

LDS Music Archives

Collection Development Policy

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I. Introduction

The LDS Music Archives (LDSMA) ~~were formally established in August 2010, bringing~~brings together previously informally related manuscripts and papers of important LDS composers and musicians. This group of archives includes materials acquired by the BYU Special Collections from the mid twentieth century such as Crawford Gates and Ennio Bolognini. In the 1980s and 1990s noteworthy additions included major archives of Merrill Bradshaw, Richard P. Condie, Robert Manookin, Reginal Beales, Mack Wilberg, Don Earl among others. More recent additions include Robert Cundick, Murray Boren, Helen Taylor, Rowan Taylor, Sam Cardon, and Ralph Woodward.

LDSMA is maintained and developed ~~both as a service to the Church of Jesus Christ of Latter-day Saints,~~ to document our cultural accomplishments, and as an educational resource in support of the BYU School of Music. LDSMA materials are used for teaching, research, and performance, with the aim to preserve and promote the accomplishments of noteworthy LDS composers and performing artists. LDSMA further serves as a resource to inspire and encourage young aspiring LDS composers and musicians.

LDSMA focuses on classical art music and is distinguished from other music resources found in the Mormon Media Collection, which focuses more on popular music associated with the commercial LDS subculture.

II. Position Responsible for Collecting Decisions

Curator of Music Special Collections

III. Scope and Focus of Collecting

LDSMA supports many aspects of the School of Music curriculum and may also support teaching and research in the humanities and in religion courses. These archives include original compositions appropriate for performance and musical analysis. Other materials including personal papers, concert programs, press clippings, photographs, and non-commercial recordings are appropriate for teaching and research in a variety of music, humanities, and religion courses.

IV. Priorities and Limitations

a. Priorities

i. Areas of Specialization

Manuscript, computer notated, and published scores of works composed in the classical tradition by noteworthy LDS composers.

Commercial and non-commercial recordings of works written by LDS composers or works performed by LDS artists.

Personal papers including correspondence, photographs, press clippings, diaries, concert programs, and itineraries for noteworthy LDS composers, performing musicians, and music scholars.

ii. Major Faculty Research Interests

Music composed and performed by noteworthy LDS composers and artists.

b. Limitations

Acquisition of major archives is limited to composers and artists of noteworthy professional stature.

Popular commercial music associated with the LDS subculture is acquired for the Mormon Media Collection rather than the LDSMA.

V. General Selection Guidelines

a. Treatment of Subject Depth

LDSMA materials are acquired selectively by the choice of composer or artist. Once an LDS musician has been identified and approved, their materials are acquired in an extensive manner following the delimitations below.

b. Specific Delimitations

i. Type

Collected selectively:

Manuscript, computer notated, and published scores of works composed by LDS composers.

Commercial and non-commercial recordings of works written by LDS composers or works performed by LDS artists.

Personal papers including correspondence, photographs, press clippings, diaries, concert programs, and itineraries for noteworthy LDS composers, performing musicians, and music scholars.

ii. Physical Format

Collected selectively:

Scores, recordings, and personal papers are collected in all formats.

iii. Date

By default, LDSMA may include materials dating from the 1820s to the present.

iv. Geographical focus

There is no limitation by geographical focus, but by default most musicians included live in North America.

v. Subject Emphasis

Collected selectively:

Music composed and performed by professionally accomplished LDS musicians.

vi. Languages

There is no limitation by language, but at present most notable LDS musicians included speak and generate documents in English. Spanish materials may become more common in the foreseeable future.

VI. Deaccessioning Guidelines

Once selected and approved for inclusion in the LDSMA, materials should rarely be deaccessioned. AV media subject to deterioration may be discarded after appropriate digital preservation measures.

VII. Cooperation with other Institutions

LDSMA is developed in cooperation with the LDS Church History Archives. The Curator of Music Special Collections works in cooperation with other curators and librarians whose responsibilities involve LDS related collections.

VIII. Revisions

These archives were not specifically identified in previous policies.