

Harvard University Library
Library Digital Initiative Grant

FINAL REPORT

Eda Kuhn Loeb Music Library,
Harvard College Library

Digital Scores from the Collections
of the Eda Kuhn Loeb Music Library (II)



Wolfgang Amadeus Mozart, *Premier Concerto pour le clavecin*, [1785]

submitted by Christina Linklater, LDI Project Assistant

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Project Summary

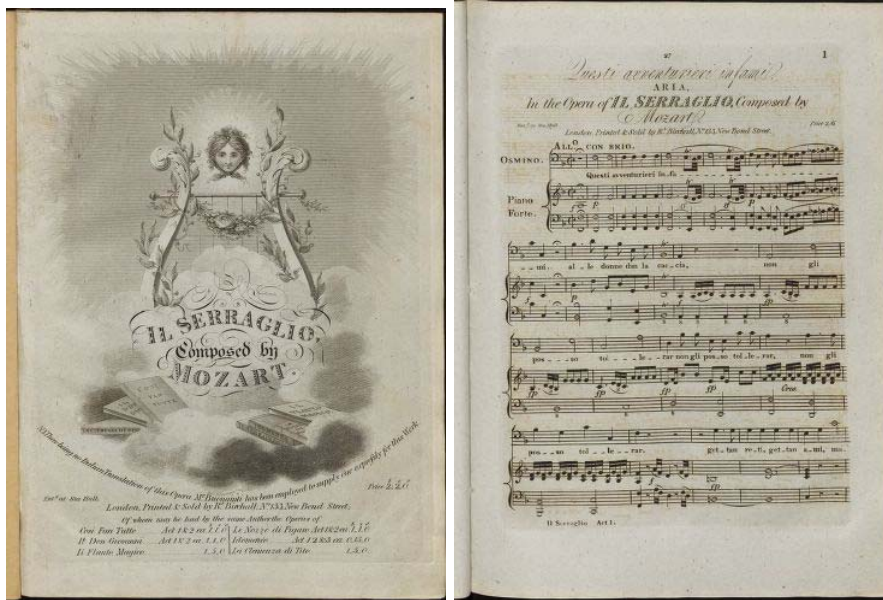
The content for Digital Scores (II) drew on relevant holdings from various collections within the Loeb Music Library. Selections were made in consultation with four faculty members, in support of at least five courses which they plan to offer at Harvard in the immediate future. Importantly, these courses represent some of the long-term teaching and research interests of these faculty members and of the music research community at large: modernism and the emerging musical styles of the early 20th century, and the “long” 18th century. Thus the digital resources that we have produced will help constitute an important digital library of primary research materials.

Music of the 18th Century



Carl Philipp Emanuel Bach, *Sonata VI* (W.55), 1779

This section of the project included first and early editions of musical prints held in the Loeb Music Library and, as needed, in the Houghton Library. Music of the 18th century forms one of the outstanding strengths of the Loeb Music Library, and the materials digitized from this collection have been enthusiastically received and used by our clientele. Selection for this area was focused on works by the Bach family and Mozart.



Wolfgang Amadeus Mozart, *Entführung aus dem Serail*, [181-?]



Johann Christian Bach, *Sonatas for Flute and Continuo* (Op.16), [1773?]

For both local students and scholars, and for the community of musicians and music researchers at large, digital access to these major works – which is free and open for the public – constitutes a major service. All materials were fully cataloged and accessible via HOLLIS, prior to Digital Scores (II); outstanding conservation issues were minimal.

Allegretto Di. Carl Philipp Emanuel Bach

Violini *ten*
Viola *unis*
Canto
Fortissimo
ff
ten
ff
Opfer der Engel die rühmen und Lob des Glanz in der Welt - der vor sich
ff
den du dir gnos ist dankt dir.
ff
Og mir ge-rais - you in der Himmel ist in die ge
ff
und in die ge-rais

Carl Philipp Emanuel Bach, *Heilig* (Eighteenth-Century Copyist's Manuscript), [17--]

European Modernism and American Students of Nadia Boulanger

The Loeb Music Library holds many first and early editions of works by Claude Debussy, Maurice Ravel, Igor Stravinsky and Arnold Schoenberg published during the late 19th and early 20th centuries.

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M. voir...
see.

A. Est-ce que l'air de la mer n'est pas trop froid ce soir?
LE MÉDECIN Is not the air from the sea too cold for you to-night?
THE PHYSICIAN

Fai-tes,
Do it.

pp sf > p sf > p più p dim.

MÉLISANDE

Mer-ci... Thank you. Est-ce le soleil qui se cou-che? Can that be the sun that is set-ting?

fai-tes... do it.

pp m. g. m. g.

Un peu retenu

ARCEL Oul; c'est le so-leil qui se cou-che sur la mer;
Yes; it is the sun that is set-ting on the sea;

m. g. p

Claude Debussy, *Pelléas et Mélisande*, 1907

These frequently differ from later editions of the “same” works, and as such they constitute a first line of approach for students and scholars interested in compositional and performance history of the period. Many of these first and early editions are printed on fragile paper; most have already been well-used, owing to decades of circulation in the Library’s general collection.

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Запѣвная. Chanson pour compter.

Mis en français par C. F. Ramuz. Igor Stravinsky. 1919

M. M. ♩ = 168

Chant.

На ко - мо - мнѣ, на во - ло - мнѣ,
Un, moi qui t'ai, deux, toi qui l'as,

Piano.

роскоf

На Божьей ро - сѣ, на по - по - вой по - ло - сѣ,
trois, de nouveaux moi. Dans l'ig - ni - se du bon Dieu,

glissando

Па - шеть дья - конъ чер - нымъ у - глемъ.
on ne fait ja - mais de feu...

Più mosso.

Чар - ка го - рѣл - ка, Ме - докъ со - строкъ,
Un pe tit ver - re fait ja - mais tort,

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Igor Stravinsky, *Quatre Chants Russes*, 1920

Digitization has allowed us to remove these items from the stacks and, after performing conservation as needed, add them to the Isham Memorial Library, the special library which contains our rare books and manuscripts.

Also housed by the Isham Memorial Library are archival collections of music and music-related literature, and one of the most significant recent additions to these holdings was the Nadia Boulanger Collection: over 800 manuscripts of music by Ms. Boulanger’s American students, including Marc Blitzstein, Paul Chihara, Thea Musgrave, Roger Sessions, Virgil

Thompson, Charles Wuorinen and many others who created the modern music of the last century.



Marc Blitzstein, *The Condemned*, 1932

Since its arrival at Harvard in the early 1980s, the Boulanger Collection has been in demand for studies of the individual composers represented therein and also for broader views of music modernism. It was cataloged on HOLLIS prior to the commencement of Digital Scores (II), and an electronic inventory will soon be migrated to OASIS – this inventory is largely the work of 2007-2008 Administrative Fellow Emilyn Brown, who brought her training as an archivist to bear on the challenging project of describing this expansive, unique collection. A conservation survey of the collection was also completed before digitization began.

All three of the collections described above are in demand for classroom and individual use by Harvard students and faculty and also by visiting scholars and musicians. In all cases, access to these materials was previously limited to consultation within the Loeb Music Library, usually between 9 and 5 on weekdays.

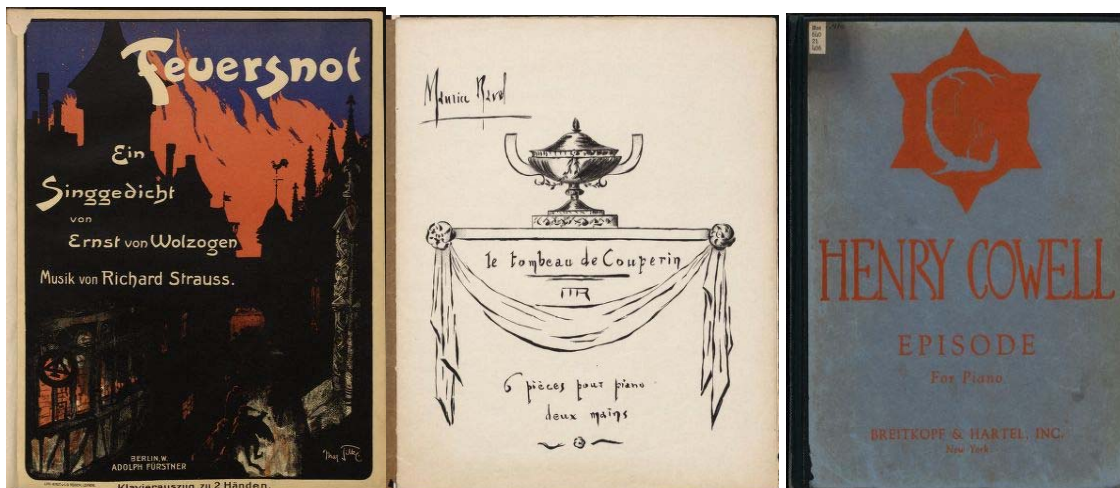
Planning and Research

We used existing technologies and workflows developed through our initial LDI project, Digital Scores from the Collections of the Eda Kuhn Loeb Music Library (I) (<http://hcl.harvard.edu/libraries/loebmusic/collections/digital.html>). That project allowed us to test methods and construct indexing standards, workflows and technical processes for handling characteristically large and sometimes oddly shaped musical scores in as cost-efficient a manner as possible. Working from what we learned in our first digital scores project, we were able to move forward in a production-oriented mode with this, our second scores digitization project.

In this project, the Loeb Music Library proposed to expand its existing resource of scanned images of rare and unique musical scores with print and manuscript selections that would support instruction and research of four faculty members and their students over the coming years:

Christopher Hasty, *Walter W. Naumburg Professor of Music*
Carol Oja, *William Powell Mason Professor of Music*
Anne Shreffler, *James Edward Ditson Professor of Music*
Christoph Wolff, *Adams University Professor*

These digitized scores have supported several recent courses offered by the faculty of the Department of Music. These include a seminar jointly taught by Hasty and Professor Daniel Albright (Ernest Bernbaum Professor of Literature), **Theories of Modernism** (Music 230/English 282), as well as Anne Shreffler's **Music and Politics in the 20th Century** (Music 218). Other courses complemented by the digital scores project are two seminars led by Oja, **Leonard Bernstein and his World** (Freshman seminar) and **Historiography of American Music** (Music 219), and Wolff's **Mozart in Vienna** (Music 216) and **Bach** (Freshman seminar). In addition, this project supplied material for the international conference and exhibit entitled **The Century of Bach and Mozart**, sponsored by the Department of Music, the Loeb Music Library and the Houghton Library. This event, held in Fall 2005, honored Wolff for his teaching and research.



From left: Richard Strauss, *Feuersnot*, 1901; Maurice Ravel, *Le Tombeau de Couperin*, 1918; Henry Cowell, *Episode*, 1922

Selection

Curators and other music library staff, working with Music Department faculty members, nominated materials for review. The Project Manager analyzed each nomination, adding information about uniqueness and scholarly import, and the Project Assistant furnished levels of required structural metadata and physical condition of the original source when necessary. A report of this information was maintained by the Project Manager as a resource for intermittent discussions with faculty members, and as a resource for future projects.

Access

All items proposed for digitization had already been fully cataloged, either in HOLLIS or on OASIS. One of two methods of discovery for Digital Scores (II) is through links in these catalog records (for a brief summary of how the Music Cataloger establishes links in HOLLIS, see “Workflow,” below).

Another important point of access will be the Loeb Music Library’s planned Virtual Collection, Digital Scores and Libretti from the Eda Kuhn Loeb Music Library. This customized portal will bring together digital scores from three successful LDI projects, permitting patrons to browse hundreds of the Library’s scores from a central location. Digital Scores and Libretti from the Eda Kuhn Loeb Music Library is a project spearheaded by newly appointed Reference and Digital Program Librarian Kerry Masteller.

Digital images of these scores are delivered through LDI’s Page Delivery Service (PDS), which provides internal navigation, web display and printing capabilities.

Structural metadata for each item was outlined by the Project Assistant, with assistance from other team members as needed. This level of indexing of the content of each musical work enhances both search functionality and navigation.

Storage

The image files and structural metadata of Digital Scores (II) are stored in the Digital Repository Service (DRS). The Harvard College Library Digital Imaging Group acted as the depositing agent.

Staffing

The management of Digital Scores (II) lay in the hands of an experienced team in the Loeb Music Library. Beyond the Library, the work of this team was supported by LDI and DIG staff.

Eda Kuhn Loeb Music Library Project Staff

Project Manager: Robert Dennis, Recordings Curator

Project Associates: Sarah Adams, Keeper of the Isham Memorial Library;
Virginia Danielson, Richard F. French Music Librarian and Curator of
the Archive of World Music

Project Team: all of the above with the addition of Carolann Buff and Christina Linklater, LDI Project Assistants, and Tsotso Ablorh, Clarel Antoine, Roy A. Kimmey III and Oliver Strand, LDI student workers

Harvard University Library Digital Imaging and Photography Group Staff

William Comstock, Head, Imaging Services

Margaret Hale, Librarian for Collections Digitization

David Remington, Manager and Head Photographer

Mingtao Zhao, Systems Analyst and Applications Developer

- After completing the drop-off process in reverse (signing loan forms, notifying staff that originals were back on site), the Project Assistant and student workers **performed quality control**, verifying the correspondence of image to original. Materials then returned to the repositories whence they were initially retrieved, or underwent conservation, as needed.
- The Music Cataloger was provided with URNs, HOLLIS numbers and call numbers. She **added a Net Gen holdings record** to the bibliographic record of each digitized item, and **provided links in HOLLIS** which appear alongside the call numbers of digital scores.

The appointment of a new Project Assistant in 2007 was recognized as the ideal moment to implement some changes in the workflow. More responsibilities were assigned to that position, relieving the curators of a time-consuming task which did not require as much skill as selection: retrieving items and creating their initial outlines. While the curators continued to offer input as needed, generating outlines became the province of the Project Assistant. In turn, some of her work was passed along to the student workers. After some training and with supervision, student workers began creating metadata, inspecting images, performing quality control and returning materials to their original locations. By organizing and focusing the labor force in this way, we were able to work more efficiently than before, and completed most of the work on Digital Scores (II) in a very timely fashion.

Project Budget Summary

The initial budget for the project was \$100,000.00 from the LDI Internal Challenge Grant Round 8 Award, plus an additional \$4968.24 from annual interest earned on balances. Of this amount, \$7911.26 was spent on salary for the Head of the Project Team, \$6346.91 on student wages, and \$3770.41 on fringe for both, bringing the total personnel costs to \$18,028.58.

\$86,939.66 was spent on digitization of scores and other print materials. Total expenditure for the project was \$104,986.24. (As this project dove-tailed with Music Scores III (LDI 10), the final invoice for digitization of scores was split, thus allowing the total sum available for Music Scores II (LDI 8) -- grant award plus annual interest -- to be spent to the last penny).