

SOUSA ARCHIVES AND CENTER FOR AMERICAN MUSIC
ANNUAL REPORT
JULY 1, 2012 -- JUNE 30, 2013
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1. Major activities and accomplishments of unit in FY13 (July 1, 2012 to June 30, 2013).

Collections Management

- Completed a 5-year project for the arrangement and description of the Robert E. Brown Papers and Center for World Music Records in December 2012. (Over 200 cubic feet of archival records and museum objects.)
- Completed a survey and appraisal of over 360 cubic feet of School of Music administrative records.
- Completed the 3-dimensional digital imaging of 112 historical instruments for the Sousa Archives Music Instrument Digital Image and 3D Model Collection.
- Planned and initiated the Urbana-Champaign Local Music Preservation Project, a new collections development initiative.

Public Engagement

- Produced all music and children's educational programming for the Urbana Sweet Corn Festival's One Community Together stage.
- Produced the *America's History and Culture through Music* series, collaboratively developed by the Sousa Archives and Center for American Music and the Rare Book & Manuscript Library, to introduce public school students to primary source documents.
- Produced seven new exhibits, two lectures, and five different programs that were part of the 2012 American Music Month celebration in October, November, and December 2012.
- Produced the exhibit, "The James Bond Theme: Music to Live, Die, and Love Another Day," and the jazz music program that was held as part of the joint celebration of the 60th anniversary of Ian Fleming's *Casino Royale* between the Spurlock Museum, Rare Book & Manuscript Library, and the Sousa Archives and Center for American Music.

2. Major challenges faced by the unit in FY13.

The graduate student who filled SACAM's second GA position resigned at the end of December 2012 to devote more time to preparing for his doctoral exams. Since this position is always funded through Scott Schwartz' teaching of LIS584A each summer, it was determined that it would be best to retain the balance of this funding (\$2,961) for the 2013-2014 academic year to support additional student hours for the processing of the School of Music Audio Department sound recordings. So for the spring semester SACAM operated with only one quarter-time GA and the Center's two faculty took on the additional reference and duplication-request responsibilities that would have been covered by the second GA. Beginning the fall 2013 semester, SACAM will return to its two-GA allotment, the second position paid for again through Schwartz' teaching of the LIS584A class.

3. Significant changes to unit operations (personnel, service profile or service programs).

On May 5, 2013 SACAM's Assistant Archivist for Music and Fine Arts submitted her resignation to take a position at Rutgers University. Her last day at the Sousa Archives was June 28, but because she had responsibilities with the newspaper project her productivity that last month and half was greatly diminished. This negatively affected the Center's ability to answer reference inquiries. However, the full impact of the loss of this position on the Sousa Archives' overall operation will be seen in the 2013-2014 year.

4. Unit contributions to Library-wide programs:

a. Information-Reference Services

The Sousa Archives answered 529 reference inquiries (i.e., 281 email, 17 phone, and 231 on-site) using 2,717 different record series, and assisted 22 different on-site scholars conduct 60 days of research. The topics of these inquiries included: *John Philip Sousa and Sousa Band* (Sousa Band membership, Sousa's operettas, Sousa's academic marches, "Stars and Stripes Forever," music of Herbert L. Clarke, and Sousa Band World Tour 1910-1911), *University of Illinois Band development* (role of A. Austin Harding, Mark Hindsley, Everett Kisinger, James Keene and Ray Dvorak as directors of Illinois bands, University Band's 3-in-1 and the use of the Chief, early University of Illinois Band uniforms, Marching Illini drum line, Marching Illini performances, and Marching Illini Rose Bowl performances), *University School of Music Faculty* (Harry Partch, Dan Perrino's contributions to the School of Music, Kenneth Gaburo, music of Salvatore Martirano, Sal-Mar Construction, photographs of Bernard Goodman, music of Robert Kelly, and biographical information on Virginia Farmer and the Walden String Quartet), *Historic Music Instruments and Sound Recording Technologies* (nature of brass instrument construction, development of the sousaphone, early sound recording technology, Eddie Alkire's Hawaiian guitar music notations, and SACAM's Civil War instruments), *Music in American* (WGN Radio Orchestra, music of WWI, music of Alfred Reed, Morris Young Collection, music of Claude Gordon, , books on jazz, music of Paul Lavalle, and native-America music collections), *Folk Music* (Brazilian folk songs, music of Yrjo Kilpinen, music of Alberto Ginastera, Pentecostal serpent-handling believers, Robert E. Brown's development of the Center for World Music), and *Archives Management* (distributed museum models, exhibit loans from SACAM, the use of diacritic markings in Archon, costs for duplications from SACAM's collections, archival intelligence, student involvement in Society of American Archivists, changing Archon's template designs, and SACAM's Bond music exhibit). In addition numerous inquiries were made throughout the year regarding the scheduling of guided tours of SACAM's collections for school groups, families, and bands visiting the campus community.

b. Instructional Services

Provided 206 instructional sessions and guided tours of the Center's collections that were given to 3,375 individuals for a total of 227 hours of instruction. University undergraduate and graduate classes included LIS501, 504, 524, 539, 581, 584 and 590, and MUS200, 243, 419, 429 and 528. In addition special instruction was provided to public school students at King Elementary School, Yankee Ridge Elementary School, Calvin Coolidge Elementary School, Booker T. Washington Elementary School, and Unity East Elementary School throughout the fall and spring semesters. The special educational programs were part of the "America's History and Culture through Music" series that was developed by the Sousa Archives and Center for American Music and the Rare Book & Manuscript Library to introduce public school students to primary source documents.

c. Collection Management

Acquired 77.9 cubic feet of historical music manuscripts, personal papers and faculty papers, sound recordings, photographs, and music instruments including an addition to the William Brooks Papers, Thomas Schleis Papers, Carl Busch Photograph Scrapbooks, Robert Morgan Music and Papers, Charles Strothkamp Papers, an 1880 E-flat Parsons cornet, an addition of tubas, trombones, French horn, tenor horns, euphonium, bass trumpets, and serpents (i.e., an early brass instrument) dating between 1850 and 1960 for the Lloyd Farrar Instrument Collection, Michael Manion Music and Papers, Peter Michalove Music and Papers, Otto Mesloh Music and Papers, Jay Gilmore diaries, Gary E. Smith Papers, George Hunter Papers and Sound Recordings, Hammerhead Studio Records, Record Service Records, an addition to the Bruno Nettle Papers, and the Timothy Theesfeld University Band jacket. Also surveyed and appraised 361 cubic feet of administrative records and personal papers associated with the School of Music, and conducted

an archival appraisal of the School of Music Audio Department Sound Recordings housed in the University Press Building basement and developed a processing strategy for work on this “hidden” collection of 6,000 reel-to-reel audio recordings.

Completed the arrangement and description of 134 cubic feet of historical documents, recordings, and museum objects which included the Thomas Schleis Papers (10 c.f.), Charles Strothkamp Papers (.5 c.f.), Carl Busch Photograph Scrapbooks (.1 c.f.), the addition to the William Brooks Papers (14 c.f.), Robert Morgan Music and Audio Recordings (1.2 c.f.), George Hunter Papers and Sound Recordings (5 c.f.), Hammerhead Studio Records (2.5 c.f.), School of Music Audio Department Sound Recordings (34.5 c.f.), and the Record Service Records (.7 c.f.). Also completed a preliminary appraisal and inventory of the new historical brass instruments to the Lloyd Farrar Instrument Collection (30 c.f.). In addition supervised the work of GAs, Jessica Lapinsky and Mandi Goodsett’s work with the arrangement and description of remaining portion of the Robert E. Brown Papers and Center for World Music Records (20 c.f.) and the Walter J. Kasura Russian Folk Music Collection (15.5 c.f.).

d. Digital Content Creation

The Sousa Archives staff created 416 digital image and audio files from the Center’s collections, and created related metadata for each file and associated direct online links to these digital object records to the related box- and folder-level content contained within the online Archon collection finding aids. The Assistant Archivist for Music and Fine Arts, working collaboratively with the Library’s Digital Content Creation team, created digital images and 3D image models to 112 historical music instruments from SACAM’s museum object collections. 448 static images, related metadata, and 40 3D models were made available to the public through the Library’s ContentDM site. The Archivist for Music and Fine Arts, working in collaboration with the staff of Library Media Preservation, digitized the 3 University Bands Rose Bowl films which included recordings from 1965 and 1984, and a 1940s film of Marching Illini highlights. Samples from the 1965 films were then linked to the related item-level records for the University Bands Collection online finding aid. In addition 12 music selections were digitized from the James Bond audio recordings that were included in the Sousa Archives’ James Bond exhibit, “The James Bond Theme: Music to Live, Die, and Love Another Day,” and was made available as part of this onsite exhibition which opened on April 11, 2013.

e. Public Engagement

Created, implemented, and coordinated programming for four distinct public engagement initiatives: 1) Urbana-Champaign-University of Illinois: One Community Together [the 4th annual celebration of local music, children’s programming and our community’s special collections repositories as part of Urbana’s Sweet Corn Festival], 2) “America’s History and Culture through Music and Primary Source Documents,” 3) the Sousa Archives’ ninth “American Music Month” celebration, and 4) The Birth of Bond: Ian Fleming’s *Casino Royale* at 60. Specific programming associated with each initiative was as follows:

“Urbana-Champaign-University of Illinois: One Community Together” (August 24-25, 2012): Worked with the faculty and staff of the Chancellor’s Office of Public Engagement, Urbana Business Association, School of Music, Museums at the Cross Roads, and the Urbana and Champaign Mayors to produce two days of music performances using Robert E. Brown Center for World Music Gamelan, Bow-Dacious String Band, Mo’ Betta Jazz Band, Traditional Jazz Orchestra, Briggs-Houchin Jazz Duo, Bruiser and the Virtues, Del Sur, Centro Livre Como Vento Capoeira, Urbana Chinese Dancers, University of Illinois Korean Drummers, and the marching bands from the Urbana, Central, and Centennial High Schools. In addition hands-on children’s activities focused on the communities’ special collections, museums, libraries, and park districts and included making didgeridoos, playing with 18th century wooden toys, exploring the craters of the moon, bead making and honey tasting, planting gardens in paper cups, and exotic vegetable

identification. This year's programming also included an international music parade and a special seed collection initiative for the community of Musalia, Zambia. The two-days of programming engaged over 2,300 individuals and families from the community as well as visitors from northern Illinois, Indiana, Iowa, Ohio, and New York.

“America’s History and Culture through Music and Primary Source Documents” (October 2012 –June 2013): Provided four distinct learning modules that actively engaged elementary and middle school students with live music performance and primary source documents from the collections of the Sousa Archives and Center for American Music, Rare Book & Manuscript Library, and the Illinois History and Lincoln Collections. This year’s initiative provided 20 different 1.5 hour sessions that were given to a total of 1,467 elementary and middle school students. The modules included America’s Geography and History through Music (King Elementary School, Yankee Ridge Elementary School, Wiley Elementary School, Heritage Middle School, Ludlow Elementary School, Booker T. Washington Elementary School, and Unity East Elementary School), Edison and the Science of Sound (King Elementary School and Yankee Ridge Elementary School), America’s Civil War through Music (10 different sessions given to King Elementary School 5th grade classes), and America’s WWI and WWII through Music (1 session given to King Elementary School 5th grade classes).

“American Music Month 2012 -- America’s Musical Past: Shenanigans, Hootenannies and Other Twisted Adventures” (October 26-December 6, 2012): Installed six new exhibits that focused on the spirit of Sousa’s experimental blending of new and old music performance traditions during his band’s 32nd concert season. These included “John Philip Sousa’s 1912 Victor Recording Sessions,” “America and Sousa’s Band Through the Photographic Lens of Charles Strothkamp,” “John Philip Sousa’s Jazz America,” “A British Tar: John Philip Sousa’s Anglo-American Connections,” “A Divided Musical Affair: Arthur Endres Kraeckmann’s Love Letters to Mabel Roeher,” and “*Theatre of the Air: Chicago’s WGN Radio Series 1940-1956.*” In addition produced one performance lecture “John Philip Sousa and A. Austin Harding America’s Regimental and Collegiate Band Traditions Reflected at the University of Illinois” as part of the campus’ Emancipation Proclamation sesquicentennial celebration, and a “Live Improvisation Concert Featuring the Sal-Mar Construction.” This three-hour live online improvisation concert was broadcast from the Sousa Archives on October 26 and featured the Sal-Mar Construction, 12 local musicians, and 1 musician who performed remotely with the group from Indianapolis. This online concert was streamed around the world, and was viewed by 371 individuals at 175 different locations across thirteen states and twelve countries. Also worked with the School of Music to sponsor two separate concerts “Twists of Time and Rhythm Featuring the University of Illinois Percussion Ensemble” held on October 26 and “People Who Live In Glass Houses: An American Music Celebration” featuring the university’s Wind Symphony and the Evanston, Illinois High School Band held on December 6.

“The James Bond Theme: Music to Live, Die, and Love Another Day,” (April 11, 2013 – March 14, 2014): Working collaboratively with the Spurlock Museum, Rare Book & Manuscript Library, School of Music, and EON Productions installed a 1-year exhibition on the music of James Bond as part of a larger campus-wide initiative that celebrated the 60th anniversary of Fleming’s creation of *Casino Royale* held between April and May, 2013. In addition SACAM sponsored and produced the University of Illinois Concert Jazz Band’s James Bond performance at the Spurlock Museum on April 13 that was attended by a sell-out audience.

5. Progress made on unit annual goals for FY13.

Administration of Sousa Archives and Center for American Music

- Completed the survey and appraisal of the administrative records of the School of Music and associated faculty papers held by the School of Music.
- Completed the survey and appraisal of the School of Music Audio Department Sound Recordings housing in the University Press Building basement.
- Added 77.9 cubic feet of new historical music manuscripts, personal papers and faculty papers to SACAM's collections.
- Completed the arrangement and description of 134 cubic feet of historical documents, recordings, and museum objects
- Began the arrangement and description of School of Music Audio Department Sound Recordings.
- Completed the scanning and metadata for 112 historical music instruments from the Sousa Archives collections for the Sousa Archives Music Instrument Digital Image and 3D Model Collection project.
- Increased the number of instructional sessions provided by the Center by 5.64%, and increased by 81.95% the number of individuals who were contacted through these instructional sessions.
- Increased by 6.08% the number of uses of SACAM's collections by researchers and the general public.

Public Engagement

- Programmed and produced music performances and children's educational programming for the 2012 One Community Together stage of the Sweet Corn Festival.
- Programmed and produced the 2012 American Music Month celebration.

6. New unit annual goals for FY14.

Administration of Sousa Archives and Center for American Music

- Hire an Associate Archivist for Fine & Applied Arts and Archives Instructional Services by January 2014.
- Complete the arrangement and description of the School of Music Recording Service audio tapes currently stored in the basement of the Press Building by May 2014.
- Acquire grant and private funding to complete the development of fully-functional virtual Sal-Mar Construction based on the prototype developed in January 2013. The fund-raising will be completed by May 2014. A fully-functional online version of this virtual Sal-Mar Construction will be available by December 2014.
- Complete the construction of a special instrument storage vault at the Horticulture Field Lab to properly house all of the Center's historical instruments by May 2015 if NEH grant and matching campus funding is acquired. Second draft of proposal was submitted in fall 2012 and proposal was partially funded by the NEH in July 2013.
- Strengthen the Center's historical music collections documenting the dynamic nature of the Urbana-Champaign music scene between 1960 and 2000, and this music scene's impact on America's larger popular music traditions. This collection-development initiative was begun in March 2013 and will continue until 2016.

Public Engagement

- Integrate the "America's History and Culture through Music" curriculum program across Urbana and Champaign elementary schools by September 2015.
- Acquire another exhibition loan from the Smithsonian Institution focused on the music of World War I to complement the Center's current WWI music holdings for a one-year exhibition to open the 2014 American Music Month celebration in connection with the centennial of the start of World War I.
- Building on the University's affiliation with the Smithsonian Institution, which began in 2005,

seek to bring greater collaborative instructional opportunities between the University's faculty and students with the curators and scholars of the Smithsonian.

7. Number of GAs (FTE and Head Count) employed during FY13.

Fall 2012: 2 .25 FTE GAs (1 sharing a second .25 FTE position with MPAL¹ and 1 sharing a second .25 FTE position with the School of Music Brass Studio)

Spring 2013: 1 .25 FTE GA (sharing a second .25 FTE position with MPAL)

8. Funding source(s) for the unit's GAs.

1 .25 FTE position was funded through state funds allotted to SACAM

1 .25 FTE position was funded through funds provided by GSLIS for Schwartz' teaching of the LIS584A class each summer. The remaining funds needed for this position come from SACAM's Mark Hindsley endowment.

9. Major responsibilities and accomplishments made by GAs during FY13.

Responsibilities: 1) arrange and describe collections of historical documents and museum artifacts according to accepted standards of the archives and museum professions, 2) provide reference support for the Center's collections, 3) assist the professional staff in creation of on-line finding aids, exhibitions, tours, and public programs, and 4) assist the professional staff in the daily management of the Center and its collections.

Accomplishments: Completed the arrangement and description of 34 boxes of reel-to-reel recordings of the Robert E. Brown Papers and Center for World Music Records and 130 boxes of scores associated with the Walter J. Kasura Russian Folk Music Collection; entered collections information into SACAM's Archon database; provided guided tours of SACAM's collections; answered reference inquiries and assisted with the completion of duplication requests from SACAM's collections; assisted the professional staff with instructional sessions provided to graduate music classes and the digitization of SACAM's music instrument collection; completed preliminary inventories to new collection acquisitions, and created the exhibit "How the Sousa Band Music Library Came to the University of Illinois."

¹ Four hours per week of this GA's position at MPAL were devoted to the processing of MPAL's music special collections under the guidance of SACAM's Archivist for Music and Fine Arts.