

Monday, 23 July 2018, 16.00-17.30

Music printing and publishing history

Presented by the Forum of Sections

Chair: **Richard Chesser** (British Library, London)

James Ritzema (Royal Holloway, University of London and British Library, London)

***Catalogus Universalis*: music in the London reprints of the Frankfurt book fair catalogues**

This paper looks at a series of catalogues of the Frankfurt book fair which were printed in London between 1617 and 1628. The foundation of the Latin Stock in 1617, which was established to import books from continental Europe for sale in England, resulted in the regular reprinting of a selected list of books on sale at Frankfurt's famous fair under the title *Catalogus Universalis*. From 1619 to 1625, a rich selection of music from across continental Europe appears in these sale catalogues. This continental conduit included sacred and secular repertoire, music of Catholic and Protestant composers, instrumental and vocal works, and music of both traditional contrapuntal styles and the *stile nuovo*.

This paper identifies the musical publications which were selected for these catalogues, while considering whether the music books represented in these lists had been imported to England or a selection of titles which could be sourced from the Frankfurt fair. In this regard, the paper makes comparison with Donald Krummel's study of the sales catalogues of the London bookseller Robert Martin, who produced catalogues of mostly Italian music between 1633-1650. It will also explore the possibility that the second English patent for music printing, as granted to Thomas Morley in 1598, which had protective clauses preventing competitors from importing foreign editions, was responsible for the absence of any musical publications in these catalogues between 1619 and 1617.

Seemingly unnoticed by musicologists, these catalogues offer a new insight into the musical life of early modern England, as well as shedding light on the development of the book trade, distribution of books by catalogue, and European networks of cultural transfer.

Maria João Albuquerque (Universidade Nova de Lisboa)

Music printing and publishing in Portugal from 1775 to 1900: a study from a documental point of view

The study of music printing and publishing history goes well beyond the sphere of industry and trade and gains a cultural space which launches fundamental clues to the understanding of music editorial trends and musical practices at a national level. The evidence is given that, despite the development of printed music, handwritten music continued to be produced throughout the 18th and 19th centuries in Portugal. However, it is an undeniable fact that the development of printed music, during this period, deeply changed music dissemination. Music publishers, therefore, played a fundamental role in promoting the dissemination of new repertoires of music, thus influencing musical taste and stimulating cultural exchanges within Europe.

The origins of this industry and trade in Portugal is intimately related to the social-economic and cultural changes operated during the second half of the 18th century, from the more generic socio-economic and political areas to the specific level of the cultural practices and representations of the society, both making possible the appearance of new markets for musical goods, including printed music.

The purpose of this paper is to contribute to a better understanding of the rise of music printing and publishing in Portugal from 1775 up to 1900, analysing the evolution of the edited repertoire according to genre, musical instruments and composers, and also the study of the history of the most significant music publishing houses in Portugal. Publications are then characterized from the technical point of view, with a focus on the technological processes of music printing.

Considering that these printed scores, surviving from this era and still existing in libraries and archives, are special collections, all these issues will also be analysed in the light of the questions related to the documental description and the new challenges raised by the Functional Requirements for Bibliographic Records (FRBR) principles and the new paradigm of linked data.

JeongYoun Chang (RISM South Korea, Seoul)

A contextual approach to music publications of early modern Korea

Music publishing in Korea started at the end of 19th century. Starting with hymnal by missionaries, music was gradually published by modern schools and several private publishing companies. Traditionally music in Korea was transmitted by word of mouth in general, so mass production of music publications was a huge change that enabled people to enjoy their musical lives. Through music publications, people could keep traditional melodies alive, access to new culture and be enlightened.

At the early stage of music publishing, songs and songbooks were mainly published. It is because one of the purposes of music was to let people easily learn by singing, in result songs which were simple and short having new lyrics with borrowed melodies, came out. Additionally, many educated intellectuals had taken notice of potential of music, and they had participated in music publications as a publisher, an editor, and a lyricist. Therefore, music publications of early modern Korea should be approached in diverse ways not only music itself but also historical context.

Publications had to be submitted for censorship during the Japanese occupation of Korea, and music was no exception. However, despite a prohibition on publishing, there were continuous attempts to publish music. After the '3·1 (March 1st) movement' for the independence of the country in 1919, music publishing exploded. For the country, women had to learn to teach their children, for the future women and children came to be regarded as essential members in society. In the early 1920s, music publications for youth, women, and children could encourage them with several songs by lyrics, making them "be aware" through self-control and overcoming the destiny of the country. These music publications reflect the social consciousness of those who longed for changes of themselves and society.

Music publications of early modern Korea have to be approached in context to reveal how the social consciousness manifested itself in music and how music publications could be the hub in the society. We all already know music publication is not just a repository of music, rather a multi-dimensional field of transcending time and space, leading contextualization in the digital age.