



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

International Association of Music Libraries, Archives and Documentation Centres (IAML)

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Research Libraries Branch Conference sessions Göteborg, June 2006

Session 1, Tue 20 June, 14.00-15.30, “Digital sources in music”

The Digitization and Presentation of the Portrait Collection F. N. Manskopf in the University Library Frankfurt am Main

Ann-Barbara Kersting-Meuleman (Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main)

The Portrait collection F. N. Manskopf is part of the museum of music and theatre history established by Friedrich Nicolas Manskopf (1869-1928) from 1887 to 1928. Since 1946 it has been part of the University Library of Frankfurt. It comprises pictures of single persons, groups, stage scene stills, views of buildings as well as allegorical pictures from the fields of music, theatre, dance, literature and others. Focal points are the musical life of Frankfurt and Richard Strauss and his works (up to 1927), but numerous persons and places of the European and North American music life are represented as well. The collection covers the years from 1640 to 1920 (graphic imprints) and from 1860 to 1944 (photographs).

Up to 1995 the collection was only roughly indexed, and there had been a desire to describe it with more detail for a long time. The German Forschungsgemeinschaft supported the plan to make security microfilms, digitize and catalogue the original photographs and graphic prints of the collection (totalling about 17,000 units). For reasons of easier data management it was decided to include the entries for images in the PICA catalogue (which was originally designed for cataloguing books). Therefore several categories were redefined.

Since July 1995 all 17,000 digital images have been accessible either via a separate server or via the OPAC of the library. The digital images can be used for free for private and scientific purpose, higher resolution images are available against payment of a fee (e. g. for book publications or exhibitions).

This talk lecture will also cover different search methods (simple or combined search). We are still working on a better representation of Manskopf and his collection in search engines and link listings.

Server: <http://manskopf.ub.uni-frankfurt.de>

Catalogue: <http://lbsopac.rz.uni-frankfurt.de/>

A sleeping beauty: the collection of libretti in the Royal Conservatoire of Brussels

Johan Eeckeloo (Royal Conservatoire, Brussels)

Alfred Wotquenne, librarian of the Brussels Conservatoire 1894-1918, was one of the first musicologists who recognized the importance of libretti for musicological research. His conviction led to two interesting realisations: the building up of a large libretti collection in the conservatoire library at one side and the publication in 1901 of his catalogue on Italian libretti of the 17th century at the other. But when Wotquenne left the conservatoire in 1918, his successors were not interested in those “ephemera” and the libretti collection fell in a long, long sleep.

The libretti collection contains about 6,000 items but as the local catalogue entry is limited to the title and the composer’s name (if known), the real importance and value could hardly be recognized. As a result of the research



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of the collection development, it was not only stated that more than the half had Italian and one third French text, that especially the 18th and 19th century were mostly represented, but also that this libretti collection with several unique copies is the most important one in Belgium.

An electronic database with well detailed title descriptions is an essential need in making accessible this less known collection, and thanks to a local digitization project we had the opportunity to combine the cataloguing with the digitization of the libretti themselves. But as it concerns a low budget project, efficiency is essential. Therefore it was decided to limit the cataloguing as much as possible because the full content of the digital libretto will be available on the internet.

The digitization of the libretti started with the Donizetti collection as a pilot project. It is our aim to continue and to speed up this process, but to wake up the beauty of 6.000 libretti a powerful and preferably rich prince is wanted.

The digitisation of musical sources in the Smetana Museum, Prague

Olga Mojzisoava (Smetana Muzeum, Praha)

The digitisation of works of the founder of Czech national music, Bedřich Smetana, is part of a project whose main aim is the protection of these rare, in many cases rather fragile manuscripts. The first stage of the project, the gradual restoration of the manuscripts, will be followed by the production of high quality digital copies, which will diminish the use of the originals.

Apart from the autographs of Smetana's compositions, the project will also cover his non-musical manuscripts, such as correspondence and other important documents. The music sources owned by the Smetana Museum, which have been digitised so far, include all autograph scores of the operas *Dvě vdovy* (The Two Widows), *Libuše* and *Hubička* (The Kiss). The concept of the description and layout of the data for the individual sources aims at quick and easy orientation and searching, and creating a model, which, partially modified, would be usable also for the digitisation of non-operatic compositions. The Museum is presently working on a project digitising Smetana's correspondence, which is the first phase of its critical edition.

The digital collection of old Russian music in the Russian State Library

Alla Semenyuk (Russian State Library, Moscow)

Today one of the main challenges facing the Russian State Library is preservation of its collections, not only books, but all documents stored in the library. Special attention should be given to old Russian music of the end of 18th century – the beginning of the 19th century. Among them are significant publications by guitarists *Sikhra* and *Vysotsky*, music from the Romanovs family collection, Prince *Odoyevsky's* collection and other scores, which actually haven't been republished in the 20th century.

For four years the Russian State Library has been working together with the company 'Adamant' on the project "Digital Music Library Collection of the Russian State Library". Furthermore a special department, 'Digital Library', has been established. It is responsible for creating an electronic collection based on traditional printed collections of the Russian State Library. While creating digital copies of old music, we don't only preserve old publications, but ensure open and wide access to old music for everyone interested. Our readers can browse digital music and to make copies (on paper, microfilm or electronic carriers).



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Session 2, Thur 22 June, 9.00-10.30, “Digital Musical Sources”

Mozart digitized

Christoph Wolff, Harvard University & Packard Humanities Institute

The Packard Humanities Institute, in collaboration with the Salzburg Mozarteum, is currently undertaking two major digital projects focusing on Mozart. The first one is a long-term project that aims at making the complete works of Mozart available in digital format and in a critical edition that can be updated as needed. The second one is a facsimile edition of the seven mature Mozart operas based on extremely high-resolution digital scans that offer unprecedented possibilities for examining the original manuscript sources. Moreover, the opera facsimiles bring back together the autograph scores dispersed today and reunite the physically separated parts located in different libraries around the world.

The digital ‘Beethoven-Haus’

Friedrike Grigat (Beethoven-Haus, Bonn)

The Beethoven-Haus Society, founded more than 100 years ago, maintains at the birthplace of Ludwig van Beethoven a museum, the "Beethoven-Archiv" research centre as well as a chamber music hall. The "Digital Beethoven-Haus", opened at the end of 2004, allows visitors to investigate Beethoven by means of new media:

The extensive website focuses particularly on presenting the collections of the Beethoven-Haus in a digital library. Museum visitors are offered technically advanced opportunities and can, for example, view and listen to Beethoven's handwritten music or visit a reconstruction of the composer's last dwelling in Vienna. Using virtual reality Beethoven's opera "Fidelio" was for the first time being transformed into an interactive experience with 3D image and sound effects.

Turning the pages: Mozart's own thematic catalogue

Richard Chesser (The British Library, London)

Mozart compiled a catalogue of his own works from 1784 until his death in 1791 ('Verzeichnüss aller meiner Werke'). It lists the works he composed during this period chronologically, with brief, dated, verbal descriptions of the pieces written on the left-hand leaves of the openings, and the corresponding musical incipits written on the right-hand leaves.

The importance of this document has been recognised since Constanze, Mozart's widow, mentioned it in correspondence with the Leipzig publishers Breitkopf & Härtel in 1798. It was to the publisher André, of Offenbach, however, that the manuscript passed in 1800, with the rest of the Mozart Nachlass. André published the catalogue in 1805, a second edition appearing in 1828. By 1833 André had prepared a catalogue of Mozart's pre-1784 works, but this remained unpublished and was acquired by the British Museum in 1884. All of this material was an important source for Köchel's own Catalogue, first published in 1862.

Many of André's Mozart manuscripts were bought by the Royal Library in Berlin in 1873; the remainder were auctioned by the firm of Leo Liepmannsohn in 1929 and 1932. The 'Verzeichnüss' did not reach its reserve of 36,000 Marks, and was subsequently bought by Stefan Zweig in 1935. Zweig's heirs placed the manuscript on loan at the British Museum in 1956 and presented it, together with the rest of Zweig's fabulous collection of musical and



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literary manuscripts, to the British Library in 1986. The British Library has now published Mozart's 'Verzeichnüss' in digital, interactive, format, allowing the widest possible access to this most fascinating of musical sources.

Russian musical collections in Finland

Seija Lappalainen (Helsinki University)

The Orthodox monasteries on Lake Ladoga owned the old Russian church music manuscripts written with neumes. Some of these manuscripts, oldest from the 16th century, are nowadays preserved in the Orthodox Church Museum in Kuopio in Finland.

The richness of cultural life of St. Petersburg (1703) has made an impression in Finland from the beginning of the 18th century. Russian musicians travelled from St. Petersburg via Finland to Europe and gave concerts in Helsinki and Turku among others. Some artists came from distant Moscow or other Russian cities. In 1809 Finland obtained the status of an autonomous Grand Duchy of the Russian Empire, and from that union followed more cultural connections. Finnish musicians studied in St. Petersburg or Moscow, and Russian musicians were employed in Finnish orchestras and bands.

At the end of the 1830s regular steamship traffic started between Helsinki and St. Petersburg. In 1870 the new railway connected these two cities. The most interesting touring musicians during the 19th century were Anton and Nicolay Rubinstein, Annette Essipoff, Vasily Safonov, Vladimir de Pachmann, Alexander Ziloti, Vasily Bezekirsky, Elizabeth Lavrovskaya and Alexander Archangelsky only some names to mention.

On the other hand in Helsinki and other large cities there were Russian civil servants, merchants, officers and military troops, who lived permanently there. They organized music evenings, concerts and charity occasions. There were several Russian military bands.

Orthodox parishes in Finland had also employed professional musicians, who mostly were studied at the theological institutes or academies in Russia. The cantors of the Orthodox parishes were most often born in Russia until the 1940s.

In 1917 Finland became independent. The independence made a new situation for the Russian inhabitants in Finland. Those with Finnish citizenship were allowed to stay in Finland, but others had to move away very quickly within a few days. The Russians who could stay in Finland founded the Russian Colony and continued to save Russian culture in Finland. As a result of the revolution many Russian emigrants moved to Finland and via Finland to Europe and other countries.

After the Second World War cultural ties between Soviet and Finnish artists were established and strengthened. The Association of Finnish Composers and some concert bureaus invited Soviet composers and musicians to Finland and Finnish artists visited the Soviet Union.

Because of these rich cultural connections there are a lot of Russian and Soviet music manuscripts and biographical materials in Finnish archives: eg. manuscripts, scores, letters and working contracts. This lecture presents the most interesting collections.