An Introduction

to the subject

The thematic question common to all the articles in this volume is: How could audiovisual sources (radio broadcasts, newsreels, film, amateur recordings), now digitized and available on the internet, be evaluated and made into fruitful research opportunities?

Examined closely, each concept of the tripartite structure music–media–history is related to—and depends on—the others. Broadly speaking, media exert a significant influence on the storage and transmission of information and, consequently, on what is remembered and what is forgotten. Thus, history takes place through the interpretation of stored information, its communication by media, and its dissemination by means of media transmission. The same holds true for the history of music.

By taking a closer look at what falls under the umbrella term 'music history'—at least as reflected by those publications from the first decades of the 21st century which take an overview approach[1]—it becomes apparent that 'written music,' or music codified in signs on a physical carrier, is the primary object of study. Popular music or the musical practices of other cultures are relegated to the edge of this Eurocentric history of music. This is in part due to the problematic relation to the concept of 'musical work.'

At the beginning of its career as an academic discipline, historical musicology focused on finding out, analyzing and evaluating sources—such as

1 Cf. e.g. Heinemann, Michael. *Kleine Geschichte der Musik*. Stuttgart: Reclam 2004; Keil, Werner. *Musikgeschichte im Überblick*. München: Fink, 2012; Taruskin, Richard, and Christopher Howard Gibbs. *The Oxford History of Western Music: College Edition*. New York, Oxford: Oxford Univ. Press, 2013. An attempt to counteract this trend appeared in 2018: Strohm, Reinhard. *Studies on a Global History of Music: A Balzan Musicology Project*. New York: Routledge, 2018.

music manuscripts and biographic entries. Needless to say, this type of study could only be approached by attributing a privileged status to 'written' music—i.e. medialized information codified by a sign system and recorded on a physical carrier such as stone, parchment, and later paper. This is due to the fact that the technology of sound recording and reproduction, which is today ubiquitous, was in its first phases of development. The first fully functional phonograph was built in 1877 by Thomas Alva Edison, a few years before Guido Adler, Friedrich Chrysander and Philipp Spitta edited the first issue of the *Vierteljahrsschrift für Musikwissenschaft* ("Quarterly Journal of Musicology") in 1885.[2]

However, it is not only popular music or music from other cultures which function beyond the concept of 'work of art,' coded and mediatized by writing. It is needless to point out that this is the case for music from antiquity and from the Middle ages, passed down to us written on different media. Although the 'invention' of music printing in the early modern period enabled a previously unheard-of distribution of sheet music, which foreshadowed a standardization of performance practices, printed sources from the 19th century testify to a practice rich in ornamentation and improvisation over the written (and printed) musical score. But such sources are scarce, and performance practice is—if at all—ambiguously codified. There is additionally the fact that medialized information exerted influence on the development of music theory throughout the centuries, e.g. the medieval speculative doctrines on music and music theory would be unthinkable without the presence of texts from antiquity. And the history of opera wouldn't be the same without the (mis)interpretation of texts passed down from antiquity—the 'rebirth' of the antique drama is a *topos* that has accompanied every opera reform.

2 The potential of the new technology had been widely recognized: in 1899 the Phonogrammarchiv was founded in Vienna, and at the 3rd Congress of the International Musical Society in 1909 (Haydn's centenary celebration), organized by Guido Adler, the phonograph was considered an important instrument in the context of the work presented in Section II, Exotische Musik und Folklore (Exotic Music and Folklore). "The History of the Phonogrammarchiv." *Österreichische Akademie der Wissenschaften—Austrian Academy of Sciences*. https://www.oeaw.ac.at/en/phonogrammarchiv/phonogrammarchiv/history-of-the-pha/; *III. Kongreß der Internationalen Musikgesellschaft. Wien, 25. bis 29. Mai 1909. Bericht vorgelegt vom Wiener Kongreßausschuß*. Wien: Artaria and Co. / Leipzig: Breitkopf and Haertel, 1909. Cf. 9–10. https://archive.org/details/haydnzentenarfei00inte/page/8/mode/2up (last accessed 16 April 2020)

Not only did the invention of music printing in Venice and Paris and the resulting new 'medial environment' affect the concept and the practices of music and its historiography. The popularization of knowledge that happened at the turn of the 19th century—paired with the role of music in bourgeoise society—influenced both the musical practices of the time as well as writing on the subject of music. It is striking that in the majority of the overview publications, nearly half of a given work is dedicated to the history of the music after 1800. Research in Anno—Austrian Papers Online, reveals that the keywords 'Musik' ("music") and 'Zeitschrift' ("paper") yield 5353 publications between 1789 and 1833. In the time period, between 1838 to 1879, the total number rises to 40.435.[3] With all due caution, as the digitization of journals certainly does not reflect the total number of printed sources, it is obvious that the number of printed music-related magazines had increased exponentially. This general interest in music which characterized the 'long' 19th century, paired with the economic opportunity of (music) printing, had a deep and longstanding influence on music in Europe and beyond—music moved into the bourgeois public space.

At this point, an essential question arises: from the background of the briefly outlined development of different kinds of media—such as music writing, music printing, and journalism—and based on the understanding of music and on the imagination of its history, how could we deal with music and its history in the age of digital media?

First of all, digitization is a transversal phenomenon that may challenge established social structures and hierarchies. It concerns both storage and knowledge production. Manuscripts, old printed material, and many publications such as books, journals, and audiovisual sources are no longer only available in 'physical' archives: they can be accessed around the globe with the click of mouse. However, this shouldn't be unreflectively greeted as a democratization of information. The 'physical' archive has not dissolved in the cloud: (very material) servers consume resources. There is of course the additional problem that data could—in the best case—no longer be deciphered or, in the worst-case scenario, even be lost due to lack of maintenance. And all of this quite apart from the serious question of the formation of oligopolies which gain control over the flow of information.

3 "Musik, Zeitschrift." *Anno. Österreichische Nationalbibliothek—Austrian National Library*. http://anno.onb.ac.at/anno-suche#searchMode=simple&query=musik+zeitschrift (last accessed 16 April 2020)

On the positive side, digitalization stimulates confrontation with knowledge and its production. This is also the case regarding audiovisual archives. Historically relevant material that was long difficult to obtain for researchers is now available to the general public. In Austria the Österreichische Mediathek, the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, in England the British Pathé, in Italy the Archivio Luce—to only mention some collections referred to in the present publication and relevant to the topic—have digitized considerable parts of their historic collection and made them accessible on their websites. Some of them even took a further step and made their material available on the popular video portal YouTube.

Due to these circumstances, musicology, history, and of course other social sciences could tap into new kinds of sources. Music plays an essential role in film, newsreels, radio broadcasts, and amateur (video) recordings, to cite just a few examples. This material is a testament to a century of history. Considering the omnipresence of radio, the reception of film and newsreels in the cinemas around the globe, and of the television in the second half of the 20th century, it becomes apparent that audiovisual sources deserve more attention: the power of images paired with sound on the design of living world(s) can't be overestimated.

Now, over 140 years after Edison's invention of the phonograph, the sounds that one is confronted with are mostly mediatized. In this new sonic environment, music can no longer be exclusively interpreted as a 'work of art' or marked as incidental music. Music and sounds rather assume more the role of a meaning-carrier in the kaleidoscopic realm of medialized communication.

to this volume

Against that background, the *Music–Media–History* collection addresses the problem of the evaluation of audiovisual sources from several perspectives:

Cultural Memory: (Music) History Told by the Media

In this section the abilities and possibilities of interpreting the past with audiovisual sources in academia are debated. Part of this process is to reflect upon how this may affect the notion of 'cultural heritage.' As an extension of the introduction, the first two articles do this in a more general way, the

first focusing on musicology, the second on the history of communication and the challenges of digitalization in the humanities. The following three articles are based on concrete case studies that aim to deconstruct hegemonic historic narratives. One case study examines the image of Stradivari projected by the Italian media of the time and shows continuities with the Mussolini era and post-war Italy. The other deals with the popularization and politization of Beethoven in Austrian Public Television in 1970, with Leonard Bernstein as a crucial stakeholder. The following article addressing this subject area investigates the advent of the female voice in Austrian Radio in the 1970s. As a counterpoint the last article considers the influence of media, especially the advent of sound recording, on the history of composition.

Film Music: Grasping Historicity in Film

The first two articles in this section ask how the invention of sound film interacted with music history and the development of genres. The first identifies a temporary trend in Hollywood of the late 1940s to deal with jazz music's history and aesthetics in a serious manner. The second compares how operettas from the beginning of the century were variously adapted for the screen in European, British, and American cinema. The remaining two articles are concerned with the role of music and sound in the construction of memory in films that deal with a traumatic past. One focuses on the function of film sound to trigger emotions and depict memorization processes in film. The other tries to identify conventions and stereotypes in the use of canonized musical works for the characterization of Nazi war criminals in order to explain their attitudes towards their crimes.

Digital Humanities: Models and Questions

In third section best practice models for digital humanities projects are presented, which may enable and support digital historiography of the kind presented in the previous sections. The first article in this section gives an excellent overview of the state of the art in data modeling in the humanities and presents a concept for designing a platform for an archive of Alexander Kluge's *Kulturmagazine* TV programs, a concept which facilitates and fosters interdisciplinary exchange with other research platforms. In combination with a case study analysis of a specific document, it addresses the main challenges of capturing analytical processes digitally and the need for interdisciplinary

collaboration. The second article gives insights into the difficult and time-consuming task of designing a metadata model, which again relies on collaborative communication between humanities researchers, data modelers, and computer scientists. The last article in this section presents a digital humanities project that is designed to compare different interpretations of a musical work and therefore provides a useful support for both the theory and practice of music. Included is an excellent overview of metadata vocabularies and ontologies that can be used to describe music.

As an add-on before John Corner's afterword, we asked artist and filmmaker Johann Lurf for a brief statement on his film ★, which was presented at the opening of our conference. Lurf's collection and montage of night sky panoramas throughout film history can be understood as an artistic version of the research methods and aims discussed in this volume. Therefore, we consider it an excellent example for artistic research and how the arts and science are interconnectable.