

Aslanidi, Maria; Stefanidakis, Michalis**Library Reference Model and MARC 21 Format for Authority Data: A case study on the [musical] Work entity**

In this study, MARC 21, as aligned to Resource Description and Access (RDA), is compared against the new IFLA Library Reference Model (IFLA LRM) in an effort to explore whether the latter can serve its purpose effectively as a suitable conceptual model for authority metadata in the domain of musical works.

The study proposes an approach regarding how IFLA LRM can best communicate the semantics of [Musical] Work entities to the MARC 21 community. In particular, the paper demonstrates best practices and identifies transition issues during the process of applying LRM as an implementation model for the conversion of MARC records within existing catalogues, emphasizing on the [Musical] Work entity.

Bicher Katrin, Hartmann Andrea, Reinelt Sylvie

[Titel]

Normdaten für musikalische Werke erlauben, Zusammengehörendes zu identifizieren und zusammenzuführen und tragen darüber hinaus in ihrer Disambiguierung dienenden Kontextinformationen Wissen mit sich, das vielfältig nachgenutzt werden kann. Das Normdatensätze zu musikalischen Werken der GND zu Grunde liegende Modell (Library Reference Model der IFLA (IFLA LRM)) bietet dabei verschiedenen Ausprägungsstadien eines Werkes Raum, und die Möglichkeit, sie miteinander zu verbinden. Das Konzept des IFLA LRM und seine Anwendung in der GND als auch exemplarische Nachnutzungsszenarien sollen in der Präsentation vorgestellt werden (Katrin Bicher).

Dieser eher allgemeinen Strukturen gewidmete Teil der Präsentation wird an spezifischen Fragen, die die Verknüpfung von in RISM erfassten Quellen mit anderen Ausprägungen desselben Werkes über Werknormdaten aufwirft, konkretisiert (Andrea Hartmann): Vorgestellt werden Werknormdatensätze zu Opern, Ausschnitten aus Opern, Bearbeitungen und Übersetzungen. An Beispielen wird die Vorgehensweise in der GND vorgestellt. Diskutiert werden soll, wie die Werknormdatensätze der GND für die RISM-Datenbank übernommen werden, welche Erweiterungen sinnvoll sein können und welchen Mehrwert dies für die RISM-Datenbank bedeutet.

Schließlich (Sylvie Reinelt) soll es um das konkrete Mapping der Daten gehen: welche Daten werden aus der GND in welche Felder in RISM übertragen und welche Daten werden nicht übernommen. Wo gibt es Probleme in der Umsetzung?

Boomhower, Daniel

Well-Tempered Work Records?: The Problematic Relationship Between Bach Sources and Works

Some of Bach's acknowledged masterpieces appear to reflect singular compositional acts and survive in cohesive and authoritative sources. The Goldberg Variations (BWV 988), for example, seems to exhibit impressive internal musical cohesion and was published in an edition prepared under the composer's supervision. More common are examples such as the St. Matthew Passion (BWV 244), for which a unitary source masks the complex origins of the composition, or the St. John Passion (BWV 245), for which surviving sources document a more protean identity than the unifying title and catalog number suggest. Frequently sources survive for compositions which reflect extensive reuse of previous music or for which an endless number of contemporaneous variants exist. These circumstances complicate efforts to establish hierarchical relationships between a work and its manifestations. However, these complications stem less from the inherent messiness of source materials and more from the changing social and economic functions of music. This paper seeks to inform and improve the cataloging of musical sources by highlighting how conceptions of musical works emerging in the nineteenth century continue to inform thinking about source materials.

Calderón Alcantar, Edgar Alejandro

Reflections and challenges for the cataloging of collections of *Villancicos*, *Cantatas* and related genres in musical archives and Libraries from New Spain.

Institution: Conservatorio de las Rosas, Morelia, Michoacán, México.

The research, cataloging and edition of musical sources from New Spain is relatively young, therefore, the conditions for the preservation of manuscripts in Mexican archives and libraries do not always make it possible to collect complete works, and even less, to identify when several titles of *arias* and *recitatives* can conform the same cantata or, as the case may be, scenes, *loas*, *coplas*, *jornadas*, etc. that articulate *Comedies*, *Autos Sacramentales* and other musical-poetic forms preserved in the Music Archive of *Colegio de Santa Rosa (MEX-MOcr)*. Our interdisciplinary cataloging team has managed to identify musical and poetic authors by identifying concordances with printed material and manuscripts from other documentary collections. The main objective of our project is to establish adequate criteria for documentation and cataloging of collections of works that allow a homogeneous management with the RISM and the international Libraries.

Day, David; Lyon, Jeff; Reeve, Greg; Brigham Young University

[Titel]

Conceived almost seventy years ago, RISM's original objective consisted in the creation of an inventory of musical sources, i.e., a union catalog of specific print and manuscript objects

associated with their library locations. With the passage of time and the evolution of descriptive standards (including RISM's own cataloging rules, multiple MARC formats, evolving XML schema, RDA, FRBR, and linked data models), the basic RISM structure can now be re-envisioned to achieve its full contemporary potential. One foundational concept that requires rethinking is the approach to work authority. The current FRBR model of works, expressions, manifestations, and instances were not inherent in the original RISM platform. Until recently, RISM remained focused on the notion of sources as discrete objects and work relationships were only loosely established. In order to achieve the potential promise of linked data interrelationships, the concept of a work with multiple expressions and manifestations should be adopted. Adapting RISM to the FRBR model will be problematic in some areas, especially for pastiche and arrangements which can be considered as manifestations of other works. The work authority dilemmas of compositional adaptations can be illustrated in numerous examples of pastiche ballets and vaudevilles. Similar problems can be demonstrated in arrangements for the harp and other solo instruments based on popular folk and opera melodies. Other work-related challenges can be found in current national authority files and VIAF. Often the complexities of work authority are compounded when different derivatives works are lumped together in a single authority record. Solutions to these obstacles can be found in revised expectations for national work authority records and the application of linked data models. Rethinking RISM (and work authority generally) using these conceptual models offers the promise of a resource that facilitates research beyond the limited identification of specific documents. Beginning with its remarkable data set of primary sources, RISM can be expanded to offer exceptional connectivity to external digital resources, biographical and historical context, and tools for the analysis of musical relationships. Our presentation will offer specific examples of how to achieve these goals.

Delgado Sanchez, Maria Teresa

Normalization in the National Library of Spain: El caso de las autoridades de autor y autor título en el Departamento de Música y Audiovisuales. Name Authority Headings and Name-Title Authority Headings in musical works.

María Teresa Delgado Sánchez. Head of Scores Service. Music and Audiovisual Department.

La Biblioteca Nacional de España (BNE) es [\[la\]](#) la cabecera del sistema bibliotecario español y encargada del depósito del patrimonio bibliográfico y documental de España. The National Library of Spain (BNE) is [\[the\]](#) head of the Spanish librarian system and responsible for the deposit of the bibliographic heritage of Spain. Dedicada a reunir, catalogar y conservar fondos bibliográficos, custodia alrededor de treinta millones de publicaciones producidas en territorio nacional desde comienzos del siglo XVIII : libros, revistas, mapas, grabados, dibujos, folletos y partituras. Dedicated to gathering, cataloging and conserving bibliographic collections, it holds around thirty million publications produced in national territory since the beginning of the 18th century : books, magazines, maps, engravings, drawings, brochures and scores.

Institución con 300 años de historia, garantiza que el patrimonio musical es preservado como parte de la memoria de nuestro país. Institution with 300 years of history, guarantees that the musical heritage is preserved as part of the memory of our country. Our institution keeps valuable

collections of music books, printed or manuscript scores, as well as magazines and minor publications (brochures, concert programs, catalogs of editors ...). En conjunto, los fondos de música escrita de la Biblioteca Nacional de España constituyen una de las mayores colecciones españolas de la especialidad. Together, the written music collections of the National Library of Spain constitute one of the largest Spanish collections of the specialty.

En esta ponencia se describirá In this paper we will describe la gestión de las autoridades de las obras musicales editadas en España dentro de la colección de música notada que proviene de todo el estado, ya que somos la bibliotecaria depositaria de la Ley de Depósito Legal. the management of the authorities of the musical works edited in Spain within the collection of notated music that comes from all the State, since we are the depositary librarian of the Law of Legal Deposit (1958). Nuestra institución, además, está ya trabajando en monografías modernas en la nueva normativa RDA y la música (tanto partituras, como sonoros y audiovisuales) también se describirá en esta normativa. Our institution, moreover, is already working on modern monographs in the new RDA regulations and music materials will also be described in this regulation.

Drew, Edward Davies

Quae est ista? Multi-Generational Responsory Collections from Mexico City

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In the second half of the eighteenth century, the Hispanic Church began to foster the liturgical responsory, rather than the vernacular villancico, as the principal genre of concerted music for the Matins service. Mexico City Cathedral was seemingly one of the first institutions in the Hispanic world to produce a sizeable corpus of Matins responsories, and pioneering musicologists had interpreted that legacy, which tends to consist of cycles of eight responsories, some with invitatory and hymn, as akin to operas. However, closer attention to the sources reveals that the earliest of these responsory cycles, namely those by Ignacio Jerusalem (1707-1769), do not represent single-composer, multi-movement works, but rather collections assembled and arranged piecemeal by others in the early 19th century. For example, the Matins for the Virgin of Guadalupe attributed to Ignacio Jerusalem and dated 1764 actually contains a mix of autograph and holograph Jerusalem scores from the 1760s, contrafacts of music by Jerusalem and Giacomo Rust crafted by Antonio Juanas (c1762-c1821) around 1800, and subsequent arrangements from around 1840. While issues of authorship concerning these works have been resolved, questions of identifying the “work” in these networks of pieces persist. This presentation will attend directly to the material sources from a cataloger’s perspective and not only discuss the decisions colleagues in the Seminario de Música en la Nueva España y el México Independiente and myself recently made concerning how to represent this music in a printed catalogue, but also explore potentially innovative ways to virtually map these repertoires without imposing a single taxonomy.

Guerra Cotta, André (UFF-CAPES/UNL-CESEM)

[Titel]

Although the concept of work in the field of music can be criticized as a historical construct, this concept, in fact, fits most of the music registered in the sources which RISM intends to gather in its international database. Of course, one can think of the work concept as a “decadent capitalist commodity” or even evidence of old fashioned musical performance, surpassed by more dynamic and digitally adapted musical practices. On the other hand, as occurred in almost all fields of art, especially in music, digital technologies have drastically changed the music market itself, leading eventually all music practices to digital streaming services like Youtube, Spotify, and other web-based services. In these media, the concept of work prevails and its importance is highlighted by the systematic use that music industry makes of the International Standard Work Code. This work brings some ideas about the use of ISWC in cataloging, especially for RISM.

Haggh-Huglo, Barbara

Work Titles for Church Music: Chant, Polyphony, Sacred Keyboard Music, and their Manuscripts to 1650, using Low Countries' Repertory as Examples.

Barbara Haggh-Huglo, Professor of Music, University of Maryland, College Park

Assigning work titles to early church music is no easy matter, but a RISM policy could improve online searching with remarkable results. The problems are known: much church music is anonymous, even untitled, and it is comprised of material ranging from tonaries to distinct offices and/or masses for saints, votive and festal polyphonic ordinaries or ordinaries whose purpose cannot be determined, untitled organ versets, and much more. I propose using several levels of specificity in work titles, always preferring that including the most material efficiently. Single chants, polyphonic entities (individual mass movements or motets), or untitled distinct compositions, should be referred to by their text incipit, purpose if possible or necessary, or genre (untitled [sacred] keyboard work, untitled textless [sacred] vocal monophony, Salve regina, Te Deum, Obrecht Missa Maria zart), with the place and date of origin of the source if appropriate. Collections, such as chanted offices or masses in monophony or polyphonic mass ordinaries or propers or plenary cycles, should be identified as such, without naming composite parts but with liturgical destinations and text incipits to distinguish offices (Arnold Vohburg, Office of St. Emmeram Sancte Emmeramme, Manuscripts, where appropriate, should be cited by shelf number and performer destination (vocal, keyboard), not content.

Herold, Kristin; Kepper, Johannes; Richts, Kristina

MEI Metadaten und RISM

Im November 2017 fand auf Einladung der Music Encoding Initiative (MEI) an der Mainzer Akademie ein internationaler Workshop zur Koordination des Gebrauchs musikbezogener Metadaten statt, an dem eine große Zahl editorisch arbeitender Projekte bzw. Institutionen, Archiv- bzw. Erschließungsprojekte sowie die großen (Musik-)Bibliotheken teilnahmen. Eine Arbeitsgruppe dieses Workshops befasste sich ausdrücklich mit den Anforderungen an Werkdatensätze, um diese dann in unterschiedlichen Kontexten nutzen zu können. Im Nachgang des Workshops fanden weitere Arbeitstreffen statt, etwa im Rahmen der IAML-Tagung in Leipzig oder der Edirom Summer School in Paderborn (beides in 2018). Ein dabei immer wieder diskutierter Aspekt ist die Frage, inwiefern RISM einen organisatorischen Rahmen für die zentrale Bereitstellung und Verwaltung von Normdaten zu Werken bieten könnte und sollte. Wenn RISM nun die Einführung einer solchen Werkebene plant, wäre es überaus wichtig, die bisherigen Diskussionen in diese Überlegungen einzubeziehen, um die internationale Anschlußfähigkeit gerade auch an digital arbeitende, musikwissenschaftliche Projekte sicherzustellen. Wir würden uns daher gerne an der geplanten Tagung mit einem Vortrag zum Thema "MEI Metadaten und RISM" (bzw. ggf. auf englisch: "MEI Metadata and RISM") beteiligen.

Horwitz, Andrew; RILM

Interlinking Metadata Across Music Research Collections

RILM has expanded beyond the flagship RILM Abstracts of Music Literature, introducing full-text journal content, encyclopedia content, and a printed music index—each containing many thousands of work titles—into our ecosystem. This new content has been interlinked in a variety of ways: For example, encyclopedia headwords have been linked to RILM Abstracts indexing terms, composer names in the Index to Printed Music are assigned the same identifiers as they have in RILM Abstracts, and we have developed both a common thesaurus and storage format to facilitate the cross-referencing of metadata. While our linked data covers a variety of bibliographic information, we have found it difficult to parse the metadata needed to link work titles across multiple collections. In this paper, we present the accomplished and ongoing work involved in linking our collections, as well as the challenges we have yet to solve.

Iwaszko, Jacek; Chojecka, Marcelina; The Fryderyk Chopin Institute, Warsaw

„WORK” in RISM within projects Polska Cyfrowa POPC (2018-2020 and 2019-2021)”

In our presentation we would like to discuss the use of „work” field in RISM according to the operational project Polska Cyfrowa POPC (2018-2020) in which The Fryderyk Chopin Institute is taking part and needs to be able to link different kinds of object within general term – „work” for Fryderyk Chopin compositions such as video recording, audio recording, photographs, manuscripts, music prints and digital music transcriptions.

We would like to present how it is done in Collection Index + system based on Spectrum standard for Fryderyk Chopin Museum purposes.

In the newest operational project Polska Cyfrowa POPC (2019-2021) where we plan to publish 6000 digital music score, we would like to concentrate on improving the „work” field based on the ones that already exist in RISM data base. We will discuss what features „work” field should contain to be able to be linked within different kinds of music score, manuscripts as well as music prints. We would like to debate on creating mandatory fields that should be filled such as: author, genre, melody, catalogue number fields. We will discuss author field according to viaf record. Genre field which should be standardized and filled in in plural form. We understand melody field as first 10 or 15 music notes from the top part that are written down with numbers indicating half-tones as an addition to Plaine & Easie Code-notated graphic incipits. We would like to discuss catalogue information if possible in connection with „work” field. Our Library would like to propose how this field should be named, what obliged information should be provided. For further improvement, we would like to discuss other fields like „work arrangement” and „work variant” where we propose for example to add standardized fields such as scoring, pitch that could be connected to imslp abbreviations.

Kishimoto, Kevin und Thompson, Trina

“Superworks, Subworks, and Works with Fuzzy Edges”

Co-Presenters: Kevin Kishimoto, Head of Music Metadata Services, Stanford University (kishimoto@stanford.edu); Trina Thompson, PhD Music Theory (teathompson@gmail.com)

Work titles (i.e., work “access points” in RDA) are useful for collocating differentiated manifestations of a single ‘conceptual work’ and are an important tool in music discovery. However, the utility of the work title is limited by our current “flat” encoding standard and cataloging practices.

From the metadata librarian’s perspective, there is often no way to adequately describe fraught work relationships (e.g., certain variants, fragments, sketches, and quotations) without using free-text notes--which are not machine-actionable. From the researcher’s perspective, this means that much work knowledge created by others must often be laboriously reconstructed/reassembled at the beginning of a new project.

Citing examples from Mahler, Debussy, and others, we demonstrate some of the weaknesses of the current “flat” approach to the work and suggest ideas for how RISM might record work metadata in more powerful ways.

Lazos, John G.

Those turbulent years: Music practice in the 19th century Mexico

Abstract:

Indeed, this has been long waited dialogue. Music from the 19th century poses, at least in the case with Mexico, several challenges. Amid religious and political turmoil, music played —now we clearly know after cataloguing a number of sacred and secular archives— an essential role. From Church works permeated with opera gestures to salon piano pieces too complicated to be performed, music practice needs to be understood, before any untouchable-classification, through the dynamics where it took place. The opening of new Theaters and conservatories, production and distribution of music printing and influences of Western styles and local interest created a complex interrelation where music had, especially during the first decades of this newly independent nation, to adapt. I will like to address part of this practice that is starting to attract, after been in oblivion for over a century, some attention.

Leisinger, Ulrich

Historische Werktitel und Fassungen im Instrumentalschaffen W. A. Mozarts

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Aufgrund einer günstigen Quellensituation und des bereits 1862 in erster Auflage erschienenen Werkverzeichnisses („Köchel-Verzeichnis“) ist das musikalische Schaffen Wolfgang Amadé Mozarts überdurchschnittlich gut erschlossen. Eine bislang unterschätzte Schwierigkeit bei der Erfassung von Mozart-Quellen bilden aber originale gattungsbezogene Werktitel, die mit heutigen Standardisierungen nicht deckungsgleich sind. Dies gilt insbesondere für Salzburger und Wiener Formen der Serenade und des Divertimentos, wobei sich zusätzlich nur scheinbar unscharfe Bezeichnungen wie „Cassation“, „Parthia“/„Partita“, „Nachtmusik“/„Notturmo“ und andere finden. Ein zweites Erschwernis ist eine bislang fehlende Dokumentation, dass sich bei Mozart nicht nur bei Opern, sondern auch bei vielen Instrumentalwerken verschiedene Fassungen unterscheiden lassen, die von bloßen Erweiterungen der Besetzung über die Hinzufügung oder den Austausch von Sätzen bis zu Eigenbearbeitungen für andere Besetzungen reichen. Ein aufschlussreiches Beispiel für die hieraus entstehende Konfusion sind die zahlreichen Quellen zur von Mozart autorisierten Symphonie-Fassung der Serenade KV 320, die bei der RISM-Katalogisierung teils den Genres „Divertimentos“, teils den „Serenades“ zugeordnet und öfters, aber keineswegs durchgängig als „Excerpts“ gekennzeichnet sind. In der neuen Ausgabe des Köchel-Verzeichnisses, die derzeit an der Stiftung Mozarteum Salzburg auf der Grundlage von Vorarbeiten von Neal A. Zaslaw (Cornell

University) zum Druck vorbereitet wird, werden Werkfassungen erstmals deutlich voneinander unterschieden, was auch für die RISM-Katalogisierung von Nutzen sein kann.

Lévi Sala, Luca:

The Textual Tradition of Muzio Clementi's Output: Consistency and the Problem of the Work Title

"Tyson 1967" is the most recent and precise reference catalogue of Muzio Clementi's whole output up to date, yet no providing any genealogy of the secondary dissemination of the sources. A brand-new comprehensive and annotated thematic catalogue is now in production. Hence, the adoption of proper work titles is crucial in order to provide a conclusive setting of Clementi's works and their textual tradition.

Whether this is primarily aimed at fixing inaccuracies mainly related to the classification of the composer's production of authoritative revisions of early works, arrangements and musical selections, this might prove dramatically useful in resolving redundancies and inconsistencies affecting the opus numbering and the score setting of the reissues belonging to the secondary dissemination. Such a complex network of sources leaves often wide room for adopting diversified, arbitrary or incorrect solutions somehow still encompassing either modern editions and the process of cataloguing of libraries and archives.

Bio

Luca Lévi Sala is Professeur associé at Université de Montréal. He has been Visiting Researcher at New York University (2017) and Visiting Research Fellow at Yale University (2015-2016). He has published, among others, in the *Journal of Musicological Research*, *Notes*, *Revue de musicologie*, *Eighteenth-Century Music*, *Studi Musicali*, *Rivista italiana di musicologia*, *Ad Parnassum Journal*, *Analecta musicologica*, *MGG* and *Oxford Bibliographies Online*. An article about Clementi is forthcoming in *The New Grove online* (OUP). Recent publications include the collection of studies «Muzio Clementi and British Musical Culture. Sources, Performance Practice and Style» (New York, Routledge, 2019), and the critical edition of Clementi's "Viennese" sonatas Opp. 7-10 (Bologna, Ut Orpheus, 2018), both edited with Rohan H. Stewart-MacDonald. He is now preparing the *New Thematic Catalogue with Updated Bibliography for Each Work, Documents and Iconography Relevant to Muzio Clementi's Life* (Bologna, Opera Omnia, Italian National Edition, vol. XV).

Lorimer, Nancy; Stanford University Libraries

A multitude of works: modelling musical works in BIBFRAME

As part of the Mellon-funded Linked Data for Production grant, Stanford Library led a sub-project with the aim of developing an extension to BIBFRAME to address the modelling of music resources. While aimed primarily at performed music resources, the most substantial work of this group also could be applied equally to notated music, particularly in the areas of medium of performance, musical events, and musical works. In this presentation I discuss the modelling developed by the project group to link and cluster works and work components in a way that better represents work to work relationships in music, while remaining compatible with standard BIBFRAME, FRBR and IFLA-LRM. Further, I will further discuss how a similar model is being applied to works of all types in MARC data conversion and transformation that will provide a data pool for catalogers working in Sinopia, the editor being developed for Linked Data for Production 2: The path to implementation.

**Scharnhorst, Andrea u. A.
Richard Smiraglia ^{1,3}, Marnix van Berchum ², J. Bradford Young ³,
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Composers and musical ‘works’ in the Linked Open Data Cloud

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This paper discusses particularities which occur in the transformation of digital musicological resources into Linked Data format. The concrete case we discuss concerns the [Computerized Mensural Music Editing \(CMME\)](#) database, and its transformation into Linked Open Data done in the [Digging into the Knowledge Graph](#) project. As usual the workflow starts with mappings leading to a RDF (Resource Description Format) graph representation. To enrich the RDF best practice is to re-use vocabularies, generic or domain-specific once, and at best those which are curated resources themselves. In this paper, we focus on the case of the composers, the authors of musical works. CMME lists 438 composers (from Agricola to Nicolaus Zoilo, and the ubiquitous “anonymous”), and 3,671 identifiable individual musical works. We chose to link composers and works to curated access points in the Virtual International Authority File (<http://viaf.org/>). Compiled and maintained as LOD (Linked Open Data) by OCLC, Inc., the VIAF is a merger of the authorized access points found in national library authority files. We found that of the 438 composers, only 324 were represented in VIAF. This paper reports on our experiences to set up partnerships with those library organisations which curate authority files, such as the Library of Congress Name-Authority Cooperative (NACO). We report about the different viewpoints, priorities, and disentangled workflows we encountered in bringing new research concerning the documentation and presentation of musicological resources together with traditional ways to curate those resources. We discovered the importance of the complex role of the musical work, which differs from exemplar of musical idea (e.g., CMME) to exemplar of instantiated sound (e.g., NACO). In particular, we discuss the impact of this complexity onto our endeavours to find and define semantically rich expressions for the composers.

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Schmidt-Hensel, Roland

Werk – Fassung – Einzelsatz. Überlegungen zur Werknormierung bei nicht-autograph überlieferter Musik des 18. und 19. Jahrhunderts

Die Normierung von Titeln musikalischer Werke stellt seit alters her ein wichtiges Element der Katalogisierung von Musikalien dar, indem normierte Titel gerade die einheitliche Recherchierbarkeit verschiedener (gedruckter und handschriftlicher) Quellen desselben Werkes sicherstellen. Die Idee der Normierung geht allerdings davon aus, dass zunächst die „Originalgestalt“ des Werkes (ggf. in mehreren vom Autor herrührenden Fassungen) eindeutig zu definieren ist. Erscheint dies für Werke, die in Eigenschaft des Komponisten oder einem von diesem autorisierten Druck überliefert sind, in vielen Fällen durchaus praktikabel, so wirft bei denjenigen Werken, die lediglich in abschriftlicher und / oder nicht zweifelsfrei autorisierter Überlieferung auf uns gekommen sind, das Fehlen eines klaren Bezugspunktes der Normierung eine Reihe von Fragen auf.

Dies betrifft zum einen die Frage von Fassungen und Versionen, insbesondere bei Opern. Während bei manchen Komponisten aufgrund der Forschungslage relativ sicher festzustellen ist, welche der überlieferten Versionen einer Oper vom Komponisten herrühren und welche von fremder Hand eingerichtet wurden, ist dies in vielen anderen Fällen kaum möglich, so dass man sich hier u.U. mit einer Mehrzahl gleich gut (oder schlecht) beglaubigter Versionen konfrontiert sieht. Gleiches gilt prinzipiell auch bei anderen Gattungen, wenn dasselbe Werk in prinzipiell gleichrangigen Quellen in mehreren Versionen überliefert ist, die sich in wesentlichen Aspekten wie Satzfolge oder Besetzung unterscheiden.

Eine weitere Problematik birgt die Überlieferung von Einzelsätzen aus zyklischen Werken. Einzelne überlieferte Opernarien sind häufig tatsächlich einer vollständigen Oper entnommen, die sich in vielen Fällen anhand von Textincipit oder Rollenangaben unschwer erschließen lässt. Andererseits ist vielfach nachzuweisen, dass präexistente Arientexte auch einzeln komponiert wurden – sei es als Studienwerk, als Konzertarie oder als Einlage in eine eigene oder fremde Oper –, so dass in diesen Fällen der eigentlich naheliegende Rückschluss auf die (einstige) Existenz eines entsprechenden Gesamtwerks in die Irre führt. Ähnliches ist auch bei Teilversionen des Messordinariums zu beobachten, die offenbar bisweilen genuin als Einzelsätze komponiert wurden und erst nachträglich zu Zyklen zusammengestellt wurden, welche jedoch unter Umständen in der Kombination der Sätze variieren können.

Der Vortrag wird einen systematischen Überblick solcher und ähnlicher Fälle geben und versuchen, hieraus Anforderungen an die Ausgestaltung einer Werkebene zur Katalogisierung solcher Materialien ableiten.

Schumann, Constanze und Kett, Jürgen; Deutsche Nationalbibliothek

[Titel]

Wir könnten uns vorstellen, dass eine grundsätzliche Einführung in die GND (Regeln, Erfahrungen aus der Praxis, Kooperationen) und die damit verbundenen Perspektiven (Strategie, aktuelle Entwicklungen, Teilnahmemöglichkeiten), in Ihren Konferenzvorschlag gut passen würde. Dabei würden wir den Fokus auf Werknormsätze legen und dabei einige Beispiele aus der Musik wählen. Für einen solchen Vortrag könnten Sie 20 – 25 Minuten veranschlagen.

Signer, Emanuel; King's College, London

Ceci n'est pas un titre. Or: What we can learn from titles in Early Modern printed music

Various current databases of music printed during the Early Modern period contain paratextual information on the way how musical compositions are presented in printed books. Such information includes transcriptions of title pages, dedications, as well as titles, performance instructions, or also incipits or full transcripts of the sung text. This provides scholars with large datasets, an immensely useful resource, the evaluation of which allows to explore topics such as notation and material culture, compositional practice, and social contexts of music printing and patronage.

This paper will focus on a special kind of title within Early Modern repertoires: the titles, or 'names', of polyphonic settings of the mass ordinary, as they appear in printed music books from the sixteenth century onwards (and earlier, in the case of manuscript sources). Based on findings from my recently completed PhD thesis *Polyphonic masses in Italian music printing 1550-1650: A 'Big Data' approach to paratext* (2019), I will present a few examples that illustrate the possibilities of a paratextual database of titles for the historiographical discussion of style and composition in the period around 1600.

Based on this, I hope to start a discussion of the 'work' concept and its limitations regarding such Early Modern repertoires. These limitations have two main dimensions: On the one hand, Early Modern music in general is often problematic as a 'work' due to varying attitudes towards the notated text, its performance, and through this, its title (as explored by John Butt, and others). And on the other hand, masses constitute a particularly problematic 'work' concept, as has been the subject of an extensive scholarly debate about cyclicity in the last decades.

Although I will not delve into this debate in much detail, the problematic character of Early Modern mass repertoires will serve as the platform to ask questions relevant to current topics of Digital Musicology: If we have titles of musical pieces that might convey information about their compositional design, could this be of interest (or even a responsibility) of scientific databases, library catalogues, and other such corpora? What are the possibilities, challenges and limitations associated with the incorporation of such data? And are methodologies developed from Early Modern repertoires translatable to those of other periods or notated media?

Short biography

Emanuel Signer is currently Teaching Fellow in Early Modern Music at King's College London. He recently completed his PhD at the University of Cambridge, with a thesis on sacred music printing in sixteenth- and seventeenth-century Italy, for which he used a database of paratexts to examine compositional and notational phenomena. For this project, Emanuel was awarded scholarships by the Cambridge Trusts, the Swiss National Science Foundation, and the Janggen-Pöhn-Foundation, Switzerland. Before his doctorate, he graduated with Bachelor and Master of Arts from the University of Zurich. Further education involved a performance diploma in organ at the Zurich University of the Arts, as well as choral conducting training in the UK. Emanuel is active as director and performer in choirs and ensembles in the UK and Switzerland, and founder and co-director of the professional vocal ensemble The Zurich Chamber Singers.

Stadtler, Peter; Capelle, Irlind; Richts, Kristina

Erfassen von Werktiteln im Kontext digitaler musikwissenschaftlicher Editionen

Am Beispiel der beiden Projekte *Detmolder Hoftheater* und *Carl-Maria-von-Weber-Gesamtausgabe* (WeGA) soll der Umgang von digitalen musikwissenschaftlichen Projekten mit Werktiteln demonstriert werden. Auch wenn beide Projekte einen etwas unterschiedlichen Fokus haben (das Hoftheater-Projekt mehr auf der Erschließung, die WeGA mehr in der Edition), so eint beide doch die Erfassung von Werken und Werktiteln mittels des Datenstandards der *Music Encoding Initiative* (MEI). MEI unterstützt dabei schon seit Version 3 die FRBR Entitäten der Gruppe 1.

Relevant ist es für beide Projekte, diese Werkansetzungen mit externen Ressourcen verknüpfen zu können. Die GND bietet dafür seit geraumer Zeit einen eigenen Entitätentyp „Werk der Musik“, der als externer Identifikator genutzt wird um projektübergreifende Beziehungen herstellen zu können. Auf der Ebene der Manifestation (die bei Handschriften mit dem Exemplar zusammenfällt) nutzen beide Projekte die Identifikatoren von RISM, um auch hier *Linked Data*-Ansätze zu ermöglichen. Ein pragmatischer Werkbegriff ist hierbei hilfreich, um musikwissenschaftliche Datenbestände zu vernetzen – ein zu enger Begriff dagegen würde zu einzelnen Datensilos führen.

Wronkowska, Sonia; Polish RISM Centre (National Library of Poland)

Parody or contrafactum? Revising RISM guidelines for derivative works of music

RISM format gives a set of flexible tools to catalogue derivative works of music. However, the abundance of derivation types results in various strategies of the use of dedicated MARC fields, that generates some issues, namely: many possibilities of cataloguing single derivation and the ambiguity of some derivations' descriptions. The result of cataloguing process should be an extensive description of the actual work, including unambiguous identification of the prototype and clear indication on the derivation techniques applied.

The introduction of work authority file seems as a proper moment to review the way of describing derivative works in RISM. The aim of the paper is to initiate a discussion and revision of existing guidelines regarding derivative works of music and derivation techniques.

Zedler, Andrea

Abstract / Titel fehlt

Zur Nieden, Gesa und Gammert, Jonathan

Ist es ein Werk? FRBR-basierte Werkkonzeptionen des Opernpasticcios

Gesa zur Nieden (Mainz, Greifswald, Hannover) & Jonathan Gammert (Mainz)

Nach einer ausgeprägten musikgeschichtlichen Vernachlässigung tritt das Opernpasticcio gegenwärtig immer mehr als paradigmatische Musikpraxis des 18. Jahrhunderts hervor. Das Arbeiten mit präexistentem Material, innerhalb dessen unterschiedliche Arien anhand eines bekannten Librettos zu einer neuen Oper zusammengestellt wurden, wirft dabei nicht nur Fragen nach der Ko-Autorschaft zwischen Komponisten, Sängerinnen und Sängern sowie Mäzenen oder sogar dem Publikum auf, sondern auch nach einer angemessenen Kategorisierung seiner verschiedenen Entitätsebenen, zumal sowohl die Libretti als auch die Einzelarien im Produktionsprozess mannigfachen Transformationen unterlagen. Im Vortrag sollen musikhistorisch und bibliothekarisch informierte Möglichkeiten einer Einpassung der Gattung Opernpasticcio in das FRBR-Modell vorgestellt werden, die der Einheit der Zusammenstellung und ihrer differentiellen Einzelteile, die wiederum Teil anderer Opernwerke sind, gleichermaßen Rechnung tragen. Nur auf diese Weise besteht die Möglichkeit, Opernpasticcios des 18. Jahrhunderts unter Einbezug zentraler Rechercheinstrumente wie GND-Nummern längerfristig transfergeschichtlich zu vernetzen und abzubilden.

Gesa zur Nieden ist aktuell Juniorprofessorin für Musikwissenschaft an der JGU Mainz und tritt zum April 2019 eine Professur für Musikwissenschaft an der Universität Greifswald an. Zusammen mit Aneta Markuszewska von der Universität Warschau leitet sie das deutsch-polnische DFG-NCN-Projekt „Pasticcio. Ways of Arranging Attractive Operas“ (www.pasticcio-project.eu).

Jonathan Gammert ist Fachreferent für Musik, Musikwissenschaft und Musikpädagogik an der Universitätsbibliothek Mainz. In seine Zuständigkeit fallen zudem die historischen Bestände der Musikwissenschaftlichen Sammlungen der JGU.