, the only acoustic in the entire list; one

hardly imagines that these British string players had any contact with Schoenberg. The next few entries hint at a possible opening to the mainstream: Horenstein and Kleiber recorded Schoenberg's Bach transcriptions, Stokowski the *Gurre-Lieder* (live), Ormandy *Verklärte Nacht*. Thereafter, aside from Katherine Ruth Heyman's stab at Op. 11, No. 2, the prewar years disclose little beyond the private Kolisch recordings of the string quartets (not broadly circulated until the early days of LP) and the famous *Pierrot* under Schoenberg himself, the most authentic documents we have of performance within his personal circle.

Others who figure in the discography can claim relationships to the composer. From the 1940 *Pierrot* team, Edward Steuermann recorded all the piano works (some of them twice), and Kolisch recorded other works. Hermann Scherchen, who assisted in preparing the premiere of *Pierrot Lunaire* and later led it on tour, recorded the *Kammersymphonie*, Op. 9, and *Erwartung*. Louis Krasner and Adolf Koldofsky introduced and recorded major violin works. Among Schoenberg pupils, Max Deutsch led a French Contrepoint 78 rpm recording of Op. 29, Winfried Zillig an LP of *Pelleas und Melisande*. Walter Goehr an East German stereo LP of the *Kammersymphonie*, Op. 9--and, among the American pupils, Leonard Stein has of course taken part in many recordings. Margot Hinnenberg-Lefèvre, singer in a recording Op. 15, was the wife of the critic and Schoenberg biographer H.H. Stuckenschmidt, who audited Schoenberg's analysis course in Berlin. According to the liner of the original 25 cm. edition, the Hollywood Quartet's *Verklärte Nacht*, recorded on August 21 and 22, 1950, "was prepared under the personal supervision of the composer"; one wonders whether the same was true of Werner Janssen's recording of the Prelude to *Genesis*. (A list of "Colleagues and Acquaintances of the Composer Who Recorded His Works," such as was furnished for Ravel by Jean Touzelet¹, would be useful; perhaps Shoaf, who as archivist of the Arnold Schoenberg Institute's collections is uniquely positioned to identify such affiliations, will add it to a future edition, or publish an addendum in the Institute's *Journal*.)

Many of these recordings are out of print and hard to find; only the composer's *Pierrot* has been widely circulated (it naturally stands at the center of the continuing controversy about *Sprechstimme*). The fact is that, to an unusual degree, people didn't learn Schoenberg's music from a "tradition," but from the printed notes, interpreted in ways suggested by their backgrounds and interpretive bents - not necessarily a bad thing, nor would Schoenberg have found it so. When the Juilliard Quartet played Op. 7 for him, he said, "You know, you played it in a way that I'd never conceived it," then smiled and continued: "You play it so wonderfully this way - and I like it - I want you to continue playing it this way!" (Later, Adolf Weiss confided to the quartet, "I have a feeling he might prefer if you wouldn't play quite so intensely...")² Still, it would be highly desirable if the surviving evidence of the performance traditions of Schoenberg's circle could be identified and recirculated.

Some twenty years ago, when commissioned to make more-or-less parallel discographies of Schoenberg and Stravinsky, I balked at the task of covering Stravinsky in the same depth as Schoenberg, restricting my coverage to Stravinsky's own recordings.³ The imbalance remains, yet to note the relative unpopularity of Schoenberg's music is not to underestimate the magnitude of Shoaf's task, which has been, by and large, carried through with sensible planning and accurate research. The book is economically but acceptably printed from typescript, and sensibly organised. The central listing is preceded by introductory matter, a list of works, and the aforementioned chronology, and followed by an index of record reviews (primarily but not exclusively in English-language periodicals; this also serves as an index by label and issue number), an index of names (including not only performers, but also authors of texts, dedicatees, arrangers, etc.), a title index (including translations and sections of multi-movement works), and a bibliography of sources. The main discography begins with the works to which Schoenberg assigned opus numbers; the other works have been grouped by genre and assigned arbitrary numbers in a chronological ordering (with numbers reserved for works not yet recorded) - except for the songs, which are ordered alphabetically; fragmentary works come last in each category.

The principles of the listings themselves are similarly sound. The citations for works include composition date, instrumentation, breakdown of movements, and information about revisions or arrangements. The listings of individual recordings, (ordered alphabetically by principal performer), give the names of the performers (in the sequence of the cited instrumentation), place and date of recording, title of section (if not a complete recording), timings (if available), labels, numbers, and recording technique, issue date, and format (if other than 30 cm LP). An annotated sample entry clarifies the layout.

Those strengths noted, it remains only to quibble with a few inconsistencies, oversights, and the like, of which no discographic work is entirely free. For example, Argo's unissued Hedli Anderson/Peter Stadler *Pierrot*, of which the master tapes were lost in a fire before a disc master could be cut, probably shouldn't be in the main listings, since it no longer exists; what's wanted is a footnote warning off unwary researchers who have encountered contemporary announcements of its imminence, or phantom listings derived therefrom. There's no indication that the Cleo Laine/Elgar Howarth recording of the same work is performed in English (Cecil Gray's translation).

Some *Verklärte Nacht* muddles: The Everest issue of the Domaine Musical recording of the sextet version, which Shoaf follows, erroneously billed Boulez as conductor, but on the liner of the original Adès issue he is named as conductor only for the two other works on the disc. Similarly, on the recent Ensemble Intercontemporain version he is credited for "musical supervision," but Shoaf lists him as "director" (a credit that properly belongs to the coupled Suite, Op. 29). Two quite independent recordings by Leopold Stokowski and "His Symphony Orchestra" of the string orchestra version have

been combined into one: 1) a mono recording for RCA, probably made around 1952, found on the first five releases listed and the RCA 45 rpm set, and 2) a Capitol/EMI version made (according to the recent CD reissue) in early summer 1960 at Manhattan Center, NY. (I believe the soloists named in Shoaf's listing apply to the RCA version, though none are named on my copy of LM-2117, a later reissue.) Even without recourse to RCA's archives, it should be possible to date Vladimir Golschmann's recording more precisely than "pre 1950?"; after all, it's already listed in the 1948 edition of *The Gramophone Shop Encyclopedia*, and in fact the issue number argues for a date around 1945.

A propos Pierre Dervaux's *Kammersymphonie*, Op. 9, an endearing error remains uncorrected here: for some reason, on the Dial issue Paris's Padeloup Orchestra was re-christened "Pas de Loup" (Yes, we have no wolf today). The listings for Webern's arrangement of Op. 9 imply the existence of two such arrangements; there's really only one, with alternate instruments: violin, cello, flute (or violin II), clarinet (or viola), and piano.

Only two of the listings under item 57A, the composer's chamber version of the "Lied der Waldtaube" from *Gurre-Lieder*, properly belong there: Norman/Boulez and Reynolds/Atherton. Chookasian/Leinsdorf and Lipton/Stokowski (and perhaps van Sante/Zender, which I haven't heard) present the excerpt in the oratorio instrumentation⁴. Herzog/Jacobs is not even the "Waldtaubelied," but rather Tove's "Nun sag'ich dir zum ersten Mal," in the piano reduction. Casey/Southwick, which I haven't heard, may be the "Waldtaubelied" in the piano reduction.

The various editions of the Op. 16 orchestral pieces are partly sorted out: Kubelik uses the original 1909 score (as does the new Levine); Craft's Cleveland recording uses the 1922 edition; Dorati, Wand, and Craft's Columbia Symphony version use the 1949 reduced orchestration. Though I haven't heard the Dixon, the Michell (of the fourth piece only) or the anonymous Opus Musicum version, I can add that Boulez uses the 1922 score and Maderna the 1949.

Although Radio Nederland recordings, made for circulation to radio stations, are strictly speaking not commercial recordings, Shoaf includes one (the aforementioned van Sante/Zender "Waldtaubelied"), while omitting another, more important: Maderna's 1972 Holland Festival performance of *Die Jakobsleiter* (Radio Nederland 6808.093/4), decidedly more enlivening than the Boulez studio version.

A few minutiae: The pianist Webster's first name is Beveridge, the choral conductor John Alldis is misspelled under Op. 35. The late Paul Jacobs' Ducretet-Thomson recording of the complete piano works and his Véga of Op. 19, proposed as "pre 1968?" are both mono recordings from the 1950s. Under Op. 25 is found a mysterious listing for Peter Serkin: "Decca? or RCA? (pre 1978)"; I've never encountered such (or, indeed, any Peter Serkin on Decca at all). Under the LaSalle recording of Third String

Quartet, the Electrola number, a stray from somewhere else, should be deleted. Under Op. 35, the putative Gregg Smith recording must be a misattribution of the Craft, which it matches in coupling and provenance. To this, one could add only a small list of additional catalogue numbers and recording dates.

A good discography should, first of all, catalogue its field in thorough, accurate, easily accessible form; this one fulfills that requirement. That its layout and content makes it a documentation of the dissemination of Schoenberg's music on recordings and a stimulus to reflection makes it even more welcome, an indispensable addition to the discographic bookshelf.

David Hamilton

NOTES

1. Included in Arbie Orenstein, *Ravel: Man and Musician*, New York and London: Columbia University Press, 1975, p.269.
2. Quoted by Robert Mann during interview, in booklet with Columbia M3 34581.
3. "Arnold Schoenberg: A Discography," and "Igor Stravinsky: A Discography of the Composer's Performances," in *Perspectives on Schoenberg and Stravinsky*, Princeton University Press, 1968, pp. 253-267.
4. To be more precise, Lipton/Stokowski begin five measures after rehearsal number 95, five measures before the first vocal entry. The liner note for Chookasian/Leinsdorf declares that "The *Song of the Wood-Dove* is preceded by an orchestral interlude," but does not reveal that it was in part concocted by Leinsdorf, who splices the interlude following Tove's last song (from m.6 after number 70 to m.4 after number 72) in front of the one linking Waldemar's *Du wunderliche Tove*" to the "Waldtaubelied" (beginning at m.4 after number 81).

Smoley, Lewis M.: *The symphonies of Gustav Mahler*. A critical discography. New York; Westport, Connecticut; London: Greenwood Press, 1986. xv, 191 pp., (= Discographies. No.23.), ISBN 0-313-25189-4: £32.50 (cloth).

Lewis Smoley, a record reviewer for *The American Record Guide*, has compiled a complete discography of Mahler's ten symphonies and *Das Lied von der Erde*. Each recording, from Oskar Fried's 1924 *Resurrection* Symphony on acoustic Gramophone (Polydor) to recordings released at the beginning of 1986, is listed and evaluated. A

group of 29 recordings is mentioned only briefly in an appendix; these are obscure recordings not accessible for evaluation, or private issues regarded as ineligible for inclusion in the main list (George Sebastian's Adagio from the Symphony No.10 on Electrola, however, seems to belong in the main list rather than here). Six recordings evaluated after the book had been completed are added in a supplement. The bound volume is offset from the printout of a word-processor. Indexes of conductors, orchestras, vocal soloists, choruses, and record labels complete the book. The late Jack Diether, a longtime Mahler critic for the same periodical, contributed a foreword.

One many congratulate Mr Smoley, for his comments on 295 recordings suggest that he has listened to more performances of this repertoire than anyone else. He shares a common view of which recordings are treasurable and which ones are not. He includes a few issue numbers for each recording (not enough, though), and multiple versions by one conductor are kept separate. On the other hand, he is certain that Kondrashin recorded the Symphony No.5 in Moscow twice in the late 1970s, one version appearing on Eurodisc and another one on the Musical Heritage Society (US), and he thinks the latter is "more uneven" (he doesn't say which one came from Melodiya S10-03551-54, nor does he mention the HMV or Chant du Monde issues).

The most striking aspect of this book is the author's literary style. Some unintentionally funny expressions are already being quoted in other places, but the final result is not so much humor as obscurity. The densely convoluted concatenation of critical jargon makes for dull reading and little enlightenment.

Apart from a few typos, as will occur in any publication, there are many obvious misspellings. Some of them are hilarious: "highly-tauted version," "reak havoc," "overdo for a re-release," "seemless cohesion," "stupifying climax," "Bernstein's approach waivers." Juxtaposing two examples can double the marvel: "desparate loneliness" and "how despairingly she utters."

Occasionally the climactic placement of a word can be priceless: "The Penitent section drags along mercifully," and "The introductory section lumbers along in spirits." Or this: "Affectations and lack of tempo coordination are appalling!" (Punctuation is original.) He piles one chuckle upon another, as when Paita's "mannerisms wretch much of the music out of shape effusively."

Conflicting ideas occur: "What remains of the third movement thereafter seems uncomfortably slow, even epileptic." Or no ideas: "The finale is replete with details." "A few phrase endings are treated affectatiously." "The coda almost falls apart for being so limpid." The pressing "makes the merits of this performance all but unappreciable." "This pitiful performance... would have been relegated to the oblivial region."

Smoley writes "masterful" when he means masterly and "affects" when he means effects. He misuses the word "detractions." He repeatedly writes "literally" when in fact

he dealing with figurative language (eg. "the finale literally hits us in the face"!). At worst, Smoley utterly fails to convey his meaning: "Levine's was the first version (of the Symphony No.3) to seriously challenge Bernstein's firm position on the top rung before Horenstein's performance appeared." (Levine's appeared last of the three.) And of the Tenth, Smoley's nadir in more than one sense: "Levine's reading makes a sincere effort at pummelling the depths of this virtually existential work."

Apart from literary quality, there are a few discographical problems. He fails to indicate whether he has compared the Symphony No.1 on the Joker and Oryx labels with Boult's version to determine whether they are all identical or not, as his descriptions (especially of the tempi) suggest. Is Otterloo's Symphony No.1 (SMSC 2269) only mono, as he says? He is unaware that Horenstein's *Das Lied von der Erde* was issued on Baton 1007 at the same time as Rodzinski's (five years before 1984, the date he gives for the latter). He calls Leopold Ludwig's Symphony No.9 a monophonic recording, though it was recorded on state-of-the-art 35mm stereo equipment in 1959.

He writes in the appendix under Symphony No.5: "Gunter Herbig had conducted a release on Eterna label which is out-of-print," but in fact this Berlin Symphony Orchestra version on 827 548-49 was recorded in 1980. This description should be compared with two that follow it. Under Symphony No.9, he writes "Sanderling/Dresden Staatskapelle - Eterna or Eurodisc (catalogue number unavailable): for the Berlin Symphony Orchestra recording on Eterna 827 433-34, made in 1979. But under Symphony No. 10, he gets the orchestra correct: "Sanderling/Berlin Symphony - Eterna or Eurodisc, recorded in 1979. He may be excused for his inability to acquire Neumann's Seventh and Ninth on the same label (listed only in the Appendix), but he is totally unaware of Kegel's First and Fourth, Rögner's Sixth, and Masur's Seventh, also on the same label.

Otherwise, there are remarkably few omissions. He should have been able to hear Delogu's Symphony No.1, and on Melodiya he misses Fedoseyev's Fourth and Kondrashin's new version of the Third. Notable broadcasts that he missed include Scherchen's Third and Fifth and Rosbaud's Sixth. Maria Cebotari's surname is garbled.

Some will want the book for the amount of useful information it does have, prescinding from its omissions. The appearance of the printed page is pleasing, although each essay forms one paragraph, even if it's as long as a full page.

J.F. Weber

The advent of the compact disc has resulted in a range of new nationwide catalogues listing exclusively or primarily recordings that have come out on the new type of phonogram. Here is an accumulation of several of these publications. As it is difficult to oversee the publishing of these partially ephemeral catalogues and magazines, I would be grateful to our readers for information about similar publications not yet mentioned.

Thank you.

Martin Elste

Audio key. *The record, tape and compact disc guide. 3rd edition.* Winnipeg, Manitoba: Audio Key Publications, 1987. x, 380 pp., ISBN 0829-1691: \$7.95 (pbk).

See review of the 2nd edition in *Phonographic Bulletin* No. 47. Available from Audio Key Publications, P.O. Box 2036, Winnipeg, Manitoba, Canada R3C 3R3.

Audio Spezial. *Alles über CD.* Stuttgart: Vereinigte Motor-Verlage GmbH & Co. KG, 1983 Hf. 1 ff.

Titeländerung ab 1984: *Audio Spezial. Der CD-Katalog.* Halbjährlich. (DM 17.00 + Versandkosten pro Jahr)

Erhältlich durch Vereinigte Motor-Verlage GmbH & Co. KG, Leuschnerstrasse 1, D-7000 Stuttgart 1, BRD.

Recht ausführliche, nach Komponisten bzw. Künstler (im Pop/Rock/Jazz-Bereich) geordnete Titelaufnahmen, dennoch mit vielen Informations-mängeln behaftet. Zusätzliche Übersichten über das Hardware-Angebot.

Compact disc digital audio Gesamtkatalog 87'88. Starnberg, München: Josef Keller Verlag, (1987). 443 S., 28 x 21 cm, ISBN 0176-7801, DM 15.00 (brosch.).

Digital audio. Peterborough, NH: WGE Enterprises, Inc., Vol.1 (1984/85) No.1 (September 1984) ff., ISSN 0743-619X Monthly (\$24.97 per year). Subtitle added: *Digital audio and compact disc review*. Available from Digital Audio and Compact Disc Review, PO Box 976, Farmingdale, NY 11737, USA.

Magazine with strong emphasis on hardware. Contains also reviews of classical, jazz, rock, and pop recordings.



Gemeinschafts Katalog. *Langspielplatten, MusiCassetten, Compact Discs. 87'88. 16. Jahrgang.* Starnberg, München: Josef Keller GmbH & Co. Verlags-KG, (1987). xvi, 184, 1297 S., 30 x 22 cm, ohne ISBN: DM 234.00 (geb.).

Erhältlich von Josef Keller GmbH & Co. Verlags-KG, Postfach 1440, D-8130 Starnberg, BRD. Im Preis sind zwei Nachträge enthalten.

Der neue Gemeinschaftskatalog führt ca. 37 000 Tonträger von 39 bundesrepublikanischen Firmen und - als Aussenseiter im Bundesverband der Phonographischen Wirtschaft e.V. - einem Trompeter, der seine eigenen Einspielungen selbst vertreibt, auf. Der Zuwachs von etwa 10 000 Tonträgern gegenüber der Vorjahrs-Auflage erklärt sich aus den simultan veröffentlichten CDs, die die Langspielplatte immer mehr verdrängen.



The Green compact disc catalog. Peterborough, NH: WGE Publishing Inc., Vol. 1, No.1 (Winter 1985) ff., ISSN 8756-3851

First quarterly, since Vol. 3 (1987), No. 1 bimonthly (\$19.60 per year). Available from The Green Compact Disc Catalog. PO Box 852, Farmingdale, NY 11 737, USA.



Schwann (quarterly). New York: Schwann Publications, Vol. 39 (1987/87) No. 1 (Winter 1987) ff.

A quarterly accumulation of the *Schwann compact disc catalog*, listing also back issues of LPs and tapes still available. Formerly titled *The new Schwann*, in advertisements also titled "Super" Schwann.



RECENT PUBLICATIONS

ARD-Jahrbuch 87.19 Jahrgang. Hamburg: Hans-Bredow-Institut, 1987. 476 S., Abb., 21 x 15 cm, ISSN 0066-5746: DM 14.80 (brosch.).

Die neueste Ausgabe des bewährten Jahrbuchs enthält wieder mehrere Artikel zur Selbstdarstellung der Aktivitäten der ARD-Anstalten während des Vorjahres sowie ein ausführliches Verzeichnis der Organisation der Sender und ihrer leitenden Mitarbeiter.



Bruch, Walter and Heide Riedel: *PAL. Das Farbfernsehen.* Berlin (West): Deutsches Rundfunk-Museum e.V., 1987. 232 S., 30 x 21 cm, Abb., ohne ISBN: DM 28.00 (brosch.).

Erhältlich von: Deutsches Rundfunk-Museum e.V.



Fitterling, Thomas: *Thelonious Monk. Sein Leben. Seine Musik. Seine Schallplatten.* Waakirchen: OREOS Verlag GmbH, (c) 1987. 175 S., Abb., 24 x 17 cm, (= Collection Jazz. o.Bd.-Z.), ISBN 3-923657-14-5: DM 29.80 (brosch.).



Hirsch, Hans: *Schallplatten zwischen Kunst und Kommerz. Fakten, Tendenzen und Überlegungen zur Produktion und Verbreitung von Tonträgern.* Wilhelmshaven: Florian Noetzel Verlag, "Heinrichshofen-Bücher", 1987. 235 S., 18 x 11 cm, (= Taschenbücher zur Musikwissenschaft. Bd. 106.), ISBN 3-7959-0497-8: DM 23.80 (brosch.).



Höllinger, Sigurd (Hrsg.): *Die neuen Medien an den Hochschulen. Rundfunk, Film, Audio, Fernsehen, Video, Computer, Btx, Bildplatte.* Wien: Bundesministerium für Wissenschaft und Forschung, (c) 1986. 138 S., 23 x 21 cm, Abb., ISBN 3-7002-0638-0: kein Preis angegeben (brosch.).

Die Publikation enthält den Aufsatz "Schallarchive - Entwicklung, Gegenwart und Zukunft" von Dietrich Schüller.



Hunt, John: *From Adam to Webern: the recordings of von Karajan.* ((and:)) Pettitt, Stephen J.: *Philharmonia Orchestra: complete discography 1945-1987. Two separate discographies.* Edited by John Hunt. London: John Hunt, 1987. 537 pp., illus., 21 x 15 cm, ISBN 0-9510268-1-X £9 (pbk.).

Available from John Hunt, Flat 6, 37 Chester Way, London SE11 4UR, Great Britain (price inclusive of p & p, overseas £13.00).



Kański, Józef: *Dyskografia chopinowska. Historyczny katalog nagrań płytowych. A Chopin discography. A historical catalogue of recordings.* Kraków: Polskie Wydawnictwo Muzyczne, 1986. 108 pp., illus., 24 x 17 cm, (= Documenta Chopiniana. Tom 3.), ISBN 83-224-0340-2: zX 300.00 (cloth).



Der Komponist Isang Yun. Hrsg.v. Hanns-Werner Heister u. Walter-Wolfgang Sparrer. München: edition text + kritik, 1987. 316 S., 23 x 15 cm, ISBN 3-88377-266-6: DM 42.00 (brosch.).

Enthält eine ausführliche Diskographie von Hartmut Lück auf den Seiten 309-313.



György Ligeti. *Discographie, bibliographie.* Paris: Discothèque des Halles, Discothèque de France, 1987. 12 pp., 21 x 15 cm, Sans ISBN: Sans prix (agrafé).

Peut être obtenue à Mairie de Paris, Direction des Affaires Culturelles, Discothèque des Halles, 8, porte de St. Eustache, F-75001 Paris.



Lotz, Rainer E.: *Hot dance bands in Germany. A photo album. Vol. 1: the pre-history. Heisse Tanzmusik in Duetschland. Ein Fotoalbum. Bd.1: Die Vorgeschichte.* Menden: der Jazzfreund, (c) 1986. 132 pp., illus., 15 x 21 cm, (= Jazzfreund-Publikation Nr.21a.), no ISBN: no price given (stapled).

Text in English and German. Available from der Jazzfreund, Gerhard Conrad, von-Stauffenberg-Str. 24, D-5750 Menden 1, BRD.

Nono, Luigi: *Texte, Studien zu seiner Musik. Hrsg.v. Jürg Stenzl.* Zürich: Atlantis, (c) 1975. 478 S., 24 x 16 cm, ISBN 3-254-00035-8: DM 56.00 (geb.).

Dieser Band ist 1987 unter Verwendung der alten Druckbögen vom Verlag neu aufgebunden und mit neuem Schutzumschlag versehen worden, deshalb sind alle editorischen Angaben einschliesslich der Diskographie auf dem Stand von 1975.

Das Opernorchester in Charlottenburg. 75 Jahre. Vom Deutschen Opernhaus zur Deutschen Oper Berlin. o.V. ((Orchester der Deutschen Oper Berlin)), o.j. (1987). 172 S., Abb., 26 x 22 cm, ISBN 3-926412-05-4: DM 39.80 (geb.).

Enthält u.a. eine Aufstellung der Schallplatten des Orchesters der Deutschen Oper Berlin (nach 1961) und seiner Kammermusikvereinigungen. Ausserdem ist eine EP mit vier historischen Aufnahmen von 1926, 1942 und 1949 beigefügt.

Parrott, Jasper: *Vladimir Ashkenazy. Jenseits von Grenzen.* Zürich: Atlantis Musikbuch-Verlag, (c) 1987. 240 S., Abb., 22 x 15 cm, ISBN 3-154-00141-9: sFr. 37.00 (geb.).

Qualen, John: *The music industry. The end of vinyl?* London: Comedia Publishing Group, 1985. viii, 37 pp., 30 x 21 cm, ISBN 0-906890-58-6: £20.00 (pbk.).

Reiss, Eric: *The compleat talking machine. A guide to the restoration of antique phonographs.* Vestal, NY: The Vestal Press, Ltd., 1986. vii, 184 pp., illus., ISBN 0-911572-54-6: \$24.95 (hard cover), ISBN 0-911572-55-4: \$15.95 (pbk.).

Rhein, Eduard: *100 Jahre Schallplatte. Vom Phonographen über die Laser-Disc - wohin?* Berlin (West): Presse- und Informationsamt des Landes Berlin, 1987. 60 S., Abb., 15 x 14 cm, (= Berliner Forum. Hf.2/87.), ohne ISBN: kostenlose Werbeschrift (brosch.).

Anmassender Titel für einen flüchtigen anekdotischen Überblick über die Technologiegeschichte der Schallplatte.



Roller, Walter: *Tondokumente zur Zeitgeschichte 1939/1940.* Frankfurt am Main: Deutsches Rundfunkarchiv, 1987. xv, 295 S., 21 x 15 cm, (= Bild- und Tonträger-Verzeichnisse. Hrsg.v. Deutschen Rundfunkarchiv. Bd.18.), ISBN 3-926072-28-8: DM 50.00 (brosch.).

Erhältlich vom Deutschen Rundfunkarchiv, Bertramstrasse 8, D-6000 Frankfurt am Main 1.

Ein chronologisches Verzeichnis von 797 Sprachdokumenten unterschiedlicher Herkunft, die sich um Bestand des DRA befinden. Zu jedem Dokument (Nachrichten, Reportagen, Reden etc.) ist eine stichwortartige Inhaltsangabe abgedruckt. Personen-, Orts- und Sachregister sowie ein Rundfunksender-Verzeichnis erleichtern das Nachschlagen.



Ryan, John: *The production of culture in the music industry. The ASCAP-BMI controversy.* Lanham, MD, New York, London: University Press of America, (c) 1985. ix, 159 pp., 22 x 14 cm, ISBN 0-8191-4743-5: \$12.00 (pbk.), ISBN 0-8191-4742-7: \$26.00 (cloth).



Sears, Richard S.: *V-Discs. First supplement.* New York; Westport, Connecticut; London: Greenwood Press, 1986. xxvii, 273 pp., illus., 24 x 16 cm, (= Discographies. No.25.), ISBN 0-313-25421-4: £44.95 (cloth).



Sound recording practice. *Edited by John Borwick for the Association of Professional Recording Studios. Third edition.* Oxford, New York: Oxford University Press, 1987. x, 557 pp., illus., 24 x 16 cm, ISBN 0-19-311927-7: £39.50 (cloth).



Squire (John) and Hunt (John): *Furtwängler and Great Britain.* ((And:)) Hunt (John): *The Furtwängler sound. Second edition.* London: Wilhelm Furtwängler Society UK, 1985. 128 pp., illus., 21 x 15 cm, ISBN 0-9510268-0-1: £10 (incl. p & p) (pbk.).

Available from John Hunt, Flat 6, 37 Chester Way, London SE11 4UR.

Steinbeck, Hans: *Schweizer Musik-Handbuch. Guide Musical Suisse. Guida Musicale Svizzera. Informationen über Struktur und Organisation des Schweizer Musiklebens.* Zürich: Schweizerisches Musik-Archiv, in Kommission by Atlantis Musikbuch-Verlag AG, (c) 1987. 226 S., 21 x 11 cm, ISBN 3-254-00137-0: sFr. 22.00 (brosch.).

Tracking the sound. *An exhibition on recording and reproduction of music.* København: Musikhistorisk Museum og Carl Claudius' Samling, 1987. 27 pp., illus., 21 x 15 cm, no ISBN: no price given (stapled).

Informative booklet accompanying a special exhibition drawn up by George Brock-Nannestad.

Urheber - und Verlagsrecht. Urheberrechtsgesetz, Verlagsgesetz, Recht der urheberrechtlichen Verwertungsgesellschaften, Internationales Urheberrecht. Textausgabe mit einer ausführlichen Einführung und einem Sachverzeichnis von Hans-Peter Hillig. 3. Auflage. Stand 1. Februar 1987. (München:) Deutscher Taschenbuch Verlag, o.J. (1987), xxxii, 371 S., 18 x 11 cm, (= Beck-Texte im dtv. Bd.5538.), ISBN 3-423-05538-3: DM 14.80 (brosch.).

Der preiswerte Band enthält alle relevanten Gesetzestexte, soweit sie für die Verhältnisse in der Bundesrepublik Deutschland von Belang sind.

Weschler-Vered, Artur: *Jascha Heifetz.* New York: Schirmer Books, (c) 1986. 240 pp., illus., 24 x 16 cm, ISBN 0-02-934480-8: \$16.95 (cloth).

Also published by Robert Hale Ltd., London. Contains "A Jascha Heifetz discography" by Julian Futter and Artur Weschler-Vered (pp.203-228) listing the artists' approved commercial recordings.



Wölfer, Jürgen: *Dizzy Gillespie. Sein Leben. Seine Musik. Seine Schallplatten.* Waakirchen: OREOS Verlag GmbH, (c) 1987. 195 S., Abb., 24 x 17 cm, (= Collection Jazz. o.Bd.-Z.), ISBN 2-923657-16-1: DM 29.80 (brosch.).



Worth, Paul W. and Jim Cartwright: *John McCormack. A comprehensive discography.* New York; Westport, Connecticut; London: Greenwood Press, 1986. lii, 185 pp., 24 x 16 cm, (= Discographies. No. 21.), ISBN 0-313-24728-5: £35.00 (cloth).



Zander, Horst: *Die digitale Audiotechnik. Grundlagen und Verfahren.* Berlin (West): Drei-R-Verlag, 1987. 278 S., 21 x 15 cm, ISBN 3-925786-01-5: DM 59.00 (brosch.).



These recordings are available from Donemus, Paulus Potterstraat 14, NL-1071 CZ Amsterdam, The Netherlands:



Willem Pijper: *Historic recordings* (from 1953 through 1967). Various artists. Composers' Voice Special: CVS 1987-1 (2 LPs)

Hans Kox: *Anne Frank cantata "A child of light".* Soloists/Groot Omroepkoor/Radio Philharmonic Orchestra/Kenneth Montgomery, cond. Composers' Voice Special: CVS 1987-4 (1 LP)

Willem Pijper: *Halewijn. Symphonic drama.* Soloists/Klein Omroepkoor/Omroeporkest/Edward Downes, cond. Composers' Voice Special: CVS 1987-2 (2 LPs)



Reissues of historical recordings of special interest:

Moriz Rosenthal. *The complete HMV recordings 1934-37.* Archive Piano Recordings: APR 7002 (2 LPs) Available from Archive Piano Recordings, P.O. Box 57, Horsham, West Sussex RH 13 7YZ, Great Britain, or from specialist record dealers.

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3.	Sound archives: a guide to their establishment and development, edited by David Lance, 1983 ISBN 0 946475 01 6	75	105
5.	Selection in sound archives, edited by Helen P. Harrison, 1984 ISBN 0 946475 02 4	60	90

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