

# Research and preservation of the musical heritage – The Swiss Office of the “Repertoire International des Sources Musicales” (RISM)\*

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The Swiss RISM Office was founded in 1956.<sup>1</sup> Since its foundation Swiss RISM Office contributes to all RISM-A Series projects - as would be single and collected prints and cataloguing music manuscripts.

A short statistic of the titles recorded by Swiss RISM Office:

- More then 15.000 prints before 1800 = RISM A/I
- Collective prints of the 16th, 17th and 18th century = RISM B/I and B/II
- More then 36.000 manuscripts after 1600 = RISM A/II
- More then 17.000 prints of the 19th and 20th century = new project from Swiss RISM Office

The organisation of the Swiss RISM Office has changed several times. After a period of minimal activities between 1985 and 1995 due to financial problems, RISM Switzerland is organized since 1996 as an independent association. Working in the style of a “private enterprise” with

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<sup>1</sup> The International Inventory of Musical Sources - Répertoire International des Sources Musicales (RISM) - is a cross - country non-profit joint venture which aims at comprehensive documentation of the worldwide existing musical sources. Musical sources are manuscripts or printed music, works on music theory and libretti stored in libraries, archives, monasteries, schools and private collections. The organization, founded in Paris in 1952, is the largest and the only global operation that records written musical sources. RISM documents the existing musical sources and where they are stored. On the one hand the musical traditions are protected through cataloguing in a comprehensive encyclopaedia and on the other made available to musicologists and musicians. One or more national RISM working groups in 32 countries participate in this project. About 100 persons describe the musical sources stored in their countries and transmit the results to the RISM Zentralredaktion in Frankfurt, which edits and publishes the entries within the corresponding series.

smallest financial support by the government until end of 2007<sup>2</sup> had consequences on the workflow as well on the organisation of the daily work.

## Projects

Concerning the workflow it was clear, that Swiss RISM Office could catalogue musical sources on a scientific level only by projects. A well elaborated description of every project including calculation of the expected hours for cataloguing and the costs were an important condition, so that funding of every project was successful. During the last 10 years the whole cataloguing “output” of Swiss RISM Office works on the background of this project planning. The primary concern was and remains the cataloguing of music manuscripts from the 19th and 20th centuries and of printed music from the 19th century. Particular emphasis is placed on the project *Repertory of 19<sup>th</sup> century’s Swiss composers*. The 19<sup>th</sup> century has a significant importance for the musical identity of the Swiss Confederation at that time: as a consequence of the liberal revolution and the gradual repression of influences opposing the fine arts, that period has witnessed an increase in the music culture in the towns and cantons. At that time - on the political level - by founding the modern state as a confederation in 1848, political structures on a nationwide basis were called to life which made it possible to speak of a specific increase in Swiss music culture. The establishment of the Swiss society of performing musicians in 1900 was a logical consequence of the current emancipation of the music culture - formerly separated by being designated to a language group - from its attachment to the neighbouring cultural spheres. The *Repertory of 19<sup>th</sup> century’s Swiss composers* intends to supply a complete registration of all the compositions of 52 composers:

Angerer, Gottfried	1851-1909
Arnold, Gustav	1831-1900
Attenhofer, Carl	1837-1914
Baumgartner, Wilhelm	1820-1867
Blanchet, Charles	1833-1900
Bovy -Lysberg, Charles-Samuel	1821-1873
Cerrini de Monte-Varchi, Anna von	1833*
Ehrhart, Jacques	1857-1949

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<sup>2</sup> Since 2008 the Swiss National Science Foundation acknowledges Swiss RISM Office as the important institution of “research infrastructure” in musicology and supports financially the Swiss RISM Office.

Fäsy, Albert Rudolph	1837-1891
Fellenberg, Gottfried von	1857-1924
Fröhlich, Friedrich Theodor	1803-1836
Glaus, Emil Alfred	1853-1919
Glutz-Blotzheim, Franz Peter Alois	1789-1827
Goetz, Hermann Gustav	1840-1876
Grast, Franz Gabriel	1803-1871
Greith, Franz Josef	1799-1869
Greith, Karl	1828-1887
Hegar, Friedrich	1841-1927
Heim, Benedikt Ignaz	1818-1880
Hess-Rüetschi, Carl	1859-1912
Hofer-Schneeberger, Emma	1855-1939
Huber, Ferdinand Fürchtegott	1791-1863
Huber, Hans	1852-1921
Hünerwadel, Fanny	1826-1854
Kempfer, Lothar	1844-1918
Kircher, Maria Bertha	1831-1903
Kling, Henri-Adrien-Louis	1842-1918
Lavater, Magdalena Elisabeth	1820-1901
Liste, Anton	1772-1832
Methfessel, Ernst	1811-1886
Müller, Alexander	1808-1863
Munzinger, Edgar	1847-1905
Munzinger, Eduard	1831-1899
Munzinger, Karl	1842-1911
Nägeli, Hans Georg	1773-1836
Nägeli, Hermann	1811-1872
Petzold, Eugen Karl	1813-1889
Plumhof, Henri	1836-1914
Reichel, Adolf	1820-1896
Rheinberger, Joseph Gabriel	1839-1901
Schneeberger, Friedrich	1843-1906
Schnyder von Wartensee, Franz Xaver	1786-1868
Schubiger, Anselm OSB	1815-1888
Schulz-Beuthen, Heinrich	1838-1915
Senger, Franz Ludwig Hugo von	1832-1892
Stauffer, Theodor	1826-1880
Tobler, Johann Heinrich	1777-1838
Vogt, Jakob	1810-1869
Walter, August	1821-1896
Weber, Karl Gustav	1845-1887
Zwyssig, Alberik Ocist.	1808-1854

The selection of the composers set out to select mainly those artistically outstanding persons, who specifically can be regarded as the persons who contributed characteristically to the Swiss music culture of the 19th century. In addition the question, whether that person had his or her compository and artistic activities mainly in Switzerland acted as a further criterion for the selection. The project *Repertory of 19<sup>th</sup> century's Swiss composers* was taken up on 1st September 1998. Actually 7392 sources have been recorded; 3821 music manuscripts and 4206 printed music. (Image 1)

As commissions for cataloguing musical sources by libraries and archives, the Swiss RISM Office established the catalogues of musical sources for different sacred music archives.

### ***The Music archives of the cathedral in St. Gallen***

The musical archives of the cathedral of St. Gallen comprise an extensive collection of musical manuscripts and prints of the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries. The archives illustrate the extensive care of music practiced in the cathedral, at the former Catholic college and later in the choir of the cathedral during the period of 1730 – 1950; furthermore the archives have a collection of sources from the former monastery principality of St. Gallen (secularized in 1805).

The collection of the archives of the cathedral of St. Gallen was catalogued during the period of June 2003 – July 2004 by Swiss RISM Office. The inventory consists of 1328 titles – 381 manuscripts and 947 prints. During the process of cataloguing the entire collection was rearranged, shelf-marked and repacked in acid-free materials for conservation. (Image 2)

### ***The Music library of the collegiate church of Beromünster***

The religious foundation for the canon fathers of St. Michael in Beromünster is in possession of an extensive collection of musical sources in form of autographs, manuscripts and prints. Its music library is one of the most important collections of central Switzerland. This music library, together with the libraries of the Benedictine monasteries of Einsiedeln, Engelberg an St. Andrew in Sarnen, has lived through the same fate: that is that the awareness for such treasures - collected on a religious motivated approach to art - is returning to musicological science and musical performance at an extremely slow pace. The manuscripts of the 19th century are most prominent in this collection of liturgical music: they document in a very impressive way that in the daily life of the religious foundation for the canon fathers of St.





Michael music of the 17th and 18th centuries was continuously cultivated by several “regens chori” far into the 19th century. The fact, that St. Michael in Beromünster is the only active community of canon fathers in the German-speaking part of Switzerland having a library of their own, underlines the importance of this collection.

With gratitude to the financial support from the Albert Koechlin Stiftung AKS in Lucerne the music sources of St. Michael in Beromünster were completely recorded during the years 2004, 2005 and 2006 by Swiss RISM Office. At the end of the inventorisation 823 music manuscripts from the 17th, 18th and 19th centuries, 1087 prints from the 17th and 18th centuries as well as 3656 prints from the 19th century are accessible to musicological research and musical performance. During the process of cataloguing the entire collection was rearranged, shelf-marked and repacked in acid-free materials for conservation. (Image 3).

Since 2007 the Swiss RISM Office catalogues the Music library of the Benedictine sisters of St. Andrew in Sarnen.

### ***Music from the monasteries in Switzerland***

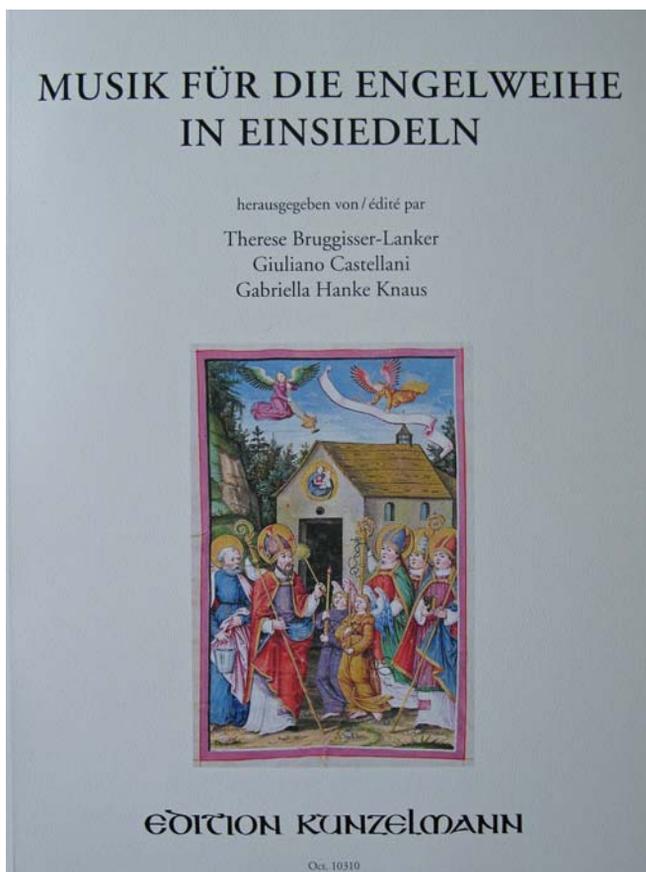
Due to the cataloguing of the music libraries in the monasteries of Einsiedeln, Engelberg, Disentis, Müstair, Neu St. Johann, the collegial church of Beromünster and the convent of the Benedictine sisters of St. Andrew in Sarnen the institute of Musicology in Fribourg (Switzerland) in cooperation with Swiss RISM Office established the research project *Music from the monasteries in Switzerland*,<sup>3</sup> funded by the Swiss National Science Foundation. The first edition of this project was published in 2007 during the RISM-meeting in Einsiedeln. This volume contains music from the “Engelweihe” (the anniversary of the “Miraculous Dedication” of the Lady Chapel) in the monastery of Einsiedeln. (Image 4).

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<sup>3</sup> In September 2005 the Swiss National Science Foundation approved the project Music from the monasteries in Switzerland submitted by Lucca Zoppelli as chair of musicology in Fribourg. In cooperation with the Swiss RISM Office, the Swiss Musicological Society, the Swiss National Sound Archives and an international research committee this project is aimed at sorting out and examining a significant number of musical sources of the 17th, 18th and 19th centuries which have been conserved in different monasteries in Switzerland. A further goal of this project is to interpret the historical and liturgical context of these sources and to make them accessible for researchers and performers.

*Offertorium*  
 a  
*Basso Solo*  
*comitantibus*  
 II Violinis, Viola, Basso, Flauto II Clarinetis,  
 II Cornibus, II Clarinis & Tympanis  
  
*Festum S. Michaelis Archangeli, insig. ecclesiae*  
*Collegiatæ Beronens. Patroni,*  
*Clæ Dom. MDCCCXLIV*  
  
**COMPOSITUM ET**  
  
*Studiorum suorum Coll. & Juv. Amico*  
**RRDDC. Mart. Balthasar**  
*insign. Eccles. Beron. Canonico & Aedili*  
*dedicatum*  
 a  
**Jos. Ant. Sulzer**  
*Medicina Doctore, Rhenofeldæ in*  
*Frickgandia.*

*Image 3 - Example: Josef Anton Sulzer (1778-1854): Offertorium a Basso Solo comitantibus II Violinis, Viola, Basso, Flauto, II Clarinetis, II Cornibus, II Clarinis & Tympanis in Festum S' Michaelis Arcangeli, insig. ecclesiae Collegiatæ Beronens. Patroni Anno MDCCCXLIV compositum et Studiorum suorum Coll. & Juv. Amico R.R.D.D. C. Mart. Balthasar insign. Eccles. Beron. Canonico & Aedili dedicatum a Jos. Ant. Sulzer Medicinæ Doctore, Rhenofeldæ in Frickgandia. (No autograph manuscript, written in 1844 by Joseph Anton Hegi). First performance on the feast of the dedication of the Collegiate Church on 29<sup>th</sup> September 1844. © Musikbibliothek des Stifts St. Michael Beromünster*



*Image 4 - Example: Cover title of the first edition of the project “Music from the monasteries in Switzerland”*

## **The Swiss RISM Office-Database and the future of cataloguing**

Working in a huge range of musical sources is important because the users of the RISM-services became more and more different and critical. Due to the fact that the users of the services of Swiss RISM Office are performers / musicians, musicologist, libraries and archives, editors and the federal office of protection of Cultural Property in Switzerland, Swiss RISM Office decided to publish his data on the free accessible database, online since January 2005 at <<http://www.rism-ch.ch>>. This database also contains a quadrilingual website in which every cataloguing project is described. Furthermore the website offers to users an elaborated link list.

Since the Swiss RISM-database is accessible there has been an increase of interest in the work of RISM in Switzerland. Furthermore we can remark that there has been a great increase of different institutions which are taking care of the conservation and dissemination of Switzerland's musical heritage. Furthermore these institutions put the Swiss RISM Office in charge with expertises and they have accepted the database of RISM Switzerland as an important contribution to the conservation of Switzerland's cultural assets.

To keep this standard of research infrastructure for musicology as well as for the conservation of Switzerland's cultural assets, the Swiss RISM Office defined the future goals of the cataloguing and the access to musical sources as follows:

- The recording of musical sources on an high scientific international standard and based on the international data-format MARC21
- The publication of the recorded data on musical sources on a free accessible web-interface
- The introduction of special tools on the web-interface: the first project is the linking of image of the source (digitalized source) with the bibliographical record (the database of Swiss RISM-Office) and the sound (access to the related sound document of the Swiss National Sound Archives by remote listening spots in several libraries of Switzerland)
- The establishing of a standard of conservation of sources as well for the digitalized records

The fundament of these goals is the cataloguing tools: Swiss RISM Office, together with the RISM (UK) Trust and the Distributed Digital Music Archives and Libraries (DDMAL) Laboratory at McGill University in Montreal established the project of the new RISM data management framework. At the end of this project RISM will have a new structure for recording and publishing scientific data of

- Musical manuscripts
- Printed sources
- Libretti
- Treatises

With this framework the Swiss RISM Office will be able to exchange data with all Swiss libraries as well as the international research community of music on an international data standard.