



International symposium

**78 rpm at home:
Local perspectives on the
early recording industry**

Zagreb, 8-11 March 2023

**PROGRAMME AND ABSTRACTS
BOOKLET**

ORGANIZERS:

Institute of Ethnology and Folklore Research
Academy of Music, University of Zagreb

This symposium is a part of the project “The record industry in Croatia from 1927 to the end of the 1950s”, fully supported by the Croatian Science Foundation (project IP-2019-04-4175)

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LAYOUT:

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PUBLISHER:

Institute of Ethnology and Folklore Research

Electronic version available at <https://www.ief.hr/en/research/projects/project-diskograf/symposium-78rpm-at-home/>



ISBN 978-953-8089-78-7

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78 rpm at home: Local perspectives on the early recording industry

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Onsite in the library of the Academy of Music
(Trg Republike Hrvatske 12), and online

SYMPOSIUM THEMES:

- 1) working of local companies in the era of 78 rpm records, including their relationship to multinational companies
- 2) uses of historical commercial recordings in subsequent periods
- 3) ethnomusicological perspectives in the study of historical commercial recordings

PROGRAMME

WEDNESDAY, 8 MARCH

- 10:30–11:30 **Opening** (SANJA KIŠ ŽUVELA, vice dean, Academy of Music; TVRTKO ZEBEC, assistant director, Institute of Ethnology and Folklore Research; NAILA CERIBAŠIĆ, chair of the programme committee; members of the organizing committee)
- 11:30–13 **Keynote address** (onsite):
MARK KATZ (University of North Carolina at Chapel Hill). Seven or eight ways of thinking about the 78-rpm record
- 13–14:30 Lunch break
- 14:30–16:30 **Session 1, PANEL** (onsite): Colonial and post-colonial dynamics in the music industry: The case of early commercial recordings production in Portugal, Brazil, Mozambique and Goa; chair SUSANA SARDO
PEDRO ARAGÃO (Universidade de Aveiro/INET-md). Casa Edison and the Brazilian early commercial recordings: Transatlantic musical flows in 78 rpm shellac discs phonograms
SUSANA SARDO & JOSÉ MOÇAS (Universidade de Aveiro/INET-md). “A Bem da Nação” – the double label of the first Portuguese commercial recordings in colonial and dictatorship times
NALINI ELVINO DE SOUSA & SUSANA SARDO (Universidade de Aveiro/INET-md). The lost discs: Reconstructing the Goa All India Radio archive through listening memories

- CRISTIANO TSOPE** (Universidade de Aveiro/INET-md). Early gramophone records from Mozambique: The case of the Radio Mozambique sound archive
- 16:30–17 Coffee/tea break
- 17–18:30 **Session 2** (onsite & online);
chair INJA STANOVIĆ
- 17–17:30 **IVANA VESIĆ** (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade). From gramophone records to mass audience: Film schlagers and popular songs and dances in Radio Belgrade programming (1929–1941) (online)
- 17:30–18 **JELKA VUKOBRATOVIĆ** (Department of Musicology, Academy of Music, Zagreb). The treatment of foreign popular music in Yugoslav record production during the 1950s (onsite)
- 18–18:30 **WICTOR JOHANSSON** (The Centre for Swedish Folk Music and Jazz Research, Stockholm). Avanti and the Swedish Communist Youth League: The recording industry as a tool for producing and selling political ideology (onsite)

THURSDAY, 9 MARCH

- 9:30–11 **Session 3** (online); chair MOJCA PIŠKOR
- 9:30–10 **TAN SOOI BENG** (Universiti Sains Malaysia, Penang). Decolonizing sonic historiography through the study of 78 rpm recordings
- 10–10:30 **SAMANTHA OWENS** (Victoria University of Wellington – Te Herenga Waka). “To us ... the gramophone means much”: Community

building through phonograph records
in Aotearoa New Zealand during the 1920s
and 1930s

- 10:30-11 **DON NILES & BRUNO TENAKANAI** (Institute of Papua New Guinea Studies, Port Moresby). From cylinders to discs to cassettes: On the road to a commercial recording industry in Papua New Guinea
- 11-11:30 Coffee/tea break
- 11:30-13 **Session 4, PANEL** (onsite):
Localizing the “talking machine”: The early spoken-word recording in regional perspective; chair **PATRICK FEASTER**
- WILL PRENTICE** (Phonogrammarchiv of the Austrian Academy of Sciences, Vienna). Let’s talk about taste
- PATRICK FEASTER** (First Sounds initiative, firstsounds.org). Phonographic speech in cross-cultural comparison
- XIAOSHI WEI** (School of Oriental and African Studies, University of London). Literati languages on the Möllendorff cylinders in 1899
- 13-14:30 Lunch break
- 14:30-16:30 **Session 5** (onsite & online);
chair **JOŠKO ČALETA**
- 14:30-15 **FRANZ LECHLEITNER** (emeritus, Phonogrammarchiv of the Austrian Academy of Sciences, Vienna). Early commercial recording activities in their European context (onsite)
- 15-15:30 **FERENC JÁNOS SZABÓ** (Institute for Musicology RCH ELKH, and Liszt Academy, Budapest). (Inter)national recording histories of Central Europe (onsite)

- 15:30–16 **TRAYCE ARSSOW** (independent researcher, Skopje). Edison Bell's triangular record in South-Eastern Europe: Paul Voigt's electrical recording expeditions in Yugoslavia, Hungary, and Romania, 1927–1929 (online)
- 16–16:30 **DAVID D. POKRAJAC** (Faculty of Sciences and Mathematics, Niš) & **SAŠA SPASOJEVIĆ** (independent researcher, Belgrade). Phonograph records of Mijat Mijatović on Radio Belgrade programmes 1930–1933 (online)
- 16:30–17 Coffee/tea break
- 17–18 **Session 6** (onsite & online); chair **TANJA HALUŽAN**
- 17–17:30 **TARA BROWNER** (The University of California, Los Angeles). The relationship between technology and repertory at the dawn of the acoustic era (online)
- 17:30–18 **INJA STANOVIĆ** (University of Surrey). The Disque Chantal 2022: New takes on the old machines (onsite)
- 19 **Joint dinner** for participants (Stari fujaker, Mesnička 6)

FRIDAY, 10 MARCH

- 9:30–11 **Session 7** (onsite); chair **JELKA VUKOBRATOVIĆ**
- 9:30–10 **DAMIR IMAMOVIĆ** (independent researcher and artist, Sarajevo). Local perception of the early recorded Bosnian music
- 10–10:30 **JELENA JOKOVIĆ** (PhD candidate, Department of Ethnomusicology, Faculty of Music, Belgrade). Comparative ethnomusicological analysis of orchestral

performances of folk songs: Case study of the songs “Jedna cura mala” and “Kad sam bio mlađan lovac ja”

- 10:30–11 **JOŠKO ČALETA** (Institute of Ethnology and Folklore Research, Zagreb). *101 Dalmatinska* – Jugoton releases of Dalmatian (popular) songs as a forerunner of the organized *klapa* singing movement
- 11–11:30 Coffee/tea break
- 11:30–12:30 **Session 8** (onsite & online);
chair ŽELJKA RADOVINOVIĆ
- 11:30–12 **DANKA LAJIĆ MIHAJLOVIĆ & BOJANA RADOVANOVIĆ** (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade). The “Mijatovke” collection on 78 rpm records: Early recordings as contributors in the formation of national culture (onsite)
- 12–12:30 **NATAŠA MARJANOVIĆ** (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade). The contribution of Edison Bell Penkala to presentation and preservation of church music tradition: *The Conservatory of Serbian Orthodox Church Chant* (online)
- 12:30–14 Lunch break
- 14:00–16:00 **Musical walk** through the Upper Town, led by Nada Bezić (Croatian Music Institute)
- 16:00–18:00 **Session 9** (onsite & online);
chair MARCIA OSTASHEWSKI
- 16–16:30 **FILOMENA LATORRE, ANGELO POMPILIO & MADDALENA ROVERSI** (Università di Bologna). Issues in managing a record collection: A case study of the Toffalori and

Benedetti collections at the Department of Cultural Heritage of the University of Bologna (onsite)

- 16:30–17 **MARTIN MEJZR, MICHAL STUDNIČNÝ & FILIP ŠÍR** (National Museum, Prague). Marketing the early sounds in Central Europe: The case of the Czech lands and selected retailers of phonograph cylinders and 78 rpms (onsite)
- 17–17:30 **RISTO PEKKA PENNANEN** (Sibelius Academy, University of the Arts Helsinki). Constructing the record business in Habsburg Bosnia-Herzegovina: Company agents and middlemen (online)
- 17:30–18 **VELJKO LIPOVŠČAK & IVAN MIRNIK** (independent researchers, Zagreb). Mavro Drucker – the first gramophone records publisher in Croatia (onsite)
- 19:00 **Stardust**: Concert dedicated to the period of playing back and spinning at 78 rpm / **Zvezdana prašina**: Koncert posvećen razdoblju sviranja i vrtnje na 78 okr. u min. (Croatian Composers' Society, Berislavićeva 9)

SATURDAY, 11 MARCH

- 9:30–10:30 **Session 10** (onsite and online); chair PEDRO ARAGÃO
- 9:30–10 **GERDA LECHLEITNER** (emeritus, Phonogrammarchiv of the Austrian Academy of Sciences). Two worlds of sound recording – competing technologies, different objectives – and the position of ethnomusicology (onsite)
- 10–10:30 **LEE WATKINS** (International Library of African Music, Rhodes University,

- Grahamstown). Hugh Tracey and the aura of his 78 rpm recordings in the age of mechanical reproduction (online)
- 10:30-11 Coffee/tea break
- 11-13 **Session 11, PANEL** (onsite): 78 rpm records as a source for ethnomusicology and ethnochoreology: The Slovenian case; chair DRAGO KUNEJ
- MOJCA KOVAČIČ** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Folk song on gramophone records of vocal ensembles of the musical society Glasbena matica
- URŠA ŠIVIC** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Music on 78 rpm records as a source of song folklorization
- REBEKA KUNEJ** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Dancing to the 78 rpm records?
- DRAGO KUNEJ** (Institute of Ethnomusicology, ZRC SAZU, Ljubljana). Historical commercial records and the study of new musical genres and styles
- 13-14:30 Lunch break
- 14:30-16:30 **Session 12** (onsite); chair FERENC JÁNOS SZABÓ
- 14:30-15 **MARCIA OSTASHEWSKI** (Department of Literature, Folklore and the Arts, Cape Breton University, Sydney). Re-recording regional histories: Learning from private collections in Ukrainian diaspora communities in Nova Scotia, Canada
- 15-15:30 **DORA DUNATOV** (Institute of Ethnology and Folklore Research, Zagreb). Records, music,

- shops and *kolo*: A case study on a South-Slavic music record seller in the post-WWII US
- 15:30–16 **NIKOLA ZEKIĆ** (independent researcher, Podgorica). Collecting blindly: The insights and perspectives of a visually impaired collector
- 16–16:30 **MATIJA JERKOVIĆ** (independent researcher, Osijek). Who is a record collector and who is a record consumer? Insights from the existing research
- 16:30–17 Coffee/tea break
- 17–18:30 **Final discussion and closing**, moderated by MARK KATZ and NAILA CERIBAŠIĆ

these traditional songs had, while the notes on the records argue for the composer's authorship. Binički's position as a conductor of the esteemed King's Guard Orchestra probably affected the eventual publication of this ensemble's records of "Mijatovke". The record's impact is related to the growing influence of radio, whose programme noticeably included music from the newest records. Simultaneously, "Mijatovke" songs were distributed as a sheet music publication (for voice and piano) by the prominent publisher Geca Kon. Furthermore, songs from this collection were also performed and recorded by other singers. The collaborative effort of ethnomusicology and musicology will here be aimed towards investigating the role record production had in the (trans)formation of popular folk music of that time, as well as its influence on oral tradition and art music, through the analysis of technological and cultural circumstances and recorded performances of "Mijatovke". This research was supported by the Science Fund of the Republic of Serbia (grant no. 7750287), project "Applied musicology and ethnomusicology in Serbia: Making a difference in contemporary society" (APPMES).

Nataša Marjanović

(Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade)

The contribution of Edison Bell Penkala to presentation and preservation of church music tradition: *The Conservatory of Serbian Orthodox Church Chant*

In this paper I will present the first project of sound recording of the Traditional Serbian Church Chant and the edition of Edison Bell Penkala from 1933, as the result of that project. The extensive collection of liturgical hymns, named *The Conservatory of Serbian Church Chant (Rasadnik srpskog pravoslavnog crkvenog pojanja)*, was created through the collaboration between the editor and sponsor of the edition Čeda Dimitrijević and the main chanter Lazar Lera, from

Zemun. During the inter-war years, when church singing was no more represented as subject in seminaries and civil schools in the Kingdom of Yugoslavia, the new edition was precious for individual learning processes. Its authors also saw a possibility for the collection to become a significant factor in the process of “unification” of the Serbian Church Chant. Its importance was recognized and it was spread throughout the country and abroad particularly during the fourth decade of the 20th century. Through this research I will discuss the production, distribution, marketing and perception of *The Conservatory*, with special attention to the issues of the social life of the gramophone records and the status of church music in the sphere of private life. After close listening, it is particularly inspiring to discuss the aspects of performance styles and characteristics of interpretation of the Serbian Church Chant in these historical recordings as authentic testimonies of a unique musical, cultural and spiritual heritage. This research was supported by the Science Fund of the Republic of Serbia (grant no. 7750287), project “Applied musicology and ethnomusicology in Serbia: Making a difference in contemporary society” (APPMES).

SESSION 9

Filomena Latorre, Angelo Pompilio & Maddalena Roversi
(Università di Bologna)

Issues in managing a record collection: A case study of the Toffalori and Benedetti collections at the Department of Cultural Heritage of the University of Bologna

In Italy there is not yet a shared method of managing record collections. In fact, in most cases they are managed independently by the collectors themselves, who also don't make them available to the public. On the other hand, public collections are also managed differently by the institutions that hold them. Just to mention a few (some of them of considerable size): the Contini family collection in Milan

Israel, Germany, Slovakia, Latvia, and Georgia. Since 2005 he has been consultant at Phonogrammarchiv. (franz.lechleitner@chello.at)

Gerda Lechleitner had worked at the Phonogrammarchiv of the Austrian Academy of Sciences. She was curator of the Historical Collections and editor of the CD series *The Complete Historical Collections 1899–1950*, as well as the editor of Phonogrammarchiv’s yearbook *International Forum on Audio-Visual Research*. She has retired in 2020. Since 2018 she is co-chair of the ICTM Study Group on Sources and Archives for Music and Sound Studies. Her topics of study include the intellectual history around 1900, the history and development of audiovisual archives and their role as “lieu de mémoire”; she is interested in the significance of (acoustic) historical sources, as well as in music and minorities and multipart music. (gerda.lechleitner@oeaw.ac.at)

Veljko Lipovšćak graduated from the Faculty of Electrical Engineering in Zagreb. In 1962 he started working at the Institute of Electronics and Automation of the company Radiindustrija Zagreb, and then moved to Jugoton (today’s Croatia Records), where he spent his entire working life (1963–1999). Since 1987 he was Technical Director of Jugoton. In parallel, he was a part-time assistant in the Department of Electroacoustic at the Faculty of Electrical Engineering and Computing, FEEC (1963–1999). Based on his professional and scientific papers he earned the title of scientific associate of the FEEC. He was an associate of the Lexicographic Institute Miroslav Krleža and a member of the Croatian Audio Engineering Society. Since 1980, he has been working systematically on the protection and research into the history of Croatian sound recordings. (veljko.lipovscak@zg.t-com.hr)

Nataša Marjanović is Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She graduated from the Faculty of Music in Belgrade in 2009, and received PhD from the Faculty of Philology, University of Belgrade in 2016. Her research interests in-

clude the 19th century music, church music, traditional Serbian church chant, choral music, and literary history as a field of sources for musical and cultural history research. Within archival work she is particularly dedicated to preparing the sound editions of Serbian church music. She leads the church choir of the “Holy Trinity Church” in Zemun. She is the author of the monograph *Music in the Life of Serbs in the 19th Century - from the Memoir Treasury* (2019). (natasamarjanovic4@gmail.com)

Martin Mejzr was a member of the project “New phonograph” at the National Museum in Prague, Czech Republic (2018–2022). Within the project, he focused on the handling and physical care of sound carriers, assessment of their condition and ways of protecting them and ensuring their long-term preservation. Apart from his involvement in the project, Mejzr is a historian of contemporary, social and cultural life, focusing primarily on the history of popular culture in the Czech lands and the Central European region during the 19th and 20th centuries. Nowadays he participates on the project “Memory of sounds” which aims to create a database and an analytical tool for music interpretation practice of Czech classical music. (martin.mejzr@novyfonograf.cz)

Irena Miholić is Research Associate at the Institute of Ethnology and Folklore Research in Zagreb. She studied percussions and musicology at the Academy of Music in Zagreb, and gained her PhD at the Faculty of Humanities and Social Sciences. Her research interests and publications include Croatian traditional and popular music, traditional musical instruments and ensembles, technology in music, and digital humanities. As a part of the National Scholarship Program of the Slovak Republic, she conducted field research on popular/entertaining music and contemporary musical life among Croats in Slovakia. Her textbook on Croatian traditional music for primary schools was awarded by the Croatian Ethnological Society. She is a research associate of the project “The record industry in Croatia from 1927 to the end of 1950s”. (irena@ief.hr)