

BI-International Report on Bayerische Staatsbibliothek, München

6th July – 31st July, 2015

Chang, Jeong Youn

(Ph.D candidate on Musicology)

Ewha Womans University, South Korea

With invitation of Bayerische Staatsbibliothek (Bavarian State Library, BSB) and financial support of BI-International, I could have spent valuable 4 weeks at music department of BSB from 6th to 31st of July, 2015.¹ Found by Duke Albrecht V in 1558 as a court library, BSB is historically one of the oldest libraries as well as currently important as the leading libraries with digitization of collections and the development of innovative digitization technologies. BSB has been one of the central libraries on Google e-book digitization project since 2007 and also is one of partners on europeana². Needless to say, owning over 10 million volumes about 62,000 current periodicals in electronic or printed form and about 96,000 manuscripts, BSB has made a great contribution to fields of scholarly research and digital humanities in history. And with Berlin State Library and German National Library in Frankfurt and Leipzig, BSB is forming Germany's virtual national library.



Bayerische Staatsbibliothek (Bavarian State Library)

Munich in July, it is 22-24 Celsius degree on average. However in this July, I had many days over 33 at the day because of the abnormal weather condition of whole Europe. Even though having high temperature, it had mostly sunny days with clear Bavarian sky. BSB locates close to university district in Munich and also has a huge beautiful English Garden at the back. The U-bahn, Universität station is

* All pictures of this report were taken by me during my visit at BSB in Munich.

¹ For invitation, I would like to give many thanks to Dr. Reiner Nägele, the head of music department of BSB, and also thanks to Jürgen Diet from music department of BSB. With all supports of BSB, I could finish 4 weeks professional visit and above all I thank BI-International gave me to have great experience. And I also thank to each colleague at the music department of BSB.

² Europeana.eu is an internet portal that acts as an interface to millions of books, paintings, films, museum objects and archival records that have been digitized throughout Europe.

very close and it is quiet easy to get to several museums and theatres by foot. What a best place where music, arts, culture and academy have co-existed around! Ludwigstraße is passing in front of BSB but not very crowded or noisy, rather BSB looks like familiar with coming and going for library users.

There is no doubt that BSB is a leading library in many fields. Among them, above all the most fascinating part to me was music department where I had visited. I was so glad that I could have 4 weeks experience at BSB which is highly energetic and contributive department in music research. BSB music department not only has RISM (Répertoire International des Sources Musicales)-Munich working group but also is proceeding with several projects now. Before visiting BSB, especially I'd expected a lot to have valuable experience like cataloguing old music manuscripts and having a deeper insight into the tasks of music department. Due to unfavorable conditions on music libraries and archives in South Korea, I was more excited to visit at BSB. This report would be focused on BSB music department and my viewpoint of it by comparison with South Korea's conditions.



Stairs leading to 1st floor, BSB

Music Department of BSB

From the first day to the end, all colleagues are very helpful and make me comfortable to work. Officially librarians can freely pick up time when they can do work within from 6 am to 8 pm. Time flexibility improves librarians' efficiency to their work depending on each librarian's different situation. Located in 1st floor at BSB, music department has an office to treat administrative affairs, a reading room for researchers, and a big office that colleagues work. Along the aisle, there are pictures of several composers, a miniature of BSB and some display for introducing music department. And also there are

a useable copy machine, a few cabinets, and some brochure of concerts, books or convenient facilities for library users.



Music department of BSB



Aisle to Music department

My first impression to music department of BSB was systematically well-organized and well-managed. Despite BSB is not a library just only for music, but music department takes a huge part of BSB as a leading library in the world. There must be many factors, and it deserves to be, but in my opinions I could figure out 3 factors accelerating its development.

First, music department abounds in music sources. It has 445,000 sheet music, 72,000 music manuscripts, 330 bequests, 93,000 sound carriers, 164,000 music books and journals.³ As referred to earlier, music department had proceeded with several projects for a long time. It has had, for examples, “Subject Information Service Musicology” funded by the German Research Foundation (DFG), “Virtual Library of Musicology” (VIFA MUSIK, since 2005)⁴, RISM and RIdIM (Répertoire International d’Iconographie Musicale). These all are related to digitization of music and making a foundation of music research. I was impressed by German government’s continuous investment and supports to music research field for such long times making culture more abundantly. Unfortunately current global trends force most research fields to focus on making much money, and sometimes in similar research fields, they deteriorate with being competitive. From this global trends’ point of view, music might have been inadequate and treated coldly. However, on the contrary, this kind of German government’s consistent support is enough to accumulate and continue to make music culture and history keep alive. After so many years with national constant supports and cares, music would make culture and history more

³ This is data from the presentation on “Digital Services for Musicologists offered by the Music Department of the Bavarian State Library” by Jürgen Diet at IAML/IMS Congress in New York, June 22th, 2015.

All data are periodically updated, so please check it on BSB’s website (<https://www.bsb-muenchen.de/en/about-us/departments/department-of-music/music-archives/>)

⁴ <https://www.vifamusik.de/startseite.html>

plentiful. And infrastructure of BSB music department is also enough to carry out these projects and to get continuous supports, at where many experts are doing together in all projects.

Second, in music department of BSB, all participants to projects are worth their shares with enthusiastic. Every project has controlled by experts at every step to carry out and they all collaborate with as experts from other departments of BSB or another institution. While librarians were efficient of doing projects, they were often cooperating and discussing each other. I could be sure that they might be getting closer to their idealistic goals of projects, and as a result it draws high contribution to music field.

Last but not least, BSB is free mood to work and provides support to colleagues be creative. Diverse opportunities were opened to each librarian, also to librarians in music department to be able to have experience. During my visit at BSB, on 22nd of July I was lucky to have an opportunity to go to an exhibition called “Bayerische Landesausstellung, 2015, Napoleon und Bayern” in Ingolstadt.⁵ Going to an exhibition as a librarian was great experience, I could see how to treat historical sources and was more interested to how to display as efficiently as possible for the public. And it was great to know much about history of Bayern and Napoleon, and I could think about more creative doing my work. How to display the sources let me know about how to get the information from what displayed. It can show and teach me the way how to manage music sources when I treat and extract important information from sources. So exhibition, even has no relations with music, can give me a good way about it.



On exhibition, Bayerische Landesausstellung, 2015,
'Napoleon und Bayern' in Ingolstadt

⁵ <http://www.landesaussstellung-ingolstadt.de/startseite/>

Projects of Music Department of BSB⁶

There are several projects related to music department of BSB. Among them, I am going to talk about them with brief and get right into my experience with RISM. First, **Subject Information Service Musicology** is 3-year project from 2014 funded by German Research Foundation (DFG) as a successor project of "Special Subject Collection" from 1949 to 2013, in this project BSB has a responsibility for music studies. Besides, **Virtual Library of Musicology**⁷ is also sponsored by DFG, and BSB is carrying out it with State Institute for Musicological Research and German Musicological Society. This central portal for music and musicology is continuously extended, it allows us to access an extensive digital library containing the latest scholarly research and online resources. Using search engine, we can access to bibliographical data, full text data, and information about experts in musicology. Experts related to these projects were using a specific program for making database, it was not new and very updated but only accumulation of technology. With working on music for long time, experts already knew what is important to get information from original sources, and what is the problem using the program they have. And communication and cooperation each other make better condition to music research. On **Music Documents in the Digital Collections**⁸, BSB music department is continuously digitize music sources which are music publications, manuscripts, libretti and literatures as projects or demands on preservation. For further efficient works, following the categories for examples, "choir books and manuscripts written in choir-book notation" or "Ludwig van Beethoven's works", experts have concentrated on their works. Experts interpret original sources, and pull the information out to make database. On music sources, if it is scanned by scanners, graphic display resolution will be important for users to get the information properly, so experts have to find out what is the best way to show sources on the website or computer screen. In cases when users download or print them, how users can get good quality of sources. And then, experts have to find out how should be scanned.⁹ This is different work from making catalogue, it needs experts with computer science. So for these whole works, musicological knowledge and computer science understanding should be cooperated well, in BSB many experts having these kinds of skills were working together with much conversation.

RISM-Munich¹⁰, which is hosted and has developed RISM-OPAC, has given access to over 900,000 data records. With historical music manuscripts mainly written before 1800, RISM-Munich is giving a great contribution to music research. BSB is keeping lots of manuscripts in the depot as well as they can be searched with RISM-OPAC, and even if BSB doesn't have its depot, they also can be searched with RISM-OPAC what specified libraries, music archives, and private archives are keeping

⁶ Further information about the projects of music department, see the website below.

<https://www.bsb-muenchen.de/en/about-us/departments/department-of-music/>

⁷ <https://www.vifamusik.de/home.html?L=1>

⁸ http://www.digitale-sammlungen.de/index.html?c=sammlungen&kategorie_sammlung=8&l=en

⁹ For this understanding and explanation in detail, Bernhard Lutz kindly explained.

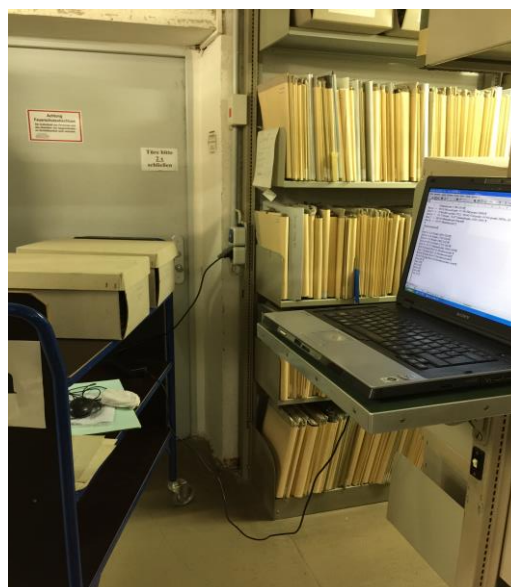
¹⁰ <http://de.rism.info/en/home.html>

I am very thankful to Dr. Gottfried Heinz-Kronberger(Head), Dr. Helmut Lauterwasser, and Dr. Steffen Voss from RISM-Munich for their all supports and helps.

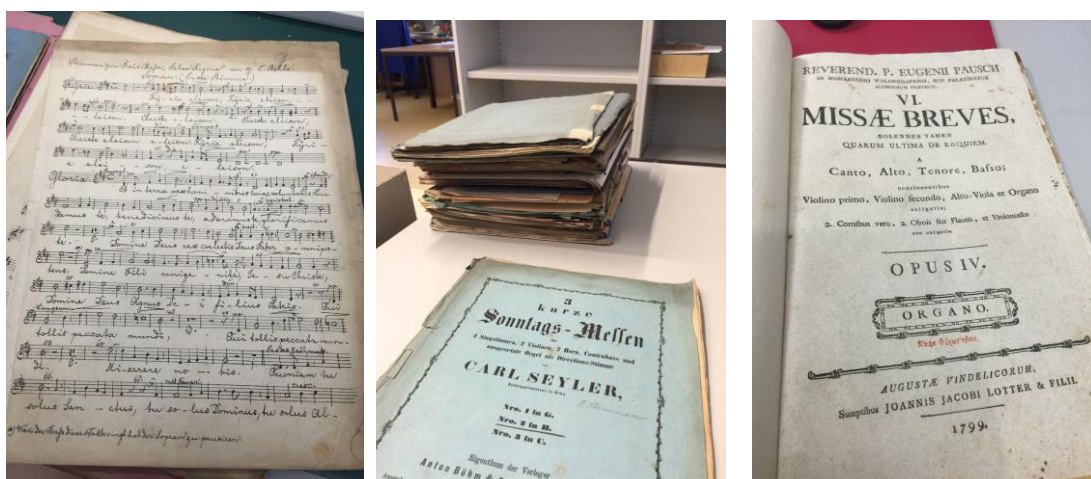
collections. And if we want to have reproductions of the original sources, we can access to website and have in our hand. This is very useful for music researchers, and RISM-Munich gives much contribution of it.

At the moment while I visited BSB, RISM-Munich had took 15 boxes of manuscripts and printed music from Gössweinstein in Bamberg. The archive was willing to send music sources to RISM-Munich and ask them to work, and after cataloguing them music sources were going to back to Gössweinstein again. The first purpose that Gössweinstein archive sent music sources to RISM-Munich was for understanding what kinds of music sources the archive has, and for cataloguing them with expertise interpretation. After cataloguing them, a catalogue would be update at RISM-OPAC as well as the archive is going to have its own catalogue. Fortunately, with these music sources, I could have an experience at the very first step to classify, order, re-arrange them for making a catalogue.

Among 15 boxes, most music sources were written between 1750 and 1900. For music sources being in safe, I had to take a few boxes from depot, others were still kept at there, and place them back again. Before taking boxes from depot, Dr. Heinz-Kronberger and I checked what kinds of music sources in them briefly, and gave tentative numbers on them not be confused. Relatively well-arranged, but it was not easy to look through each box. Because some pages of music pieces or collection from each box were apart from the original set, and sometimes they were found in another box. In this step, if I got a new page which parted from where I didn't know, I had to guess first where it came from, who composed, and when it was composed. And if it was manuscript, I have to check who copied, what kind of material of the paper and what contents on paper, originally what the song is, etc. This kind of work needs musicological knowledge, and I could learn much from RISM-Munich working group. Actually I was unfamiliar with Latin alphabets of hand writing, everything was so new and tough. Besides, I mobilized all search engines and secondary sources of musicology to find what it was, because it was not easy to recognize and find out information from them. It made me to research deeply from fundamental work. For my visit, I could work almost over 200 works or collections and made 1st draft for cataloguing them. At every step, working condition was changeable to make a catalogue, so librarians need to be more patient.



A section of music manuscripts in the depot that RISM-Munich work, and the first step of cataloguing with boxes with music sources from the archive of Gössweinstein



Examples of manuscripts and printed music from Gössweinstein

When I was cataloguing with Korean music sources of around 1900 at RISM, it was hard itself to get them in hands. Because most music sources are scattered all over the country in Korea, some are in the libraries and others are with private collectors. For abundant music research, it is needless to say that knowing location of collections and making a catalogue are so much essential and important, and in Korea we are lack of these kinds of system and cooperation, so we need systematical cooperation and have to put much energy to preserve music sources. Even though in the point of working, the experience that I had at BSB is not totally far from different that I already had in Korea. However much diverse music materials and steps of BSB encourage me to get more interests to do this work. Above all, in this process, one of the most impressive to me was that RISM-Munich working group colleagues' efforts and attitudes to treat and preserve music documents and manuscripts. Even though it is never easy and outstanding work, they know the value of their works, and have been keeping doing them continuously, as a result, their contribution to music is amazing to researchers.

Along with RISM-Munich, **RiDIM**¹¹ took a part of music department. Officially founded in 1971 as an international cataloguing and research network, now RiDIM is under the sponsorship of the IAML(International Association of Music Libraries, Archives and Documentation Centres), IMS(The International Musicological Society), and ICOM (The International Committee of Musical Instrument Museum Collections of the International Council of Museums). RiDIM's dual aims are the cataloguing of visual sources of subject matters referring to music, dance theatre and opera, and functions as a framework for their interpretation. If RISM is focusing on music scores, and information of music itself, RiDIM is doing on background but never unimportant of music. So RiDIM is designed to assist performers, historians, librarians, instrument makers, record manufacturers, and book publishers,

¹¹ <https://ridim.org/>

among others in making the fullest use of visual materials for scholarly and practical purpose. I could observe what RIdIM was doing.¹² Dr. Schnell was cataloguing them with many of illustrations from sources as RISM-Munich working group do. On the illustrations, there are lots of instruments or objects that need much of interpretations. From them, we can read instrumental, cultural, and historical changes. Especially, on music instruments, there must be some kinds of interactions between Western and Eastern countries and also be found on the sources as well. Until now, RIdIM's work is quiet new to Korea, so if RIdIM expands to Eastern countries, it will be great.

What is the difference, and for further?

I'd catalogued old music of Korea into RISM-OPAC from 2013. While cataloguing, I recognized that there was a critical difference between Western music sources and Eastern music sources. Eastern music sources were born with different ways, so approaches to them should be different from Western. For example, RISM Kallisto system has been optimized to Western music sources since it started. For further interpretation of Eastern music sources, we need to develop our own system and interchange data with other Western countries even though not taking short time. Studying musicology, I have had so much interested in manuscripts as the objects both researched and kept alive. Music source cataloguing must be accompanied with musicological knowledge. Because it needs much interpretation in diverse ways, and before researching with a real manuscripts in hands, catalogues might be one of the starting step with further research as well as critical views into manuscripts can make us read between the lines. During my visit, I had a chance to re-think about countless work of librarian. When we are studying music, reading books in the library or using database on the web are definitely based on anonymous people's hidden efforts in the world. And for further research I realized that making a database is one of the important work in music research, especially in East Asia. However regretfully it is very early stage in Korea. South Korea has few music libraries and archives for music research, and also lack of systems to manage music sources properly. And then, why?

Music sources after 1800 are relatively latest if BSB. It must be because music printing history is quiet longer than Korea. In Korea, traditionally we have oral tradition, music manuscripts are hardly to find, and music printing started around late of 19th century. The concepts of composing and composer came out at that time, music printing for the public could not help starting later than European countries. Music sources from late 19th century have to be collect and need to be catalogued as soon as possible, and moreover for this kind of works need financial supports and cares. For example, we have music library in Ewha Womans University, and it is very famous for music department and music library is also famous where containing lots of music scores. However, likely most music departments in every university of Korea focus on music performances not scholarly research. So music library even in Ewha, has latest music scores for performers. I think that the main problem is that even music researchers

¹² For helping my further interpretation about RIdIM, I am thankful to Dr. Dagmar Schnell.

need music archives and libraries, but despite of except them, people haven't had any request for making music archive and libraries. It is not just only for research but also music culture and history.

However, recently there are some activities on music archives and digitization. For example, The National Library of Korea, founded in 1945, has almost 10 million volumes. It treats old materials with valuable collections and one-and-only books, as well as gives digitalized services to the public. It has "National Digital Library"¹³ on its website, which contains of old books, old maps, and periodicals etc. and shares databases with some other institutions. However it doesn't have any database related to music seriously. More recently, Korea Digital Archives for the Arts (DA-Arts) is on the process to establish a database, but it also had just only focused to arts and oral statements of writers, artists or dancers. On its website¹⁴, it offers 6 fields, which are arts organizations, artists, performing arts, visual arts, and stage arts. Until now most fields are digress from music. If we search keyword with "music", we only can see art organization, artists, performing arts, visual arts, images, sound sources and texts documents, and moreover almost results are from 20th century. The good thing is that there is an encouraging sign, in Korea. DA-Arts is in contemplation of making database. It would take several times to establish, but I am sure that this is definitely inspiring example. From this point of view, thinking about lack of music archives and libraries in Korea, I am sure that we need a different approach making music archives and libraries. The reason that DA-Arts has focused on Korean music from early 20th century, is because music history of Korea.

I always have my own imagination of library in my mind. That is, as libraries can be the bridge between history and present, so librarians should have responsibility and need to be patient and sincere. People arrange and preserve data at libraries and find again the past from the sources in the libraries, of course it can be applied with music. I think in some ways history might be extended with good librarians, and library has been attractive place for me. At BSB, I caught some keys to be an idealistic library with music, and the experiences that I had was much more valuable. Again, I am so thankful to everyone who supported me at BSB in Munich, 2015.

Chang, Jeong Youn
Seoul, Korea

¹³ <http://www.dlibrary.go.kr/>

¹⁴ <http://www.daarts.or.kr/>