



International Association
of Music Libraries, Archives
and Documentation Centres

Archives branch Report 2016

At the 2016 IAML conference in Rome, the Archives and Music Documentation Centres Branch presented two sessions: one devoted to the archives of music publishers, the other to the archives of composers.

Archives of music publishers (4 July 2016)

This session welcomed three papers, presented by four speakers. The two first papers dealt with the archives of Ricordi, while the third presented the archives of Schott.

With "Setting the stage for a broad digital network: Positioning the Archivio Storico Ricordi as a hub for collaborative projects", Pierluigi Ledda and Gabriele Dotto (Archivio Storico Ricordi, Milan) gave an overview of the sources of the Ricordi Historical Archive, a private collection of original documents housed in the Braidense National Library in Milan: around 8.000 scores (with the original manuscript scores of 23 of Verdi's 28 operas), more than 16.000 letters by musicians, librettists, singers and all manner of people connected to music, around 10.000 costume and set designs, more than 9.000 librettos, 6.000 historical photographs, and a large collection of Art Nouveau and Deco posters created by some of the main artists of the time. The majority of these sources are already catalogued and digitized, and in the near future (Fall 2016) will be [available online](#). Ledda and Dotto detailed some of the projects developed to promote the richness of the archive, such as the Ricordi Numerical Catalogue, which present all the works acquired or produced by the company, in numerical order. They also stressed the importance of networking with other cultural and scientific institutions, such as the Italian digital collection [Internet Culturale](#) or the prestigious [Istituto Nazionale di Studi Verdiani](#) in Parma.

In her paper entitled "Tracing the footsteps of the Ricordis in Leipzig Archives", Jennifer A. Ward (RISM editor, Frankfurt) presented recently discovered information about the travel made in 1807 by Giovanni Ricordi (1785-1853) from Milan to Leipzig in order to study engraving at the firm of Breitkopf & Härtel, one year before he founded his own firm. Traces of this trip, not documented in Milan, are likely to be found in the Sächsisches Staatsarchiv (Saxon State Archives), which houses the Breitkopf & Härtel Archives and other publishers' archives, and in the Stadtarchiv Leipzig (Leipzig City Archives). By exploring these Leipzig archives, Jennifer A. Ward showed the relationship of Giovanni Ricordi with established German publishers and found out more about the motivations and outcomes of the young but ambitious entrepreneur at his first business steps.

The third paper "An archive makes music history – 200 years Schott-Archiv Mainz" was presented by Martina Rebmann (Staatsbibliothek zu Berlin). In 2014, a consortium of purchasers including the Staatsbibliothek zu Berlin (Berlin State Library) successfully purchased the Historisches Archiv des Musikverlags Schott (Mainz) (Historic Archive of the music publisher Schott), in order to open to researchers the archive material containing business files from 1787 to 1945 (correspondence, printed and engraved books, copy books, account journals), as well as the entire historic archive of production, music manuscripts and first editions since 1810 until around 1950. This very valuable archive was split among the two State Libraries in Berlin and Munich as well as among other appropriate research institutions. In this process, the Staatsbibliothek zu Berlin received comprehensive manuscript and letter collections of renowned personalities and of less famous correspondents reaching from Franz Abt to Richard Wagner (with more than 600 music autographs and 65000 letters). In the same time, nearly 30000 manuscripts and 50000 prints have been deposited in the Munich Library. In the future, the aim is to develop a digital Schott portal presenting the sources held by each institution.

Archives of composers (7 July 2016)

This session welcomed three papers presented by four speakers. The first, entitled "The musical archives of Giorgio Cini Foundation in Venice: Valorisation and cataloguing", was presented by Angela Carone and Francisco Rocca (Fondazione Giorgio Cini, Venezia). They gave an overview of the archives kept in the Institute for Music of the Giorgio Cini Foundation, namely archives of important 20th century Italian composers, including A. Casella, D. Guaccero, E. Macchi, G. F. Malipiero, G. Manzoni, O. Respighi, N. Rota, R. Vlad. The paper illustrated the diverse typologies of material held by the archives (musical materials, letters, programs, photos, press clippings...) and the crossover existing between different collections. The use of EAD (Encoded Archives Description) format in the [online catalog](#), providing multi-level descriptions, was also discussed.

In the second paper, "Olivier Messiaen Archive at the Music Department of the Bibliothèque nationale de France: how it is being processed", Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris) explained the entry process in February 2015 of the Archive of French composer Olivier Messiaen (1908-1922) into the Music Department of the Bibliothèque nationale de France. More than 200 linear meters of documents containing autograph musical and textual manuscripts, photographs, letters, objects, sound archives, programs, printed scores, books and private papers had to be classified, then catalogued in order to give access to this very valuable ensemble as soon as possible. An agreement with the Messiaen Foundation indicates that the already catalogued items are no more in deposit but the property of the Bibliothèque nationale. The Messiaen Archive is described in EAD (Encoded Archives Description) format within the BNF catalog "[Archives et Manuscrits](#)" and in InterMarc format in the BnF "Catalogue general".

The third paper "Polish Music Center at USC and its Unique Manuscript Collection" was given by Marek Zebrowski (Polish Music Center, Thornton School of Music, University of Southern California, Los Angeles). The Polish Music Center at USC's Thornton School of Music serves as a research library for scholars, musicians, and journalists, as well as a concert organizer and academic content publisher. The Center's collection holds books, scores, manuscripts, recordings, periodicals, documents and numerous other items related to Polish music and Polish musicians emigrated into the United States (www.usc.edu/dept/polish_music). Initiated in 1984 with gifts by Witold Lutosławski and Stanisław Skrowaczewski, the PMC Manuscript Collection contains manuscripts by modern Polish composers Bacewicz, Baird, Laks, Meyer, Penderecki, Ptaszyńska, Schaeffer and Tansman, among many others. Recent additions include the newly discovered symphonic music of Henryk Wars (Henryk Wars), the archives of Zygmunt and Luisa Stojowski, the Paso Robles Collection of Paderewski memorabilia, Bronisław Kaper film scores, and the Roman Ryterband Collection.

Marie Cornaz (Chair)