

Novara, Vincent J. "The NAFME Historical Center at Special Collections in Performing Arts." Invited presentation at the Big Ten Academic Alliance Music Educators Conference, University of Maryland, October 7, 2016. (Presentation was followed by an open house featuring highlights from the music education holdings in SCPA.)

INTRO

[SLIDE] Thank you all for being here today and for this opportunity to talk with you about the NAFME Historical Center, located in Special Collections in Performing Arts. We are one of two archival repositories in the Michelle Smith Performing Arts Library, situated here in The Clarice.

[SLIDE] Special Collections in Performing Arts' mission reflects that context: We acquire, preserve, and provide access to research materials that document performance, instruction, and scholarship, consistent with the university's performing arts educational objectives. Our intended community for the collections consist of students, faculty, and external researchers in their pursuit of (1) new original research, (2) programming any level of performance, and (3) resources for genealogical inquiry or individual memory. We house, preserve, and describe our collections in adherence to the latest archival standards, while striving to offer convenient routes to access through an approachable reading room experience, numerous points of online access, and innovative public programming.

[SLIDE] The vision for SCPA perpetually evolves, while adhering to a series of core values:

- We will be a true performing arts special collections repository – striving for balance in dance, music, and theatre, with attention given to puppetry in the performing arts. Acquiring music collections had a thirty-year head start on dance and theatre at SCPA, but we are pursuing new consequential collections towards achieving equilibrium.
- Our collecting and services will anticipate trends in scholarship at UMD and our larger research community. We do this through building relationships with faculty and students, but also with our more engaged and regular external scholars. It is from our users that we learn what they need, and then we envision how to meet that need.
- We will always be a creative partner with the School of Music, the School of Theatre, Dance, and Performance Studies, The Clarice, and any other academic or arts entity, as well as the other special collections at UMD. These creative pursuits will result in public programming, collaborative collection building, innovative services, or possibilities we are yet to consider.
- Our international acclaim for collections and services will continue to rise.
- Finally, we will always serve as a laboratory environment for archivists in training, as well as for musicologists and ethnomusicologists who are seeking formal experience working hands-on with primary source materials. We are an ideal special collections for experiential learning, and students will have the

opportunity to expand existing skills, while learning new ones, in a practically applicable archives setting.

[SLIDE] SCPA's current holdings run the gamut of formats common to the performing arts. The overview you see reveals the diversity of our collections, and the types of materials you can expect to see in our music education collections.

[SLIDE] While our collecting areas have expanded over the years, though we have actually made great strides in refining our focus to those you see here. We have come a long way since SCPA's founding.

[SLIDE] SCPA was established in the early 1970s, when multiple archival music collections and research centers placed in what were then the Fine Arts Library and the Department of Music merged into a singular entity, Special Collections in Music. Inaugural collections included the American Bandmasters Association Research Center, the International Clarinet Association Research Center, and the Music Educators National Conference Historical Center. By the 1990s, the scope expanded to the performing arts, and we began pursuing collections in theatre and dance. Yet, in our core remains collecting on music education. This is due in large part to the work and passions of this repository's first curator, as well as my mentor, Bruce Wilson.

Bruce earned his PhD in music education from Michigan and came to this institution in the late 1960s for a joint appointment in music education and as the curator for the MENC Historical Center. When Special Collections in Music was first established, Bruce's work was assigned fully to the repository. But his time in the classroom, as well as the relationships he built in that field, informed his perspective for the remainder of his curatorial career.

BEDROCK COLLECTIONS

Bruce built these collections by remaining active nationally and regionally in MENC. He curated traveling exhibitions for conferences, continued to publish in journals as an author or editor, served as an advisor on numerous dissertations, gave papers at conferences, and continued to serve in various music education organizations on committees or in leadership roles. A small sampling of the collections that he acquired during his tenure include:

[SLIDE] The official records of MENC.

Spanning over 350 linear feet in archival material, the collection features the papers of various elected officers, the office records of the non-profit organization itself, every official publication, and any format of audio or video recordings from conferences, symposia, or as official releases. We steadily chip away at this collection at the record group-level, and mount finding aids documenting the history of this organization yearly.

[SLIDE] CMP

The Contemporary Music Project (CMP) spanned a fourteen-year period from 1959 to 1973. Originally named the The Young Composers Project (YCP), CMP consisted of

three programs: Professionals-in-Residence to Communities, the Teaching of Comprehensive Musicianship, and Complementary Activities. The collection consists of twenty-five linear feet of documents; hundreds of scores, and more than 140 audio and video recordings. Just last week we sent out for digitization 125 performance recordings of the school ensembles performing these works. All of the scores are also discoverable through SCPA's Score Collections Database, available from our homepage.

[SLIDE] Lowell Mason Collection

Widely regarded as the founder of American school music education and co-founder of the Boston Academy of Music. He is also known for the success of his compositions and arrangements of many hymn tunes and tune books. Thus, the collection is rich in historic print materials, but also features extensive manuscripts, including an unpublished manuscript textbook available in our Digital Collections. (Someone in this room needs to create a digital edition of this item!)

[SLIDE] Luther Whiting Mason

Another major 19th century figure in American music education history. This collection has been on deposit at Maryland longer than I have been alive, so I am reluctant to promote it much beyond the fact that it is here, has many manuscripts and photographs, especially materials pertaining to his travels to Japan.

[SLIDE] Frances Elliott Clark's collection is consulted the most in the Historical Center. Clark taught in Midwest public schools until 1903, when she became the supervisor of the Milwaukee public schools. The collection's popularity is due to her work as the director of the Education Department of the Victor Talking Machine Company, where she promoted the use of the phonograph in music education. A founding member of MENC, she served the organization in many roles. She was also an officer of the NEA music section and was active in the MTNA and the National Federation of Music Clubs. The collection consists of both personal and professional papers spanning her entire career.

[SLIDE] Edward Bailey Birge was a music educator and author who taught in public schools, universities, and teacher training colleges. Also a founding member of MENC, he later served as president. His papers cover the period from 1890 to 1966; the bulk of the materials date from 1890 to 1952. Though a smaller collection at two linear feet, it is comprises almost entirely manuscripts.

[SLIDE] Vanett Lawler is responsible for three of our collections.

She was an administrator in music education both in the US and abroad. Her work for MENC, Pan American Union, United Nations Educational, Scientific and Cultural Organization (perhaps better known as UNESCO), and the International Society for Music Education helped create new legislation favorable to the arts, encourage and publish research pertaining to music education, and promote international music education and cooperation. As such, we have established three distinct collections pertaining to her work for MENC, ISME, and UNESCO. Cumulatively, they contain her

professional papers from 1930 until her retirement in 1968. Materials include those listed above to varying degrees within each collection.

[SLIDE] Allen Perdue Britton was a prominent figure in American music education – *and also Bruce Wilson's dissertation advisor*. Britton was as a professor of Music at the University of Michigan, eventually serving as Dean of the School of Music. He was the founding editor of the *Journal of Research in Music Education* and *American Music*, and served on the Board of Directors and Trustees of numerous musical societies, as well as the President of MENC and also for the Sonneck Society for American Music. His collection contains over 115 linear feet of materials relating to his career.

[SLIDE] Charles Fowler

The professional and personal papers of Fowler, eminent American arts advocate, educator, editor, writer and philosopher, spans more than 125 linear feet. The collection consists of all manner of materials pertaining to his robust career and inspired life. I was delighted that Craig Resta at Kent State produced such an informative dissertation on Fowler's writings, which resulted in his 2016 monograph with Oxford University Press, *A Charles Fowler Reader*.

[SLIDE] Our relationship with Fowler resulted in the Fund for Innovation in Arts Education to support continuing public discourse and publication. A colloquium that bore his name – the Charles Fowler Colloquium for Innovation in Arts Education – was an outreach event hosted by this library from 1993 until 2003. The colloquia addressed the fine and performing arts. Proceedings from five of the six colloquia were published as volumes in the State-of-the-Arts Series.

[SLIDE] When Bruce was promoted to Head of the Performing Arts Library, the subsequent curator was Bonnie Jo Dopp. During her nine years in that role, much of her effort was devoted to managing the Fowler colloquium – so much so, that she indicated that as her principal accomplishment when awarded Librarian Emerita status upon her retirement.

However, Bonnie Jo was responsible for three collections that are particularly notable.

[SLIDE] The first is the Paul Lehman papers. Lehman taught in the public schools of Ohio and at the University of Colorado, the University of Kentucky, and the Eastman School of Music. He also held an appointment as music specialist with the United States Department of Education in Washington. He served MENC as president, as well as chair of the National Commission on Instruction and the Music Education Research Council; as a member of the editorial committee; and as book review editor of the *Journal of Research in Music Education*. Active as a consultant and lecturer, he authored several books and more than 50 articles on curriculums and teacher education. Recently, he coordinated efforts to develop national standards for music instruction in the nation's elementary and secondary schools.

[SLIDE] Official Records of the Kodály Center of America, including the Denise Bacon Papers, constitute the second and third. Similar to other organization archives in SCPA with visionary founders – such as The Studio Theatre Archives, a company founded by Joy Zinoman; and the Liz Lerman Dance Exchange Archives, a company founded by its namesake – it is hard to tell where the visionary ends and the organization's records begin. Such is the case with Denise Bacon and KCA. We recently finished processing these collections, resulting in more than 150 linear feet of archival material.

Since 2006, when I was appointed to curator of SCPA, we have continued to pursue notable collections in music education. A sampling includes the following:

[SLIDE] The papers of Russell V. Morgan & Hazel N. Morgan

Russell Morgan was a President of MENC, and MENC Hall of Fame inductee in 1996. During his career, Morgan served as an army bandmaster during World War I, a church organist, a supervisor of music in public schools, and author of articles, books and school texts on music and music education. His collection covers 1896 to 1998 and includes both personal and professional materials.

[SLIDE] Hazel Morgan authored numerous texts on music education and was also inducted into MENC's Hall of Fame. Similarly, her papers cover the period from 1896 to 1998 and consist of both personal and professional papers.

[SLIDE] More locally, we have Michael Mark. During his career, Mark was employed by public school systems and universities in Maryland, Washington, D.C., and New York. As an author he has published numerous books and articles on music education, frequently on its history. This collection spans his entire musical life, but is especially strong for his work as an author.

Our relationship with Mike, resulted in the papers of...

[SLIDE] Bennett Reimer. Known to everyone in this room, his papers came to us over a three-year period until his recent death. Currently unprocessed, the collection spans his entire career and is also especially strong in his writings.

[SLIDE] Rose Marie Grentzer. A generous bequest by Grentzer established the Rose Marie Grentzer Fund, which supports the vast majority of the archival work I'm discussing today. Grentzer was a music educator who helped raise awareness about and fostered scholarship on audio-visual aids, international music education, and American music. After leading and enhancing music education programs at Juilliard, the University of Michigan, and Oberlin, she developed the graduate program in music education at the University of Maryland. She taught and gave speeches throughout the world; was active in MENC, Sigma Alpha Iota International Music Fraternity, and numerous other organizations; and cultivated the University of Maryland Madrigal Singers into an international touring choral group. This collection contains papers from her professional activities, organizational affiliations, and personal relationships. Her papers were

accidentally placed with another institution, and the official records of the Madrigal Singers were previously housed in this institution's university archives. Given her great support of SCPA, it was a significant point of pride that I was able to bring her two collections home to SCPA, as well as to see to the digitization of each recording of the Madrigal Singers.

[SLIDE] The Polly H. Carder Collection on George F. Root, which contains Root's original published scores and songbooks from the period 1852-1907, as collected by Carder, author of the book *George F. Root, Civil War Songwriter: A Biography*. The collection also contains a short article, "The Last Days of George F. Root," written by Root's daughter, Clara Louise Burnham.

[SLIDE] The Jacklin Bolton Stopp Collection. More of a musicologist, her impressive collection of 18th and 19th century school music textbooks, hymnals, songsters, methods, and research files, bridge nicely our holdings in music education and American music – especially as all 925 print items are US imprints. The collection features a complete set of A.N. Johnson's published works.

[SLIDE] And of course, complementing all of this work are collections in the American Bandmasters Association Research Center. Since 2006, we have acquired more than fifteen band-related collections as well as produced new outreach initiatives in this area. This is really the topic of another presentation, so I'll move on to how the collections were used over the past ten years.

USE

[SLIDE] During that time, I have received an average of 50 reference questions *each year* where "MENC" is part of the query. During that same span, I receive an average of 65 reference questions each year where "music education" is part of the query. "Band" averages 100 per year. Now, of course, there is considerable overlap for all of those topics, but this certainly points to enduring interest in these collections.

For the sake of comparison, at the National Archives, if a collection receives one query per year, they consider that a high-use collection. It is not notable that the Frances Elliott Clark Collection averages five uses per year.

[SLIDE] The bulk of our international visitors consulting this collection – including a visitor yesterday – come from Japan. We have about ten Japanese researchers visit from that nation over the past ten years, and they constitute 34 of the remote music education queries.

Furthermore, the music education and band collections have supported just more than 70 dissertations and countless graduate papers. And despite my best efforts, I honestly was not able to determine how many faculty authors have used the collections for their research – it is far too many, and more than I thought.

[SLIDE] This might be due to the fact that discovering our collections is easy: Start by going to our home page and searching by one of four options: the Index to SCPA Collections, the ArchivesUM database for finding aids (which includes multiple search and browse options), a link to Music Education Collections, consult our LibGuide on music education, or even search for our collections in OCLC's ArchiveGrid database. Many of our collections are also discoverable through WorldCat. You have many access points to these collections. And, of course, you can always contact me directly.

FUTURE DIRECTIONS

So, where are we going from here?

[SLIDE] Returning to the Charles Fowler Fund, we just appointed the first ever Charles Fowler Digital Humanist in Residence – Dr. Susan Wiesner, who is conducting new research in dance. Her digital humanities products will stimulate innovative arts education internationally. As a means of engaging with other departments on campus, the Resident will also take part in instruction activities on the digital humanities at Maryland. Lastly, the Resident will support new innovative arts and humanities research in the campus community. We are considering this two-year appointment a pilot, and should this prove successful, I am hoping that a future resident will come from the field of music education.

Another area that I have been investigating is that of research data in music education. This is an area I am 100% convinced is central to our future, but getting this off the ground has not been easy. Of course, open access digital repositories renders unnecessary the intervention of special collections curators, but I certainly welcome the input of this community on how we can serve this need or be a more effective partner.

A new collecting area that we are developing is Historic Technology in Music Education. This artificial collection will include any manner of machine or technological product intended to support or document music education activities. Retiring scholars and other institutions have been contacting us about these objects through the years, and I have only recently decided to begin building in this area. I am open to suggestions and donations if you or your departments have gear you wish to contribute.

Perhaps our most important future direction, is addressing how currently scholars and educators of color are underrepresented in the music education collections at SCPA. We are working to create a more inclusive collection that will be of greater value to all researchers.

In terms of services, we will continue to innovate in this area. We will certainly embrace all descriptive and technological standards for archives to ensure that you can access and discover collections as efficiently as possible. And I will continue to seek ways to remove any obstacle that discourages access and discovery.

CONCLUSION

[SLIDE] I hope that you and your students will find new ways to make use of these collections. And it will remain our honor to continue to develop and steward music education history for future generations.