

Editor's Note

This volume of *Music—Media—History* deals with a number of topics relating to digital humanities, more specifically to musicology, collecting contributions by a group of international experts from a variety of fields. Most of the chapters in this book were originally discussed at an interdisciplinary conference held at the University of Music and Performing Arts Vienna in early 2019 and organized by the *Telling Sounds* research project (www.mdw.ac.at/imi/tellingsounds), which was planned and financed as an enrichment of the university's infrastructure.

Using digitally available audiovisual material stored in various archives and collections and enriching their metadata by means of historical expertise and research, this project's main objective is to understand historicity as a socially and politically significant phenomenon in our society, a society in which it has become a part of everyday life to have immediate access to all manner of information as well as music and music repertoires of the most diverse origins and initial modes of distribution.

This research is ongoing; the present volume documents an important step in its development as well as representing the growing international academic community involved.

We want to thank all the individuals and institutions who have made this book possible in spite of the unforeseeable difficulties caused by the pandemic in Spring 2020 (in alphabetical order): Gavin Bruce (translation of Hanns-Werner Heister's text), Julia Jaklin (text formatting), Anthony Kroytor (proof-reading), Astrid Sodomka (cover design) and Cornelia Szabó-Knotik (head of the *Telling Sounds* research project); the mdw and the Ministry of Science for their financial support and the publisher for their valuable cooperation.

Matej Santi and Elias Berner
(Editors)

