

Bibliography Section Post-Congress Report 2019

Monday, 15 July 2019

Session 1: Musical games, letters and book rarities

Chair: Stefan Engl (Österreichische Nationalbibliothek, Vienna). Attendance: ca. 40 people.

Stefan Engl announced at the beginning of the session that the paper by Ulrich Leisinger was cancelled because he was unable to attend.

Paper #1

Repository of the Archive for Ludology, held by the University Library Mozarteum: Bibliography and Content *Barbara Schwarz–Raminger (Universität Mozarteum, Salzburg) and Rainer Buland (Universität Mozarteum)*

Rainer Buland began the presentation by defining "ludology" for the audience: it has to do with play, and games, and sport. The Archive for Ludology was founded 1990 by Günther Bauer. Buland became Bauer's successor in 2007. The aim of the archive is to collect materials that document the cultural history of games, play, and gambling from 1500-1900.

The archive holds 450 historical books and 3,000 items of printed music that date from before 1900. The music includes depictions of people playing games, gambling, and of course making music. Games, gambling, and music-making all have a cultural connection, so very often where you see people playing games then playing music is not far away. Scenes of romance are also often included.

Buland showed many examples of prints demonstrating interactions of music with games, play, and gambling. First, he showed a print of the game Blind Man's Bluff in which you can see someone playing the bagpipes. Further examples that were shown include:

- Camille Roqueplan's print entitled "Der Echo." In a park, a woman plays the guitar and she hears an "echo" from a man behind the bushes, also playing the guitar.
- Prints of children playing hand-made flutes
- "The House Concert," 1890s. The emphasis is on playing music and here, as well, is a young man admiring a woman.
- A French print from the 1850s depicts a bourgeois household with women making music while older men read newspapers in the background.
- A humorous caricature of Hausmusik in which music is depicted all around a writer who can't concentrate due to the noise.

Another type of print depicts weddings, where music is a standard feature: children on the ground play different games and instruments as the wedding party celebrates. Sometimes prints depict multiple kinds of play, as in "L'Enfant Prodigue" from the 1860s, in which you see music being performed (with a conductor), dancing, and dice games being played. A highlight from the collection is a [print by Albrecht Dürer](#) depicting a satyr and a woman; the satyr is playing a common instrument similar to a bagpipe:

Music can not only be found on prints, but it can be seen on games as well. One example was a learning game (Gänsepiel) that teaches the games of Aesop, and on one field, there is a man playing an instrument. A game with a North Pole Expedition from the 1890s as its theme depicts people playing a board game, and in a neighboring space on the board, they are playing music (accordion or concertina), with people singing.

Then there are games about operas. A game based on *Die Zauberflöte* came out two years after the opera's premiere to coincide with a performance in Leipzig. As another example, a game based on the "Wolfsschlucht" scene from *Der Freischütz* was shown.

Following these visual examples, the presenters told us about day-to-day work in the archive. Prints are placed in acid-free paper folders and put into cases. The archive also participates in exhibitions. One highlight was in 2006 in Vienna, the Mozart Year, in which games from Mozart's time were displayed. The items are cataloged in the Austrian National Catalog, in German and English. The catalog has been available online for the past year.

Barbara Schwarz–Raminger continued the presentation to tell more about the online repository. It is available through the University Library of the Mozarteum: moz.ac.at/en/bibliothek/index.php and repository.moz.ac.at under "Archive Ludology and Playing Arts." Digitized prints are gradually being added to this repository. A demonstration of the catalog was given for the audience. Schwarz–Raminger pointed out that a problem is that there are no cataloging standards for pictorial collections; in RDA, this is a topic that is currently being addressed. However, classification can be done through IconClass.

The process of digitization is undertaken parallel to metadata creation for any given object, and then the digitized image is uploaded to the repository. One important issue is the durability of the data, but the hope is that the current procedure ensures a solid basis for long-term stability of the data. Future plans include detailed descriptions of board games, playing figures, dice, etc. They are still in early stages of representing such objects in the catalog, because usually such items lack certain types of information such as artists.

There were two questions from the audience:

1. Are there compositional games in the collection, such as the dice game attributed to Mozart?

Response: Yes, and in fact there are several kinds of musical games: composing games, such as the Mozart compositional game; learning games, in which players learn musical terminology (notes, bars, etc.); and card games, where little music pieces can be seen on the cards.

2. Are there plans to share data with the RIdIM database?

Response: The presenters hadn't thought of this yet, seeing as the database is relatively new, but they will consider it.

Paper #2

Foreign book rarities in the library of the St Petersburg Rimsky–Korsakov State Conservatory Kirill

Diskin (*Saint Petersburg Rimsky–Korsakov State Conservatory*) and Maksim Serebrennikov (*Saint Petersburg Rimsky–Korsakov State Conservatory*)

The collection of foreign books concerning music at the Saint Petersburg Rimsky–Korsakov State Conservatory is among the most extensive and valuable collections in Russia. It was started in 1860s, when Mikhail Pavlovich Azanchevsky began to collect scores and books on music in Leipzig. The collection grew when Gottfried–Engelbert Anders, one of the most prominent music bibliographers of his time, died in 1866. Two years later, Azanchevsky bought the entire book collection that had belonged to Anders. In 1870, Azanchevsky donated his collection of books (including the Anders collection), scores, and manuscripts to the St. Petersburg Conservatory. Azanchevsky's library was transported from abroad and the items were placed into specially constructed bookcases. For the conservatory, the collection represented an invaluable gift.

The next major event was in the 1930s, when inventorying of the library began. In 1934, the Cabinet of Foreign Literature was organized, in which all editions in foreign languages were collected together. The initial task was to create cards to systematize and catalog the foreign literature. In the 1990s, Olga N. Bleskina began to describe the books printed from the fifteenth to seventeenth centuries, which resulted in a well-known book *Zapadnoevropejskie izdaniya XV - XVII vekov*, which was published in 2004 (item in [WorldCat](#)). In 2015, the historical building of the conservatory underwent major repairs and it moved to a neighboring building.

Some examples of the rich research possibilities were given. The *Dictionnaire des Terms* by Sébastien de Brossard (Paris, 1701) is in the collection as a first edition. The same book later appeared as *Dictionnaire de*

musique in 1703 and 1705. The 1701 copy is thus probably the only complete one in existence. The reverse of the flyleaf includes some bibliographical notes in the hand of a previous owner. Another rarity is L'A.B.C. Musical by Gottfried Kirchoff (ca. 1734), which is listed as missing in Grove and MGG; it is also not in RISM. The Conservatory Library may have the only copy in the world. It is the first printed collection of partimenti and represents the second-largest collection of partimenti among German sources. This printed edition was discovered in 2002. A further example is Giovanni Paisiello's *Regole per bene accompagnare il Partimento* (1782). There are five other known copies, but the St. Petersburg copy has the author's handwritten annotations and revisions.

At the end of the presentation, the speakers presented a book to the Jagiellonian Library that commemorates the 150th anniversary of the conservatory library.

There was one question from the audience:

1. It is amazing that Kirchoff's L'A.B.C. Musical has been located and is in the conservatory. What is being done to make it better known so that Grove, etc. know about it?

Response: Some years ago, some professors at the conservatory made an edition of a realization of the figured base, which was published as *Muzykal'naja azbuka = L' A.B.C. musical*, edited by Anatoly Milka (St. Petersburg: Izdat. "Kompozitor," 2004).

Wednesday, 17 July 2019

Session 2: Documenting performances and ephemera

Chair: Stefan Engl (Österreichische Nationalbibliothek, Vienna) Attendance: ca. 65 people

Stefan Engl announced at the beginning of the session that there was a change in the program: Irina Torilova (Tchaikovsky Moscow State Conservatory) couldn't come so Theresa Jane Cronk (Australian War Memorial) took her place.

Paper #1

The Weimar Playbill Database 1754–1990: improving general and scholarly access to theatre – and music – ephemera material Michael Klaper (*Friedrich Schiller University Jena*) and Thomas Radecke (*Friedrich Schiller University Jena*)

The database "[Theater und Musik in Weimar 1754-1990](#)" has been online since January 2016. For some background information and context, we heard that Weimar, though a town of less than 65,000 inhabitants, is home to a theater that reflects many aspects of German history. The theater is important for the history of literature and drama. Playbills are a central source when researching this area because they give information about works and their versions, dancers, performers, etc. They are valuable for historical research, particularly during the 1933-1945 era and the GDR period. The cultural importance of the Theater Weimar can't be overestimated when one considers aspects such as guest performances of the company in the West and cultural competition between East and West.

The audience was then given a behind-the-scenes view of the data structure. Metadata is included for a variety of content types. Records for performance data include a diplomatic transcription of the work, genre, date, place, number of acts, author, composer (for incidental music), director, and conductor. Records for playbills and works include information on the collection, holding institution, shelfmark, number of pages, and other administrative numbers. Authority files are used for works and titles and include author, composer, type of performance, genre, number of acts; performances can then be linked to them. Records for personal names are linked via the GND to the DNB. Information recorded includes the GND number, name, gender, name variations, profession, biographical information, and then a link to the records where the person appears.

We were then shown the public view of the database and could see how the data links to each other. Two searches are available. A fuzzy search is a full text search in which words are searched in all fields. A "classic" search is also available that enables indexed searches by name, works, and performances. This search is for users who know approximately what they are searching for. Images are included directly in the records. Search results can be exported to Excel: all columns, their contents, and a direct link to any kind of dataset can be exported for further data processing.

In conclusion, one aim of the database is to provide access to the mostly unique playbills, most of which are online. Another goal of the project is to provide metadata as a basis for research and further investigation.

There were two questions from the audience:

1. Is the database updated when new sources are found?

Response: Yes, over the past 10 years, with some interruptions, updates have been made. The staff is quite small, but at the moment they are in a new phase that will last for a few more months. In this project, they are investigating police logs of political incidents from the period from 1969 to 1988 in the GDR. New light is shed on the playbills and the pictures (costume sketches, stage sketches), and all new information is integrated into performance datasets.

2. Is the database built on a custom system, and have you considered other software systems for it?

Response: There are two platforms: the presentation platform (which is openly accessible), and the other is the former presentation platform that today is used internally to create new entries. It was built by IT specialists at nearby institutions.

Paper #2

Music and theatre life on the pages of Moscow newspapers in 1901-1916: index of articles *Alla Semenyuk (Russian State Library, Moscow)*

Russia is one of the few nations in the world that has a long history of newspaper printing. An early newspaper was the Moscow Vedomosti, which circulated from 1756 to 1917. Newspapers show distinct features of daily life and have research value for people interested in culture and history.

The Russian State Library is trying to open up this rich and largely unexplored content to researchers by providing printed indexes. This project was initiated because the library kept a card file on theater life and other aspects, but it needed to be arranged in the form of an index. The focus on the years 1901-1916 reflects a complicated period in Russian history (two revolutions and a world war) when there was a need to get up-to-the-minute information. Newspapers as documents present the leading printed periodical form and a major source of mass media and propaganda. Its high circulation led to constant and consistent representations of real life, and newspapers were made available at a lower cost than magazines.

A mainstream newspaper was chosen for this project in order to see how musical life was represented in non-specialized sources. There were newspapers that focused on cultural topics, but non-musical newspapers are an important cultural source. During this period in Moscow, there were more than 50 titles that circulated. Mainstream publications also published musical or theatrical publications.

One interesting aspect presented by this undertaking is that people who wrote articles on musical topics often wrote under pen names, and many of these names have yet to be identified. A separate discussion is newspaper advertising. Newspapers in Russia during this period were the only mass outlet, so advertising was frequent. It provides insight into what people were interested in at the time.

The catalog will have two sections. First will be the catalog itself, in which all articles will be listed in alphabetical order. The second part will be indexes to locate names (including authors, musicians, publishers, people mentioned in articles), titles of articles, organizations, available issues, and locations; additionally, a chronological index arranged by year will be available. The catalog will aim to preserve the newspapers through digitization, and the images will be part of the digital library of the main library.

One comment came from the audience following the presentation:

At the Austrian National Library, the database Austrian Newspapers Online is available. It has OCR capabilities to search names and text and is one of the most frequently used databases.

Paper #3

Music and the First World War project *Theresa Jane Cronk (Australian War Memorial)*

This presentation focused on the project "[Music and the First World War: 100 years of song](#)," which is part of the research center at the Australian War Memorial in Canberra. The institution is an archive, museum, and memorial. Its holdings include sheet music but also items such as personal diaries and letters; these often include references to musical performances. One hundred songs were selected for the project.

In the first phase, connections were identified between diaries, letters, sheet music, and concert programs. The second phase was marked by the online release of commissioned sound recordings and associated collection items. In the third phase, a display was created in the Research Centre. The fourth phase focused on the enhancement of catalog records and collection holdings. All of this will support future research.

When the project commenced, some digitizing was already taking place at the Memorial, and diaries of bandmen and musicians were incorporated into the project. The digitization project began in October 2014 and went down to item level, sometimes requiring copyright clearance. The collections digitized included the collection of Lieutenant Frank Reinhardt Fischer, who was killed in France in 1918. His materials are full of references to performances.

Music was digitized and professionally recorded for the project. Criteria for selection included being mentioned in a diary or a letter written by a soldier from the period, being mentioned in a concert program, having a strong story associated with the item, being representative of the sentiments of the time, having been written by or owned by someone who served during WWI in the Australian Imperial Force, or being mentioned in Australian newspapers during the period. An example was given: "A Perfect Day," which was written by Carrie Jacobs-Bond in 1909 and was very popular through the war.

Mimsy XG is the database that allows objects, people, rights/permissions, and condition to be recorded. The curatorial areas in the memorial are the published collection (music), the sound collection, and the digitized collection. A catalog record was required for each area, so a total of 300 records were created. The three catalog records are linked together. Links were also added to other related items that enhanced the story being told. Complex relationship models and relationship terms were also developed and could be modeled.

In the public view of the project, users have access to a description, history, PDF, and embedded sound recording. Related information is shown, such as subjects, people, and related objects in the collection.

The project placed the songs in their cultural context and included songs that were popular for welcome-home events or songs used in fundraising concerts, but also had songs that did not get any attention at all at the time. A wealth of stories was uncovered in the course of the project. To close her presentation, Cronk told the story of William Darwin, who participated in Gallipoli and survived but was shell-shocked. He wrote the words that became the song "Anzacs, Well Done!" (music: Charlword Dunkley). Darwin returned to Australia in 1916. After the war, he started writing songs and began fundraising to enable women pipe-bands to tour worldwide (who up to then weren't permitted to play). He enlisted in World War II and died in 1981.

There were three questions from the audience:

1. Are there parodies of songs that can be found in sources such as diaries, and can you link to it?

Response: Yes, and in fact they actually focused not on the official parodies, but the ones they came across in the collection.

2. "Serving in the Australian Imperial Force" was mentioned as a factor of selection in this project. What does that mean?

Response: This was the name given to the Australian army during the war.

3. Can we hear the Anzac song?

Response: The song was played, which can be found online [here](#)

Report by Jennifer Ward (RISM Zentralredaktion), Secretary, Bibliography Section