The Library for the Performing Arts’ mission is to enhance access to our rich archives of dance, theatre, music, and recorded sound; to amplify all voices; and to support the creative process. Located at Lincoln Center, we are the only library in the entire New York Public Library system of 88 branch libraries and four research centers that is solely dedicated to the performing arts.

During 2021—a year of great uncertainty and peril — our steady focus never wavered from our core purpose. We asked ourselves what we could do to make a difference, lift spirits, and support our performing artist community, who faced unprecedented challenges. As you will read in our FY 21 Annual Report, our Library staff recognized the challenges, looked inward, leaned into the moment, and developed a number of innovative programs and initiatives to enhance access, celebrate performing artists, and encourage creativity. Among our many efforts, our work included: launching new tech kits for performing artists; opening a new outdoor terrace for safe access to our resources; developing new and expanded online resources; encouraging deeper learning and increased scholarship on the impact of systemic racism in the performing arts; documenting the impact of COVID-19 on performing artists; and much more. Throughout the pandemic, we have persevered and hopefully, have made our community’s lives a little better.

We look optimistically to the future as our lives return to our new normal. As you can see in our report, we are imagining what is next.
Table of Contents

1 Message
2 Table of Contents
3 Coming Up
5 A Resource During a Pandemic
8 Expanding Access to Unique Collections
10 Amplify All Voices
14 Artistry and Scholarship
17 Virtual Programs & Entertainment
22 Supporting Lifelong Learning
24 Acquisitions and Original Documentation
25 In the News
27 Advisory Committees, Artists, and Staff
29 Contributors
32 Appendices

DISCOVER HIGHLIGHTS FROM LPA & MORE

Polonsky Exhibition of The New York Public Library’s Treasures
On Display | Stephen A. Schwarzman Building

The Library opened its first-ever permanent exhibition, the Polonsky Exhibition of The New York Public Library’s Treasures. For more than 125 years, The New York Public Library has collected, preserved, and made accessible the world’s knowledge, stewarding more than 56 million items. The Polonsky Exhibition builds on NYPL’s 125-year legacy by making some of the most significant collections, including items from the Library for the Performing Arts, freely available to everyone—so that all visitors are empowered to discover, learn, and create new knowledge, both today and in the years ahead.

Above: Installation of the Polonsky Exhibition of The New York Public Library’s Treasures. Photo by Max Touhey / NYPL.

Cover photo: Mural by artist Amanda Phingbodhipkkiya as part of her “We Belong Here” installation, created in partnership with Lincoln Center, which reclaims space for Asian American voices, stories, and dreams.

Inside cover photo: André De Shields sings Stephen Sondheim’s “I’m Still Here” as part of the online benefit for the Billy Rose Theatre Division’s 90th birthday. (Also featured on page 46 and 47.)
In June, we announced that thanks to a generous donation from theatre legend Harvey Fierstein, we will establish the Harvey Fierstein Theatre Lab, creating a new dedicated educational space in the building.

“As the son of a librarian, it’s only natural that I’d be drawn to this project,” stated Fierstein. “The recent pandemic proved that there is no substitute for live theatre—but what we do onstage exists only in that moment and then is gone. The Lincoln Center Performing Arts Library’s collections of photos, recordings, scripts, and live video capture offer a unique way to preserve a glimmer of theatre’s magic. My hope is that this new Theatre Lab will provide a space to not only revel in the past but inspire artists to create the theatre of tomorrow.”

The Harvey Fierstein Theatre Lab will provide a platform for theatre learning and a hub for creativity. It will include an open studio for creation, providing an accessible physical space and digital tools to engage current and aspiring theatre professionals, recorded and live performance, and other endeavors related to the theatrical arts. This new learning environment will highlight the amazing and unique primary sources and resources found only here at our Library.

The new welcoming environment will be accessible to all, and dedicated to the study and exploration of theatre in all its forms and aspects. The space will be designed for maximum flexibility, allowing artists to move freely from individual work, to small team work, to larger group presentation and discussion mode, as they work on their projects, share their process, and reflect on their end results. Collections within the Billy Rose Theatre Division—including scripts, set models, photographs, costumes, lighting designs, and recordings from the Theatre on Film and Tape Archive (TOFT)—will provide an unending set of resources to study and explore. The Lab’s offerings will be free to the public and will be one of the only theatre education programs in New York City that finds its source of inspiration from archival collections.

“I don’t know what I would have done without The Performing Arts Library when my profession was acting. I found scripts, analytical books, scores and librettos, and videos of Broadway shows.”

—LPA Patron
Lou Reed—New York legend, rock ‘n’ roll icon—was quite simply one of the most important American musicians of the 20th-century. His work was transgressive and poetic, brilliant and jarring, confrontational and beloved in equal measure. He paved the way for the punk and glam rock movements of the 1970s, inspired the use of noise and experimental techniques in pop music, and later explored ambient sound and music for meditation. The New York Public Library for the Performing Arts is proud to be the home of Reed’s comprehensive archive, an extensive collection of notes, photographs, and more than 600 hours of recordings spanning decades. On March 2, 2022, on the occasion of what would have been Lou Reed’s 80th birthday, the Library plans to open Lou Reed: Caught Between the Twisted Stars, the first large-scale exhibition featuring previously unseen and unheard work from Reed’s incredible archive that will delight fans and introduce new audiences to an icon whose profound influence shaped nearly 50 years of genre-bending music.

Lou Reed will recount the turbulent and prolific life of an uncompromising artist—musician, composer, poet, writer, photographer, lifelong student—a story told through Reed’s own voice, images, music, photographs and videos, tour posters, studio notes, album proofs, business papers, and personal correspondence. The exhibition will chronologically follow Reed’s life and career, highlighting the many collaborators he greatly influenced and who, in turn, shaped his own music. They includes partner and wife Laurie Anderson; musicians John Cale, Maureen Tucker, David Bowie, Metallica, Fernando Saunders, and Sylvia Reed; producer Hal Willner, artists Andy Warhol, Robert Wilson, and Julian Schanbel; photographers Mick Rock and Billy Name; and poets Anne Waldman and Federico García Lorca.

The exhibition will offer visitors the opportunity to experience the full range of Reed’s technologically ambitious discography. A dedicated listening room will employ an advanced multi-channel audio system, capable of playing back Reed’s efforts in quadrophonic and ambisonic sound with accompanying video projections. Most notably, the room will enable Metal Machine Trio: The Creation of the Universe, a sound installation developed in 2012 by Reed and the engineering firm ARUP, to be experienced in New York for the first time.

The Jerome Robbins Dance Division invited six scholars and practitioners to investigate the themes of dance and democracy for its annual Dance Research Fellowship. The six selected fellows—Tommie-Waheed Evans, Petra Kuppers, zavè martohardjono, Ariel Nereson, Jason Samuels Smith, and Huiwang Zhang—are exploring dance’s role as a civic, social, and political space, and researching the potential within dance for collective action. The fellowship runs from July 1, 2021, to December 31, 2021, and will showcase the outcome of their research in a presentation or performance at a day-long symposium on January 28, 2022.

The Jerome Robbins Dance Division invited six scholars and practitioners to investigate the themes of dance and democracy for its annual Dance Research Fellowship. The six selected fellows—Tommie-Waheed Evans, Petra Kuppers, zavè martohardjono, Ariel Nereson, Jason Samuels Smith, and Huiwang Zhang—are exploring dance's role as a civic, social, and political space, and researching the potential within dance for collective action. The fellowship runs from July 1, 2021, to December 31, 2021, and will showcase the outcome of their research in a presentation or performance at a day-long symposium on January 28, 2022.

See Appendix I for full description of FY 22 Dance Fellows’ projects.
A Resource During a Pandemic

Online Access to Collections and Research Librarians

Many of our dedicated staff returned on site as early as July 15, 2020, to provide access to collections; process duplication orders for research and publication; process and prepare materials for circulation; and provide virtual consultations and reference appointments. Despite the pandemic, 101,135 pages were copied and emailed to our researchers and library card holders. 2,548 Special Collections and 300 General Collections requests were processed; and 37,126 books, scores, CDs, DVDs, and other items were loaned through our Grab & Go service. Our staff held more than 11,000 reference interviews and hosted upwards of 500 in-depth virtual consultations. (During a typical year, our circulating checkouts are approximately 210,000.)

Bridging the Digital Divide: Equipping Performing Artists with Free Technology

COVID-19 presented extreme challenges for performing artists. Live performances all but disappeared, drastically reducing income opportunities for many artists. Simultaneously, virtual performances, auditions, classes, and collaborations all moved online, making the need for in-home technological resources all the more crucial for performing artists at any stage in their careers and creative process. To help provide resources for performing artists during this unprecedented time, we launched Tech Kits for Performing Artists, a new program lending out essential technology for free to enable artists in need to document and share their works online. The Library for the Performing Arts purchased 81 kits, which include an iPad Pro with cellular data and a suite of creation-oriented apps, a USB microphone, wireless headphones, a ring light, and a phone tripod stand. Those with musical pursuits can also request a 32-key MIDI keyboard. Since March 2021, cardholders have been reserving kits online and picking them up in various locations in the Bronx, Manhattan, and Staten Island. We anticipate that the program will serve 1,000 people in its first year.

The program was inspired by studies conducted by entities, such as Dance/NYC, which found that there is an increased need for technology and communication resources in the wake of the pandemic, and that artists in BIPOC (Black, Indigenous, and People of Color), immigrant, and older communities, as well as those with disabilities, were disproportionately impacted by a lack of such resources.

The response to the program was immediate and positive. All 81 kits were checked out within the first weekend the program launched, and there was a waiting list of close to 400 people. By the end of FY 21, all kits had been checked out three times, for a total of 225 patrons served and a waiting list never lower than 280 people. With additional funding, we plan to purchase more kits and expand the program.
Outdoor Access: New Outdoor Reading and Research Room

Access to information and inspiration is central to the work of the Library for the Performing Arts, whether we are open to the public or closed due to a pandemic. During COVID, our staff worked diligently to ensure that a broad range of materials could be used by our patrons in their offices, studios, or homes through electronic document delivery. We also successfully provided access to our collections through dynamic online programming and classes. However, access to the gems of the building—original recordings and archival materials—was necessarily limited, as those items could be accessed only on site. This lack of access to our materials during the pandemic was particularly painful to our performing arts community, who are suffering during COVID.

To remedy this situation, and in collaboration with Lincoln Center’s Restart Stages initiative, the Library for the Performing Arts created one of New York City’s largest outdoor reading rooms on its terrace. Large umbrellas, lounge chairs, and tables with comfortable chairs have been placed more than six feet apart to allow visitors to sit, read, research, and enjoy the outdoors safely. Books, scores, and other materials have been available to be checked out on the terrace. We also have been hosting Story Times, pop-up performances, and talks outdoors. Due to its great popularity, we intend to continue this new outdoor service point beyond the pandemic.

Access to Free Books, Scripts, and Scores: Library for the Performing Arts on The GREEN

In May 2021, Lincoln Center’s Josie Robertson Plaza was transformed by set designer and MacArthur Fellow Mimi Lien, who re-envisioned the space with The GREEN, turning the approximately 14,000 square feet of concrete expanse into a participatory public art installation that invites New Yorkers to relax and enjoy the open-air space, along with live performances. A book kiosk managed by the Library was installed on The GREEN, enabling visitors to take a free book, read, and relax in a gorgeous setting. It is anticipated that we gave away more than 5,000 books over the course of the summer.
Access to More Information:
Friedman-Abeles Photography Identification Project

The Billy Rose Theatre Division is home to the largest collection of photographs of New York theatre. A selection of approximately 30,000 photos from one of our largest collections, the photographs of the Friedman-Abeles studio, was digitized around 2011 through funding from the Joseph S. and Diane H. Steinberg Charitable Trust. For the first 10 years of their existence on our website, these photos were mostly captioned simply with the title of the show they depicted (e.g., “A scene from Cabaret”). Over the past 15 months, however, staff in the Theatre Division have enhanced more than 27,000 of these descriptions with the names of the actors in the photograph, making it much easier to find, for instance, photographs of Liza Minnelli or André de Shields.

Access to Online Materials

Library Guides and Blog Posts

LibGuides

LibGuide on Systemic Racism, Protests and Dance
on.nypl.org/3l7jIeC

Theatre Research from Remote Locations: About libguides.nypl.org/remote_theatrediv

Music Industry 101: Home (created by MRS Pace Interns) libguides.nypl.org/musicindustry101/home

Women in Music at the LPA and Beyond libguides.nypl.org/musicalwomen

Blog Posts
nypl.org/blog

Between Me, Literature & Jazz Ahmed, Anes, et. al. (December 15, 2020)

Hawaiian Steel Guitar Resistance Music: Tracing Hidden History Barzel, Tamar, and Rebecca Littman (August 12, 2020)


Theatre on Film and Tape Archive Celebrates Its 50th Anniversary Hoffman, Patrick, and Doug Reside (July 3, 2020)

Rare Photos of Tito Guizar Invite Further Research Bob Koskovsky, with Eric Silberberg (January 13, 2021)

While We Were Out: New Acquisitions at the Library for the Performing Arts Rebecca Littman (November 19, 2020)

Beyond the Score: Henry Cowell’s “The Banshee” Anthony M. Donald (December 9, 2020)

Celebrating Contemporary Women Composers in the Circulating Collections at the Library for the Performing Arts Anthony M. Donald (March 26, 2021)

Martha Swope: Happy Birthday to the Queen of the Dance and Theatre Lens Jeremy McGraw (February 22, 2021)

Resources for Theatre Educators Doug Reside (September 17, 2020)

George Furth and Stephen Sondheim’s COMPANY in Photographs Doug Reside (November 3, 2020)

A Harold Prince Book List Doug Reside (November 16, 2020)

Across a Crowded Room: 2020 Videos Doug Reside (January 15, 2021)

Cabaret: An Animated Summary Doug Reside (April 14, 2021)

New Gift from The Achelis and Bodman Foundation Enhances Access to Chamber Music Scores Jennifer Schantz (February 19, 2021)

A Staging of “Cave Man” in the Sonoma County Redwoods Jessica Wood (January 4, 2021)

Teaching Children About a 19th Century Influencer Arlene Yu (December 15, 2020)
Looking to find and access a chamber music score in the Library for the Performing Arts’ collection? In the past, you’d have to search through 45 dense volumes of black books entitled the Dictionary Catalog of the Music Division on our third floor. Thanks to the generosity of The Achelis and Bodman Foundation, by December 2021, anyone will be able to find more than 10,000 of the Library’s chamber music scores through our online catalog and through the global library cooperative WorldCat, a catalog of thousands of libraries across the world.
Right now, tracking down a score in these black books is quite cumbersome. Patrons usually work directly with a music reference librarian to search through these books, which contain copies of the original catalog cards. These volumes include a listing of works by composers and works collected prior to 1972, when NYPL stopped creating physical catalog cards. Each volume contains hundreds of pages, and each page of each volume contains 27 catalog cards. These cards lead researchers to a score or a book in our collection.

The individual catalog entries are interesting and sometimes beautiful. The cards sometimes include initial bars of a score so users can determine the correct work they wish to request when searching a generic title such as “sonata” or “symphony.” During the Depression, the federal government employed many unemployed music copyists through the Works Progress Administration program to create these cards.

Music scores are the most requested and circulated items from the Music & Recorded Sound Division’s holdings. The collection is remarkable and includes rare editions of Tchaikovsky’s String Quartets, a piano four-hand arrangement of Mendelssohn’s Midsummer Night’s Dream, and scores for a number of hard-to-find works by the Russian composer Mikhail Glinka, among many others. The collection also includes important scores of women and Black composers, including those of Yvonne Desportes, Betsy Jolas, Ulysses Kay, and William Grant Still.

In addition to fairly well-known figures such as Grazyna Bacewicz, Marion Bauer, Amy Beach, Clara Schumann, and Ethel Smyth, many of the women represented in these materials are not widely known, such as Jacqueline Fontyn, Elizabeth Maconchy, Barbara Pentland, Claire Polin, Kathleen St. John, and Julia Smith.

Before the ubiquity of recordings, often the only way one could hear certain works was to play them through by oneself or with a group of friends. Thus large-scale works would be arranged for chamber ensembles. Within our chamber music collection, one can see quite a number of works transcribed for string quartet, such as four entire operas by Mozart and symphonies by Beethoven, Schubert, and others.

There are more than 300,000 scores in the Music & Recorded Sound Division’s collection. What is fascinating is that many of our Library’s scores are the only known copies in the world available for public use for free. For many musicians, these black books are one of the essential ways to pursue music professionally. The fact that practically none of these scores appear in our online catalog has meant that researchers can only locate them on site if they know where to look, or if they seek assistance from one of our librarians. This means that many artists, students, and scholars have no idea that these rare scores are available, even if they are regular Library patrons. Additionally, these works have remained largely invisible to companies and ensembles seeking to program lesser-known works.

The future is much brighter for the musician searching for a chamber music score. The Achelis and Bodman Foundation gift will enable the Library to transform the physical card catalogs of over 10,000 chamber music scores to an online record on the WorldCat system, making them just as easy to find as any bestselling novel or biography.

“The Library for the Performing Arts at Lincoln Center has been a research destination and important resource to my work for forty years. I come from out of state to use it!”

—LPA Patron
The New York Public Library for the Performing Arts, with its world-renowned collections of dance, music, recorded sound, and theatre, has prided itself as an institution that represents the collective memory of performing artists past and present. As we reflect on and reckon with our historical collecting practices and activities, the Library has recognized that there is a need to more widely highlight and feature the voices of BIPOC writers, designers, dancers, musicians, actors, and performing artists in its archives. The Library has the ability to promote social justice and equity through music, dance, and theatre on its outdoor, online, and indoor stages on the Lincoln Center campus. The Library believes that its proposed focus on BIPOC artists and artists with disabilities will help connect people across race, religion, culture, and language. To that end and moving forward, the Library for the Performing Arts plans to amplify all voices, highlighting and celebrating BIPOC artists and artists with disabilities, as well as those artists whose works it may collect in the future, and to share these stories with the world at large through scholarship, exhibitions, and programming.

Throughout the pandemic, we celebrated and elevated the voices and lived experiences of people of color in the United States through our installations, collecting practices, public programs, ceremonies, blogs, and LibGuides. Learn more about these activities below.

Resist COVID/Take 6! on the Facade of the Library for the Performing Arts

Lincoln Center, the Library for the Performing Arts, and others on the Lincoln Center campus joined cultural organizations around the country to participate in artist Carrie Mae Weems’s public art campaign, Resist COVID/Take 6! In this series, Weems drew awareness to the ways in which racial inequities have manifested in the COVID-19 pandemic, with people of color inordinately at risk of contracting the virus.
Celebrating Contemporary Women Composers in the Circulating Collections

Over the past few years, the Music Division has launched a new initiative to increase the Library for the Performing Arts’ holdings of scores (and parts) in our circulating scores collection for works by contemporary composers. This collection encompasses the full range of vocal and instrumental combinations, including a special spotlight on women composers. The focus has been to match the diversity of contemporary scores in our research collections with circulating performance material our patrons can play from and study at home. Approximately 300 works by a broad collection of composers such as Nancy Galbraith, Jennifer Higdon, Kaija Saariaho, and Joan Tower have been added to the circulating collection, and more are on order. The Music Division plans to continue prioritizing the acquisition of music by women and is in the process of expanding our collections of works by BIPOC and LGBTQ+ composers.

nypl.org/blog/2021/03/26/celebrating-women-composers-lpa-circulating-collections

“Thank you for keeping the music coming!”
—LPA Patron

New Music LibGuide: Women in Music at the Library for the Performing Arts & Beyond

From performers and composers to women who started record labels and offered financial backing to artists, this Women in Music at the Library for the Performing Arts & Beyond guide helps patrons use our collections to explore the impact women have had on music.

libguides.nypl.org/musicalwomen

Welcoming All

Naturalization Ceremony at the Library for the Performing Arts

On April 28, 2021, the Library for the Performing Arts hosted a naturalization ceremony in its Bruno Walter Auditorium. Alejandro Mayorkas, Secretary of the Department of Homeland Security, and Jennifer Schantz, Executive Director of the Library for the Performing Arts, welcomed 39 new citizens of the U.S. from 21 different countries. The Library also displayed objects from its collections, demonstrating that its archives reflect the immigrant story and the story of America. Items on display included the naturalization papers of playwright John Van Druten, whose play, I Am a Camera, was adapted into the musical Cabaret; a passport and photograph of Mexican American José Limón, who was one of the most important choreographers in the evolution of modern dance and who emigrated to the U.S. in the early 1900s; and in recognition of people native to America, an 1846 Cherokee Singing Book.

New Dance LibGuide on Systemic Racism, Protests, and Dance

In light of the Black Lives Matter protests, the Jerome Robbins Dance Division, as an educational archive, felt it important to encourage deeper learning and increased scholarship about systemic racism and white supremacist culture, past and present, as it affects the dance field. The division created the Systemic Racism, Protests, and Dance LibGuide to provide educational resources on the overall experiences of Black and Indigenous people and people of color in the United States. This guide discusses how the dance community has addressed racism in the past, what it is doing now, and further steps that can be taken; provides resources on archiving protest movements, specifically those with a large digital presence; promotes the inclusion of BIPOC voices in dance scholarship and pedagogy; highlights the inspiring moments where dance has been used as a form of protest; and shares significant pieces of art made by and about BIPOC dancers.

libguides.nypl.org/race_protests_and_dance

“My whole scholarly career would have been unthinkable without the Dance Division at Lincoln Center. Thanks to its amazing resources I could build an academic career that still depends heavily upon it.”

—LPA Patron
Preserving for the Future:

Lacquer Disc Move and Preservation

In June 2021, 16,000 lacquer disc recordings from the Rodgers and Hammerstein Archives of Recorded Sound were moved from an auxiliary storage facility into new, custom shelving on site at the Library for the Performing Arts. The discs included unique recordings of radio shows from the 1930s to the 1960s; unreleased takes of commercial recordings by artists such as Bessie Smith and Ethel Waters; field recordings of Native American music; and radio advertising spots for everything from Old Spice to the U.S. Army.

Many of the discs were made of lacquer-coated glass, and many suffered a form of deterioration common to lacquer discs, called delamination, in which the disc’s top coating separates from the base. In extreme cases, the surface may peel away into flakes. Packing these particularly fragile discs and any flakes required special packaging to protect them from the journey to their new shelving. Audiovisual Archivist Felicia Boretzky, an expert in handling delicate media formats, carefully rehoused the discs, in some cases gathering loose flakes of separated lacquer into small archival bags. Eventually, these pieces can be optically scanned, digitally stitched together, and converted into audio files using a machine called IRENE, along with specialized software.
Artistry and Scholarship

Dance Research Fellowship

The Dance Research Fellowship was an initiative of the Dance Committee, conceived to illuminate the depths of the collection of the Dance Division and to support scholarship in the field of dance. Six months in duration, the fellowship traditionally relies heavily on the class of fellows spending significant amounts of time in the Library reading rooms working directly with primary materials. However, this year the fellows have had to conduct all of their research remotely, with divisional staff creating digital surrogates of the necessary items. The researchers have overcome this obstacle valiantly, and six exciting projects have emerged. All are centered around the theme of Dance and Immigration, the binding focus for this year’s cohort. On January 29, 2021, the division held its first virtual symposium with nearly 750 attendees from five continents.

Due to the success of the virtual symposium, moving forward, the division is committed to providing both a live event at Lincoln Center and a digital symposium for a national and international audience.

See Appendix I for a complete list of FY 21 Dance Fellows and a description of their research.

New York Public Library Short-Term Fellows

The New York Public Library offers short-term research fellowships to support scholars, outside and within the metropolitan New York City area, engaged in graduate-level, postdoctoral, and independent research in the arts and humanities. The program is intended to support projects that would significantly benefit from research conducted on site, drawing from specific items or collections unique to the Library. Despite the pandemic, the Music Division hosted three short-term fellows virtually and on site.

See Appendix I for a complete list of FY 21 Short-Term Fellows and a description of their research.
Select Publications and Films Inspired by Our Archives
Virtual Programs & Entertainment

The Library for the Performing Arts pivoted swiftly during COVID-19 and continued to celebrate the performing arts and to promote cultural literacy by offering virtual exhibitions and programs. In June 2021, with the reopening of New York City, the Library began to offer in-person programming on its terrace and on The GREEN at Lincoln Center.

Collaboration with Grand Central Library: Online LP Clubs and Beyond the Score

The Grand Central Library in collaboration with the Library for the Performing Arts offered a biweekly virtual music club featuring a classic album with a distinct cultural impact. Throughout the pandemic, The LP Club created an opportunity for music fans to deepen their knowledge of select albums, share their reactions with other music fans, and connect in the virtual realm.

The two libraries also created Beyond the Score, a virtual exploration of distinguished composers featured in our performing arts archival collections. Each talk highlights rare and seldom-seen materials from our research collections, illuminated by our NYPL music librarians. Talks focused on the works of the 19th-century composer Louis Moreau Gottschalk and the American composer Henry Cowell.

See Appendix III for featured albums.
Online Programs

During COVID, the Library for the Performing Arts presented almost 60 virtual conversations, performances, and screenings celebrating theatre, dance, music, and recorded sound with noteworthy artists, authors, and scholars, with more than 8,000 people in attendance. Programs featured Michael R. Jackson, Eleanor Alberga, Julian Schlossberg, F. Murray Abraham, Eduardo Vilaro, and others. In addition to unique dance, music, and theatre programs, our Library developed several new online program series, including a virtual songbook series and Saturday afternoon concerts. The Creative Process: Interviews from the Theatre on Film and Tape Archives, featured interviews with some of the most revered actors and theatre professionals, including Baayork Lee, Chita Rivera, Angela Lansbury, Laura Linney, Bebe Neuwirth, Billie Allen, Judith Light, Carmen de Lavallade, Lynn Nottage, Tyne Daly, Linda Armstrong, Patti LuPone, Douglas Turner Ward, Robert Hooks and more. Remote Links: A Celebration of the Life and Work of Maryanne Amacher, a series of short videos posted on our YouTube Channel, explored Amacher’s work through conversations as a shared engagement across social time and distance. David Vaughan’s screening series, The Dance Historian Is In, consists which consists of newly online monthly screenings of dance films and videos from the Dance Division’s archives with special guests.

See Appendix II for full list of programs.

In-Person Programming

Juneteenth: The Lot Radio at the Library for the Performing Arts

On Saturday, June 19, the Library for the Performing Arts collaborated with The Lot, an independent, nonprofit, online radio station livestreaming 24/7 from a reclaimed shipping container on an empty lot in New York, in observance of Juneteenth. Guest DJs, including John Silas, Musclecars, Zephyr Ann Doles, and Ben Boogz (aka Ben Moreno, Assistant Manager, Archival Media Service), spun from the Music & Recorded Sound Division’s vast collection of music and spoken-word recordings in a live broadcast that celebrated African American culture and reflected upon the meaning of Black freedom. The broadcast was heard online as well as from speakers in our Outdoor Reading Room.
During the pandemic, the Jerome Robbins Dance Division continued to highlight digitized images from its collections and provide enjoyment to the public at home by issuing digital coloring books and online jigsaw puzzles.
Virtual Exhibitions

Winter Wonderland: George Balanchine’s The Nutcracker®

Winter 2020

For many, attending a performance of The Nutcracker® is a beloved holiday tradition. However, when the ballet debuted in 1954, it was not an immediate success. But when a televised and narrated version brought this magical world into people’s homes all across America in 1958, a classic was born. In 1964, the ballet saw some choreographic changes and brand new costumes, and sets were commissioned from the artists Barbara Karinska and Rouben Ter-Arutunian. The modifications brought iced perfection to an already sweet work, and George Balanchine’s The Nutcracker® has remained untouched since this time, allowing multiple generations to bond over a shared experience year after year with the New York City Ballet.

This online exhibition, Winter Wonderland: George Balanchine’s The Nutcracker®, charted the early years of the ballet, from its premiere in February 1954 to the success of the remounted production in 1964, through photographs, set models, and costume designs from the archives of the Jerome Robbins Dance Division.

“I can’t imagine what this city would be like without the Library. It’s my main source for reading, research, and entertainment. The Performing Arts Library is my branch... and I love their exhibits.”

—LPA Patron

Faculty at the School of American Ballet

December 2020 – June 2021

This exhibition explored the influential legacy of some of the School of American Ballet’s most revered and cherished teachers. SAB’s mission to provide young, promising students with an unparalleled dance education that encouraged their creativity and artistry formed the basis of a new American ballet tradition. The exhibition featured archival materials from the collections of the Jerome Robbins Dance Division that celebrated generations of SAB’s faculty, who worked tirelessly to support their students’ progress and development, literally step by step.
Two Bessie Award Nominations

The Jerome Robbins Dance Division was nominated for two awards at The Bessies this year in the category of Outstanding Revival. The first was for our collaboration with Jamie Cunningham and Tina Croll on *From the Horse's Mouth* at the 14th Street Y to celebrate the Dance Division's 75th anniversary. The second for our program *Monuments: Echoes in the Dance Archive*, developed by choreographer Adam Weinert using the Ted Shawn Archive, presented in the Bruno Walter Auditorium.

Billy Rose Theatre Division's 90th Birthday and Online Benefit

The Billy Rose Theatre Division celebrated its 90th birthday and the 50th anniversary of its Theatre on Film and Tape Archive by hosting a star-studded evening on June 23 on Broadway on Demand. Honoring Tony-winning directors George C. Wolfe and the late Harold Prince, the evening featured archival content of several Broadway productions, including Savion Glover, Jimmy Tate, Choclattjared, and Raymond King in *Bring in 'da Noise, Bring in da Funk*; Meryl Streep, Marcia Gay Harden, and Larry Pine in *The Seagull*; Lin-Manuel Miranda, Robin de Jesús, Christopher Jackson, Karen Olivo, Andréa Burns, Janet Dacal, Eliseo Román, and Seth Stewart in *In the Heights*; and Glenn Close in *Sunset Boulevard.*

The program featured never-before-seen archival clips of original Broadway productions; interviews with personalities from emerging creatives to Broadway legends; and reconceived performances of musical theatre songs, including “A Trip to the Library,” “Wheels of a Dream,” “Another Hundred People,” Love Will Find a Way,” and, fittingly, “I’m Still Here.”

The virtual benefit was produced and conceived by Julie Boardman and Nolan Doran and featured direction by Steve Broadnax, Sammi Cannold, Nick Corley, Ty Defoe, Lorin Latarro, Mia Walker, and Jason Michael Webb; choreography by Ayodele Casel, Latarro, and Ray Mercer, with new music arranged by Rachel Dean and Annastasia Victory; arrangements and orchestrations by Brian Usifer; and casting by Peter Van Dam at Tara Rubin Casting.

Funds raised by the event will allow the Theatre on Film and Tape Archive to capture Broadway and Off-Broadway shows coming out of this historic shutdown, and ensure the Division’s vast collection of historical theatrical negatives are digitized and preserved for the benefit of future generations.
Supporting Lifelong Learning

The Library for the Performing Arts is a center for learning and engagement, providing curricular and extracurricular experiences for teachers and schoolchildren as well as college, trade, and professional students. During the pandemic, access to our resources became even more critical, and the Library quickly pivoted to support educators and students virtually. In fact, the imposed new virtual world created opportunities to develop new connections and to share our resources more broadly.

Students

Beginning in summer 2020, the Library launched online education programs to reach students virtually. With the new ability to show Archival Moving Image material through the Library’s Zoom platform, and to provide access to digital library cards, articles, databases, and other expanded programs, the Jerome Robbins Dance Division made the impossible possible for teaching students during the pandemic.

All together, the Dance Division taught 57 classes comprising 324 K–12 students, 389 undergraduates, and 699 postgraduate students and lifelong learners. Students who were homebound due to the pandemic attended from all over the world, including California, Utah, Virginia, Indiana, Washington State, Toronto, Hawaii, Japan, and the Philippines.

See more on Dance Education initiatives at Appendix IV.

The pandemic prevented in-person class visits, and restrictions on streaming materials from the Theatre on Film and Tape Archive meant our sought-after class screenings could not happen. However, TOFT was able to host several online university class “visits” on Google Meet and Zoom over the past year, including classes from Montclair State University, Pace University, Syracuse University, and the American Musical and Dramatic Academy. Additionally, Curator Doug Reside co-taught a course in transmedia performance with Barnard professor Hana Worthen as part of the College’s Digital Humanities program. The course introduced students to various digital tools for exploring and using collections, and ended with all the students creating an interactive game based on a fictionalized account of the history of the Rodgers and Hart musical *Jumbo*. Reside also hosted the Across a Crowded Zoom series, inviting new musical theatre writers, composers, and actors to a musical theatre incubator where strangers meet and write musicals together.

The Music & Recorded Sound Division also offered online classes to graduating seniors at the New School and Mannes about access to resources during the pandemic; guided students from Spark: Carolina’s Music Leadership Laboratory at the University of South Carolina in identifying music outside their traditional repertoire, especially by little-known BIPOC and LGBTQ+ composers; and gave a presentation on cylinder recordings for talking dolls to the School-Age Programming Office Hours.

Photo of Edison Cylinder by Jonathan Blanc/Music Division.
Teachers

To assist teachers in planning for teaching and incorporating archives into their virtual classrooms, the Theatre Division and Dance Division presented educator town halls and online programs. Teachers could interact with Library staff, who instituted “Office Hours for Educators” to help dance educators throughout the year. Library Staff also planned and executed virtual dance archive classes with students in California, Utah, Virginia, Indiana, Washington State, and Toronto. Students from local New York universities also attended their classes while based in Hawaii, Japan, and the Philippines.

Lincoln Center

2020 was the 30th anniversary of the Americans with Disabilities Act. To commemorate this, the Dance Division, in collaboration with Lincoln Center Access Programming, gave a presentation on tap dancing for a no vision or low vision audience. The program featured disabled tap dancer Peg Leg Bates. Participants listened to different tap dancers and discussed what they heard and the differences between artists’ tap dancing styles. Lincoln Center Access was a fantastic community partner this year, and collaborated with the Library on four programs for Passport: one for young participants on the autism spectrum; two programs for audiences with Alzheimer’s and dementia (Moments); and two more programs with audiences with no vision or low vision. One program highlight was a verbally described performance of José Limón’s Missa Brevis, to commemorate the 75th anniversary of the company’s founding.

“The free programs at the Library for the Performing Arts not only inform and entertain me, but lift me up. As a new retiree, I'm especially looking forward to their resuming.”

—LPA Patron

Animating Collections:

Cabaret: An Animated Summary

The Library for the Performing Arts recreated scenes from Harold Prince’s 1966 production of Cabaret using photos from his collection, now held at the Library. Recreations from this iconic production were featured in an interactive online article in The New York Times that explores the project with Doug Reside, Curator of the Billy Rose Theatre Division. As reporter Jesse Green stated, the project brings Cabaret and other shows back “to a kind of half-life” by stringing together images from the Theatre Division’s Friedman-Abeles Photography Collection.
Acquisitions and Original Documentation

Even during COVID-19, the Library for the Performing Arts continued to collect materials through our Special Collections Acquisition and Original Documentation Programs.

Dance Oral History Project and COVID–19 Dance Workers Narratives Project

The Jerome Robbins Dance Division Original Documentations (“Origidocs”) program, which has been running since 1967 without interruption, continued to capture and document dance performances, some of which took place in the Library’s own stacks! The Dance Oral History Project continued during COVID as well by recording remote oral histories on Zoom. In Fiscal Year 2021, the Dance Division documented 8 live dance performances and 34 dance oral histories. Additionally, 51 full-length Dance Oral History Project interviews were made available online in the NYPL Digital Collections. Many of these interviews go back to the first years of the project in the mid-to-late 1970s, and include such luminaries as Alicia Alonso, Frederic Franklin, Mary Hinkson, Anna Sokolow, and Violette Verdy. More recent interviews include tap oral histories conducted over the past few years with influential and legendary tap artists Brenda Bufalino, Heather Cornell, Mable Lee, and Fred Strickler.

In August 2020, the Dance Division launched the COVID-19 Dance Worker Narratives, a new project to document the personal experiences within the dance community in the midst of the unfolding COVID-19 pandemic and nationwide Black Lives Matter protests. The COVID-19 Dance Worker Narratives Project, which will continue until December 2021, provides an opportunity for the dance community to submit guided, peer-to-peer remote video interviews to the Dance Division for eventual streaming in The New York Public Library’s Digital Collections. Any dance artist, teacher, student, or worker is welcome to submit interviews, which will be available online. To date, 50 interviews have been recorded.

See Appendix V, Jerome Robbins Dance Division Documentation Programs

“[I] wrote most of my classical music memoir at the Library for the Performing Arts. Under one roof, I had research materials, a comfortable place to work, and a cafe when I needed sustenance. Thank you!”

—LPA Patron

Remy Charlip Collection

The Jerome Robbins Dance Division was honored to acquire the Remy Charlip Collection in 2020. A founding member of the Merce Cunningham Dance Company, Charlip danced with Cunningham for a decade and also served as the resident costume designer before parting ways. He is credited with inventing a new form of choreography with his airmail dances, which, as the name suggests, were dances in illustrative form sent through the postal service for dancers to interpret and perform. In tandem with his work as a performing artist, Charlip had a successful career as an illustrator of children’s books. All of these facets of Charlip’s indelible creativity are captured in his personal archive, which includes drawings, choreographic notes, correspondence, film, and photographs. The collection will be processed by the Library and will then be available for researchers at the Library for the Performing Arts.

Photo of Remy Charlip. Jerome Robbins Dance Division.
In the News

Major press highlights

Harvey Fierstein Theatre Lab Announcement

The New York Times
“Harvey Fierstein Donates $2.5 Million for Public Library Theater Lab”
ytms/3AFFKmK

Playbill
“Harvey Fierstein Donates $2.5 Million to New York Public Library for the Performing Arts”
bit.ly/3dUjPxl

Theatermania
“Harvey Fierstein Donates $2.5 Million to New York Public Library for New Theatre Lab”
bit.ly/3dU5Ob7

BroadwayWorld
“Harvey Fierstein Donates $2.5 Million to New ‘Theatre Lab’ at the New York Public Library”
bit.ly/3ACcOmU

I'm Still Here Theatre Division Gala

Playbill
“Star-Studded I'm Still Here Virtual Benefit Will Honor George C. Wolfe and Late Harold Prince”
bit.ly/3mjP8qg

Vanity Fair Online
“See Tony-Award Winner André De Shields Dazzle in an Exclusive Clip From NYPL Benefit”
bit.ly/2VCnG3J

PowerPop
“Your Gay Agenda: What to Stream During Pride and When”
bit.ly/3aqPL9d

CBS News Syndicate
“Virtual Broadway”
cbsloc.al/3qUfFep

BroadwayWorld
“VIDEO: New York Public Library's Doug Reside Visits Backstage LIVE with Richard Ridge”
bit.ly/2SYFMfK

BroadwayWorld
“NYPL Billy Rose Theatre Division Will Celebrate 90 Years with I'M STILL HERE Virtual Benefit”
bit.ly/3ykWcrp

Times Square Chronicles
“Lin-Manuel Miranda, AnnaLena Ashford, Neil Patrick Harris, Telly Leung, Ruthie Ann Miles and More The New York Public Library for the Performing Arts’ Virtual Benefit I'm Still Here at 90”
bit.ly/3ALV4Wj

Tech Kits for Performing Artists

Playbill
“How the New York Public Library Is Equipping Artists With Technology (for Free) as the Pandemic Shutdown Continues”
bit.ly/3jkAcz7

Allegro
“Library offers 'tech kits' for performing artists”
bit.ly/3Ay0qau

BroadwayWorld
“The New York Public Library for the Performing Arts Launches Tech Kits for Performing Artists Including Mic, Ring Light & More”
bit.ly/3dE9mhE

PowerPop
“Your Wednesday Moment of "This is So Cool, I Can’t Even Stand It”
tinyurl.com/5h4xs2sh

Trisha Brown

The New York Times
“Watching a Choreographer Build: Trisha Brown’s Unusual Archive”
ytms/2UJ5dJ5

ArtDaily
“Archive of choreographer’s creative process finds a home”
bit.ly/3695dOx

InfoDocket
“Roundup, September 16”
bit.ly/3wen9IB

BroadwayWorld
“The New York Public Library for the Performing Arts Acquires Trisha Brown Archives”
bit.ly/3hwu5Ve

ArtsJournal
“Watching How Trisha Brown Meticulously Built Her Dances”
bit.ly/36nWmuF

Restart Stages/Outdoor Reading Room Announcement

West Side Rag
“Lincoln Center to Start Holding Outdoor Events With a Unique Format”
bit.ly/3jKDw6u

Forbes
“Manhattan’s Lincoln Center To Launch Outdoor Performing Arts Center In April, Livestreaming Some Events”
bit.ly/3JEOpa6

Time Out New York
“A giant outdoor performing arts center is opening at Lincoln Center this April”
bit.ly/3j2eMOJ

The GREEN/Outdoor Reading Room/Library Arch

The New York Times
“What to Know About Vaccinations for Children 12 to 15 in N.Y.”
ytms/3dEQQeb

6sqft
“See the massive public lawn that has taken over Lincoln Center’s famous plaza”
bit.ly/3dDNfJ6

Time Out New York
“Lincoln Center is transforming its iconic plaza into an expansive park”
bit.ly/3Ap46YL

WNBC
“Lincoln Center’s Iconic Plaza Will Transform Into ‘Green’ Space”
bit.ly/3eaHkH

The Architect’s Newspaper
“Lincoln Center’s Josie Robertson Plaza will become a public park for the summer”
bit.ly/3jS9Pxy

Gothamist
“Lincoln Center Will Roll Out Huge Green ‘Lawn’ For New Yorkers”
it.ly/3QOJtjw

Harlem World
“Lincoln Center’s Iconic Josie Robertson Plaza Goes Green As An Expansive Green Space”
bit.ly/2VScVpM

Arch Daily
“Lincoln Center’s Josie Robertson Plaza Goes Green for the Summer”
bit.ly/3yycgru
In the News Continued...

Travel + Leisure
“NYC’s Lincoln Center Is Turning Into a Massive Lawn for the Summer”
bit.ly/3dRPajn

Playbill
“Tony Winner Mimi Lien to Redesign Lincoln Center’s Josie Robertson Plaza as a Literal Green Space”
bit.ly/3dSFzSu

Governor Cuomo’s Newsletter
April 15, 2021
bit.ly/3ABwcnJ

Other Coverage

The New York Times
“Reanimating Cabaret, One Frame at a Time”
nyti.ms/2T7Oubl

BroadwayRadio
“This Week on Broadway for April 18, 2021: Doug Reside, Theatre Curator, New York Public Library”
bit.ly/3hTyTaB

Dance Magazine
“How Both Martha Graham and Trisha Brown’s Archives Landed at the Jerome Robbins Dance Division”
bit.ly/3xelj4e

The New York Times
“We Got ‘Hamilton.’ Why Can’t We Stream Every Broadway Show?”
nyti.ms/3hgLckr

Pointe
“The History of Pointe Shoes: The Landmark Moments That Made Ballet’s Signature Shoe What It Is Today”
bit.ly/3dmeElA

Playbill
“How Has Little Shop of Horrors Changed Over the Years?”
bit.ly/3qCWBxA

BroadwayWorld
“Library for the Performing Arts Announces 2020 Dance Research Fellows”
bit.ly/3hdepHt

Columbia Spectator
“Black in ballet: Dance Theatre of Harlem highlights the role of Black dancers in a historically white art form”
bit.ly/3qFYs0a

BroadwayWorld
“The Impossible Stream: Why You Can’t Just Stream the Lincoln Center Archive”
bit.ly/2Uhqwua

New York Theater
“Celebrating TOFT at 50. Watch Angela Lansbury, Baayork Lee, Chita Rivera”
bit.ly/3ylazBl

Playbill
“Broadway’s Black Voices of the Future Concert Streams January 25”
bit.ly/2V3oTRj

Artoforum
“AILEEN PASSLOFF (1931-2020)”
bit.ly/2URuLp

The New York Times
“Noah Creshevsky, Composer of ‘Hyperreal’ Music, Dies at 75”
nyti.ms/3jW1bP

BroadwayWorld
“The Bessies Celebrated Artists And Arts Workers Tonight At Virtual Bessies Ceremony”
bit.ly/3JotDti

Gothamist
“Here’s The Original 1970s ‘Company’ Set, Called ‘Breathtaking’ By The NYT”
bit.ly/3Aoj0eZD

BuzzFeed News
“These Historical Photos Of The ‘Nutcracker’ Ballet Are Good For Holiday Cheer”
bit.ly/2SuONnm

Gothamist
“Photos: A Celebration Of The 1960s Shakespeare In The Park’s Audiences”
bit.ly/3vRgvBu

Dance Magazine
“How Both Martha Graham and Trisha Brown’s Archives Landed at the Jerome Robbins Dance Division”
bit.ly/3xelj4e
Advisory Committees, Artists and Staff

Advisory Committees and Artists

**Dance Division Committee**
- Allen Greenberg, Chair
- Charles Adelman, Vice Chair
- Nancy Lassalle,* Vice Chair
- William Wright II, Treasurer
- Kate Lear, Secretary
- Jeffrey Borer
- Beverly D’Anne
- Hubert Goldschmidt
- Perry Granoff
- Caroline Hyman
- Peter Kayafas
- Alison Mazzola
- Madeleine Nichols
- Meryl Rosofsky
- Elizabeth Simpson
- Edward Villella

**Theatre Division Committee**
- Margot Astrachan, Chair
- Emily Altman
- Ken Billington
- Julie Boardman
- Ted Chapin
- Bonnie Comley
- Kurt Deutsch
- Van Dean
- Scott Farthing
- Barbara Fleischman
- Freddie Gershon
- Louise Hirschfeld
- Joan Marcus
- Elliott Masie
- Arthur Pober
- Ed Schloss
- Morwin Schmookler
- Jenna Segal
- Ted Shen
- Henry Tisch
- Kara Unterberg
- Abbie Van Nostrand
- Kumiko Yoshii

**Artists for the Library for the Performing Arts**
- Kristen Anderson-Lopez
- Jane Alexander
- Mikhail Baryshnikov
- John L. Beatty
- Joshua Bergasse
- Andre Bishop
- Beowulf Boritt
- Jason Robert Brown
- Carol Burnett
- Kate Burton
- David Byrne
- Warren Carlyle
- Carolee Carmello
- Michael Cerveris
- Kathleen Chalfant
- Theodore S. Chapin
- Angie Christian
- Alan Cumming
- Jason Danieley
- Christine Ebersole
- Gregg Edelman
- Shawn Elliot
- Michael Feinstein
- Terrance Flannery
- Renée Elise Goldsberry
- David Gordon
- Joel Grey
- John Guare
- Adam Guettel
- David Green
- Sheldon Harnick
- Cynthia Harris
- David H. Hwang
- Thomas Kail
- John Kander
- Moises Kaufman
- Judy Kaye
- Swoosie Kurtz
- David Lang
- James Lapine
- William Ivey Long
- Patti LuPone

*Nancy Lassalle filled in as Chair in 2019.

As of September 2, 2021

Administration and Directors
Jennifer Schantz, Barbara G. and Lawrence A. Fleischman Executive Director
Carolyn Broomhead, Associate Director, Access and Operations
Nora Lyons, Assistant Director, Communications
Linda Murray, Associate Director, Collections & Research Services and Curator, Jerome Robbins Dance Division
Amy C. Russell, Assistant to the Executive Director

Audio Visual
Mike Diekmann, Manager (through February 2021)
Nick Spinella Karalexis, Audio-Visual Manager
Johnny Gore, Audio-Visual Technician

Billy Rose Theatre Division
Doug Reside, Lewis and Dorothy Cullman Curator
Annemarie van Roessel, Assistant Curator
Patricia Hoffman, Curator, TOFT
John Calhoun, Chief Reference Librarian
Patricia Darby, Serials Assistant
Brendan Leonard, TOFT Assistant
Suzanne Lipkin, Special Collections Assistant
Louise Martzinek, Photographs Assistant
Stephen Massa, TOFT/Reference Assistant
Jeremy Megraw, Photograph Librarian
Wendy Norris, Assistant to Director, TOFT
Sharon Rork, Circulating Collection Manager

Circulation
Mildred Graham, Associate Manager
Doris Bonilla, Circulation Supervisor
Lynette Rey, Circulation Supervisor
Pamela Van Duyne, Circulation Supervisor
Moises Beltre, Circulation Assistant
Sadisha Edgerton, Circulation Assistant
Jeanette Foster, Circulation Assistant
Tracey L Foulks, Circulation Assistant
Cheryl Hunter, Circulation Assistant
Shana Rivera, Circulation Assistant
Steven Trinidad, Circulation Assistant
Elena Rossi-Snook, Film Specialist

Exhibitions
Caitlin Whittington, Manager of Creative Design and Exhibitions
Christine Rung, Associate Exhibition Designer
James Joughin, Supervising Museum Maintainer

Facilities
Michelle Victoria Perez, Building Manager
Ernest Carver, Building Services Foreperson
Evelyn Cintron, Porter
Ralph Funderburk, Porter
Antonio Izaguirre, Library Maintainer
Neddy Mercado, Porter
Gabriel Perez, Porter
Jimmy Roque, Porter
Ulyses Threadgill, Porter

Jerome Robbins Dance Division
Linda Murray, Curator
Tanisha Jones, Assistant Curator
Arlene Yu, Collections Manager
Phil Karg, Supervising Librarian
Kathleen Leary, Education Coordinator
Daisy Pommer, Producer, Original Documentations
Cassie Mey, Producer, Oral History Project
Jennifer Eberhardt, Special Collections Librarian
Erik Stolarski, Reference Librarian
Tasha Agard, Serials Supervisor
Kenneth Murphy, Circulating Staff
Alice Standin, Reference Staff
Emma Brown, Audiovisual Assistant
Joshua Persaud, Administrative Assistant

Music & Recorded Sound Division
Jonathan Hiam, Curator
Jessica Wood, Assistant Curator
Kip (Karl M.) Baranoff, Serials Librarian
Felicia Boretzky, Audiovisual Specialist
Danielle (Naki) Cordovez, Recorded Sound, Reference Librarian
Jessica Gavilan, Special Collections Assistant
Jamaal Harris, Circulating Reference Assistant
Tema J. Hecht, Library Reference Assistant
Bob Kosovsky, Rare Books and Manuscripts Librarian
Rachel Liss, Serials Assistant
Rebecca Littman, Managing Librarian
Clare Helen McCormick, Administrative Assistant
Anthony J. McDonald, Orchestra Collection Librarian
Dave McMullin, Reference Librarian
Seth Schonberg, Curatorial Assistant
Channan Willner, Acquisitions Librarian

Programs and Events
Ryan Ervin, Artistic Producer
Cheryl Raymond, Manager, Special Events

Research Access
Nailah Holmes, Manager
Benjamin Moreno, Assistant Manager, Archival Media Services
Nicholas Balzomo, Technical Assistant
Paulette Bellins, Technical Assistant
Tamica Latham, Technical Assistant
Caleb Cadet, Access Assistant
Franklyn Cuevas, Access Assistant
Brian Weldon, Access Assistant
Felicha Williams, Access Supervisor

Security
Robin Clanton, Security Supervisor
Thomas Moran, Assistant Security Supervisor
Contributors

As of June 30, 2021

Gifts and Pledges made from July 1, 2020 through June 30, 2021, with the exception of gifts made toward benefit events

Donors of $1 million +
Harvey Fierstein
Joseph and Sylvia Slifka Foundation, Inc.

Donors of $100,000 — $249,000
Anonymous
Jody and John Arnhold
The Bay and Paul Foundations
Doris Duke Charitable Foundation
Estate of Saeko Ichinohe
The New York Community Trust
Robbins Rights Trust
The Jerome Robbins Foundation, Inc
Joseph S. and Diane H. Steinberg Charitable Trust
Kenneth and Anna Zankel

Donors of $50,000 — $99,999
The Achelis and Bodman Foundation
The Fan Fox and Leslie R. Samuels Foundation, Inc.
The Film Foundation
Caroline Howard Hyman
Fritz Ludin
New York State Council on the Arts
The Schloss Family Foundation
The Shubert Foundation, Inc.

Donors of $25,000 — $49,999
Anonymous
Anne Hendricks Bass Foundation
The Frederick Loewe Foundation, Inc.
National Endowment for the Arts, in response to the COVID-19 pandemic
Estate of Anita O’Gara
The Geraldine Stutz Trust, Inc.

Donors of $1,000 — $24,999
Actors’ Equity Foundation, Inc.
Charles and Deborah Adelman
Anonymous
The Arthur Foundation
Margot Astrachan
Estate of Susanna Berger
George S. Blumenthal
Estate of Mary Ellen Bowles
Edward A. Brill
Luisa Buchanan
Mr. and Mrs. Samuel C. Butler
Len Cariou
Gary Clare
Bonnie Comley and Stewart Lane
Estate of Betty L. Corwin
Leslie Tonner Curtis
Christine Denham and Robert Stein
Diamonstein-Spielvogel Foundation
James Dinan and Elizabeth Miller
Richard Dow and Maggie Flanigan
The Max & Victoria Dreyfus Foundation Inc.
Nora Ephron and Nicholas Pileggi Foundation
Linda G. Feinestone
Margaret Fisher
Fosdick Fund
Sanford Freilich
Freddie and Myrna Gershon
Melissa M. Gibbs
Hubert Goldschmidt
The Jean and Jula Goldwurm Memorial Foundation
Allen Greenberg
The Harkness Foundation for Dance
Julie Harris
Louise Kerz Hirschfeld
Peter Kayafas
Willette Klausner
Barbara J. Kline
Lillian Kraemer
Mark Krassner
The Gladys Krieble Delmas Foundation
Susan Laubach
Kate Lear
Richard Leonard
Elizabeth C. Rivers Lewine Endowment of Coastal Community Foundation of SC
Myra Malkin
Marion and Terry Martin
Masie Productions
Margaret Mastrianni
Richard and Ronay Menschel
Mr. and Mrs. Jonathan Moses
Marie Nugent-Head
PEF Services LLC
Patricia Dugan Perlmuth, in memory of William Perlmuth
Stephen K. Reidy
Meryl S. Rosofsky and Stuart H. Coleman
Mr. and Mrs. Richard Rubenstein
May and Samuel Rudin Family Foundation, Inc.
Samuel French Inc.
Jennifer Schantz and Andrew Gould
Morwin Schmookler
Jenna and Paul Segal
The Evelyn Sharp Foundation
Jacqueline Shelton
Ted and Mary Jo Shen
Murray G. and Beatrice H. Sherman Charitable Trust
Leo Shull Foundation for the Arts
Elizabeth Simpson
The Ted Snowdon Foundation
The Harold and Mimi Steinberg Charitable Trust
Michael and Susanna Steinberg
Helen Stoddard
The Dorothy Strelsin Foundation
Vincent Tarasov
David & Sylvia Teitelbaum Fund, Inc.
Glen Tetley Legacy
Tiger Baron Foundation, Inc.
Kara Unterberg
Casey Villard
Tom Viola
The Waterman and Glicksteen Families
I. Peter Wolff
Gabe M. Wolosky

Donors of $250 — $999
Mr. and Mrs. Howard Accurso
Judith Aisen
Akousa Foundation, Inc
Helene Alexopoulos and Lance Warrick
Anonymous
Anonymous
Irwyn and Lucille Applebaum
Robert Armin
Jean W. Ashto
William H. Ausman
Jason Bailey
Phoebe Barnard
Jeanne S. Barnes
Rebecca and Bryan Barreras
June Barsalona
Mary B. Barto
Louise B. Basbas
Taffy Benjamin
Ninotchka Bennahum
Kirke M. Bent
Edith Berelson
Brian and Judy Berger
Kathy Berkman, MD
Joel I. Berson, Esq.
Stanley M. Besen
Janise Bogard
Bracha N. Bomze
Martin B. Boorstein
Virginia L. Brooks
Marie D. Brownell
Carol J. Bryce-Buchanan
Jeanette Burns
Mary S. Burns
Theodore S. Chapin
Cary B. Cheifetz
Christian Chen
Ginger Chinn
Evan Claar
Bud Coffey
Nancy Cohn
Judith L. Courtade
Robert N. Croonquist
Joanna Daddario
Jacqueline C. Davis
Suzanne Davis and Rolf Ohlhausen
Ignace De Keyser
Barbara M. Deacon
Richard S. Drezen
Christine and David Edwards
Steven L. Eisenpreis
Judith Entes
John and Margee Falk
Lois Farber
Norman N. Farr
Scott Ferguson
Angelina Fiordellisi
Harriet and Albert Fishlow
Estate of Thomas T. Foose
Maureen Footer and Thong Nguyen
Luca Formenton
Pat and Alex Gabay
Rosemary T. Gallagher
Karen Gershowitz
Claude P. J. Ghez, MD
Ilana Gilovich
Anthony J. Giovannetti
Amy Gluck
Marie C. Golda
Julie Goldberg
Richard Greene
Susan Grodnick
Elliott Gross and Alice Helpern
Alberta and Lawrence Grossman
Glenn Gundersen
Sharon Gurwitz
Susan Hall
Victoria Hart
Jennifer Hodges
Beth Holland
Lloyd Ibert
Cathy Ann Kaufman Iger
Efrain C. Infante
Loann and Roger Lee
David Jenner
Caryl Johnson
Lucy Johnson
Robin Jones
Ben and Dale Katzen
Greg Kayne and Karin Baker
Richard Kiley
Barbara Ann Klein
Alla Kovgan
Lambs Foundation, Inc.
Eleanor Lange
Wendy Lebowitz and Joel Nowak
Gina Leonetti
Martin and Rosanne Leshner
Jon Lonoff
S. D. and Fred Lovitch
William M. Lynch
Gina MacArthur
Barbara Manocherian
Priscilla Matouk
Donald McCormick
Brian Meehan
Joellen A. Meglion
Ilse Melamid
Rebecca G. Millikowsky
Ann Miner
Joshua Ness
Lawrence Neubauer
Stanley Newman and Brian Rosenthal
Hurnan Nicholson
Brian Parker
Michèle and Steve Pesner
Marietta Poerio
Michael Presser
Osvaldo Principe
Beth Rice
Emily Zempel Roberts
John Rockwell
Luis Rodriguez-Villa
Sharon Ruwart and Tom Melcher
Nancy Lee Ruyter
Joel A. Sachs
Luis Sanchez
Louis W. Sanders
Patricia Schoenfeld
Idee Schoenheimer
Douglas Schoppert
Jonathan Schwartz
Randee and Joseph Seiger
Janice C. Simpson
Kelly Sinn
Mark Slobin
Alisa Solomon and Marilyn Neimark
Richard J. Spain
Jonathan and Sydney L. Stern
Laura Stern
Judy Stewart
Bruce and Lynn Surry
Stephen and Lynda Tepperman
William E. Terry
Edward Thomas
Terra Vandergaw
Julie Varee
Joan and Mark Weiss
Margaret Wendlandt
William W. Wilcox
Tom Wirtschafter
Benjamin Wiseman
Doug Wright
Guy Yedwab
Bill Zimmerman and
Stacey Kibel-Zimmerman
Craig Zimmerman
Douglas R. Zywickynski
Theatre Division Virtual Benefit

I’m Still Here
A Virtual Benefit for the Billy Rose Theatre Division

Host Committee

Co–Chairs
Ted & Mary Jo Shen

Presenters
Barbara Fleischman
Agnes Gund
Fiona & Eric Rudin
Lizzie & Jon Tisch

Hosts
Kate Cannova
Joan Marcus
Daisy Prince
Gayfryd Steinberg
Van Horn Group

Conservators
Marianne M. Mills
Abigail Pogrebin

Archivists
Jonathan M. Sherman
Margot Astrachan
Laura Tisch Broumand and
Stafford Broumand
Susan Stroman
Talkin’ Broadway
Jamie deRoy
Ira Gilbert
Sally Horchow
Riki Kane-Larimer
Josh Lehrer and Jeffrey Seller
Diane Nicoletti
David Rand
Daryl and Steven Roth
Jordan Roth and Richie Jackson
Jennifer Schantz and Andrew Gould

Tickets
Devan Sipher
Kathryn Meister
Colin Callender
Amanda Lipitz
Joan Marcus
Nelle Nugent
Kate and Stephen Peck
Barbara Whitman
Fran Borgenicht
Paul Bennett
Carol Bixler
Theodore S. Chapin
Willette Klausner
Dan Watkins

Library for the Performing Arts
Theatre Committee

Emily Altman
Margot Astrachan
Ken Billington
Julie Boardman
Ted Chapin
Bonnie Comley
Van Dean
Kurt Deutsch
Scott Farthing
Barbara Fleischman
Freddie Gershon
Louise Hirschfeld
Joan Marcus
Elliott Masie
Abbie Van Nostrand
Arthur Pober
Ed Schloss
Morwin Schmockler
Jenna Segal
Ted Shen
Kara Unterberg
Kumiko Yoshii

Production Staff

Produced and conceived by
Julie Boardman and Nolan Doran

Featuring Direction by Steve Broadnax,
Sammi Cannold, Nick Corley, Ty Defoe,
Lorin Latarro, Mia Walker and Jason
Michael Webb

Choreography by Ayodele Casel,
Lorin Latarro, Ray Mercer and Travis
Waldschmidt

Music Director: Rachel Dean

New arrangements: Rachel Dean, Brian
Usifer and Annastasia Victory

Orchestrations: Brian Usifer

Casting: Peter Van Dam at
Tara Rubin Casting

Director of Photography: Sean
MacLaughlin

Associate Producer: Henry Tisch

Encore Legacy Society

Members who have included
the Library for the Performing
Arts in their estate plans

Chester Biscardi
Barbara Roisman Cooper
William Crookston and Marilyn Sauline
Jeff Dailey
Jacqueline Z. Davis
Jamie deRoy
Irene Dowd
Merle Edelman
Scott Ellis
Carol Emshoff
Lois Farber
Tom Fontana
Maxine Glorsky
Richard H. Jackson
David M. Kaplan
H. David Kaplan
Annea F. Lockwood
Bradley J. Lutz
Karyl Charna Lynn
Bella M alinka *
Jaymie Meyer
Simon Robert Newey
Gregory J. Peterson
Lourdes Proto
Mr. and Mrs. Edward H. Roesner
Myron Sulzberger Rolfe
Lorna J. Sass
Clifford Seidman
Carol Shedlin
Charlotte Shoemaker
Joysanne Sidimus
Amy R. Sperling
Anthony Taylor
Susan Turok
William Wilcox
Theo George Wilson, MD

*deceased
Appendix I

Fellowships at the Library for the Performing Arts

Jerome Robbins Dance Division Dance Research Fellows

The Dance Division remains grateful to the Dance Committee for its support of the fellows program, and is indebted to the Doris Duke Charitable Foundation, the Frederick Loewe Foundation, Nancy Dalva, and the Louise Guthman Estate for their generosity this cycle.

2021 Fellows and Their Projects

Tommie-Waheed Evans

HOME

Referencing human rights as radical performance, HOME is an examination of race and marginalization. As today’s society still struggles with inclusivity, HOME is about belonging. The project will explore the discomfort, abandonment, and strife of segregation and social injustice through the voices of African Americans and LGBTQ+ people. At its core, HOME aims to give birth to a new consciousness, create connections, and bring about change. Ronald K. Brown and Donald Byrd’s video archives will serve as the foundation for exploring ideas of healing and liberation.

Petra Kuppers

Crip/Mad Dramaturgies

Kuppers’s project redirects the focus of disability dance and performance studies from representation and creation to dramaturgy—i.e., the space of research, audience development, cast development, and textual embodiment of performance. By focusing on dramaturgy as the lens, the project will offer new perspectives on the processes that fuel performance making, and will model how arts-based research methods can interact fruitfully with historical and textual scholarship. It will guide future researchers to new ways of approaching dance and disability, by working directly with disabled (crip) artists and (mad) artists, i.e.—people who identify with and reclaim these labels.

Tommie-Waheed Evans is a queer Black dance maker, born and raised in Los Angeles, California, amidst racial divide, gang warfare, and earthquakes. His work explores Blackness, spirituality, queerness, and liberation. He began his formal training with Karen McDonald before receiving a fellowship at the Aliley School, and a Master of Fine Arts in Choreography from Jacksonville University. He has toured and performed nationally and internationally as a company member of Lula Washington Dance Theatre, Complexions Contemporary Ballet, and Philadanco. Since 2004, he has created more than 50 original dance works that range widely in scope, length, tone, and subject matter. Waheedworks, his Philadelphia-based dance company, is the primary vehicle for his creative research. The company’s mission is to create a radically collaborative body of work that speaks to the human condition. His work brings together urban street dance styles and contemporary dance vocabulary through bold and raw movements propelled by Gospel music and polyrhythmic sounds. He has also been commissioned to create works for BalletX, Dallas Black Dance Theatre, Philadanco, Verb Ballets, Ballet Memphis, The University of the Arts, Boston Conservatory at Berklee, Lula Washington Dance Theatre, and Louisville Ballet, among others. He has received accolades and honors, including 2020 Center of Ballet and Arts Resident Fellowship, 2019 Princess Grace Honoraria Award in Choreography, New Music Project Grant, Howard Gilman Foundation Fellowship, Joffrey Ballet Winning Works 2019, and Ballet Memphis New American Dance Residency 2019.

Petra Kuppers (she/her) is a disability culture activist, a wheelchair dancer, and a community performance artist. She creates participatory community performance environments that think/feel into public space, tenderness, site-specific art, access, and experimentation. Kuppers grounds herself in disability culture methods, and uses ecosomatics, performance, and speculative writing to engage audiences toward more socially just and enjoyable futures. She teaches at the University of Michigan on performance studies and disability culture, and is also an adviser on the low-residency MFA in Interdisciplinary Arts at Goddard College. Kuppers received the American Society for Theatre Research’s best dance/theatre book award, the National Women’s Caucus for the Arts’ Award for Arts and Activism, and her performance poetry collection, Gut Botany, was named one of the top 10 U.S. poetry books of 2020 by The New York Public Library. She is the Artistic Director of The Olimpias, an international disability culture collective, and co-creates Turtle Disco, a somatic writing studio, with her wife, the poet and dancer Stephanie Heit, from their home in Ypsilanti, Michigan. Her next academic book project, Eco Soma: Pain and Joy in Speculative Performance Encounters, is forthcoming from the University of Minnesota Press in early 2022.
zavé martohardjono

TERRITORY

As preparation for a performance and installation project that queries what the dance practices of ancestors and Native communities reveal about colonial genocide and cross-cultural, multiethnic revolutions, martohardjono will research documentation of folk and contemporary Southeast Asian, Iranian, and First Nations dance-theater and ritual dance that tells stories of community self-preservation in the midst of genocide.

zavé martohardjono is a queer, trans, Indonesian American artist born in Tiohtià:ke/Montréal and living in Lenapehoking/Brooklyn. They use de-colonial and anti-assimilationist dance, ritual, and multimedia practices to make performances, films, and installations that contend with the political histories our bodies carry. zavé has performed at the 92Y, El Museo del Barrio, the Kennedy Center, Storm King Art Center, Bemis Center for Contemporary Arts, Bronx Museum of the Arts, Gibney Dance, Boston Center for the Arts, Tufts University, and elsewhere. They’ve published in Imagining: A Gibney Journal, The Dancer Citizen, and We Want It All: An Anthology of Radical Trans Poetics. In addition to being a Dance Research Fellow, they are a 2019 Movement Artist, a 2021 Gibney Dance Research Fellow, and a 2021 Gibney Dance in Process artist.

Ariel Nereson

Plague Dances: Revisiting Bill T. Jones’s AIDS Archive in the Time of COVID

Plague Dances brings together ideas and practices from Bill T. Jones/Arnie Zane’s Company’s choreography, critical race theory, and queer studies in order to make visible the ongoing contributions of queer artists of color to reimagining collectivity. By highlighting archival materials, the project will show how artists have been developing tools that can address the urgencies of our current moment, when the convergence of the COVID-19 pandemic and institutionalized racial violence demand revitalized democratic formations.

Ariel Nereson, PhD, is a dance scholar, educator, and practitioner. She is currently Assistant Professor of Dance Studies and Director of Graduate Dance at the University at Buffalo—SUNY. Broadly, her research considers the relation of performance histories to practices of racial violence and white supremacy in the U.S., with a focus on the intersection of racialization, embodiment, and movement-based performance. She is the author of Democracy Moving: Bill T. Jones, Contemporary American Performance, and the Racial Past, forthcoming from the University of Michigan Press in early 2022.

Jason Samuels Smith

Samuels Smith’s project aims to rebuild, restore, reclaim, and reconnect to his roots. Challenging the current tap canon, he will seek out alternate resources to surface an unwritten history in tap and to challenge a tap narrative that is scattered and skewed.

Jason Samuels Smith (tap dancer, choreographer, performer) has received an Emmy, Dance Magazine Award, American Choreography Award, and Gregory Hines Humanitarian Award. Television/film and choreography credits include Outkast’s Idlewild; Black Nativity; Psych; Secret Talents of the Stars (Mya); So You Think You Can Dance; and Dean Hargrove’s Tap Heat. Stage credits include Broadway’s Bring in Da’ Noise, Bring in Da’ Funk; Debbie Allen’s Soul Possessed, and Imagine Tap. His touring works include India Jazz Suites as documented in “Upaj: Improvise,” A.C.G.I. Tap Company, Going The Miles, Chasin’ The Bird, and Dormeshia Sumbry-Edward’s And Still You Must Swing. The Director of the L.A. Tap Festival and Tap Family Reunion, Samuels Smith supports DRA/Broadway Cares, Tied to Greatness, CTFD/The Actors Fund, Groove with Me, TapTakeOverHarlem, amfAR, and AHF, among others. Samuels Smith promotes respect for tap dance, developed a pro tap shoe by BLOCH, and creates opportunities for upcoming generations as he travels as an ambassador for tap around the world.

Huiwang Zhang

Towards a Democratic Body: Documenting the Creative Processes with the Bill T. Jones/Arnie Zane Company

The project will link the lineage of the postmodern movement approach to the historical and current creative processes of the Bill T. Jones/Arnie Zane Company, to establish scholarship on the possibility and significance of process-oriented performance. Drawing on Jones’s and Zane’s collaborative dance making in the 70s and 80s, Zhang will consider how a movement vocabulary is built through an active doing and thinking process to create a democratic body.

Huiwang Zhang danced with the China Opera and Dance Drama Theater and Paper Tiger Theater Studio in Beijing. He joined the Bill T. Jones/Arnie Zane Company in 2017 after the completion of his master’s study in dance and choreography from the U.S. and Germany under the great mentorships of Stephen Koester, Sharee Lane, Ellen Bromberg and Katharina Christl. He has also performed with PearsonWidrig Dance Theater and Yin Mei Dance. Huiwang’s movement research and teaching are inspired by his traditional training in Chinese classical dance, martial arts, and from teachers like Jennifer Nugent, Sarah Pearson, Leah Cox, Patrik Widrig, Tao Ye, Eric Handman, and Janet Wong. His choreography, often through a sociocultural lens, gives voice to communities at risk of social exclusion and people whose stories are lost in the official narratives, carefully structuring an alternative history from the personal and private stories of the individual. His work has been exhibited internationally in China, the U.S., and Germany. Huiwang voluntarily edits a dance e-journal upsidedown in China, where he writes and translates perspectives in contemporary dance making into the Chinese language.
2020 Fellows and Their Projects

**Kiri Avelar**  
*Descubriendo Latinx: The Hidden Text in American Modern Dance*

Kiri Avelar’s work positions the invisibilized presence of Latinx in the early American modern dance canon as central to the retelling of our absent dance histories. Avelar’s project identifies specific works by pioneers of early American modern dance that drew from the cultural practices of the Latinx diaspora, and investigates through research and creative practice how those seeds and appropriations continue to be generative and foundational to modern dance. Specifically, she examines choreographic works that Doris Humphrey, Martha Graham, and Lester Horton created in their post-Denishawn careers, which continued a Denishawn legacy of pulling from the Indigenous, Mexican, and Spanish artistic traditions. In conversation with Humphrey, Graham, and Horton, Avelar also examines the specific choreographic works of pioneers José Limón and Katherine Dunham that investigated hybrid identity and the diversity within the Latinx diaspora. Avelar further explores how Limón and Dunham themselves created from a space of simultaneous cultural traditions that expertly infused the beginnings of modern dance in America and las Américas with myriad styles. As an interdisciplinary artist, educator, and scholar, Avelar focuses her work around collaborative community expression designed to further provoke thought around the artistic, physical, and cultural borderless experience of Latinx artists in America. Her work immerses audiences in unique spaces to explore themes of ruido, mestiza consciousness, intersectionality, migration, and Latinidades through film, embodied oral history performances, interactive screendance, and soundscapes.

**Ninotchka Bennahum**  

Bennahum’s starting point is the Spanish Civil War (1936–1939) and the rise of fascism in Western and Eastern Europe that threatened the lives of millions, in particular those deemed “valuable individuals,” i.e., artists and intellectuals who escaped, oftentimes under cover of night. Some were forced to adopt temporary, émigré status. For the great majority, permanent exile and loss of homeland forced a reckoning with new national identities and, consequently, new frameworks in which to experiment with exilic modernist experience. This was a life on the run, even if and when one returned “home,” as home was now changed and one’s prewar artistic ties no longer existed.

Photo of La Argentinita by Carl Van Vechten, 1940. Jerome Robbins Dance Division.

An inextricable bond existed between the noted leftist and anti-fascist Spanish dance artist La Argentinita and, the Russian émigré modernist Léonide Massine. Their decade-long artistry, which that flourished between 1935 and 1945, refocuses and deepens our critical understanding of Spanish modernism as embedded in their choreographic process. How exile shaped these artistic processes, and the effect it had in shaping the contemporary trajectory of their aesthetic alliance into global forms of contemporary ballet and Roma-Flamenco, is at the heart of Bennahum’s research. American dance was shaped profoundly by the brutality of the 20th century. The inextricable link between immigration—border crossings—and exilic experience produced some of the most important moments in American contemporary performance. Bennahum’s central premise—physical crossings—resonates with the most basic principles of contemporary ballet: spatiality, temporality, and resistant acts of performance. The conditions of modernity—movement, transfer, displacement, fracture—are etched into the wartime choreography of La Argentinita and Léonide Massine.

**Phil Chan**  
*Dreams of the Orient*

Arts educator and advocate Phil Chan explores how “the Orient” has been portrayed on the ballet stage from 1600–2020 within a larger geopolitical context, while highlighting the problems today with presenting an outdated and exclusively Eurocentric view of Asia and Asians in classical ballet for a diverse American audience. In the absence of choreographers of Asian descent, the imaginations of ballet choreographers with limited knowledge produced dancing images of Asia filled with exquisite harem spectacles, romantic Hindu temple dancing girls, demure geishas, dramatic suicides, unbridled sexuality, savage barbarism, opium fantasies, shirtless men, and heathen mysticism that defied Christian dynamic. The dynamic exists to this day. In practice, this scholarship informs larger racial equity work in the field: Chan’s sophomore book on the subject with a survey of more than 80 orientalist ballets, a dynamic timeline outlining orientalism in ballet hosted at yellowface.org as a free digital resource for educators, scholars, advocates, and dance lovers; and the launch of an Asian American choreographic incubator, aimed at providing commissions, resources, and visibility for emerging Asian American dance artists to tell their own stories.
Sergey Konaev
Teaching to Survive: Immigrant Female Dance Schools and Classes in the 1930s–1950s (France and U.S.)

Sergey Konaev's project documents the teaching activities of prominent immigrant female dancers as part of the broader women's struggle for self-determination following their retirement from the stage. Between the 1930s and 1960s, the female performers who faced the harshest post-retirement realities came from the Russian Imperial Theatres. They were pushed out of Russia following the 1917 Revolution. At the end of their dancing careers, many of these artists fell from high-paid international stardom into the lower depths of refugee existence—often without the needed language skills, financial aid, and access to social or legal services. For some of them, the hopes not only to find a safe new home but to become a founder of the national ballet were destroyed in 1930s because of the outbreak of World War II. The situation was especially dire for progressive female artists—those who did not want to sacrifice themselves to patriarchal patronage. To survive, immigrant artists taught privately, opened dance schools, and advertised private lessons in newspapers. The huge impact of this activity on the development of Western ballet is reflected in the biographies of the most significant choreographers and dancers of the second half of the 20th-century, but the fact is that their imminent immigrant teachers, mostly women, are still invisible. The project aims for the publication of key archival documents with an introduction and commentary.

Yusha-Marie Sorzano and Ferne Regis
Investigating Process: An Immigrant Choreographer's Journey to Discovery

With specific focus on the period 1960 to 2020, Yusha-Marie Sorzano and Ferne Regis peruse the staged work of selected choreographers with the intent to chronicle the iconography and movement employed when themes of hierarchy, rebellion, and/or hope are presented in relation to minority and immigrant groups. Sorzano and Regis map these representations in an effort to determine whether a common standard exists or whether nuanced variations persist throughout the period under examination. These findings will be used as a point of entry into Sorzano's interpretation of said themes as she continues to craft Threat, her newest work-in-development.

Pam Tanowitz
Song of Songs

Pam Tanowitz investigates three distinct tracks in researching for her next dance, Song of Songs. The first track is a study of Jewish folk dances. Learning various dances from archival records and sharing them with her dancers, Tanowitz and her company absorb the steps and patterns into their bodies. She examines these dances outside of their political and geographic context, investigating the culture embedded within the dances. By reducing the steps to their base aesthetic, she reveals how they communicate with ballet and her own movement ideas, giving her the ability to reweave them into a contemporary context.

The second track is research into Jewish choreographers and how they relate to their Jewish identity in their work. She does so by examining the dances of Anna Sokolow—including her Song of Songs—David Gordon's My Folks, along with dances of Anna Halprin and Hanya Holm; reading books by Fred Berk, Dvora Lapson, Rebecca Rossen (Dancing Jewish), and Rebekah Kowal (How to Do Things with Dance); and researching the personal papers of Fred Berk, Jerome Robbins, and Hanya Holm. At this midway point in the research process, Tanowitz is still deciphering the personal importance of this information. The third and final tract for Tanowitz is introspective—processing all this research and considering what it all has to do with her. How, ultimately, will she express her Jewish identity?

NYPL Short-Term Fellows in the Music Division

Jessica Stearns
Indeterminate Music and the City: A Context for Christian Wolff's Notation

Jessica Stearns, from the University of North Texas, is studying the works of Christian Wolff. Her dissertation title, for which this research is being undertaken, is “Indeterminate Music and the City: A Context for Christian Wolff’s Notation.” (JPB 18-10)

John Brackett

John Brackett, from Vance-Granville Community College in Henderson, North Carolina, is studying the works of Arthur Russell. His project title is “Mutant Disco: The Disco and Dance Music of Arthur Russell (1978–1984).” (JPB 16-14)

Ewelina Boczewska
Composers of the Postwar Polish Diaspora: The Case of Jerzy Fitelberg (1903–1951)

Ewelina Boczewska, from Youngstown State University, studying the work, and transnational networks, of Polish émigré composer Jerzy Fitelberg. (JOB 95-14)
Appendix II

Online Programs at the Library for the Performing Arts

Theatre

Creative Process Series: Interviews from the Theatre on Film and Tape Archive

Interview of Bebe Neuwirth with Patrick Pacheco
Interview of Chita Rivera with Richard Ridge
Interview of Angela Lansbury with Charlotte Moore
Interview of Billie Allen with Phylicia Rashad
Interview of Laura Linney with James Naughton
Interview of Judith Light with Leigh Silverman
Interview of Carmen de Lavallade with Deborah Jowitt
Interview of Tyne Daly with John V. Fahey
Interview of Lois Smith with Linda Winer
Interview of Patti LuPone with Kathy Henderson
Dialogue of Douglas Turner Ward and Robert Hooks
Remembering Restaurateur Joe Allen: An Interview From the Archive

Songbook Series

Broadway’s Future
A Celebration of Broadway’s Future. Produced and Hosted by John Znidarsic
Forbidden Broadway: A Conversation with Gerard Alessandrini and John Znidarsic
Arts and Artists of Tomorrow

Other Programs

From Follies to Flower Drum Song A conversation with Ted Chapin and Richard Ridge
Critical Perspectives with Herb Boyd Interviews Linda Armstrong
Interview of Julian Schlossberg with F. Murray Abraham
Theatre in Quarantine with Jesse Green, Josh Gelb, and Katie Rose McLaughlin
Theatre Library Association Awards
Remember This: The Lesson of Jan Karski
Shop Talk: Beyond the Scenes with Prop Artisans featuring Faye Armon-Troncoso, Jay Duckworth, and Eric Hart
Mark Blum: A Celebration of a Life in Theater

Music

Music for a Saturday Afternoon
Benjamin Bradham
Alexander Wu

Other Programs

Citizen Artist: Josephine Baker x Kirya Traber
Art Kane: Harlem 1958
Silences So Deep: Music, Solitude, Alaska: A Conversation with John Luther Adams and John Schaefer
Virtual Book Club: The Magic of Beverly Sills

Online Panels: Music Division Participation

“Power Dynamics in the Reading Room” at Rare Books & Manuscripts Section of ACRL’s annual conference on June 9, 2021 (Jessica Gavilan and Theatre Division’s Suzanne Lipkin)

“Mapleson Cylinders” at the international conference Early Recordings: Methodologies in Research and Practice on July 10, 2020 (Bob Kosovsky)


Silent Film

Friends of The Library: Slapstick Divas, Presentation by Steve Massa
Appendix III

LP Club Featured Albums and Beyond the Score Music

**Featured Albums**

July 10, 2020

Patti Smith: *Horses* (1975)  
July 24, 2020

Joni Mitchell: *Blue* (1971)  
August 7, 2020

Stevie Wonder: *Innervisions* (1973)  
August 21, 2020

September 4, 2020

The Clash: *London Calling* (1979)  
September 18, 2020

Aretha Franklin: *Lady Soul* (1968)  
October 2, 2020

October 16, 2020

October 30, 2020

David Bowie: *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972)  
November 13, 2020

December 18, 2020

Prince: *Sign o' the Times* (1987)  
January 8, 2021

January 22, 2021

Muddy Waters: *Hard Again* (1977)  
February 5, 2021

Love: *Forever Changes* (1967)  
February 19, 2021

Bruce Springsteen: *Born to Run* (1975)  
March 5, 2021

April 16, 2021

Los Lobos: *Kiko* (1992)  
May 14, 2021

Janis Joplin / Big Brother & the Holding Company: *Cheap Thrills* (1968)  
May 28, 2021

The Kinks: *The Kinks Are the Village Green Preservation Society* (1968)  
June 11, 2021

Kraftwerk: *Trans-Europe Express* (1977)  
June 25, 2021

**Beyond the Score**

Henry Cowell: *The Banshee* (1925)  
September 10, 2020

Louis Moreau Gottschalk:  
*La nuit des tropiques* (1859)  
January 26, 2021
Appendix IV

Dance Education Initiatives

The summer of 2020 was the beginning of learning how to effectively reach dance students virtually. Many summer programs that the Jerome Robbins Dance Division collaborates with continued, just in a virtual format.

The Forrest Academy of Ballet attended a summer session, focusing on Natalia Markova. Representatives from the CORPS de Ballet International Conference 2020 had scheduled an in-person visit as they were planning their summer conference to be held in New York City. The conference switched to a virtual format, but still allowed us to present what researchers and teachers could access at the Dance Division.

In order to assist dance teachers in planning for fall teaching and incorporating dance archives into their virtual classrooms, Special Collections Librarian Jennifer Eberhardt and Dance Education Coordinator Kathleen Leary presented two educator town halls in which teachers could interact with Library staff. We also instituted an “Office Hours for Educators” from 3–5 PM on Fridays to help dance educators throughout the year. This led to planning and executing virtual classes with students in California, Utah, Virginia, Indiana, Washington State, and Toronto. Students from local New York universities also attended their classes from Hawaii, Japan, and the Philippines.

The fall began with requests from returning classes, including Marymount Manhattan’s Dance Technical Theatre Course, NYU Steinhardt’s Dance Education Master’s Program, and Hunter College, reworked to achieve similar learning outcomes in years past, just in a virtual format. For example, instead of viewing several dance performances with noticeable technical elements, Marymount Manhattan first-year students focused on one performance, and were able to have an in-depth discussion about Kyle Abraham’s Pavement during their two-and-one-half-hour class.

In the spring, because of even more outreach, the number of virtual classes increased, particularly with students in higher-ed dance programs throughout the country. Many programs, those at California State University-Dominguez Hills, Southern Utah University, Seton Hill University, Loyola University, and Reed College, engaged with both paper-based and Archival Moving Image dance archival material in class sessions. Locally, there was a strengthened in connection between Hunter College’s Arnhold Graduate Dance Education Program and the Library. Local colleges, including Hofstra University, learned about Jerome Robbins’ history and choreography, and dance criticism students from Wagner College discussed the important history of women dance critics in the mid-to-late 20th-century.

Dance Division staff gave a presentation on access to materials at the Jerome Robbins Dance Division and how to plan a virtual class to the members of the New York State Dance Education Association, and to New York City public school dance teachers. Online, middle school students from the Old Donation School in Virginia Beach discovered early 20th-century modern dancers. Middle school students from Nagrin Academy, a Catholic academy in Buffalo, N.Y., interacted with original footage of Alvin Ailey’s “Revelations.” Fifth-grade students from the Windsor School in Boston watched Blondell Cummings’s “Chicken Soup,” then discussed her movements and African American dance history.

In the last week of FY 21 Jane Goldberg of Changing Times Tap Dancing Company and Dance Education Coordinator Kathleen Leary presented clips of Goldberg’s tap dance archive and dialogue to an enthusiastic tap audience.
Appendix V

Jerome Robbins Dance Division Origidocs and Oral History Programs

The Jerome Robbins Dance Division continued to video-record live performances of dance and oral history documentation.

Original Documentation of Performances

Outdoor Dance Performances at Kaatsbaan Cultural Park: The Missing Element, an evening of beatbox and street dance. Lead creators, including world-champion beatboxer Chris Celiz, host Kash Gaines, and b-boy Anthony Vito Rodriguez, assembled a formidable cast of dancers including flexers Brian Henry (HallowDreamz) and Havoc Marche (King Havoc), krumper Classic Carella (Classic), breaker Graham Reese (Kilo), and Beatbox House members Celiz, Gene Shinozaki, NaPoM (aka Neil Meadows), Amit Bhowmick, and Kenny Urban.

Music from the Sole—New Afro-Brazilian Tap Work. Music from the Sole founders—choreographer and tap dancer Leonardo Sandoval, and bassist-composer Gregory Richardson—explored tap’s fluidity, body percussion, and music in a new Afro-diasporic work that highlighted tap’s lineage and connections to forms as diverse as Afro-Brazilian dance, samba, passinho (Brazilian funk), house, and hip-hop.

New Chamber Ballet company’s upcoming world premiere of Miro Magloire’s “Sea.” The new 55-minute “Sea” is, according to choreographer Magloire, simply “a celebratory work coming from the joy of being able to perform again in person, for a live audience.” The music is a commissioned score by Richard Carrick, in his third collaboration with Magloire. The performance took place at Mark Morris Dance Center on June 4, 2021.

Despite the pandemic, New York City Center did not miss a beat in presenting its 17th annual Fall for Dance Festival. The Dance Division partnered with City Center to record two programs, filmed onstage at City Center, which were then presented digitally to audiences around the world in October 2020. For many of the dancers, these recordings marked the first time they danced on a stage since the shutdown in March of that year. Program 1 featured two world premieres specially commissioned for Fall for Dance: the duet The Two of Us, created by Christopher Wheeldon for David Hallberg, artistic director of the Australian Ballet, and Sara Mearns, principal dancer with the New York City Ballet, and a solo, Morani/Mungu (Black Warrior/Black God) choreographed and performed by Jamar Roberts, resident choreographer at Alvin Ailey American Dance Theater. The program also included the New York premiere of 18+1, choreographed by Gustavo Ramirez Sansano and performed by Ballet Hispánico, plus a performance of Martha Graham’s seminal work, Lamentation, performed by Graham dancer Natasha M. Diamond-Walker.

Program 2 featured New York City Ballet principals Ashley Bouder, Tiler Peck, and Brittany Pollack in excerpts from George Balanchine’s Who Cares?, a world premiere City Center commission solo for Calvin Royal III of American Ballet Theatre, choreographed by Kyle Abraham; the duet from Concerto Six Twenty-Two, choreographed by Lar Lubovitch with guest artists Adrian Danchig-Waring and Joseph Gordon; and another world premiere commission, Lady Swings the Blues, conceived and choreographed by Dormeshia, accompanied by Noah Garabedian, Winard Harper, and Gabriel Roxbury, on October 21 and 26, 2020.

The Nutcracker at Wethersfield Estate with BalletCollective mounted a hybrid outdoor-indoor performance of the holiday classic with a live audience in December 2020. This production represented the only live Nutcracker performed that year in the American Northeast and featured New York City Ballet dancers Sara Mearns, Tyler Angle, Ashley Laracey, Taylor Stanley, Mira Nadon, Erica Pereira, Ralph Ippolito, Eliza Blutt, Gabriella Domini, Savannah Durham, Claire Von Enck, Emma Von Enck, Malorie Lundgren, Mary Thomas MacKinnon, Miriam Miller, Davide Riccardo, Kristen Segin, Mary Elizabeth Sell, Mimi Staker, KJ Takashi, and Cainan Weber, with Julio Bragado-Young.
Oral Histories Captured

Charles Goddertz
Interviewed by Raquel Valiente
August 10, 11, and 13, 2020

Charles Goddertz, Broadway jazz tap dancer and influential tap teacher at Steps on Broadway, was interviewed over three sessions by Raquel Valiente, rhythm tap dancer and Ballet Hispanico's tap program founder.

Trinette Singleton
Interviewed by Nicole Duffy Robertson
August 24 and 26, September 1 and 4, 2020

Trinette Singleton, notable second-generation Joffrey Ballet dancer, muse for Joffrey’s Astarte, ballet teacher, and Co-Artistic Director of Repertory Dance Theatre, was interviewed over four sessions by Nicole Duffy Roberston, former Joffrey Ballet dancer and Associate Artistic Director at New York Dance Project.

Violeta Galagarza
Interviewed by Rokafella (Ana Garcia)
February 23 and 24, and March 2, 2021

Violeta Galagarza, notable B-Girl, Latin GRAMMY Award-winning choreographer, and Director/Founder of KR3TS Dance Company in Spanish Harlem, was interviewed over three sessions by Rokafella, Co-founder and Artistic Director of New York’s Full Circle Souljahs and Full Circle Productions.

Keith Lee
Interviewed by Amy Meisner
March 1, 2, and 3, 2021

Keith Lee, pioneering ballet dancer, Artist Laureate, Resident Choreographer, and Director of Diversity and Inclusion at Charlottesville Ballet, was interviewed over three sessions by Amy Meisner, dancer, SAG-AFTRA member, and disability activist.

Buddha Stretch (Emilio Austin, Jr.)
Interviewed by Kwikstep (Gabriel Dionisio)
March 17, 20, 24, and 31, 2021

Buddha Stretch, first-generation B-Boy (Elite Force/MopTops), groundbreaking choreographer, and freestyle innovator/instructor, was interviewed over four sessions by Kwikstep, Co-Founder and Artistic Director of New York’s Full Circle Souljahs and Full Circle Productions.

Donald Byrd
Interviewed by Thomas DeFrantz
April 5, 12, and 14, 2021

Donald Byrd, renowned and influential choreographer, former Artistic Director of Donald Byrd/The Group, and current Artistic Director of Spectrum Dance Theater in Seattle, was interviewed over three sessions by Thomas DeFrantz, artist, and Chair of African and African American Studies plus Professor of Dance and Theater Studies at Duke University.
Appendix VI

Division Statistics

Jerome Robbins
Dance Division Statistics

- Nearly 14,000 dance catalog records created or updated
- Over 7,700 Digital Collections metadata records created or updated
- 2,853 emailed questions answered
- 327 virtual consultations hosted and follow-up emails sent
- 117 high resolution images newly digitized for publication
- [38,694] pages scanned for [645] researcher digitization requests

Billy Rose Theatre
Division Statistics

Reference

- 933 reference email requests from 37 states plus D.C., 25 countries outside US, 148 institutions of higher learning, 10 news/media organizations, and 19 theatre/cultural organizations.
- 3,086 reference transactions, including 136 consultations

Serials

- Binding (Binding resumed Jan. 2021): 246 units prepared
- Protective Enclosures: 64 boxes

Metadata / Cataloging Enhancement

- Created 235 bibliographic and 334 item records
- Modified 2,462 bibliographic and 3,237 item records.
- Original catalog records created for TOFT recordings in FY 21: 57
- TOFT videotapes digitized or in-process as of FY 21: 6,543
- Enhanced metadata for around 10,000 photographs in the Friedman-Abeles collection

Theatre on Film and Tape Archive

- Total number of on site researchers who used the TOFT collection in FY 21: 153
- Online public programs featuring TOFT recordings in FY 21: 12
- Total viewers for online programs featuring TOFT recordings in FY 21: 2,138

Music & Recorded Sound
Division Statistics

- 2757 newly cataloged books, scores, and media for General Research collection
- 2 collections processed, amounting to 57.52 linear feet and 9.4 gigabytes of data
- 12 machine-readable finding aids created for legacy collections by MRS staff
- 5861 folders of photographs and prints cataloged from Music Iconography Files
- Over 15,550 Music & Recorded Sound photographs and other visual materials made discoverable online during FY 21 for the first time
- 424 wax cylinders cataloged. Many are unique to Music & Recorded Sound, including a set of Edison Amberol and Gold Moulded cylinders recorded in Mexico between 1902–1910.
- 2494 pages for 203 orders for low-resolution scans of General Collections materials through the EDD button.
- 22,686 pages for 387 orders for low-resolution scans of Special Collections material through LPA Copies
- 13 complete rare volumes digitized in high resolution
- 197 General Research Collections items circulated 252 times
- 284 Special Collections items circulated 363 times
- 136 items served in Playback
- 153 Circulating Scores circulated 228 times
- 798 Music & Recorded Sound-related Circulating Non-fiction books circulated 1051 times
- 21,713 Digital Collections users from 14 countries across 5 continents
- 3040 online reference questions answered
- 107 virtual consultations hosted, consulting 164 collection items
- 108 virtual jigsaw puzzles created
- 433 views of clippings files
The New York Public Library has received a $95,520 grant from The Film Foundation, with funding from the Hobson/Lucas Family Foundation, in support of the restoration of William Greaves’ *The Fight* (1974). The Reserve Film and Video Collection and The Schomburg Center’s Moving Image & Recorded Sound (MIRS) division will be partnering with The Criterion Collection on the project; upon completion, the work will be available on film and video at NYPL and distributed digitally by Criterion. 

*The Fight* is the definitive feature-length documentary on Muhammad Ali’s boxing match with Joe Frazier at Madison Square Garden in 1971, also known as the Fight of the Century.

**NFPF**

RFVC received a grant from the National Film Preservation Foundation to preserve *Childcare: People’s Liberation*, a 15-minute independently produced documentary from 1970 about the need for and community response to create cooperative childcare centers. The film was produced by the Newsreel collective in New York City, now known as Third World Newsreel, and directed by Bonnie Friedman and Karen Mitnik. Preservation of the work will result in new 16mm film copies for use on-site and in branch programming.

**Streaming**

Working with BookOps and Digital Research, RFVC has added an E-Video classmark for streaming content. For patrons and branch programmers, eRFVC guides users through nypl.org to vetted content streaming on third party sites. This has allowed NYPL to add, for example, Ava DuVernay’s documentary film *13th* to its holdings, despite the work not being available on physical formats. eRFVC means that the library is now offering some titles across all formats, including 16mm film, VHS, DVD, and file!
The Library for the Performing Arts has always been dedicated to enhancing access to our rich archives of dance, theatre, music, and recorded sound—to amplify all voices and support the creative process. As one of The New York Public Library’s renowned research centers—and one of the world’s largest collections solely dedicated to the performing arts—our mission became as critical as ever as we navigated the challenges of this past year.

Our mission is to amplify all voices and our holdings, at present numbering upwards of 8 million items, are notable for their extraordinary range—from 12th-century music to 20th-century manuscripts to hip-hop dance—as well as for the unique and irreplaceable nature of many of the materials.

Located at Lincoln Center, we have been an invaluable source of information—and inspiration—for countless professionals and aspiring students in virtually all aspects of the performing arts: dancers, singers, actors, composers, choreographers, conductors, directors, set and costume designers, critics, and historians. As Harold Prince, the Broadway director and producer, wrote, “I suppose I was bitten by the theatre bug as much by the Library as in the theatre!” In addition, the Library is a free and inviting source of information on the performing arts for amateurs and interested members of the general public.

The special challenges of preserving for future generations and the ephemeral nature of performances have led the Library to collect beyond traditional formats. The majority of its holdings are non-book items and include such materials as historic recordings, videotapes, films, manuscripts, correspondence, sheet music, stage design, press clippings, programs, posters, photographs, and memorabilia.

We also serve our users in ways that go far beyond traditional library functions. In addition to being a lending and research library, we are a museum, a center for documentation of theatre and dance, a center for education, a valued constituent of the artistic community, and a performance venue, regularly presenting concerts, dance, theatre, readings, lectures, and seminars.
Visit us

The New York Public Library for the Performing Arts
Dorothy and Lewis B. Cullman Center
40 Lincoln Center Plaza

How to Get Here
1 to 66th Street
/Lincoln Center
1, 2 or 3 to 72nd Street
/Broadway
A, B, C, D, or 1 to 59th Street/
Columbus Circle

Contact Us
Jennifer Schantz
Barbara G. and Lawrence A. Fleischman Executive Director
jenniferschantz@nypl.org