



International Association  
of Music Libraries, Archives  
and Documentation Centres

## Bibliography Section

The Bibliography Section organized two sessions at the 2018 IAML annual congress in Leipzig. Both were chaired by Stefan Engl (Österreichische Nationalbibliothek, Vienna) and all papers were given in English

### First session: Monday, 23 July 2018

#### Current bibliographical projects on Mozart and Clementi

Concert Hall, Hochschule für Musik und Theater  
Audience size: ca. 65

The first presentation, by **Ulrich Leisinger (Internationale Stiftung Mozarteum, Salzburg)**, was called **"The 'new' Köchel catalogue – from the librarian's perspective."** Ludwig von Köchel's *Chronologisch-thematisches Verzeichniss sämmtlicher Tonwerke Wolfgang Amade Mozarts* presents bibliographic challenges because of its numerous editions and regular renumbering of works. The new edition, edited by Neal Zaslaw, will be published by the Internationale Stiftung Mozarteum and Breitkopf & Härtel in English and German and will appear in print [and online](#).

Entries in the new catalog maintain, in many ways, the format of earlier versions. Additions include a discussion of the text and the *Vorlage* (model source). Among the principles that have guided the new catalog is the idea to not assign new numbers to old works. This might mean that as a consequence, the oldest number that a work ever had will be used in the main body of the text and pieces with KV numbers that are not works will be moved to the appendices. A "work" is something that was considered complete by the composer and was intended for performance; cadenzas, for example, are not separate works but rather parts of larger works. New numbers should be assigned to new works only. In terms of the title of the catalog, the editors have eliminated the word "Chronologisch" from the title and have opted to call it the *Köchel -Verzeichnis*, which is what it is commonly called.

After the presentation, the discussion included one question from the audience: The Stiftung Mozarteum has done a lot of digital editions, so why would they opt to issue a printed volume? The answer is that it will take about two years after the appearance of the printed volume before the online database can be released.

In the second presentation, we stayed in Salzburg and heard from **Eva Neumayr (Internationale Stiftung Mozarteum / Archiv der Erzdiözese Salzburg)** in a paper entitled **"The project 'Mozart Nachlass': a cooperation between the Internationale Stiftung Mozarteum and the Archiv der Erzdiözese Salzburg."**

The society known as the "Dommusikverein und Mozarteum" (Society for Music at the Cathedral and Mozarteum) was founded in 1841 with the help of Constanze Nissen and received significant donations of materials from the sons of Constanze and Wolfgang Amadeus Mozart, Carl Thomas and Franz Xaver—the Mozart Nachlass. In 1881, the society was split into two institutions: the Dommusikverein and the Internationale Stiftung Mozarteum. The holdings of the society were likewise split, and today the two collections are housed at the Dommusikarchiv at the [Archiv der Erzdiözese Salzburg](#) and the [Biblioteca Mozartiana](#) of the Internationale Stiftung Mozarteum, respectively. A project begun in 2014 has been underway as a cooperation between the two holding institutions to catalog the two collections and to reunify the divided collection in a virtual way. The manuscripts have been cataloged in [RISM](#) and the printed editions in the [Austrian Library Network](#). A printed catalog is in preparation. The cataloging and digitization work has basically been completed. An online presentation at [digibib.mozarteum.at](#) will launch in the fall.

After the presentation, there was one question from the audience concerning the overall number of manuscripts. The answer is that there are ca. 290 shelfmarks in the Mozart Nachlass and about 450 entries in RISM.

We continued with current bibliographic projects and turned our attention to Clementi in **"Boosting the core: revision and expansion of Muzio Clementi's Thematic Catalogue. New evidence"** by **Luca Sala (Université de Montréal)**. The speaker was not able to attend the congress in person, so the presentation was given in absentia by Stefan Engl.

The first attempt of an evaluation of Clementi's life was made in 1913. Alan Tyson's thematic catalog appeared in 1967 and was a major step forward at the time in that it identified original opus numbers and a clarified a chronology of the works. Nevertheless, the Tyson catalog is in need of an update, especially given recent Clementi research, new attributions, and the [Italian National Edition](#) of Muzio Clementi's complete works that is currently underway.

While the Tyson catalog separated Clementi's compositions into works with and without opus numbers, the new catalog structure will be divided into authentic works, doubtful works, and spurious works. Enhancements to the descriptions of the sources include complete music incipits for all authorized issues, full title page transcriptions, references to RISM, a differentiation between types of manuscripts and stages of printed editions (first editions, reprints, etc.), detailed codicological descriptions, locations of all known copies, and extensive references to primary and secondary literature. The new catalog can lay the groundwork for later critical editions will update the primary and secondary dissemination and textual genealogy of a given work.

## **Second session: Thursday, 26 July 2018**

### **Bibliographical research on music sources**

Conference Room, University Library  
Audience size: ca. 75

The theme of this session was bibliographic research and the first presentation, by **Sabine Koch (Leipzig University of Applied Sciences)**, focused on a resource for dating printed music: **"The German Music Publishers' Wiki Page Project: a single access point for dating printed editions of music from C. F. Peters & other nineteenth-century publishers."**

Librarians and bibliographers know that historical printed music often lacks publication dates and definitive information in this regard is rarely to be found in the secondary literature and in catalogs. To help fill the need for a resource that can assist in dating printed music, IAML Germany and the Leipzig University of Applied Sciences, with the support of the Sächsisches Staatsarchiv/Staatsarchiv Leipzig, launched the [Musikverlagswiki](#) in 2011.

The wiki is currently only in German. The home page (**Startseite**) gives general information about the project. The pages **Verleger** and **Drucker** list 110 music publishers and 16 printing houses, respectively. There is a special emphasis on Leipzig publishers, with plans to add other domestic and foreign publishers later. The **Musterseiten** provides templates that can be used to add new pages for either publishers or printers. **Plattenummern** gives sample plate numbers for dozens of publishers (even ones without further entries in the wiki) to help one identify the publisher in case a print is missing its title page. **Literatur** lists primary sources and reliable secondary sources. Several examples were shown of how information is researched and added to the wiki, using electronic resources such as IMSLP and Hofmeister XIX and archival sources like the handwritten Auflagebücher (catalogs containing information about print runs and issues) and Druckbücher (printing books) available from the Sächsisches Staatsarchiv ([Bestand 21070](#)). A fuller evaluation of the primary sources used will be listed on the wiki page. The wiki is a work in progress. The presentation closed with an appeal for contributions.

After the presentation, there were two questions. The first questioner asked whether the wiki is a German project or whether it will include Artaria or other publishers. The answer is that the focus at the moment is on Leipzig. Next, publishers with a Leipzig connection will be added, and they will branch out from there.

The second questioner asked whether data from the Petrucci library (IMSLP) is reliable for plate numbers and publication dates. Furthermore, Petrucci data often come from Hofmeister, so one goes full circle. The reply is that there is a hierarchy of sources in place in which primary sources are consulted first. Information is always cross-checked and critical comments are added regarding dates and reliability. One must be aware that in Petrucci, sometimes edition numbers are treated as plate numbers, which they are not.

The second presentation kept the focus on Leipzig. **Anne Schleicher (Otto-Friedrich-Universität Bamberg)** gave a talk entitled "**The history of the Peters Music Library.**" This presentation told the tumultuous history of an important music collection.

The Peters Music Library is a collection with over 120 years of history. When it opened in 1894, the Peters Music Library became the first publicly accessible music library in Germany. The collection tried to offer users materials relevant to all important areas of music and built up an impressive collection of scores, rare items, autograph manuscripts, and first editions. The *Jahrbuch der Musikbibliothek Peters* was a notable publication that contributed to contemporary musicology and music bibliography.

When Max Abraham, the owner of C. F. Peters, died in 1900, the firm came under the control of Henri Hinrichsen. Hinrichsen continued to develop the collection in the spirit of Abraham, and the reputation of the library grew. The rise of the Nazis had devastating consequences for the Hinrichsen family: the Peters firm (with the music library) was confiscated, Henri Hinrichsen was banned from his profession, the family fled Germany, and ultimately Hinrichsen was murdered in Auschwitz. The Peters firm and the music library were handed over to son Walter Hinrichsen in 1945 and he tried to recover the firm's property and items that had belonged to the Peters Music Library but were dispersed around Germany and abroad. In 1950, the firm fell under East German state control. Legal complications arose after German reunification but today the Peters Music Library is owned by the City of Leipzig and can be viewed and used at the Leipzig City Library. Today, there is a [website dedicated to the Peters Music Library](#) and cataloging is in process.

One question was asked after the presentation: It seems there is still room for uncertainty as to where the original materials are presently located. Is there a centralized list or ongoing database trying to track the original items? To what extent is it possible now to reconstruct the original collection and indicate where the components are located? The answer is that there are around 50 items whose present whereabouts are unknown, and there are at least three foreign libraries with items that originated in the Peters Music Library; to the best of the presenter's knowledge, there is no list of the contents or locations of items in the original collection.

The final paper of the Bibliography Section's session focused on a completely different kind of source, that of a single collector that is now held in a private research institution. The paper by **Matthias Johannes Pernerstorfer (Don Juan Archiv, Vienna)** was entitled "**Reinhart Meyer's Documenta dramatica: A Bibliography for (Musical) Theatre in the 18th Century**" and was read in absentia by Stefan Engl.

The [Don Juan Archiv](#) in Vienna was founded by the theater historian Hans Ernst Weidinger and has a focus on, as its name implies, the figure of Don Juan but also is an important institution for general research on the cultural history of theater. Reinhart Meyer is a cultural historian whose personal research materials now form a part of the Don Juan Archiv and is a major resource for the history of theater.

One of Meyer's current projects is *Documenta dramatica*, with the goal of documenting theater productions of the 18th century as completely and comprehensively as possible. Manuscripts, printed items, playbills (over 3000), and program booklets are being documented, as are simple references to performances in cases where the documentary evidence is thin. Reviews and works of criticism will also be included. For certain genres, such as Jesuit drama, the project is of special interest because relevant materials appeared in print only rarely. Theatrical works in a number of European languages are included. This project has uncovered important theater sources and documentation will be included about dramatic productions in other contexts, such as in schools or for coronations. Indexes will be available for authors, composers, choreographers, stage plays (with music), musical theater, and ballet. Music researchers can take note that *Documenta dramatica* lists more libretti than are in the standard catalog by Sartori and includes information not found in the other standard musicological reference works.

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