

**SOUSA ARCHIVES AND CENTER FOR AMERICAN MUSIC**  
**ANNUAL REPORT**  
**JULY 1, 2021 -- JUNE 30, 2022**  
**Prepared by Scott W. Schwartz**

**1. Major activities and accomplishments of unit in FY22 (July 1, 2021 to June 30, 2022).**

**Collections Management**

- Acquired a total of 208.5 cubic feet of both new and additions to existing archival collections. This was a 207% increase in the number new collections acquired by the Center from last year's acquisitions, and reflects a significant growth of our collections document music performance practice in America.
- Completed the processing of 119.20 cubic feet of new archival and museum collections. This is a significant body of materials that were processed by a very small group of student staff this year. This fine work clearly reflects the tremendous talent and determination of the Center's staff to get things done efficiently and well. I am particularly proud of my student and volunteer this year.
- Continued development work on a new collections management system to replace the Center's aging Archon tool. This work has been slow going this past year because we continue to run into persistent challenges working with AWS. However, the Center's one student programmer continues to make steady progress and that is what keeps things moving forward.
- Developed and produced all of the 2021 "One Community Together" programming on August 21, both physical and virtual, which reached and engaged 5,352 people from across Central Illinois as well as several countries in Europe and Japan. The virtual performances of the Marching Illini and the three local high school marching bands remain a very popular draw for people in Japan. In addition sponsored the children's programming for the October 23<sup>rd</sup> Folk and Roots Festival, and sponsored and produced the April International Jazz Appreciation Day programming which focused on the saxophone in America. Finally produced the exhibit, "American Bandmasters Association's Little Light – Austin Harding's Legacy during the Great Depression" for the American Bandmasters Association national conference held in Indianapolis.

**2. Public Engagement.**

**America's History and Culture through Music:** The Center's 11<sup>th</sup> year of "America's History and Culture through Music" programming with the local public schools continued to be completely shut down because of pandemic.

**Urbana, Champaign, University of Illinois: One Community Together:** The Center's 13<sup>th</sup> "One Community Together" program, which had previously been done as part of Urbana's annual "Sweetcorn Festival," continued in 2021 through a collaborative effort with the Urbana Folk and Roots Festival on August 21. Unlike the previous year's virtual programming, this year's OCT program took place both on-site and on-line at the Rose Bowl. It encompassed 6 hours of continuous live performances by local and regional music that were broadcast online, and concluded with a 1-hour virtual performance by the communities' three high school marching bands and the University's Marching Illini that was broadcast to both our onsite and online viewers. The programming reached out to and engaged 5,352 people online and 164 people onsite. This was the Center's first attempt to produce a simultaneous onsite and virtual festival, which like the previous year's completely virtual OCT program, became a model for the 2021 Folk and Roots Festival's music programming.

**Folk and Roots Festival:** The Center's sponsored and management of the Festival's tenth year of children's programming on October 23<sup>rd</sup> which included music-making for people of all ages. The morning programs included Robin Kearton and Morning Music, Son Monarcos, Afro D and Global Soundwaves, Ayla and Emily, and the always crazy Musical Mayhem Parade, and the afternoon included story-telling and music provided by Kathe Brinkman, Kim Sheahan Sanford, Linda Dust, and Dom Flemons. All of this programming was free and reached 385 people. All of this programming was conducted on-site at the Rose Bowl Tavern and the Urbana Public Library.

**American Music Month:** The Center’s 18<sup>th</sup> November American Music Month celebration, unfortunately because of the continuing pandemic, was kept to just its two virtual exhibits on the Hawaiian guitar in America and America’s prohibition which had 832 people view these virtual shows 1,250 times. Our online viewers came from across the US, Australia, Canada, Switzerland, Germany, India, Sweden, Italy, Japan, Nigeria, Peru, Romania, Georgia, Israel, France, Netherlands, Singapore, United Kingdom, South Korea, Argentina, Austria, Finland, Czech Republic, Denmark, and Ireland.

**American Bandmasters Association Exhibit and Performance:** The Center produced a touring exhibit, “American Bandmasters Association’s Little Light — Austin Harding’s Legacy during the Great Depression,” that opened in Indianapolis March 2022 for the annual meeting of the American Bandmasters Association. The exhibit and lecture given by the Center’s director highlighted the early years of the ABA and John Philip Sousa’s influence on its early leadership and the organization’s effort to modernize wind ensemble performance in America. Nearly 400 band directors from across the US and Western Europe attended the exhibit and lecture. During the conference, the Sousa Archives Director was awarded the Edwin Franko Goldman award from the ABA for his and the Sousa Archives contributions to the preservation of American wind band traditions.

**International Jazz Day Celebration:** The Center, working in collaboration with the UNESCO Center for Global Citizenship, the Spurlock Museum of World Cultures, and The Conservatory of Central Illinois, sponsored and produced an International Jazz Day celebration *Tenor Titans: In the Footsteps of Bean, Prez, and Trane*, on April 24. The program featured local jazz artists Grace Calderon, Reginald Lewis, and Chip McNeill who discussed how they fell in love with the tenor saxophone and demonstrate the unique styles of the great jazz artists who most influenced their playing. This programming was presented in conjunction with the Sousa Archives’ *The Imperfect Saxophone* exhibit, which looks at America’s complex social and cultural relationship with the saxophone during a period known as the “saxophone craze.” Both the lecture-demonstration at the Spurlock Museum and the After-glow performance at the Rose Bowl engaged 135 people who attended the two on-site programs. In addition, the programs were also streamed to nearly a hundred on-line viewers.

### **3. Major challenges faced by the unit in FY22.**

The Sousa Archives remained a loan-arranger operation for another year. Two quarter-time GAs were provided by the Library which I remain very grateful of, but the Center’s director continues to fund its three other part-time student staff members through his teaching for the Library School. For the July 2021-June 2022 year, Scott donated \$10,700 to the Center from his teaching for the ISchool for two semesters of IS562A and one semester team-teaching the IS573AC. The remaining balance of \$4,579 for teaching these three classes for the ISchool was consumed by federal and state taxes. As I reported in last year’s report, the students who are paid from these funds are also charged Federal and State taxes. So the double taxation on these very same funds defies reasonable logic. Damn I am tired. Not sure how much longer I can keep this up without some substantive additional full-time help, or some realistic planning and action to help improve the Center’s current staffing level.

### **4. Significant changes to unit operations (personnel, service profile or service programs).**

There have been no significant operational and staffing changes to the Center over the past year. The Center continues to maintain operational hours for researchers and visitors M-T and Th-F between 9am and 5pm, and W between 9am and 12pm. Wednesday afternoons continue to be use for the Archives Administration classroom instruction taught by Scott. The Center continues to be woefully understaffed because it remains a lone-arranger operation that lacks another full-time professional staff member, and Scott continues to work weekends to make up for things that can’t get done during a “normal 12 day” which he has been regularly working for too many years now.

### **Unit contributions to Library-wide programs:**

**a. Information-Reference Services**

The Sousa Archives answered 838 off- and on-site reference inquiries for a total of 738 research days and 2,707 uses of the Center's collections (602 emails, 41 telephone, 7 onsite reference inquiries and 88 onsite research inquiries). In addition, the Center received 91 different duplication requests for content contained within its collections. 69 requests for content that was already digitized and content for faculty and researchers on campus and special requests from faculty for students not associated with the University of Illinois were provided free. The potential revenue lost from these requests came to \$1,035. This additional revenue could have helped cover some of the substantial staff time spent on these requests by the Center's students and its director.

These requests came from twenty-five states (i.e., Arizona, California, Colorado, Florida, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Minnesota, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, South Carolina, Tennessee, Utah, Virginia, and Wisconsin) and 8 different countries (Brazil, Canada, Germany, Norway, Philippines, Switzerland, United Kingdom and Uruguay). Not surprising, no reference inquiries from Russia so I guess will place the blame on Putin for this situation.

**b. Instructional Services**

Provided 150 instructional sessions and guided tours of the Center's collections to 1,527 individuals for a total of 297.5 hours of instruction. These sessions include University graduate classes for IS573 (online), IS562A (onsite), IS593PC (online), MUS 110, MUS 414, MUS 521 (onsite), as well as online and onsite guided tours of the Center's two onsite exhibits ("American Bandmasters Association's Little Light — Austin Harding's Legacy during the Great Depression" and "The Imperfect Saxophone: Not Just a Clown's Instrument") and two digital exhibits (i.e., "Singing the Temperance Blues" AND "America's Hawaiian Imaginations through Letritia Kandle and Eddie Alkire"). Between July 2021 and June of 2022, the Center had 1,116 different individuals engaged with these four exhibits 1,144 times. Of these visitors, 1,099 people were first-time visitors to the Center's exhibits.

The Center also provided 36 different Facebook and Twitter media posts highlighting our collections that reached 10,189 individuals who actively engaged with these postings 570 times.

Combining the on-site, on-line, social media, and instructional services that the Center provided between July 1, 2021 and June 30, 2021, the Sousa Archives actively engaged 13,670 individuals with its collections. These instructional service figures are quite impressive for a lone-arranger operation and clearly illustrate not only the importance of using online engagement tools to reach out to new communities of users but also the incredible and tireless work by the student staff of the Sousa Archives. There is no other group in the Library that can hold a candle to the work that they have done this year.

**c. Collection Management**

The Center acquired 208.5 cubic feet (cf) of new collections and additions to existing collections. Specifically the Hymn Tune Index Records (4.75 cf), Nicholas Temperley Music and Papers (26 cf), Michael Cameron Music and Papers (11cf), Henry Hicks Military Band Sound Recording Collection (21.5 cf), Fred and Connie Fairchild Parkland College Band and ISYM Records and Audio Recordings (1.25 cf), American Choral Directors Association Archives (107.5 cf), Jan Erkert Papers (11.3 cf), Kathleen Hermsdorf (8 cf), Barbara Blaford Papers and Music Instruments (1.25 cf), and the University of Illinois Russian Folk Orchestra Music and Records (2.25 cf). Also acquired additions to the Bruno Nettl Papers (12 cf), and Musical Americana (1.25 cf) which included the First Hawaiian Conservatory of Music Hawaiian Guitar Correspondence Courses, a "Dewar at the Table" t-Shirt documenting Nature's Table, and a rare LP audio recording, "Music for Percussion: Paul Price and His Ensemble." These archival and museum collections document the significant research and performance contributions of four leading faculty from the College of Fine and Applied Arts and nineteen leading internationally recognized American choral conductors of the twentieth century. In addition, these new collections also document an Illinois Dance Department alum's development of a new west-coast improvisational dance school that is

currently promoted throughout the US and Europe, and the military band performance traditions of North American, South American, Europe, Eurasian, and Asia.

The Center also arranged and described 119.20 cubic feet of new collections and additions to existing collections. Specifically the Hymn Tune Index Records (4.75 cf), Michael Cameron Music and Papers (11 cf), Henry Hicks Military Band Sound Recording Collection (21.5 cf), Fred and Connie Fairchild Parkland College Band and ISYM Records and Audio Recordings (1.25 cf), Harold A. Decker Papers and Recordings (14 cf), Jan Erkert Papers (11.3 cf), Barbara Blaford Papers and Music Instruments (1.25 cf), University of Illinois Russian Folk Orchestra Music and Records (2.25 cf), Herbert L. Clarke Long Beach Symphony Orchestra Arrangements (.15 cf), Sever Tipei Music and Papers (13.75 cf), the Philip Coady 505th Air Force Band of the Midwest Music Arrangements (.25 cf), Bruno Nettel Papers (12 cf), Musical Americana additions (1.25), and the Paul Martin Zonn Music and Papers (13.5)

#### **d. Digital Content Creation**

Working with the Library's Media Preservation & Digital Reformatting department, completed the digitization of the second 251 10-inch reel-to-reel audio recordings of the University Bands Tape Recordings collection, and created 251 audio samples from these 2-hour recordings that were linked to the item-level descriptions that are part of the University Bands Tape Recordings collection. In addition prepped and shipped out 348 more reel-to-reel recordings in May 2022 for digitization which will be completed in August.

#### **e. Public Engagement**

See section 2 of the Major Activities and Accomplishments for current listing of public engagement activities.

### **5. Progress made on unit annual goals for FY22.**

#### **Administration of Sousa Archives and Center for American Music**

- Added 208.5 cubic feet of new historical music manuscripts, personal papers and music instruments to SACAM's collections.  
Completed the arrangement and description of 119.20 cubic feet of new collections and additions to existing collections: Hymn Tune Index Records, Michael Cameron Music and Papers, Henry Hicks Military Band Sound Recording Collection, Fred and Connie Fairchild Parkland College Band and ISYM Records and Audio Recordings, Harold A. Decker Papers and Recordings, Jan Erkert Papers, Barbara Blaford Papers and Music Instruments, University of Illinois Russian Folk Orchestra Music and Records, Herbert L. Clarke Long Beach Symphony Orchestra Arrangements, Sever Tipei Music and Papers, the Philip Coady 505th Air Force Band of the Midwest Music Arrangements, Bruno Nettel Papers, Musical Americana additions, and the Paul Martin Zonn Music and Papers.
- Completed 150 instructional sessions and guided tours, both onsite and online, of the Center's collections to 1,527 individuals for a total of 297.5 hours of instruction.
- Raised over \$47,656 to assist with processing and public engagement work done by the Center. This is an increase \$23,431 from the previous year's gifts raised by the Center which was \$24,225.
- Managed the archival processing, and the reference and duplication requests completed by the Center's two GAs paid by the Library, three academic hourly staff members paid by the funding by the Center's director and other donors, one volunteer, and the twenty-three graduate students enrolled in the IS562A fall 2021 and spring 2022 classes taught by Scott.

#### **Public Engagement**

- Programmed and produced virtual music performances and children's educational programming for the 2021 13<sup>th</sup> One Community Together program, 2021 Folk and Roots Festival's children's program, 18<sup>th</sup> American

Music Month celebration, the March 2022 American Bandmasters Association exhibit and lecture, and the 5<sup>th</sup> International Jazz Day Celebration in April 2022.

**6. New unit annual goals for FY23.**

**Administration of Sousa Archives and Center for American Music**

- Complete the processing of the Nicholas Temperely Music and Papers, Stephen Peterson Papers, Jan Erkert Papers, Jan Erkert Dance Department Administrative Records, Kathleen Hermsdorf Papers, Colleen J. Kirk Papers and Sound Recordings and the Walter Collins Music and Papers that are part of the American Choral Directors Association Archives, and additions to the University Bands Collection and Musical Americana Collection as well as other new archival and museum collections acquired during FY23.
- Continue to seek out additional financial resources to fund part-time student staff to augment the number of processing and reference service hours provided by the Center to visiting scholars and public school bands seeking tours of its collections.
- Continue work on the development and implementation of a new collections management system as a replacement of the Center's aging Archon program developed in 2006.
- Continue to annually review and revised the Center's collections development policies to better diversify its historical holdings to reflect the nature of America's music heritage.

**Public Engagement**

- Continue to seek out, create, and use new virtual instructional mechanisms to engaged broader communities of individuals with the Sousa Archives historical collections.
- Produce the Urbana-Champaign-University of Illinois One Community Together music and educational programming for October 1, 2022 Uniting Pride of Champaign County Festival..
- Produce the University's 2022 American Music Month celebration, which will continue to focus on the legacy of the saxophone in American and its relationship with jazz and orchestral performance. This programming will include the new exhibit, "Champaign-Urbana's Jazz Sax Scene between 1979 and 1991." This exhibit will be both a physical and virtual production to complement the Center's current "The Imperfect Saxophone: Not Just a Clown's Instrument."
- Sponsor and help produce the 2022 Folk and Roots Festival's music and children's educational programming, which will feature the saxophone's influence on America's folk music traditions. The music programming will include performances by the nationally recognized KASA String Quartet and the Eddie Barbash Jazz Quartet.
- Sponsor and help produce the 2023 International Jazz Day celebration in collaboration with the UNESCO Center for Global Citizenship, the Spurlock Museum of World Cultures, and The Conservatory of Central Illinois
- Continue to development new content for the Sousa Archives YouTube, Facebook, and Twitter channels to engage individuals from around the world with the Center's collections and services.

**7. Number of GAs (FTE and Head Count) employed during FY22.**

.50 FTE GAs (1 quarter-time position shares a second .25 FTE position with School of Music Musicology Department). The second quarter-time GA worked an hourly position for the University Archives completing the preservation of the Architecture Department drawings.

.75 FTE Graduate hourly positions (2 part-time students working 12 hours per week between the two of them)

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

.50 FTE position was funded through state funds allotted to SACAM.

.75 FTE position funded through the Sousa Archives director's instruction for the Ischool.

**9. Major responsibilities and accomplishments made by GAs during FY22.**

**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 Center's only full-time staff member in creation of on-line finding aids, exhibitions, tours, and public programs, and 4) assist the Center's Director in the daily management of the Center and its collections.

**Accomplishments:** The GAs and volunteers arranged and described the Hymn Tune Index Records, Michael Cameron Music and Papers, Henry Hicks Military Band Sound Recording Collection, Fred and Connie Fairchild Parkland College Band and ISYM Records and Audio Recordings, Harold A. Decker Papers and Recordings, Jan Erkert Papers, Barbara Blaford Papers and Music Instruments, University of Illinois Russian Folk Orchestra Music and Records, Herbert L. Clarke Long Beach Symphony Orchestra Arrangements, Sever Tipei Music and Papers, the Philip Coady 505th Air Force Band of the Midwest Music Arrangements, Bruno Nettel Papers, and additions to Musical Americana and the Paul Martin Zonn Music and Papers. In addition, the students were instrumental in the creation of both the physical and virtual exhibits, "The Imperfect Saxophone: Not Just a Clown's Instrument."