



# Performance!

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

SUMMER 2018

NEWSLETTER OF THE SAA  
PERFORMING ARTS SECTION

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## Message From the Outgoing Chair

Greetings PAR members,

With one week remaining before the 2018 SAA Annual Meeting, I'm sure many Performing Arts (PAR) Section members are finalizing their schedules. This year's conference features a number of sessions and programs with relevance to the performing arts—most importantly, the Performing Arts Section meeting on Wednesday, August 15<sup>th</sup> at 2:30 p.m. If you have new acquisitions, grants, projects, personnel, and/or collaborations to announce, I encourage you to attend and share them with the Section, as there will be lots of time for member updates. We want to hear from you!

The section meeting will also feature a special presentation by Genie Guerard, Curator at UCLA Library Special Collections and a Trustee for Dance/USA. The talk, "Preserving Dance in Living Archives: Tools and Programs for the Community," will cover the archives toolkit developed by Dance/USA's Archiving and Preservation Affinity Group, designed to assist archivists, dancers, and dance companies with their current and future archiving activities. Genie will also introduce some exciting initiatives connected to the recent integration of the Dance Heritage Coalition's preservation, archives, and education programs with Dance/USA.

PAR Section members should also definitely take advantage of the unique opportunity to tour the U.S. Marine Band Library and Archives, being offered specially for the PAR Section on Wednesday at 10:30 a.m. The U.S. Marine Band is the oldest continuously active professional musical organization in the United States, so don't miss this unique opportunity to experience the Band's rich historic collections. Special thanks to Jane Cross, Master Gunnery Sergeant, USMC and Chief of the Library, for kindly offering to host the tour. (Please RSVP as soon as possible if you'd like to attend! More information is available on the PAR Section website.) Two other Wednesday evening programs may also be of interest: a panel presentation on regional music archives at the Songbyrd Record Café and Music House, as well as a special performance by the all-archivist rock band, Glass Plate Zero, at the AV Archives Night, held this year at the Black Cat.

Last, but not least, Section members may also want

to attend Session 311, "Notes on Notes: Introducing Archival Description of Notated Music, the Music Library Association's New DACS Supplement," and the graduate student poster session, where incoming PAR Steering Committee member Brenna Edwards' poster on the Joan H. Gillings Center for Dramatic Art Archive Project will be featured.

Speaking of PAR leadership, I'm pleased to introduce the new slate of PAR leaders, including Helice Koffler, the new PAR Co-Chair; Vincent Novara, incoming Steering Committee member; and Brenna, of course. Finally, I would like to thank several PAR members for their service to the Section: Amanda Axel, Laurie Moses, and Katherine Crowe.

Amanda has been editor of *Performance!* since 2016, and her initiative and commitment to the PAR Section have been exemplary. Her contributions have also been essential to the continued excellence and publication of *Performance!* This will be her last issue as Editor, so if you have the opportunity, please be sure to thank Amanda for all her efforts.

Laurie and Katherine have both served as Steering Committee members since 2016. Laurie has worked behind-the-scenes to support the PAR Section as a Steering Committee member, and although she has lately been unable to attend the annual meetings, her service is greatly appreciated. Prior to serving on the Steering Committee, Katherine was Chair of the PAR Section, improving its online presence and spearheading several other projects. The assistance of PAR Section members like Katherine, Laurie, and Amanda is essential for the continuation of a vibrant Section, and I hope their example inspires other PAR members to volunteer for leadership positions. Thanks again to Amanda, Laurie, and Kate for their service. They will be missed!

I look forward to seeing many of you at SAA and hope you enjoy this issue of *Performance!*

Elizabeth Surles  
Outgoing Chair of the Performing Arts Section

# Sneak Peek: David Liebman papers and sound recordings (1955-2017) at Berklee!

by Sofia Becerra-Licha and Amanda Axel; with Andrew Schroeder

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 : Sofia Becerra-Licha is the Associate Director of the Berklee College of Music. Amanda Axel is  
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 : Berklee College of Music majoring in Music Business and is an Archives Student Assistant in  
 : the Berklee Archives.  
 : .....

The Berklee Archives recently acquired the personal papers of David Liebman, a multi-instrumentalist, music educator, NEA Jazz Master, and GRAMMY nominee. At fifty-five cubic feet, the David Liebman papers and sound recordings (1955-2017) is a treasure trove of published and unpublished compositions and arrangements, correspondence, teaching materials, memorabilia, and over two thousand recordings, including live performances. The collection will formally open for research in October 2018, with a finding aid to be published online (<https://archives.berklee.edu/research/finding-aids>).

## About David Liebman

Jazz saxophonist, educator, and NEA (National Endowment for the Arts) Jazz Master David Liebman was born in Brooklyn, New York, on September 4, 1946. After beginning piano lessons at the age of nine, followed by clarinet and saxophone lessons at twelve, he pursued an interest in jazz as a young adult by studying under Joe Allard, Lennie Tristano, and Charles Lloyd.

An important member of New York's jazz "loft" scene in the 1970s, David Liebman provided an organizational structure for the scene by founding Free Life Communication, a collective of musicians that produced shows in New York for aspiring jazz artists. As a professional musician,

Liebman played with Ten Wheel Drive, an early jazz fusion group, in the late 1960s. From 1970 to 1974, he played in Elvin Jones and Miles Davis' bands. Around the same time, Liebman began venturing out into creating his own music and forming his own groups.

David Liebman has continued to perform and record with self-led bands such as Open Sky Trio, Lookout Farm, Quest, and Expansions since the 1970s. Liebman has been featured on over 500 recordings, composed hundreds of works, and is the subject of the biography *What It Is—The Life of a Jazz Artist* (a series of conversations with Lewis Porter published in 2012). He also authored his own autobiography *Self-portrait of a jazz artist: musical thoughts and realities* (1988) as well as numerous educational materials.

David Liebman has played with masters including Miles Davis, Elvin Jones, Chick Corea, John McLaughlin, McCoy Tyner and others; authored books and instructional DVDs which are acknowledged as classics in the jazz field; and recorded as a leader in styles ranging from classical to rock to free jazz. He has performed on over 500 recordings with over 200 as a leader/co-leader featuring several hundred original compositions. Recent releases include *Fire* (with percussionist Jack DeJohnette, bassist Dave Holland, and pianist Kenny Werner in 2016) and *Petite Fleur: The Music of Sidney Bechet* (with guitarist John Stowell in

2018).

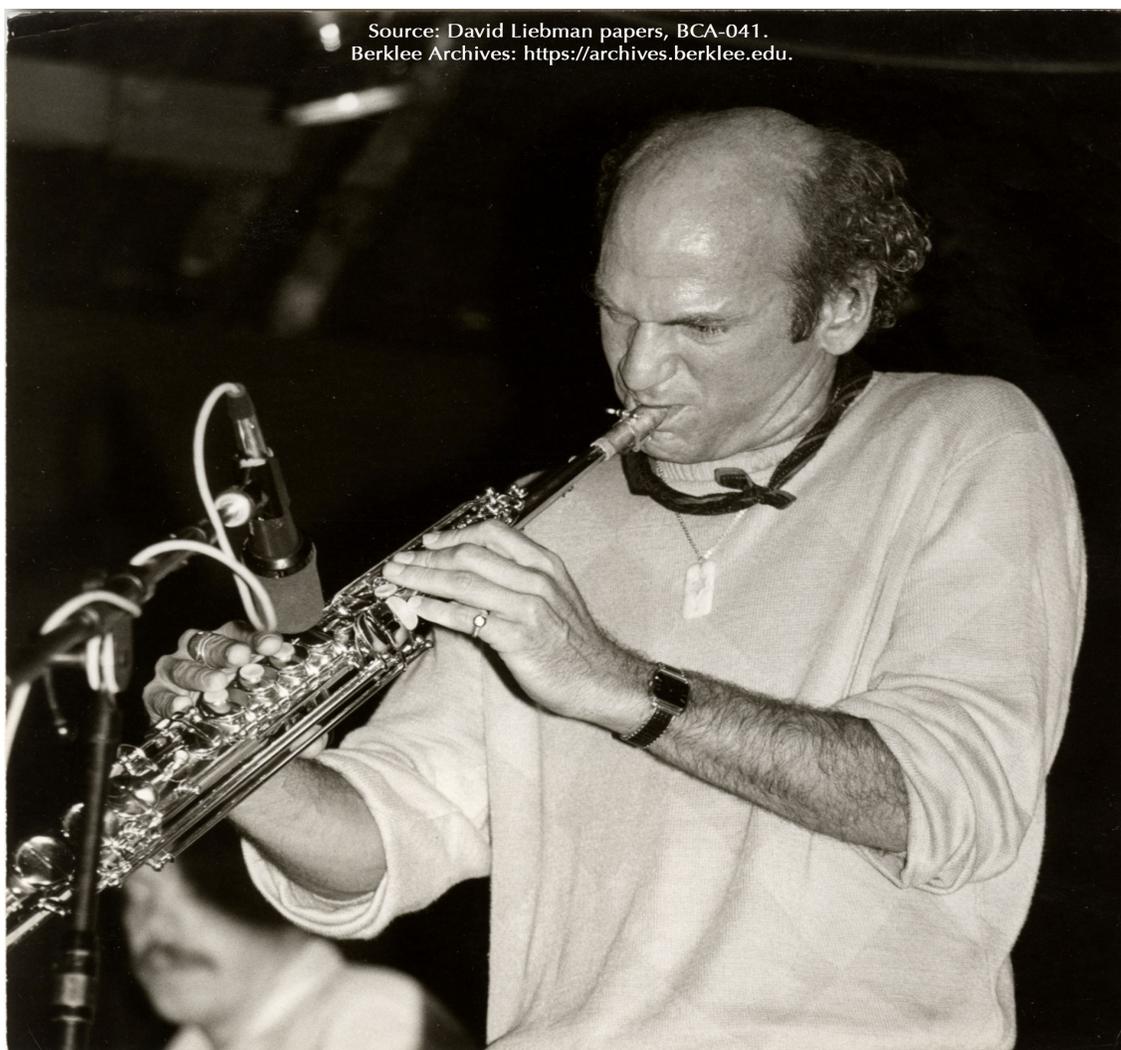
In addition to performing and recording, David Liebman is passionate about jazz education: he is in demand around the world as a respected instructor. He is the Artistic Director and Founder of the International Association of Schools of Jazz (IASJ), which seeks to promote collaboration between jazz schools through establishing and growing the network of schools of jazz worldwide. He remains active as a clinician, including serving as an Artist in Residence at Berklee.

### Processing the Collection

Processing the David Liebman papers and sound recordings presented a unique opportunity to collaborate with a living donor about how his materials would be preserved and arranged for future generations. David Liebman had a strong organizational system in place for his collection of scores and charts, as well as memorabilia from his

career. After an initial assessment of the audiovisual portion of the collection, which includes over 2500 individual objects, it became apparent through discussions with Liebman that an imposed arrangement of these materials would be vital to the overall success of the project. In addition to being a jazz musician who has been recording for several decades, Liebman is a passionate musicophile with a comprehensive collection that spans genres. Within his personal collection, one can find Mozart, John Coltrane, Barbra Streisand, and Michael Jackson. After many discussions with Liebman, we decided to split the audiovisual collection into two separate categories-- recordings David Liebman played on and his personal music collection.

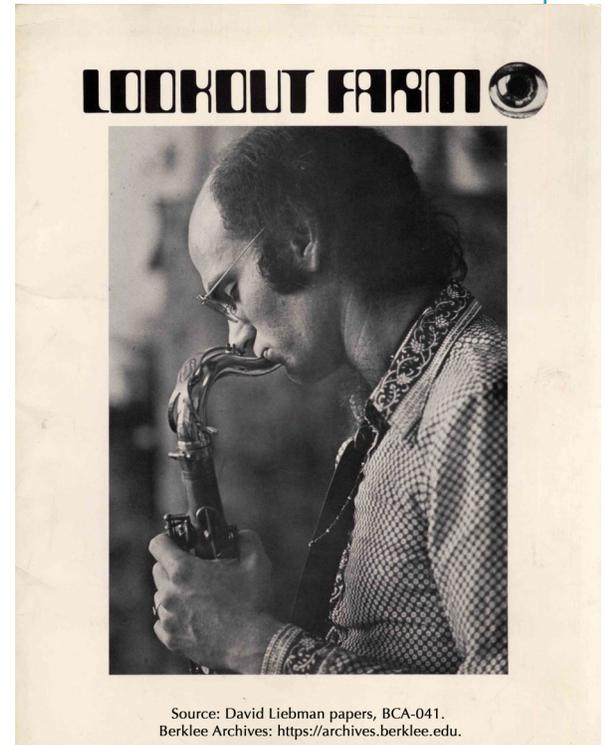
The David Liebman papers and sound recordings (1955-2017) is arranged into four series: Scores and Charts, Personal Memorabilia, Audiovisual Materials, and the David Liebman Personal Collection. Scores and charts include published and unpublished manuscripts by Liebman. Personal



memorabilia includes clippings, photographs, programs, posters, and more unusual items such as T-shirt fragments. Audiovisual materials includes recordings and performances that Liebman recorded or participated in on a variety of media including audio cassettes, vinyl, CDs, DVDs, VHS and DATs; ensembles represented include: Dave Liebman Group, David Liebman Quartet, David Liebman Quintet, David Liebman Trio, Expansions: Dave Liebman Group, Lookout Farm, and Quest. The David Liebman Personal Collection is made up of the AV materials mentioned in the previous paragraph as well as scores and charts that were not composed by Liebman.

Overall, this collection presents a fairly comprehensive picture of David Liebman's activities: from gigging to grant proposals, teaching materials to memorabilia, and ample documentation on his various professional exploits, such as the IASJ. It is readily apparent in these materials that Liebman's career truly has taken him everywhere: write-ups and reviews from Europe, Asia and elsewhere are a common occurrence throughout, including full-page features in Japanese jazz magazines.

One also gets a sense of David Liebman's personality and strong family ties -- both in terms of items inscribed to family members as well as creative promotional items. Our favorite "finds" in processing the collection include the custom-printed matchbook that advertised his 1977 release *Light'n Up, Please!* and a draft of a law school application essay where Liebman states he thinks he's achieved all he set out to do in music; of course, since he considered law school, Liebman has been named an NEA Jazz Master, published several books, founded IASJ, and played all over the world. Overall, the David Liebman papers and sound recordings (1955-2017) has a little something for everyone: from audiophiles to jazz researchers to music educators and more!



#### About the Berklee Archives:

The Berklee Archives was established in 2012 with support from a two-year NHPRC grant. With records from Berklee College of Music (est. 1945) and Boston Conservatory (est. 1867), the Berklee Archives preserves and presents history in the fields of popular music and the performing arts. Descriptions of our holdings, as well as several digital exhibits, are available online at [archives.berklee.edu](https://archives.berklee.edu). The Archives is located in the Stan Getz Library at 150 Massachusetts Ave. in Boston, Massachusetts. Access to archival materials is available by appointment, Monday - Friday from 9 a.m. to 5 p.m., with evening hours (5 p.m. to 9 p.m.) available upon request. To schedule an appointment or request further information on this or other collections please email [archives@berklee.edu](mailto:archives@berklee.edu) or call 617-747-8001.

## John O'Reilly Papers at Special Collections in Performing Arts, University of Maryland

by Christina Taylor Gibson

Christina Taylor Gibson is the American Band Master's Association Project Archivist at the Special Collections for the Performing Arts, University of Maryland, College Park.

Middle school band students around the country are familiar with the music and sound world of John O'Reilly. Through his various roles as composer, editor, and director, O'Reilly left an indelible mark on concert band culture, particularly in the U.S. Many beginning band students first encounter his work through his co-authorship of four methods book series: *Alfred's Basic Band Method* (1977-2009); *Yamaha Band Student* (1987-1988); *Accent on Achievement* (1997-1999); and *Strictly Strings* (1992-2010). Students might also play one of his pieces for band ensembles like *North Star Overture* (1982), *Stratford Overture* (1973), or *In Memoriam* (1994); these range in difficulty from beginner to advanced repertoire. Altogether, O'Reilly's catalogue of original works encompasses 500 works (approximately 100 of them co-composed with Sandy Feldstein). All of them evidence an ear for timbre, syncopation, and musical architecture, which can also be heard in arrangements of popular folk songs and rock songs for band, including those by Neil Diamond and Bob Dylan. To compose, O'Reilly draws on his early experiences teaching elementary, junior high, and high school band. In the unlikely event that a band student fails to encounter a method book, composition, or arrangement by

O'Reilly during their course of studies, they are still inevitably influenced by his skills choosing, promoting, and editing the works of other composers; for 35-years he was the Executive Vice President and Editor-in-

Right: John O'Reilly circa 1998, promotional photograph from the John O'Reilly papers, Special Collections in Performing Arts, University of Maryland.

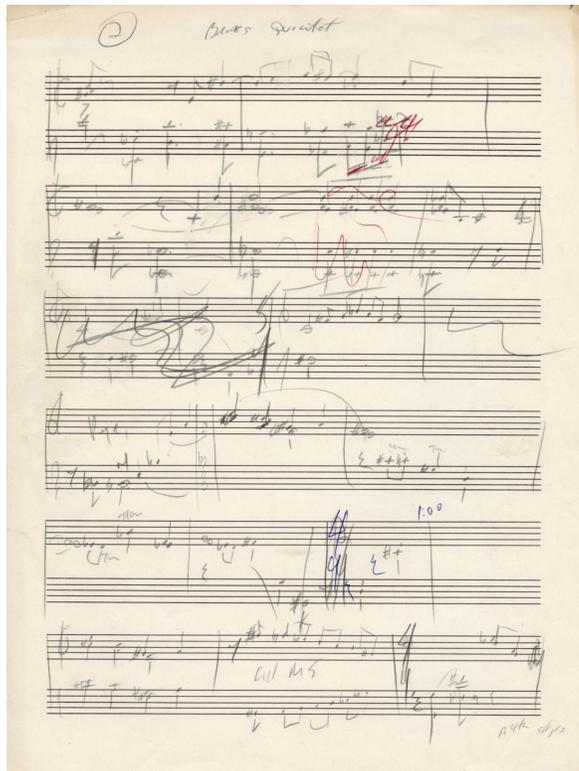


Chief for Alfred Publishing.

In 1991, O'Reilly was elected in the category of "composer" to the American Bandmasters' Association, among the most prestigious professional organizations in the band community. Founded by bandleaders Edwin Franko Goldman (Goldman Band), Victor Grabel (Chicago Concert Band), and Captain William Stannard (U.S. Army Band) in 1929 as a means to confront the cultural changes facing bands, the ABA continues to advocate on behalf of these ensembles in the U.S., and to create national and international ties among band directors, composers, and publishers. O'Reilly has remained an active member since his election and credits the connections formed and solidified through it for facilitating some of his commissions and composer discoveries.

Since 1965, the University of Maryland has housed the American Bandmasters' Association Research Center, a repository for papers related to the history of the organization as well as the personal papers of its members. In total the Center comprises over 800 linear feet of papers, 5,700 recordings, 4,700 scores, 96 linear feet of subject files, and 20 linear feet of photographs, and serves continues to document a significant slice of band music culture over the past 100 years. Among the most significant and frequently used collections in the Center are those of bandmasters Edwin Franko Goldman (1878-1956), a founder of the ABA; Patrick Gilmore (1829-1892), self-proclaimed "Irish Orpheus" and legendary bandmaster who predates the ABA; and Ernest Williams (1881-1947), whose music school and summer camp trained dozens of notable professional band and orchestra musicians, as well as music educators.

We are delighted to announce the acquisition of the John O'Reilly Papers as part of the American Bandmasters' Association Research Center. Presently the collection consists of 45 manuscript scores and 81 recordings of original works selected and organized by the composer for inclusion, along with published scores, notes, photographs, and related ephemera. Researchers accessing the collection will be able to see O'Reilly's composition practice, hear typical performances of his works, and get a sense of his world view. Because of O'Reilly's centrality to the sound of band music over the past several decades the collection is integral to the broader story available through the



Left: *Metropolitan Quintet* (1972), John O'Reilly papers, Special Collections in Performing Arts, University of Maryland.

ABA holdings of an evolving musical culture touching musicians at every age and skill level.

The collection is particularly strong in its illustration of the career arc of this composer-publisher. The earliest manuscripts are student works like "Woodwind Quintet" (1961) written for O'Reilly's future wife's ensemble. Like other student works, it is experimental in nature, including quartal harmonies and quotations from Gershwin's *An American in Paris*. Over the next fifteen years he wrote works for choirs, orchestras, small ensembles, and, of course, wind ensembles and concert bands, several of them commissions. Included among these early works is the *Metropolitan Brass Quintet* (1970) written in celebration of the 100<sup>th</sup> anniversary of the Metropolitan Museum of Art [see photo]. In June 1973, O'Reilly left teaching behind, becoming an editor at Alfred Publishing. His compositional life from this point forward owes a debt to the Alfred business model, which strives to provide music and instruction to both beginners and more accomplished musicians. His earliest publications for the company were pedagogical in nature, but soon commissions came in from every corner of the U.S., especially public middle and high schools; often for the premiere performance of such works O'Reilly would also serve as guest conductor. For example,

Right:

*In Memoriam* (1994) was commissioned by Parkway East Middle School in St. Louis, Missouri to pay tribute to a teacher at the school who had passed away suddenly. O'Reilly directed the premiere performance and then went on to schedule the piece on several other clinics and programs, including a college band performance in Adelaide, Australia that same year.

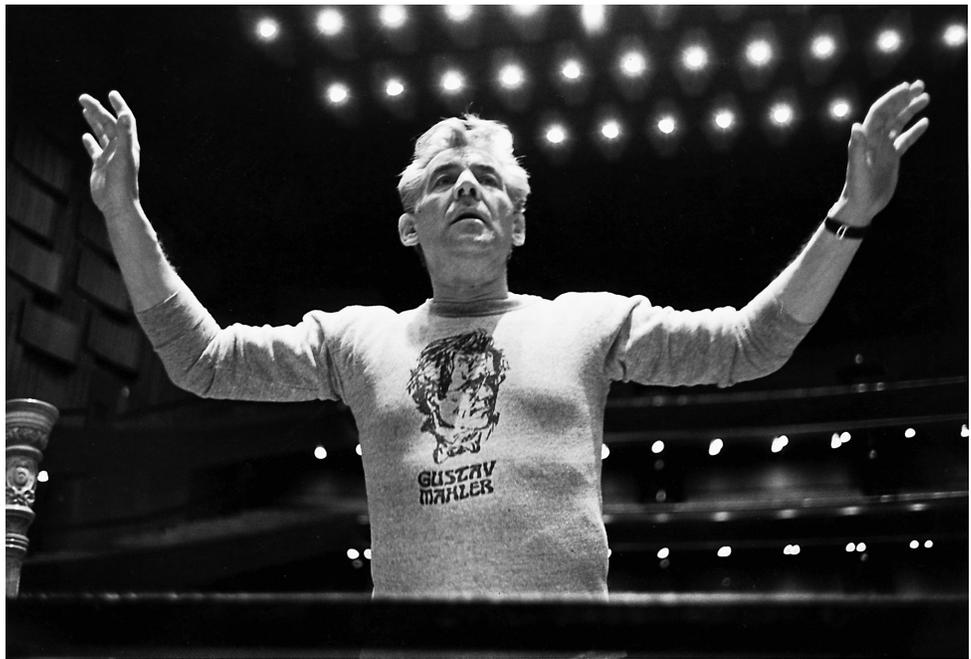
Instances like this within the collection dot the narrative of his professional life. It becomes clear that his tripartite role as publisher, performer, and composer allowed O'Reilly to become an integral node in the network of concert band culture. Conductors and students became familiar with his works through regular practice. Commissions stemming from this familiarity led to guest conducting appearances. While traveling O'Reilly sometimes heard other compositions that Alfred wanted to publish, leading to future contact with concert band composers. Meanwhile, he made sure to market the pedagogical texts that provided the publisher with steady income and a ready publication market. In addition to a biographical or case study career trajectory, this collection also provides researchers a starting place for a network or soundscape analysis, particularly complementary collections at the Research Center like the William H. Hill Papers or Alfred Reed Scores. To learn more about the American Bandmasters' Association Research Center and the John O'Reilly Collection, please visit us at [https://lib.guides.umd.edu/scpa\\_band](https://lib.guides.umd.edu/scpa_band).

# Leonard Bernstein's Digital Centennial at the New York Philharmonic Archives

by Gabryel Smith

*Gabryel Smith is the Archives Manager at the New York Philharmonic.*

Right: Bernstein rehearsing the Philharmonic in his Mahler sweatshirt, c. 1967. Photo: New York Philharmonic Archives.



It's been a busy year for us here at the New York Philharmonic Archives, to say the least. Leonard Bernstein, our former music director whose name still rings synonymous with this orchestra, celebrates his centennial this season. His legacy, celebrated in myriad ways around the world this season and next, is very much alive. This is true no more so than at the New York Philharmonic where he still sits at the top of our roster as *Laureate Conductor*--an honor he was given in 1969 as he finished his decade as music director. Lenny is remembered in every facet of the institution--from the musicians, to the staff, to the audience. In the Archives his scores, letters, television scripts, composing pencils, holiday cards, and recordings make him an ever-present force. Those of us that never met him feel

like we know him through osmosis of our colleagues' memories; there is no one around from before his death in 1990 that doesn't have a personal memory of Lenny.

Because of this unique relationship, we archivists challenged ourselves to think of ways to celebrate him beyond performances and exhibits which, though necessary, did not seem quite personal enough. The Philharmonic held a three-week long festival of his works, including performances of all of his symphonies, which we paired with an archival exhibit celebrating his tenure as Music Director. Our New Year's Eve performance, televised on *Live From Lincoln Center*, was dedicated to Bernstein, and the archives supplied footage and coordinated interviews with Philharmonic musicians past

and present for an intermission feature. We happily loaned scores, programs, and other materials to the Grammy Museum's wonderfully comprehensive exhibit *Leonard Bernstein at 100*, which opened in September and tours the country for the foreseeable future. We also contributed material to the National Museum of American Jewish History's *Leonard Bernstein: The Power of Music*, and the Vienna Jewish Museum's *Leonard Bernstein: A New Yorker in Vienna* (opening this fall), both fascinating explorations of different aspects of Lenny's life. Last November, we organized an oral history interview project in collaboration with undergraduate courses at Harvard and the University of Michigan, where professors Carol Oja and Mark Clague devoted entire semesters to Bernstein. Both classes traveled to New York in November to interview Young People's Concerts audience members at the Archives. For the past two years, our inboxes have been flooded with requests of Bernstein images in programs, television segments, lectures, and advertisements around the world. How could we stand out? We needed a way to celebrate Lenny in a Lenny

kind of way--that is an all-encompassing, genre-bending, avant-garde patchwork that would recall not only Lenny's importance to the New York Philharmonic but would attempt to encapsulate the level of devotion that he gave to this institution, as well as his all-encompassing spirit that mixed music, family, love, passion, and politics all into one.

In looking for ways to invent a celebration we, as good archivists, started with our collection. What we realized was that Lenny and his family had prepared us without knowing it, by donating what has become the centerpiece of our digital archives, his marked scores. Ten years ago, when the Archives set about digitizing our records we convened a focus group of musicians, scholars, and students to determine which part of our history would be the most impactful for our initial launch. The conclusion was the Leonard Bernstein years, from his famed debut in 1943 (filling in last-minute for an ailing maestro at the age of 25) through the end of his music directorship in 1969. Lenny's richly-annotated scores, along with the business docu-



Left: Leonard Bernstein at a television rehearsal, c. 1960. Photo: Bert Bial/ New York Philharmonic Archives.

ments, programs, photographs, would make available an important snapshot of mid-century U.S. cultural history that did not exist anywhere else. We deemed this period the *International Era* since it reflected the story of New York becoming the world's cultural capital after World War II. Bernstein, hired as Music Director in 1958 as the Philharmonic's first American-born music director, seemed serendipitously fit to handle the task, expanding the Philharmonic's presence in ways it never had before. With the world's attention now on the United States, Bernstein's charismatic nature made the Philharmonic into an important diplomat as the orchestra embarked on high-profile international tours to the Soviet Union and South America at the height of the Cold War. His passion for education and command of the English language made him the perfect candidate to expand the Young People's Concerts into a television show, creating the ever-popular series it continues to be. The Leon Levy Foundation, our generous funders, endorsed the idea and we began digitizing in 2009 with the first launch of material in February, 2011.

As we launched the digitized scores we did not fully understand how the new medium would change

how they were viewed. Our goal was simply to make them accessible to as many researchers as possible in a user-friendly environment, for free. However, as we began to spend time with them in this new format, with the ability to zoom in closely on a particular marking, access them from anywhere and at any time of day, we realized that the digital screen profoundly changed how we understood Lenny's process. Details became noticeable that we hadn't paid attention to previously-- the scores are very private documents, and to be able to view them in the privacy of one's own computer screen made this more obvious. The markings are a document of musical process, including not only dynamics and tempos, but musings on particular passages, lines of self-encouragement, and even hastily scrawled dreams and shopping lists. One chord could be enough to conjure an image, a quote (musical or literary), or an abstract association, and Lenny would write it in, encouraging himself in a particularly difficult moment, joking with himself or the composer, or emphasizing a struggle to get something exactly right. The markings are multi-layered roadmaps for the performances themselves--as LB performed pieces time and again he became familiar with the sections that gave him



Left: The author turning pages at Leonard Bernstein's podium during the Bernstein Mahler Marathon last February. Photo: Chris Lee.

trouble in the moment, and the scores became his real-time guides during performances, helping him to enter the correct headspace in order to aid in all the technical precisions (tempo, entrances) as well as the expressive vision he conveyed to the orchestra. We realized that Bernstein, the famous insomniac, spent many sleepless nights with the passages that kept him up. Now, researchers could spend their sleepless nights with him as well.

What better way to celebrate Bernstein's centennial than to feature these scores in their new digital environment? Spearheaded by our Archivist/Historian Barbara Haws, we organized a one-day event featuring Bernstein's interpretations of the nine Mahler symphonies, pairing the music with synchronized projections of the digital scores. Lenny had recorded all but one Mahler symphony with the New York Philharmonic during his music directorship, releasing them in a box set 1967—the first complete set of Mahler symphonies. The event, a 13-hour listening session, would be a way to celebrate Bernstein *the interpreter* rather than the composer. Officially titled *Bernstein's Mahler Marathon: The Sony Recordings*, the symposium took place in Lincoln Center's Rubenstein Atrium, a public space with a large wall-sized screen, and was hosted by Fred Child of American Public Media's *Performance Today*. On stage was Lenny's podium which he used through his music directorship at Philharmonic (now David Geffen) Hall. On top of the podium was a laptop that powered the projected scores, lit (for dramatic effect) by a spotlight.

We organized a group of volunteers--mostly young conductors and music students-- to turn the pages of the scores in real time as the music played. Each movement had its own page-turner, over 40 in all; similar to a relay race, each page turner would take over for the last as the movements transitioned. In between symphonies we programmed interstitial material featuring Bernstein's interpretations of the works: videos discussing and performing Mahler, live readings by his daughter, Nina Bernstein Simmons, and by New York Philharmonic musicians that had performed these pieces with him. Evan Leslie, Artistic Producer of the New York Public Library for the Performing Arts curated special "Mahler calisthenics" segments: stretching routines to complement each symphony.

The event lasted from 10AM to 11:30 PM on Sunday, February 25. Since it was held in a public space



Left: Evan Leslie of the New York Public Library for the Performing Arts leading the audience in Mahler 7 exercises. Photo from the New York Philharmonic's Instagram Story.

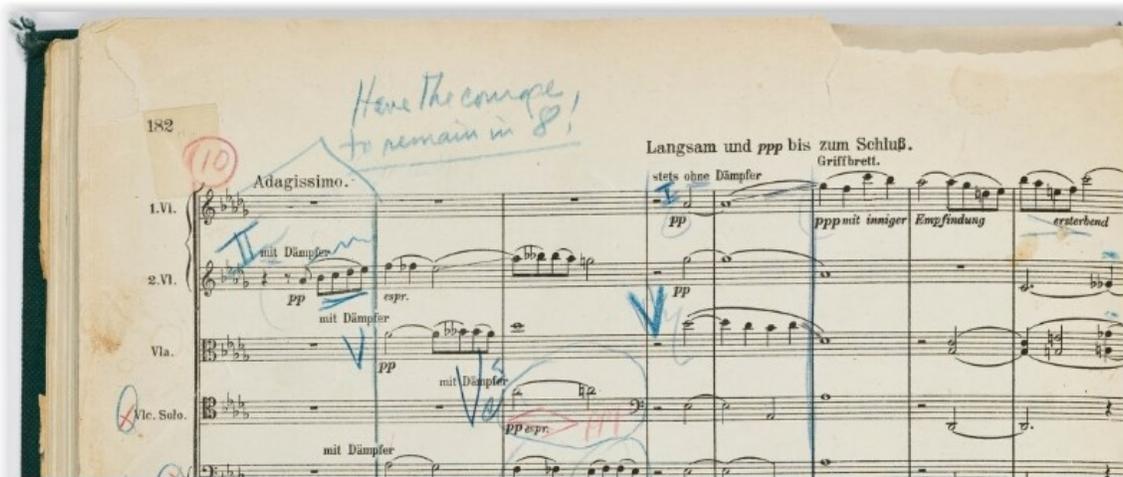
and was unticketed, we did not know what to expect from the audience. How long would they stay? How many would come? Would they remain quiet through the music? It turns out that the physical audience, which fluctuated between around 20-30 in the late evening and upwards of 150 in the middle of the day, was greatly augmented by an active social media presence fueled by the day's participants. Tweets and Facebook posts from page turners, New York Times critics, and the New York Philharmonic channels, generated an extended social media "moment" that captured the digital spirit of the event as well as its participatory nature. This was different than a regular Philharmonic event with its clear distinction between performers and listeners. Here, the listeners were also performers--Bernstein needed the page turners to keep up with his interpretations in real time. As an audience member one could feel their concentration-- some of fast movements required a turn every few sec-

Bernstein needed the page turners to keep up with his interpretations in real time. As an audience member one could feel their concentration-- some of fast movements required a turn every few seconds-- which in hand created something to exciting watch. Aided by the podium, spotlight, and the live audience, the turners came off the stage feeling like had just performed the music themselves. Our astute stage manager volunteer quickly figured this out, making sure to congratulate each one at the end of their turn. Instagram stories, Facebook posts, and tweets followed, with the compulsory "I was here and I did this" punch that encourages likes and shares. Participants were proud of their performances, and stayed to encourage each other. Seasoned orchestra musicians became suddenly intimidated by the prospect of turning score pages, the way a non-pianist might get nervous page-turning at a recital.

How did viewing the scores affect the listening experience? Could one "hear" Bernstein's markings in the performances the way they could be seen on the page? These are hard questions to answer. In certain cases an exaggerated crescendo or a fermata over a bar-line could be discerned in real time. Most of the time, however, the markings were too subtle or abstract to hear as the music passed by. But there was no question that the projected scores made listeners more aware of Bernstein's devotion to these pieces and years of detailed study he put into them. The markings are a constant reminder that certain aspects of a musical perfor-

mance are always a choice, and that a composer always needs an interpreter to complete the music.

During the final minutes of Mahler's 9th symphony, when the music slows to its glacial ending, Bernstein wrote "have the courage to remain in 8" into the score, urging himself not to let up on the tempo, to hold the tension to the breaking point. When we arrived at this passage, well into hour 13, we passed the venue's 11pm cut-off time and the lights began to shut down. As engineers rushed to the control booth to restart the system the screen went black for a couple of minutes, though the recording was luckily not affected. Our page turner did not notice (the laptop screen remained lit) and he was so absorbed by the music that he did not see the room turning dark around him. His held the audience as he "performed" the tense last measures of the symphony, remaining motionless until well after the last notes faded out, just as Bernstein would have done in concert. Lenny, the interpreter, was back with us, again.



Left: From the last page of Mahler's Ninth Symphony where Lenny writes "Have the courage to remain in 8!" over the last "Adagissimo."

## Processing the Jan Van Dyke Papers: Dancing Through Life

by Patrick Dollar

Patrick Dollar is the Processing Archivist at the Martha Blakeney Hodges Special Collections and University Archives at the University of North Carolina at Greensboro.

Right: Jan Van Dyke in studio, ca. 1970s.



Jan Van Dyke was one of the most prolific and well-known faculty members in The University of North Carolina at Greensboro (UNCG) Department of Dance. Van Dyke had a long history with UNCG, beginning in 1989 when she received her doctorate in education from the University.

### Jan Van Dyke

Van Dyke donated her personal and professional papers to UNCG's Martha Blakeney Hodges Special Collections and University Archives in 2014-2015. The papers were processed and made available to the public in 2017. The Jan Van Dyke Papers contains materials related to Van Dyke's personal life

and professional career as a dancer, teacher, and administrator. The collection contains Van Dyke's choreography, correspondence, faculty materials, teaching materials, photographs, newspaper clippings, and video recordings. Van Dyke's materials reach back to her earliest childhood years in the 1940s and 1950s. The collection includes everything from a child ration book to programs and photographs from early dance recitals. Van Dyke's materials afford a unique glance into a life dedicated to dance.

Van Dyke was born in Washington, D.C., on April 15, 1941, but spent much of her early youth in Germany. From an early age, much of her energy was spent focused on dance. She

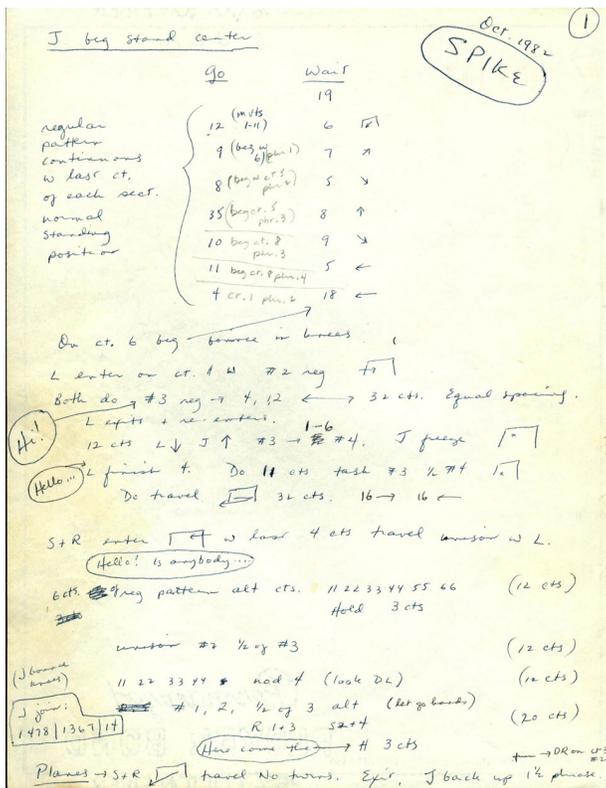
attended high school in Virginia, taking dance lessons at the Washington School of Ballet. She earned a bachelor's degree in dance from the University of Wisconsin in 1963 and a master's degree in dance education from George Washington University. Her student materials, including an interesting essay on witchcraft, are included in the collection.

Van Dyke often struggled to break into the dance world – working hard to get a foothold in New York City, the Midwest, and Washington, D.C. During her career, she was responsible for founding or co-founding numerous dance groups, including the John Gamble/Jan Van Dyke Dance Group, Jan Van Dyke and Dancers, and the Jan Van Dyke Dance Group. She was particularly interested in the difficulties faced by women dancers – despite the stereotyping of dancing as a feminine career, she often wrote about the inequalities within the dance profession and the struggles she, and other women, personally faced. Her personal experiences and interests in women in dance would later manifest itself in her scholarly writings - notably an article she co-authored with her UNCG colleagues, “Voices of Young Women Dance Students: An Interpretive Study of Meaning in Dance.”

**Processing**

Archivists at UNCG took care to preserve the materials largely in their original order. Van Dyke had roughly split her materials into fairly distinct groupings of materials relating to different aspects of her life - personal materials, professional materials, and teaching materials. Processing archivist Patrick Dollar, under the supervision of Manuscripts Archivist Jennifer Motszko, further subdivided these many series into other distinct groupings, but strove to maintain original order in most instances. Due to this, there is some duplication and cross-referencing across series - Jan Van Dyke’s parents’ scrapbook pages and clippings, while housed in personal materials, often contained duplicates or originals from Van Dyke’s career across the United States.

Van Dyke’s choreography also presented an interesting cross-media example. The written choreography was retained in its original formats and order - leaving a snapshot of an artist’s process when developing a piece. Van Dyke rarely left a dance behind completely - she frequently revisited and reworked her early choreography, resulting in many variations on a piece.



Left: Choreography for “Spike,” 1982.

Different iterations of choreography could be seen in a variety of places - from reviews in newspaper clippings, to different filmed productions of a certain piece, often spanning decades. Van Dyke’s collection, oddly cohesive and self-referential, reveals an artist constantly revisiting and reinventing her work and her past.

**The Collection**

Perhaps one of the most interesting aspects of the Jan Van Dyke Papers is her personal correspondence – to family, friends, and romantic interests. In them, Van Dyke lays out her own personal struggles to break into the dance world in New York City, the Midwest, and Washington, D.C. She is amazingly frank and forthright in her letters – expressing her feelings about the difficulties facing women in dance in the 1970s, her personal challenges, and her intense joy for life.

Van Dyke’s correspondence is unique, even within an intensely personal collection, because it simultaneously documents her professional life, as well as her personal struggles. She corresponded with friends and family about her fraught relationships with dance

Right: Jan Van Dyke and Dancer, ca. 1970s.



critics in major metropolitan cities, while also writing about her own battles with mental health and intimacy.

Van Dyke's materials, a unique blend of the personal and the professional, are a fascinating study for researchers looking to gain a complete picture of an institution in the dance community. No matter what aspect of her life she is discussing, Van Dyke's materials are always inherently focused on dance.

Captured within her collection, Van Dyke's dance studies and career not only took her around the country, but also around the world. In the 1990s, Van Dyke traveled to Portugal as a Fulbright scholar. Peppered through the collection are photographs from her time in Portugal, articles and newspaper clippings, and personal letters to family detailing her successes and frustrations in Portugal. Her career was punctuated by other interesting tidbits, such as her stint as choreographer of a Rick Springfield video, *Bop 'Til You Drop*. The *Bop 'Til You Drop* experience is documented by choreography, video recordings, and articles written about Van Dyke.

Van Dyke's collection meticulously docu-

ments her career, from the most minute experiences teaching small classes in Washington, D.C., to her work on a celebrity music video. With tons of amusing asides, it is easy to forget that the bedrock of Van Dyke's career was always rooted in teaching and a love of dance. Some of the earliest newspaper clippings chronicle Van Dyke's early work teaching basic dance to "housewives" in the Midwest.

Van Dyke's career often focused on instruction and performance. A large portion of the materials in her collection are related to various dance groups that Van Dyke helped form. These materials include original choreography, general files, photographs, fliers, programs, video recordings, and other ephemera. Researchers interested in dance may be particularly intrigued by Jan Van Dyke's handwritten choreography, dating back to her earliest choreographed pieces like "Woof" and "Spike." To the layman, the choreography may look like it is written in hieroglyphics, scribbled onto scraps of paper that have been arranged in some indiscernible order. The choreography is a fascinating complement to the video performances of her dances.

### Impact on UNCG, Greensboro, and North Carolina

While all of Van Dyke's career is documented, a substantial portion of her collection is comprised of materials related to her time at UNCG. Van Dyke's teaching career culminated in her arrival at UNCG as a student in the School of Education. Van Dyke received her doctorate in Education in 1989, then joined UNCG as a full assistant professor that same year. While with the Department of Dance at UNCG, she taught a variety of courses, including technique, choreography, repertory, career management, and dance administration. Van Dyke was named head of the Department of Dance in 2006 and served until 2011. She retired from UNCG in 2012.

Van Dyke's impact on the dance community, specifically the North Carolina dance community, is undeniable. In addition to teaching, Van Dyke also worked as a producer, administrator, and artist in the Greensboro community. Van Dyke founded and directed the dance company Dance Project, which is responsible for the N.C. Dance Festival, Van Dyke Dance Group, and School at City Arts. The Van Dyke Performance Space, located in the cultural arts center in downtown Greensboro, was named after Van Dyke and opened in 2016. Van Dyke donated one million dollars for its creation and worked tirelessly to gain a dedicated performing arts space in downtown Greensboro.

Her choreography has been used by a variety of groups, ranging from the Washington Ballet to students at the Western Australian Academy for the Performing Arts in Perth. Van Dyke also founded and directed the dance company Dance Project, which is responsible for the NC Dance Festival, Van Dyke Dance Group, and School at City Arts. She earned numerous accolades in her field, including: North Carolina Choreography Fellowship, 1993 Fulbright Scholar, North Carolina Dance Alliance Annual Award 2001, 2008 Dance Teacher Award for Higher Education from *Dance Teacher Magazine*, and the Betty Cone Medal of Arts Award in 2011. UNCG awarded Van Dyke the Gladys Strawn Bullard Award for leadership and service in 2010. Her work was supported by multiple outside agencies, including the National Endowment for the Arts (NEA), the California Arts Council, and the D.C. Commission on the Arts and the Humanities.

### Conclusion

Van Dyke's collection is important for researchers who are interested in studying the history of dance in the United States and in North Carolina. Researchers may find Van Dyke's collection particularly interesting if studying the intersection of gender and dance in the 20th century. Van Dyke's own research, writing, and choreography often dealt with gender and dance, so the materials in her collection reflect her interest.

Van Dyke was a large part of the history of UNCG and the larger dance world. Van Dyke's collection is unique because it documents her time at UNCG -- as a student, adjunct professor, full professor, and department head. Researchers who want to track the changes in dance studies at the University will certainly encounter names that are peppered throughout the collection - Jan Van Dyke, John Gamble, Susan Stinson, and more. Van Dyke also studied with famous dancer Merce Cunningham and corresponded frequently with other figures in the dance and arts worlds, including Mel Wong.

# News

Right: Broadway Legacies panel discussion: L-R: Jeffrey Magee, Dominic McHugh, Stephen Banfield, Norm Hirschy, Geoffrey Block, Kim Kowalke, Tim Carter



## Musical Theatre Conference at The Great American Songbook Foundation

The Great American Songbook Foundation, housed in the Palladium at the Center for the Performing Arts in Carmel, IN played host to a conference of musical theatre musicologists from May 9 – 11. The brainchild of Dr. Dominic McHugh, Senior Lecturer at the University of Sheffield, the conference had never been held outside the UK prior to this year. McHugh had visited the Songbook Foundation to research the Meredith Willson papers in 2012 and remained in contact with the organization. In 2016, he invited the Songbook Foundation's archivist, Lisa Lobdell, to present in the UK. They both thought it would be a great idea to move the conference to the US so working via email, lots and lots of emails, they organized the event for 2018. Working with the theme *Reading Musicals: Sources, Editions, Performance*, the conference brought together the entire Broadway Legacies board, minus Carol Oja, for the first time in the conference's history. The 3-day conference included presentations by members of the board as well as younger scholars working on their dissertations; topics ran the gamut from "The Trolley Song" to female impersonators in WWI shows to *Hamilton!* A highlight of the conference was dinner on the Palladium stage followed by a Q & A between McHugh and Michael Feinstein, who cleared his schedule to attend the event.

## Los Angeles Philharmonic Centennial

The LA Phil celebrates its Centennial starting September 27, 2018 with events including WDCH Dreams, a collaboration with media artist Refik Anadol. The exterior of Walt Disney Concert Hall will be projected with materials from the LA Phil's digital archives in set presentations. Additionally, timed entry to the Gershwin Gallery will allow visitors a more intimate, curated exhibit experience to learn about our 100 year history.

More information will be available as the date draws nearer.

<https://www.laphil.com/concerts-and-events/season-overview/la-phil-kickoff-events/#wdch-dreams>

## Describing Notated Music in Archives – A New Resource

The Music Library Association established its Archives and Special Collections Committee in 2013 to formally address the growing number of music librarians whose job responsibilities overlapped with the archival realm. One longstanding need was to create more guidance about the description of music within archival collections. As a result, the Committee created its working group for Archival Description of Music Materials in 2016 and charged it with the task of writing a guide to the archival description of music that could specifically serve as a supplement to DACS. The goal was to create a document that would receive approval from both the Music Library Association and SAA. In line with serving both communities of users, the guide would be written to assist music librarians who might be unfamiliar with archival descriptive practices as well as the larger community of archivists, many of whom have no knowledge of music or how to describe it. Almost immediately upon convening, the group decided to narrow the focus of its work to notated music chiefly due to the complexities involved with the description of recorded sound.

The working group announced availability of a draft of its *Archival Description of Notated Music: A Supplement to Describing Archives: A Content Standard* at MLA's annual meeting in February 2018 and invited comments from the MLA and SAA communities. After full consideration of the comments, the text was thoroughly revised and is now in its final form. It is in the process of being reviewed by SAA and will hopefully be publically available within the current calendar year.

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