

Primrose International Viola Archive Collection Development Policy

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I. Introduction

The Primrose International Viola Archive (PIVA) originated with donation of the private library and papers of William Primrose in 1974. Under the direction of A. Dean Larsen, Associate University Librarian, and with the assistance of David Dalton, the decision was made to develop this collection as a major repository for viola related materials for research, teaching and performance. From its origin until 2010, PIVA aimed to gather a near comprehensive collection of scores, recordings, papers and other related ephemera. In 2010, the collecting scope was lowered to a research level (collected extensively rather than comprehensively). Prior to 2010, PIVA was considered one collection and administered by the Curator of Music Special Collections as part of the Music and Dance Library. In 2010 the HBLL administration disbanded the Music and Dance Library and divided the PIVA into two units. The non-rare collection of scores and sound recordings was moved administratively to the Humanities Department of the HBLL, and the rare and archival materials were assigned to the Curator of Music Special Collections in the L. Tom Perry Special Collections. Development of these two collections is now specified in separate collection development policies.

PIVA was originally called the Primrose Viola Library. After several years of systematic growth, the collection received a substantial boost when in 1981 the International Viola Society transferred its archive from the Mozarteum in Salzburg, Austria to the HBLL. At the time of transfer, the collection's name was changed to the Primrose International Viola Archive to reflect the archive's new character and scope. The acquisition of the International Viola Society's archive spurred an increased effort to expand BYU's holdings. In 1983, PIVA sent letters to hundreds of music publishers worldwide asking them to contribute viola music. In addition the library placed standing orders with a number of international library suppliers to send viola scores upon publication. During the decade of 1983 to 1993, PIVA was fortunate to acquire personal collections from violists, arrangers, and private collectors, including Ernst Wallfisch, Jan Albrecht, Walter Lebermann, Rudolf Tretzch, and Franz Zeyringer. In 2009, the HBLL completed purchase of the private viola collection of Ulrich Drüner. This vast collection of rare editions and manuscripts ensured PIVA's status as the largest collection of viola music in the world.

PIVA supports the viola program of the BYU School of Music, which offers instruction to both music majors and non-majors. Because the collecting parameters of PIVA embrace all works that feature the viola, including works with other instruments and ensembles. It supports the entire curriculum of the School of Music at all levels. For example, duos for viola and violin are of equal importance to the violin program. Other chamber works and ensembles support a variety of research, analysis, pedagogy, and performance interests within the School of Music. PIVA materials may also be useful to course work in the humanities. PIVA materials are useful for the general cultural and recreational enrichment of the entire University campus.

PIVA further supports advanced research, pedagogy, and performance to a large and engaged international community of violists. PIVA is well known as a center for viola scholars and performers, and requests to access its resources are frequently received from all around the world. In similar manner, PIVA is considered the international repository of choice for violists and attracts donations from world-renown artists, pedagogues, and collectors.

II. Position Responsible for Collecting Decisions

Curator of Music Special Collections

III. Scope and Focus of Collecting

PIVA collects musical works (in the form of scores and recordings) that feature the viola, but may include a wide variety of instrumentation. PIVA also collects materials relate to the history of the viola, its construction, its repertory, pedagogy, and performance. It embraces all historical periods, genres, and musical styles. PIVA supports the full curriculum of the BYU School of Music, including performance and pedagogy for other instruments and ensembles, musical analysis and composition, the study of music history, music reception, and music publishing. It also supports research in the Humanities Department and the general cultural and recreational enrichment of the BYU campus.

IV. Priorities and Limitations

i. Areas of Specialization

Areas of specialization include rare printed editions and manuscript scores that feature the viola, commercial and non-commercial sound recordings that feature the viola, and archival materials including the personal papers of notable violists or harp instructors, as well as the organizational records of selected viola associations. Document types collected in personal papers and organizational records may include methods, concert programs, press clippings, correspondence, conference planning documents, and photographs.

ii. Major Faculty Research Interests

Faculty research interests include the history of the viola and its repertory, performance of viola music, viola methods, and viola pedagogy. Performance and pedagogy for associated instruments and chamber ensembles are of interest broadly within the School of Music. Other related research interests include musical analysis and composition, the history of music, music bibliography, and music publishing and dissemination.

b. Limitations

Individual archives that lack documentation of either an accomplished performance or pedagogical career or that lack significant documentation useful for research on the viola are excluded.

Commercial scores and recordings that match existing holdings beyond a second copy are excluded. Materials that are damaged beyond affordable preservation measures are excluded.

V. General Selection Guidelines

a. Treatment of Subject Depth

PIVA is developed at a research level. Most materials related to the viola are collected extensively.

b. Specific Delimitations

i. Type

Material types collected extensively include: scores, sound recordings, MIDI files, archives (including organizational records, photographs, correspondence, press clippings, and concert programs).

Material types accepted on exceptional basis include: musical instruments, iconography, clothing, statuary, and other ephemera.

ii. Physical Format

Scores are collected extensively in both print and manuscript.

Recordings are collected extensively in all historical and current formats.

MIDI files for scores are collected extensively.

Personal papers and organizational records are collected in manuscript, print, and electronic.

iii. Date

Generally printed scores should predate 1900, although exceptions may include rare scores and scores in fragile condition. Commercial recordings should predate the compact disc. Other appropriate materials are collected irrespective of date.

iv. Geographical focus

Materials are selected primarily from North American, Europe, Russia, and Japan. Other geographical origins should not limit acquisitions provided other criteria are met.

v. Subject Emphasis

History of the viola, musical compositions for the viola, viola performance and pedagogy, viola manufacturing, and the viola in society. Administrative documents of the American Viola Society and International Viola Society.

Scores and recordings collected extensively include works for solo viola and other works that feature the viola regardless of accompanying instrumentation.

Scores and recordings collected extensively include all genres, styles, and historical periods.

vi. Languages

Western and Eastern European languages, Russian, and Japanese, are collected extensively. Other languages are collected selectively.

VI. Deaccessioning Guidelines

Because the research value of viola related materials is enhanced rather than diminished over time, once materials are accepted they should rarely be deaccessioned. Deaccessioning may result from revisions to this Collection Development Policy or changes to formal contracts with the American Viola Society and/or International Viola Society.

Materials received from the American Viola Society and International Viola Society should be offered for return if deaccessioned.

VII. Cooperation with Other Institutions

PIVA functions as the official archive of the American Viola Society and International Viola Society (see attached contracts).

VIII. Revisions

This area of collecting was previously covered in the regular Music Collection Development Policy (1986).