Bibliography session I – 31 July 2023

Performance ephemera: digital developments and databases

Attendees: ca. 80. Chair: Stefan Engl (Wienbibliothek im Rathaus, Vienna)

Modelling, providing and visualizing performance data from theatre almanacs and journals. Matthias J. Pernerstorfer (Don Juan Archiv Wien), Andrea Gruber (Don Juan Archiv Wien) and Marcus Ebner (LeitnerLeitner, Wien)

The collection of theater almanacs and journals at the Don Juan Archiv is based on collection of Paul S. Ulrich (see also the summary of the paper presented at the IAML Congress in Prague). In 2022 three volumes of German-language theater journals were published: Bibliography, Editors, and Repertories. In 2023, two further volumes have been published: Bibliography and Index. The online catalog is available at theaterjournale.at and is run using Koha. An authority file for names has also been developed. "Activities" are available in a thesaurus and refer to professions or functions. A performance file collects plays, performances, and locations. Reproductions available as well.

In terms of data modeling, the CIDOC CRM ontology (from the International Council of Museums) is used and includes extensions for CRMinf, FRBRoo, LRMoo. The thesaurus modeling is based on Simple Knowledge Organization System (SKOS). As an example, a notice in a theater journal describing a person who performed with an orchestra over the course of twelve evenings could have eight properties that describe the performance (a guest performance), person (the name), type (composer), place (name of theater), place (location of theater), time-span (year), manifestation (the journal), and item (the archive's copy of the journal).

Other examples from theater journals and yearbooks were given with ways to model the data presented in them. Each object (work instance, person instance) has classes that can be connected with related concepts in general ontologies and thesauri, and these that can be connected through their properties to work within the semantic web.

The catalog facilitates browsing and searching. Visualiziations are also available in the forms of graphs, maps, filters, and time wheels.

There was one question from the audience concerning digital preservation of the database. Is there an official policy of digital preservation that is shared in Austria? The response was that this is difficult because they are a private institution. However, there are some steps in place to ensure that the data is safe. A copy of the original database has been made, and data on 90,000 names has been given to the GND. Digitized materials are kept in Vienna, Berlin and some in Cologne for a better chance of long-term preservation.

Fit for purpose? Designing a dynamic collaborative digital archive of historical musical events. Rachel Cowgill (University of York), Frankie Perry (University of York), David Bainbridge (University of Waikato and Greenstone), Alan Dix (Swansea University), J. Stephen Downie (University of Urbana-Champaign), Mike Twidale (University of Urbana-Champaign)

This presentation describes the InterMusE project: the Internet of Musical Events. Institutions in the United States, New Zealand, and the United Kingdom are involved. The aim is to create a database of ephemera. An interactive aspect is that the database allows users to annotate the objects, and these annotations then become a part of the database.

The case study is the British Music Society, an organization that was founded in 1918. There are former chapters of the BMS and institutional archives also have relevant materials. InterMusE helps bring the

archives together in a digital archive. The kinds of materials include programs, brochures, flyers, reviews, photos, recordings, scores, administrative records, and correspondence. These materials are held in local libraries and archives, society offices, and personal archives. There are also people who have their own memories of the BMS. Items are being digitized, whether through low-tech means (mobile phones, which allows many people to participate) or with high-quality scans.

The composer William Baines was given as an example. Information about his life and works is pulled together from different kinds of sources: the Bulletin of the BMS, annual BMS publications (often published for fundraising purposes but which include lists of composers and their works), Hull's *A Dictionary of Modern Music and Musicians* (1924), and even an image of a club room, a portrait, and Baines's obituary. All of this can come together within the database and tell the story of his involvement in the BMS. But external links can also be created, such as to IMSLP or to the collection of his manuscripts at the British Library, or to recordings.

In the interface, three open-source programs come together: Greenstone Digital Library System, Mirador annotation viewer, and SimpleAnnotationServer. The latter creates opportunity for anyone to add details, such as if someone has a memory of a concert or any additional information: this comment becomes part of the archive itself and the search.

InterMusE has been developing their system closely with Greenstone. It is particularly suitable for small archives of heterogeneous materials, and especially where an organization has limited resources. It also supports community and collaborative work. The database has been designed with certain research questions in mind, but the project leaders hope it is flexible enough for use in future projects that might not be anticipated yet.

At the end of the presentation, there was a question about how the materials are cataloged. In the reply, Greenstone was described in more detail and its OCR capabilities were described.

The daily press as a window into musical life: the case of 19th century Stockholm and the possibilities of digital humanities. Anne Reese Willén (Uppsala University)

This project is called "Canon and concert life: Formation processes within the musical life of Stockholm, 1848-1918." The term "musical life" focuses on public performances (thereby excluding private performances). "Concert life" refers to public performances in front of an audience (excluding staged performances and church services). Research questions are organized around three dichotomies: absolute/program music; Bildung/Entertainment; and Nationalism/Cosmopolitanism. The methodology takes a systematic study of music advertising and reports in the daily press, using a "sliced-history" approach through doing a deep study of events every ten years. Digitized material is at the National Library in Sweden (tidningar.kb.se, Projekt Runeberg).

Data was collected in a relational database using Microsoft Access. All data was entered by hand rather than full-text searching. The database was designed around musical events. Data collected included actors (musicians, composer, institutions), biographical information, musical repertoire, concert venue, time, date, ticket price, ticket sales. A notice in a newspaper could result in data on a date, participating musicians and singers, concert venue, concert title, concert program, starting time, ticket price, ticket sales place, and concert producer. Over 3,000 events, 2,400 actors, and 5,900 works were collected.

Such data enables close studies of musicians and their networks. Over time, an expansion of concert life in Stockholm could be observed and changes over time could be seen. Gephi was used to visualize the networks using an export from the database. In further developments, geolocation for the venues will be generated, and AI image recognition and data mining could be employed to speed up data collection. A pilot project at the Center for Digital Humanities will use Nodegoat to publish the data, which will then be available on the website of the Department of Musicology at Uppsala University.

Bibliography session II – 1 August 2023

Work catalogues and complete editions

Attendees: ca. 50. Chair: Stefan Engl (Wienbibliothek im Rathaus, Vienna)

Towards a critical Zelenka Complete Edition: problems and possibilities. Andrew Frampton (University of Oxford)

Over the past twenty years, there has been an enormous growth in the performance and recording of the music of the Bohemian-born Dresden court composer Jan Dismas Zelenka (1679–1745), alongside a wealth of new source discoveries. Although these developments owe much to the systematic digitisation of Zelenka's autograph manuscripts, scholars and publishers have largely failed to meet an increasing demand for reliable modern editions of his music. The uncoordinated, haphazard approach that has thus far been taken to the editing and publication of Zelenka's works is a major factor in the ongoing hindrance of his reception and threatens to consign him permanently to the status of a cult figure.

This paper argues there is now a pressing need for a truly international critical edition of Zelenka's complete works, alongside a thorough revision of the Zelenka-Werke-Verzeichnis (ZWV). I discuss the limitations of the editions that are currently available and their varying approaches to textual criticism. Drawing on models from both the post-war Gesamtausgabe tradition and more recent publication projects (such as the C.P.E. Bach complete edition), I present a possible plan for how a complete Zelenka edition might look, including its division into series, supplementary materials and editorial guidelines.

I also explore significant challenges that such a project faces, including crossborder collaborations and how to deal with missing or inaccessible sources, and consider new possibilities for the integration of print and online elements to place the edition at the forefront of developments in digital musicology and bibliography.

Making catalogue of works by organist Bedřich Antonín Wiedermann. Jana Michálková Slimáčková (Janáček Academy of Performing Arts, Brno)

The most famous Czech organist of the first half of the 20th century was Bedřich Antonín Wiedermann (1883–1951): he was a virtuoso, church organist, teacher of the Prague Conservatory and, briefly, of Academy of Performing Arts. He was also a prolific composer who intentionally composed for his instrument – the organ. He wrote other music too, mostly chamber pieces, sacred music, songs and choral works. The most important source is his legacy kept in the Czech Museum of Music in Prague, which mainly includes his compositions in autograph, together with authorized copies and prints, both from Wiedermann's devoted copyist and printer Josef Milota. The first one who sorted Wiedermann pieces was his nephew and pupil Jan Bedřich Krajs; he put relevant manuscripts together and wrote titles and remarks there.

I began cataloguing Wiedermann´s output in 2018 and it helped me to follow e.g. places Wiedermann visited, friends to whom he dedicated his pieces. Some pieces are only in sketch, some in several versions, some in fair copies with remarks of dynamics, manuals, stops, and duration, so it is clear these were used for performance. Individual pieces are kept the music archive of Czech Radio and the private archives of Wiedermann's relatives, pupils and organ enthusiasts. The paper will present questions around Wiedermann´s pieces and problems of cataloguing his music output.

Giovanni Pierluigi da Palestrina: catalogue of works. Online-database and critical presentation of the sources. Carola Finkel (Deutsches Musikgeschichtliches Archiv, Kassel)

The composer Giovanni Pierluigi da Palestrina left a far-reaching mark on church music, music theory, and compositional practice. Despite the most extensive research literature and meanwhile three complete editions of his works, there was a lack of a scholarly catalog of works that is based on comprehensive research of the sources. A new project fills this gap: „Giovanni Pierluigi da Palestrina: Catalogue of works. Online-database and critical presentation of the sources", which is funded by the Deutsche Forschungsgemeinschaft.

In this project all relevant bibliographic data about the ca. 800 compositions and nearly 5000 musical sources are catalogued in a database developed especially for this project. Furthermore, the most important sources for each work are visualized by the music engraving program LilyPond – including the presentation of variants between the different sources, automatically generated by the program. Finally the database will

offer, in addition to the usual search capabilities, the ability to comprehensively search the music for musical parameters and structural relationships.

The innovative element of this project is the combination of a catalogue of works and sources with a visualization of musical sources. In contrast to a printed catalogue this can provide extensive points of departure for researchers and more versatile and easier-to-understand ways of presenting information. Such a resource can lay the groundwork for a variety of musicological projects, act as a foundation for creating critical editions of works, and also serve as a bibliographic tool for historically minded performances. The database will therefore be equally suitable for both scholars and performers.

The lecture would like to introduce the database and its functions and give an overview of the sources. During the examination of the Palestrina sources, unexpected finds and surprising insights were made. These will be briefly presented.