



# **Report to the Music Library Association Cataloging and Metadata Committee on Music-Related Activities for October 2022-September 2023**

Prepared by Damian Iseminger, Head, Music Bibliographic Access Section, Music Division

## **Music Division**

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

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

**Staffing:** 60 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**

FY2023 was a notable year for the Music Division, with notable accomplishments in each section that supported the advancement of the Researcher and Collection Services (RCS) Directional Plan. The Music Division continues to play a significant role, along with all Special Collections Directorate (SCD) divisions, in advancing the Library's public and stakeholder engagement efforts through programs, special initiatives, expanding access to collections, supporting researchers, and enriching the diversity represented in the collections. The Music Division created and embraced new opportunities to broaden the reach and impact of its collections and services.

The Acquisitions and Processing Section (A&P) continues to set the standard nationally for performing arts acquisitions and processing practices. Highlights from this year include implementing a major contract to process the Theodore Presser Company Collection (52 pallets/410,000 items), producing 21 finding aids to make significant legacy collections and new acquisitions available to the public, and reducing the arrearage by 625,000 items. A&P acquired several major collections and rare materials, including the papers of Pulitzer and Grammy-winning composer [John Adams](#), the papers of Oscar and Grammy-winning composer, lyricist, and playwright [Leslie Bricusse](#), a major addition to the [Laura Karpman Papers](#), extensive Igor Stravinsky correspondence, the later papers of [Peggy Seeger](#) (1990-2022), 25 additional music manuscripts for the Hazel Scott Papers, and the autograph music manuscript of [Giachino Rossini's Septet](#) (1813).

The Music Bibliographic Access Section (MBAS) continues to contribute significantly to expanding bibliographic access for the benefit of researchers. The section met its goal for new bibliographic records in FY2023, exceeding the revised goal of 5,000 new records by 14.7% (5,735 new records). It also exceeded its newly created authority records goal by several thousand records, with 2,865 new authority records (43% above the 2,000 goal). This outstanding performance was achieved despite MBAS personnel moving to a temporary space during Q1, which required significant coordination.

The Reader Services Section (RSS) provided outstanding support for researchers, students, and visitors, both in the Performing Arts Reading Room and online. The Performing Arts Reading

Room welcomed 412 unique users who booked 2,348 research appointments. Reference staff provided 5,686 reference services, answered 1,957 LibAnswers inquiries, and served approximately 10,000 items for study. RSS staff created six new LibGuides to increase the discoverability of special and general collections, including [Franz Schubert](#), [Silent Film Music](#), and [Anthologies of Musical Works from the 15<sup>th</sup>-17<sup>th</sup> Centuries](#).

The Digital Projects Team (DP) created three new digital collections and expanded or migrated two others, increasing access to 152,905 items. DP created 108,841 new master files through its digitization program. DP made the Music Division's first theatrical design special collection on the Stacks platform in December, [Digital Files from the Oliver Smith Papers, 1941–1987](#). DP also launched the online collection, "[Silent Film Scores and Arrangements](#)," featuring more than 3,000 items published or created to accompany silent films between 1904–1927.

The Concert Office (CO) successfully implemented a season of 26 concerts using the Coolidge Auditorium and multiple off-site venues due to major flood in the Coolidge Auditorium in December 2022. Highlights included the premiere of a Library of Congress/Kostelanetz commission for [Danny Elfman](#) (Suite for Chamber Orchestra), the multi-day "[Salute to Strayhorn](#)" mini-festival, and the return of the ASCAP "We Write the Songs" concert, which was on hiatus since 2019 due to the COVID-19 pandemic. The Concert Office and Music Division leadership improved the Division's fundraising strategy and collaboration with the Development Office, which led to \$6 million in commitments for new trust funds and planned gifts.

## Highlights

- 📄 **Build:** Acquired several major collections and rare materials, including the papers of Pulitzer and Grammy-winning composer John Adams, the papers of Oscar and Grammy-winning composer, lyricist, and playwright Leslie Bricusse, a major addition to the Laura Karpman Papers, extensive Igor Stravinsky correspondence, the later papers of Peggy Seeger (1990-2022), 25 additional music manuscripts for the Hazel Scott Papers, and the autograph music manuscript of Giachino Rossini's Septet (1813).
- 📄 **Steward:** Implemented a major contract to process the Theodore Presser Company Collection (52 pallets/410,500 items) for use by researchers. Forty-one pallets were fully processed. Launched the "Sheet Music for Musical Theater" By the People transcription project to engaging users with 16,000 pieces of sheet music in the digital collections. Completed the multi-year migration of 780,000+ files of legacy digital collections materials into the Library's Content Management System, plus converted several non-MARC databases to MARC format (104,268 records from 58 different collections). Launched the Silent Film Scores and Arrangements Digital Collection, created 22 finding aids, and digitized 108,841 master files.
- 📄 **Engage:** Researcher Support – Answered 1,957 LibAnswer inquiries, created six new LibGuides (including Franz Schubert, Silent Film Music, and Anthologies of Musical Works

from the 15th-17th Centuries), and pulled 10,000 items from the collections for in-person research. Hosted 82 VIP and group displays and research orientations, including for Gershwin Prize honoree Joni Mitchell, Barry Manilow, Natalie Merchant, Renée Elise Goldsberry, and Sheila Johnson.

- 📌 **Engage:** Visitor/User Engagement: Successfully implemented season of 26 concerts using the Coolidge Auditorium and multiple off-site venues, due to major flood in the Coolidge Auditorium in December 2022. Highlights included the premiere of a Library of Congress/Kostelanetz commission for Danny Elfman (Suite for Chamber Orchestra), the multi-day “Salute to Strayhorn” festivities, and the return of the ASCAP “We Write the Songs” concert, which was on hiatus since 2019 due to the COVID-19 pandemic. Strengthened fundraising strategy and collaboration with the Development Office leading to \$6 million in commitments for new trust funds and planned gifts. Visits to the “In the Muse” blog increased by 7% compared to FY22, with 88,135 visits and 103,596 views.

## Top Five Acquisitions

### John Adams Papers and Music Manuscripts

The Music Division acquired the papers of Pulitzer and Grammy-winning composer John Adams (b. 1947) through an FY2022 end-of-year purchase. Adams is the most regularly performed composer of contemporary classical music and has been commissioned by Library of Congress three times (McKim Fund, Shapiro and Koston Fund for New Music, and Koussevitzky Foundation). He is particularly noted for his history-focused operas *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*—based on the life of J. Robert Oppenheimer (whose papers are held by the Library’s Manuscript Division). He is widely considered the most influential American classical composer of the late 20<sup>th</sup>-early 21<sup>st</sup> century. Processing of this collection is over 60% complete as of September 2023 and is expected to be finished in early FY2024.

*Approximate number of items: 8,270*

### Igor Stravinsky Correspondence

The Music Division acquired two groups of Igor Stravinsky Correspondence; the first is over 150 items with his son, the pianist Soulima Stravinsky, between 1930 and 1963; the other is 72 items with musicologist, conductor, and music editor, Arthur Mendel from the 1940s. The first batch of correspondence is absolutely extraordinary, because it consists of approximately 125 letters and 35 telegrams from Stravinsky to his son, pianist Soulima Stravinsky. Given that Soulima was one of the greatest interpreters of his father's music, the research value of these items is quite high. The second batch is with musicologist, conductor, and music editor Arthur Mendel (1905-1979), who was editor for Associated Music Publishers from 1941 until 1947. The materials center on pre-publication changes to a number of Stravinsky's works. This is an excellent addition to our already-very-strong holdings of music manuscripts, original correspondence, and other materials relating to the entirety of Stravinsky's career.

*Approximate number of items: 172*

### **Later Papers of Peggy Seeger (1990-2022)**

The Music Division acquired Peggy Seeger's personal papers, a gift that documents the last decades of her career, and the Seeger family. This collection fills in an important gap in Seeger's career, particularly with the spread of the folk movement in Europe in the 1960s, that had not yet been documented in our extensive Seeger family holdings. The acquisition includes more than 130 boxes of new materials related to folksinger and songwriter Peggy Seeger and her husband Ewan MacColl, also an accomplished playwright, singer, and songwriter.

*Approximate number of items: 130 boxes*

### **Rossini Septet for two flutes, clarinet, and string quartet – Holograph Music Manuscript**

The Music Division acquired the autograph musical manuscript for Gioachino Rossini's Septet for two flutes, clarinet, and string quartet, circa 1813, 55 pages with end-of-year funding. The Library is world-famous for its original manuscript sources for chamber music. Although Rossini is known chiefly for his operas, we hold the original manuscripts for one of his earliest works, a set of 6 "string sonatas"—string quartets, really, but for 2 violins, cello, and double bass. The present manuscript adds the only known source for another chamber work of Rossini—and, notably, another work that is for an unusual combination of instruments, in this case, a septet for 2 flutes, clarinet, and string quartet.

*Approximate number of items: 1*

### **Leslie Bricusse Papers**

The Music Division acquired the papers of composer, lyricist, and playwright Leslie Bricusse, a winner of two Oscars and a Grammy. Bricusse is known for many songs including *The Candy Man* and *Pure Imagination* from the 1971 film, *Willy Wonka & the Chocolate Factory*, *Goldfinger* *Talk to the Animals*, and more.

*Approximate number of items: 550 (contained in 113 leather-bound, gold-embossed binders)*

## Cataloging, Authorities and EAD Finding Aids

| <b>Cataloging Records</b> |      |
|---------------------------|------|
| Accession Records Created | 5735 |
| Full level, original      | 2620 |
| Full level, copy          | 2043 |
| Other levels              | 1072 |

| <b>Authority Records</b> |      |
|--------------------------|------|
| Name/Series, new         | 2865 |
| Name/Series, revised     | 3433 |
| Subjects,<br>new/revised | 54   |

| <b>EAD Finding Aids</b> | New | Revised |
|-------------------------|-----|---------|
|                         | 21  | 85      |

## Personnel Changes

|   |
|---|
| Hire: Nicholas A. Brown-Cáceres, Assistant Chief, Music Division  |
| Hire: Maya Lerman, Archivist, Music Division (Transfer from AFC)  |
| Hire: Nathaniel Allen, Reader Services Technician, Music Division   |
| Hire: Dennis Cole, Reader Services Technician, Music Division   |
| Hire: Shana Merker, Reader Services Technician, Music Division  |
| Hire: Rachel Smith, Reader Services Technician, Music Division  |
| Hire: Jada Twitty, Archives Technician, Music Division  |
| Resignation: Kazem Abdullah, Music Specialist (Concert), Music Division   |
| Resignation: Melissa Capozio Jones, Archives Processing Technician, Music Division (New job within Library of Congress) |
| Resignation: Mónica Hurd, Archives Processing Technician, Music Division  |
| Resignation: Rachel McNellis, Archives Processing Technician, Music Division (New job within Library of Congress)       |
| Resignation: Melissa Young, Archives Processing Technician, Music Division (New job within Library of Congress)         |

## **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.

## **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** by Nicole Saylor

As a new year begins, we at the American Folklife Center want to take a moment to look back on 2023. We spent the year fulfilling our mission as the Congressionally designated center for folklife documentation and research, which involves stewarding a large ethnographic archives, creating robust public programs, and exchanging knowledge and expertise. We were busy supporting several contemporary documentation projects, engaging the public in a wide range of in-person and online activities, and improving how we serve those interested in our collections. We also welcomed new colleagues and Board members. Here are some highlights from the year:

#### **Contemporary documentation**

A new public collecting project was added to AFC's roster: the Congressionally mandated COVID-19 American History Project. The Center published an online research guide to collections and other resources documenting responses to the pandemic, awarded multiple contracts to support oral history interviews with frontline workers who were impacted, and launched an initiative with StoryCorps inviting the public to record and submit conversations about their pandemic experiences.

AFC also awarded a second round of 10 Community Collection Grant (CCG) awards. Each award provides up to \$50,000 to community members for year-long cultural documentation projects foregrounding community



perspectives from New York, Washington, California, Guam, and the U.S. Virgin Islands, among others. This award program is part of the Library's Mellon-funded initiative, "Of the People: Widening the Path," and supports self-representation for Black, Indigenous, People of Color (BIPOC) communities in the national collection.

Four new Archie Green Fellows were selected to contribute to the Occupational Folklife Project (OFP) by documenting the diverse experience of work in America. On the access side, 10 OFP collections, totaling 2160 digital items, were made accessible online.

We were thrilled to acquire Martha Cooper's archive of original photography, centering on the birth and proliferation of graffiti, breakdance, and hip hop from the heart of the movement in New York, 1979 to the present. Her work also documents vernacular architecture, traditional tattooing, indigenous coming-of-age ceremonies, 9/11 memorials and public mourning, among many other topics. You can hear more about her life's work in this webcast from her 2022 lecture at the Library. Overall, AFC acquired seven new collections and 28 accruals to major collections, including the Kitchen Sisters and Reginald Jackson, who documented the transmission of traditional culture throughout the African diaspora.

Meanwhile, archives staff reduced the backlog of unprocessed collections by 215,115 items, exceeding its target of 155,000 items. They completed processing and prepared more than 125,000 items from the AIDS Memorial Quilt records for digitization, including all items donated by quilt panel makers to the NAMES Project in memory of more than 110,000 individuals memorialized on approximately 50,000 quilt panels. The Library of Congress received generous funding from the Ford Foundation for digitization of the AIDS Memorial Quilt panel maker records, which is currently underway. Archives staff continued to prioritize digital preservation of analog audiovisual collections, working with a vendor to clean and digitize approximately 1,200 audiotapes. Now more than 70 percent of AFC's analog audiovisual materials have been digitally preserved.

### **New faces**

At the fall Board meeting in September, Heather Hodges, Director of Institutional Advancement at the Historic New Orleans Collection, was named Chair of the

AFC Board of Trustees. Lori Pourier (Oglala Lakota), Executive Director of the First Peoples Fund, was named Vice Chair. New leadership came amid a wave of recent appointments to American Folklife Center Board of Trustees. Three new presidential appointees were announced in the summer: Sara C. Bronin, Chair of the Advisory Council on Historic Preservation; Admiral Rachel Leland Levine, Assistant Secretary of Health and Human Services; and Charles Sams III, Director of the National Park Service. In the fall, Heather Obernolte, volunteer and community activist, was appointed by Rep. Kevin McCarthy, R-CA20, to the Board. These new members joined the Board on the heels of three new members announced in late 2022: composer and recording artist Natalie Merchant, (appointed by Sen. Chuck Schumer, D-New York) and Librarian appointees: Martha González, musician and Macarthur Fellow, and Ricardo L. Punzalan, Associate Professor of Information, University of Michigan.

In July, Ann Hoog became AFC's Head of Collections Processing, a new position aimed at providing more focused attention to arrears reduction and stewardship of analog collections. AFC also hired two new Folklife Specialists: Douglas D. Peach, who started in April, and Meg Nicholas, who started in early June. Peach is an ethnomusicologist and public folklorist, who has most recently served as the Director of Folklife and Community Engagement at Sandy Spring Museum, leading the Regional Folklife Center for Montgomery County, MD, between 2020-2023. Nicholas is a folklorist and storyteller of mixed Lenape and Welsh heritage whose professional work has encompassed family folklore, personal narrative, contemporary ghost lore and urban legends and the material culture of American Indian artists and communities.

AFC hosted Librarian in Residence Andrea Decker, who took on a project to improve how AFC assesses, documents, and communicates about the rights status of archival collections, and two summer interns: Joe Zavaan Johnson and Deena R. Owens. More information about each of these dynamic individuals can be found on the Folklife Today blog.

### **Public engagement**

Staff hosted 26 events and presentations that increased access to and shared expertise about AFC collections, as well as six workshops focused on use of AFC collections, including a collaboration with the Kluge Center and Teaching with

Primary Sources divisions that involved the 2023 Kluge Prize awardee, Dr. George Chauncey.

Meanwhile, staff was busy creating 172 online resources that supported and encouraged use of the Library's collections. Reference and public programs staff authored 75 blog posts and eight Research Guides, while also creating 12 podcast episodes across two series, America Works and Folklife Today. Most AFC programming is accessible online, including the Homegrown concert series, Benjamin Botkin lectures, a symposium on the Federal Writers Project, the Archives Challenge, as well as a Homegrown Foodways in Central New Jersey film series.

Research Guides detailed collections and resources connected to topics ranging from the National Endowment for the Arts National Heritage Fellowship Awards since its inception in 1982 and African American banjo music to historic preservation and shape-note singing. A guide was also created to provide external organizations with the tools and structure for hosting an Archive Challenge event.

Staff published 14 new EAD finding aids and made substantive updates to an additional 17 finding aids. The collections described include the Joseph Sciorra collection, Linda LaMacchia collection, Frances Densmore papers, John Cohen collection, and Omaha Powwow Project collection. Additionally, AFC created 46 collection-level catalog records and 173 new name authority records. The creation of new name authority records is especially important to AFC's mission, as it elevates the visibility of individuals who are often not represented in any other archival repository.

### **Better tools**

We spent a lot of time adopting new technologies, policies and protocols to help make our collections more accessible.

In July, we unveiled a new AFC website with improved accessibility to information and a more responsive and mobile-friendly user experience. Content syndication allows for quick notification of new collections, events, research guides, and other digital resources.

We worked with Library technologists to create a Digital Submission Portal to receive born-digital collections directly from trusted partners. This will make it easier for collection donors to submit materials to AFC, including the Veterans History Project. The tool, based on user research and other metrics, is now being tested by select donors. AFC staff also participated in multiple rounds of user testing and data validation leading up to the official launch in October of AVCMS, an internal content management system for AV collections stored at the National Audio-Visual Conservation Center (NAVCC).

AFC continued its participation in Library initiatives that formalized and openly communicated Library standards of Native American collections. Staff contributed to the development of the Materials Relating to Indigenous Peoples Materials: Native Americans, Alaska Natives, and Native Hawaiians.

Within the Folklife Center, Librarian in Residence Andrea Decker led a Rights Management Working Group to align how the Center determines, documents and communicates the rights status of its ethnographic collection. The working group, comprised of AFC staff with assistance from the Office of General Counsel, developed a final report with recommendations.

Finally, staff and Board members drafted an iterative three-year plan leading up to the 50th anniversary of the Center in 2026. The established goals and objectives centered around three main areas of activity: Build, Steward, and Engage. Overarching themes included 1. Center community voice in all aspects of our work; 2. Ensure efficient and ethical access to our collections and services; 3. Get people excited to be a part of the Center's future.

As we embark on a new year, we, too, are excited about the Center's future. We are also grateful for everyone who attends our events, researches our collections, shares their traditional knowledge and expertise, and otherwise enables us to preserve and present living cultural traditions. I remain grateful for our capable and committed staff, who work hard to fulfill the Center's mission.

## National Library Service for the Blind and Print Disabled – Music Section (NLS)

**Organizationally part of:** Patron and Network Engagement Division, National Library Service, Library Collections and Services Group

**Head:** Juliette Appold

**Purpose:** To provide direct service to NLS music patrons as well as develop and maintain the music collection.

**Responsibilities:** To respond to patron inquiries and requests; provide reader advisory services; circulate the music collection; manage the physical music collection; digitize and manage the BARD music collection; and develop and maintain acquisitions and the catalog of the music collection.

☐ **Connected Americans to the Library and provide accessible format music scores and instructional materials** in physical and digital formats by email, phone, regular mail and by assisting to access digital content: The NLS Music Section

- o responded to 4827 inquiries by patrons and interested parties
- o registered 153 new Music Services patrons
- o circulated physical items to 555 patrons
- o 198 individuals requested 1896 digital music instruction audio titles
- o 337 individuals requested 847 hard copy scores (685 braille scores, 162 large print scores).
- o produced 18 issues of NLS accessible-format music-magazines in braille and audio formats
- o presented/exhibited at Music Library Association, Music Teachers National Association, and at two network library orientation meetings

☐ **Expanded Access:** Helping patrons self-serve for accessible music learning materials via the NLS digital download platform BARD (Braille and Audio Reading Download), the Music Section

- o digitized/proofed **201 braille score files**, created **83 accessible audio music instruction books** including music of diverse cultures, and acquired **64 new braille score files**, and added this digital content to BARD, thereby reaching by the end of FY an expansion of the digital collection with a **total 5,643 digital braille scores and 3,118 digital audio music instruction titles in accessible format**, available for download, and in cartridge (audio) or embossed (scores) form upon request.

☐ **Enhanced Services**

- o Launched a new quarterly Music Section webinar (live podcast style) for Network Librarians and patrons. The October 24 event had 55 attendees. The professionally recorded show was made in collaboration with the NLS Recording Studio team and equipment.
- o The NLS Music Notes blog also celebrated two milestones in October 2022, publishing a post marking “60 years of NLS Music Section” and for the first time, surpassing the 10K mark in page views (11,975) and visits (10,500).
- o The NLS Music Notes blog received 74,165 page visits in FY23 – an increase of 49% compared to FY22 (49,678).
- o The Music Section provided tours to a blind student and NLS patron (1/2023) and to blind music professional, and facilitated a Library of Congress Touch Tour in collaboration with the Visitor Engagement Office (04/2023).

🔗 **Prepared Move to Adams 2024:** One of NLS’s top operational priorities is the move to the Adams building. This poses a particular challenge for the Music Section, which holds, manages, and circulates the largest braille music score library in the world. To that end, adjusted Music Section work priorities and hired additional temporary staff for inventorying, barcoding, digitizing, and weeding the collection.