



# **Report to the Music Library Association Cataloging and Metadata Committee on Music-Related Activities**

Prepared by Damian Iseminger, Acting Assistant Chief, Music Division

## **Music Division**

**Organizationally part of:** Special Collections Directorate, Researcher and Collections Services, Library Collections and Services Group

**Manager:** Susan H. Vita, Chief

**Staffing:** 61 FTE

**Mission:** To provide access to and preserve a diverse collection of materials numbering approximately 25 million items in the form of primary source materials, published sheet music, books on music, iconography, musical instruments, and special collections covering one thousand years of Western music, theater, and dance, and to encourage public engagement with the collections via a prestigious program of concerts and exhibitions.

### **EXECUTIVE SUMMARY**

Upon reaching the end of FY2022 and reflecting on the activities of the Music Division for the past year, it felt in many ways like a return to the hustle and bustle of the Division before COVID upended everything in March 2020. Across the board, the diverse initiatives of the Division have been on an upswing.

The Acquisitions and Processing Section (APS) exceeded its arrearage reduction goals from last year by over 130,000 items and also exceeded its arrearage reduction target by over 4,000 items, contributing positively to the Researcher and Collections Services (RCS) Directional Planning Goal of improving accessibility to special formats collections via arrearage reduction.

The Music Bibliographic Access Section (MBAS) saw a significant increase in the number of newly created bibliographic records when compared with FY2020 and FY2021. Much of the credit for that increase is due to MBAS leveraging digital tools to automate bibliographic record production in relation to the cataloging of the Division's rich collection of silent film music. The section is hoping to extend this initiative to other topical collections.

The Reader Services Section (RSS) has arguably benefited the most from the lifting of COVID restrictions. When compared with the last few years, FY22 saw a substantial increase in the public inquiring about and using our materials. Several times toward the end of FY22, the Performing Arts Reading Room was at capacity, a most welcome development.

The Digital Projects team focused its energies this year on adding to and updating several digital presentations. Of particular note are the monumental updates to *Franz Liszt at the Library of Congress*, a scanning project that added nearly all primary source material the Division maintains related to the 19<sup>th</sup>-century New German School composer, and to the *Federal Theatre Project Collection*, which added more scanned images for one of the most popular collections in the Division.

The Concert Office started transitioning back to in-person events, having responded to the challenge of COVID by providing an exquisite series of virtual concerts and events throughout most of calendar year 2020, 2021, and the start of 2022. The Division's support of the 2022 Gershwin Prize, honoring Lionel Richie, marked the point where the Division returned to its particular strength of offering both intimate and large-scale events publicizing the riches of its unparalleled music collections. The Division's activities in this area supported the RCS Directional Planning Goal of increasing access to the collections through events and presentations and contributed positively to the Special Collections Directorate (SCD) meeting its performance targets.

In addition to the events, the Division continued to produce at a considerable clip many products designed to enhance interactions with our collections, supporting the RCS Directional Planning Goal of creating online resources to support and encourage use of Library collections. The Division's contributions helped SCD realize its performance targets for this goal.

Finally, all of this positive activity occurred as the Division had to deal with its Chief being asked to lead SCD for most of FY2022, along with the retirements of several key individuals. The entire staff is to be commended for its dedication to the mission of the Music Division, in the midst of so much change, that has resulted in the extraordinary results for FY2022.

## **Highlights**

- Acquired the Ewan MacColl & Peggy Seeger Papers. This collection documents how MacColl and Seeger carved out and engineered the spread of the folk movement in Europe in the 1960s through club and festival appearances and fills in an important gap in Seeger's career that had not yet been documented in our extensive Seeger family holdings.
- Exceeded the arrearage reduction goal by clearing 704,423 items gross, with a net reduction of 285,271 items. Production goals were met by having effective planning and prioritization strategies, making selective acquisitions a guiding principle, and by using efficient processing and descriptive methods.
- Cataloged over 4,000 items using innovative methods in order to support the scanning of the world's largest collection of published silent film music. Records were created using batch processes that will serve as a model for future scanning and cataloging initiatives.
- Added over 900 music manuscripts, first editions, and correspondence to the digital presentation *Franz Liszt at the Library of Congress*. This project has now made available to the public nearly all of the Liszt primary sources belonging to the Library, one of the preeminent Liszt repositories in the world.
- Launched the Division's second *By the People* transcription project by making available the *Women's Suffrage in Sheet Music* digital presentation. The project has increased visibility of this collection that highlights aspects of the continual struggle to form a more perfect union.

- Recommended that the George and Ira Gershwin Prize for Popular Song for 2022 was awarded to the singer and songwriter Lionel Richie. Honored at Constitution Hall in March, the event marked a return to form after a two-year hiatus due to the COVID-19 pandemic.
- Recommended in-person concerts for the first time since the start of the COVID-19 pandemic, offering 8 concerts reaching an audience of over 1,300 people.
- Welcomed the award-winning recording artist Lizzo to the Library to experience the riches of the largest flute collection in the world and to perform in the Great Hall and Main Reading Room. The visit massively increased the visibility of our collections and culminated in the James Madison crystal flute being played at her *Special* tour stop in Washington.

## Top Five Acquisitions

### **Charles Wuorinen Papers, circa 1938-2019 (bulk 1955-2019)**

Charles Wuorinen (b. June 9, 1938, New York, N.Y. - d. March 11, 2020, New York, N.Y.) was an American composer, pianist, conductor, and educator. This collection of over 40,000 items contains a complete catalog of the composer's works, manuscript and printed music, photographs, programs, promotional documents, electronic media items, audio and video recordings, prints and posters, books, and realia. Also included are documents that reflect all aspects of Wuorinen's life-long creative and business activities.

### **Ewan MacColl & Peggy Seeger Papers**

As a singer and collector of folk music, British artist Ewan MacColl (1915-1989) was a key figure in the folk music revival of the 1960s. Best known in popular circles for his original song "The First Time Ever I Saw Your Face," his artistic outlets spanned from music writing and performance to stage acting; he also was an influential labor activist in Britain. Singer-songwriter Peggy Seeger (b. 1935), daughter of Charles Seeger and Ruth Crawford Seeger, and wife of Ewan MacColl, is already well represented in the Library's holdings. There is evidence of her childhood and youth mixed in with her parents' extensive papers; more significantly, Peggy donated large groups of material that document her personal, artistic, and political-activist life during periods when she resided in America—chiefly years following Ewan MacColl's death in 1989. The MacColl-Seeger Archive completes Peggy Seeger's story of music and activism, covering an extremely productive and significant part of her life and career in Europe.

The MacColl-Seeger Archive contains personal and professional correspondence with family members, artist colleagues--particularly poets--and business associates; diaries and other writings; song lyrics by MacColl, Seeger, and others in their circle; music manuscripts of works by Peggy Seeger, Ewan MacColl--both as joint creators and independent writers--and others; and family and professional photographs. Also included are datebooks, financial documents, contracts and other records which reveal more than mere business arrangements; these papers help demonstrate how the couple carved out and engineered the spread of the folk movement in Europe in the 1960s through club and festival appearances. Audio/visual materials capture live performances, interviews, oral histories, and, in the great Seeger family tradition, field recordings of folk artists in Britain and Europe.

**Schubert, Franz. *Lorma*. Song for voice and piano. Autograph music manuscript. (1815)**

Schubert was the first composer to write German Lieder – songs that used both the voice and piano accompaniment as musical partners in the interpretation of poetry – and in doing so he created an extraordinary legacy of more than 600 songs that continue in the international concert repertoire to the present day. The present manuscript, which dates from one of Schubert’s most prolific years, 1815, when the 18-year-old composed some 140 songs, is the first of two settings of the poem “Lorma,” both left unfinished by the composer. Music scholars thought this manuscript complete until the discovery of an additional six measures in the Vienna State Library on the back of one of Schubert’s piano sonatas!

**Last Rites and Matins of the Dead. (Manual for use by priests ministering to the dying and the dead; France, ca. 1375-1425.)**

This splendid manuscript consists of 53 pages, nearly half of which (22 pages) with music notation. Clergy used the volume when administering the various components of the sacrament formerly known as extreme unction, referred to today as the last rites or anointing of the sick. There are several parts to this ritual – the visitation of the sick (sick unction), penance, viaticum, etc., all included in this single volume. It comprises antiphons, versicles and responses, nine readings from the Book of Job, responsories, and alternative prayers for men, women, and bishops.

**Sondheim, Stephen. *Follies*. Working typed playscript with annotations by Sondheim, 1971.**

*Follies* was a lavish, dark, provocative, thrilling, glorious musical that opened on Broadway in 1971. Stephen Sondheim composed the score, and Hal Prince directed the original production. It was legendary for its opulence, sophistication, cast, and score, and was nominated for eleven Tony Awards and won seven, for best score, direction, choreography, actress, sets, costumes, and lighting. This item features fifty-two pages with annotations in Sondheim’s hand – stage directions, deleted lines and sections of the script, and changes to lyrics.

## Cataloging, Authorities and EAD Finding Aids

<b>Cataloging Records</b>	
Accession Records Created	6806
Full level, original	4858
Full level, copy	1422
Core level	74
Minimal level	41
Titles re-cataloged/revised	84

<b>Authority Records</b>	
Name/Series, new	4389
Name/Series, revised	3572
Subjects, new	9
Subjects, revised	4

<b>EAD Finding Aids</b>	New	Revised
	47	171

## Personnel Changes

Hire: Heather Darnell, Reference Specialist, Reader Services
Hire: Morgan Davis, Reference Specialist, Reader Services
Hire: Stacey Jocoy, Reference Specialist, Reader Services
Hire: Candace Milburn, Program Support Assistance, Acquisitions & Processing
Transfer: Richard McElroy, Technician, Reader Services
Retired: William Harvey, Technician, Reader Services
Retired: Jan Lauridsen, Assistant Chief
Retired: Robert LiPartito, Reference Specialist, Reader Services
Retired: Robin Rausch, Head, Reader Services
Retired: Walter Zvonchenko, Reference Specialist, Reader Services

## **National Audio-Visual Conservation Center (NAVCC)**

**Organizationally part of:** Researcher and Collections Services, Library Collections and Services Group

**Manager:** Gregory Lukow, Chief

**Mission:** The National Audio-Visual Conservation Center (NAVCC) is responsible for custody, access and information services related to its motion picture, broadcasting and recorded sound collections. Headquartered at the Library's Packard Campus in Culpeper, Virginia, the NAVCC is a state-of-the-art facility where the Library acquires, stores, and preserves the world's largest and most comprehensive collection of audiovisual materials. Research services are provided in its Moving Image Research Center and Recorded Sound Research Center on Capitol Hill.

### **Highlights**

- Continued to lead Library Collections and Services Group (LCSG) efforts to modernize its audiovisual collections management system (AVCMS) in collaboration with OCIO and the vendor Axiell. The project, begun in 2020, has prepared for launch in 2023 the Collections, Flow, and Move components of the new system that will replace two NAVCC legacy systems, MAVIS and PCWA.
- Preserved 71,323 collection items, including 16,728 video items, 10,655 sound recordings, 2,778 reels of film, 22,428 digitized television and radio programs added to the American Archive of Public Broadcasting (AAPB), as well as 18,734 master files ingested from externally funded agreements utilizing third-party vendors.
- Enabled unprecedented public access to historic recordings on the National Jukebox by making of 5,868 Jukebox recordings fully downloadable. These recordings entered the public domain through the Music Modernization Act of 2018, which granted PD status on January 1, 2022 to all sound recordings published prior to 1923.
- Completed cataloging 8,708 audiotapes in the Studs Terkel Collection of recordings from Terkel's long-running radio show and interviews for his groundbreaking oral history books.
- Added 108 titles to the National Screening Room for streaming and download, including 11 films shot by George Stevens' Army Signal Corp unit during WWII; two Black films on the National Film Registry, *The Flying Ace* (1927) and *Hell-bound Train* (1930); the earliest known footage produced by a Black film company; and a home movie taken at the infamous Altamont Concert in 1969, which generated tremendous press coverage.
- Implemented inclusive description practices to increase visibility of Black people and other represented communities, including the contribution of name authorities for The HistoryMakers video oral history collection,

- After being dark for 28 months, resumed weekly public screenings in July at the Packard Campus theater with screenings of films from the NAVCC collections – and from the National Film Registry – on Friday and Saturday evenings and Saturday afternoons.
- Restarted photochemical preservation operations in the Film Laboratory in August after the work had been on hold throughout the pandemic. Supervised the photochemical restorations of two projects supported by Martin Scorsese’s the Film Foundation: *Memory Lane* (1926, John Stahl), and *Woman on the Beach* (1947, Jean Renoir).
- Completed digital restorations of rare silent films by two important women filmmakers, including *Just Around the Corner* (1921, Frances Marion), and five features starring pioneering actress and producer Norma Talmadge, all of which premiered at the Pordenone Silent Film Festival in Italy.
- Profiled the Audio Laboratory’s special processes for preserving early wax cylinders in two PBS documentary productions filmed at the Packard Campus. Both focused on the Library’s Native American cylinder recordings from the 1890s, the first for the online series, *The Bigger Picture*, and the second for the PBS *Native America* series.
- Brought a third 2-inch videotape playback deck online to expand preservation of rare and fragile 2-inch tapes in the Video Laboratory. Programs preserved included episodes from the long-running *David Susskind Show*, 1962 recordings of the Baltimore and Chicago symphony orchestras, and President Nixon’s October 1970 press conference on Vietnam.
- Co-hosted two events with National Library Service for the Blind & Print Disabled (NLS BPD), the first, “Heard Any Good Books Lately?,” which presented a series of five panels featuring audiobook narrators, and the second, “Voices from the Stacks,” featuring these narrators reading from a variety of works in solo and group performances in the Coolidge Auditorium.
- Launched 11 new online collections and five new online exhibits – utilizing the talents of seven interns in the Library’s various programs – as part of the American Archive of Public Broadcasting collaboration with WGBH. Also launched the final five episodes of the first season of the AAPB monthly podcast series, “Presenting the Past.”
- Processed 410 collection duplication requests from outside patrons through the NAVCC Public Services Office, the highest amount of requests fulfilled in the past four years.
- Coordinated the Library’s collaboration with The Better Angeles Society for the annual Library of Congress Lavine/Ken Burns Prize for film. The winning film for the third year of the prize was *Gradually, then Suddenly: The Bankruptcy of Detroit*.
- Worked closely with the Librarian’s Office and the newly reconstituted members of the National Film Preservation Board and National Recording Preservation Board to add 25 new titles to the National Film Registry and the National Recording Registry.



<b>Recorded Sound Processing Stats FY22</b>	
<b>Acquisitions (by source)</b>	
Purchase	4,351
Copyright	13,580
Gift	15,669
Transfer (external)	6,911
Field offices	307
<b>TOTAL ACQUISITIONS</b>	<b>40,818</b>
<b>Clearances</b>	
Processing	45,201
Administrative clearances	5,891
<b>TOTAL CLEARANCES</b>	<b>51,092</b>
<b>ILS Records: New</b>	
Full level	9,207
Brief level	385
<b>New ILS Records: TOTAL</b>	<b>9,592</b>
<b>ILS Records: Revised</b>	<b>7,676</b>
<b>MAVIS Records: New</b>	
MAVIS Full level	24,716
MAVIS Placeholder	662
<b>New MAVIS Records: TOTAL</b>	<b>25,378</b>
<b>MAVIS Records: Revised</b>	<b>4,559</b>
<b>Authority Records: New</b>	

Name and Name/Title	5,048
Subject	29
<b>New Authorities: TOTAL</b>	<b>5,077</b>
<b>Authority Records: Revised</b>	
Name and Name/Title	2,707
Subject revised	2
<b>Revised Authorities: TOTAL</b>	<b>2,709</b>

## **American Folklife Center (AFC)**

**Organizationally part of:** Special Collections Directorate, Researcher and Collections Services, Library Collections and Services Group

**Manager:** Nicole Saylor, Director

**Mission:** The American Folklife Center (AFC) documents and shares the many expressions of human experience to inspire, revitalize and perpetuate living traditions. Designated by the U.S. Congress as the national center for folklife documentation and research, the Center stewards archival collections, creates public programs, and exchanges knowledge and expertise. The Center's work encourages diverse expression, and fosters community participation in the collective creation of cultural memory.

### **EXECUTIVE SUMMARY**

The year was marked by leadership transition, relocation of the Reading Room and staff spaces in the Jefferson and Adams buildings, and the Library's transition back to full onsite operations. Throughout this period of change, staff enthusiastically worked with the inaugural cohort of Community Collections grantees, hosted live events, made collections accessible for research and helped people connect with archival collections.

### **Highlights**

- Former director Betsy Peterson retired in May 2022, leaving behind a growing Center engaged in meaningful partnerships and programs. Nicole Saylor became the Center's fourth director later the same month. Two other significant leadership changes occurred in the spring as Monica Mohindra assumed the role of Director of the Veterans History Project and Michael Pahn became the Center's Archives Director.
- In March 2022, the Library of Congress made 10 awards for the first round of the Community Collections Grant program managed by the AFC. Awardees receive up to \$50,000 to conduct 12-month cultural documentation projects foregrounding the community perspective. Project locations span the United States and support self-representation of BIPOC communities in the national collection.
- More than 70 percent of AFC's analog audiovisual materials are now digitally preserved and accessible after a significant audio reformatting project that yielded 18,173 analog items preserved and 28,014 digital preservation files (34.7 TBs). These efforts complement other collections access work, including the processing of 167,679 items from the arrears. In fact, AFC saw an eight-fold reduction in its gross arrears from FY21 to FY22 as archivists and processing technicians increased onsite hours. Overall, the net arrears grew slightly due to new acquisitions and administrative adjustments.
- Throughout the fiscal year, AFC staff engaged Library audiences both onsite and online through programs and services. From staffing pop-up displays to hosting significant public events such as the Sept. 15 onstage conversation between the Kitchen Sisters and

Frances McDormand, AFC was active in the ongoing *Live! at the Library* programming. In the digital realm, the Center engaged remote audiences with a third season of the Homegrown at Home virtual concert series, a second season of the Homegrown Foodways series of documentary videos, 15 podcast episodes across the *Folklife Today* and *America Works* series and a 300 percent increase in remote reference interactions.

## **Top Five Acquisitions**

**Kitchen Sisters collection, 1970s-2020.** For over 40 years, Davia Nelson and Nikki Silva—best known as the ground-breaking documentary team The Kitchen Sisters—created and produced unique, award-winning public radio programs and podcasts that chronicle the rites, rituals, traditions, movements and music of people throughout the nation. Their large archive includes approximately 146,400 items in multiple formats and provides an important research resource for future generations of documentarists and scholars. The collection resonates with AFC priorities, especially relating to women's traditions, Civil Rights, public memory and occupation.

### **Candacy Taylor “Counter Culture” and “By the Horns” collections.**

Candacy Taylor’s “Counter Culture” collection is the result of almost 10 years documenting a subculture of waitresses aged 50 and older who had been working in diners for up to 60 years. Taylor’s research revealed that they made a good living, and they were choosing to work past retirement age because they believed the labor of waitressing kept them feeling younger, sharpened their minds, and nurtured the deep connections they had made with their regular customers. Soon after finishing this project, Taylor began documenting female bullfighters in California’s Central Valley – women participating in a male-dominated activity, made all the more dangerous by the bloodless nature of bullfighting in the United States. Both of these projects will appeal to a wide audience of scholars, researchers, and media producers who are seeking content that explores gender, power, labor, performance, and the influence of Mexican culture on American culture

### **Reginald L. Jackson collection, 1968-2010s.**

The Reginald L. Jackson collection provides seminal documentation of African cultural retentions in Western Hemisphere peoples, consisting primarily of visual documentation of African-American, Afro-Caribbean, Brazilian and West African communities. His work--documentation of the African Diaspora by a Black ethnographer shows practice and transmission of traditions within their physical context. It strengthens the American Folklife Center’s strategic collecting areas of civil rights documentation, visual documentation, occupational Folklife and documentation of women’s traditions. Dr. Jackson’s guiding aesthetic aligns with AFC’s ongoing efforts--the Mellon Foundation grant being one example: to document and present peoples in their own context, and to engage communities in their own traditions through community engagement and artistic expression.

### **The Missouri Friends of the Folk Arts collection**

The Missouri Friends of the Folk Arts collection represents a valuable cultural resource documenting the Mississippi Valley Folk Festival and Frontier Folklife Festival as well as important field recordings including concerts and interviews with musicians. Documented in the collection are seasoned musicians from regions outside Missouri and Arkansas who were often

professional performers in the national scene in the 1970s and early 1980s, serving as musical ambassadors for their particular traditions and cultures. Genres represented include Cajun and Creole, Irish, Hispanic, African-American, Franco-American, Appalachian oldtime, bluegrass, and cowboy music. Recordings in the collection also capture less-well-known but vitally important local and regional folk musicians many of whom have since become standard-bearers of deep-rooted traditional music from the Ozark region, especially in old-time fiddling and centuries-old Missouri French music.

### **Nevada Folklife Archive collection**

The Nevada Folklife Archive documents expressive traditions, including occupational folklife, foodways, religion, and vernacular architecture in Nevada. The Nevada Arts Council and its predecessors have been long-term collaborators of the American Folklife Center. At the inception of the Folklife Program in Nevada, fieldworkers (primarily Blanton Owen, Mike Luster, and Andrea Graham) created especially vibrant and important work capturing in photographs and on audiotape the traditions of that state. Part of a network of folklife programs in state agencies, Nevada early on adopted standards and strategies developed by AFC to document folklife across the country and so the current collection resonates with AFC's own field projects which have a high patron use and which are now online.