

# ***PERFORMANCE!***

## **The Newsletter of the Society of American Archivists' Performing Arts Roundtable**

**Issue for Fall 2003-Winter 2004**

---

*[The Performing Arts Roundtable: Encourages the exchange of information on historical and contemporary documentation of music, dance, theater, motion pictures, and other performance media. (from the SAA Web site)]*

---

**Roundtable Chair:**

Bridget Carr  
Boston Symphony Orchestra Archives  
Symphony Hall  
Boston, MA 02115  
617/638-9434  
[bcarr@bso.org](mailto:bcarr@bso.org)

**Newsletter Co-Editors:**

George Bain  
Archives & Special Collections  
Ohio University Libraries  
740/593-2713  
[bain@ohio.edu](mailto:bain@ohio.edu)

Ashley Yandle  
Information Technology Branch  
North Carolina State Archives  
919/807-7329  
[ashley.yandle@ncmail.net](mailto:ashley.yandle@ncmail.net)

## ***Table of Contents***

- **Message from the Roundtable Chair.....2**
- **Report on the Performing Arts Roundtable Annual Meeting ...3**
- **News Items.....4**
- **Reports from the Field.....5**
  - **Manuscript Music Cataloging.....6**
- **Editor's Corner.....7**

# Message from the Roundtable Chair

By Bridget Carr

At our annual meeting in Los Angeles, we briefly discussed adopting some simple bylaws for our Roundtable. I, for one, enjoy the informal nature of our group and don't want to do anything to jeopardize that. I feel, however, that adopting a few bylaws or simple guidelines would be beneficial. I have spent a little time this fall reviewing the SAA Council Handbook's section on Roundtables available on SAA's excellent website. Below, please find transcribed the section Roundtable governance from this handbook (<http://www.archivists.org/governance/handbook/section10.asp>):

## 1) Internal leadership

- a. *The leaders of the Roundtable are expected to notify the SAA Executive Office promptly of newly appointed or elected leaders so that the official SAA leadership list can be updated and mailings circulated properly.*
- b. *Roundtables must have an elected leadership to consist, at a minimum, of a chair and vice chair. These offices may be filled for consecutive (the vice chair succeeds the chair), overlapping (each office elected for two-year terms, but only one office is filed each year, or concurrent (both offices are elected at the same time for terms of identical length) terms.*
- c. *Chairs and vice chairs of the Roundtables must be individual members of SAA.*
- d. *The number of consecutive terms a person may serve in one Roundtable office may be limited at the discretion of the Roundtable.*
- e. *The new leaders take office at the close of the SAA annual meeting.*

## 2) Bylaws

*It was never the desire in creating Roundtables to establish bodies that spent more time on the structure of doing business than on the discussion of archival issues within the fields to which the Roundtables relate. Therefore, Roundtables may operate as formally or informally as suits their needs, they are discouraged from drawing up bylaws.*

SAA's policy on Roundtables clearly articulates that they may be run as formally or informally as they would like. I feel, however, that it would be useful for us as a group to develop at the very least a "term of office" for the chair. I think that a two-year term is a reasonable amount of time. In addition, I don't believe we have had a "vice-chair" in recent memory. I like the model mentioned in 1(b) above of the vice chair succeeding the chair with a new vice chair being elected at each annual meeting. I would like to discuss this at next summer's meeting but in the meantime, I would love to hear your comments and suggestions on this and anything else.

# Report on the Performing Arts Roundtable Annual Meeting

*Reported by George Bain*

The Society of American Archivists' Performing Arts Roundtable held its annual business meeting at the Los Angeles meeting on August 22, 2003. Chair Bridget Carr called the meeting to order at 4:45 p.m.

Carr introduced Tom Battle, the roundtable's departing liaison from SAA Council, and Joel Wurl, the new liaison. Battle expressed appreciation for the roundtable's work during his term as liaison. Wurl noted that Council is reviewing the efficacy of electronic publications and may host web sites for sections and roundtables. Carr then introduced Sharon Uhler, the roundtable's liaison from the 2004 Program Committee.

Carr gave a brief report on the activities of the roundtable over the year. After taking note of the roundtable's endorsement of a few session proposals that made the program for the Los Angeles meeting and of the three issues of the newsletter that came out, she made reference to the roundtable's mission statement and stated she liked the group's informal manner. She then raised for later discussion the question of developing a set of by-laws that could provide specificity for a Nominating Committee and a role for the immediate past chair. She also indicated her interest in having a web site for the roundtable. George Bain, co-editor of *Performance!* made a few remarks on the publication, including figures on the growth of the distribution list over the two preceding years.

The group then discussed Carr's proposals. George Blood volunteered to serve on a by-laws committee. Kit Leary is also interested in this. Karen Spicher asked about procedures for making session endorsements. There was also a question about a steering committee representing the three primary interests—dance, music, theater—of the roundtable. Carr indicated her aim to have a document ready for the annual meeting in 2004. And since the meeting will be in Boston, she suggested a group social gathering for dinner and a tour on the Wednesday evening of the conference.

The next item of business was a presentation by Karen Spicher of Yale University's Beinecke Library who reported on "Manuscript Music Cataloging: Rules under development for descriptive cataloging of rare materials". The talk showed a number of possibilities that can be instructive to users in a digital age. [Note: see Spicher's "Report from the Field" in this issue.] The presentation raised a number of useful questions.

The meeting then returned to a general discussion among the membership. There was also brief mention of Cornell's participation in the [Global Performing Arts Database \(GloPAD\)](#) program and [other digital initiatives](#).

One attendee reported on a [Theater Library Association symposium](#) that was to be held in New York City in October. There was discussion of possible session ideas for the Boston

meeting; people with ideas were encouraged to contact Carr. This done, the meeting adjourned at approximately 6:15 p.m.

## News Items

### **“Forsooth, a First Folio at OSF is a fine thing”**

The Oregon Shakespeare Festival in Ashland, OR had a thrill this summer—the loan of a first folio edition of the Bard’s plays for its prime season. For an AP story on this that was filed July 31, 2003, use the following link:

<http://www.redding.com/date/past/20030731date046.shtml> --a connection that was still live in late November. OSF archivist Kit Leary was mentioned in the AP article.

### **New York Philharmonic Acquires Lineback Collection**

The New York Philharmonic has acquired the Harold Lineback Collection of predominantly 19th century musical material, a significant and rare compilation that sheds new light on the Orchestra’s early years and founders as well as on New York City’s musical culture of that era. The wide-ranging collection comprises nearly 20,000 items including programs, autographs, daguerreotypes, sheet music, books and periodicals, recordings, paintings, and original research material. “It is extraordinary that after 160 years we can still learn something new about this great Orchestra,” said Paul B. Guenther, Chairman of the New York Philharmonic. “We are delighted that the Philharmonic was able to acquire this remarkable collection, and look forward to making it available to scholars and musicians the world over.” For more information concerning this collection consult the Philharmonic’s website at

<http://www.newyorkphilharmonic.org/meet/history/index.cfm?page=lineback>.

### ***The Longest Run* opens at the UBS Art Gallery**

The New York Philharmonic, America’s oldest and longest-running orchestra, celebrated more than 160 years of history with the largest exhibition of treasures from its archives ever to be on public display. *The Longest Run: New York’s Philharmonic* was on view from September 25 – December 5, 2003 at The UBS Art Gallery, located at 1285 Avenue of the Americas in New York City. The exhibition told the story of America’s first symphony orchestra and how it has been an integral part of the cultural currents that shaped New York City and its classical music heritage. *The Longest Run*, curated by New York Philharmonic Archivist/Historian Barbara Haws, explored the evolution of the Orchestra through hundreds of rare and unique items in a multi-media exhibition. Historical materials ranging from the letters of Leonard Bernstein to the first-edition score of Beethoven’s *Fifth Symphony* and Gustav Mahler’s own marked score of his *First Symphony*, from the earliest known radio broadcast of a symphony orchestra (1923) to interviews with famed conductor Bruno Walter were included in the exhibition.

## **Professional Associations in the Theater Profession**

Francesca Marini, a grad student at UCLA, submitted the following brief description of professional groups in theater with which performing arts archivists can work collaboratively (or should at least have familiarity). Marini adds that some members of SAA are also members of these other associations but it is good for the whole roundtable to know about them:

- [Theatre Library Association \(TLA\)](#): "The Theatre Library Association is a non-profit, educational organization established in 1937 to promote the collection, preservation, and use of theatrical and performing arts materials. Membership includes librarians, scholars, curators, archivists, performers, writers, designers, historians, collectors, and students."
- [International Association of Libraries and Museums of the Performing Arts \(SIBMAS\)](#): "Since 1954 SIBMAS has been the forum for colleagues from all over the world promoting research, practical and theoretical, in the documentation of the performing arts." I attended last year's SIBMAS conference in Rome, Italy, and there I met many archivists, librarians, museums curators, performing arts scholars and professionals from many different countries, including the U.S., involved in music, theatre, dance and other performing arts. SIBMAS is organizing next year's congress in Barcelona, Spain, to celebrate its fifty years. SIBMAS also curates an international directory of performing arts collections around the world. It is available online and, although it is not always up to date, it contains a wealth of information to locate significant performing arts collections.
- [The International Federation for Theatre Research \(IFTR/FIRT\)](#): "The International Federation for Theatre Research exists to promote collaboration and the exchange of information between individuals and organizations concerned with theatre research. To this end the Federation supports conferences and publications and assists its members in all such activities and projects."
- [American Society for Theatre Research \(ASTR\)](#): "The American Society for Theatre Research (ASTR) was founded in 1956 to encourage theatre scholarship and to provide a link with other similar groups represented in the International Federation for Theatre Research. The ASTR is the only American theatre organization affiliated with the American Council of Learned Societies and the International Federation for Theatre Research (IFTR/FIRT)."

## ***Reports from the Field***

Editor's Note: This section is intended to be an avenue for the exchange of information to members of the roundtable about collections or other topics of importance on the performing arts. For this issue Karen Spicher contributed an article drawn from her presentation at Performing Arts Roundtable annual meeting.

# Manuscript Music Cataloging: Rules under Development for *Descriptive Cataloging of Rare Materials*

by Karen Spicher

*Descriptive Cataloging of Rare Materials* is a comprehensive revision of *Descriptive Cataloging of Rare Books*, generally known by its acronym, DCRB. DCRB was developed in 1989 by the Bibliographic Standards Committee of the Rare Books and Manuscripts Section of ALA, and was based on an earlier manual of Library of Congress rare book cataloging practice.

The revision of DCRB currently under development will be titled [\*Descriptive Cataloging of Rare Materials\*](#), known by its slightly different acronym, DCRM, and is also a product of the Rare Books and Manuscripts Section's Bibliographic Standards Committee. DCRM will expand the scope of its predecessor beyond rare books to include additional types of rare materials. It will consist of a series of manuals addressing books, medieval manuscripts, serials, maps, and music. The task group charged with development of the music manual consists of librarians drawn from both RBMS and the Music Library Association, bringing a range of expertise in music, rare books, archives, scholarship, and bibliography.

Current manuscript music cataloging standards are quite limited. A manual titled *Rules for Cataloging Music Manuscripts*, published by the International Association of Music Libraries in 1975, focused mainly on pre-1800 manuscripts and was intended

for a pre-MARC card catalog environment. The *Anglo-American Cataloging Rules* includes brief instructions for identifying a manuscript in the physical description area. *Archives, Personal Papers, and Manuscripts (APPM)* focuses on collection-level cataloging. Although APPM gives some guidance for single items, music is not specifically addressed.

Repositories that catalog single music manuscripts tend to apply or adapt these existing standards in developing local practices. An example is the Beinecke Library at Yale University, where we have developed a web-based manual, [\*Guidelines for Cataloging Manuscript Music\*](#), which conforms to APPM and our local cataloging practices for single historical and literary manuscripts. This manual, along with manuals for mixed materials and visual materials, is available on the [Beinecke Manuscript Unit's website](#) and through [Yale Catalog Department website](#).

DCRM's manual for music will include rules for creating single-item MARC records for both printed and modern manuscript music. These rules will draw on rare book and general music cataloging practice, and will conform to AACR2 standards. The manuscript rules will be particularly useful for handwritten music associated with publication and performance, such as

drafts and performance copies made by composers or copyists, printer's copies, and proofs. The rules will not specifically address early manuscripts produced in the pre-print era or modern music produced by computer software, and will not address collection-level cataloging.

The extended time and effort often required for detailed description of music manuscripts can be justified by inclusion of elements of creative and historical context that are important to research. Three major categories of research value specific to music manuscripts are: the creative process of composer, the performance and publishing history of the work, and ownership and use of the artifact. The new rules being developed for DCRM will address these areas through guidelines for transcription, physical description, and notes. The rules will conform to existing music cataloging standards in AACR2, and will be

presented with examples of MARC coding. Rules for printed and manuscript music will be integrated, and will in most cases be the same. Rules specific to manuscripts will be given where necessary, and may also be useful for printed music with significant manuscript characteristics, such as copies with handwritten inscriptions, revisions, or annotations.

Publication of the DCRM music rules is projected for 2004 or 2005. A workshop on Manuscript Music Cataloging, based on DCRM rules, will be offered as part of next year's Rare Books and Manuscripts Section preconference, to be held at Yale University in June 2004. The workshop will be held at the Beinecke Library and will include presentations by members of the DCRM revision task group and staff of the Yale Music Library. The [RBMS website](#) will provide full details in the months to come.

*Karen Spicher is an archivist in the Manuscript Unit of the Beinecke Rare Book and Manuscript Library, Yale University. Her e-mail address is [karen.spicher@yale.edu](mailto:karen.spicher@yale.edu).*

## ***Editor's Corner***

### **Your Newsletter**

As always, the editors encourage feedback from the roundtable membership concerning this newsletter. Is *Performance!* serving you well? Can you suggest improvements? Are you interested in contributing an article or news item to a future issue? Remember, this is **your** newsletter, let your voice be heard!

### **Help Wanted!**

Interested in becoming more involved with the Performing Arts Roundtable? Want to show off your web master skills? The PAR is looking for a volunteer to design and maintain a new roundtable website. Anyone who is interested or would like to find out more should contact Bridget Carr at [bcarr@bso.org](mailto:bcarr@bso.org)

### **The Next Issue**

The expectation for the issuance of the next issue of the newsletter is April 2004.

### **Newsletter Distribution**

The method for distributing this newsletter is as a Word document sent as an attachment to an e-mail message to the subscription list maintained by the editors. The distribution figure is currently more than 80 people.

### **This Issue Initially Distributed Electronically on December 15, 2003**