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EDITORIAL

The second issue of the Phonographic Bulletin again contains a wide variety of articles about problems of sound archivists and sound archives. Several contributions deal with spoken word recordings, either from the viewpoint of the cataloguer, or from the so called oral history side. Furthermore we are happy to reprint an article with Mr. Dietrich Lotichius wrote in the excellent German periodical "Der Archivar". In the last part of this issue several communications are to be found, along with the minutes of the St. Gallen conference, held in the summer of 1971.

In co-operation with the Record Library Commission of the International Association of Music Libraries the board of IASA sent out in 1971 questionnaires in order to produce an inventory of sound archives the world over. Untill this moment the secretariat received some thirty completed questionnaires. We hope to get many more before the conference in Bologna, September 1972. As a matter of course the board will draw up a provisional report before that time.

In the fall of 1971 we also started to bring in members and to send out on a systematic base. So far we received about fifty applications, among which many institutional members:

The University of Rochester (USA)
Indiana University (USA)
Martinus Nijhoff N.V. (The Netherlands)
Kungl. Biblioteket (Sweden)
Nationaldiskoteket (Denmark)
Foundation Film and Science (The Netherlands)
National Library of Canada
Cornell University (USA)
BBC (England)
United Nations
Deutsches Rundfunk Archiv (W-Germany)
Deutsche Staatsbibliothek (DDR)
Norsk Rikskringkasting (Norway)
University of Pennsylvania Libraries (USA)
Sächsische Landesbibliothek (DDR)
Princeton University (USA)
Deutsche Bibliothek (W-Germany)
National Library of Scotland
Carnegie Library of Pittsburgh (USA)
Bayerische Staatsbibliothek (W-Germany).

So after two years of preparation and deliberation IASA gets under way! The board will try to speed up the growth of the association by publishing several issues of the Phonographic Bulletin each year and providing for a good programme in Bologna and after. By the way: the Bologna conference will be in the first half of september 1972!.

R.L. Schuursma
secretary

UEBER DIE KATALOGISIERUNG VON WORTAUFNAHMEN

Wolfgang Adler, Leiter des Schallarchives, Sender Freies Berlin.

(IASA Versammlung, St. Gallen, den 24. August 1971)

Die Katalogisierung von Tonaufnahmen stellt für den Archivar ein besonders Problem dar, weil der Tonträger eine akustische Quelle ist, die über die nähere Beschreibung des Inhalts (Autoren, Interpreten, Titel etc.) selbst nichts aussagt, beziehungsweise weil die aus dem Abhören gewonnenen Informationen ungenau oder verschieden auslegbar sind. Ein grosser Teil der Tonträger wird von schriftlichen Informationen begleitet (zum Beispiel die Etiketten und Hüllen der kommerziellen Schallplatten), es verbleibt dann ein Rest, zu dem auch diese Angaben fehlen (zum Beispiel private Tonaufzeichnungen und Mitschnitte.) Die erwähnten Textbeigaben sind von durchaus verschiedener Qualität, es steht sehr Gutes neben sehr Dürftigem und auch Falschem. Im Gegensatz zum Mitarbeiter in einer Bibliothek, der sich bei Katalogisierung in der Regel auf den gedruckten Text beziehen kann, muss der Schallarchivar sich diesen gedruckten Text oftmals selbst erstellen.

Im Bereich des Rundfunks ist der Anteil von Aufnahmen mit fragmentarischen Angaben im Wortbereich zweifelsohne wesentlich grösser als es in anderen Schallarchiven der Fall ist. Der Grund dafür liegt in der Vielzahl der täglich neu aufgenommenen aktuellen Beiträge, auch, wenn nur ein Bruchteil davon in den Bestand übernommen wird. Aber dieser Bruchteil hat es in sich:

1. Wer ist als der Verfasser anzusehen?
2. Wie werden die Personennamen geschrieben?
3. Wann und wo fand die Aufnahme statt?
4. Welchen Titel trägt der Beitrag?
5. Ist der Titel für die Katalogisierung ausreichend?
Wenn nicht, dann muss der Inhalt kurz beschrieben werden.

Ich möchte die aufgeworfenen Fragen, die nur ein Teil der notwendigerweise zu beantwortenden Angaben sind, durch Zusatzfragen ergänzen:

- zu 1. Welchen Rang hat der Redakteur, der Teile aus einem grösserem Zusammenhang herausnimmt und mit verbindendem Text quasi zu einer Kurzfassung vereint? Ist er Autor? Ist der Verfasser des Gesamtwerks in diesem Fall noch Autor? Lässt sich die Grenze zwischen Bearbeiter und Verfasser bestimmen?
- zu 2. Mehrere zu verschiedenen Zeiten eingehende Aufnahmen desselben Autors mit jeweils verschiedener Schreibung des Namens werden im Autorenkatalog an verschiedenen Stellen nachgewiesen. Informationen aus anderen Quellen (Presse) brauchen sich mit den bereits vorhandenen Schreibungen nicht zu decken. Besonders bei Personen, die neu in die Öffentlichkeit kommen und deren Namen ursprünglich nicht in lateinischer Schrift geschrieben werden, liegt die Gefahr der verschiedenen Namensschreibung und folglich des Auseinanderreissens des vorhandenen Materials sehr nahe. Gerade in diesem Falle aber ist eine Sammlung aller vorhandenen Nachweise besonders wichtig.
- zu 3. Für dokumentarische Aufnahmen des aktuellen Geschehens sind die genauen Angaben über das Aufnahmedatum und den Aufnahmeort wichtig. Diese Daten zu ermitteln ist oft sehr schwer, mitunter sogar unmöglich, wenn die Aufnahmen von Einzelpersonen im Ausland gemacht wurden.
- zu 4. Beiträge können einen Titel haben. Es kann der Titel aber auch aus Gründen der Publikumswirksamkeit neu formuliert worden sein, ohne dass der ursprüngliche zitiert wird. Es kann aber auch ein Beitrag überhaupt keinen Titel tragen, dann muss ein Hilfstitel formuliert werden. Wie ist dieser zu bildende Titel anzusetzen?
- zu 5. Wie soll eine Inhaltsbeschreibung aussehen? Soll der Inhalt summarisch oder mit Stichworten oder in Sätzen wiedergegeben werden? Wann ist eine genauere Beschreibung erforderlich?

Bei der Katalogisierung muss der Archivar die hier aufgezählten Fragen beantworten. Je genauer die Katalogisierung vorgenommen wird, desto grösser wird der Nutzeffekt sein.

Die Ansprüche an den Katalog eines Schallarchives steigen mit der wachsenden Zahl der vorhandenen Aufnahmen und mit der dringender werdenden Notwendigkeit, von diesem Material Gebrauch zu machen.

Um diesen Ansprüchen wirklich gerecht werden zu können, scheint es mir notwendig zu sein, alle mit der Katalogisierung von Wortaufnahmen zusammenhängende Fragen auf breiter Ebene zu besprechen mit dem Ziel, eine Empfehlung zu formulieren und darin festzulegen, welche Angaben auf einem Katalogzettel vermerkt werden sollten.

SOME REMARKS ON A DEFINITION OF ORAL HISTORY

Dr. Joke M.S. Rijken, head sound archive, Documentation-centre Foundation Film and Science, Utrecht.

In the world of historians it seems to be quite current to use the term oral history for making interviews for historical purposes. This interpretation of oral history, however, causes some troubles to those people who work with all sorts of oral documents, of which the oral history documents are only just a part. Let us take an example: President Johnson's speech of March 31, 1968, in which he announced not only the limitation of the bombings on North Vietnam, but also his decision not to run for presidency in November of the same year. This speech has surely been recorded in sound, but let us presume that also a tape is kept of the interview with Johnson, made the next day by a CBS-journalist who asked him further explanation of his decisions. Let us presume next that four years later a historian, who works on a book "The USA in Vietnam", interviews Johnson on the same subject. This historian keeps the tape, and by doing this he gives a future historian, who wants to work on a biography of Johnson, the opportunity to use this tape as a historical source. All these sources are oral but which document can be qualified as oral history?

As far as I know the oral history "movement" has been developed the most fruitfully in the USA. We should therefore pay attention to the concept of oral history in that country. The Oral History Association (ORA, an association of practitioners of oral history in the USA) adopted the following definition: "Oral history is a method of gathering a body of historical information in oral form, usually on tape" (Goals and Guidelines, Oral History Association November 25, 1968). After this definition, the ORA continues: "Because the scholarly community is involved in both the production and use of oral history, the Association recognizes an opportunity and an obligation on the part of all concerned to make this type of historical source as authentic and as useful as possible". So the ORA accepts two elements in oral history: a method element and a source element.

Seen as a method, oral history is one of the tools of the historian who works in contemporary history. By means of the interview he gets the information he is looking for, but he also has the opportunity to check the interpretations and presumptions he has made already during his previous research. Thus the historical interview may confirm or correct the historian's view. Used for this purpose oral history is indeed just a tool: it helps to collect information

for a final product, usually a book, and as to this immediate goal it is indifferent whether or not these interviews are recorded in sound. As far as I can see it is this tool aspect that is covered by the definition above, and perhaps it is therefore that the preservation of the tape is not mentioned as a necessary condition of oral history: the written transcript of a tape is as legitimately called an oral history document as the tape is.

However, the destruction of an oral history-tape is very regrettable, because this means the destruction of the original source, with the sound that gives the extra information making the record more valuable than the written transcript of the interview: the human voice with all its expressions, that not only adds some color to the text, but gives that special meaning to the spoken word which can be very enlightening. One may reveal oneself more by intonation, or even pauses between the sentences than by the bare word itself.

To return to the problem stated in the beginning: is not it just the fact that a written document can be called oral history, while a range of oral sound documents cannot be classified in this category, that makes the term oral history perhaps somewhat misleading? This is the more a problem, because oral history within the concept accepted by the ORA is an occupation of the scholarly community. I suppose that this was the starting point from which the definition emerged, because it was this special research method they were interested in as professional historians. They used the new oral method in their history, and evidently history was taken here in its meaning of "the study of the past". Afterwards they recognized that their product was also useful for other historians, that they had produced a new type of source, an oral source. I got this idea of the development of oral history by the circumstance that in the early years of oral history tapes were destroyed after the transcription of the interview.

The question of terminology is, however, complicated by the various meanings of the word history. The word sociology cannot be misunderstood, it refers to a discipline, but the main distinction in the meaning of the word history is "the past" and "the study of the past". So oral history can be understood as "the oral past" and it might be a good term under which we can bring together all oral sound records. More practical, however, it seems to me to make the differentiation "written sources" and "oral sources", whereby for the last category the existence of a sound record is a necessary condition. In this way the transcript of a historical interview is a written source, while the tape is an oral source just as all kinds of other oral sound records. From the point of view of terminology it is perhaps better to use the term "the historical interview" when we think of the oral method of gathering information in historical research, besides there is the analogy with the same method in other disciplines, called the sociological, psychological etc. interview, and not oral sociology, oral psychology etc.

The term oral history obviously originated from practice, namely from historians in a scholarly community interested in a new method. My doubts against the term originated from the practice of my work in a historical sound archive, where all sorts of oral records are kept. In this practice the oral history concept appeared not to work very well. Apart from the matter of terminology, however, one cannot but admire the work done by the members of the Oral History Association.

SOME ASPECTS OF HISTORICAL INTERVIEWS ON SOUND TAPE

Dr. R.L. Schuurmsa, head Documentationcentre Foundation
Film and Science, Utrecht.

(IASA meeting, St. Gallen, 24th August 1971)

One of the purposes of sending out questionnaires by and the Record Library Commission of IAML is to reach a better understanding of what exactly is the amount of sound archives and which fields they cover. As a result it must be possible to prepare a report with an all-round view on the professional sound archives all over the world. Then perhaps we will know how many kinds of sound archives there are and in which kinds of sound they are specialized. It is possible, however, already at this moment to foretell one of the results of the inquiry; the greater part of them will be busy with preserving and describing records of the past, mostly in the field of music, partly in the field of spoken word. It is my impression that only a very small amount of sound archives is specialized in political and social history, like we are in Utrecht. By way of the questionnaire and the Phonographic Bulletin of IASA we hope at least to get acquainted with those colleagues, who deal in particular with problems in this field.

Sound archives of our kind do depend for a great deal on the work done by broadcasting organisations. If these archives succeed in connecting themselves with one or two broadcasting companies they will get recordings of speeches, press conferences, interviews, meetings of political parties and trade unions, sessions of the national parliament or local representatives, the news, and so on and so forth. Their collection will already be of some educational use if they describe the recordings on cards or whatever system of documentation they employ and especially if they are ready to lend the recordings to schools, universities and to other educational institutes as well.

In my view one of the things that differ between radio archives and non-radio archives is the fact, that radio archives are not in the first place interested in research into the significance of these records of the past. As a matter of course it is their job to provide for them only as components in radio and tv programmes.

The directors concerned do not produce generally speaking educational programmes for a very clearly defined sort of public like pupils of secondary schools or undergraduates of a certain university, but like to produce programmes which will be interesting and even exciting for as many people as possible. Non-radio archives will, however, in general try to find out which records are useful for special educational and even research purposes.

It is our experience that in that case a great percentage of a certain collection of political and social records can only be used as material to illustrate the developments and events of our time. They do not contribute new elements which were not already to be found in written sources and books. They will only - but this can be of great interest itself - help if used in the classroom in the best way, to stimulate the interest of the students and to help them remember things better than without these records.

It is also our experience that many recordings made by a broadcasting organisation are very fragmentary and as such also without interest for research or even educational use in secondary schools or universities, but every archive of written documents will have the same experience. Only a small part of their collection is of great value because it contains original sources, which really contribute and will not be found elsewhere or by way of other media.

It is, however, not only because of these reasons that a broadcasting organisation mainly produces and preserves records which are only for a small part of value as a historical source. There is also the fact that everybody who is going to speak for a microphone is apt to have certain reservations. This is especially the case whenever the microphone is connected with a radio network, which will transmit every word to the public at large. So most people are either very careful or exaggerate whenever they catch sight of a microphone. This is another reason why historians whenever they know the importance of sound recordings are also and perhaps even more interested in recordings made without the threat of immediate publication or transmission.

In our country not many historians are up to now very much interested in pictures and sound as sources. Most of them are not specialized in contemporary history and therefore do not have any use of these new documents, but even their colleagues who do work in the field of the history of our time very seldom make use of film or videorecordings or soundrecordings in order to be able to study events and developments better than before. This is partly due to the fact that at least our historians are trained very well to analyse written and printed sources, but never got any education in how to use the documents which modern technics provided for. So if they sometimes use them, film and sound will only illustrate the things they told the students already by way of words

or by studying together some problem on the basis of books. It is therefore that we try to find ways to integrate valuable film and sound documents into the curriculum as an indispensable part of it. Likewise we try to stimulate students to study these documents as a part of their research programme.

There is, however, one field where contemporary historians are active, namely the interview made by themselves for their own use. The interview is one of the methods to get as much information as possible about our times and about the people living in it. The popularity of the easy to handle sound recorder helped to get historians to use them for this purpose. In order to stimulate the use of the tape recorder and to bring together as much interviews as possible we ourselves started some seven years ago making interviews with a Nagra recorder, studying at the same time the significance of the interview for the study of history and the enlargement of our knowledge as regards the developments during the last forty or fifty years. Furthermore we tried to collect as much interviews as possible made by other people in order to save them for the future.

There are many kinds of interviews. Interviews with the purpose to learn certain facts which may confirm an already existing theory like for instance the questioning by a police officer; interviews to get information about a very narrowly restricted field like the questions sociologists ask about housing, drinking habits or political behaviour; information of a very special kind to be asked from as many people as possible and to be compiled with the help of a computer. There are the interviews of psychologists or medical doctors in order to find out about a certain complaint. The historian, however, will like to learn as much as possible about events and developments and although he knows already in general what the answers will be and knows more or less exactly the limits of his research project, he will tolerate digression to a certain extent and in general will be very patient, because every word can be of value in the end.

Because of this procedure historical interviews are apt to be very long. If a written transcription is needed there is a lot of work to be done afterwards. The result is, however, a new source of great value, actually of much more value even than when the remarks were noted down. With the help of the tape recorder it is possible to register and to preserve every detail in the conversation and the way people were expressing themselves. One could even say that an interview made without the help of a tape recorder is worthless because there is no evidence whatsoever left and because it is very uncertain that the historian fully and exactly noted down what was told by his partner. It is therefore also that we never make any changes in the original recording. The person who gave the interview can only add corrections or suppletions by

way of another interview or through a letter. The original recording is a document and must be treated as such.

Interviews must, however, not stay on themselves. They are part of a range of historical sources in connection with a certain research project. Sometimes interviews are nearly the only sources, sometimes they must be studied together with letters, clippings from papers, official documents, memoirs and monographs already published. But as a rule they are more important whenever they are part of a group of interviews with several people connected with the same processes and events.

So our sound archive produced interviews in relation with themes like Dutch fascism, the resistance in the province of Utrecht, ideas and plans right after the war about the annexation of German territory as a compensation for financial and economic losses during the occupation 1940/45, Roman Catholic trade union policy before the war and Indo-Dutch people in the former Dutch East Indies. Nevertheless interviews were also made not belonging to an already existing research project, for instance in cooperation with Prof. Daalder from Leyden University we made nine interviews with Dr. Willem Drees, the socialist politician and former prime minister.

Part of these interviews are transcribed literally. This is mostly done by one of our assistants, who took their candidate examination in history and so can understand better the subject of the interview and where to find information about persons named in the interview and so on. The transcription serves only as an expedient for studying more easily the content of the sometimes very extensive interview. The tapes will be copied immediately after arriving in the sound archive. The original will be placed in the vault of the historical institute of Utrecht University, some three kilometers away from our Foundation. In most cases the interviews are under an embargo for some time and can therefore only be consulted with the written consent of the partners in the interview.

Although I myself take part in the interview business regularly, it is Mrs. Dr. Joke Rijken who runs the sound archive in our Documentationcentre and who deals with interview projects mainly. Being a historian herself she cooperates in these projects with historians in Dutch universities and stimulates others to place their interviews in our sound archive. This being the only professional archive in the field in The Netherlands it is of the utmost importance to preserve interviews made elsewhere in our premises. In these cases already some damage was done because the interviews were mostly made with the help of amateuristic recorders and microphones and on non-professional tape, while these tapes in general were stored in the wrong way.

The Foundation Film and Science tries to help research and higher education in The Netherlands by producing films and tv programmes, by giving information about av media and their application in the sciences and by the purchase and hiring of scientific films for the use of Dutch universities. Its sound archive preserves thousands of grammophone records and sound tapes with recordings in the field of contemporary political and social history. By also making interviews we try to stimulate the use of the new media in connection with the registration of the events of our time.

ZUR LAGERUNG VON TONTRÄGERN

Dietrich Lotichius, Leiter des Schallarchives, Norddeutscher Rundfunk, Hamburg

Diesem Beitrag liegt das Referat des Verfassers "Sicherheitsmassnahmen in Schallarchiven" zugrunde, das er auf dem 45. Deutschen Archivtag in Kiel in der Sitzung der Fachgruppe 7 am 16. September 1969 gehalten hat. Er ist entnommen aus "Der Archivar", 23. Jahrgang, Heft 2/3, Juli 1970, pp 317/318

Für die Unterbringung von Schallplatten und Tonbändern sollten es als Grundsatz gelten, dass Lagereinrichtungen und Lagerungsbedingungen von der Eigenart dieses in mancher Hinsicht empfindlichen Materials bestimmt werden. Eine Bereitschaft, auch nur vorübergehend unzulängliche Zustände in Kauf zu nehmen, dürfte in vielen Fällen zu irreparablen Schäden an den Tonträgern und zu einer dauernden Beeinträchtigung ihrer Wiedergabeeigenschaften führen. Besondere Aufmerksamkeit ist älterem Material zu widmen.

Extreme Temperaturen sowie Staub sind Platten und Bändern gleichermaßen unzutraglich. Ihre Lagerung in unmittelbarer Nähe von Heizkörpern sollte ebenso unterbleiben wie die Aufbewahrung ohne schützende Umhüllungen. Ältere Schellack-Schallplatten sind, abgesehen von der Bruchgefahr, weniger anspruchsvoll als moderne Langspielplatten, deren empfindliche Oberfläche schon durch winzige Fremdkörper wie Staubpartikel beeinträchtigt werden kann, umso mehr durch unsachgemässe Handhabung. In Stereotechnik gefertigte Platten bedürfen besonders pfleglicher Behandlung.

Als günstigste Lagerungsmethode für Platten gilt die vertikale Aufbewahrung in Regalen mit häufigen Unterteilungen durch Zwischenstützen, oder die Verwendung von Hängetaschen. Nicht empfehlenswert ist dagegen das Stapeln der Platten durch Aufeinanderlegen, weil die mechanischen Kräfte bei dieser Anordnung zu Verwerfungen führen. Sie bewirken, dass der Tonabnehmer bei der Wiedergabe springt.

Die Magazinierung von Tonbändern geschieht in idealer Weise, wo Klima-Anlagen zur Verfügung stehen. Allerdings sind nur Bänder mit Trägermaterial aus Acetylcellulose (AC) von bestimmten Luftfeuchtigkeitswerten abhängig (die relative Luftfeuchtigkeit für solche Bänder sollte nicht wesentlich unter 60% absinken), während die moderneren unhygroskopischen Trägermaterialien wie Polyvinylchlorid (PVC) und Polyester (PE) in ihren mechanischen und elektroakustischen Eigenschaften durch die Luftfeuchtigkeit nicht beeinflusst werden. Ältere Aufnahmen auf AC-Bandtypen sollten daher zweckmässigerweise auf modernes Bandmaterial umgespielt werden.

Dass Tonbänder keinen starken Magnetfeldern ausgesetzt werden dürfen, um eine Anlöschung der Aufzeichnung, erhöhtes Rauschen oder verstärkte Echowirkung zu vermeiden, dürfte hinreichend bekannt sein. In diesem Zusammenhang muss auch davor gewarnt werden, die Löschung von Bändern mit Hilfsgeräten wie Löschtrommeln im Magazinbereich, also in der Nähe des Bestandes bespielter Tonträger, vorzunehmen. Völlig unbedenklich ist dagegen die Lagerung von Tonkonserven mit Spulenkernen in Behältern oder auf Regalen aus ferromagnetischem Material - mit der selbstverständlichen Einschränkung, dass diese nicht zuvor der Einwirkung eines starken Magnetfeldes ausgesetzt waren.

Ein besonderes Kapitel ist der sog. Kopiereffekt, auch Bandecho genannt. Dieses Durchschlagen von Teilen der magnetischen Aufzeichnung auf die benachbarten Bandlagen hängt weitgehend von der Lagertemperatur ab. Sie soll möglichst 25° C nicht überschreiten. Da die Entstehung des Kopiereffektes schon durch kurzfristige Einwirkung höherer Temperaturen ausgelöst werden kann (zwangsläufig bei Temperaturen über 40° C), empfiehlt es sich, Tonträger nicht länger als unbedingt nötig aus dem (insbesondere dem klimatisierten) Magazinbereich zu entlassen. Ist ein Schaden einmal eingetreten (z.B. durch Ablage des Bandes auf einem technischen Gerät, das bei Betrieb Wärme abstrahlt), lässt sich einer Intensivierung des Kopiereffektes dadurch begegnen, das der Tonträger in grösseren Zeitabständen umgespult wird.

Die Echoerscheinung ist übrigens der einzige ernstzunehmende Schaden, der durch die Lagerung von Tonbändern entstehen kann. Lediglich der Umfang der Abspiele und die Art der Handhabung (moderne Tonbandtypen (PVC, PE) sind ausserordentlich robust, so dass nur noch unsachgemässe Handhabung als Schadensursache infrage kommt) beeinflussen die Lebensdauer bespielter Tonbänder, nicht dagegen die Lagerzeit an sich.

Das Trägermaterial der Tonaufzeichnungen ist nicht unbrennbar, sondern schmilzt bei hohen Temperaturen, wie sie bei Feuer ausbruch entstehen (schon Temperaturen über 50° C können Bandmaterial unbrauchbar machen). Noch mehr sind die meist aus Pappe gefertigten Umhüllungen durch Feuer bedroht, selbst bei Verwendung von feuerabweisendem Rohmaterial. Ausreichende Schutzmassnahmen sind daher in Tonbandmagazinen ebenso erforderlich wie dort, wo Schriftgut lagert. Modernen, möglichst mit der örtlichen Feuerwehr gekoppelten Warnanlagen (z.B. Rauchgasmelder) ist dabei der Vorzug zu geben vor Sprinklersystemen, die erhebliche Wasserschäden an den Behältern der Tonträger und ihrer Beschriftung anrichten können. Magazinräume in Kellergeschossen, insbesondere solche unter dem Niveau der Strassenseite, sollten einen zusätzlichen Schutz gegen das Eindringen von Wasser erhalten. Die Bekämpfung von Wassereintrüben stellt sich oft schwieriger dar als das Löschen von Feuerherden.

AN ANNOTATED, INDEXED DISCOGRAPHY OF ANTHOLOGIES OF WESTERN ART MUSIC IN SERIES ON RECORD, RELEASED BETWEEN 1900 AND 1970; EXCLUDING THOSE WITH PERFORMER ORIENTATION

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The purpose of this thesis is to make accessible the contents of recordings of western art music in scholarly series, released between 1900 and 1970. The reason for this inaccessibility is, in large part, due to the general acceptance of cataloging rules that specifically rule out the making of numerous composer/title analytics. I shall furnish access to the contents of these recordings in the following ways: title of series, title of album, composer, title of composition, performer, fixed instrument location (i.e., pipe organ, electronic music studio, etc.), source of music used for recorded performance, and annotator of program notes. In addition, information on reviews and basic content and length of the liner notes will be included with each main entry.

This thesis will be arranged in two parts. The first part will be arranged by series title. The first section of this first part, set up by title of series, will be subdivided by the manufacturer's breakdown of the series and/or the manufacturer's name and number (i.e., Archive production, 1st research period, series B. DGG ARC 3203). The second section of the first part will contain pagination information and will include length of recording, size of disc(s), speed, and mode (mono - M, stereo - S) (i.e., 2s. 12". 33 1/3 rpm. M.). The third section of each entry will consist of entries for performers and their media, fixed instrument location, a bibliographic citation for the musical source used for the recording (where obtainable), the annotator, and the basic scope, content and language of the liner notes. Also included here will be information on text and text translations. Next will come the contents of the record. Closing each entry in the first part will be sources of existing reviews.

If an album or series is known to have been issued more than once, under more than one series or album title, or by different manufacturers, the entry will be under the most recent title or issue. Appropriate "see" references will be made. It is assumed that the more recent issue will be the most readily available.

The second part of the thesis will be an index giving access to the various information in the numbered items of the first part. It will be arranged in one alphabet and will include: title of album, other known forms of the

series title and album title, composer, title of composition, performer, fixed instrument location, source of music recorded, annotator, and label of manufacturer.

To facilitate use, the form of entry for proper names, of series, and of title of compositions will be based upon that established by the Library of Congress in the National Union Catalog: Music and Phonorecords. 1953 to 1970. In the event that uniform and album title differ greatly, both will be given.

Some of the series to be included are:

Das Alte Werk - Telefunken
American Composers' Series - Desto
American Music Festival Series - Mercury
L'anthologie musica sacra - Musica sacra
L'anthologie sonore - Haydn Society
An Anthology of American Organ Music - Musical Heritage
Anthology of Middle Age and Renaissance Music - Esoteric
Antologia sonora della Musica Italiana - Carisch
Archive production - Deutsche Grammophone Gesellschaft
The Art of the Lute - RCA
Avant Garde - Deutsche Grammophone Gesellschaft
Brass Symposium Series - Golden Crest
Baroque Organ Music - Renaissance
Chronicle of Early Music - Decca
Classics of Electronic Music - Desto
The Composer and His Orchestra - Mercury
Compositeurs suisses - Elite Special
The Composer Plays - Salem
Contemporary- Authentic Series - Contemporary
Contemporary Hungarian Music - Qualiton
English Madrigal School - Bach Guild
Eton Choir Book - Argo
French Cathedral Service - Period
Frenchhorn Masterpieces - Boston
French Organ Music - Kendall
Grand Siècle - Société Française du Son
Great Cathedral Organ Series - Odéon
Gregorian Chant (Series) - Period
Histoire de la Musique Vocale - Erato
Histoire de France par les chansons - Erato
Historical Anthology of Music - Pleiades
Historical Organs - Supraphon
History of European Music - Musical Heritage
Italian Classical Symphonists - Haydn Society
Joyaux de la Musique française - Erato
Die klingende Musikgeschichte -
Louisville Orchestra First Edition Records - Louisville
Masterpieces of Music before 1750 - Haydn Society
Masterpieces of the Italian Baroque - Vanguard
Masters of Early Keyboard Music - L'oiseau-Lyre
Masters of the Guitar - RCA
Masterworks for Organ - Nonesuch

Modern American Music series - Columbia
Monumenta Italicae Musicae - Epic
Motets of the Venetian School, 16th Century - Vox
Musica Antiqua Bohemica - Supraphon
Musica Antiqua Polonica - Musical Heritage
Music and Musicians of Canada - RCA
Musica Nova, Bohemica et Slovencia - Supraphon
Musica Nova, 1958 - Deutsche Grammophone Gesellschaft
Music for Mechanical Organ - Musical Heritage
Musiciens de la cour de Bourgogne - L'oiseau-Lyre
Music in America - Society for the preservation
of the American Musical Heritage
Music of our time - Columbia
Music of Poland - Vanguard
Music of Spain - London
Music of the Bach Family - Vanguard
Music of the Court Homes and Cities of England - Odéon
Music of the Gothic Period and the Early Renaissance -
Allegro
Music of the Middle Ages - Musical Heritage
Music of the 16th and 17th Centuries - Musical Heritage
Music Today - Angel
Musik in alten Städten und Residenzen - Odéon
Musique Belge Contemporaine - Alpha/Decca
Music d'Autrefois - Chant du monde
Naumberg Foundation American Composition Awards-
Colombia
New American Music -
New Directions in Music - Columbia
The New Music - RCA
Old Castles and Cathedrals - Musical Heritage
Old World Masters - Baroque
L'orgue historique - Harmonia Mundi
Panorama of American Orchestral Music - Allegro/Elite
Penn State Music Series (Recors) - Penn State Press
Pittsburgh International Contemporary Music Festival
- ASCAP
Seraphim Guide - Seraphim
Spectrum - Nonesuch
Storia della Musica Italiana - RCA
Studio-Reihe Nue Musik- Wergo
Thirteen Centuries of Christian Choral Art - Gregorian
A Treasury of Early Music - Haydn Society
The Treasury of English Church Music - Odéon
20th Century Composers' Series - Epic
200 Years of American Music - American Recording
Society
Yale Collegium Musicum - Overtone
2000 Jahre Musik auf der Schallplatten - Folkways
The Violin - Folkways

The following is a sample of the working form of the two parts of the thesis:

PART I

1. ARCHIVE PRODUCTION, 1st research period, series B. DGG ARC 73203. 2s. 12". 33 1/3 rpm. M/S. (1962) Nuns-Choir of the Benedictine Abbey of Our Lady of Varensell; Pater Aurelian Weiss, OSB, celebrant. Source recorded: Liber Usualis, Desclee, 1962. Unsigned notes on and in slipcase, 3p; text in Latin and English, 3p. CONTENTS: Catholic Church. Liturgy and Ritual. (Missa III) -- (Credo V) -- (Missa, Festo Pentecostes)

2. FRENCH ORGAN MUSIC II. Kendall LP 2556. 2s. 12". 33 1/3 rpm.M. (1956c) Catharine Crozier, organ. Boston Music Hall Organ in Methuen Memorial Music Hall. Sources recorded: Franck, César. Works, organ. Durand et Fils (1892c) Unsigned notes (Harold Gleason ?) on cover, lp. CONTENTS: Franck, César Auguste, 1822-1890. (Chorale, organ, no.2, B minor) Alain, Jehan Ariste, 1911-1940. (Danses) -- (Fantasy, organ, no.2)

3. MUSIC OF THE MIDDLE AGES: Volume I. Troubadour and Trouvère Songs (XII and XIII Centuries) Musical Heritage MHS 675. 2s. 12". 33 1/3 rpm.M (1956c) Previously issued on: Expériences Anonymes EA-0012. Russell Oberlin, tenor; Seymour Barab, viol. Sources Recorded: New Oxford History, II, ed. by J.A. Westrup; Revista Musicale citada III, ed. by Higinio Angelés; Le Chansonier Cangé, ed. by Jean Beck; Le Manuscrit du Roi, ed. by Jean Beck. Notes on slipcase, by Saville Clark, lp. CONTENTS: Guiraut de Bornelh, d.c. 1220. (Reis glorios) Guiraut Riquier, d.c. 1249. (Ples de tristor) Daniel, Arnaut, d. 1199. (Chanson do) Berbart de Ventadorn, d. 1195 (Can vei la lauzeta) Gautier d'Epinal. (Commencemens de dolce saison) Gace Brulé, d.c. 1220. (Cil qui d'amor)

(shortened by the editor)

PART II

Alain, Jehan Ariste (Danses)-----2
 -----Deuils -see his- Danses
 ----- (Fantasy, organ, no.2) -----2
 Alain, Jehan Ariste. Joies - see his- Danses
 -----Luttes -see his- Danses

Allegro Records-----	3
Alonso de Mondejar (Mios fueron) -----	3
Arcadelt, Jacob (Voi me ponest' in foco) -----	3
Barab, Seymour (viol) -----	4
Bernart de Ventadorn (Can vei la lauzeta) -----	4
Bon jour, bon mois, bon an -----	3
Boston Music Hall Organ -see- Methuen (Mass.). Methuen Memorial Music Hall (Organ)	
Cancionero musical de Palacio -----	3
Can vei la lauzeta -----	4
Canzone -----	3
Catholic Church -Liturgy and Ritual (Credo V)-----	1
-----Liber Usualis: Desclee, 1962 -----	1
----- (Missa III)-----	1
----- (Missa, Festo Pentecostes)-----	1
-----Whit-Sunday Mass -see her- Missa, Festo Pentecostes.	
Le Chansonier Cangé -----	4

(shortened by the editor)

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If anyone has any series titles to include, or to question the inclusion of others, also if there are any questions or comments, please write me.

THE FOLLOWING LETTER WAS SENT TO THE EDITOR BY THE SYRACUSE UNIVERSITY LIBRARIES, AUDIO ARCHIVES, THOMAS ALVA EDISON FOUNDATION RE-RECORDING LABORATORY, LIBRARY ANNEX, 1009A East Water Street, Syracuse, N.Y. 13210

We have recently filled in the I.A.S.A. questionnaire to the best of our present information. Most of the quantities are estimates.

Since the archives have been established our concentration has been upon development of re-recording technics to standards. Unfortunately, with the technical ability to do marvelous things with sound, the producers or recordings on tape or disc fail to provide standard playback instruments which will assuredly reproduce voice or instrumental timbres with accuracy.

Thomas A. Edison and his associates produced disc records and phonographs which dared the test of direct comparison between the live performances and phonograph reproductions from 1914 to 1927. The records were recorded by a totally acoustical process and were used with an "Official Laboratory Model" Edison phonograph, which was available to the public in a choice of cabinets.

Today, largely due to the ease with which the ambience of a recording studio or hall is picked up with a solo voice or instrument, such tone tests cannot be performed with the instruments of the present types. A fixed method of recording and a corresponding immutable reproducing system may be needed, though it should be possible to indicate proper settings of controls on a standard instrument. However, as far as we know, not a single manufacturer of records in the world today produces a standard instrument as capable of such precise reproduction.

This, then, is our principal reason for being.

We have just acquired the right to issue an approved series of re-recordings of the Edison records of all types and periods, as well as the use of the name "Edison" and the various trademarks. A principle problem is that whereas the industry has well established standards for components, there seems not to be a standard playback instrument for which we should seek to design re-recordings, tape or disc.

This, it seems to us, should be a principal concern of the International Association of Sound Archives.

Sincerely,

Walter L. Welch
Curator and Director.

Reprint from the enclosed booklet entitled "Thomas Alva Edison Foundation Re-Recording Laboratory at Syracuse University."

The Thomas Alva Edison Foundation is no custodian of about 13,800 metal master molds for the Edison disc records; for a number of years it has supported the research of Professor Welch to find optimum methods of the re-recording the Edison cylinders and discs. There is a close relationship between the Foundation and the Edison National Historic Site, West Orange, New Jersey, where are located Edison's Library, laboratory and workshops. Operated as a museum by the National Park Service, these buildings and vaults house a treasure trove of Edisonia. Here in an air-conditioned vault are to be found hundreds of wax masters and test pressings of important vocal classical and operatic performances recorded between the years 1910 and 1929, but never released to the public. Other hundreds of test pressings of popular and classical music repose in the music room above Mr. Edison's Library, where decisions were made as to what should be published.

Since much of this material is unique, a first responsibility is to assure preservation through re-recording and this has already been started. Leading collectors, such as L. Brevoort Odell, of Branchville, New Jersey, have offered to permit their collection of Edison cylinders to be taped for the archives by the new processes now available. Dr. Duane D. Deakins, leading cataloguer of cylinders before his untimely death in an air crash, gave his collection of cylinders and rare cylinder catalogs to Syracuse University not a month before the accident. A quiet excitement attends the assaying of the treasures at West Orange, including not only the many test pressings bearing the comments of Thomas A. Edison and his musical directors, but totally unprocessed waxes which have never been played!

As all of the molds for Edison cylinder recordings were destroyed upon the discontinuance of the Edison phonograph enterprise, it is fortunate that private collectors have seen to the preservation of a considerable part of the total number of the more important cylinders which were issued commercially. Syracuse University is grateful to several collectors who have offered to cooperate in this project and soon a regular schedule of re-recording "on location" will be begun. Whether done in the laboratory or at the locale of the collection, all re-recordings will utilize the technical skills developed to properly convert obsolete forms of sound recordings to forms properly reproducible with contemporary equipment. The objective is to update the quality of sound truthfully

with valid criteria, reducing imperfections so that present day listeners may fully comprehend the art of singers and instrumental performers of the past. The steps toward ascertaining the "truth" of an artistic performance have been taken cautiously, are based in part on a study of the methods of recording used at the time by the manufacturer in question, but in large part upon criteria furnished by the celebrated public comparison tests conducted by the Edison company over the years from 1914 to 1927.

IASA MEETING ST. GALLEN

From 22nd to 28th August, 1971 the 9th Congress of the International Association of Music Libraries (IAML) was held in the Hochschule in St. Gallen. As was the case in Amsterdam (1969) and in Leipzig (1970) IAML kindly extended hospitality to IASA, most members of IASA up to then being also members of IAML. There were two IASA board meetings. On August 24 there was a session of our Association of which the minutes are stated below.

Meeting of the Council of IASA, August 24, 1971.
Hochschule, St. Gallen.
Chairman : Donald L. Leavitt
Secretary: Rolf L. Schuursma

Minutes

1. The Chairman opens the meeting and gives a short survey of the activities of the board since the Leipzig Congress.
2. Claes M. Cnattingius reports on the financial situation. Since the board did not like to ask for money before the first Phonographic Bulletin was published, only some payments have been made. The first issue of the Bulletin was sent out only a few days before the beginning of the St. Gallen Congress, so invoices will come later in 1971. The first Bulletin has partly been made possible with the help of the Foundation Film and Science in Utrecht, which advanced a small amount of money.
3. The Chairman reports on the questionnaire, a project of the Record Library Commission of IAML and IASA. A second version was produced with the help especially of Mr. Eckersley, Dr. Lindberg and Dr. Spivacke, after some deliberation about the first one at the Leipzig conference 1970. The second version being the definite one was sent out already by the President to sound archives in the Western Hemisphere, Japan, Australia and New Zealand. French and German versions will be made. Thereafter sound archives in Europe will receive questionnaires from the secretariat in the Netherlands. A preliminary report will be published in the Phonographic Bulletin before the 1972 conference. Some suggestions were made about other publications in the Phonographic Bulletin, especially as regards information about duplicates, in order to stimulate the exchange of recordings, about discographies and about private collections scattered around the world. Other themes mentioned are lacking records in certain collections (provided that the information is very precise), schemes of the organisation of sound archives and articles about technical matters, like the storing of tapes, cassettes, preservation and cataloguing. Of special interest would be information about the regeneration of historical tapes and records in a very bad state.

The editor of the Phonographic Bulletin gratefully accepts these suggestions. Most of the afore mentioned themes will gradually be inserted in the Bulletin.

5. Papers are read by Mr. Schuursma, Mr. Leavitt and Mr. Adler about recordings of spoken word in sound archives and the use of sound recordings in the so called oral history. (The papers of Mr. Schuursma and Mr. Adler are to be found in this issue of the Bulletin).
6. The Chairman reports on MIC, the Musical Industries Code for the numbering of commercial grammophone records. In the discussion it became evident that many sound archivists keep aloof as regards this project, which will have to be the subject of much more careful deliberation in order to become ready for a decision.
7. At. 16.30 p.m. the Chairman closed the meeting.

The session was attended by 31 persons from Austria, Denmark, The Federal Republic of Germany, Finland, France, Israel, the Netherlands, Sweden and the USA.

ANNOUNCEMENTS

PRIVATE COLLECTIONS

The Board of IASA would like to receive information about private collections of sound recordings all over the world. Some of these collections were already detected by way of the questionnaire or by other ways, but there must be many more undoubtedly! Please let us know.

ORAL HISTORY IN GREAT BRITAIN

Dr. Paul Thompson of Essex University kindly sent us the first issue of "Oral History, an Occasional News Sheet", published after a Conference of some scholars known to be using the interview method in social and political history. The informal day conference was held on 13th December, 1971 at the British Institute of Recorded Sound, London, with Prof. T.C. Barker (University of Kent) in the chair. The first issue of "Oral History" contains a report on this conference including a paper of Mr. Patrick Saul, Director of the British Institute of Recorded Sound, about the work of his institute and an article of George Ewart Evans about the making of interviews in a remote Suffolk village some seventeen years ago. The Sheet also contains a survey of current British work in oral history.

Following the conference a committee was formed, consisting of Prof. T.C. Barker, George Ewart Evans, Stewart Sanderson (Leeds University) and Paul Thompson, which issued the first News Sheet with financial aid of the British Institute of Recorded Sound.

As Mr. Thompson wrote later on there will be a conference on Problems of Oral History at Leicester 23-25 March, 1972 under the auspices of the Social Science Research Council. Further information:

Dr. Paul Thompson, Department of Sociology, University of Essex, Wivenhoe Park, Colchester, Essex, UK.

PHONOGRAPHIC BULLETIN

Review of the International Association of Sound Archives (IASA)
Organe de l'Association Internationale d'Archives Sonores
Zeitschrift der Internationalen Vereinigung der Schallarchive

Editor: Dr. Rolf L. Schuursma, Documentationcentre SFW,
Hengeveldstraat 29, Utrecht, The Netherlands

The PHONOGRAPHIC BULLETIN is only available to members of IASA, the International Association of Sound Archives. The subscription price, covered by the membership dues, is \$ 3.00 for individual members and \$10.00 for institutional members. Applications for membership are to be addressed to the secretary of IASA.

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International Association of Sound Archives (IASA)

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Vice Presidents: Mlle. Dr. Claudie Marcel-Dubois, Musée National des Arts et Traditions populaires, Route de Madrid 75, Paris (16e), France
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The annual dues of individual members are \$3.00 and institutional members \$10.00. Payments should be sent to the Secretary of the Association.