

**iasa**

International Association of Sound Archives  
Association Internationale d'Archives Sonores  
Internationale Vereinigung der Schallarchive

# **phonographic bulletin**

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## PHONOGRAPHIC BULLETIN

Journal of the International Association of Sound Archives IASA

Organe de l'Association Internationale d'Archives Sonores IASA

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The PHONOGRAPHIC BULLETIN is published three times a year and is sent to all members of IASA. Applications for membership in IASA should be sent to the Secretary General (see list of officers below). The annual dues are at the moment SEK 125 for individual members and SEK 280 for institutional members. Back copies of the PHONOGRAPHIC BULLETIN from 1971 are available on application. Subscriptions to the current year's issues of the PHONOGRAPHIC BULLETIN are also available to non-members at a cost of SEK 160.

Le Journal de l'Association internationale d'archives sonores, le PHONOGRAPHIC BULLETIN, est publié trois fois l'an et distribué à tous les membres. Veuillez envoyer vos demandes d'adhésion au secrétaire dont vous trouverez l'adresse ci-dessous. Les cotisations annuelles sont en ce moment de SEK 125 pour les membres individuels et SEK 280 pour les membres institutionnelles. Les numéros précédents (à partir de 1971) du PHONOGRAPHIC BULLETIN sont disponibles sur demande. Ceux qui ne sont pas membres de l'Association peuvent obtenir un abonnement du PHONOGRAPHIC BULLETIN pour l'année courante au coût de SEK 160.

Das PHONOGRAPHIC BULLETIN erscheint dreimal jährlich und geht allen Mitgliedern der IASA zu. Aufnahmeanträge für die Mitgliedschaft bei der IASA sind an das Sekretariat (Anschrift siehe unten) zu richten. Die Mitgliedsbeiträge betragen derzeit SEK 125 für individuelle Mitglieder und SEK 280 für Institutionen. Frühere Jahrgänge des PHONOGRAPHIC BULLETIN (ab 1971) sind auf Anfrage erhältlich. Der Bezugspreis des PHONOGRAPHIC BULLETIN für Nicht-Mitglieder beträgt SEK 160.

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# IASA Business

Report of the IASA Executive Board Meeting, Stuttgart 27-28 November 1986.

Present: Ulf Scharlau (President); Dietrich Lotichius (Vice President); Anna Maria Foyer, (Treasurer); Dietrich Schüller (Editor); Helen Harrison (Secretary General)  
Attending: Hans Bosma (Netherlands)

Apologies for absence were received from Peter Burgis and David Lance.

The minutes of the Stockholm Executive Board meetings were discussed and approved.

Annual conference, Amsterdam. One of the main tasks of the mid year meeting is to plan the details of the annual conference. Members should have received their conference invitation and preliminary programme details within the last month. As any conference delegate will realise the programme changes up to the date of the conference, but latest details are always available from the Secretary General and a further programme will be sent with the next issue of the Phonographic Bulletin. The Board discussed the venue, the social programme and the content of the conference. The social programme contains several events with optional choices to suit different tastes and we look forward to seeing many members of IASA in Amsterdam.

Programme sessions are still in outline, but there will be two main sessions of general interest including a survey of audiovisual archives in the Netherlands, and an analysis of the role of national sound archives in several countries. There is such interest and activity surrounding both these topics that a number of additional papers will be prepared and printed in the Bulletin.

The Netherlands will also provide several papers to committee sessions during the course of the week which will give the conference its coherent theme.

Other suggestions for session topics were received, including oral history, multi-media archives with contributions from other associations, and a session with MIC on public relations, but because of the crowded nature of the conference it was agreed to keep some of these topics in reserve for the future.

Another suggestion received was for an open session with 5 minute papers on all sorts of topics, a reporting session or 'news and notes' column of the conference. As members will have seen from the invitation letter, some time has been set aside in the General Assembly to experiment with this idea. It is not possible to give a full session to this in Amsterdam, but if successful it could be expanded in the future.

One or two items to do with conference presentations were also dealt with in Stuttgart. On the question of translations it was decided that for Amsterdam, chairmen would ask speakers for an outline of their papers for translation purposes, but on past experience it is unlikely that many will be forthcoming! Also it was suggested that in future IASA would use untranslated titles in the final programme. In the past translation of titles has sometimes been poor and produced nonsense. Untranslated titles would also indicate the language of presentation. In response to requests and complaints the Secretary General has produced guidelines for chairmen and speakers concerning the presentations at conference. These will be available for any member, and will be sent to all committee chairmen, secretaries and session chairmen for use in this year's conference.

The agenda for the General Assembly was decided and will be published in the next Bulletin. The Monday General Assembly will include the officers' reports, and the election results. Other items for possible discussion during the week will be introduced at this early stage. The second part of the General Assembly will take place on the Friday and will include national branch and affiliated organisation reports, special IASA committee business, special business including the idea for short papers of general interest, future conference discussion and announcements. The closing session will contain the committee reports as in 1986. The other event of the week for IASA will be a visit to the radio and television archives of NOS in Hilversum. Places will be allocated on a first come, first served basis and people will be asked to apply on the registration form.

Board Elections 1987. This will be the first time IASA has held elections by postal ballot and procedures had to be considered. Members should receive the ballot papers by the end of February, for return one month before the General Assembly. The votes will be counted and announced during the Monday General Assembly.

Financial report. The Treasurer, Anna Maria Foyer, presented the accounts dated 15.11.86, which show:

Balance at 31.7.86	SEK 94,565.15
Revenue	SEK 4,785.62
Expenditures	SEK -15,146.25
Balance at 15.11.86	SEK 84,204.52

Membership. The Treasurer reported membership of 354. 55 members have still not paid their 1986 dues, despite an invoice and two reminders. They will receive one more reminder, together with the invoice for 1987, and if not paid up by the end of January 1987, membership will be terminated. Members who have not paid for 1985 and 1986 have already been withdrawn from the register.

Dues. The Treasurer pointed out that because of the devaluation of the Swedish Kronor the value amount of the membership dues to the association was lower than previously. After consideration the Board noted that the dues raised were based on the Deutschmark and that this should be taken as the base rate for calculation of dues. It was therefore decided that the dues should be increased in Swedish Kronor to compensate the devaluation against the DM. Dues in future will be: Institutional 280 SEK; Individual 125 SEK; Subscribers 160 SEK.

Board structure. The growth of the Association business has meant that an increasingly heavy burden is being placed on some members of the Executive Board. The current Board has taken the opportunity to look at the problem and asked two members Grace Koch and Hans Bosma to prepare a paper with independent suggestions. These were discussed in Stuttgart and in the light of comment made, a new paper will be drawn up for presentation to the new Board in Amsterdam. Among the changes proposed are that the Immediate Past President should become a member of the Board as of right, that Vice Presidents are given specific tasks associated with the conference programme and IASA committees, relations with national branches and membership, and relations with international associations. It was also suggested that the Editor should have the support of an editorial board, an assistant editor and a group of sub editors, and the Board might also consider appointing a Minutes Secretary. The Board were reminded that they can always coopt members for specific tasks. IASA is run by a small Board and it is always useful to have other opinions and points of view in executive meetings.

Another topic for lengthy discussion was the developing relations which IASA has with other audiovisual organisations, and how this will affect our relations with IAML in the future. Items discussed included future conference planning, the development of additional events such as the Technical Symposium, IASA's involvement in the activities of other av archive associations such as the Round Table of Audiovisual Records of Unesco, FIAF, FIAT, ICA and IFLA. The Board is in favour of a move towards increased cooperation with these audiovisual archive associations, and at the same time maintaining our links with IAML. It was agreed that this is a matter of such importance that there should be a full and open debate among the membership. The Secretary General will therefore prepare a paper with some proposals for presentation with the next Bulletin and for further discussion among the members, both at the conference and by correspondence.

Committees. Much of the committee business had been discussed in Stockholm with the officers present and the Board took the opportunity in Stuttgart to review the progress and work of the committees. Items of interest include the moves being made by the Joint IASA/IAML committee on the funding of third world delegates in conjunction with the various national Unesco commissions. In accordance with decisions made in Stockholm, the copyright committee has drafted letters to several of the rights protection agencies

asking for a dialogue to be started on the copyright and contractual needs of archives.

The History of IASA committee continues to collect material concerning the archives of IASA. The files of FIP have been copied from the estates of Spivac and Don Leavitt. The register of the collection will be produced as a special publication for members' information.

In Stockholm there were moves to form a committee for national archives, and an informal meeting was held during conference week. The Board remains reluctant to form another committee in the present framework of the Association, and would prefer that the national archivists continue to bring their expertise into the existing committees. However we will continue to try and find time for informal meetings of the national archivists during conference.

The National and Affiliated Organisations committee presented a paper about the relations between IASA and its national branches. The Board recognise that one of the strengths of IASA lies in its national branches, and discussion will continue to try and find solutions to some of the problems which have arisen in this area; problems of autonomy and finance.

Publications. The publications programme was discussed, including the improved appearance of the Phonographic Bulletin. No firm decision has been taken about this and it was felt desirable to leave the matter to the new Editor. The News and notes section is still causing problems, and a special plea goes out to all members to provide snippets of information, brief information about new archive procedures, new processes and equipment. Editors of branch Newsletters are encouraged to send information for inclusion, and new member archives will be asked to contribute a short piece about their activities.

Other publications in preparation include a new, abbreviated Directory of members. A questionnaire has been sent out to member archives and the data will be compiled during 1987. The association has a need for an up to date list of member archives for the Technical Symposium in May, and we also need a full members list for information. The training manual is making progress and some parts should be available in 1987.

Relations with other organisations. As an affiliated organisation of Unesco IASA maintains close contact with several international organisations and audiovisual associations, in particular the members of the Round Table of Audiovisual Records.

The Technical Symposium is being planned in conjunction with FIAF (Film Archives) and FIAT (Television Archives), and there is to be a consultation of users and manufacturers after the symposium. Plans are well advanced and the invitations have been sent. In order to qualify for preferential rates members will be asked to register through the IASA Treasurer. The fee of \$100 will include a copy of the proceedings. In addition to the Technical Consultation there is a possibility of a Training Round Table in association with the symposium and IASA will be one of the associations invited.

Other organisations with which we have been invited to cooperate are IFLA (International

Federation of Library Associations), who have asked us to present papers at their next annual conference on the conservation of audiovisual materials. ICA have formed a new Committee on Audiovisual Archives, and IASA have been asked to maintain contact and exchange information. This interesting development reflects a move towards a liaison organisation for av archive associations. It will remain the business of the Unesco Round Table to hold discussions, but the remit of the new committee appears to make it a facilitating body rather than activate its own research.

The next meeting of the International Round Table of audiovisual organisations will be held in Madrid 20-21 March 1987, and IASA will be represented by the Secretary General.

The last item on the agenda concerned future conferences which will be taking place in venues as wide apart as Vienna and Canberra. But these conferences are well into the future and after Amsterdam in June 1987.

Helen P. Harrison, Secretary General

#### HISTORY OF IASA COMMITTEE (HIC)

To complete the holdings of its documentation centre the HIC requests the preservation of the records of the current affairs of the Association such as

1. anything related to Annual Conferences
  - preliminary as well as final programmes
  - registration and hotel accomodation forms revealing conditions and charges of the time
  - pre-conference abstracts of papers to be read at meetings if not published in the Bulletin
  - manuscripts of papers not read due to changes of programme and therefore not published in the Bulletin
  - lists of conference delegates and attendance lists of meetings
  - Board and Committee meeting minutes - Board or Committee election results
  - lists of officers (Board or Committee at any time - including changes during term of office)
2. correspondance relating to Board or Committee matters, leaflets, posters and brochures of the Association, publications of the Association
3. photographs taken at conferences
4. tape recordings of oral history interviews or broadcast statements.

Recent and former members of the Board, Committee chairpersons and all other members of IASA are asked to make all documents older than six years available to the HIC by mailing them to its chairman Dietrich Lotichius, Leiter des Schallarchivs, Norddeutscher Rundfunk, Rothenbaumchausee 132, D-2000 Hamburg 13.

Please make sure that any material is duly documented by given date and place of origin

- in the case of photographs also the names of those pictured
- in the case of tape recordings adding the names and functions of those speaking.

Thank you for your co-operation which is greatly appreciated by the History of IASA Committee (known as HIC).

Dietrich Lotichius

# Oral History

LAURENCE STAPLEY, National Sound Archive, London

## AN ORAL HISTORY OF RECORDED SOUND

*This paper was read at the Annual Conference in Stockholm at the session "Oral history in sound archives".*

In my view, there are few inventions which have affected our cultural life more than recorded sound. We hear the output of the record industry - and especially the pop record industry - almost constantly from our radio stations. It has brought the great orchestras and musicians into our homes. We have learnt how musicians who have died sounded to their contemporaries. The voices of outstanding men and women have been preserved for posterity. The sound of animals and birds is available to us at the touch of a button. And yet people who have played an important part in the development and creation of the wonderful world of sound are strangers to most of us. Their stories are surely of great historic interest, and should be preserved.

It was with these thoughts that I considered it high time we produced an Oral History of sound recording. I was, at that time, a governor of the British Institute of Recorded Sound, which has now become the National Sound Archive, and a department of the British Library. So I put the idea up to my fellow governors. They were prepared to give it a try, and - what was important - to allocate some funds to it. These weren't very large - but at least they gave the project a start.

In 1983 the project commenced and, with the help of Elizabeth Brett and others, now comprises some eighty interviews. These include the views and reminiscences of recording executives such as the famous Chairman of EMI, Sir Joseph Lockwood; musicians including Sir Yehudi Menuhin, Sir David Willcocks, Sir Neville Marriner, Humphrey Lyttleton, and Vera Lynn. Then there are the engineers. One of the most outstanding was the former director of the engineering at Decca, Arthur Haddy, at the present engineer in charge of the Abbey Road Studios, Ken Townsend. On the production side, Suvi Raj Grubb, amongst others, gave a very full description of his work.

So men and women have given up a great deal of their time to contribute to the project. They have done this entirely without payment, because they feel it is important to document what has

happened in the past in order that historians and students will have material to draw on for the future.

What I would like to do here is to quote some extracts of the recordings we have made. Of necessity they have to be very short. The interviews generally last about one hour and a half - not long by oral history standards. But it would take about a week to listen to the entire collection all the way through - a concentrated crash course in the history of the recording industry in Britain.

The first two extracts are to do with youth. Some of you may have visited the glorious chapel of King's College, Cambridge - you may even have heard the magnificent choir. It is, in fact, one of the most recorded choirs in Great Britain, and over the years has become something of a national institution. We talked to its most famous director, Sir David Willcocks, about recording the boys:

*"Our recording sessions lasted less than you might think. A professional orchestra is limited to 20 minutes of recording per session of up to three hours. One session with the choir tended to be only two hours rather than three. We were working with boys whose ages ranged from perhaps 9 to 13, and their powers of concentration were such that I thought it was a waste of time going on longer. If it wasn't right by then, it wouldn't be right during the third hour. I tried to make sure that the choir really knew the music inside-out, before we came to the recording session. On the other hand, the orchestra was sight-reading at the beginning of the session. My problem was, then, if we were doing a joint recording with choir and orchestra, not to bring the others 'to the boil' too soon. It is better not to let the choir sing while the orchestra is still learning its notes. Generally, with the choir, the first or second take of the actual recording is the best. Thereafter it can be professionally less good, because the boys may become careless and make little mistakes. So I find that a lot of our best recordings were done literally on one take, with perhaps one or two edits here and there. We did the Byrd Five-Part Mass - a taxing 25 minute work for choir alone - with no breaks between movements at all. It was going so well that I wanted to let it run. The recording company afterwards suggested that we leave it exactly like that. There was the odd cough now and then, and the sound of Great St. Mary's bell in one place, but it gave a feeling that it was a performance, rather than little tiny bits that had been edited."*

I then talked to Sir David Willcocks about the problem of fitting school work in with the boys' recording sessions:

*"We tried to plan things so that the recording sessions were after term. Sometimes it didn't work out, but there was a period at King's College where full term - that is, the normal term which all the boys in the school attended - ended perhaps 2 weeks before the choristers had their holidays, because the choristers had to stay for the major festivals like Christmas and Easter. They also stayed for what we call in Cambridge the 'Long Vacation' term of three to four weeks in July and August. So they had three periods during the year when they were singing the services, and were present in Cambridge, when their colleagues in school were not. It was during those periods that I tended to record."*

*Occasionally I had to undertake a recording when the boys had been playing in a full-scale football match beforehand. I remember the occasion when we recorded Allegri's Misere, a piece where the solo boy has to sing up to a top C, pianissimo, and to hold it quite a long time, six or seven times, during the recording. This was undertaken by a little boy called Roy Goodwin, who happened to be a very good footballer as well as a singer. I thought it was going to be hopeless, because he played in his match, and presumably yelled all the afternoon with his colleagues on the field. He then had to run all the way down to the Chapel, and arrived with grubby knees, and absolutely out of breath and filthy! He hadn't had a bath or anything, but proceeded to sing like an angel. It was one of the best recordings we ever made."*

The Misere by Allegri - a piece which so fascinated the young Mozart that he illegally wrote it down during a performance in the Sistine Chapel. That interview was made when Sir David was Director of the Royal College of Music in London.

Sir Yehudi Menuhin has had a long and distinguished career as a recording artist. One of his famous recordings was of the beautiful Elgar Violin Concerto, which he recorded at the age of 16 - indeed a treasure of the gramophone: Sir Edward himself was the conductor. I asked Menuhin how it was possible for someone so young to summon up the emotion to play such a profound work:

*"At least I am glad that I have probably never grown out of being a child. The emotion in children, the depth of emotion, is an intense - probably more so - than at any period in life. Later one learns to keep emotion in check - to apply philosophy to it. But I remember so vividly the sheer, pure overwhelming emotion of a young person. I remember that now. It doesn't mean that I can't channel an equal amount of emotion today. But it's deliberately taking the water - letting myself go in a particular Elgar 'channel'. When I made that recording there was no question of anything planned. There was all of me in it. I felt that I loved Sir Edward, and looked upon him as a grandfather, and I experienced so much warmth and such feeling of emotion and excitement. I think one goes through stages where the emotion itself is checked by the intellect, and by reservations and by inhibitions. Finally you return to a stage where, having achieved some sort of order and proportion with deliberate ideas and interpretations, you abandon yourself and say 'to hell with the lot. I am going to play it as I feel it' - because you cannot feel it wrongly. You must trust yourself. You must know you are not going to do anything bad."*

Sir Yehudi Menuhin reminiscing about one of his most famous recordings.

Last autumn, Liz Brett and I were invited by the Polygram Group to visit their compact disc plant in Hanover - the biggest in the world. There we spoke to members of their research team, and were also given a quick look into the future. It was fascinating to hear about the possibilities of the compact disc. Wolfgang Immelmann, one of their chief scientists, discussed its enormous storage potential. Just one side can store the total information contained in all the telephone directories of the United Kingdom!

The digital revolution will, of course, continue. There will be new and exciting developments

affecting the work of all archivists. This is an enormous subject, and I haven't enough space to go into it here. But I would like to point out that, while the history of recorded sound has been concerned with the past, it hasn't forgotten the present. We have thought it important to document progress when it is fresh in people's minds. For example, it was only a few weeks ago that we paid a visit to the Decca International Recording Centre in London to meet its new General Manager, Anthony Griffiths. It is interesting and significant that his background is in digital engineering.

One of the engineers from the past who has always fascinated me is that extraordinary scientist Alan Blumlein. He is a man whose achievements are little known even in his own country - and yet, when I mentioned his name to a very senior BBC engineer he said simply: 'The man was a genius. One of the greatest electronic scientists of our age.'

During his career - a very short one, because he died in a plane crash during the last war, when he was only 39 - Blumlein had filed 128 patents, one for every six weeks of his working life. He worked in the latter part of his career at the famous research laboratories of EMI in London. The Director at that time was another remarkable man - Sir Isaac Schoenberg. It was largely due to Blumlein and Schoenberg that Britain had the first regular television service in the world, with transmissions starting in 1936. But Blumlein was a pioneer in so many ways. For example he was recording stereo in 1930, using a system which he had developed. About a year later, he made a recording, in stereo, of Sir Thomas Beecham conducting the Mozart Jupiter Symphony.

Over the years, I had become very interested in this unjustly neglected scientist. So it was with the greatest pleasure that I heard that his widow had agreed to give me an interview. She had a remarkable memory for detail, and in the course of the interview built up an intriguing word picture of this remarkable man, 45 years after his death. She told me about his interest in trains, and his love of flying - he was a pilot himself. A great many things came easily to him, but there was one that did not, as his wife explained:

*"He did not learn to read until he was 12. This was because his nurse read everything to him. I got him to read books for pleasure, but never poetry. I had to read it to him. Sometimes in bed he would ask: 'Say that speech from Shakespeare. The famous one from Hamlet.' Then he would say to me 'do it once again and I shall know it'. He got to like poetry through me, but he could not read it himself. Sometimes, during the war, I would be away for weeks and when I came back, he would say 'now I can read my library book'. I pointed out that he'd had 4 weeks to read his library book - he said 'oh, I couldn't read it unless you were in the house!' And he couldn't. The engineers used to say that they knew when I was back because then he became more human.*

*He wouldn't go to parties unless I went. He couldn't bear smalltalk. I had difficulties with this, and we lost many friends. There was a joke among some of his own friends: they used to call it 'Blumleinitis' or 'First-class mind'. Before I married him they said: 'Doreen, you are going to come up against this, because Alan will not have anything to do with anyone who doesn't have a first-class mind'. And I did come up against it. That was him, and it was, at times, very awkward. He wasn't intentionally rude to people, but it was just that he didn't seem able to get his brain down to their level. And yet he did have an enormous*

*sense of fun - although he was a difficult person. I have known him get up at five o'clock in the morning and go off to work. Something had annoyed him in the night which I knew nothing about. Then at 11 a.m. would come a bunch of white lilacs which he had sent to me. He could be one of the most generous and kindly people. He knew I loved stamps - I always have! If anyone gave them to me, I regarded that as a great gift. I remember one Christmas, after he had given me my presents, he said 'look under the so-and-so'. There I found a sheet of stamps and a little note: 'look under the bath!'*

*He was a most generous man, and would go without himself rather than not be generous to people. Alan was very good like that indeed. He was absolutely straight with others, but there would be real trouble if people were not straight with him. I have never, since or before, known anyone quite like him."*

That was the human side of one of Britain's greatest electronic scientists. By no means a typical example of our interviews, which have covered almost every aspect of recording, given by men and women who have helped to shape the industry. We hope their views and reminiscences will be of interest to historians, and indeed to all those who care about sound recording. There remains much to be done, however. I only trust that it will be allowed to continue.

# Cataloguing

HELGA THIEL AND LUKAS DEUTSCH, Österreichische Akademie der Wissenschaften, Phonogrammarchiv,  
Wien

## A DATABASE FOR A MULTIDISCIPLINARY RESEARCH SOUND ARCHIVE

*This paper was read by Helga Thiel at The Annual Conference in Stockholm at the Open Session of the Cataloguing Committee.*

"Historical" data loggers: Protocols and catalogues

Beginning with 1899 the Phonogrammarchiv was outlined as a multidisciplinary phonographic institution. Its holdings include recordings of man (e.g. linguistics, music, other forms of communication), of animals (e.g. sounds, succession of sounds in different sound media), of things (e.g. machines, mechanical music instruments), environmental sounds and medical recordings. Only primary source material (recorded by or for the Archive) enters the main collection (1). Since the early days of the Phonogrammarchiv great emphasis has been put on extensive written and pictorial documentation, so called protocols, in order to back up every recording according to scholarly standards. These protocols indicate the specific research purpose, the subject matter of a recording, they commit on field equipment in writing. Abridged structured versions of these information constitute the content of our five printed catalogues (see Fig.1, 2 and 3).

In conclusion of this brief survey of the Archive's traditional data loggers - protocols and catalogues - we may quote the first director of the Phonogrammarchiv, the physiologist Sigmund Exner, in the preface to "Katalog I der Platten 1 - 2000":

*"Daß die Phonogramm-Archivs-Kommission erst jetzt, zwanzig Jahre nach Gründung des Archives, in die Lage kommt, das erste Heft des Verzeichnisses ihrer Sammlung zu veröffentlichen, hat mancherlei Gründe; der wichtigste lag wohl darin, daß bei der Neuheit der gestellten Aufgabe überaus vorsichtig vorgegangen und die Möglichkeiten für Form und Inhalt des Kataloges durch die Erfahrungen bei Einlauf jeder neuen Expedition frisch auf ihre Zweckmäßigkeit geprüft werden mußten. Es ist diese Verzögerung vor allem deshalb bedauerlich, weil das Archiv erst durch den Bestand des verbreitbaren Kataloges seine Bedeutung gewinnen und das Interesse weiter Kreise von Fachgenossen erwecken kann."*

## Verzeichnis der Aufnahmen nach Nummern geordnet

- B 7001—7463 Ostafrikaexpedition Gerhard Kubik 1961/68 nach Malawi, Uganda, Tanzania und Kenya.** Wissenschaftliche Kontrolle G. Kubik. Aufnahme G. Kubik, H. Hillegeist und B. Saprason.
- B 7001—7003 Lieder der Vatumbuka.** Gesungen von Schülerinnen, 12—18, geb. bei Deep Bay, Malawi. Aufg. in Deep Bay.
- B 7001 Schullied.** *Vorsängerin, 3-st. Mädchen- und Frauenchor.*
- B 7002 Visekese-Tanzlied.** *Vorsängerin, 2-st. Mädchen- und Frauenchor; Rassel.*
- B 7003 Visekese-Tanzlied.** *Vorsängerin, 2-st. Mädchen- und Frauenchor; Rassel, z. T. europäische Pfeife.*
- B 7004—7013 Lieder der Vatumbuka.** Gesungen von Frauen, ca. 30—60, Bäuerinnen, geb. Deep Bay, Malawi. Aufg. in Mandovi, Malawi.
- B 7004—7005 Visekese-Tanzlieder.** *Vorsängerin, mst. Frauenchor, Triller; Rasseln.*
- B 7006 Freiheitslied.** *Vorsängerin, mst. Frauenchor, Triller; Rasseln.*
- B 7007—7008 Visekese-Tanzlieder.** *Vorsängerin, mst. Frauenchor, z. T. Triller; Rasseln.*
- B 7009 Chihoda-Frauentanzlied.** *Vorsängerin, mst. Frauenchor; Rasseln.*
- B 7010 Europäisch beeinflusstes Lied.** *Mst. Frauenchor und Männerstimme, Triller; Händeklatschen.*
- B 7011 Europäisch beeinflusstes Lied.** *Mst. Frauenchor und Männerstimme, Triller.*
- B 7012 Europäisch beeinflusstes Lied.** *Mst. Frauenchor, Triller.*
- B 7013 Visekese-Tanzlied.** *Vorsängerin, mst. Frauenchor, Triller; Rasseln.*
- B 7014 Lied der Wamatongo.** Gesungen von drei Männern, ca. 40, geb. Songea Distrikt, Tanzania. Aufg. in Thete bei Rumpi, Malawi. „Mungu we“. *Vorsänger, 2-st. Männergesang, Frauentriller.*
- B 7015 Krankenhellungen und Entmachtung böser Zauberer durch einen Propheten der Vatumbuka.** Ausgeführt und gesprochen in Citumbuka und Kiswahili von Nchimi (Prophet) Chikanga Chunda, 30, Naturheilarzt, geb. Thete bei Rumpi, Malawi, und gesungen in Citumbuka von Pilgern verschiedener Stämme Tanzanias und Malawis. Aufg. in Thete. *Verhör der Kranken und der Wachawi (böse Zauberer). Rituallieder. Vorsänger, mst. gem. Chor, Frauentriller.*

Fig.1 shows a typical catalogue information concerning music and rituals

Once more we are confronted with this problem - the practicality of the data base will have to be tested permanently.

Reasons for using a data base

Protocols and catalogues are two important means in the daily research routine but to use them is time consuming. Had we published further catalogues of the same size and layout as the previous ones, the costs of compiling, typing, proof reading and printing would be not payable. Besides, the user would now have to consult nine books for one single search. Another aspect to implement a data base lies in the fact that errors may be minimized. This explains one major difference between this data logger and printed catalogues, where every step within the

- B 11 828—11 832 Vogelstimmen vom Neusiedlersee, Burgenland. Wissenschaftliche Kontrolle und Aufnahme 1965 in Rust Dr. G. Graefe und H. Lackinger.  
B 11 828 Störche (*Ciconia ciconia*). *Begrüßungsklappern*.  
B 11 829 Drosselrohrsänger (*Acrocephalus arundinaceus*). *Gesänge*.  
B 11 830 Teichrohrsänger (*Acrocephalus scirpaceus*). *Gesang*.  
B 11 831 Purpurreiher (*Ardea purpurea*). *Begrüßung der Altvögel durch die Jungen*.  
B 11 832 Kleines Sumpfhuhn (*Porzana parva*). *Drohruf in Nestnähe*.  
B 11 338—11 431 Englisch gebildeter Schotten mit Vergleichsaufnahmen (hauptsächlich gebildeter Engländer). Wissenschaftliche Kontrolle und Aufnahme 1966 in Edinburgh, Schottland, Ph. Schwarzer. *Lesung zweier Texte*, w. n. a. a.  
B 11 333 Gesprochen von Gordon Joseph Gray, ca. 55, Erzbischof, geb. Edinburgh, Schottland, und einigen Studenten. *Rede mit Diskussion über religiöse Fragen*.  
B 11 334 Gesprochen von Barry Keen, 22, Student, geb. Wickham, England. *Textlesungen und Gespräch*.  
B 11 335 Gesprochen von James French, 23, Student, geb. Grangemouth, Schottland. *Textlesungen und Gespräch*.  
B 11 336 Gesprochen von Penelope Gibbs, 22, geb. Südengland. *Textlesungen und Gespräch*.  
B 11 337 Gesprochen von Timothy Michael Haigh, 22, Student, geb. Derby, England. *Textlesungen*.  
B 11 338 Gesprochen von Jan Hislop, ca. 55, Dominikanerprovinzial, geb. Glasgow, Schottland. *Abendvorlesung im Rahmen der „Extramoral-studies“*.

Fig.2 shows bioacoustic and linguistic catalogue entries.

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Fig.3 shows the last version of catalogue indices.

working process involves the danger of making new mistakes or of overlooking existing ones due to the lack of a reliable control system. It is planned to start the implementation of the data base with recently acquired material, keeping up with the forthcoming input and tracing back the holdings unto B 13 000, the highest number in our last catalogue. If possible the already printed material will be stored in the data base in a later stage. It will be within the scope of the data base to make lists of recordings, catalogue indices and statistics. In addition the answering of questions of the user (that means the query for recordings of a certain subject matter) will be executed on line. That data base queries - respectively sub-queries - are user-oriented becomes obvious when a person searches indistinct and complex factors. Precision, high response time and the possibility of associating disperse parameters are only some aspects advantageous for the user, although quick access does not play such an important role in research sound archives as e.g. in radio sound archives.

Within this context an imponderability should be mentioned: on account of the feasibility to link as well as to recall high quantities of information unexpected relations between subject matters may emerge. It seems to be probable that all this results in complex problems eventually leading to new research areas. But at present nobody can imagine what latent research capacity may be stored in any data base because of a lack of experience to ask for it systematically.

The data base project was initiated with a thesis in Information Science at the Technical University of Vienna. Lukas Deutsch, formerly technical assistant of the Phonogrammarchiv conceived a data model to meet the demands of this multidisciplinary institution. After several months of planning, analysis and settling of different views due to the specific duties each member of the academic staff has to fulfill, the information content has been decided (that means what information is to be stored in the data base). Lukas Deutsch defined his data model by the help of ECO (2). In spring 1986 his thesis "Datenbankanwendung mit ECO, ausgeführt im Phonogrammarchiv der Österreichischen Akademie der Wissenschaften", was approved by the Institut für Angewandte Informatik und Systemanalyse .

#### The ECO-based data model

It has been generally established that for work which is carried out with the help of computer-supported information systems that section of the real world which should be processed with a computer will be represented in a formal and unique method. With the help of a data model of this kind, static relationships between entities of the real world (e.g. man, music instrument, place) and the conceptual world (e.g. research projects, species, language level) will be represented. To construct a model of the real world the procedure will be to link entities by assigning common attributes to the relevant classes and defining the relationship between those classes of entities. In the frame of Lukas Deutsch's thesis ECO was used, which allows a graphic description of the main aspects of the data model (Deutsch 1986:4; Schlageter-St.1983:13).

At first the definition of the term entity seems to be useful. "Entity is any distinguishable object that is to be represented in the data base .... There will be associations or relationships linking the basic entities together" (Date 1981:8). Classes of entities are described by dots. A relation between two classes (or within one class) generally characterized as "exists of" or "is attribute of" the dots (classes) are linked by a line. If between two classes

a relation of super- und subclass does exist (the class 'animals' is a subclass of 'beings') a thick arrow leads from this one to that one (never vice versa). Above the connecting line between two classes two numbers (in brackets) indicate how many minimum and maximum number of entities of one class may be associated with another class. In the event the maximum is indefinite, a star substitutes for the higher number (e.g.: a recording can have one or many subject matters). Aside the bracket a short arrow represents the one way direction of such a relationship between two classes (e.g. recording will be recorded by one person or a team). Concrete data will be stored within those classes which have an underlined notation. The other classes only serve for structuring the data model (see Fig.4).

Information concerning a recording: The administrative part

All information concerning a recording to be stored can be divided into two parts: one makes out the subject matter (e.g. performer, instrument, title). The other part refers to the administrative details on which this article will focus (Fig.4).

The first important information is the ARCHIVE NUMBER, which consists of a code for the sound carrier, e.g. B for Band (tape), plus the individual number of the recording. In any publication this code/number combination must be indicated.

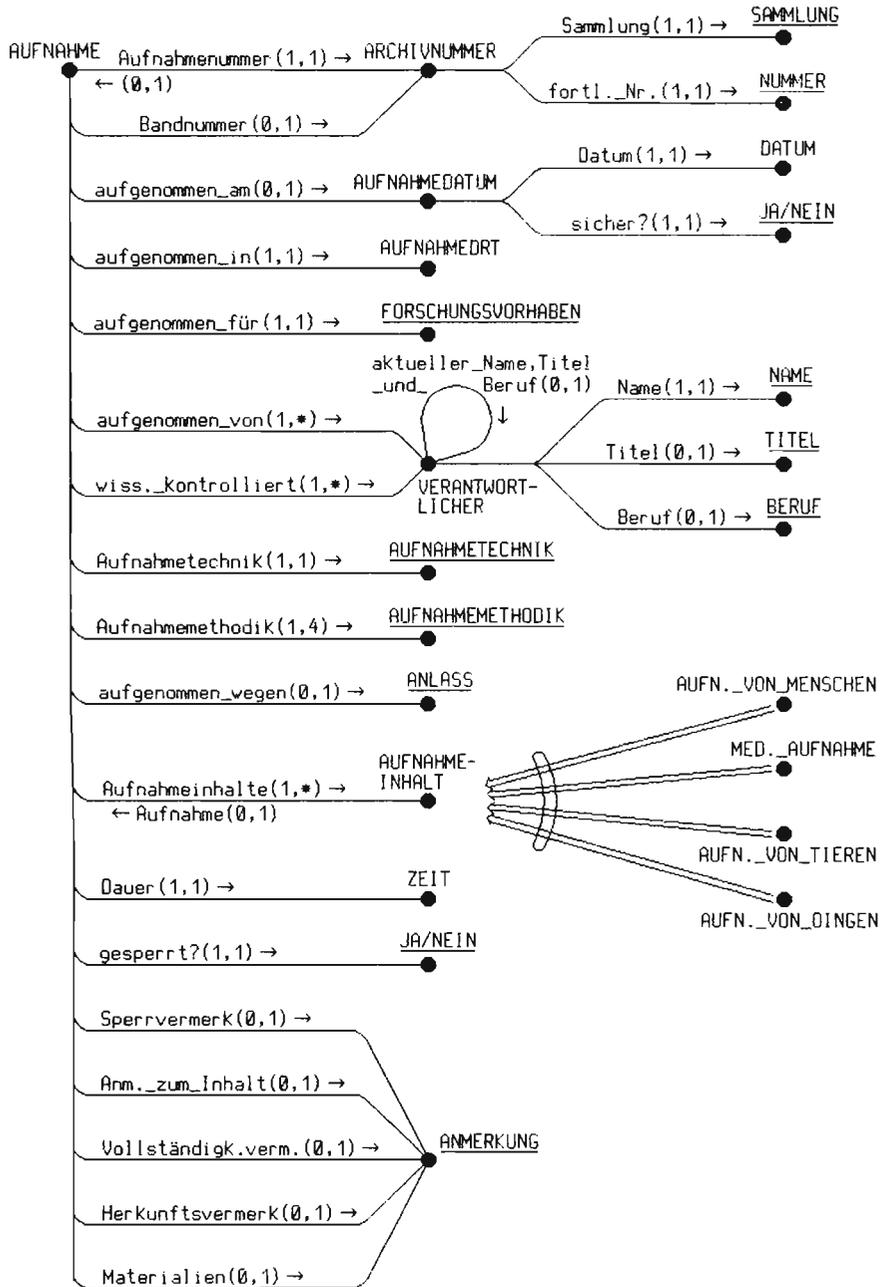
The DATE of the recording consists of DAY/MONTH/YEAR and an entry how sure this date is. This additional hint is expressed by YES/NO.

Normally the recording comes into existence at a given place. If so, one INDICATION OF PLACE is sufficient. More than one means that the recording activity had begun at a certain place but was concluded elsewhere (e.g. a procession). In such a case two or more indications of place are required. The place is the smallest geographical item, which will be supplied by entries of STATE and POLITICAL TERRITORY. The REGION will be mentioned only if the place of the recording was/is part of Austria. To assign a recording to a state or vice versa is of basic importance (e.g. for ethnological studies). Usually the place of the recording is situated within the state the ethnic respectively social group investigated lives. However, it might have happened that between the group and the place of the recording only an accidental relationship existed. Therefore the corresponding entry (YES/NO) indicates this fact and adds the state where the group usually lives.

As mentioned above all recordings of the main collection serve for research purposes only. So RESEARCH PROJECT and the person(s) responsible for it (PERSON RESPONSIBLE FOR THE RESEARCH PROJECT) are essential classes within the administrative part of the data base. Permanent updating of NAME, TITLE, PROFESSION is absolutely indispensable in order to avoid inconsistency and to maintain integrity. "The problem of integrity is the problem of ensuring that the data in the data base is accurate. Inconsistency between two entries representing the same 'fact' is an example of lack of integrity (which of course can occur only if redundancy exists in the stored data)" (Date 1981:11).

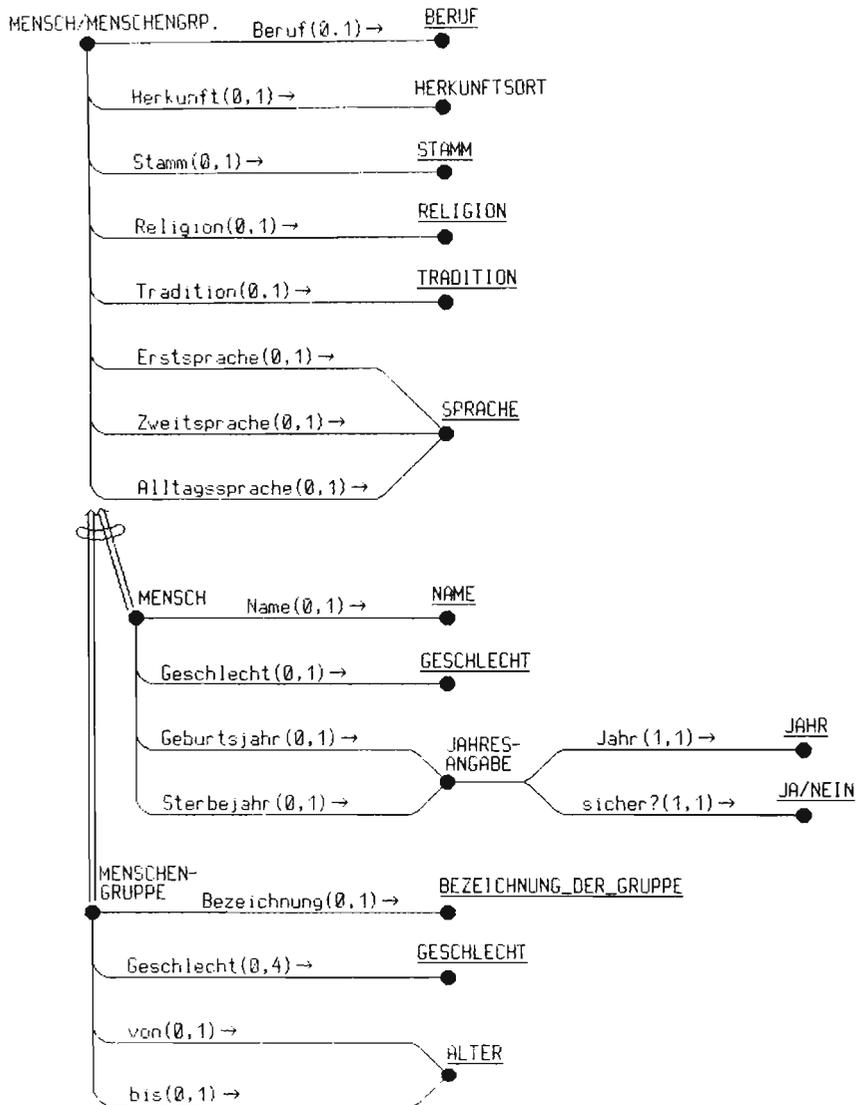
Within the class RECORDING TECHNIQUE five attributes - *mono*, *2 x mono*, *stereo*, *binaural*, *multi-channel* - are allowed. The entries Exterior and Indoor Recording (YES/NO) are included in the data list as well.

The class RECORDING METHOD indicates the strategy the researcher approved for performers and the subject matter to be recorded. To characterize the recording method, up to four relevant



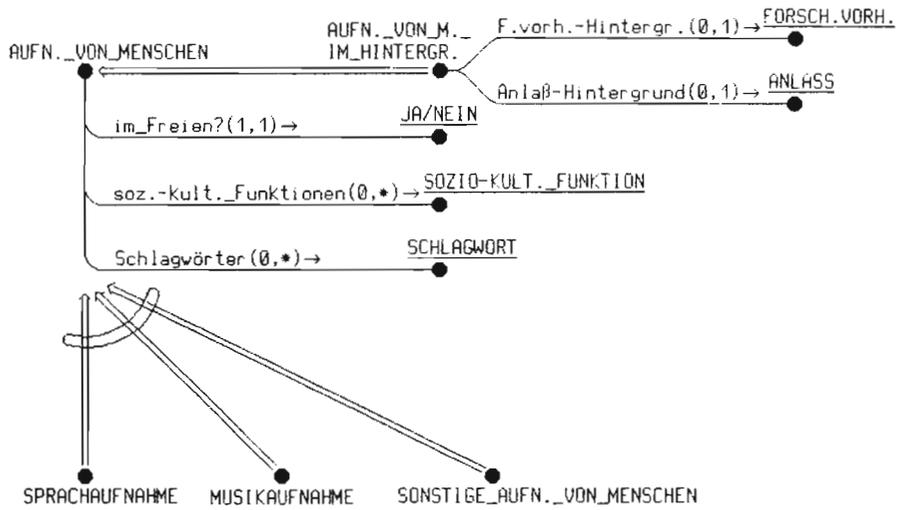
**Definition of AUFNAHME**  
 (primarily describing the Administrativ Part)

Fig.4



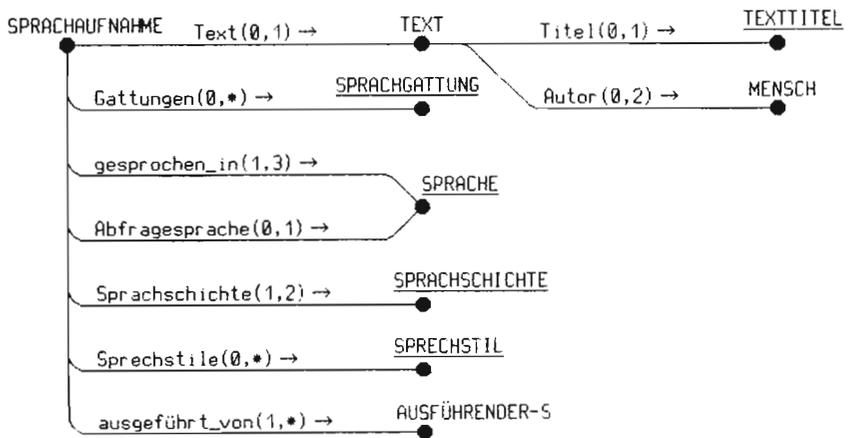
Definition of MENSCH/MENSCHENGRUPPE

Fig.5



Definition of AUFNAHME\_VON\_MENSCHEN

Fig.6



Definition of SPRACHAUFNAHME

Fig.7



data are possible. If the researcher sets the recording up (i.e. is responsible for the production taking place) the attribute *explorativ* is to be added. Concerning linguistic projects in this case this entry can be augmented by the terms *Fragebuch* (complete stock taking of linguistic data based on standardized interviews) and *Frageliste* (cursorly stock taking of linguistic data based on standardized interviews). If the researcher is merely attending a performance which would have taken place anyway the attribute *aktuell* is appropriate. The term *simulativ* is reserved for "imitation of events" or parts of it. This strategy gains importance within the frame of reconstructions, e.g. of theatre place. The attribute *experimentell* will be found in the context of bioacoustics first of all.

Data like entries concerning the TIME respectively the duration of a recording (hours, minutes, seconds), completeness (e.g. an original tape) can be dubbed onto archival tape completely or partly), mark of origin (see (1)), material (e.g. sheet music, printed as well as audiovisual publications, artifacts such as instruments), barring clause respectively password, are further entities of the data model.

Terminating this detailed description of the administrative part with its media specific problems we will briefly turn to the subject matter (AUFNAHMEINHALT). It would be beyond the frame of this article to show the complete graphic descriptions which contain all super- and subclasses with corresponding relationships of the part AUFNAHMEINHALT and to discuss them thoroughly. Out of the specific research areas our holdings comprize the Figures 5 to 10 should highlight these descriptions concerning a linguistic and a bioacoustic recording. For reasons of completeness a copy of all defined classes respectively major data elements (Deutsch 1985:46-50) are presented here as an appendix in order to inform the archivist as well as the information scientist at least sketchily.

The implementation of the data base is scheduled for 1987/88.

#### Footnotes:

- (1) Beside of the main collections and the phonograms the so called "Sondersammlung" exists in the Phonogrammarchiv as well. It comprizes bestowals and purchases of various sound carriers. These are either copies of research material or commercial discs and cassettes. These recordings were made independantly from the Phonogrammarchiv. The entry *Herkunftsvermerk* (mark of origin) traces back their origin.
- (2) ECO is the abbreviation for "Established Context". An ECO-based data model belongs to the group of semantic data models.

#### References:

Date, C. J.: An Introduction to Database Systems, 1981<sup>3</sup>.

Deutsch, Lukas: Datenbankanwendung mit ECO, ausgeführt im Phonogrammarchiv der Österreichischen Akademie der Wissenschaften. Diplomarbeit, approbiert am Institut für Angewandte Informatik und Systemanalyse der Technischen Universität Wien, 1986.

#### Kataloge des Phonogrammarchivs.

Katalog I der Platten (=Phonogramme) 1-2000. Hrg. Sigmund Exner, Wien 1922.

Katalog der Tonbandaufnahmen B 1 bis B 3000. Hrg. Walter Graf und Elfriede Hermann, Wien, 1960.

Katalog der Tonbandaufnahmen B 3001 bis B 7000, Hrg. Elfriede Hermann, Herbert Schendl und Dietrich Schüller, Wien 1966.

Katalog der Tonbandaufnahmen B 7001 bis B 10000. Hrg. Rudolf Brandl, Elisabeth Deutsch, Werner Deutsch und Dietrich Schüller, Wien 1970.

Katalog der Tonbandaufnahmen B 10001 bis B 13000, Hrg. Rudolf Brandl, Elisabeth Deutsch und Dietrich Schüller, Wien 1974,

King, Gunther: Entwurf und Verwendung von Datenbanken mit ECO, FACTHANDLER und PUZZLE.  
Dissertation, approbiert am Institut für Angewandte Informatik und Systemanalyse der Technischen Universität Wien, 1985.

Schlageter, Gunter und Stucky, Wolffried: Datenbanksysteme: Konzepte und Modelle.  
Stuttgart 1983.

Liste der lexikalischen Objekte:

**ANLASS:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**ANMERKUNG:**

Zeichenkette der Länge 180  
erlaubte Werte: offen

**ANZAHL:**

Zeichenkette der Länge 1  
erlaubte Werte: 1,2,3,4,5,6,7,8,9,\*  
Bedeutung der Werte:  
\* = mehrere (auch wenn es weniger als 10 sind)

**AUFNAHMEMETHODIK:**

Zeichenkette der Länge 5  
erlaubte Werte: akt,explo,exp/f,exp/l,exper,simul  
Bedeutung der Werte:  
akt = aktuell, explo = explorativ, expl/f = Fragebuch,  
exp/l = Frageliste, simul = simulativ

**AUFNAHMETECHNIK:**

Zeichenkette der Länge 2  
erlaubte Werte: m,2m,st,bi,mk  
Bedeutung der Werte:  
m = mono, 2m = 2x mono, st = stereo,  
bi = binaural, mk = mehrkanalig

**BERUF:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**BEZEICHNUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**BEZEICHNUNG\_DER\_GRUPPE:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**DEUTSCHER\_TIERNAME:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**DEUTSCHE\_KÖRPERTEIL/ORGAN-BEZEICHNUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**DEUTSCHE\_KRANKHEITS-BEZEICHNUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**ENSEMBLEFORM:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**ENSEMBLENAME:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**FORSCHUNGSVORHABEN:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**FUNKTION\_DES\_LAUTES:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**GATTUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**GEOGRAPHISCHE\_ANGABE:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**GESCHLECHT:**

Zeichenkette der Länge 2  
erlaubte Werte: m,w,mk,wk  
Bedeutung der Werte:  
m = männlich, w= weiblich,  
km = Kind/männlich, kw = Kind/weiblich

**INSTRUMENTENFAMILIE:**

Zeichenkette der Länge 1  
erlaubte Werte: A,M,I,C,E  
Bedeutung der Werte:  
A = Aerophon, M = Membranophon, I = Idiophon,  
C = Chordophon, E = Elektrophon

**INSTRUMENTENGRUPPE:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**INSTRUMENTENNAME:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**JA/NEIN:**

Zeichenkette der Länge 1  
erlaubte Werte: j,n  
Bedeutung der Werte: j = ja, n = nein

**JAHR:**

ganze Zahl: 4-stellig  
erlaubte Werte: 0..9999

**KLANGEFFEKT:**

Zeichenkette der Länge 1  
erlaubte Werte: v,e  
Bedeutung der Werte: v = verstärkt, e = elektronische Effekte

**LAUTFOLGE:**

Zeichenkette der Länge 1  
erlaubte Werte: a,u  
Bedeutung der Werte: a = alternierend, u = ungeordnet

**MINUTE:**

ganze Zahl: 2-stellig  
Zeichenkette der Länge  
erlaubte Werte: 0..59

**MONAT:**

ganze Zahl: 2-stellig  
Zeichenkette der Länge  
erlaubte Werte: 1..12

**MUSIK/TANZ-GATTUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**NAME:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**NUMMER:**

ganze Zahl: 5-stellig  
erlaubte Werte: offen

**ORTSNAME:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**POLITISCHES\_TEILGEBIET:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**REGION:**

Zeichenkette der Länge 24  
erlaubte Werte: offen

**RELIGION:**

Zeichenkette der Länge 24  
erlaubte Werte: offen

**SAMMLUNG:**

Zeichenkette der Länge 1  
erlaubte Werte: B,S,Leerzeichen  
Bedeutung der Werte:  
B = Bandaufnahme der Hauptsammlung  
S = Band- oder Schallplattenaufn. der Sondersammlung  
Leerzeichen = Schallplattenaufnahme der Hauptsammlung

**SCHALLMEDIUM:**

Zeichenkette der Länge 1  
erlaubte Werte: l,w,k  
Bedeutung der Werte:  
l = Luft, w = Wasser, k = Körperschall

**SCHLAGWORT:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**SEKUNDE:**

ganze Zahl: 2-stellig  
erlaubte Werte: 0..59

**SOZIO-KULTURELLE\_FUNKTION:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**SPRACHE:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**SPRACHGATTUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**SPRACHSCHICHTE:**

Zeichenkette der Länge 1  
erlaubte Werte: S,U,D  
Bedeutung der Werte:  
S = Standardsprache, U = Umgangssprache, D = Dialekt

**SPRECHSTIL:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**STAAT:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**STAMM:**

Zeichenkette der Länge 24  
erlaubte Werte: offen

**STILVIELFALT:**

Zeichenkette der Länge 1  
erlaubte Werte: m,p  
Bedeutung der Werte: m = monostilistisch, p = polystilistisch

**STIMMENZAHL:**

Zeichenkette der Länge 1  
erlaubte Werte: s,e,m  
Bedeutung der werte:  
s = solo, e = einstimmig, m = mehrstimmig

**STÜCKTITEL:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**STUNDE:**

ganze Zahl: 2-stellig  
erlaubte Werte: 0..99

**SYSTEMATISCHE\_BESTIMMUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**TAG:**

ganze Zahl: 2-stellig  
erlaubte Werte: 1..31

**TEMPERATUR:**

Dezimalzahl: 3-stellig  
erlaubte Werte: offen

**TEXTTITEL:**

Zeichenkette der Länge 40  
erlaubte Werte: offen

**TIERFAMILIE:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**TIERKLASSE:**

Zeichenkette der Länge 1  
erlaubte Werte: S,I,A,V,F,R,X  
Bedeutung der Werte:  
S = Säugetier, I = Insekten, A = Amphibien, V = Vögel  
F = Fische, R = Reptilien, X = sonstige

**TITEL:**

Zeichenkette der Länge 15  
erlaubte Werte: offen

**TRADITION:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**VERWENDUNGSFORM:**

Zeichenkette der Länge 2  
erlaubte Werte: s,st,m  
Bedeutung der Werte:  
s = solistisch, st = Stimmung/Klangdemonstration  
m = mechanisches Instrument

**WISSENSCHAFTLICHER\_TIERNAME:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**WISSENSCHAFTLICHE\_KÖRPERTEIL/ORGAN-BEZEICHNUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

**WISSENSCHAFTLICHE\_KRANKHEITS-BEZEICHNUNG:**

Zeichenkette der Länge 30  
erlaubte Werte: offen

# Reviews and Recent Publications

Audio key. The record, tape & compact disc catalogue. 2nd edition.  
Winnipeg, Manitoba: Audio Key Publications, 1986. ISSN 0829-1691.  
Available from Audio Key Publications, P.O.Box 2036, Winnipeg, Manitoba, Canada R3C 3R3.

Audio key is Canada's bilingual national discography of all recordings other than of classical music. Intended for the record trade it is distributed nationally and internationally to retail outlets. "Special order service" forms are included for product which is unavailable in one's own area.

This is a very basic working tool and as such will be of little or no use to the general public either as casual consumer or informed collector. Information is supplied by Canadian record companies (including multi-national branches) and includes details (main performer, album title, distributor, recording prefix and number - but not label) of currently available CDs, cassettes and LPs, but not 45rpm singles. The different formats are identified by pictograms (LPs by a lozenge, cassettes by the rear of a sealed envelope, CDs by a prestigious star): CDs are given an additional separate listing at the back.

Arrangements is alphabetical, anthologies after Z, within the following categories: Canadian artists, Popular (including rock, easy listening, reggae and zydeco but not country or French popular song which have their own sections), Country and traditional folk (more the former, most folk occurs in the International section), Jazz and blues (the pianist James P. Johnson is entered as James, P. Johnson), French popular, French children's, (other) Children's, International (including pop stars Nana Mouskouri and Julio Inglesias along with Tex-Mex, Japanese koto music and English medieval polyphony!), Military bands, Religious (a surprisingly extensive section including gospel), Soundtracks, Spoken word and poetry, Instructional (language courses, musical instrument tuition, "Music minus one"), Sound effects (including real bird-song and mechanical instrument music), and Comedy.

Audio key is simple and practical. A great deal of emphasis has been placed on accuracy and, P. Johnson James apart, I had no reason, after a few consultations, to doubt the compilers' claim.

Chris Clark

\* \* \* \* \*

International Association of Sound Archives, Nordic Branch, Directory of nordic sound archives. 1986. ((Stockholm:)) Arkivet för ljud och bild, (1986). 1, 31pp., 21x14cm.  
Available free of charge from ALB, Box 7371, S-103 91 Stockholm, Sweden.

The Nordic Branch of IASA was founded by 23 Scandinavian archives - all institutional members of IASA - during a meeting in Stockholm in 1984. One of the very first results of this event has been the request for a directory of all sound collecting archives of the Scandinavian countries. Therefore a questionnaire was sent out to 190 institutions which are keeping sound carriers in February 1986. More than 70% of the archives which had been contacted answered the questionnaire, and the results could be published on time for the IASA International Conference in Stockholm in August 1986.

The directory on hand gives us information about 99 Scandinavian sound archives: 69 in Sweden (which means 70% of the entries), 4 in Denmark, 16 in Finland, 9 in Norway and 1 in Iceland (Radio Iceland is unfortunately missing). The directory is arranged by country and original name (not translated into English). For each archive its postal address including telephone number, and the name of the head of the archive are listed. Then number and kind of sound carriers are given (e.g. open reels, cassettes, records, cylinders, wires, piano rolls). Every entry is completed by a short description of the main focus of the collection (e.g. such as dialect studies in a special region). Indications of restricted or open access for the public are added. In the end of the directory you find a list of 20 archives keeping small collections, but without their addresses.

It is obvious that quite a number of archives is missing; a second edition could probably list those. Obviously there has been a difference in the exactitude of detailed answers given by the different archives to the questionnaire which - however - as an editor you never can manage sufficiently. You sometimes learn more about a small archive than about a big radio archive.

In any case, however, this directory offers a most interesting summary of the amazing variety of Scandinavian sound collections, especially in Sweden. It is a most welcome and interesting source of information in the field of sound archivism. I would like to invite other National Branches of IASA to follow the example of the Nordic Branch and issue similar directories.

Ulf Scharlau

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Lotz, Rainer E.: German Ragtime & Prehistory of Jazz, Vol. 1: The sound documents. Chigwell, Essex: Storyville Publications and Co. Ltd., (c) 1985. xxxvi, 371pp., 21x17cm., ISBN 0-902391-08-9: £ 12.50 (cloth).  
Available from Storyville Publications and Co. Ltd., 66 Fairview Drive, Chigwell, Essex IG7 6HS, Great Britain.

Ragtime is often considered a transitory style whose real importance is only revealed in the context of the history of jazz. Recent scholarship, notably in the anthology Ragtime, its history, composers and music edited by Hasse (Macmillan, 1985) has focussed attention on ragtime's intrinsic merits so that a truer picture emerges in which we see a written music relying on printed sheet music for its dissemination. The contemporary plethora of living-room pianos in the USA was crucial to the spread of its popularity but banjos, military bands and singers were just as important at the time. Ragtime's most celebrated exponent, Scott Joplin, was aiming to produce an alternative form of concert music, an aim partially fulfilled by latter-

day recitals by Joshua Rifkin and others. This has little in common with jazz although certain emphases within ragtime do prefigure the later style; the necessity for technical competence, if not virtuosity, on an instrument and, above all, rhythmic energy released through "the collision between internal melodic and underlying rhythms" (William Bolcom, "Ragtime" in New Grove, 1980). Whereas earlier ragtime performances, particularly by military bands, tended to be stiff, their disciplined measure exuding confidence and reassurance, later performances struck a new attitude, deliberately emphasising the wild exuberance of ragtime and forging a direct link to what Max Harrison called "the nervous brilliance of the Original Dixieland Jazz Band" (The Essential jazz records, Manse11, 1984, p.21).

Other distinguishing elements of jazz - blues, black church music and improvisation - have no precedents in ragtime apart from the practice of 'ragging' older compositions and melodies, an unwritten aspect of ragtime. It is therefore a pity to find the author of the foreword to this publication, Horst Lange, pronouncing so dogmatically that "instrumental ragtime music is the only true predecessor of early (original) jazz music". Certainly, it is the most identifiable precursor, but no greater claim can be made. Lange may well be putting his finger on the deficiency of early European jazz on the Continent which, as presented in the recent "Hot jazz and dance music" compilations issued by Harlequin, rarely shows the same degree of understanding of the jazz idiom as the early British imitators.

When it came to ragtime, however, the Germans were evidently able to emulate the Americans. Ragtime came to Germany during the European tours made in 1900 - 1905 by Sousa's Band. He played some ragtime to the Kaiser who is said to have remarked "Es gibt nichts Besseres. Ausgezeichnet ist rag-time!". As in America, ragtime swiftly became a popular craze. No indication is given in German ragtime, however, of how important ragtime in sheet music form was in Germany. The evidence suggests that the demand there was for recordings instead, not only on cylinder and flat gramophone disc, but also on piano rolls, metal music discs, player violins, etc. The inclusion by Lotz of all these types of sound carriers, including early films, makes it misleading to refer to his work as discography: sonography would be more accurate.

Before this publication we could only see "the tip of the iceberg" in Lange's own discography of German jazz, Die deutsche 78er Discographie der Jazz und Hot-Dance Musik 1903-1958 (1978). Lotz reveals the submerged bulk of German ragtime and proto-jazz available through recordings on the German market up to the outbreak of war in 1914, and plenty more since the scope for inclusion spreads very widely: from Felix Weingarten's recording of Debussy's Golliwog's cake-walk to Louis Bradfield singing The Lily of Laguna. In fact a scan of the repertoire contained in the sonography reveals only a small proportion of recognisable ragtime compositions: Dill pickles, Smokey mokes, Maple leaf rag, Whistling Rufus, Grizzly Bear rag feature regularly as does Irving Berlin's first 'hit' Alexander's ragtime band, which is not strictly a ragtime composition. For the most part, the repertoire would fit the author's term "prehistory of jazz" but Sousa marches (Washington Post), coon songs (All coons look alike to me) and popular songs (Old folks at home) have, in my opinion, even less to do with jazz than ragtime. Early popular music is more accurate.

At least two methods of arrangement for the material suggest themselves. Lotz opted for the orthodox jazz discography arrangement, alphabetically by performer. Arguably it is more important to emphasise the written aspect of this music since few of the hundreds of singers, bands

and instrumentalists can claim any enduring artistic worth and an arrangement by composer and/or title may have been preferable. Certainly both means of access should be covered; the omission of a title index is one of this publication's most serious shortcomings.

Perhaps more important than the potential access given to this music is the information which enables us to appreciate and understand the scale of the German recording industry at that time. Berliner opened their Hanover plant in 1898. By 1906 there were twenty gramophone record manufacturers and by 1914, more than three hundred and fifty record labels were on the market. All these have been listed with brief notes in the introduction. So too have the manufacturers of all the other types of carrier included: cylinder music boxes (Musikdose), cylinder records, disc musical boxes, films, orchestrions, organettes, organs, non-reproducing pianos, reproducing pianos, violin players and mechanical zithers. It is useful to have all this information in one volume.

Returning to access, the author worked directly from labels and opted for direct entry for headings. Therefore not all the recordings by a given performer will be collated. Vess Ossman, for instance, has entries under his own name, under associates and under "Banjo", one of several catch-all headings which turn out to be revealing. In the absence of widely-held knowledge about this period it is useful to find material grouped together under headings such as "xylophone", "Orchester" and "Film". Cross references ensure that disparate entries are not missed.

Personnels are given wherever possible. For the sake of completeness it is interesting to know who played bassoon in the "Garden Grenadier Regiment nr.2" - actually what is interesting here is the extraordinary versatility of the musicians many of whom doubled on instruments as diverse as cornet and violin. One of the most highly regarded bands of the time was that of the Garde Republicaine. If it is known, as Lotz states, that many of its musicians became famous orchestral or dance band soloists, it is strange that so few are identified.

The outbreak of war in Europe presents an historic barrier to the development of European ragtime. Nevertheless, isolated recordings were made in this idiom after the war, particularly on piano rolls, and Lotz includes a selection of these. The bandleader Bernard Etté (whose recording career with Vox and others is detailed in Lange's discography) receives an entry for his 1924 recording of Confrey's novelty rag Kitten on the keys. The Etté band, without strings and directed by its pianist, Heinz Schmidt, recorded as the Jazz Kings - unfortunately no reference from Etté to Jazz Kings. Their recording of Joplin's Maple leaf rag in 1928 is probably one of the only instances of orchestral ragtime to appear between the demise of ragtime in the early 1920s at the first revival by Lu Watters in 1941 when ragtime compositions began to reappear in jazz band repertoires.

Such selective sampling of this well-produced work does little justice to the wealth of information recorded by Lotz. Once again the professional archivists must bow to the skill, thoroughness and diligence of the amateur enthusiast. Opposing the criticism that he has put the cart before the horse - a reference to the belief that discographers should make sure that all labels and series are listed before turning to repertoire - and mindful of errors and omissions, Rainer Lotz boldly offers researchers and enthusiasts the first fruits of a work in progress. This volume is also the first of a projected series on the prehistory of jazz in Germany. Without over-emphasising the link that the popular music of this period had with early jazz, I look

forward to more enlightenment of this hitherto obscure period of the European recording industry and hope that my own view of the music may yet be altered for the better by future reissues.

Chris Clark

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Musik-Almanach 1986/87. Musikleben in der Bundesrepublik Deutschland. Für den Deutschen Musikrat hrsg. v. Andreas Eckhardt, Richard Jakoby, Eckart Rohlf's. Redaktion: Margot Wallscheid. Kassel: Bärenreiter Verlag; Regensburg: Gustav Bosse Verlag, (c) 1986. 661 S., 19x13cm., ISBN 3-7618-0759-7 bzw. 3-7649-2340-7: DM 42.80 (brosch.).

Seit Herbert Barths Jahrbuch der Musikwelt (1949) hat es für die Bundesrepublik Deutschland kein Nachschlagewerk gegeben, das Adressen des Musiklebens auflistet. Natürlich gab es vereinzelt Spezialverzeichnisse. Sie decken jedoch nur einen kleinen Bereich ab (z.B. das MM-Branchen-Handbuch). Andere europäische Nationen haben es da besser gehabt; ich denke beispielsweise an das British music yearbook, das Schweizer Musik-Handbuch und das Musikhandbuch für Österreich. Nun gibt es auch für die BRD einschließlich West-Berlin ein entsprechendes Verzeichnis, das der Deutsche Musikrat zusammengestellt hat. Es ist in Idee und Anlage eine Fortsetzung des Kestenberg'schen Jahrbuchs der deutschen Musikorganisation (1931). Es sind fast alle Institutionen des Musiklebens aufgeführt, von der kulturpolitischen Bundesebene bis zur handwerklichen Musikwirtschaft. Nichtkommerzielle Institutionen werden mit standardisierten Selbstdarstellungen erläutert. Das Musikleben, soweit es institutionell greifbar ist, ist hier wirklich umfassend dokumentiert. Daß es dabei gelegentlich kleine Auslassungen oder Fehlzusweisungen gibt, liegt in der Natur der Sache. Die Redakteurin Margot Wallscheid hat jedenfalls ganze Arbeit geleistet. Kurz: Das Buch ist exzellent! Es ist systematisch plausibel aufgebaut, innerhalb seiner zwölf Kategorien durchgehend einheitlich gestaltet, und es ist aktuell. Hervorragend sind die beiden Register nach Orten und Personen. So kann fast alles und jeder schnell gefunden werden.

Freilich rutschten die freien Gruppen durchs Netz der Erfassung durch, z.B. fehlen Opernensembles ohne eigene Spielstätte ebenso wie ad-hoc zusammengestellte Mucken-Orchester. Doch ließen sich hierbei angesichts der Zergliederung des bundesrepublikanischen Musiklebens und der Schnelllebigkeit solcher Ensembles keine umfassenden und zuverlässigen Informationen zusammenstellen.

Wenn auch aktualisierte Neuauflagen geplant sind: Bei einem so nützlichen und deshalb häufig konsultierten Nachschlagewerk hätte der Hersteller die dauerhafte, strapazierfähige Fadenheftung in die Kalkulation aufnehmen sollen!

Martin Elste

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Die Österreichische Phonotheek. 25 Jahre Tondokumentationen 1960 bis 1985. Wien: Österreichische Phonotheek, 1985. 164 S., 21x15cm., keine ISBN, kein Preis angegeben (brosch.).

Die Jahre 1960/61 müssen für die deutschsprachige Kulturszene recht fruchtbare Jahre gewesen sein, das zeigen jedenfalls allerorten die Festlichkeiten aus Anlaß des 25jährigen Bestehens. Dabei wird je nach dem eigenen Selbstverständnis dieser Tag festlich begangen oder es wird nur kurz innegehalten, um rückschauend Stationen des Werdens noch einmal bewußt zu machen. Ein vielgeübter Brauch ist dann die Herausgabe einer Festschrift. Die Österreichische Phonotheek tat es

und legte ein 164 Seiten starkes, mit zahlreichen Abbildungen versehenes Buch vor. Der Leser erfährt dabei manches Wissenswerte; so werden eingehend das Wort- (R. Hubert) und das Musikarchiv (O. Klimek) vorgestellt, die Schallplattenproduktion des Hauses akribisch aufgelistet (R. Hubert), wobei man auch staunend liest, daß alle Tonträger der Jahre 1965-1973 schon vergriffen sind und neben weiteren kleineren Beiträgen kann man in der Chronik alle Mühen, aber auch alle wichtigen Erfolge der Phonotheek nachlesen, die von ihrer Aufgabenstellung her nicht nur archivarisch, sondern auch dokumentarisch und als produzierende Anstalt denken muß (E. Bamberger); ebenso wird einem humorig, in Wiener Mundart erzählt, die Situation des Tontechnikers bei der Aufnahme nähergebracht (P. Rumpelmayer).

Man nimmt den handlichen Band gern zur Hand, weil für die Beschreibung der 25 Jahre die Mischung aus lebensnaher Darstellung und faktenreichem Wissen gut gelungen ist.

Eckehard Baer

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Panorama of audiovisual archives: a contribution to the development of international film and video archive practice. Editorial supervision, Dominique Saintville in association with the International Federation of Television Archives. English language edition. London: BBC Data, 1986. 275 pp., ISBN 0-946358-31-1

This is an important book in the history of archival theory and the first of its kind to encompass the film and video archives of television. It is concerned primarily with television archives and libraries, but has considerable relevance to the sound archivist as well. Although it is called Panorama of audiovisual archives, there is little sign of the 'audio' part, and where would the visual be without the audio? A companion volume on sound archives would not come amiss.

The archive field is relatively small when one considers the number of collections of audiovisual materials and therefore the interests of the audiovisual archivist will rapidly outreach national boundaries. All audiovisual archives, indeed all archives, face similar problems of storage, collection, financial provision, administration, selection, stock control and documentation, legal and copyright considerations. The purpose of the Panorama is to produce a 'state of the art' together with recommendations for good practice which will eventually lead to guidelines and standards, and in this it can be said to succeed. The Panorama is a joint publication of the Federation of Television Archives (FIAT) and the Institut National de l'Audiovisuel (INA). It has been published in three language versions; English (distributed by BBC Data), French (distributed by INA) and Spanish (distributed by RTVE). Some 44 papers have been assembled from 39 different authors. The speed of the compilation and publication (1984-1986) indicates that there was a need for such a work on archival international practice.

Audiovisual archive science is a new discipline. An av archive cannot be treated in the same way as an administrative archive, even though there may be similarities in procedures such as collection, deposit, preservation and processing of content. The difference comes in the way an audiovisual archive, especially a television archive, is used. A television archive is not used for historical verification but to satisfy the demands of programmers. The Panorama stresses this point as well as the diverse preservation structure of audiovisual archives. Large established archives and the newer developing small archives with their different structures and resource levels are all included. The book is not one for cover to cover reading,

although all of it needs to be read, but it has been arranged in topic sections to assist the reader to dip in when a particular problem arises. There are five sections starting with one on the av archive preservation structures in nine different countries.

Section two scans the existing international cooperation of av archives and structures. The only quibble with this section is that it has ignored IASA in describing the international associations. Exchange agreements are described and cooperative ventures like the Unesco Recommendations on the Safeguarding and Preservation of Moving Images.

Section three on archival procedures is divided into several subsections dealing with selection, physical preservation, storage, stock control and documentation. This section is the most detailed and contains papers on selection including policy and standards for two different types of collection. Physical preservation includes papers on proper care and storage and also tape testing of blank tape to ascertain faults before recording takes place. Stock control systems are described ranging from the highly sophisticated, BBC VTOL to those more suited to smaller collections, if any tv collection can be defined as small. There are many useful principles to be gleaned from these papers. The section also carries recommendations for tv archive stock control procedures. Papers on documentation range from the FIAF (Federation of Film Archives) Minimum data list to documentary analysis to automated indexing and retrieval and a consideration of some suitable computer systems. Frequently tv retrieval systems are anything but user-friendly and the detail of indexing and terminology make effective retrieval a highly skilled task, but the smaller av resources centre is also included in this section. The section concludes with an analysis of the possibilities and probabilities of the exchange of information or file transfer between tv archives, and standards are suggested.

The book concludes with a section on legal aspects of av archive work and a miscellany of papers on the policy and structure of archives.

This is a remarkable book in many ways: for the range and depth of reporting, the speed of production and its cooperative nature. As benefits such an authoritative book there are some noted experts among the contributors. Klaue on film, Labrada on television, Kula on selection and inevitably Wheeler on technical preservation. The fact that this last paper turns up in nearly every major work on technical preservation of magnetic tape speaks of its quality and the unchanging nature of some of the problems. It is as valuable today as when written and reprinting it here serves only to emphasise its continuing relevance.

At last an av archive association has released one of its most useful functions, to provide information, guidance and standards of good practice for their own benefit and the benefit of developing archives and by extension other av collections.

Helen Harrison

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Sanders, Alan: Walter Legge. A discography.  
Westport, Conn.; London: Greenwood Press, (c) 1984. xx, 452 pp., 24x16cm.  
(=Discographies. No.11.) ISBN 0-313-24441-3: £ 35.00 (cloth.).

Without them there would be no gramophone record. Yet it has been only for a decador so that their names have been printed on record covers, mostly in small letters and in the corner of

the sleeve. Only a few are known to the public, and if so, by their names only, such as Peter Wadland, Hans Hirsch, Elsa Schiller, Gerd Berg, Wolf Erichson, Andreas Holschneider, and Christopher Bishop. They all are record producers, are important producers, but anonymous as their orchestral musicians...

There have been exceptions, though. I think of John Culshaw (1924-1980), and Walter Legge (1906-1979). Both became legends already during their lifetimes, partially by their spectacular productions, partially by their literary ambitions. Walter Legge's contribution to recorded classical music has arguably not been surpassed by any other record producer. Everyone of us involved in one way or the other in recorded music has come across his famous recordings of which there are many indeed. It is for the first time that virtually all of the recording sessions supervised by Legge have been listed chronologically, thus documenting the day-by-day routine as well as the highlights of this producer's work.

Legge's recording work spans from 1931 to 1979, just a few months before his death. In 1966, Legge recorded for his first time for a company other than EMI. Thus this discography contains a large portion of the recordings for EMI's Columbia label and a considerable amount of HMV-recordings of the shellac era.

The arrangement by dated sessions is useful in the case of direct-to-disc recordings (namely shellacs) but not entirely successful for taped recordings. For each year, Sanders gives a brief summary of memorable recordings. There is an index of works as well as an index of artists, but no index of record numbers which would have identified collections.

This is an extremely important reference book for its sheer scope of material documented.

Martin Elste

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Simon, Géza Gábor: Magyar jazzlemezek 1912-1984./Hungarian jazz records 1912-1984.  
Pécs: KISZ Baranya megyei Bizottsága - Baranya megyei Művelődési Központ, 1985.  
223 pp., 20x14cm., ISBN 963-00-0797-5: no price given (pbk.).  
Address of author: Simon Géza Gábor, Pf. 654, H-1365 Budapest 5, Hungary.

Thanks to the many fine European jazz commentators and discographers, more and more information is surfacing about the wealth of jazz performed outside America. Unfortunately, historical recordings of this music are still difficult to obtain although the Harlequin label is ensuring that at least a representative sample from various countries survives through its "History of jazz" series. Volume 6 of this series, issued in 1984, offers seventeen examples of jazz and hot dance recorded by Hungarian bands between 1912 and 1949 including the pioneer Chappy (real name Jenő Orlay-Obendorfer), violinist Gábor Radics and the prodigy drummer Tommy Vig. From the post 1950 era only the recordings by emigré guitarist Gábor Szabo for Impulse give any indication to Western ears of the extent to which jazz has developed in Hungary.

My own first experience of Hungarian jazz was six years ago while cataloguing Voice of America acetate tapes acquired by the National Sound Archive. Among these tapes were a number of Willis Conover's "Jazz Hour" programmes recorded and broadcast in the mid-1950s. One of these programmes featured studio recordings made in 1956 in Budapest by some Hungarian musicians just before "the freedom fight broke out". The musicians were not identified but a panel of star

American jazz musicians gave their opinions after each performance, mostly to the effect that the pianists tended to sound like George Shearing and the saxophonists like Stan Getz and Gerry Mulligan (all white, you notice). Such influences may indeed have been, as Conover repeatedly claims in the programme, attributable to their having regularly tuned into VOA, for it is evident from browsing in Hungarian Jazz Records that the 1950s were very lean times for the jazz record market in Hungary.

Not so the 1930s and 1940s when there was a good supply of American and British recordings as imports or licensed reissues. Again, the influences appear to have been predominantly white and most popular of all in the late 30s and early 40s were the Europeans, Nat Gonella and Django Reinhardt. The other very active period in Hungarian jazz is the period from the mid 1960s to the present. Very little is known about these musicians in the West (although some of them appear on the German ENJA label) and this new discography by Géza Gábor Simon is the only available point of reference from which to embark on a personal exploration or for institutions such as the National Sound Archive to make enquiries about possible acquisitions.

It is clear from the Harlequin reissue and the VOA broadcast that the new Hungarian jazz is likely to be of high quality. One of the panelists remarked that Hungarians share with black Americans a heritage of profoundly moving folk songs, notable for its rhythmic vitality and distinctive harmonic colouration. On this is based the integrity of the music and it is thereby saved from the banality of so much "second-hand" jazz. These same folk roots are apparent in the relatively high number of virtuoso jazz violinists who have recorded in Hungary: Gábor Radics, Elemér Kiss, Lexi Rács, Bertalan Bujka and Matyas Csányi, for instance. The great American Eddie South studied with Hubay in Budapest.

The early period of jazz in Hungary, however, was in many respects a foreign affair. There were no recording facilities in Hungary until the 1930s and all recordings were made abroad, mainly in Berlin. Many American, German and British bands toured Hungary and many of their featured vocalists came to settle in Hungary: Anita Best (who recorded prolifically), Diana Clayton, Edna May, Sadie Hopkins to name only a few. This foreign influence led to many Hungarian musicians anglicising their names: Edde Buttola became Eddy Buttler and Anna Szüle became Ania Suli. I already mentioned the most famous, Chappy, who, incidentally, published an autobiography in 1943 entitled Dzsesszdobbal a világ körül (With jazzdrums around the world).

Simon has taken a broad view of the music for inclusion in this discography and encompasses associated genres such as gospel and blues, fusion and hot dance. As well as Hungarians recorded at home and abroad there are recordings made by foreigners in Hungary and recordings made by foreigners licensed for Hungarian release. A good picture thereby emerges of the influence of recordings on the development of jazz in that country. The discography is arranged in the orthodox manner, by principal performer subarranged by session date and matrix. The layout is uncluttered and vital information, surnames and recording dates, is underlined. There are supplements for Hungarian music and video cassettes and for anthologies or collection in LP. There are two useful indexes: a numerical listing of LP issues and a performer index (Hungarians designated by upper case). For assessing repertoire I had hoped for a title index but the discography is small enough to be able to make such an assessment by browsing.

I had also hoped to identify those anonymous 1956 recordings on the VOA broadcast. The discography includes some private recordings but none of the tapes held by Hungarian Radio, although

I suspect that the only extant copies are in the USA and here at the National Sound Archive. So there remains a mystery to be solved and I am now more tantalised by the prospect of hearing more of the music which Géza Gábor Simon has documented. It is hoped that he may take this work a step further and write a study of jazz in Hungary.

Chris Clark

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Als die Maschinen sprechen lernten... Phonographen und Grammophone aus der Sammlung Schoppmann. Ludwigshafen am Rhein: Stadtmuseum, 1986. 68 S., Abb., 19x16 cm., keine ISBN: DM 17.00 (geb.). Erhältlich vom Wilhelm-Hack-Museum, Berliner Straße 23, D-6700 Ludwigshafen am Rhein, BRD.

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American folk music and folklore recordings 1985. A selected list.

Washington, D.C.: American Folklife Center, Library of Congress, 1986. ((16pp.)) illus., 23x15 cm., no ISBN/ISSN, (stapled).

Available free of charge from American Folklife Center, Library of Congress, Washington, D.C. 20 540, USA.

This annotated booklet lists 30 outstanding records and tapes of traditional music and folklore which were released in 1985.

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Corenthal, Michael G.: The iconography of recorded sound 1886 - 1986. A hundred years of commercial entertainment and collecting opportunity.

Milwaukee, Wisconsin: Yesterday's Memories, (c) 1986. vii, 243 pp., illus., 28x22 cm., no ISBN: US-\$ 20.00 (pbk.).

Available from Yesterday's Memories, 5406 West Center Street, Milwaukee, Wisconsin 53 210, USA.

What sounds like a serious iconographic study of record labels is in fact a fairly random selection of brief descriptions of mostly curious discographical items in the collection of the author, to which transcripts of five interviews with record collectors have been added.

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Davies, Gillian: Piracy of phonograms. A study requested by the Commission of the European Communities. Second edition. Oxford: ESC Publishing Limited, 1986. xvi, 151 pp., 23x15 cm, ISBN 0-906214-42-4: £ 17.95 (pbk.).

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Gemeinschafts Katalog. '86/'87. Langspielplatten, MusiCassetten, Compact Discs. 15. Jahrgang. Starnberg: Josef Keller GmbH & Co. Verlags-KG, (1986). xvii, 1293 S., 30x23 cm, ohne ISBN: kein Preis angegeben (geb.).

Erhältlich durch Josef Keller GmbH & Co. Verlags-KG, Postfach 1440, D-8130 Starnberg 1, BRD.

Die Ende Oktober erschiene 15. Auflage des offiziellen Lieferkatalogs der dem Bundesverband

der Phonographischen Wirtschaft angeschlossenen Firmen enthält rund 26 000 LPs, MCs und CDs, die in über 200 000 Einzeleinträge aufgelöst sind.

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Greenfield, Edward; Layton, Robert & March, Ivan: The Penguin guide to compact disc, cassettes and LPs. Harmondsworth, Middlesex: Penguin Books, 1986. xxiii, 1217 pp., 21x15 cm, ISBN 0-14-046754-8: £ 9.95 (pbk.).

A newly updated edition of the well-known critical discography of recordings currently marketed in the United Kingdom.

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Die großen Opern- und Konzerthäuser der Welt. Ostfildern: Fink-Kümmerly+Frey, (c) 1986. (=Edition Lufthansa). 360 S., Abb., 27x29 cm, ISBN 3-7718-0580-5: DM 98.00 (geb.).

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Grundmann, Jan: Hot bandoneon swingin' guitar. Die Fred Dämpke Bio-Discographie.

Menden: der Jazzfreund, (c) 1986. 36 S., 21x15 cm, (=Jazzfreund-Publikation. Nr.30.), ohne ISBN: kein Preis angegeben (brosch.).

Erhältlich von: der Jazzfreund, Gerhard Conrad, Von-Stauffenberg-Str. 24, 0-5750 Menden 1, BRD.

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Guinness British hit albums. 2nd edition. Enfield, Middlesex: Guinness Books, (c) 1986. 188 pp., illus., 24x20 cm, ISBN 0-85112-480-1: £ 6.95 (pbk.).

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Hall, Stephanie A.: South Carolina field recordings in the Archive of Folk Culture.

(=LCFAFA No.4.) Washington, D.C.: Archive of Folk Culture, Library of Congress, 1986.

6 pp., 28x22 cm, ISSN 0736-4903: free of charge (stapled).

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ifpi 1986. Review of the International Federation of Phonogram and Videogram Producers.

London: IFPI, 1986. 72 pp., illus., 25x17 cm, ISBN 0-9508655-2-4: £ 5.00 (pbk.).

Available from IFPI Secretariat, 54 Regent Street, London W1R 5RJ, Great Britain.

The book includes a series of PR articles on topics relevant to the aims of IFPI, There is also a directory of IFPI's National Groups and its affiliated bodies.

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Jacobsson, Stig: Svenska tonsättare. Diskografi. ((Stockholm:)) Rikskonserten, (1986).

266 pp., illus., 21x15 cm, no ISBN: no price given (pbk.).

Available from Rikskonserten, Schönfeldts gränd 1, Box 1225, S-111 82 Stockholm, Sweden.  
A discography of works by Swedish composers on LPs and EPs, both currently available or deleted. The book is divided into two sections listing composers and gramophone companies respectively in alphabetical order. A handy as well as attractive reference book.

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Knowles, John: Elgar's interpreters on record. An Elgar discography.  
n. p. ((London)): Thames Publishing, 21985. 133 pp., illus., 21x30 cm, ISBN 0-905210-31-X:  
£ 8.50 (pbk.).

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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.T.E.M.), 1986. ix, 134 pp., 24x17 cm, (Quaderni dell'I.R.T.E.M. Vol.3), no ISBN:  
no price given (pbk.).

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Mückenberger, Heiner: Meet me when they play the blues. Jack Teagarden und seine Musik.  
Gauting-Buchendorf: OREOS, (c) 1986. 222 S., Abb., 22x14 cm, ISBN 3-923657-17-X: DM 58.00  
(geb.). Enthält ein Kapitel "Diskographisches und empfohlene Platten".

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Nolden, Rainer: Ella Fitzgerald. Ihr Leben. Ihre Musik. Ihre Schallplatten.  
Gauting-Buchendorf: OREOS, (c) 1986. 249 S., Abb., 24x17 cm, ISBN 3-923657-15-3:  
DM 36.00 (brosch.). (= Collection Jazz. o.Bd.-Z.)

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Rees, Terence (ed.): A Sullivan discography. Saffron Walden, Essex: Sir Arthur Sullivan  
Society, ((1986?)). ((100 pp.)), illus., 21x15 cm, ISBN 0-9507348-5-3: no price given (stapled).  
Available from Sir Arthur Sullivan Society, 71 Hockley Lane, Eastern Green, Coventry CV5 7FS,  
Great Britain.

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Susat, Jürgen W.: Discography of the "uncompromising Lennie Tristano".  
Menden: der Jazzfreund, (c) 1986. 23 pp., illus., 21x15 cm, (=Jazzfreund-Publikation. Nr. 31),  
no ISBN: no price given (pbk.).  
Available from der Jazzfreund, Von-Stauffenberg-Strasse 24, D-5750 Menden 1, BRD.

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Vaughan, Roger: Herbert von Karajan. A biographical portrait.

London: Weidenfeld & Nicolson, (c) 1986. 274 pp., illus., 24x17 cm, ISBN 0-297-78404-8: £ 12.95 (cloth.).

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RECENT RECORDINGS OF CONTEMPORARY MUSIC ISSUED BY OR ON BEHALF OF  
NATIONAL COMPOSERS' SOCIETIES

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

3 Mattijs Vermeulen prizes. Jan van Vlijmen: Omaggio a Gesualdo. Theo Olof (violin)/The Radio Chamber Orchestra/Hans Vonk, cond.; Klaas de Vries: Discantus. The Radio Philharmonic Orch./ Kenneth Montgomery, cond.; Guus Janssen: Temet. The Gijsbrecht van Aemstel Quartet. Composers' Voice: 8602 (1 LP).

Dutch carillon music. Various carillons in Haarlem, Amsterdam, Utrecht, and Breda, on which contemporary compositions are performed. Donemus Disk: 001 (1 LP).

Balans Hoketus. Gene Carl: Gray matter; Huib Emmer: Singing the pictures; Klas Torstensson: Spara; Louis Andriessen: Hoketus. The Hoketus Ensemble. Composers' Voice Special: CVS 1986-2 (2 LPs).

Igor Stravinsky: Le sacre du printemps, arr. for four pianos by Maarten Bon. Ronald Brautigam, Maarten Bon, Gerrit Hommerson, Marja Bon (pianos). Composers' Voice Special: CVS 1986-3 (1 LP).

Otto Ketting: Ithaka. Opera in ten scenes (1986). Soloists/The Netherland Opera Choir/The Netherland Philharmonic Orchestra/Lucas Vis, cond. (Recording of the world première to inaugurate Amsterdam's Muziektheater, on 23 September 1986) Composers' Voice Special: CVS 1986-4 (2 LPs).

Theo Loevendie: Naima. Opera in three acts (1985). Soloists/The Netherland Opera Choir/The Amsterdam Philharmonic Orchestra/Lucas Vis, cond. Composers' Voice Special: CVS 1986-5 (2 LPs)

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The following records are available from record shops through the Canadian Music Centre,  
Chalmers House, 20 St. Joseph Street, Toronto, Ontario, Canada M4Y 1J9:

Harry Somers: Louis Riel. The Canadian Opera Company/Victor Feldbrill, cond.;  
Centrediscs: CMC 24/25/2685 (3 LPs) (live recording of October 23, 1975 from Kennedy Center,  
Washington, D.C.)

Montréal Postmoderne. Denis Gougeon: Voix Intimes; John Rea: Treppenmusik; Claude Vivier:  
Pour violon et clarinette; José Evangelista: Clos de vie. Various musicians;  
Centrediscs: CMC 2085 (1 LP)

Ernest Macmillan: 3 Songs of the West Coast; Harry Somers: 3 Songs to words by Walt Whitman; Jean Coulthard: 6 Medieval love songs; Godfrey Ridout: Folk songs of Eastern Canada; John Beckwith: 5 Lyrics of the T'ang Dynasty; Bernard Naylor: Speaking from the snow. John Vickers (tenor)/Richard Weitach (piano); Centrediscs: CMC 2185 (1 LP).

Sing-sea to sea. Various composers. Ruth Watson Henderson (piano)/Toronto Children's Chorus/Jean-Ashworth Bartle, con; Centrediscs: CMC 2285 (1 LP).

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#### RECENTLY RE-ISSUED RECORDINGS OF HISTORICAL INTEREST

Pupils of Clara Schumann: Fanny Davies, Ilona Eibenschütz, Adelina de Lara.

Pearl: GEMM 291/99 in set CLA 1000 (9 LPs, mono)

Contains commercial and private recordings by Johannes Brahms, Fanny Davies, Ilona Eibenschütz, and mostly Adelina de Lara. With the set comes an illustrated booklet with notes by Jerrold Northrop Moore. Available from Pavilion Records Ltd., Sparrows Green, Wadhurst, Sussex TN5 6SJ, Great Britain, or Helikon Musikverlag GmbH, Heuauerweg 21, D-6900 Heidelberg, BRD, or through record shops.

The Mapleson cylinders, 1900-1904. Complete edition. Recorded during performances at the Metropolitan Opera House. Rodgers and Hammerstein Archive of Recorded Sound: R & H 100-1/6 in set R & H 100 (6 LPs, mono).

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The Australasian Sound Archive No.2, November 1986, ISSN 0818-5646

Contents: The 1986 Combined IASA/IAML Conference by Ron White; Australian Show Music by Peter Pinne; Ross Laird and the "Australian Discographic Handbook" Series by Jeff Brownrigg; Labels for Australia (No.1) by Ross Laird; Reviews; Committee of Inquiry into Folklife in Australia (News Release); Lists of IASA Members; etc.

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Das Schallarchiv. Informationsblatt der Arbeitsgemeinschaft Österreichischer Schallarchive. No.20, Dezember 1986.

Aus dem Inhalt: Rainer Hubert, Zehn Jahre "Das Schallarchiv"; Thomas Trumpp, Print- und AV-Medien - Versuch einer terminologischen Zwischenbilanz; Dietrich Schüller, Gemeinsamkeiten audio-visueller Medien; Rainer Hubert, Thesen zu Beruf und Ausbildung des AV-Medienarchivars; AV-Medien als Kultur- und Informationsträger. Bericht über den 1. Österreichischen Medienarchivtag; sowie weitere Mitteilungen und Arbeitsberichte.

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# News and Notes

## ARSC 1987 CONFERENCE

The 21st Annual ARSC Conference will be held May 28-30, 1987, at George Washington University, D.C. Co-sponsors are the Gelman Library of G. W. U. and the Washington Metropolitan Area Chapter of ARSC. A wide ranging program of talks and meetings of interest to collectors of all types of music and recordings is planned; a full schedule, along with registration details, will be released early in 1987. Both members and non-members are welcomed.

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## HANDEL DISCOGRAPHY

For a computerized discography of recordings of the works of George Frideric Handel now under way, Mr. David Edelberg and The American Handel Society seek information about, and leads toward, the following: obscure, rare, and early recordings, as well as those issued in Eastern Europe, South America, Asia, etc.; public or private collections of recordings or related material likely to be of interest; important non-commercial items, including air checks and off-air tapes. Mr. Edelberg has already catalogued more than 2,800 performances on LP, tape, and CD; the AHS is now beginning work on pre-LP items using The Rigler-Deutsch Record Index and other discographic tools.

For pre-LP items, or in general: The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742, USA.

For modern items: Mr. David Edelberg, Airtek Ltd./Ltée, 5750 Donahue St., Montreal, PQ Canada H4S 1C1

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FIAT/ASCRT Conference report, Montreal Canada. September 29 - October 4 1986.

The International Federation of Television Archives met this year in Concordia University in Montreal from September 29th to October 4th. These meetings were organised in conjunction with an international conference on the evolution of broadcasting sponsored by the Association for the Study of Canadian Radio and Television. The FIAT meetings were held on the first three days and the ASCRT meetings on the latter three, but with a significant overlap of people attending both meetings. Both conferences attained their usual registration with approximately 50 registering for FIAT and 100 for ASCRT but most sessions had an average attendance of 75 because of the conjunction of the two meetings.

The technical sessions at these international meetings are always of considerable interest because of the varying perspectives on parallel technological developments in different countries. The concerns with the long-term archival preservation of television is very similar to sound and, indeed, the emergence of digital encoding is pushing these media even closer. A presentation of a videotape identifying particular video defects, and their origin, was most useful and a similar demonstration might be equally well received at a future IASA meeting. An increasing number of organisations have responsibilities for both video and sound archives, and thus future cooperation between IASA and FIAT would be of mutual benefit.

The highlight of the FIAT meetings was the screenings organised by Sam Kula, of the National Film, Television and Sound Archives of the Public Archives of Canada. Some 15 different extracts from television programming from a great variety of sources were screened, all making use of archival material in one way or another. Unfortunately there was not time for the presenters to explain how various programs had been researched and prepared, or for any discussion of the host of questions raised by these various examples. Again a similar session at a future IASA meeting could be most stimulating and useful.

The Association for the Study of Canadian Radio and Television brings together broadcasters, academics and archivists interested in the Canadian broadcasting heritage. It has been in existence for some ten years now and brings together many of those who might constitute IASA national branches in other countries. ASCRT has been a dynamic organisation attaining some success in raising the necessity and profile of broadcasting archives in Canada. Being partly a trade organisation, partly an academic society and partly an archival association brings with it a certain fragility but has also kept the organisation honest and exciting.

The international context for this year's ASCRT conference was developed with presentations from France, Britain, China, Germany, Denmark and the United States in sessions on 'Broadcasting and acculturation', 'Information in news and public affairs broadcasting', 'Radio drama' and 'Public broadcasting: the world scene'. Radio drama has been one of the strongest areas of research and writing in Canadian broadcasting history, because of the Concordia University Center for Broadcasting Studies collection of radio drama scripts; and the present state of research in French and English was well represented in a number of sessions. A session entitled 'Why broadcasting history?

purposes, methods and achievements' provided a good overview of how much progress has been made in this regard but also how much more work needs to be done. A number of sessions were also oriented to questions of the future such as 'The female-male equation in broadcasting: the next 50 years', 'Computer generated imagery: technology is for bodies and ruins', and a panel on the future of Canadian broadcasting in respect to a recently released task force report. ASCRT has each year honoured broadcasters and others who have made exceptional contributions to the Canadian broadcasting heritage. This done again this year at a banquet with the showing of appropriate extracts and speeches acknowledging the work of the Quebecois playwright, a broadcast administrator, and an on-air personality who had become a prominent politician. It was all great fun and brings recognition to the causes of this organisation.

Indeed the presence of the FIAT meetings in Canada provide a stimulus to broadcast archiving. They provided the orientation for this international conference, brought a lot of people together, and generated some media attention.

Ernest J Dick. National Film, Television and sound archive, Public Archives of Canada.

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FIAF, the International Federation of Film Archives have recently published a detailed technical manual on Preservation and restoration of moving images and sound which should be of interest to technical sound archivists, especially in the sections dealing with magnetic tape in relation to moving images of film and videorecordings. The publication is available from FIAF at a cost of 750 Belgian francs including postage. FIAF, 70 Coudenberg, 1000 Brussels, Belgium. Prepayment is requested.

Other FIAF publications which may be of interest to members of IASA include:

Annual bibliography of FIAF members publications. From 1979 onwards.  
Bibliography of national filmographies. 1985  
Glossary of filmographic terms. 1985  
A handbook for film archives. 1980  
Problems of selection in film archives. 1980  
Second FIAF study on the usage of computers for film cataloguing. 1985

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HELP WANTED

A member in Poland has been asked to produce a full bibliography of sound recordings connected with the person of Pope John Paul II (Karol Wojtyła) and contacted the Phonographic Bulletin to see if any of our members could help with information and materials which have proved difficult to acquire. The bibliography will contain the Pope's speeches, poems, dramas, and material about Pope John Paul II which have been recorded on disc, tape or cassette. Anyone who can assist with information or materials is asked to contact Krystna Bielska, Biblioteka Uniwersytecka, Sekcja Muzykaliaow, Matejki 34/38, 90 - 237 Lodz, Poland, who will be very pleased for any assistance.

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IASA SPECIAL PUBLICATIONS

	<u>Members</u>	<u>Non-Members</u>
	(skr)	
1. An archive approach to Oral History, by David Lance	40	50
3. IASA Directory of member archives, Second edition compiled by Grace Koch, 1982 ISBN 0 946475 00 8	60	90
4. 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

Prices include postage by surface mail. Orders, together with payment shall be sent to the Treasurer Anna Maria Foyer, Sveriges Riksradio, Programarkivet, S 105-10 Stockholm, Sweden. Checks shall be made payable in Swedish Kronar to the International Association of Sound Archives.

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