

## Bibliography Section

The Bibliography Section presented two sessions at the Riga IAML Congress. Both were accommodated in Room 081 (C) of the comfortably-designed Conference Centre of the National Library of Latvia, and chaired by **Rupert Ridgewell** (British Library, London).

The first session, on Monday 19th June 2017 and titled *Music Theory Collections and Notation Systems*, attracted an audience of over 40 delegates. Three papers, all in English, were given in this thematically two-fold session, namely: “*An Entirely New Method of Writing Music, in Strict Conformity with Nature, and Essentially Free From all Obscurity*”: *William Lunn’s Sequential System and Proposals for Music Notation Reform in the Nineteenth Century* by **Christopher Scobie** (British Library, London); *Musical Literature Published by Gebethner and Wolff Collected in the Main Library of the Stanisław Moniuszko Academy of Music in Gdańsk: Provenance and Characteristics of the Collection* by **Marta Walkusz** (Stanisław Moniuszko Academy of Music, Gdańsk); and *Some Viewpoints to the Private Theoretical Library of Johann Gottfried Walther (1684–1748)* by **Tommi Harju** (University of Arts Helsinki Library, Helsinki). Before the papers were presented, the Section held an election for officers for the next three-year period. **Stefan Engl** (Austrian National Library, Vienna) was elected as Chair, **Beatriz Magalhães-Castro** (University of Brasília, Brasília) as Vice-Chair, and **Jennifer Ward** (RISM Central Editorial Office, Frankfurt am Main) as Secretary, all unanimously.

The 19th century was an era of rapidly accelerating scientific discovery and invention, so no wonder that it also saw numerous proposals for brand-new systems and enhancement ideas of musical notation. A vivid picture of this novelty-filled world painted by Christopher Scobie includes few well-received systems (Tonic sol-fa especially) and many more forgotten ones, with William Lunn’s Sequential system from the 1840s taken as a starting point. The aesthetic and visual richness of the new methods and the sheer number of them raises the need for contextualization: “Why so many new systems and what types?” A contemporary typology by Joseph Raymond is readily available (*Examen critique des notations musicales proposées depuis deux siècles*, 1856); it offers also some reasoning for the birth of new systems by listing various requirements for enhanced musical notation: to make function of lines and spaces cleaner, to simplify accidentals, to simplify printing process, etc. One important point for Lunn and others was to offer wider audiences an ability to read music. New notations tested the ground by using variously a diatonic and chromatic approach, and a vertical and horizontal approach, as well as numeric, alphabetic, stenographic and arbitrary signs, even colours. Even if all the new notation methods and systems aspired to become ‘the’ new one, in the end these reforms became curiosities of their own instead of making the old notation obsolete. – Five questions were raised: about the wider distribution of individual notation systems (used mainly by their inventors only, in self-published titles); about the apparent Britain-centric focus of the phenomenon (no: there was very much everywhere in Continental Europe and later in the 19th century also in the United States of America); about evidence on these novelties being used by performing musicians (the sequential system was used in hymn-singing, but otherwise only by enthusiasts); about parallels with the 20th century (another thing, as almost no totally new methods were introduced, but rather additions and enhancements to ‘common’ notation only, cf *Das Schriftbild der Neuen Musik* by Erhard Karkoschka); and about the idea of music as a vehicle for moral growth for the population at large and its relation to novel notations (“Absolutely!”: music was considered important in character- and nation-building and therefore any means to enhance musical skills were seen as progressive).

Other traits of 19th-century growth manifested itself even more in the field of the publishing industry. The Warsaw-based bookseller and publishing house of Gebethner & Wolff and its voluminous output was the focus of the second speaker, Marta Walkusz. Established originally as Gebethner & Spółka in 1857 by Gustaw Adolf Gebethner (1831–1901) and Robert Wolff (1832–1910), the company was by far the largest Polish music

publisher, with altogether more than 7,000 titles in their catalogue. Between 1874 and 1925 the company constantly set up new branches: in Cracow, Łódź, New York, Lublin, Poznań, Vilnius, Zakopane, and last but not least Paris. The main subjects for Gebethner & Wolff as publishers were music theory – titles including both original Polish ones (eg *Streszczony wykład polifonii i form muzycznych* by Mieczysław Surzyński) and Polish translations (of Ernst Friedrich Richter's *Lehrbuch der Harmonie*, Johann Christian Lobe's *Katechismus der Musik*, Ebenezer Prout's *Musical Form*, etc) –, singing methods and various textbooks, plus biographical and musicological research (eg *Historia muzyki polskiej (w zarysie)* by Zdzisław Jachimecki, and *Problem treści w muzyce and Historia muzyki w zarysie* by Józef Reiss). Another part of Walkusz's paper concentrated on the provenance of the Gebethner & Wolff collection in Stanisław Moniuszko Academy. Three important sources for the collection are the private libraries of musician and musicologist Roman Heising (1902–1989), musicologist Waclaw Kmicic-Mieleszyński (1907–1982), and musicologist and organist, Professor Paweł Podejko (1914–1996). The collection is based also on numerous other sources – besides that many titles include traces which still need to be deciphered (unrecognised signatures etc). Processes to complete the collection and to investigate the provenance further are ongoing. – Two questions were raised: about the completeness of the collection in the Stanisław Moniuszko Academy (some documentation is missing, etc); and about the total output of the company ("like a Polish Breitkopf & Härtel").

Provenance history was also a major focus for the third speaker of the session: in his paper, Tommi Harju introduced and analysed the content of the private book collection of organist, composer, theorist and lexicographer Johann Gottfried Walther (1684–1748), who – as a half-cousin of the tremendously more famous Johann Sebastian Bach – enjoys a slightly perplexing role in the history of German baroque music. The personal library of Walther consisted of scores and books, and is partially still in existence (scores already listed by Kirsten Beißwenger in her article *Zur Chronologie der Notenhandschriften Johann Gottfried Walthers*; books in *A-Wgm*, 329/29), but the approach selected by Harju was to analyse the correspondence of Walther and not the remnants of the collection itself: there are 47 letters by him, written to Heinrich Bokemeyer, Johann Mattheson, and Lorenz Christoph Mizler von Kolof; letters to Andreas Werckmeister are unfortunately all lost. A "Catalogus librorum theoretico-musicorum quos possiedo" in one of the letters (dated 4th April 1729) lists 147 titles (10 folios, 58 quartos, 65 octavos and 14 duodecimos, of which almost half were published prior 1650) with subjects varying from music theory and philosophy to music-related novels, from linguistics and poetics to theology and esoterism – a notable detail is a total lack of literature on or by Martin Luther. Major characteristics of the collection are: a strong presence of music theory and musical rhetoric, preference of Jesuit literature over Lutheran, and a preoccupation on alchemy, besides a general note of the collection's expensiveness and multi-disciplinarity. – Six questions were raised: about the reliability of the "Catalogus"; about Walther as an organiser of musical society meetings (no time for such an activity for him); about a change in the appreciation of Walther's music (Walther and other members of Bach's circle as well as other German contemporaries are performed these days more and more); about the speaker's personal knowledge about Walther in advance (familiar with the name and with his organ works); about the speaker's own private library (indeed, a whole room filled with nothing but books!); and about the continuation of the speaker's study on Walther's library (a visit to the Musikverein in Vienna to verify the survived items – Walther's handwriting is easy to recognise).

The second session, on Wednesday 21st June 2017 and titled *Performance Ephemera Sources and Access*, also attracted an audience of over 40 persons. Again three papers were presented, this time in English and in German (though with PowerPoint slides in English): *Rheingold vs. Blue Danube: Various Methods, Possibilities, and Solutions of Cataloguing Ephemera in the Field of Performing Arts in German Speaking Countries* by **Ann Kersting-Meuleman** (University Library Johann Christian Senckenberg, Frankfurt am Main); *Challenges and Perspectives of Access to Musical Ephemera: OnStage – a Case Study from Switzerland* by **Claudio Bacciagaluppi** (RISM Switzerland, Bern); and *Hoftheater Detmold: Bestandserschließung und -präsentation im 21. Jahrhundert (Detmold Court Theatre: Cataloguing and Presentation of Holdings in the 21st Century)* by **Irmlind Capelle** and **Elena Schilke** (The Musicology Seminar Detmold/Paderborn, Detmold).

Digitisation projects of performing arts ephemera in German-speaking countries have taken vast steps in the past few years. An introduction to these by Ann Kersting-Meuleman included also a deep-dive survey of the ephemera collections of playbills and theatre programmes themselves and an evaluation of various methods used in cataloguing and digitising these collections. Two major collections were taken by her as comparison points, namely the 'Blue Danube' or *Theaterzettel (Oper und Burgtheater in Wien)* division of [Anno – Austrian Newspapers Online](#) of the Austrian National Library, and 'Rheingold' or [Düsseldorfer Theaterzettel \(DFG\)](#) of the University and State Library Düsseldorf. The former includes ca 100,000 non-catalogued titles from 1805 to 1944, of which ca 3,500 are digitised with OCR and available via open access, while the latter consists of more than 13,000 individually catalogued titles from 1802 to 1918, all digitised and

with open access, plus more titles up to 1945/1957 waiting their turn. Between these two types of resource are several ways of handling collections: Berlin, Bremen, Detmold, Karlsruhe, and Weimar were compared, as well as statistics on ephemera catalogued by various institutions in Germanic union catalogues. Besides all this a new portal called [Performing Arts](#) was introduced. This initiative by the University Library Johann Christian Senckenberg combines bibliographic data and digitised sources from various institutions (archives and museums as well as libraries) together. In general, access to performing arts ephemera has developed, but playbills and theatre programmes have varying requirements: the former are easy to digitise, but are rarely catalogued and in larger collections are easiest to make OCR-searchable, while the latter are more often catalogued as monographs, but often cannot be digitised due to their copyrighted content. Also a task to build logical links between individual titles and theatre seasons and archival entities may be challenging. – Four questions were raised: about whether someone has done a study on theatre advertisements (not yet); about what are the big gaps (lack of funding digitisation; no nation-level cooperation instead of present local activity); about any studies on the accuracy of the OCR (there has been in Austria: shows that the quality is quite good); and about the possibility to have the slides [available on the IAML website](#).

If the first paper offered an overview of current activity survey, the second was more a case study – though it also looked at several ephemera collections and how they are currently made more accessible. Namely a project and a database called *OnStage*, an initiative by RISM Switzerland, was recently created to enable better search possibilities for Swiss concert programmes. At the moment *OnStage* includes more than 24,000 programme pages, which have been scanned, OCR-processed and manually indexed and made [fully accessible online](#). Claudio Bacciagaluppi told us about the collections that have been already processed (400 programmes from Basle, 8,900 from Geneva, and 900 from Lausanne) and which are waiting for their turn, before going into some details of the work processes themselves. If the scanning of a thousand programme pages within one of the collections took 1.5 months, indexing the reflective contents (names of composers and performers) by hand needed more than double that time; by comparison the Basle scanning process of 3,000 pages took only 10 days. *OnStage* has both full-text and index searches, both useful for varied search needs (a demo clearly showed, how one may search for 'Pleyel' as composer Ignace Joseph Pleyel or any Pleyel in other roles, for example Pleyel, Wolff & Cie as an advertiser of their pianos in concert programmes – or allowing one to search for concerts given in the Salle Pleyel). For the indexing an open-source program called Solr was used, and the indexed composer names were linked to VIAF and RISM authority files when possible (of the Geneva programmes ca 7 % of names were unknown to RISM and of Basle 8 %, while of performers from the period 1860–1862 VIAF was *not* able to recognise 78 % and of 1926 37 %) and concert venues (place names) linked as map coordinates (geodata mapping; cf [Topographie des Berliner Konzertlebens 1880–1945](#)). OCR of the output text was corrected by using password-protected crowdsourcing, besides being made searchable with fuzzy search in full-text search. – Three questions were raised: [the first unfortunately missed by the Secretary]; about the means to link performers to the works (yes: cross-search option according to date and place); and about more details of processing (first OCR, secondly indexing by hand, thirdly TEI: files begin with indexed data, which does not include ready-made links to authority files, and is followed by OCR output text).

The third paper of the session was another interim report of a work-in-process project. Elena Schilke and Irmlind Capelle told us about the second phase of the [Entwicklung eines MEI- und TEI-basierten Modells kontextueller Tiefenerschließung von Musikalienbeständen am Beispiel des Detmolder Hoftheaters im 19. Jahrhundert \(1825–1875\)](#) project, which has already produced a portal to the Detmold Court Theatre materials. These materials consist of manuscript scores and parts, books and journal articles, playbills and other printed ephemera, archival documents, etc. Resource description relies on the FRBR model, and the formats used are the XML-based MEI and TEI, though data is partially derived from earlier cataloguing initiatives, including records in RISM (Detmold scores catalogued there in 1980s) and in the Lippe State Library catalogue (playbills). Person names are indexed and linked to GND, VIAF, and other services, though recognising every individual is not easy (an example given included the five-member Marpurg family, of whose both daughters were called from time to time simply "Demoiselle Marpurg" etc). A goal of the project is to create an easy-to-use portal which offers several functions at the same time: the possibility for any user to browse, to search, to reach internal and external sources (also digitised ones) via links, plus to download relevant materials for their own usage. Content of the portal is shown with permalinks to simplify the linking, and formats – besides the mentioned ones – include well-established HTML, JPEG, PDF, and PNG. The program used to create the whole thing is a specifically designed one called Theatre Tool; it is available from [GitHub](#). – A demo of the portal was asked by the audience, but – alas! – at that point a technical problem occurred... (But now, while writing this, everything works more than fine.)

Looking for the future of making access to musical ephemera ever easier, it is noteworthy also to mention that the IAML General Assembly in Riga Congress approved a proposal to establish a new [Study Group on Access to Musical Ephemera](#). This Group will be chaired by **Katharine Hogg** (Gerald Coke Handel Collection, The Foundling Museum, London) and will report to the Bibliography Section.

Jaakko Tuohiniemi

Secretary, Bibliography Section