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Mozart in 1s and 0s

Adeline Mueller

“Digital humanities” may already be an obsolete term. According to its advocates, the fact that humanities research has for so long now been mediated through computers and the web means that the idea of a digital subspecialty is largely becoming (or may even already be) moot.1 Beyond its ubiquitous presence, the digital mediation of texts has far-reaching implications, and its various manifestations—from Google Books and aggregated archives to crowdsourcing and data mining—are transforming both the kinds of questions we ask of texts, and the kinds of conclusions we hope to draw.2

Alison Muri and others have argued persuasively that humanities scholars would benefit from a more self-conscious interrogation of the digital in mediating our research.3 This interpretive skill goes beyond mere facility with databases and online resources to include a more critical form of digital literacy, one awake to the subjectivity and contingency of those resources, all the way down to their foundational code. “It’s a bit like going from driving a car,” writes Nicholas Cook, “to knowing what happens under the bonnet.” While not all musicologists may be able or willing to add BASIC or JavaScript to the list of languages with which they must grapple, an at least

rudimentary knowledge of database design may help facilitate what Stephen Ramsay calls “algorithmic criticism”—in which text analysis “assist[s] the critic in the unfolding of interpretive possibilities” so that both approaches mutually enrich one another. In other words, we are by no means to abandon our work as humanists in the wake of the “computational turn.” The close encounter between an independent, innovative, and expert reader and a single text is not made irrelevant, but is rather enriched and deepened, when it can draw on the algorithmic processing that computers render so well. “This is possible,” Ramsay observes, “because critical reading practices already contain elements of the algorithmic.”

That is certainly true of many of the reading practices with which we engage as musicologists (for instance, most of us would probably agree that all musical analysis originates in the binary 0 = same, 1 = different). And computational musicology has had a long-established presence elsewhere in the field, as attested by such journals as *Computing in Musicology* (published intermittently, 1986-2007/08), *Leonardo Music Journal* (1991-present), and *Empirical Musicology Review* (2006-present), and by such societies as the *International Society for Music Information Retrieval*, the *Interdisciplinary Centre for Computer Music Research*, and *IRCAM*. Music historians, however, particularly in the United States, remain more firmly attached to working with what Cook has described (in somewhat loaded terms) as “small data sets.” In other words, we tend to privilege close critical interpretation of individual texts, subjects, and events, or focused synthetic or comparative studies of small groups thereof; and when we widen our scope, our perspective is still necessarily diachronic. There is nothing wrong with this approach: as historians and literary scholars have already demonstrated, “close” and “distant” (or “quantitative” and “qualitative”) modes of musicological inquiry may (one might say must) coexist, complement, and mutually inform one another, just as they have done for decades. We might, however, wish to think through the ways our particular form of mediated art is itself mediated digitally:

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6 Cook, “Towards the compleat musicologist?”, 5.
how is our experience of musical texts, scores, sounds, and images affected by electronic or online encounters, as opposed to live performance, print, and recordings?

There are still, of course, plenty of “old-fashioned” texts for music historians to grapple with in the digital realm, and new tools with which to access and retrieve the written historical record emerge with increasing rapidity as institutional funding for “Big Humanities” projects takes hold within higher-education budgets. Librettos, criticism, contracts, letters, and other ego-documents now flood the Web, with an increasing number of databases acting as navigators. Massive databanks like Google Books, as well as more specialized databases, are now the constant companions of most musicologists working today. Yet despite the growing number of born-digital and open-access musicology journals—including *Ethnomusicology Review*, the *Journal of Music History Pedagogy*, *British Postgraduate Musicology*, and *Music Theory Online*—almost none consistently incorporate reviews of digital research tools.\(^7\) The most important exception is the journal *Notes*, which since 1997 has published reviews of digital media like the *JSTOR Music Collection, RISM AII*, and *Oxford Music Online* alongside its book, periodical, recording, and score reviews.\(^8\) Other isolated exceptions include the online communication introducing the online database on early modern chant and liturgy, *Seventeenth-Century Music*, and *VoiceXchange*, the graduate student musicology journal at the University of Chicago, which in 2010 featured an article by Sabra Statham on the George Antheil Digital Edition.\(^9\) Both of these articles detailed the production of the databases, in the latter case down to the XML code used to tag each letter in the edition. This kind of

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\(^7\) A list of the 48 music journals identified as “open-access” by the Directory of Open Access Journals can be found at [http://www.doaj.org/doaj?func=subject&cpid=6](http://www.doaj.org/doaj?func=subject&cpid=6).


\(^9\) Unfortunately, the Antheil Edition does not appear to have been published yet, and I can find no further information on its status.
transparency is helpful if one wants to go beyond author-generated announcements and accounts to initiate sustained, thoughtful academic criticism of databases, a criticism that evaluates the “ontology of the algorithm,” as N. Katherine Hayles describes it. Subjecting digital resources to the same peer review to which we already subject other resources in our field—from books and articles to concerts, films, and recordings—can help to establish best practices in the field, while also supporting the increasing role of digital scholarship in academic promotion. On a more methodological level, developing a discourse around digital scholarship can help us break through its current privileging of philology and bibliography—a necessary step, of course, in managing the flood of Big Data—and move toward something that, as Tanya Clement and Gretchen Gueguen explain it, is “essentially digital.”

There is precedent for this kind of review rubric elsewhere in the digital humanities. The eighteenth century, for one, has been a particularly rich field for digital scholarship, with the affinities between the rise of print culture and that of social media, between the Republic of Letters and the blogosphere, often cited as motivating factors. The aggregating portal 18thConnect has established a formal system of peer review for digital humanities projects, while the blog Early Modern Online Bibliography informally evaluates humanities databases such as Early English Books Online and Eighteenth-Century Collections Online. Meanwhile, the recently founded Digital Humanities Caucus of the American Society for Eighteenth-Century Studies has already completed its first major project, a report on a technology survey it conducted in 2012; and the British Society for Eighteenth-Century Studies website includes a “Media Reviews” page and awards an annual prize to the best digital resource in the field.

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11 This was, for instance, a chief motivating factor in Laura Mandell’s founding of the aggregating electronic platform 18thConnect; see Mandell, “Brave New World: A Look at 18thConnect,” in Age of Johnson 21 (2012), accessed July 24, 2012; 1-3.
Among music historians, 2012 saw some movement toward a more thorough appraisal of the digital in our work. In addition to the annual IAML (International Association of Music Librarians) and MEI (Music Encoding Initiative) conferences and the 2012 RISM (Répertoire International des Sources Musicales) conference, which are oriented more toward library and database professionals, the 2012 Meeting of the International Musicological Society in Rome concluded with a roundtable and panel discussion on “Online Resources of Musicology”; the sixth annual Echo conference at the University of California, Los Angeles (October 2012), entitled “Musical Networks,” took up the broader theoretical and methodological import of the digital; there were several panels on digital projects at the 2012 joint meeting of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory. Meanwhile, more and more specialized research projects and networks—from Bach Network UK, to Francophone Music Criticism, to VoxTAP’s Blog Salon series—are taking advantage of the Internet as a medium for the publication and evaluation of current research and the theme of the April 2013 meeting of the British Forum for Ethnomusicology was “Ethnomusicology in the Digital Age.”

With this “reboot” of Repercussions, then—a reboot which encompasses the digital both in its medium and in its mandate—it seemed appropriate to model a digital rubric for the journal’s reviews section. Future issues may include similar critically annotated checklists of digital resources in a particular field, addressing any number of music-makers, genres, periods, geographical areas, and topics. The checklists need not aim to be exhaustive, but rather to capture and critique the most prominent or noteworthy digital resources in a given area. Repercussions’ online format allows these checklists to be published as living documents, able to be added to and revised by the authors, and commented on by readers. Ideally, this rubric will address not just the influence of the digital humanities on musicology, but also its promising mirror image: what might music, and musicology, bring to the digital humanities?

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14 This is especially important with respect to the new edition of the Köchel thematic catalogue of Mozart’s works, which will be published simultaneously in print and online later this year. See “News in Brief,” Newsletter of the Mozart Society of America 16/1 (2012): 5, accessed July 24, 2012.
Mozart has proven a particularly compelling candidate for databasing: he is universally known and revered, particularly in countries that value digital scholarship highly and fund it generously; and he is attached to a staggering amount of archival data in the form of works, correspondence, and reception, covering a wide geographical area that begs for electronic aggregation. For this checklist, I have identified eleven online resources in Mozart studies.\footnote{Many, but not all, of these resources are listed on the Mozart Society of America’s “\url{Mozart Resources Online}” page.} In addition to Notes’ Digital Media Reviews, my approach to the critique of these resources has been shaped by two publications: the Modern Language Association’s \textit{Guidelines for Editors of Scholarly Editions} (especially the “Guiding Questions for Veters of Scholarly Editions,” Section 23.0-28.4 on Electronic Editions); and Clement and Gueguen’s “Annotated Overview of Selected Electronic Resources” in the \textit{Companion to Digital Literary Studies}, whose format I have adapted for my own. Each review aims to evaluate the resource’s accuracy and comprehensiveness with respect to the information presented; its functionality and transparency with respect to the website itself; and the innovation and creativity of its design and presentation. Few of the online Mozart-studies resources I discuss below achieve “essentially digital” status, as Clement and Gueguen understand it. Only two are true databases (i.e., datasets with search capacity), while the remainder can perhaps best be described as digital repositories, data-rich but functionality-poor. And all but three are centered on textual as opposed to audio-visual content. Nevertheless, they all package large amounts of information into relatively navigable formats, and they offer ample raw material for new discoveries—and new interpretive insights—into this familiar composer. Here, then, is a “peek under the hood” (or, in some cases, behind the curtain) of the most significant online resources in Mozart studies.

\textit{Repercussions} 11 (2014) \quad \textit{Mueller: 6}
ONLINE RESOURCES IN MOZART STUDIES: FEATURES
English web addresses given for multilingual sites. Click titles to toggle between Features and Reviews.

1. **MozartWays – In Mozart’s Words**

STATUS: Version 1.0 published 2011 – in progress, completion on hold pending further funding

TEAM:
- Academic direction and notes: Cliff Eisen, King's College, London
- Project manager: Patrizia Rebullia, Castiliamusic, Milan
- Visual design and technical realisation: Michael Pidd, Digital Manager, Humanities Research Institute, University of Sheffield

INSTITUTIONAL AFFILIATION(S) AND FUNDING: Italian Committee “Le Vie di Mozart,” “Mozart and Italy” EU Project, Flammarion, Gruppo Editoriale Il Saggiatore (Milan), Stiftung Mozarteum Salzburg, Neue Mozart-Ausgabe

FEATURES:
- Hypertext database of the complete correspondence of the Mozart family
- 114 letters from 1769-1773 available so far, generating over 14,500 citations (the complete database would contain approximately 1,400 letters, thus upwards of 200,000 citations)
- Quick links to Digital Mozart-Edition’s side-by-side comparison of manuscript page images to diplomatic transcription\(^\text{16}\), and diplomatic to modern German spelling, for each letter
- Available in four languages: German, English, Italian, French (including decipherings of the secret codes often used by the Mozart family)
- Not-yet-identified persons or works are coded as such for future editing

• Transparency: page detailing the production of the database, and each page includes the option to view in XML format

• All references in each letter—to people, places, and works—identified and cross-referenced where possible, for example:
  - reference to “the serenata” in Wolfgang’s postscript to Leopold’s letter of 21 September 1771 leads via hyperlink to a thorough Köchel citation of Ascanio in Alba (K.111), which includes links to other letters in which the work is cited and a link to the Neue Mozart-Ausgabe score
  - reference to “Innsbruck” in Leopold’s letter of 17 December 1769 leads via hyperlink to an annotation describing Innsbruck, which includes a map of the city, a list of other letters in which Innsbruck is cited, and a list of people who were born/died in Innsbruck

2. MozartWays – The Journeys
   http://www.mozartways.com

STATUS: No status update
TEAM/INSTITUTIONAL AFFILIATION(S) AND FUNDING: European Mozart Ways
FEATURES:
  - Interactive maps covering all the journeys of Mozart’s life; animations visualize the Mozarts’ route for each journey
  - Browsable by country, city, region, and places of interest
  - Biographical information regarding Mozart’s stay in the location and the history of the location itself, with contact information including archives, libraries, and cultural institutions
3. **Mozarteum – Mozart Day by Day**

   STATUS: no status report

   TEAM/INSTITUTIONAL AFFILIATION(S) AND FUNDING: Stiftung Mozarteum Salzburg

   FEATURES:
   - Interactive calendar—available as browsable graphic or as text-searchable database—of every noteworthy day from Mozart’s life
   - Also includes selected notable events before and after Mozart’s lifetime (ranging from Leopold Mozart’s birth in 1719 to Costanze’s death in 1842)
   - Homepage is set to today’s date, highlighting notable events in Mozart’s life “on this day”
   - Date of completion of a work includes hyperlinks to the *Neue Mozart-Ausgabe* edition, and linked recording, for the work

4. **Mozarteum – Image Database**

   STATUS: Incomplete, no status report, no “last updated” date

   TEAM/INSTITUTIONAL AFFILIATION(S) AND FUNDING: Stiftung Mozarteum Salzburg

   FEATURES:
   - 130 pages of 4 zoomable thumbnails each, totaling 520 images out of the 7,940 that appear to constitute the Mozart Photo Archive
   - Browsable by catalog number
   - Searchable according to categories: people, memorabilia, topography, instruments, buildings, theaters, autographs
5. Mozarteum – Mozart’s Library

STATUS: last updated February 20, 2013
TEAM/INSTITUTIONAL AFFILIATION(S) AND FUNDING: Stiftung Mozarteum Salzburg
FEATURES:
- Illustrated bibliography of all the books in Mozart’s possession at the time of his death, based on the official estate registry—plus 13 additional volumes since discovered to have been owned by Mozart at one time
- Displayed in alphabetical order according to author
- Complete bibliographic information, including a reference to the book’s number in Mozart’s “Nachlassverzeichnis” and Bibliothek
- Occasional images of title pages
- No search function, no hyperlinks


STATUS: see below
TEAM/INSTITUTIONAL AFFILIATION(S) AND FUNDING: Stiftung Mozarteum Salzburg
FEATURES:
- Catalogue of the Bibliotheca Mozartiana, containing 35,000 books and articles and over 6,000 music scores
  - Online Public Access Catalog (OPAC) allowing basic free keyword searching
  - Browsable by author and keyword (including Köchel number)
  - Last updated February 20, 2013

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• Catalogue of the Mozart Audio-Visual Collection, containing 22,000 sound recordings dating back to 1889, and 2,800 videos
  o OPAC allowing searches by Köchel number, genre (drop-down menu), and keyword
  o Browsable lists of documentary films, movies, and recordings organized by year
  o Last updated March 18, 2013 – includes recordings dated to February 7, 2013
• Both catalogues include full bibliographic information even for items not on-site

7. Digital Mozart-Edition – Neue Mozart Ausgabe Online
   http://dme.mozarteum.at/DME/nma

STATUS: Begun in 2001, online in 2006, last updated February 14, 2013
TEAM/INSTITUTIONAL AFFILIATION(S) AND FUNDING: Stiftung Mozarteum Salzburg, Packard Humanities Institute
FEATURES:
• Digital edition of complete Neue Mozart-Ausgabe: 127 volumes, including critical reports
• Available in German, English, and Japanese
• Flexible searching by keyword, Köchel number, genre, key, and/or editor
• Linked recordings that can be played back while reading through scores—often more than one per work—also lists all recordings registered in the database of the Sound and Film Archive for each work
• Project description page


STATUS: begun 2011, now completed sources through 1850 – currently researching sources after 1850 and texts in Central and Northern European languages

TEAM:
- Editor: Iacopo Cividini
- Assistant Editor: Adriana De Feo
- Researcher: Johanna Senigl
- IT Development: Franz Kelnreiter, Alf Scherer
- Digital Mozart-Edition Project Manager: Ulrich Leisinger

INSTITUTIONAL AFFILIATION(S) AND FUNDING: Stiftung Mozarteum Salzburg, Packard Humanities Institute

FEATURES:
- Bibliographic database of 962 sources collected thus far, constituting four types of libretto: original librettos used by Mozart, librettos published after Mozart’s setting, literary sources (if not significantly altered by Mozart), and subsequent settings by other composers
- Diplomatic transcription of title page, full bibliographical metadata, searchable information on language, contents, authors, performers, stage staff, and support roles
- Basic and advanced/multiple-field searching allowed
- Links to digital reproductions of 86 librettos thus far, including reproductions on Google Books
- Links to digital reproductions and bibliographic information for facsimiles
- Only available in German
- Project description page
- Extensive search guidelines page

**STATUS:** In progress

**TEAM:**
- Editor: Anja Morgenstern
- IT Development: Franz Kelnreiter
- Digital Mozart-Edition Project Manager: Ulrich Leisinger
- Editorial Assistants: Ulrich Leisinger and Till Reininghaus (German documents), Iacopo Cividini (Italian documents), Geneviève Geffray (French documents)

**INSTITUTIONAL AFFILIATION(S) AND FUNDING:** Stiftung Mozarteum Salzburg, Packard Humanities Institute

**FEATURES:**
- Browsable, chronologically organized database of 700 letters and 600 documents of the Mozarts and their contemporaries (about half of known letters and documents)
- Text in diplomatic transcription (HTML), available for download as PDF
- Side-by-side comparisons with digital image of original
- Additions in foreign hand indicated by grey font color
- Goal is online publication of all Mozart letters and documents, and related letters and documents in the Mozarteum, 1740-1881

10. **Mozart im Spiegel des frühen Musikjournalismus (Mozart Reflected in Early Music Journalism)**  
   [http://www.univie.ac.at/mozart-rezeption/](http://www.univie.ac.at/mozart-rezeption/)

**STATUS:** Begun in 2003 – database not yet published, though apparatus pages (search help, editorial guidelines, etc.) are live

**TEAM:**
- Director: Gernot Gruber, Institut für Musikwissenschaft, Universität Wien
- Editor: Rainer J. Schwob, Institut für Musikwissenschaft, Universität Wien
INSTITUTIONAL AFFILIATION(S) AND FUNDING: Institut für Musikwissenschaft, Universität Wien, Österreichische Wissenschaftsfonds

FEATURES: n/a (not yet published)

11. **Patterns of Mozart Reception in the Nineteenth Century**
   [http://www.southampton.ac.uk/~me/pmr/pmr.html](http://www.southampton.ac.uk/~me/pmr/pmr.html)

STATUS: concluded (1999-2001)

TEAM:
- Project Director: Mark Everist, University of Southampton
- Research Assistant: Gabriella Dideriksen, University of Southampton

INSTITUTIONAL AFFILIATION(S) AND FUNDING: Department of Music at the University of Southampton, Arts and Humanities Research Board

FEATURES:
- Master lists of nineteenth-century instrumental works based on Mozart's last five operas, as published in England, France, and the German-speaking lands
- Each work is identified according to composer, title, scoring, publisher and plate, date (if known), and library shelfmark
- Databases organized chronologically, but no search function—simply a data-set page display
1. **MozartWays – In Mozart’s Words**
   http://letters.mozartways.com/

This is an ambitious database, and the team behind it has clearly put a great deal of thought and care into making it as flexible and user-friendly as possible. Navigation is intuitive and open, allowing for the easy construction of any number of thematic paths through the letters and their many references. One can also browse the database by date, person, place, or work. This simplicity with respect to text encoding has its drawbacks: for example, it does not appear that one can search the database by Köchel number, only by work title.

The ease with which one can compare the original and modernized texts with translations, and link to the relevant page in the Digital Mozart-Edition’s *Letters and Documents* website (see resource 9), is particularly useful. The side-by-side comparison of the original and modernized German spellings is particularly elegant, with separate scrollbars for each version a nice detail. And the aggregation with other digital Mozart initiatives like *Neue Mozart-Ausgabe* and *MozartWays* is indispensable. There are isolated instances of missing hyperlinks, as in the first instance of the word “serenata” in *Leopold’s letter of 21 September 1771*. It appears a few lines down, however, in the second mention of the term; such errors are easily fixed in a living document.

Altogether, this promises to be the definitive edition of Mozart’s letters, and will be for generations to come, if the team can raise the necessary funds to continue. Should it expand, it will be important to add Boolean search capability for greater query precision.

This is the kind of database that could easily be harnessed for innovative Big Data research that might yield surprising results: for example, concordances, word frequency calculation, and topic modeling; graphing letter frequency and length over time; modeling and mapping geographical distribution; and other projects that would bring the Mozart correspondence into a scholarly conversation with other epistolary databases such as *Early Modern Letters Online, Mapping the Republic of Letters*. 

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Mueller
Electronic Enlightenment, and Cultures of Knowledge: An Intellectual Geography of the Seventeenth-Century Republic of Letters. In fact, it would be good to see the Mozart corpus of letters aggregated with one or more of these eighteenth-century epistolary databases, to enrich our knowledge of their intertextual relationships and the place of the Mozarts within the wider history of eighteenth-century correspondence.17

2. Mozart Ways – The Journeys
http://www.mozartways.com

In many ways this is the most imaginative of the online resources surveyed here, particularly the geographical visualizations. The introductory page gives some background on the practicalities and the significance of eighteenth-century travel, particularly in the case of Mozart, who spent almost a third of his life on tour. A partnership between research and tourism agencies (European Mozart Ways has been designated a “Major Cultural Route” by the Council of Europe, and the site includes recommended travel routes), it still contains an admirable level of historical detail. Citation, however, is inconsistent: the Mozart biography page is attributed to the Mozarteum’s website, but individual place-of-interest pages are not cited. The scrollbar for the interactive journeys map is difficult to control, and it is odd that the place names that show up on the animated maps do not link to the information pages about those locations. The lists of places of interest do not always include specific information (e.g. London), and some location pages are discoverable through the search bar but not browsable from the homepage’s map and list of cities and regions (Vienna, for instance). Navigation, too, is rarely as transparent as one would like.

This website seems most useful for teaching and research projects that address the Mozart family’s journeys within the contexts of eighteenth-century European travel and trade. It could also be productively utilized alongside such online resources as The

3. Mozarteum – Mozart Day by Day

This database, essentially a digital version of Joseph Heinz Eibl’s *Wolfgang Amadeus Mozart: Chronik eines Lebens*, is fairly rudimentary and inflexible. The search engine does not allow for variant terms (e.g. “dies,” but not “death”; “Tod” produces different results than “stirbt”), and its functionality is quite limited (it is not immediately obvious, for instance, that clicking “Year” allows you to search for a term across all the years in the database). It lacks a hierarchical taxonomy: a search for “Figaro” yields twenty results, while “Nozze” only yields three, and “492” only yields one; the authors have used only the old Köchel numbers, not K6, and some works lack Köchel numbers altogether (e.g. *Mitridate, re di Ponto*). One also wonders how the team plans to keep up to date with all the redating of works and discoveries of new compositions, and of course undated or unfinished works simply fall through the cracks, creating huge gaps for someone browsing the chronology. Finally, it is difficult to navigate to this website from the Mozarteum homepage, as it is hidden under a menu entitled “Mensch Mozart” (“Mozart – Life and Work” in the English version). Nevertheless, it is a handy reference tool, more suited to casual dipping than comprehensive searching or browsing, and perhaps best used in conjunction with Otto Erich Deutsch’s *Documentary Biography*.

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4. **Mozarteum – Image Database**

As with other resources on the Mozarteum website, this database is rich in information, but poor in functionality and transparency. There is no explanation of why this cross-section of the archive was chosen for digital archiving. The zoom function is not very strong, so image details are still inaccessible. When searching, one cannot perform Boolean searches, and one must choose a keyword (“catchphrase” in the English version) from a drop-down menu, which negatively affects recall capability. For instance, a field search for “fortepiano” using the keyword “Instrumente” returned no results, while one using “Instrumente – Tasteninstrumente” yielded image “F 006.245,” but with no metadata attached. In order to retrieve the description of the image, I then had to manually scroll through the picture list pages until I found the page that included image “F 006.245.” Once there, the description was merely “Mozart’s Clavichord”— neither particularly exhaustive, nor clear why it was coming up in a search for “fortepiano.” Furthermore, elsewhere on that same page was an image of “Mozarts Hammerklavier um 1780 von Anton Walter,” which surely should have come up under “Instrumente – Tasteninstrumente.” Tagging thus appears to be inconsistent. Finally, the metadata is rudimentary and inconsistent, particularly as regards information on the location of the original object. Nevertheless, the database contains a wealth of images, particularly of set designs and stage models for productions of the operas. One just has to be prepared to do a good deal of sifting and alternate searching.

The resources here on opera production cry out for study by theater, art, and music historians. Images could be cross-referenced with those in other iconographic and organology databases, such as *Virtuelles Kupferstichkabinett*, the *Database of Violin Iconography*, ARTstor, and *Oxford Art Online*. Cliff Eisen, who is currently at work on a book on Mozart iconography, collaborated with BBC Radio 3 in 2011 on a podcast series, *A History of Mozart in a Dozen Objects*, which uses everyday objects and portraits to shed light on Mozart’s life and world; other such explorations could bridge the gap with material culture studies.
The Bibliotheca Mozartiana is collecting copies of all the books known to have belonged to Mozart. This illustrated bibliography has no search function as yet, there are occasional typographical errors, and some of the links are broken, but it is still a helpful expansion of the “Nachlassverzeichnis” reprinted and annotated in Deutsch, including some works not in the Nachlassverzeichnis that were known to have belonged to Mozart.19

Ulrich Konrad is among those who have undertaken research on Mozart’s library, and there are also studies of Haydn’s and Johann Sebastian Bach’s more extensive book libraries; it would be good to see further contextualization of Mozart’s library within reading, book-buying, and book-collecting practices in the eighteenth century.20 Equally, more work could be done on Mozart's library of “Fremdwerke,” or music by other composers, as Cliff Eisen has done for the Mozarts' Salzburg music library.21

19 Deutsch, Mozart: Die Dokumente seines Lebens, 497-500 and 509- 511.
6. **Mozarteum – Online Catalogues of the Bibliotheca Mozartiana and Mozart Audio-Visual Collection**
   
   

These are very robust, up-to-date bibliographies. Improved precision searching would be helpful, such as date searching and Boolean capability in the free keyword searching of the Bibliotheca Mozartiana. The Bibliotheca Mozartiana database is a research tool, but it is also itself a cultural document, providing a comprehensive picture of Mozart historiography over the past 220 years. What genres or periods in Mozart’s oeuvre were privileged at certain historical periods, or in certain parts of the world? These kinds of “distant reading” questions can be complemented by discoveries and close readings of overlooked documents in Mozart studies. Likewise, the Audio-Visual Collection database could be employed to survey the fortunes of a specific work over time, or to track larger-scale patterns in Mozart performance, documentary, and fictionalization.

7. **Digital Mozart-Edition – Neue Mozart-Ausgabe Online**
   
   http://dme.mozarteum.at/DME/nma

This is probably the most essential web resource for anyone working on Mozart, and it is to the Mozarteum’s credit that they have made it open access. The search function allows for a healthy balance of precision and recall, although variant spellings (such as English titles for the operas) are not allowed. The linked recordings are a particularly useful feature, as is the PDF function, which allows you to download individual movements, complete works, critical reports, and prefaces. Not all of the supplemental volumes (Series X) are up yet, and some publications are still forthcoming in the *Neue Mozart-Ausgabe*. One improvement that could be made is enabling text searching in the prefaces and critical reports, and I would eventually like to see full English translations of all editorial commentary (a formidable undertaking, to be sure).
I would also like to see more “virtual reunification” of Mozart’s manuscripts with the edited versions in the Neue Mozart-Ausgabe. The Digital Mozart-Edition gave this a try in 2006, publishing a rich, informative CD-ROM of the Fantasia and Sonata K475/457 that can be browsed online. I hope they will continue this project with other works and publish them online rather than in CD-ROM format. Many libraries already offer high-resolution images of their Mozart autographs online—for example, the Nederlands Muziek Instituut (K32), the Morgan Library (fifteen autographs ranging from K1a-d to K537), and the British Library (various autographs, including K499). Linking these with the Neue Mozart-Ausgabe critical editions would make sketch studies much easier, especially for students. It would also be helpful to link up Dexter Edge’s recent work (and possible future database?) on the digital imaging of watermarks with Alan Tyson’s 1992 Neue Mozart-Ausgabe volume on Mozart watermarks. Finally, someone could compare privately held print and/or manuscript copies of Mozart works in order to trace the evolution of performance practice through owners’ handwritten insertions, cadenzas, or other marginalia.


I admire the advanced functionality of this database, and its transparency with respect to its team, its status, and hints for optimizing its use. It is easy to browse, and allows for flexible searching, query limits, and variant spellings. The contents overview page in each record is particularly helpful, noting the presence or absence (and relevant page numbers) of the title, dedication, table of contents, scene changes, roles, performers, and start of each act. The user can thus see at a glance whether a particular libretto contains information about performers, or whether the drama is divided into two or three acts. Another helpful detail is that the database preserves the user’s most recent four searches. Some small technical quibbles: the search terms are not highlighted in

the record, and the window view sometimes lacks a scroll bar, forcing one to reduce the viewing size. But these are trivial matters indeed, and this database will only get better as more libretto information is added.

The most obvious application for this database would be in comparative, diachronic studies of the evolution of a single libretto across time and space, showing the vagaries of cultural transfer and adaptation in opera, and offering new insights into the international reception of Mozart’s operas. I would also like to see some integration with the libretto/manuscript database Die Oper in Italien und Deutschland zwischen 1770 und 1830.


This is the online arm of the effort to produce a revised complete edition of Mozart’s letters and documents to update Wilhelm Bauer and Otto Erich Deutsch’s *Briefe und Aufzeichnungen*. It has also provided the raw material for the first phase of Cliff Eisen’s *In Mozart’s Words* (IMW) database. It is not searchable, but presumably the idea is for the two databases to be linked, so that DME will provide the page images and diplomatic transcriptions, and IMW will provide the multilingual translations and TEI-enabled searching. The user interface and metadata on the individual document pages, though, are thorough and consistent. The “Project Status” and “Editorial Guidelines” pages enhanced the website’s transparency; it would be helpful if these pages were available in English as well as German. The PDF option is designed well, with good bibliography and citation information and elegant layout.

Digital reunification, photography, and analysis of manuscripts has taken off recently, with several digital manuscript edition research projects underway. *Radical Scatters: Emily Dickinson’s Late Fragments and Related Texts, 1870-1886*, and *Jane Austen’s Fiction Manuscripts Digital Edition* have been leaders in showing how one might profitably draw on these resources to allow new insights into an author’s

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working methods, with handwriting, punctuation, erasure, insertions, and even line breaks being granted interpretive significance. Granted, the Mozart letters are not creative work as such, but new biographical insights may still be gleaned from a close inspection of the handwritten corpus with some of these details in mind (see also resource 1, *In Mozart’s Words*).

10. **Mozart im Spiegel des frühen Musikjournalismus (Mozart Reflected in Early Music Journalism)**
    
    [http://www.univie.ac.at/mozart-rezeption/](http://www.univie.ac.at/mozart-rezeption/)

This database will include articles from music, theater, and literature periodicals and general-interest journals (1765-1828) in which Mozart or his works are mentioned. It will exist as an online supplement to a multi-volume, annotated print edition currently under preparation. The website is not yet live, but it shows every sign of being a highly functional database, with flexible, precision searching (basic, advanced, and Boolean) and a high degree of transparency with respect to the newspapers and periodicals surveyed and the editorial guidelines used. I will update this document once the database has been published.

11. **Patterns of Mozart Reception in the Nineteenth Century**
    
    [http://www.southampton.ac.uk/~me/pmr/pmr.html](http://www.southampton.ac.uk/~me/pmr/pmr.html)

This project’s original objective was “to establish accurate datasets and typologies of instrumental works, performances, publications, reviews, literary responses to Mozart in the nineteenth century,” and then to draw on these datasets as the resource for articles and other studies. The project seems to have been closed long before even the first phase of the project was completed. The working bibliographies are limited and

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about fifteen to twenty years out of date. Nevertheless, the data pages that exist can be
of use to those wishing to gather information about instrumental publications
appearing in France, England, or the German-speaking lands based on Mozart’s last five
operas. Though by no means exhaustive, the data pages do suggest interesting avenues
for research, several of which have already been taken up by the editors (see their
“Current Projects” page). Arrangements, of course, represent another kind of reception
alongside performances and recordings, and tracking the historical and national
preferences for one opera over another, one aria over another, etc., could yield some
new perspectives on Mozart’s canonization in the nineteenth century.