

# **Music Documentation in Libraries, Scholarship, and Practice**



**June 4-6, 2012**

## **RISM Activity in the UK & Ireland**

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### **Abstract**

In 2011, the RISM (UK) Trust, in partnership with Royal Holloway, University of London and British Library, secured funds for a pilot digitization and cataloging project called Early Music Online. About 320 of the British Library's anthologies of sixteenth-century printed music, mostly listed in RISM B/I, were digitized and images uploaded to Royal Holloway's repository. The anthologies were documented in detail using international cataloging standards, with an inventory of the contents of each volume and access points for composers, places, printers and former owners. The catalog records were included in both the British Library catalog and RISM UK database, with a link to the digitized content embedded in each catalog record. This was the UK's first project to add records for printed music to the RISM UK database. Funding is currently being sought to extend the project.

RISM Ireland currently has three significant projects underway: Karol Mullaney-Dignam's "Music in the Irish Country House," which seeks to identify and catalog the music collections of selected country houses in Ireland and to interpret the historical context within which these collections were assembled, utilized, and maintained by the Irish landed elite in the eighteenth and nineteenth centuries; Triona O'Hanlon's "Mercer's Hospital Part Books" which catalogs the contents of the Mercer's Hospital Music Collection to reveal significant information regarding eighteenth-century Dublin repertoire, performance practice, the activity of copying, and how music was collated and stored; and Catherine Ferris' "Music in the National Library of Ireland," which seeks to locate and catalog the library's pre-twentieth century music manuscripts, scores, and librettos (with a preliminary focus on uncataloged materials), comprising the country's most comprehensive collection of rare music materials.

**Early Music Online** – [www.earlymusiconline.org](http://www.earlymusiconline.org)

Last year the British Library, with Royal Holloway, University of London, and the RISM UK Trust, obtained funding for a digitisation and cataloguing project called Early Music Online. 324 volumes of 16th-century printed music from the British Library's collection were digitised and made freely available online at [www.earlymusiconline.org](http://www.earlymusiconline.org). Those 324 volumes contained about 10,000 separate pieces of music. As well as digitisation, the work involved creating new very detailed catalogue records. They were embedded in the British Library catalogue, the RISM UK database and other online resource discovery systems, all with links to the images, which are stored in Royal Holloway's digital repository.

The publications selected for digitisation were anthologies of pieces by many different composers, taken from RISM B/I. Anthologies were selected over single-composer prints, as music in anthologies is more difficult for researchers to locate. Library catalogues rarely itemise individual works within anthologies or even list the names of composers. Brief records from the British Library catalogue were used as the basis, and upgraded with an exact transcription of the title page, an inventory of the pieces in each volume, and authority-controlled access points for names of composers, authors of words, printers and former owners of the publications, and also places and subjects.

International cataloguing standards were adopted, including Library of Congress Subject Headings and MARC21. Library of Congress Name Authority records were used to conform to the standards used by the British Library. For the descriptive data, the project team chose to use the newly-developing international standard DCRM(M), or Descriptive Cataloging of Rare Materials (Music). In addition, an exact transcription of the complete title page was made, with line breaks indicated and with the original punctuation and capitalisation. The cataloguers also included some information about the physical copy, such as the precise measurements in millimetres and pagination, the binding and any manuscript annotations.

This project marked the first occasion on which printed editions were included in the RISM UK database, which has hitherto been devoted entirely to manuscript music. The project team decided to focus entirely on the 16th century in this pilot project, as there would be many unique items and, even when more than one copy does survive, it is not always clear from existing catalogues whether they are exactly the same. Hence the need for a precise transcription of the entire title page.

Here is an example record from the RISM UK database showing the detailed catalogue record that has been created. It is a long record so split over three screenshots here.

**Summary**

<b>Name</b>	<a href="#">Diruta, Girolamo</a> (fl. 1574-1609)
<b>Title on source</b>	Il Transilvano :
<b>Subtitle</b>	dialogo sopra il vero modo di sonar organi, & istromenti da penna /
<b>Variant title on source</b>	Transcribed title page from score: IL / TRANSILVANO / DIALOGO / SOPRA IL VERO MODO DI SONAR / Organi, & istromenti da penna. / DEL R. P. GIROLAMO DIRVTA / PERVGINO, / Dell'Ordine de' Frati Minori Conu. di S. Francesco. / ORGANISTA DEL DVOMO / DI CHIOGGIA. / Nel quale facilmente, & presto s'impura di conoscere sopra la Tasta- / tura il luogo di ciascuna parte, & come nel Diminuire si deueno / portar le mani, & il modo d'intendere la Intaulatura; prouando / la verità, & necessità delle sue Regole, con le Toccate di diuersi / eccellenti Organisti, poste nel fine del Libro. / Opera nuouamente ritrouata, Utilissima, & necessaria / a Professori d'Organo. / AL SERENISSIMO PRENCIPE / di Transiluania. / CON PRIVILEGIO. / In Venetia, Appresso Giacomo Vincenti. M.D.XCVII

**Library information**

<b>Library siglum</b>	GB Lbl
<b>Library shelfmark</b>	K.8.h.22
<b>Library</b>	London (Great Britain), British Library

**Source details**

<b>Identifying markings</b>	Copy at K.8.h.22. Manuscript annotation on the title page dated 1626 Copy at K.8.h.22. Manuscript annotation pasted inside front cover: D.XXV.10
<b>Place, issuer and date of source</b>	In Venetia :, Appresso Giacomo Vincenti, MDXCVII [1597]
<b>Description/Extent</b>	64 p. of music ;
<b>Dimensions</b>	32 x 23 cm (fol.)

**Screenshot 1:** On this first screenshot you can see both a short title, as required by the cataloguing rules, and the full title-page transcription, with exact punctuation, capitalization and line breaks shown. Also see the notes giving information about markings on the British Library's copy of this publication, a copy with the shelfmark K.8.h.22. At the bottom you see a basic physical description. This represents a brief description of the publication as issued. On the next screenshot there will be a detailed description of the actual copy in the British Library.

**Further information****General note**

An organ treatise with a collection of organ toccatas  
 Incorrect attribution on page 31 to Andrea Gabrieli  
 A letter by Diruta's teacher Claudio Merulo is printed on p. 4  
 With table of contents at the end  
 Copy at K.8.h.22. Electronic reproduction. London : British Library, 2011. (Early Music Online)  
 Copy at K.8.h.22. Original foliation: [1-2], 3-64 p.; paper dimensions: 315 x 210 mm; p. 21 erroneously numbered p. 19

**Content**

Toccata di grado del primo tuono / Girolamo Diruta -- Toccata di salto buono del secondo tuono / Girolamo Diruta -- [Toccata] di salto cativo del sesto tuono / Girolamo Diruta -- Toccata del terzo tuon / Claudio Merulo -- Toccata del sesto tuono / Andrea Gabrieli -- Toccata del secondo tuono / Giovanni Gabrieli -- Toccata del quarto tuono / Luzzasco Luzzaschi -- [Toccata] dell'ottavo tuono / Antonio Romanini -- Toccata dell'ottavo tuono / Paulo Quagliati -- [Toccata del primo tuono] / Vincenzo Bell'Hauer -- Toccata del secondo tuono / Gioseffo Guami -- Toccata del X tuono / Andrea Gabrieli -- Toccata del XI. et XII. Tuono / Girolamo Diruta

**References**

RISM B/I, 1597 <sup>25</sup>

**Screenshot 2:** On this screenshot are notes fields, including one indicating that the digitised score comes from the British Library's copy of the publication, and giving the precise foliation and dimensions of that particular copy. Also included are the list of contents and RISM B/I number.

**Index terms**

<b>Place</b>	<a href="#">Italy , Venice</a>
<b>Subject heading</b>	<a href="#">Organ</a> <a href="#">Organ music</a> <a href="#">Toccatas</a>
<b>Name</b>	<a href="#">Bell'haver, Vincenzo (1530-1587) [composer]</a> <a href="#">Gabrieli, Andrea (ca. 1533-1585) [composer]</a> <a href="#">Gabrieli, Giovanni (ca. 1554-1612) [composer]</a> <a href="#">Guami, Gioseffo (1542-1611) [composer]</a> <a href="#">Luzzaschi, Luzzasco (d. 1607) [composer]</a> <a href="#">Merulo, Claudio (1533-1604) [composer]</a> <a href="#">Quagliati, Paolo (ca. 1555-1628) [composer]</a> <a href="#">Romanini, Antonio (16th cent) [composer]</a> <a href="#">Báthory Zsigmond (1572-1613) [ dedicatee]</a> <a href="#">Jósika, István [interlocutor in treatise]</a> <a href="#">Merulo, Claudio (1533-1604) [writer of letter appended to the preface]</a> <a href="#">Vincenti, Giacomo (d. 1619) [printer]</a>
<b>Institution</b>	<a href="#">Giacomo Vincenti (Firm)</a>

**Related resources**

<b>Note about external resource</b>	Digitised score
<b>External resource</b>	<a href="http://digirep.rhul.ac.uk/items/45784664-6abe-bc43-7d7f-dcacb2b949e4/1/">digirep.rhul.ac.uk/items/45784664-6abe-bc43-7d7f-dcacb2b949e4/1/</a>

**Screenshot 3:** Finally, on this screenshot you can see the access points added to the record, with the terms given in standardised form, from Library of Congress Authorities, for place of printing, subject, and names. These are names of the composers, the dedicatee, other writers involved with the edition and the printer. Both the personal name of the printer and the formal institutional name of his firm are given. At the bottom of the record is the link to the digitised score.

Those 324 volumes are a small percentage of the British Library's early music books, and an even smaller proportion of pre-1700 music books held across the UK. Having successfully completed the pilot project, the partners are now seeking funding to complete the digitization and documentation of 16th-century anthologies in the British Library, to bring in other UK library collections and to include single-composer prints and 17th-century material. The data will all be provided to the RISM Central Office for inclusion in the international RISM database.

## RISM Ireland

Over the course of the past year, RISM activities in Ireland have been substantially reinvigorated to increase our national profile and entice people to become involved as RISM cataloguers and researchers:

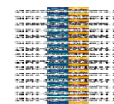
- With the assistance of Richard Chesser and Sandra Tuppen in the UK and Laurent Pugin in Switzerland, we have developed a new RISM Ireland website and database which is currently in beta and will be launched later this year.
- We have extended our remit to cover 19<sup>th</sup> century materials, as much of our national identity has its roots in the political and cultural dynamics of the 19<sup>th</sup> century.
- We have restructured the management of activities by redesignating our working group as a Steering Committee and defining those persons or institutions engaged in cataloguing work as 'RISM Ireland Associates'.

The work of RISM Ireland is project-based, focusing on diverse areas of Irish musical life and individual institutional holdings. There are currently three projects underway:

Music in the Irish Country House; Music for Mercer's: The Mercer's Hospital Music Collection and Charity Music in Eighteenth-Century Dublin; and Music in the National Library of Ireland.<sup>1</sup>

### Music in the Irish Country House

Dr Karol Mullaney-Dignam (National University of Ireland Maynooth)



The 'Music in the Irish country house' project is currently funded by a personal fellowship awarded to Dr Karol Mullaney-Dignam, a member of the RISM Ireland Steering Committee, by the Irish Research Council for the Humanities & Social Sciences (IRCHSS).

The objectives of this interdisciplinary research project are:

- to identify and catalogue the music collections of selected country houses in Ireland;
- to interpret the historical context within which these collections were assembled, utilised and maintained by the Irish landed elite in the 18th and 19th centuries;
- to create knowledge of and digital access to these primary sources, particularly through RISM;
- to work to preserve, interpret and present these sources for public consumption in collaboration with current house owners and custodians.

<sup>1</sup> With thanks to Dr Karol Mullaney-Dignam and Triona O'Hanlon for supplying details of their projects to be included in this paper

Gaining access to musical sources in country houses, particularly those which continue to function as private family homes, has been somewhat problematic. Thus, to date, the focus has been on the interpretation aspect. Project outputs have included public lectures, academic conference and seminar papers, as well as publications such as: [Music and dancing at Castletown, Co. Kildare, 1759-1821](#) (Dublin, 2011). It is hoped that these outputs will create greater appreciation of the cultural heritage value of music holdings in private ownership and facilitate greater access to these holdings in the future.

## Music for Mercer's: The Mercer's Hospital Music Collection and Charity Music in Eighteenth-Century Dublin

Triona O'Hanlon (DIT Conservatory of Music & Drama)



The Mercer's Hospital Music Collection comprises fifty manuscript and seven printed volumes of music. The manuscript collection dates from 1736 to 1771 and includes works by Handel, Green, Boyce, Purcell, Corelli and Humfrey. The printed collection contains works by Avison, Barsanti, Festing, Handel and Stanley, all of which were published between 1739 and 1741.

Selected works contained in the manuscript collection were performed at the Mercer's Hospital annual and bi-annual benefit concerts, the first of which took place on 8 April 1736. The benefit concerts were established in order to provide important financial support to the hospital, which opened on Stephen Street, Dublin, in 1734.

The surviving contents of the collection are very significant as they provide evidence for the performance of Handel's 'Utrecht' *Te Deum-Jubilate* HWV 278–9, his four coronation anthems HWV 258–261, two chapel Royal anthems HWV 250b and HWV 256b and orchestral anthems by Maurice Greene and William Boyce, in eighteenth-century Dublin.<sup>2</sup> The extensive adaptation of the surviving Mercer's parts, which includes the substitution of parts and the employment of a reduced scoring, contributes to knowledge of the practices and difficulties experienced in eighteenth-century performance, specifically in Dublin. The inclusion of the Mercer's sources in the RISM database was fundamental to the development of the Mercer's Hospital project and brings information regarding the content and pedigree of the collection into the public domain.

<sup>2</sup> The 'Utrecht' music was composed in 1713 and the coronation anthems were composed in 1727. Handel's Chapel Royal anthems *I will magnify thee* HWV 250b (1724?) and *Let God arise* HWV 256b (1726?). Anthem by Maurice Greene *Sing we merrily unto God* (1740). Orchestral anthem by William Boyce *Blessed is he that considereth the sick* (1741).

## Music in the National Library of Ireland

Dr Catherine Ferris (DIT Conservatory of Music & Drama)



This project, a collaboration between RISM Ireland, the National Library of Ireland and the DIT Conservatory of Music & Drama, seeks to locate and catalogue the pre-twentieth century musical manuscripts, scores and librettos in the National Library, with a preliminary focus on uncatalogued materials.

The National Library holdings comprise the country's most comprehensive collection of rare music materials and will represent the most significant addition to the RISM Ireland database. They have the potential to contribute greatly to our understanding of Ireland's multi-faceted cultural history and to place Irish musical history within an international context through RISM worldwide.

A scoping study has uncovered over 2,000 items containing over 17,000 pieces of uncatalogued music in the National Library. Of particular importance is the discovery of the parts of the first symphony composed in Ireland *c.*1816 by Paul Alday (*c.*1763–1835) which were previously thought to be lost. The work has not been performed since the 1820s.

I am currently undertaking a feasibility study to determine the practicalities of RISM Ireland cataloguing the uncatalogued collections within the National Library. It is our hope that the completed scoping study, together with this feasibility study will provide the requisite groundwork to enable a successful funding proposal for support of the cataloguing project.