Bibliography Session Post-Congress Report 2022

The Bibliography Section presented two sessions at the 2022 IAML Congress in Prague.

25 July 2022

Session 1: Bibliography in changing times: watermarks, historical music data and theatre sources

Chair: Stefan Engl (Wienbibliothek im Rathaus, Vienna). Attendance: 65

Paper #1

Early music manuscripts of the Staats- und Stadtbibliothek Augsburg: online cataloguing, digitisation and watermark thermography

Veronika Giglberger (Bavarian State Library, München) and Bernhard Lutz (Bavarian State Library, München)

There are about 80 music manuscripts from the medieval era up to the middle of the 17th century preserved at the Staats- und Stadtbibliothek Augsburg. More than 40 of those date from the time of the St. Ulrich and Afra Monastery in Augsburg, and those two saints hold a prominent liturgical place throughout the manuscripts. Twenty large-format choirbooks are important for transmission of 16th-century sacred music, preserving the works of composers including Senfl, Isaac, Lasso, and Palestrina. Secular songs and instrumental music are also present in the collection.

These 80 manuscripts form the core of a project (funded by the German Research Foundation) carried out by Giglberger and Lutz at the Bavarian State Library. The goal of the project is to catalog the manuscripts, digitize them, and analyze the watermarks. The RISM database is the main tool for describing the sources, and the records will be published in May 2023 as the project comes to an end. Digitization takes place at the Munich Digitization Center at the Bavarian State Library. Images using IIIF are created as well. An example of a digitized manuscript from the project can be seen here.

A thermographic camera is used to take pictures of each watermark, which gives detailed images including chain lines. A video demonstration of the thermographic process was shown. One watermark, depicting a pine cone on a pedestal with the initials "MMA," is from the Augsburg paper mill of Matthieus Mair. This watermark was used to show how a single watermark, in several variations, can be traced among different manuscripts throughout the Augsburg collection. Further research revealed that this watermark is also found in other manuscripts at the Bavarian State Library, giving insight into how music was distributed in Bavaria. The Watermark Information System (WeZis) is used to document the watermarks.

There were two related questions from the audience at the end: How did people buy paper and did composers use one single batch of paper at a time? Response: The scriptorium at the court would buy a big batch of paper and use it at the same time, providing continuity for any given period. An individual might buy smaller batches so there would be more variation in the paper used.

Paper #2

Historical music business data as basis for research on taste formation and canonization processes - a cooperative digital musicological project by the Saxon State Library Dresden and the University of Music and Theatre Leipzig

Katrin Bicher (Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden) and Matthias Richter (Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden)

Historical business data can help write music history, in that the economic perspective can help one to draw conclusions about the markets at the time and what pieces were popular. The website Musikverlagsdatenbank captures data of three publishing houses: Friedrich Hofmeister, Rieter-Biedermann, and C.F Peters (1807-1939). The data allows questions to be raised that go beyond individual preferences by looking at broader sales trends and public performances. The data is enriched through correspondence, reviews, diaries, and calendars.

Thanks to the database, new perspectives are opened on how the actions of publishers and the taste of music consumers are linked. In addition, a bibliography of each publisher is also available. The project has also developed a workflow to facilitate communication between the music librarian and musicologist communities and has made use of ontologies, vocabularies, and authority records.

There are ca. 90,000 data points that describe 20,000 works. The repertoire is more for private music-making rather than large-scale works like symphonies. The works experienced spikes in sales and popularity and were not necessarily of lasting popularity. Due to the ephemeral nature of this music, much of it has not been preserved. Uncovering this largely unknown repertoire has resulted in 8,000 new authority records in the German Authority File (GND).

The project's database and the GND essentially function as two data hubs for this project. Data is provided by the DNB and the Saxon State Archive. Staff at the Leipzig University of Music and Theatre and the Saxon State Library input and manage the data. The results are available to the public through the database and an API. One of the challenges is that the GND does not include the FRBR expression level, so musical adaptations or arrangements are hard to record there. A further challenge includes the hierarchy for names of instruments. At project end, the database will be available as open source so future projects can add more information about different publishers.

Questions from the audience:

1. GND authorities have URIs so can be used to linked data. Will the project's entities (manifestations, expressions) also have URIs? Response: Yes, they will have unique identifiers in the database in the future; the API has this already.

2. What is the solution to the heterogeneous granularity and frequent mismatch with instruments? Response: The terminology module has a CSV file so users can decide what instruments to use, so users can flatten granularity themselves. GND IDs are put into relations (ensembles vs. instruments). Instrumentation is collected and given a human-readable name.

3. Will other publishers be integrated? Response: They can integrate other publishers and have received requests to import data from a few other projects.

4. Where are these business records kept? Response: They are at the State Archives in Leipzig.

Paper #3

Music in theatre almanacs and journals

Matthias J. Pernerstorfer (Don Juan Archiv, Vienna)

The project to document music and musicians in German-language theater journals and almanacs started with the bibliographer and theater historian Paul S. Ulrich. He researches two types of publications from the time between the late 18th century and 1918: theater almanacs and local theater journals. The former are international in scope in that they collected names of personnel for German-speaking theater companies, of

interest to anyone at that time who was producing a play and wanted information about a city, facilities, and performers. This information was reported to a central office and the almanacs were published over a long period of time. The local theater journals reported single venues only and were intended for local distribution. Frequently these publications are the only source for information about the theater's artistic or technical personnel. Significantly, the local theater journals were produced by the theater prompter after performances, so these publications document actual performances and include any last-minute changes.

The almanacs were widely disseminated and can be found today in major research libraries, but the local journals were never collected systematically by institutions so they are rare and spread out across Europe and North America. The local journals are not always indexed by libraries so locating them can be a challenge. Ulrich partnered with the Don Juan Archiv to publish bibliographies (Hollitzer, 2012, 2015) and preserve his research materials. These materials have been digitized and are available on the Don Juan Archiv's website and the portal TheaterJournale.. The Archiv's website also has a new English interface and Koha was used to catalog the materials. Cooperations with other institutions have followed and the bibliography of theater journals includes 7,000 titles. An edited volume from 2018, *Wiener Theater*, is an example of what kind of research can be done with this resource.

The database has enabled the publication of bibliographies that focus on German-language theater in different geographic regions, which are meant to serve as a starting point for further research. Further publications in preparation. If anyone knows of theater journals that have not been cataloged yet, the Archiv would be happy to know about them so they can be included in the database.

27 July 2022

Session 2: Current bibliographical projects

Chair: Stefan Engl (Wienbibliothek im Rathaus, Vienna). Attendance: ca. 60

Paper #1

Establishing a database for free digital performance material

Michael Staudinger (University of Music and Performing Arts Vienna), Werner Goebl (Trompa: Towards Richer Online Music Public-domain Archives) and David Weigl (Trompa)

Organizing the Otto Edelmann Singing Competition required a lot of work to provide adequate performance material for over 200 opera areas: selection, transposition, arrangements for different instrumentation, etc. Having this repertoire in digital form would save some work, and there is no legal reason preventing this, since the repertoire is in the public domain. A proposed solution is to create a collection of public-domain material that adheres to the FAIR principles and is free, open, reliable, and easily accessible. IAML would be ideal to host such a collection (it could be called IAML Scores) because IAML could lend its name to a seal of quality that would stand for a transparent workflow, quality assurance, expertise, experience with big projects, good networks, and a high reputation.

A workflow is needed for such a project, and as an example, the workflow of the Trompa project was outlined. Trompa already attempts to link together public domain archives, using things like IMSLP, Muziekweb, Musicbrainz, and other music repositories. MEI is used to encode the music. From MEI you can create facsimile, critical, or performance editions. MEI Friend was developed to assist encoding and a repository on GitHub is available to enable crowd-based encoding of scores and workflow management. Tasks can be parceled out according to the level of expertise of the contributors. This workflow could be adapted for IAML Scores to create a reliable collection of digital performing editions. A IAML certificate of quality would be given to the finished products. Though there are still some open questions (funding, etc.), the presentation ended with an open invitation to discuss the IAML Scores idea with IAML members.

There were some questions from the audience.

> 1. If a contributor is working on a certain task, how do they know that their snippet shows all contextual information (maybe the snippet does not contain information about a relevant key change that occurred earlier)? Response: There are different hierarchies of context (a system, or even an entire page), so the encoding knows where the last key change (etc.) occurred.

2. How do you motivate people to contribute to the project? Response: An ensemble would be motivated to have a good edition they can perform, so it works to everyone's mutual benefit if musicians are recruited to encode a piece that they want to perform.

Paper #2

Digital projects on Italian sources: Arrigo Boito's papers now online, including new documents on Giuseppe Verdi

Federica Riva (Conservatorio di musica „Antonio Scontrino" (Trapani), Rome) and Olga Jesurum (Rome)

In accordance with Arrigo Boito's will, Boito's study and papers were kept intact following his death. For 70 years the study moved from place to place in northern Italy (Milan, Parella, Venice) but around 1973 the heirs decided to donate it all to a public institution. The studio was eventually donated to the Parma Conservatory but the correspondence was separated and dispersed: the Verdi letters went to the Verdi Institute in Parma, those by Eleonora Duse went to Venice, etc. The website Arrigo Boito digitale is a portal that was launched following the 100th anniversary of the composer's death in 2018. The digital archive brings everything together from the various *fondi*. Occasionally additional boxes of documents are discovered by the heirs and are donated to public institutions.

One strength of Boito's papers lies in its relevance to Verdi because this was an important relationship that Boito cultivated until Verdi's death. Highlights include material on *Otello*: Verdi's sketches of the stage, a note concerning the premiere, Boito's documents concerning the orchestration, and other autograph writings by Verdi on the opera. Other highlights concern *King Lear* (the very first source of Boito's sketch for Verdi= and two diagrams (in Boito's hand) of Verdi's operas.

Paper #3

In search of Jacques Brel: reflections on music bibliography in the 21st century

David A. Day (Brigham Young University, Provo)

The impetus for this presentation is work on a book-length bibliography on Jacques Brel that stems from both a personal interest in Brel but also a surge in interest online from a new generation of Brel fans. At the same time, there is the question of how music bibliography is evolving in both its teaching and research methodologies.

When teaching music bibliography, Day gives an assignment where each student defines a field of research and put together a bibliography with about 100 sources. Students must identify sources in foreign languages, consult online and print indexes, and explain how they tracked down their sources. Putting this in historical perspective, one can ask how music bibliography has changed in recent years. On the one hand, finding 100 sources is not hard compared to what was required of similar assignments in the 1970s/80s, given the technological tools available today (online indexes, computers, translation tools). But on the other hand, more significant changes can be seen in three areas. First, reference sources today have fluid and at times elusive parameters. In many cases, large corporations own data today and function as database brokers, and scope and content seems to change without clear communication to music librarians or users. Second, the nature of accessible reference sources changes as new sources open up: Reddit, eBay, Goodreads, AbeBooks, and Amazon are all resources that can convey personal reactions to an artist such as Brel that would contribute to his reception history. Third, there has been a foundational shift in the expanding landscape of research methodologies. The shift enables researchers to include sources more popular (and less scholarly) in nature. In the case of Brel, comics (*bandes dessinées*) play a central role as relevant research materials. Considering these three areas together, music bibliography still has an important function but non-traditional reference tools must be included and constantly re-evaluated in scholarly analysis.

In the discussion, it was pointed out that jazz and pop styles are now being taught at Italian conservatories. This involves people who are different from classically trained musicians and it has caused librarians to

renew their competencies so they can better serve the students who use the libraries. Another point was that sometimes professors warn against using Google. Day encourages students to explore the structured sources first, and then use Google to look beyond them.

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