The SAA Performing Arts Roundtable encourages the exchange of information on historical and contemporary documentation of music, dance, theatre, motion pictures, and other performance media.

Inside This Issue:

- Message from the Co-Chairs  Page 3
- Theatre Baton Rouge Archives Find a New Home  Page 4
- Music at The Historic New Orleans Collection  Page 10
- Virginia Opera’s Partnership with ODU  Page 16
- News  Page 20
Roundtable Leadership 2014-2015

Co-Chairs
Katherine Crowe
University of Denver
Denver, Colorado
katherine.crowe@du.edu

Rachel Rosenfeld
Academy of Motion Picture Arts and Sciences
Los Angeles, California
rrosenfeld@oscars.org

Steering Committee
Karla Irwin
University of Nevada, Las Vegas
Las Vegas, Nevada
karla.irwin@unlv.edu

Elizabeth Surles
Rutgers University
Newark, New Jersey
elizabeth.surles@rutgers.edu

Newsletter Editor
Helice Koffler
The Shubert Archive
New York, New York
helicek@shubertarchive.org

Image Credits

Pages 10-15: All images courtesy of The Historic New Orleans Collection. Shout, Sister, Shout! photo by Melissa Carrier; Musical Louisiana photo by Keely Merrit

Pages 16-19: All images courtesy of Special Collections and University Archives, Patricia W. and J. Douglas Perry Library, Old Dominion University Libraries; p. 16, Edythe C. and Stanley Harrison Opera House Inaugural Celebration (Edythe C. Harrison Papers); Newsletter (Peter Mark Papers); p. 17, Production Bible (Virginia Opera Papers); p. 18, Photo (Virginia Opera Papers); Production Bible (Virginia Opera Papers); p. 19, Poster (Virginia Opera Papers)

Page 20: Telegram: Courtesy of Guthrie Theater Collection (PA003), Performing Arts Archives, University of Minnesota Libraries, Minneapolis, Minnesota; Dunham program: Courtesy of University of Denver Special Collections and Archives. Oberfelder Concert Series and Family Papers (B367)

Page 21: Poster ITA.181 from YIVO’s Displaced Persons Camps and Centers Poster Collection (RG 294.6). Courtesy of YIVO & Center for Jewish History. Poster and full metadata can be viewed online at: http://access.cjh.org/3170462

Thanks to news contributors: Alex Champion (DHC); Katherine Crowe (Oberfelder) Kathryn Hudja (Guthrie); Leanora Lange (CJH)
Greetings PAR members,

The 2015 SAA Annual Meeting in Cleveland is fast approaching, and we are excited that we will be seeing many of you there! There is a dearth of performing arts-specific sessions and events at this year's conference, but of course make sure to attend the PAR meeting, which will be held on Wednesday, August 19th from 5:00-7:00 PM in Room 26C of the Cleveland Convention Center (check the online schedule for any last minute changes). Our presentation will feature four PAR members: Karla Irwin (UNLV), Lisa Lobdell (Great American Songbook Foundation), Susan Brady (Beinecke Rare Book and Manuscript Library, Yale University), and Elizabeth Surles (Rutgers Institute of Jazz Studies), who will talk about archival description of performing arts collections. Susan will provide background on past descriptive standards; she, Lisa, Karla, and Elizabeth each will present a sample description problem, along with solutions they have applied. A general discussion will follow. Members are encouraged to think about similar issues they have faced and to bring examples from their own repositories. The goal is to help PAR members come away from the conference with solutions to common problems related to the description of performing arts materials. Come prepared to learn and discuss!

Earlier in the day, our annual PAR-hosted tour will be at the Rock and Roll Hall of Fame Library and Archives (Wednesday, August 19th at 1:30 PM), led by past co-chair, Rock Hall archivist, Stasia Karel. As of now, the tour is full, but if you are interested in being placed on the wait-list, please send Rachel an e-mail at rrosenfeld@oscars.org. Unfortunately, another performing arts-themed tour of Severance Hall and the Cleveland Orchestra Archives, scheduled for Tuesday, August 18th at 10:00 AM, also is already full. But if you missed out on registering for this public tour, you still can catch the Cleveland Orchestra's summer concert series on Friday at 7:00 PM—the code ARCHIVES gets you 20% off tickets. And don't forget to check out A Night of Restored Films on Tuesday, August 18th from 6:45-10:00 PM at the Cleveland Institute of Art’s Cinematheque.

We hope to see everyone who can make it to Cleveland at the roundtable meeting—it is a fantastic opportunity to meet other performing arts archivists. For those who can’t attend this time, we are working on a few options that will allow us to meet virtually at least once or twice a year. These online get-togethers will enable us to include more folks in conversations about topics of interest to those who work with, or are connected to, performing arts archives. Keep up-to-date on PAR activities during the conference (and year round!) via the Performing Arts Roundtable’s Facebook page.

Lastly, we would like to welcome our new PAR Co-Chair for 2015-2017, Scott Schwartz! Scott is currently Director and Archivist for Music and Fine Arts for the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign. Welcome Scott!

See you in Cleveland,

Katherine Crowe and Rachel Rosenfeld
Co-Chairs of the Performing Arts Roundtable
I have been an active performer and backstage volunteer at Theatre Baton Rouge (TBR) since I was twelve years old. My first adventures with the organization were through its educational programs. I took every class I could, from acting to improv to lighting design. It was an obsession. Since then I’ve been lucky enough to play many roles, including Captain Hook, Judas Iscariot, “Jack” in The Importance of Being Earnest, “Hal” in Proof, and “Septimus” in Tom Stoppard’s Arcadia.

It probably would be difficult to find anyone who has grown up in Louisiana’s capitol city with an interest in the theatrical arts who has not come through TBR’s doors at some point. Some only stay a short time, being a part of a handful of productions before moving on to other things. Others never seem to leave, building a resume of
performances longer than many Broadway stars. A very large, very colorful “family” has developed at TBR—a family that has seen more marriages, children, and lifelong friendships develop than any archivist could ever hope to quantify.

As a person with what some might call a “more than passing” interest in the performing arts, it came as a surprise to friends and family when I decided to attend library school to become an archivist. However, my theatrical experience put me in a unique position to help to preserve the history of an organization that not only had seen me through my awkward teenage years, but that has been entertaining audiences in the Deep South since 1947. I wanted to ensure that the legacy of an institution that had meant so much to so many for so long would endure for generations to come.

The Theatre at the Airport

Theatre Baton Rouge (TBR) began in 1947 as the Baton Rouge Civic Theater. For the first year of their existence they performed in any space they could find, including gyms, clubhouses, and university spaces. Then, in 1948, the Civic Theater found its first permanent home: an old hangar at a modestly-sized Baton Rouge airport. Over the next decade, “Building 326” gave the company the room to grow quickly into a choice entertainment venue. In 1951, the organization changed its name to the Baton Rouge Little Theater (BRLT) and hired its first full-time Artistic Director. By 1959, membership had reached 3,400. Limited by the constraints of building sets in a renovated airport hangar (and having airplanes fly overhead mid-performance), BRLT raised the funds to construct a state-of-the-art facility in a prime location entirely through bonds and memberships. The building opened in 1961 and has served as the theatre’s home ever since. Because of its new building, the number of employees it maintained, and the size of its membership, BRLT was considered one of the most successful community theaters in the country at the time.

Seeking a new challenge, the theatre produced its first musical in 1962. That production of South Pacific was such a hit that it inspired the practice of staging an elaborate “summer musical” each year. Considered the crown jewel of the season, the summer musical tradition has endured ever since. Continued success for the theatre allowed for renovations to the building by the mid-1960s, which saw the expansion of the lobby, light booth, and box office areas.

Lee Edwards, the original Artistic Director, passed away in 1978. He had overseen the growth of the company from its early days at the airport through the construction of the new building, and is often credited for much of the theatre’s early success. In 1982, Henry Avery took over the position and would remain in that role until 1998. In the 1990s, BRLT was granted the use of a neighboring building, which it renovated to house the Actor’s Workshop, the educational division of the theatre. A black box stage was constructed that originally was utilized for workshop productions. This space now also hosts a “mini-season” of plays and musicals that tend to be a bit more progressive or experimental than those seen on the main stage during the company’s regular season.
When Keith Dixon became the Artistic Director in 2004, he was largely focused on bringing the theatre into the 21st century, by updating the theatre's Web site, ticketing system, using projections in productions, and producing the regional premieres of such shows as *The Producers* and *Les Misérables*.

In 2014, since the organization was “not so little anymore,” the name was changed to Theatre Baton Rouge (TBR). Today, under the artistic direction of Jenny Ballard, TBR produces upwards of a dozen shows a year (including contemporary dramas, classic comedies, and musicals of all kinds), provides educational opportunities for young actors, and sees an attendance of over 30,000 annually.

TBR has served as an early stepping stone for several actors who went on to successful careers on the stage and screen. Some notable names from that list include: Dot Bourgeois (who later used the name Donna Douglas when she appeared as “Elly Mae Clampett” on the television series, *The Beverly Hillbillies*); film critic Rex Reed; Gene Callahan (who won two Oscars for art direction); Val Dufour (who won an Emmy for his work on the soap opera, *Search for Tomorrow*); and Louis Herthum (“Deputy Andy” on *Murder, She Wrote*).

**The Archivist Makes an Entrance**

In 2013, while I was attending the School for Library and Information Science at Louisiana State University, I was on the lookout for ways to combine my archival studies with my theatrical background. It was then that I stumbled upon the American Theatre Archive Project (ATAP). Encouraged by the resources put together by the Project and the accomplishments of various teams across the country, I pitched the idea of creating an archival collection of TBR’s materials to the Artistic Director. ATAP’s brochure was a valuable resource since it nicely breaks down the merits of undertaking such tasks and provides guidance on how to proceed. Since it came from an “official” source, these recommendations carried more weight than anything I could have put together on my own. I

A major step in the process was removing excessive duplication of posters and programs. This pile was cleaned out of the attic and discarded during a volunteer work day.
included the ATAP brochure with the materials that I put together for my presentation to the Board, along with a timeline I had developed that showed the major phases of the project.

The need for such a collection was obvious: nearly 70 years’ worth of programs, posters, photographs, and other records were tucked away in the attic and other dark corners of an aging building and were in danger of being destroyed by the elements or discarded in a need for space. No one ever questioned that “something must be done.” The concern was over what “could” be done and by whom. I met first with the Artistic Director, and then with a member of the Board to discuss various options for addressing the issue. I was sure to make it clear in those early stages that my timeline began with a simple assessment of what materials the theatre had and where they were. Knowing the true scope of the tasks ahead would be key in forming a strategy on how to execute them.

Luckily, when the stakeholders were presented with this packet of information at a regular Board meeting, all members of the Board and theatre staff recognized the importance of preserving these materials and bought into the idea of a project to solve the problem. Though the “Theatre Baton Rouge Archives Project” was slow to start initially, due to changes in administration, in the fall of 2014 it gained official approval from the Board of Trustees, and the Artistic Director urged us to get started right away. Now out of library school, I agreed to serve as the project manager and Mike Katchmer, a member of the Board, served as my partner on the project (and as an official Board liaison). In our case, the Board was relieved that a professional (especially one so intimately familiar with the organization) was spearheading the project and was perhaps even more relieved that the problem was being addressed without taking up any staff time. Mike and I also would provide the Artistic Director and Executive Board with regular updates on our progress.

**Spotlight on “the Stuff”**

While rehearsals and performances went on elsewhere in the building, Mike and I donned our dust masks and started digging in areas of the theatre that some staff members didn’t even know existed. On average, we spent two to three hours in the building once a week over a two-to-three-month period doing an assessment of what was where. We made being “low impact” a priority and only worked in the building when it already was open, thus ensuring that no one ever had to come by the facility on their day off just to let us in the door. We also were mindful of staff members’ schedules, and were careful never to work in areas that would disturb normal business operations.

TBR’s historical materials consisted mainly of four types: programs, posters, photographs, and business records. These were being stored in three places: an empty office, an attic space, and in the corner of a backstage area. Each of these places provided their own set of challenges. The empty office, for example, had no working overhead light and had been a “catch all” storage area for anything that needed to be out of sight, but easily accessible. The attic space was surprisingly roomy (one could stand up straight and walk...
around with relative ease), but came with enough dust that we left footprints. The “corner of a backstage area” proved the most troublesome. A leak in the roof had damaged a large scrapbook that had been placed on the floor (luckily, many of the items within were salvaged). We had expected the items in the attic to be in far worse shape than they were. Aside from the dust, some of the items had become creased after being thrown into boxes and corners for too long, and many of them were a bit dried out due to the Louisiana heat baking the attic each summer.

We were also surprised to find as much material as we did. Since almost no conscious effort ever had been made to maintain a historical collection, we were delighted to find that there were no significant gaps in terms of time periods covered by the materials. In the end, we had a nearly complete run of programs, dozens of posters, a box of 16mm films, a handful of scrapbooks, and an assortment of loose photographs and news clippings. Virtually all of TBR’s history was accounted for—it just needed to be properly housed, arranged, and stored.

The biggest challenge we faced when the project began was to find an appropriate permanent home for the collection. Keeping the materials in the TBR building was not an option due to a lack of space, as well as roofing/temperature control issues. Offsite storage was considered, but deemed far too costly; it would have been a severe hindrance to anyone hoping to access the collection as well. The answer came in the form of Melissa Eastin, archivist for the East Baton Rouge Parish Library System. Melissa and I had crossed paths several times through Elizabeth Dow, former head of the Archives Management specialization at Louisiana State University’s School of Library & Information Science. In 2013, at a reception that honored Dr. Dow during the annual meeting of the Society of American Archivists, Melissa and I mused that “someday” it would be ideal to discuss how the EBR Library System and TBR might work together. A year later I recalled this conversation and reached out to Melissa to speak in detail about what TBR had in its collection and what challenges the organization currently faced in preserving it.

The EBR Library’s Baton Rouge Room Collection documents “significant historical actions” of Baton Rouge entities. Because of the role TBR has played in the history of Louisiana’s capitol city and the number of Baton Rouge residents who have passed through its doors, Melissa felt that the theatre’s materials would be a perfect addition to the library’s holdings. Transferring the collection to the library’s archives, where their staff would process them, arrange them, and govern access, seemed like the perfect solution to the company’s

70 Years of History: Free to Good Home

The biggest challenge we faced when the
problem. I worked closely with Melissa on writing a donor agreement that would address the questions TBR’s Executive Board had (which focused mainly on retrieving materials for display and in-house research). After a quick vote, the Executive Board authorized the Artistic Director to sign the agreement and the partnership was formalized.

The Show Hits the Road

There was no order to how things had been tucked away inside the building. Item types and the date ranges they covered were all mixed together. Since arrangement was going to be handled by the library, and there was no original order to be maintained, preparing the materials for shipment was easier than anticipated. Many of the materials were already in boxes, and, whenever possible, we filled the boxes to a reasonable capacity with materials that had been loose. Since the materials would be rehoused when they arrived at the library, the boxes only served as a means for transportation. As such, whatever boxes were on hand or that could be easily (or rather, “cheaply”) acquired were used. The boxes were given very basic labels identifying them as part of the “Theatre Baton Rouge Archival Collection” so that even at a glance staff members of TBR and the library could not mistake the boxes for anything else. We also numbered the boxes in order to keep a running tally of how many we had (though the size of the boxes varied widely). The only items not boxed were the oversized posters (of which there were several dozen). In the end, over 60 boxes were ready for their journey to the library.

Fortunately, that journey was less than two miles away from TBR’s building. On moving day we pulled together a group of eight volunteers who helped haul the 60 boxes out of the attic and other areas of the theatre. Once everything was loaded in their cars, the caravan made the trek to the library’s loading dock. There Melissa awaited the volunteers and guided them through the spacious new building to the new home of the collection.

With the collection now safely stored at the library, Melissa is supervising an MPLP approach to processing the records. There also are plans for me, as well as other “acting” historians from the organization to come in and help expand upon some of the details of the finding aid. Items of interest for digitization are also being identified and placed online. The hope is to have the collection opened to patrons before the end of the year.

A New Direction

As Melissa and her staff of archivists at the East Baton Rouge Parish Library process the collection, TBR is looking to the future. The archives project team is currently working with TBR’s administrative staff to establish ongoing quality archives and records management procedures to ensure that materials being created now will find their way into the archival collection at the library. The team is also developing a strategy to reach out to those within the greater TBR community who may have personal archives documenting their time at the theatre and to establish policies for how these donations will be integrated into the larger TBR collection. In addition, TBR has partnered with the T. Harry Williams Center for Oral History at Louisiana State University on an oral history project that seeks to capture the stories of some of the theatre’s earliest volunteers. Finally, TBR and the library are both excited about the potential of the collection and are in the early stages of brainstorming ways to encourage access to it.

By partnering with the East Baton Rouge Parish Library, Theatre Baton Rouge has been able to ensure that its history will be available to the community for years to come. It is the hope that their archives project will inspire other Baton Rouge-area arts groups to follow suit and preserve the compelling stories of the performing arts in Louisiana’s capitol city.
Musical Programming at The Historic New Orleans Collection

by Eric Seiferth

Located in the French Quarter, The Historic New Orleans Collection (THNOC) is devoted to preserving, documenting, and sharing the history of New Orleans and Louisiana. Because music lies at the heart of life in the Crescent City, it is one of the primary collecting themes at THNOC, and the institution is deeply engaged with encouraging the study and appreciation of the varied and extensive musical heritage of New Orleanians. A wide array of items, ranging from mid-18th century sacred music to documentation of the early jazz era and beyond, populates the stacks. More than simply collecting and housing these items, however, a major part of THNOC’s mission includes bringing them before the public through varied programming. Publications, exhibits, and lectures on the musical heritage of New Orleans are all an integral part of the museum’s efforts to accomplish its stated goals. Over the past year, THNOC has showcased its work in the area of New Orleans’ musical heritage through multiple projects designed to enhance the user’s experience of these unique and distinctive collections.

Shout, Sister, Shout!: The Boswell Sisters of New Orleans

Among the recent acquisitions at THNOC is a large collection of materials from the Boswell Museum of Music that traces the careers of the Boswell Sisters, a New Orleans–raised jazz trio who achieved international fame during the 1930s—a decade before the Andrews Sisters. In 2011, the Boswell Museum of Music, formerly located in upstate New York, had sought a New Orleans repository to take materials relating to sisters Martha, Connie, and Vet Boswell. The Boswells received their musical education in this city and also began their professional careers here. The search eventually led to the Williams Research Center (WRC). The Boswell Museum of Music Collection, now transferred to THNOC, includes photographs, scrapbooks, correspondence, sheet music in manuscript and published form, oral history interviews, radio broadcast recordings, phonograph records, research notes, and ephemera, that extends approximately 75 linear feet.

In the words of Vet Boswell’s granddaughter, Kyla Titus, Shout, Sister, Shout!, an exhibition that opened in THNOC’s Williams Gallery in March 2013, served as “a seven-month-long celebration of the revolutionary close-harmony singers who emerged from the early New Orleans jazz movement in the 1920s and made a lasting impact on American popular music.” On display through October 2014, the show explored the early lives, musical influences, and careers of the performers, using objects newly-acquired from the Boswell Museum of Music. Free and open to the public, Shout, Sister, Shout! drew a total of 20,882 total visitors, who were able to view photographs, fan letters, instruments, and recordings, as well as the Boswell family radio.
To supplement the exhibition, Titus gave a talk for THNOC’s annual Bill Russell Lecture on jazz and New Orleans music at the Williams Research Center. This presentation, augmented with private photographs, recordings, and remembrances, was followed with a performance by the Pfister Sisters, a New Orleans–based vocal trio, who covered an array of Boswell tunes.

The associated programming for the Boswell exhibition also included a free and downloadable lesson plan produced in conjunction with the Gilder Lehrman Institute of American History. Easily adaptable, the four lessons included in the package are designed for students in grades seven through nine to explore the contributions the Boswells made to American musical culture. To date, 245 individuals have downloaded the lesson plan, which remains on the Education page of THNOC’s Web site.

**French Baroque Music of New Orleans**

In 1998, THNOC acquired the archives of the Ursuline convent and school of New Orleans, which reach back to the earliest days of the city. Among the items in this rich collection is a four-volume manuscript copy of a music collection entitled *Nouvelles Poésies Spirituelles et Morales* (New Spiritual and Moral Poetry). These volumes were hand-copied and illustrated with extensive marginalia by a woman identified only by the initials, C.D., who dated her work during Lent of 1736. Eighteen years later, a Monsieur Nicollet sent this manuscript copy to the Ursuline nuns of New Orleans. Its arrival in 1754 makes the manuscript the oldest known surviving music in the Mississippi Valley.

According to the scholar Jean Duron (the founder and director of the Atelier d’études sur la musique française des XVIIe & XVIIIe siècles—the research department of the Centre de Musique Baroque de Versailles), the volume from which this manuscript copy was made originated in Paris, where a music publishing group “decided to publish a volume of contrafacta – spiritual texts set to fashionable tunes by the most famous composers of the last half century…intended to ‘peuvent plaire indifferemment à tout le monde’ (be enjoyed by everybody), especially virtuous young ladies, nuns, and missionaries.” By
setting sacred lyrics to popular secular music of the period, the publishers of *Nouvelles Poésies Spirituelles et Morales* were able to reach a wide audience of the pious and reinforce the concepts of their faith through song.

For years, the Ursuline music manuscript had been exhibited in THNOC’s Louisiana History Galleries—a permanent installation tracing the history of Louisiana and New Orleans—while a digitized study copy was produced for use by readers at the Williams Research Center. Although these efforts made the music available to those able to visit New Orleans, more work was needed to bring this seminal manuscript to a broader audience.

This past year, a truly collaborative, interdepartmental effort has resulted in a beautiful, thoroughly annotated, full-size reproduction of *Nouvelles Poésies Spirituelles et Morales*. Along with the 294 musical works—separated into four appended volumes, each further divided into the five categories of Praise of God, Mysteries of Our Lord Jesus Christ, Virtues, Vices, and the Four Ends of Man—*French Baroque Music of New Orleans: Spiritual Songs from the Ursuline Convent (1736)* includes four essays in English from contributors Alfred E. Lemmon, Mark McKnight, Jennifer Gipson, and Andrew Justice, as well as an introduction by Duron.

Complementing this publication is a recording of selections from *Nouvelles Poésies Spirituelles et Morales* as performed by La Compagnie Musicale des Indes of the Centre International des Chemins du Baroque, under the direction of Anne-Catherine Bucher, made during the 18th Festival International de Musique in 2000. Together, the recording and published Ursuline music manuscript make the music of the French Baroque period accessible to researchers, musicians, and lovers of music alike.

**Musical Louisiana**

Since 2007, THNOC and the Louisiana Philharmonic Orchestra (LPO) have collaborated on the *Musical Louisiana* series, a two-part project comprised of a concert and associated educational programming. Each January the LPO performs a free concert on a historic theme in the Saint Louis Cathedral in the French Quarter. The programs for these concerts, which are developed jointly by the two organizations, are designed to highlight the rich musical heritage of New Orleans and the state of Louisiana. These events provide a fascinating local history lesson in the form of a world-class musical performance, which is supplemented by a narrator who leads the audience through the varied subject matter. Printed programs featuring an introductory essay and notes on each musical work also are distributed to audience members. Past programs have explored such themes as: German music in New Orleans; free people of color musicians; and the idea of becoming American. The most recent concert, held in February 2015, explored New Orleans’ historic
relationship with Spain. For the last four years, a live stream of the concert also has been broadcast reaching an estimated online audience of 30,000.

The concert itself, however, makes up only a portion of the annual event. Additional educational programming is created through the combined efforts of THNOC and the LPO. In previous years, offerings have included field trips (that allow students the opportunity to interview members of the LPO), educational DVDs, and accompanying lesson plans designed for middle school music students.

The educational components for the “New Orleans and the Spanish World” edition of Musical Louisiana represent another stage in the evolution of the project. Currently, THNOC and the LPO are working in collaboration with the Roger Thayer Stone Center for Latin American Studies at Tulane University to produce a three-part lesson plan designed for grades seven through nine that will explore the historic and musical connections between the Spanish world and the city. This lesson guide is scheduled for digital release in time for the fall semester and will itself be presented in a teacher workshop at the 2015 National Social Studies convention in New Orleans this fall.

While the education departments at THNOC and the LPO are developing their materials for classroom use, an audio recording of this year’s concert is also being mastered for a CD that will be distributed free of charge to universities and music libraries across the country along with the accompanying program. Both New Orleans and the Spanish World, and the previous year’s concert, Postcards from Paris, can be viewed on the LPO’s YouTube channel.

As 2016 approaches, the latest installment of Musical Louisiana already has begun. Next year’s theme will focus on the music in New Orleans during the 1884-1885 World’s Industrial Cotton Centennial Exposition. This event encompassed an enormous number and variety of musical offerings, which included: Professor Pilcher’s recitals on the Exposition organ; the extremely popular Mexican 8th Cavalry band, led by Encarnación Payen; Guatemalan marimba music; and performances of the Queen’s Opera Company and its star Adelina Patti. Music played a central role in this unprecedented celebration of cotton and technology.
role during the World’s Fair, and the sounds and their context will be revived by THNOC and the LPO for the 10th anniversary of the educational series.

“Stop & Go”

The William Russell Jazz Collection at The Historic New Orleans Collection, composed of roughly 42,500 items documenting early New Orleans jazz, represents one of the most extensive collections on the subject anywhere in the world. Since acquiring the collection in late 1992, THNOC has worked diligently to catalogue the materials and develop annual as well as unique events to highlight the multitude of resources and materials available within the archive.

Among the many subseries of the Russell collection are ten further delineated collections of items relating specifically to Jelly Roll Morton, which the eponymous jazz collector, historian, and musician used in the publication of his compilation, Oh, Mister Jelly: Jelly Roll Morton Scrapbook. MSS 501, used to signify the first of the ten Jelly Roll–related sub-collections, is comprised almost exclusively of Morton manuscript music and includes full handwritten scores to many pieces that never have been published in their entirety.

As stewards of this collection, THNOC has undertaken the responsibility to disseminate previously unpublished Morton scores in collaboration with editor, James Dapogny, Professor Emeritus of Music Theory at the University of Michigan School of Music, Theatre & Dance, along with the esteemed music publishers C. F. Peters. “GanJam,” the first piece to be published with both a full score for jazz orchestration and a separate set of parts was released in 2009. This collaborative effort resulted in the publication of an extraordinary piece of music and has since allowed musicians, bands, and audiences access to the brilliance of Morton’s com-
Set for release in August of this year, “Stop and Go” will be the second piece published from the Jelly Roll Morton Manuscript Music Collections. As with “Ganjam,” the “Stop and Go” publication will include a full score, as well as a set of parts and notes from Alfred E. Lemmon (Director of THNOC’s Williams Research Center) and Dapogny, designed to contextualize the music and further inform the reader.

Whether through an annual program, temporary exhibition, or publication, THNOC is dedicated to preserving the rich musical culture and history of New Orleans. Each year innovative programming highlights the collections at THNOC, all of which are available to the public for research purposes at the WRC. Those projects included here represent only a portion of the past and future efforts of THNOC. For more information on the museum and its holdings, please visit: www.hnoc.org.
Collecting in Harmony: The Virginia Opera Papers at Old Dominion

by Jessica Ritchie

Jessica Ritchie currently holds the position of Head of Special Collections and University Archives with Old Dominion University Libraries in Norfolk, Virginia. Prior to that, Jessica was the Dickson Librarian for the Jean Outland Chrysler Art Library at the Chrysler Museum of Art from 2011-2014 and the Art Library Supervisor for the Hofheimer Library at ODU from 2010-2011. She has her Master of Library and Information Science from Florida State University and her Bachelor of Arts in Music from the University of Virginia.

As an opera fan who lives in Norfolk, Virginia, I have been fortunate to attend many productions of the Virginia Opera at the Edythe C. and Stanley L. Harrison Opera House. While I was in high school, I even had the honor of playing cello alongside members of the Virginia Opera in a production of Benjamin Britten’s Noye’s Fludde. You can imagine my excitement then, earlier this year, when I learned that in my new position as Head of Special Collections and University Archives at Old Dominion University (ODU), I would have the opportunity to help steward the Virginia Opera Papers. My excitement grew when I learned that, in addition to documents related to the Virginia Opera Association, Virginia Opera Guild, and the Virginia Opera Docents, ODU also had several collections associated with Opera staff, musicians, and benefactors. The rich variety of these collections helps to tell a comprehensive story about the Virginia Opera and the history of the arts community in the Tidewater region of Virginia. To foster an ongoing spirit of collaboration, the ODU Libraries invites members of the community to help to take care of, and advocate for, the archival collections that we have acquired with their assistance. These efforts (which contributes to the effective processing, preserving, and sharing of the collections), along with the Libraries’ commitment to documenting local history, have led to a dynamic partnership between ODU and our arts community which in turn have helped make the Virginia Opera Papers one of our most high-profile and heavily-used collections.

About the Virginia Opera

Founded in 1974 by Edythe C. Harrison, the Virginia Opera Association was launched with two productions at the Norfolk Center Theater. In 1975, Peter Mark signed on as conductor for the Virginia Opera, a position he would hold for 36 years. His wife, the Scottish-American composer, Thea Musgrave, would compose many works for the company during Mark’s tenure. In 1977, the Virginia Opera also began to hold performances in Richmond, and, by 1983, the Richmond and Central Virginia Board of Virginia Opera had been formed and a Richmond office was opened. The Opera established its main stage in Norfolk in 1993 when the Norfolk Center Theater was renovated and became the Edythe C. and Stanley L. Harrison Opera House, in honor of the Virginia Opera’s founder and her husband. In March of 1994, Virginia Opera was named the “Official Opera Company of the Commonwealth of Virginia” in recognition of the organization’s contribution to the Commonwealth and to the world of opera. Today the Virginia Opera is in its 40th year of operation, has a working budget of $5.2 million, and is reaching nearly 60,000 attendees with over 40 performances presented in three markets. In addition, the Virginia Opera serves more than 200,000 students and community members yearly.
through its Education and Community Outreach programs.

**About the Virginia Opera Papers**

In the early 2000s, the Old Dominion University Libraries began to identify organizations within the Tidewater region that possessed unique resources. As part of its efforts to document the history of the local arts scene, ODU Libraries staff began to collaborate with several community arts organizations to acquire collections that would broaden our research scope. Eleanor Bader, a long-time supporter of the Virginia Opera, donated her collection of materials related to the Virginia Opera as part of this initiative in 2004. Mrs. Bader’s initial gift contained programs, guides, organizational documents, correspondence, and audiovisual materials. Following the acquisition, the Libraries developed a relationship with Virginia Opera staff that resulted in the addition of more materials. During the next several years, the Virginia Opera transferred their archives to the ODU Libraries’ Special Collections, and continues to send new documents and other records as they are created.

The material in the Virginia Opera Papers dates from 1975 to the present day. Represented in the collection are the Virginia Opera Association, the Virginia Opera Guild, the Virginia Opera Docents, as well as information on the Harrison Opera House. The Friends of Virginia Opera also are represented to lesser extent. Materials include: business, budgets, and correspondence; season programs and marketing materials; news articles and newsletters; membership information; educational materials; multimedia including video tapes, cassette tapes, compact discs, and record albums; photographs; and artifacts related to the Virginia Opera.

**Affinity Collections**

Several other collections have been acquired by the ODU Libraries that have an affinity with the Virginia Opera Papers. One of the most significant of these is the Virginia Symphony Orchestra Papers, which consists of materials dating back to the founding of the organization in 1921. Historically, the Virginia Opera's pit orchestra has been staffed by members of the Virginia Symphony Orchestra (VSO), and the records of the VSO contain valuable information about connections between the two institutions. Recently, ODU Libraries also acquired the personal collection of Peter Mark, the founding Music and Artistic director of the Virginia Opera (and current Artist Director Emeritus). These papers contain information about his life while he was working with the Virginia Opera.
Opera, and help to document the establishment of the Opera as well as its evolution over time. The collection also contains documents, scores, and other materials related to his wife, Thea Musgrave, who composed several works for the company. A third collection that is essential to telling the story of the Virginia Opera is the Edythe C. Harrison Papers. While Mrs. Harrison’s collection is valuable for many reasons—including its coverage of her run as the first woman in Virginia nominated by the Democratic Party for statewide office—it also serves as a rich resource for researchers interested in the early days of the Virginia Opera’s formation. Together, these collections provide a comprehensive history of the Virginia Opera, as well as a multifaceted lens into the history of the Tidewater arts community.

Processing and Promoting the Collections

As is often the case with collections from organizations that are accrued over time, the Virginia Opera Papers have been only partially processed. When I joined ODU in January 2015, Archives staff already had completed the initial processing of the accretions, but had not yet had a chance to interfile all of the new documents. Since the appraisal and organization phases of the documents had been completed, I thought that interfiling the folders would make a fun project for a volunteer who supported the Virginia Opera and who liked working in archives. Luckily I knew the perfect person for the job! Trudy Michie, a resident of nearby Virginia Beach, has been a long-time patron of the Virginia Opera, Virginia Symphony, and other local arts groups. For many years, Trudy has taken a continuing education class at Old Dominion University called “Opera for Everyone,” which is offered annually. This course focuses on content related to the productions in each Virginia Opera season. She also has volunteered for the Chrysler Museum of Art’s Jean Outland Chrysler Library in Norfolk for many years and describes herself as “an archivist at heart.” Since I first invited Trudy to volunteer with the Libraries, she has been coming in regularly. In addition to her meticulous attention to detail, Trudy’s knowledge about the Virginia Opera’s history has been a wonderful asset. She has been able to supply missing dates and has discovered materials that had been put into the wrong categories. She can identify people in

Above: Photo of unidentified singers and students taken during the Virginia Opera’s school production of Alice Through the Opera Glass, 1996

Below: Sketch for costume and wig design for the character Gilda in Rigoletto, 2003
photographs and notices small details in publications that otherwise might have been overlooked.

Trudy and I also have plans to invite her “Opera for Everyone” class to the archives when they reconvene in the fall so they can experience the Opera’s history hands-on. While the class is studying a particular production, they will be able to analyze documents from previous productions. For example, the class will be able to compare sets, costumes, and artistic choices over time to see how socio-cultural and artistic trends have shaped the way various operas have been produced. Other students and faculty on campus, especially those affiliated with ODU’s Music Department, will have the same opportunity to use the documents in their academic research or in preparation for recitals and productions. The Libraries’ Instruction and Music Collection Services Librarian, Elizabeth Hogue (who is a professional singer and has performed with the Virginia Opera in several performances), has been an excellent advocate for helping to incorporate the Virginia Opera Papers into library instruction and class research projects.

In addition to academic research, the Virginia Opera Papers are still used regularly by Virginia Opera staff. Last year, during their 2014-2015 Best of the Best Season, the Virginia Opera celebrated its 40th anniversary and relied heavily on the archives in developing promotional materials. In preparation for the anniversary season, Virginia Opera staff visited the Libraries dozens of times to look through photographs, correspondence, programs, and other materials to find information and images to use in their promotional campaign. Other organizations in the community that were associated with the Opera’s anniversary, such as Norfolk’s PBS affiliate WHRO, were interested in the Virginia Opera Papers as well.

Conclusion

By documenting the activities of the Virginia Opera and other key arts groups and individuals, ODU Libraries help preserve and share the Tidewater Area’s unique local history. The Libraries’ efforts to acquire and promote a broad scope of collections encourage opportunities for serendipitous scholarly research, as well provide a comprehensive history for musicians, artistic directors, managers, and other professionals interested in opera companies and productions. It is my hope that this “living archive” will continue to be utilized and supported by the Virginia Opera and other stakeholders in the community for years to come. Such collaborations are indicative of a thriving local arts community, and I am delighted that the archival collections in the ODU Libraries are now a part of that kinship.
Diversifying the Performing Arts in Denver

In the early 1920s, Arthur M. Oberfelder emerged as the exclusive Denver promoter for stage productions on tour, and over the following thirty years, he filled the seats of local city venues with performing arts luminaries from around the world. His pioneering spirit attracted a diversity of musicians, actors, dancers, and other performers, many of whom pushed the boundaries of their various art forms. Along with his wife, Hazel, the Oberfelders enriched the cultural landscape of the Mile High City and encouraged local audiences to embrace talented performers from every race, class, and gender. A related exhibition, Spotlight on Dance in Denver, which runs until September 2015 at the Anderson Academic Commons, utilizes brightly colored house program covers and mid-century advertisements to highlight the spectrum of dance presented by Oberfelder, including: Ballet Russe de Monte Carlo, Katherine Dunham, and Uday Shankar.

University of Minnesota Receives Grant to Process Guthrie Theater Archives

The University of Minnesota Performing Art Archives is pleased to announce that they are the recipients of a National Endowment for the Humanities (NEH) grant to arrange, preserve, and describe the records of the Guthrie Theater’s archives. One of the premier regional theatres in the country, the Guthrie Theater made its initial deposit with the University of Minnesota in 1967, helping to spur the creation of the UMN Performing Arts Archives, which ensures dedicated preservation and access to Minnesota’s rich tradition of the performing arts. The Guthrie’s collection has grown to 800 cubic feet of archival material, documenting over 50 seasons.

The Guthrie Theater archives contain numerous prompt books, programs, press clippings, costume bibles, set designs, administrative records, and audiovisual materials, which span the company’s history since its founding in 1963. This $100,000 grant will allow the University of Minnesota Performing Arts Archives to bring processed and unprocessed materials in the collection up to current archival standards of preservation and description, and to increase access to the collection through the creation of a detailed online finding aid using EAD. The project also will allow for the development of a forward-thinking records management plan, in collaboration with Guthrie staff, to address the preservation of born-digital records. This year-long project will end in July 2016.

Helping Active Artists and their Creative Collaborators

Dance Heritage Coalition, with partners, the Theatre Library Association, Independent Media Arts Preservation, and the International Guild of Musicians in Dance, has completed a series of focus groups to identify possible solutions to the challenges practicing artists face in safeguarding the documents and artifacts they generate and use in their creative work. Discussions were directed toward emerging to mid-career artists in Cleveland, Miami, San Francisco, and New York City.

Facilitated by John McCann of Partners in Performance, the conversations focused on performing artists and their organizations as “living archives,” simultaneously saving records, while creating new ones. Participants represented dance, theatre, music, as well as media and design arts. Stakeholders discussed how they document their processes and products, and how they preserve and use the documents and artifacts of their work. The focus groups reviewed existing online resources for artists’ archives and considered what other strategies or resources might help artists to meet the challenges in documenting their creative output.
An online survey is being circulated to gather additional data. Outcomes and findings from the project will be shared through a white paper and a concluding meeting in the fall. To assist the project partners in distributing this survey as widely as possible to active performing artists, or for more information, please contact: Project Associate Alex Champion, achampion@danceheritage.org.

**Posters of Performances in Post-WWII DP Camps Now Online**

Over 1,000 rare and unique posters from the YIVO Institute for Jewish Research’s Displaced Persons Camps and Centers Poster Collection (RG 294.6) are now available online. This new set of digital materials is the culmination of over eighteen months of careful processing, conservation, and digitization completed collaboratively by staff at YIVO and the Center for Jewish History in New York City.

Created primarily between 1946 and 1952 by groups at displaced persons (DP) camps and Jewish relief organizations in Germany, Italy, and Austria, these posters announce everything from parties to protests to where to get passport photos. A significant number of them announce performing arts events. Examples include: posters for concerts by pianist Julius Koch or the Representative Orchestra of Jewish Refugees, a Ballet Evening with Max Mixer and Dagmara, and theatrical performances by the Marionette Theater from Palestine or the Jewish Actors Union of the Munich Jewish Theater.

Over half of the posters are hand-painted, and many use detailed, colorful designs. Some were painted on the back of other posters or even on the back of Luftwaffe uniform patterns. The paint became loose over the years, and the poor-quality paper used for many of the posters began to crumble. Due to their fragility, the DP camp posters were identified as a high priority collection for processing and conservation.

Three different grants allowed this work to be accomplished and also allowed for the digitization of the first 1,178 posters, which represents over half of the entire collection. Processing was made possible by the Leon Levy Foundation and the Conference on Jewish Material Claims Against Germany, and digitization was made possible by a separate grant from the Conference on Jewish Material Claims Against Germany. The Center and YIVO plan to digitize the remaining posters in the collection as part of digitization projects in the near future.

Posters can be accessed via the finding aid and by searching digital collections at access.cjh.org.