Musicians' Correspondence and Interaction between Archives: Remarks from a Canadian Perspective

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> He who seeks to approach his own buried
> past must conduct himself like a man digging
> Above all he must not be afraid to return
> again and again to the same matter;
> to scatter it as one scatters earth…
> *Excavation and Memory*, Walter Benjamin[1]

LOOKING FOR EVIDENCE OF AN AMERICAN *PIERROT*

Over the past thirty years, more composers' manuscripts and working documents have been (re)discovered, gathered together in archives and libraries, studied, and published in transcription and facsimile than ever before. Indeed, the casual observer can be left with the impression of vast quantities of easily available manuscript material coherently organised and safely stored under lock and key. Projects to digitise autograph collections and make them available online have become so numerous that they are hardly considered newsworthy. See for example the recently completed project undertaken by the Bibliothèque nationale de France to place its collection of Beethoven autographs online with hyperlinks to the Digital Archives of the Beethoven-Haus Bonn and the Digitalised Collection of Beethoven Music Manuscripts at the Staatsbibliothek zu Berlin Preußischer Kulturbesitz.[2] This impression of an abundance of easily accessible sources is in fact deceiving. Composers' manuscripts are often difficult

to locate and obtaining access can be problematic. Indeed, they can seem strangely out of place in a world where almost everything is supposed to be just a click away.[3]

The correspondence and other documentation pertaining to the organisation of performances conducted by Ingolf Dahl (1912–70) of Arnold Schoenberg's *Pierrot Lunaire* Op. 21 (1912) in Los Angeles during and after World War II provide a good example. The Schoenberg-Dahl correspondence is preserved in the Arnold Schoenberg Collection of the Music Division, Library of Congress. Scans of this correspondence have been posted online by the Arnold Schönberg Center (Vienna).[4] In a letter written on 12 November 1940, Peter Yates, the founder of the Concerts on the Roof series, wrote that Schoenberg 'wants us to do *Pierrot* in English'.[5] Four years later (18 December 1944), the work was performed in English at a Concert on the Roof. Otto Erich Hartleben's translations of poems by Albert Giraud were translated into English by Dahl.[6] According to Hans Heinz Stuckenschmidt, Schoenberg heard this new American *Pierrot* on the radio and approved.[7] In July 1949 Dahl sent Schoenberg the 'promised translation of *Pierrot Lunaire*'.[8] Two weeks later Schoenberg responded, 'We have improvements, which would fit even better with the declamation and the musical accent'.[9] Dahl rejected the improvements, noting more than once that the suggested improvements were 'very bad'. His negative comments on Schoenberg's improvements are found in manuscripts preserved in the Ingolf Dahl Papers (University of Southern California, Los Angeles).[10] Two months later, on 19 September 1949, Dahl conducted another performance of the American *Pierrot*, employing his unaltered English translation, and used it again at a memorial concert in Santa Barbara on 7 October 1951. Sometime after 1958 Dahl drew up a list of over fifty musical alternations to the vocal line required for his English translation of the text, claiming that they were authorised by Schoenberg for performances in English-speaking countries.[11] Dahl's English translation of the text continued to be used in California. Robert Craft conducted *Pierrot* using Dahl's translation in 1959 and again in 1962, Lawrence Morton, who founded the Monday Evening Concerts (the successor to the Concerts on the Roof series), informed Pierre Boulez that the local tradition imposed performances of *Pierrot* in English.[12] According to Isabell Woelfel, Dahl's translation is in fact far superior to Cecil Grey's 'official' English translation published by Universal Edition[13], because it succeeds in incorporating reminders of some text's culture heritage, which has become an important aspect of translation theory today. Both Grey's and Dahl's translations are interpretations in their own right. However, the Dahl translation is the only one that was approved by Schoenberg.[14] In a letter written to Schoenberg in June

1950, Craft discusses a future performance of *Pierrot* using Dahl's translation. Craft also alluded to his plans to prepare English translations of the texts of *Vier Stücke* Op 27 and *Drei Satiren* Op. 28.[15] In a reply one week later, Schoenberg suggested that Dahl's translations of the *Pierrot* texts should be used as a model by Craft.[16]

Be that as it may, a significant portion of the source material pertaining to the American *Pierrot Lunaire* is found in four separate archival locations. All four post reliable finding aids online.

1. The Arnold Schoenberg Collection in the Music Division of The Library of Congress, holds Schoenberg's correspondence on the *Pierrot* translations with Dahl, as well as between Robert Craft and Schoenberg. The Arnold Schönberg Center, Vienna holds copies of these documents.

2. Archives, Doheny Memorial Library, University of Southern California, Los Angeles holds the Ingolf Dahl Papers which contain numerous manuscripts pertaining to the translation. Among these we find Dahl's handwritten negative reactions to Schoenberg's proposed improvements of the English translation. This collection also preserves the list of over fifty changes to the vocal line, which were required for performances of the work in English. As noted above, Dahl claimed the changes were authorised by Schoenberg. These changes can be corroborated in Dahl's performance score of *Pierrot*, also contained in the collection.

3. Special Collections, Charles E. Young Research Library, University of California, Los Angeles, holds the Lawrence Morton Papers containing correspondence pertaining to the further performances of the American *Pierrot* in California following Schoenberg's death.

4. Special Collections & Archives, University of California, San Diego holds the Peter Yates Papers containing correspondence between Ingolf Dahl, Etta Dahl (Ingolf's wife), Arnold Schoenberg and Gertrude Schoenberg.

ARCHIVAL PRINCIPLES AND CHALLENGES

One underlying assumption of modern archival theory and practice is that a creator (an individual or organisation) can be best understood and appreciated through a full spectrum of possible records which encompass all of a creator's activities, rather than on selected aspects or records of those activities. As we saw, in order to make sense of the information provided in the correspondence pertaining to the American *Pierrot*, the scholar has to examine different types of documents preserved in these archives: not only letters, but also programmes,

programme notes, manuscripts, texts, scores, etc. Archival theory describes the essential 'bond' which exists between the records of one creator which must be understood and preserved to render the records meaningful. The archival term '*fonds*', given to all of the preserved records of one creator, underlines this emphasis on the whole versus the parts.[17] Efforts to preserve documentary evidence of human creativity in fields, such as literature and architecture, have produced rich archival *fonds*, which are favoured by serious researchers over collections of one type of record, such as literary manuscripts or architectural drawings alone. For example, an architect's correspondence with clients, agencies, family and colleagues, as well as the business records complement and enable analyses of the iterations or versions of drawings. Related and associated materials in other *fonds*, held in the same as well as in other repositories, including those beyond national boundaries, are noted as links or references in archival inventories. The names of individuals or events mentioned in the records may be indexed. Indexes such as these were not available to Woelfel, who spent a great deal of valuable research time and had to rely on the goodwill of numerous archivists, librarians and estate holders to track down the information presented above. The creation of detailed indexes and identification of related materials elsewhere is, of course, resource dependent.

THE CANADIAN ARCHIVAL SYSTEM

With a population of about 35 million dispersed over 6,000 km along the American border from the Atlantic to the Pacific Ocean, Canada is a young country. Canadian archives have neither the historical depth nor the degree of specialisation of their European counterparts. The baggage of local tradition is also much smaller. Still, Canadian archivists have aligned themselves more closely with their European colleagues than with our neighbours to the south. From the start (in the late nineteenth century), archives in Canada evolved primarily as institutions with more or less broad collecting mandates with a distinctly democratic character that cut across culture and society. Following World War II, Library and Archives Canada (until recently separate national institutions), espoused the 'Total Archives Concept', and collects both government and private papers at the level of national significance.[18] Provincial (state), regional and local archives collecting activities, on the other hand, conform roughly to their respective geographical boundaries and jurisdiction. University based Archives and Special Collections units form somewhat of an exception. As centres of research, university collections are built to support

unique research areas of their host institution, as well as being the recipients of diverse and eclectic collections from generous patrons of the arts. For example, the University of Calgary's Archives and Special Collection has significant archival holdings related to Canadian creativity in music, literature and architecture. Canadian universities are public institutions, meaning that their holdings must be accessible to the public, as well as to the university community.

In spite of its vast geography, or perhaps because of it, Canadian archivists have established inter institutional networks of exchange, leading in the early 1990s to the codification of best practices of arrangement and description, and in turn enabled the creation of a coherent system of metadata exchange. The internationally recognised Canadian *Rules for Archival Description* (RAD) is based on the principle of respect of the integrity of *fonds*. It proceeds from the general to the specific in a top-down approach; that is, the description of records at the *fonds* and series (or record group) level precedes any attempts at file and item-level description, also known as the bottom-up approach.[19] Emphasis is placed on the importance of contextualising multi-level relationships between the records in a *fonds* and between creator and records. This standard provided the foundation on which Canadian archivists have built a network of publically accessible and free-of-charge archival databases which enable broad discoverability of archival materials from a multitude of dispersed and varied archival institutions. First developed at the provincial (state) level, the then National Archives of Canada and the Council of Canadian Archivists (CCA) expanded the vision into a national database. *Archives Canada* was created in the mid-1990s and brings together in one search engine the data sets of over 800 repositories from across the country (FIGURES 1-2). As a result, *fonds*-level descriptions are searchable from across Canadian archival repositories, by any term or name appearing anywhere in *fonds* level descriptions including by certain media and broad subject categories. File level searching across repositories remains a goal to be achieved with time as more archives employ modern description and public-access software tools, and federated search tools become more powerful.

To sustain this networked archives system, enforcement and recognition play a complementary role. In order to contribute to the network, archival descriptions must be compliant with the national standard, set out in the Rules of Archival Description (RAD), and, in order to obtain public funding for processing archival *fonds*, standard RAD compliant inventories must be produced and published into the network. In order to be eligible for public funding, institutions must also fulfil a set of membership criteria in professional

FIGURE 1. http://www.archivescanada.ca/Networks

Networks

Yukon
Alberta on Record (Yukon descriptions hosted in Alberta's network)

Northwest Territories
No network

Nunavut
No network

British Columbia
MemoryBC

Alberta
Alberta on Record

Saskatchewan
Saskatchewan Archival Information Network

Manitoba
Manitoba Archival Information Network

Ontario
Archeion

Québec
Réseau de diffusion des archives du Québec

New Brunswick
Council of Archives New Brunswick / Conseil des archives Nouveau-Brunswick

Prince Edward Island
Archives P.E.I.

Nova Scotia
MemoryNS

Newfoundland and Labrador
Association of Newfoundland and Labrador Archives

Canada
Library and Archives Canada

FIGURE. 2. http://www.archivescanada.ca/

Postcard, potatoes, uncatalogued document, n.d. - University of Saskatchewan Archives

In homes, schools and libraries across Canada, people are looking for evidence of what it means to be a Canadian. ARCHIVESCANADA.ca is a gateway to archival resources found in over 800 repositories across Canada--it's your gateway to Canada's collective memory!

Through ARCHIVESCANADA.ca you can:

 ‣ Search archival holdings across Canada

 ‣ Access Provincial and Territorial Archival Networks

 ‣ View digitized photographs, maps and other documents about Canada's history

 ‣ Browse digital projects produced through the Archival Community Digitization Program

 ‣ Find contact information for repositories where these resources are held.

   New archival descriptions and digitized products are added regularly.

ARCHIVESCANADA.ca is an official archival portal maintained by the Canadian Council of Archives (CCA), and is a joint initiative of CCA, the Provincial and Territorial Archival Networks, and Library and Archives Canada (LAC). All archival descriptions and links contained in the searchable database are provided by provincial and territorial councils, their members, and LAC.

We welcome your feedback.

associations which include accessibility of holdings to the public and regular hours of reference service. Restrictions on accessibility, such as imposed by the donor, must be kept at a minimum and be very well defined. In fact, an archival institution stakes its reputation in the community of colleagues and researchers on maintaining a high profile in publishing inventories to the network and involvement with professional associations across the heritage sector.

In the early 1990s, as a member of the International Council on Archives (ICA), Canada, represented by its National Archives, contributed significantly to the development and ratification of the General International Standard for Archival Description, called ISAD(G) which has been widely endorsed and published in fourteen languages to date.[20] At about the same time, the International Standard for Archival Authority Records for Corporate Bodies, Persons and Families (ISAAR/CPF) was created with significant involvement from the Canadian archival community. Through it the authorised form of a name combines with other information elements that identify and describe the named entity and may also point to other related authorial records across national boundaries.[21] The concomitant genesis of the national Canadian

standard RAD ensured it complements these international standards. The recent development of a made-in-Canada open-source archival software tool, called Access to Memory (AtoM), initially sponsored by the International Council on Archives, promotes ISAD(G) and ISAAR/CPF and has led to the growing adoption of the international standards within the Canadian network in recent years.

The well-honed Canadian model has recently come under scrutiny, however, as a result of two factors: the challenges of preserving and making available digital records and budgetary re-prioritisation by the federal government. The stake holder communities are in the process of responding to these challenges and realigning the archival system. This exercise once again bears all of the signs of community building across the country, and includes the heritage and education sector.[22] In Canada, universities may become key players because of their mandate to provide public access to research data from all fields of inquiry. Based on our experience, we suggest the following measure that could be applied to archival repositories anywhere:

1. accelerate collaboration between stakeholders by forming interest groups across professional and academic organisations in music education, including library and archival associations;
2. building advisory capacity into acquisition and publishing committees involved in archival inventory production, including musicologists, composers and performers;
3. involvement of musicology students in archives 'discovery' exercises and in content analysis, indexing and searching for related archives in other repositories;
4. use of social media to report on new connections between archival *fonds*, and to allow perhaps for the co-editing of archival descriptions through, for example, crowd-sourcing.[23]

In conclusion, what can be offered for discussion about a network of music archives and the accessibility of musicians' correspondence in and across Canadian and, indeed, European archival repositories? We believe that researchers should benefit from an improved discoverability of materials preserved in archives, enabled by internationally standardised archival descriptions shared across national and international networks. Contributing to networks may be seen as an incentive. Archivists and musicologists, and general users should seek more opportunities for collaboration. In Canada, universities may be suitable drivers because they are dedicated to research and are teaching the next generation of archives researchers. A better understanding of how musicians' papers generally are arranged and described by archivists may lead to a more informed search for musicians' correspondence.

Notes

1 Walter Benjamin, 'Excavation and Memory', cited in *Walter Benjamin's Archive: Images, texts, signs*, ed. by Ursula Marx, Gudrun Schwarz, Michael Schwartz and Erdmut Wizisla, trans. Esther Leslie, London and New York: Verso, 2007, n.p. (incipit in the front matter).

2 See the Bibliothèque nationale de France, 'Les manuscrits musicaux de Beethoven', Gallica Bibliothèque Numérique (http://blog.bnf.fr/gallica/). This site is linked to the Digital Archives of the Beethoven-Haus Bonn (http://wwwe.beethoven-haus-bonn.de) and the Digitized Collection of Beethoven Music Manuscripts established by the Staatsbibiliothek zu Berlin Preußischer Kulturbesitz (http://digital.staatsbibliothek-berlin.de/). The links are efficient and provide the user with relatively easy access to three significant collections. All cited websites have been accessed 14 January 2014.

3 Friedemann Sallis, *Music Sketches*, Cambridge: Cambridge University Press, 2015, pp. 41–42.

4 We are indebted to Isabell Woelfel for providing us with information on the Los Angeles performances of *Pierrot Lunaire*.

5 Peter Yates, cited in Dorothy Crawford Lamb, 'Peter Yates and the Performance of Schoenberg chamber music at "Evenings on the Roof"', *Journal of the Arnold Schoenberg Institute*, XII/2, 1989, p. 188.

6 Cecil Grey produced a first English translation of *Pierrot Lunaire*, which was used in a performance of the work on 29 May 1942 in London. Christopher Dromey, 'Benjamin Britten's "Pierrot" Ensembles', in: *British Music and Modernism 1895-1960*, ed. by Matthew Riley, Farnham: Ashgate, 2010, p. 246.

7 Hans Heinz Stuckenschmidt, *Schönberg Leben Umwelt Werk*, Zürich and Freiburg: Atlantis, 1974, p. 398.

8 'Hier ist die versprochene Übersetzung von *Pierrot Lunaire*'. Letter from Ingolf Dahl to Arnold Schoenberg, 10 July 1949, Schoenberg-Dahl Correspondence, Music Division, Library of Congress.

9 'Wir haben einige Verbesserungen, die dann noch besser zur Deklamation und zu dem musikalischen Akzent passen.' Letter from Arnold Schoenberg to Ingolf Dahl, 23 July 1949, Schoenberg-Dahl Correspondence, Music Division, Library of Congress.

10 Ingolf Dahl papers, Box 82, Archives, Doheny Memorial Library, University of Southern California, Los Angeles.

11 Ingolf Dahl papers, Box 82, Archives, Doheny Memorial Library, University of Southern California, Los Angeles.

12 Dorothy Crawford claims that this tradition lasted until 1989. Dorothy Crawford Lamb, *Evenings on and off the roof: pioneering concerts in Los Angeles, 1939-1971*, Los Angeles: University of California Press, 1995, pp. 234 and 208, respectively.

13 Cecil Grey (trans.), 'The Poems', in Arnold Schoenberg, *Pierrot Lunaire*, Vienna: Universal Edition (UE 34806), 2006, pp. XXIV–XXXIV.

14 Isabell Woelfel, email to the authors, dated 10 April 2015.

15 Letter from Robert Craft to Arnold Schoenberg, 17 June 1950, Arnold Schoenberg Correspondence, Music Division, Library of Congress.

16 Letter from Arnold Schoenberg to Robert Craft, dated 23 June 1951 (sic 1950), Arnold Schoenberg Correspondence, Music Division, Library of Congress.

17 The term 'fonds' originated in French archival terminology of the 19th Century: a body of records created and accumulated by one person or organisation in the conduct of affairs. The underlying goal of this concept is to preserve the natural archival integrity of the records of one creator as opposed to dismantling and imposing a classification by subject, chronology or other scheme. European archivists in the early 20th Century adopted the concept and by the 1980s the term 'fonds' became the preferred term in Canada, blending French and English Canadian theory. It has officially replaced the misleading term 'collection', which is now only used for document aggregations assembled, but not created, by a collector. In the United States, archivists still often use the terms 'collection' and 'record group' for comparable levels of archival materials. Kent M. Hayworth, 'The Voyage of RAD: From the Old World to the New', *Archivaria. The Journal of the Association of Canadian Archivists*, 35, Spring 1993, pp. 55–63.

18 Laura Millar, 'Discharging our Debt: The Evolution of the Total Archives Concept in English Canada'*, Archivaria*, 46, Fall 1998, pp.113–144.

19 Bureau of Canadian Archivists, 'Canadian Rules for Archival Description'. Ottawa (1990), in Statement of Principles, pp. XXII–XXV, www.cdncouncilarchives.ca/archdesrules.html. RAD is a data content standard, as opposed to library derived bibliographic output or structure standards such as MARC and AACR2R, and is concerned less with presentation of description but with the accurate representation of levels of arrangements within a body of records.

20 ISAD(G): General International Standard Archival Description http://www.ica.org/10207/standards/isadg-general-international-standard-archival-description-second-edition.html.

21 'Such standardization is of particular international benefit when the sharing or linking of contextual information is likely to cross national boundaries, for example, processes such as colonialization, immigration and trade have contributed to the multinational character of recordkeeping.' ISAAR/CPF, 2nd edition, 2011) http://www.ica.org/10203/standards/isaar-cpf-international-standard-archival-authority-record-for-corporate-bodies-persons-and-families-2nd-edition.html.

22 Key reports on the subject, including from Royal Society of Canada (RSC) Expert Panel on the status and future of Canada's libraries and archive institutions, http://archivists.ca/content/key-reports-and-publications-canadian-archival-history.

23 Soliciting the public in the tagging of unknown documents and transcriptions has been practiced by a number of large public archives in the English speaking world for some years now, including the National Archives of the UK http://blog.nationalarchives.gov.uk/blog/

operation-war-diary-archive-needs/#more-14122 and the National Archives and Records Administration (NARA) in the US http://blogs.archives.gov/online-public-access/?tag=crowdsourcing. Contributions are further edited by the repository reducing the risk of adding inaccurate information. For a discussion of web 2.0 tools in generating public input to archival descriptions, see Chad Gaffield, 'Making an Archival Golden Age in the changing World of Digital Scholarship', *Archivaria*, 78, Fall 2014, pp. 179–191.