



In Concert

'The Most Complex Data Project We've Ever Seen': Concerts, Databases, International Challenges

Simon McVeigh (Goldsmiths, University of London)
Rachel Cowgill (University of Huddersfield)

Amsterdam EPAD
9 November 2017

Why study concerts?

Urban space milieus; centres and peripheries

Mobility migration, touring (composers, performers); listeners

Boundaries (?) public - private; professional - amateur; high - low

Consumerism venues; taste and price; marketing

Culture cosmopolitanism; cultural networks; theatre etc

Experience concert environment; listening

Profession making a living; gender

Programming, repertoire, canon, performance practices

What is a concert?

Towards a taxonomy of concert types...

e.g. SMcV *Calendar of London Concerts 1750-1800*

CB	Concert Benefit.
CS	Concert Series.
GB	Gardens Benefit.
GS	Gardens Series.
MI	Miscellaneous.
OB	Oratorio Benefit.
OS	Oratorio Series.
RM	Readings and Music.
SOC	Society.

What is a concert?

Concert Life in 19th-century London (CL19):

‘Any event featuring a musical performance by one or more performers, and taking place before an audience, but excluding complete dramatic performances involving scenery, costume, acting and stage machinery – operas, ballets, and so on.’

But ...

Niagara Hall: 'Real Ice Skating. Ice always in Perfect Condition [...] Excellent Orchestra.'

Athenaeum, 23 February 1895)

Mr. Bologna's GRAND ANNUAL EXHIBITION at the Theatre Royal, Covent Garden with various pieces of mechanism, particularly the learned swan, a mechanical French mill, two automaton figures as rope dancers, a Turkish juggler, a distiller and water server, the Ombres Chinois, the Phantasmagoria, and the whole to conclude with a brilliant display of fire-works. A self-acting grand piano forte will perform between the pieces.

(Times, 24 February 1815)

Some examples of concert data

VOCAL CONCERTS.—Under the immediate Patronage of her Royal Highness the Dutchess of KENT.—The LAST CONCERT of the present Season will be at the Hanover Square Rooms, on Monday next, the 30th inst. when the following pieces, among other compositions of acknowledged excellence from English and Foreign Masters, will be performed—Anthem, "My Heart is Inditing," Handel—"Gloria," from Haydn's 1st Mass—Canon (by desire), "Non nobis Domine." Byrde—Chorus from Graun's "Tod Jesu"—Pieces from Purcell's "Indian Queen," Spohr's "Azor and Zemira," and "Faust"—Glees by Spofforth, Dr. Cooke, and T. Cooke; and Madrigals by Wilbye and L. Marenzio. Admissions to the Concert may be had of the Members of the Vocal Society, Half-a-guinea each.
EDWARD TAYLOR, Secretary, 3, Regent Square.

TO HOTEL AND INNKEEPERS, UPHOL-
STERS, &c.

W. MANSER, 27, Wardour Street,
Soho, has now on Sale an IMMENSE STOCK

CERTS
ES

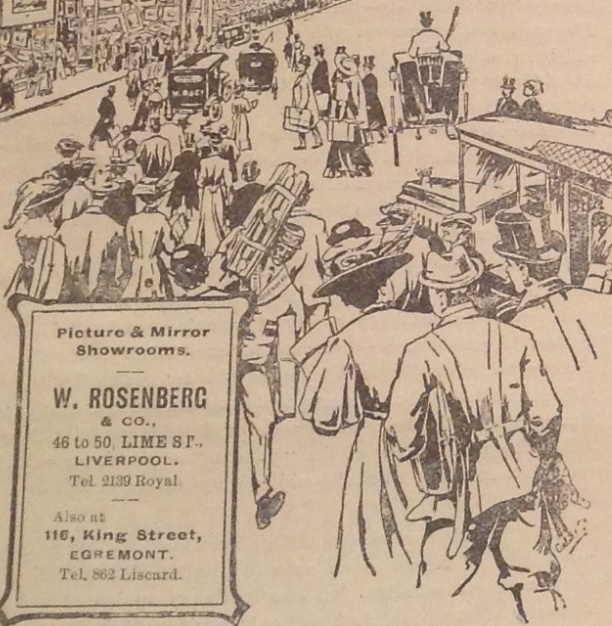
From Liver-
Askew, for

PHILHARMONIC CONCERTS.

THE second trial night for new compositions intended for performance during the ensuing season, was on Wednesday evening. The principal novelty was the new Sinfonia by SPOHR, which, some time since, we announced to be in a state of preparation. Of its character we can only judge by a short introductory address from Sir GEORGE SMART, stating its intent and purpose to be "the influence of music on the character of Man, during the prominent scenes of his life from childhood to the grave." From the same source we learned that its performance ought to be preceded by the delivery of the Ode on which it is founded, but that this was not thought necessary on the present occasion. In the absence of this document, it would be only a blind and imperfect opinion of its merits that we could supply. Nevertheless, many of its beauties were sufficiently palpable; though some of its intricacies were inexplicable. It was an evidence of no common power in the band to disentangle these, and present a composition of such difficulty in so perfect a form on the first trial.

A very poor Concertante Sinfonia, by LINDPAINTER, followed; in which much fine playing by the obligati wind instruments was thrown away. We suspect that this composition has been heard for the last as well as the first time. To this succeeded an Overture by a Mr. SALAMON, we believe a resident pianoforte-player. In saying that it was a respectable first essay, we award it a full share of praise. The Directors of these Concerts, it seems, need reminding that they are not a school for unfledged composers. We must refer Mr. SALAMON to an article in our Musical Review, and commend to his attention the advice it contains, and the precept with which it concludes.

PICTURE FRAMING



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46 to 50, LIME ST.,
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116, King Street,
EGREMONT.
Tel. 862 Liscard.

AND RE-GILDING.

VASCO V. AKEROYD'S SYMPHONY ORCHESTRA.

Sixth Concert

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 1st, 1910.

OVERTURE ... "Midsummer Night's Dream"

(a) Gavotte for Strings Mendelssohn
(b) Minuetto in D Bach
(c) Bee's Wedding Brahms
.. .. Mendelssohn

SYMPHONY No. 1, G minor Kalinnikow

OVERTURE to the Wreckers ... Miss Ethel Smyth

First time in Liverpool.
Conducted by the Composer.

SOLO COR ANGLAIS { Introduction to 3rd Act } Wagner
 Tristan and Isolde

COPPELIA BALLET Delibes

CONDUCTOR:

Miss **ETHEL SMYTH.**

VOCALIST:

Mr. **ROBERT RADFORD.**

COR ANGLAIS:

Mr. **C. REYNOLDS.**

NOTICE.

PLEBISCITE CONCERT,

MARCH 1st, 1910.

Your attention is drawn to the Voting Card inserted in programme.
The Cards should be filled in and placed in the Boxes provided, or
posted to Mr. AKEROYD, 35, Falkner Square.

The Concert will commence at 8 precisely.

Doors open 7-15.

Mapping the variables?

Events purpose, venue, audience etc

Works historical consciousness, contemporaneity, adaptation etc

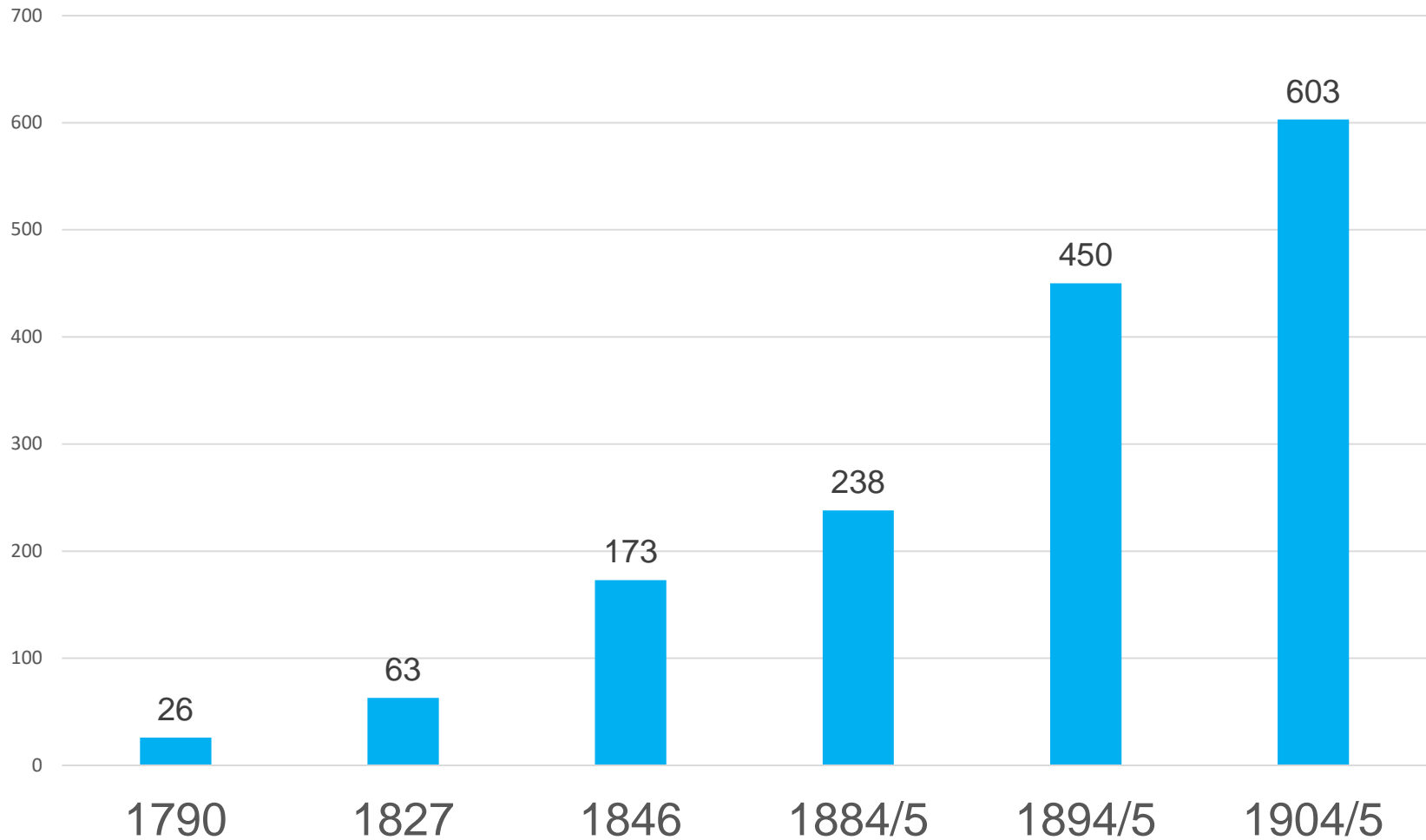
People soloists, orchestras, agents etc

Structure multi-part concerts etc

Relationships international, cross-disciplinary etc

An explosion of events and sources

Number of benefits/recitals in London – a preliminary calculation



In Concert

InConcert: Towards a Collaborative Digital Archive of Musical Ephemera (Mini-project within AHRC-funded Transforming Musicology)

External public website at:

<http://inconcert.datatodata.com>

Internal project website at:

<http://team.inconcert.datatodata.com>



Aims and Intentions

1. Investigate current and future standards in the development, curation, and use of data in performance-history research (i.e. taking stock)
2. Explore potential of Linked Data (creating linkages between resources) to enrich performance-history research

Potential of technology

What potential is there in:

- crowd-sourcing?
- automatic searching and matching (Big Data)?
- automatic analysis?
- linking data?
- looping rather than serial processes?
- data visualisation?

Calendar of London Concerts 1750-1800

Advertised in the daily press

Simon McVeigh

Goldsmiths, University of London

<http://research.gold.ac.uk/10342>

HANOVER-SQUARE.

Mr. SALOMON'S CONCERT.

THE SUBSCRIBERS are respectfully acquainted, that the Second Performance will be This Day.

P A R T F I R S T.

Overture, MAZANT.

Aria, Signor TAJANA.

Concerto (German Flute) Mr. GRÆFF.

Aria, Signora STORACE.

New Quartetto for two Violins, Tenors, and Violincellos, by Mess. Salomon, Damen, Hindmarsh, and Menel.—Haydn.

P A R T S E C O N D.

(By particular Desire) the new Symphony of HAYDN will be repeated, as performed on the first Night.

Scena Recitative Aria, Signor DAVID.

Concerto (Bassoon) Mr. KUCHLER.

(Being his first Appearance in England.)

Duetto, Sig. David and Sig. Storace — Paisiello.

Full Picce, PLEYEL.

Mr. HAYDN will be at the Harpsichord.

Leader of the Band; Mr. SALOMON.

Doors to be opened at Seven, and to begin at Eight o'Clock.

Subscriptions, (Five Guineas,) to be received, and Tickets delivered, at Mess. Lockhart's, Pall-mall.

Tickets transferable as usual, Ladies to Ladies, and Gentlemen to Gentlemen only.

The Ladies' Tickets are green, and Gentlemens' black.

No Tickets but those of the Night will be admitted.

The Subscribers are intreated to give particular Orders to their Coachmen, to set down and take up at the Side Door in the Street, with the Horses Heads towards the Square.

The Door in the Square for Chairs only.

In Concert

CONCERTS

Public Advertiser, 18 March 1791

SALOMON 91 2ND HSQ

For twelve: 5gn transf 2000

LEAD SALOMON; HPD HAYDN. 1: MOZART OV; sg TAJANA <ARIA>; CN FL GRAEFF; sg STORACE~ <ARIA>; HAYDN QT VN VN VA VC SALOMON DAHMEN-p HINDMARSH MENEL (NEW). 2: HAYDN SYM (NEW; AS PERFORMED ON THE FIRST NIGHT); sg DAVIDE <SCENA RECIT & ARIA>; CN BN KUCHLER-1 (FIRST APPEARANCE IN ENGLAND); PAISIELLO DT 2v DAVIDE STORACE~; PLEYEL FP.

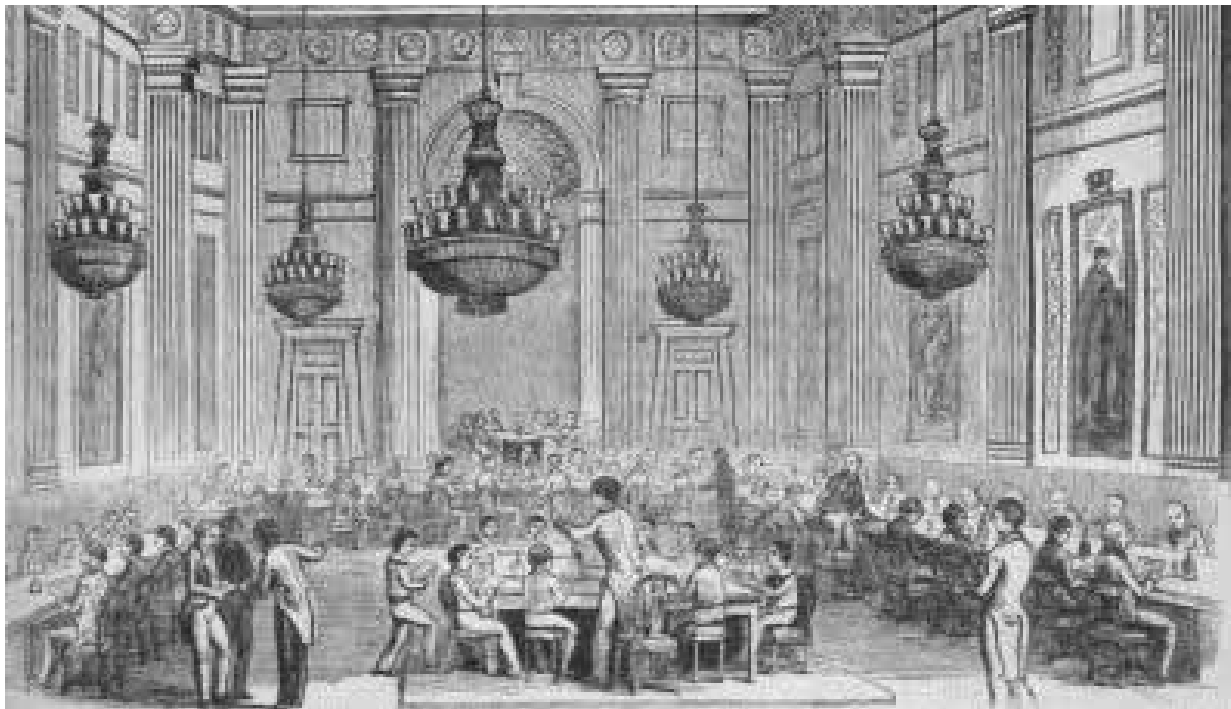
AD: DI; MC; MP; PA; TI; WO; OR 16 Mar

RV: MC 19 Mar

CONCERTS

Concert Life in 19th-Century London Database and Research Project

<http://www.concertlifeproject.com/>



Concert Information

✓ Indicates a mandatory field

Event Title: ✓ Date: Day: Month: Year: ✓ (Saturday 07-Jul-1855)Starting Time: Venue ID: Venue Name: ✓ Room Name:

Venue Information:

Concert People:

eg: Concert Giver: Cook+James+Mr
Conductor:
Leader:
Agent:
Ticket Seller: all the principal music sellers; Thomas++Mr.
Impresario:
Director:

Concert People Information: *For people listed above.*

Person Information

✓ Indicates a mandatory field

Title:	<input type="text"/>
Surname: ✓	<input type="text" value="Thomas"/>
First names:	<input type="text" value="John"/>
Other names:	<input type="text" value="Pencerdd Gwalia"/>
Gender:	<input type="text" value="Male"/> ▼
Occupations:	<input type="text" value="composer; harpist"/>
Country of birth:	<input type="text" value="Wales"/>
Country of res:	<input type="text" value="England"/>
Birth year:	<input type="text" value="1826"/>
Death year:	<input type="text" value="1913"/>
Notes:	<input type="text" value="Source: New Grove
Invested with bardic title 'Pencerdd Gwalia'
at the Aberdare eisteddfod 1861"/>

What about OCR?



Resource Links Sign In My Folder (0) Search History English End Session Help

Nineteenth Century Collections Online

Searching 4 of 4 Archives

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Monday Saturday Popular Concerts
January 28, 1895; January 26, 1895. TS St James Hall Monday/Saturday Popular Concerts: . British Library.
From [British Theatre, Music, and Literature: High and Popular Culture](#)
[About this collection](#)

Document Details

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Enter search term

Allow variations

Annotations

[NINETEENTH CENTURY COLLECTIONS ONLINE:](#)
[British Theatre, Music, and Literature: High and Popular Culture](#)

Notes

Monday Saturday Popular Concerts.

Items:

1 Programme and Analytical Remarks. Performance Program. London. Page 1. [View Item](#)



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12:22 28/11/2014Disclaimer: This file is generated from OCR (optical character recognition), which is a technology that converts images of text into text. While the technology is good at deciphering legible text, there are limitations and some text may not have been extracted correctly.

Monday Saturday Popular Concerts
 ГЧТ%ТΛи-и<-1 /ΛTHROAT" p_ j^ r^ S S I Labeled Tins ' is . i5d . \ COUGH
 JUJUBES.
 d.i+5o ST. JAMES'S HALL, REGENT STREET AND PICCADILLY.
 MONDAY POPULAR CONCERTS.
 THIRTY-SEVENTH SEASON.
 røgramrw
 AHD
 nalgtital IJUmarb
 FOR
 MONDAY EVENING, JANUARY 28, 1895. To commence at Eight o'clock precisely
 PRICE SIXPENCE
 Leonbon : CHAPPELL & CO., 50 NEW BOND STREET.
 ERARD ROYAL PIANOS
 ST. JAMES'S HALL. MONDAY POPULAR CONCERTS THE THIRTY-SEVENTH SEASON will take place on MONDAY EVENING, FEBRUARY 4, 1895. To commence at Eight o'clock precisely.
 PROGRAMME. PART I. ... m ■ tj> -,,Λ ηη τ r ζ for two Violins, Clarinet, QUINTET in B minor, Op. 115, in Viola, and Violoncello
 *uj
 Brahms.
 Lady HALLE, MM. RIKS, MÜHLFELD, GIBSON, Y and HUGO BECKER.
 VOLKSLIEDER
 .Brahms.
 Miss FILLUNGER.
 SONATA in F sharp minor for Piano alone Schumann. Mr. LEONARD BORWICK. PART II. 1 SONG, "Der Hirt auf dem Felsen"
 Schubert. Miss HLLUNGER. Clarinet Obligato, Herr MÜHLFELD. TRIO in B flat, Op. π, for Piano. Clarinet, and Violoncello
 Beethoven. MM. BORWICK, MÜHLFELD, and HUGO BECKER.
 Accompanist
 Mr. HENRY BIRD.
 STEINWAY 3(SONS GRAND PIANOFORTE STALLS, 7s. ed. BALCONY, 3s. ADMISSION, Is. Tickets to be obtained at Chappell & Co.'s, 50, New Bond Street ; Mitchell's 33, Old Bond Street, and 5, Leadenhall Street ; Ashton's, 49 Old Bond Street, and 35, Sloane Street ; Stanley Lucas, Weber, P.TT& Hatzfeld (Ltd.), 84, New Bond Street, W.; Keith, Phowb & Co's 48 Cheapside ; M. Bark's, 38a, Bow Lane, E.C. ; Hoolahan & Po's 9 Old Bond Street; Gasthell's Library, 15, Sussex Place, South Kensington ; Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street ■ Lacón & Co's, 168, New Bond Street, ; Gordon, Adams & Co., 100 High Street, Kensington (opposite the Station); Mr. Whitb, 27 High Street, Kensington ; and at Tree's, St. James's Hall, 28 Piccadilly, Branch office, 304, Regent St. (opposite the Polytechnic).
 MONDAY POPULAR CONCERTS.
 MONDAY EVENING, JANUARY 28, 1895.
 PROGRAMME. PART I. QUARTET in A major, Op. 93, for two Violins, viola, and Violoncello Spohr. Lady HALLE, MM. RIES, GIBSON, and WHITEHOUSE. SONGS..... Schumann. Herr VON DU LONG. BALLADE in G minor, Op. 24, for Piano alone..... GRIEG. Mr. LEONARD BORWICK. PART II. SONGS Brahms. Herr VON DULONG. QUINTET in F minor, Op. 34, for Piano, two Violins, viola, and Violoncello Brahms. Mr. LEONARD BORWICK, Lady HALLE, MM. RIES, GIBSON, and WHITEHOUSE.
 Accompanist . Mr. HENRY BIRD
 STEINWAY 4. SONS GRAND PIANOFORTE.
 T. R. ROBERTS,
 Apantle fltanutaturcr AND , (Cenerai Draper»
 "Tibe cictie." THEA TRE op CONCERT WRAP , in many delicate Arv Shades, lined with *-----quilted Shot Silk, and trimmed Thibet Lamb. PRICE 4 GUINEAS EVENING WRAPS, In Exquisite Designs, always in Stock, ... ¥ PRICES from 2 GUINEAS A Choice and Varied Stock of Novelties in Ladies' and Children's outdoor MANTLES and JACKETS.
 "X
 T. R. ROBERTS, 216 to 225, ISLTNCTC|L V
 part I.
 QUARTET, in A major, Op. 93, for two Violins, viola and Violoncello. Spohr, Andante ; lentine; to Allegro-A major. Larghetto - Y major Allegro 1 finale) -A minor and major.
 Lady HALLE, MM RIES, GIBSON, and WHITEHOUSE.
 This is one of the quartets of Spohr generally recognised as "solo quartets," the lion's share being awarded to the principal violin. No score being accessible, all that can be done is to quote the prominent themes in each movement, which are chiefly, if not exclusively, found in the part belonging to the leading instrument. Those that are of most importance are cited :- (Introduction.)
 dim.
 How much this brief prelude has to do with the general conduct of the succeeding movement will not escape the observation of attentive listeners.
 Allegro (leading theme).
 u * mfX~ X ' xxf* f-β> m 'r tr prr № { rцcc ц ^
 2
 (Bravura tributary.)
 йя*я^
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 6ic.
 (second theme- E major.)
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 л..^· л--Ф-
 -б Г ЧГ I -

CONCERTS

ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS

THE TWENTY-THIRD CONCERT OF THE SEASON

will take place on

MONDAY EVENING, FEBRUARY 4. 1895.

To commence at Eight o'clock precisely.

PROGRAMME.

PART I.

QUINTET in B minor, Op. 115, for two Violins, Clarinet, Viola, and Violoncello BRAHMS.

Lady HALLE, MM. RIKS, MÜHLFELD, GIBSON, Y
and HUGO BECKER.

VOLKSLIEDER ...BRAHMS.

Miss FILLUNGER.

SONATA in F sharp minor for Pianoforte alone SCHUMANN.

Mr. LEONARD BORWICK.

PART II. 1 SONG, "Der Hirt auf dem Felsen" SCHUBERT.

Miss FILLUNGER.

Clarinet Obligato, Herr MÜHLFELD.

TRIO in B flat, Op. 11, for Pianoforte, Clarinet, and Violoncello BEETHOVEN. MM.

BORWICK, MÜHLFELD, and HUGO BECKER.

Accompanist Mr. HENRY BIRD.

STEINWAY & SONS GRAND PIANOFORTE

STALLS, 7s. ed. BALCONY, 3s. ADMISSION, 1s.

Tickets to be obtained at Chappell & Co.'s, 50, New Bond Street; Mitchell's 33, Old Bond Street, and 5, Leadenhall Street; Ashton's, 41 Old Bond Street, and 35, Sloane Street; Stanley Lucas, Weber, P. T. & Hatzfeld (Ltd.), 84, New Bond Street, W.; Keith, Phowbs & Co's 48 Cheapside; M. Bark's, 38a, Bow Lane, E.C.; Hoolahan & Co's 9 Old Bond Street; Gasthell's Library, 15, Sussex Place, South Kensington; Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; Lacon & Co's, 168, New Bond Street; Gordon, Adams & Co., 100 High Street, Kensington (opposite the Station); Mr. WhitB, 27 High Street, Kensington; and at Tree's, St. James's Hall, 28 Piccadilly, Branch Office, 304, Regent St. (opposite the Polytechnic).

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Some other concert/performance databases

- [\[European\] Concert Programmes Database](#)
- [The Concert Database](#) [primarily rock groups]
- [\[London\] Proms Performance Archive](#)
- [\[London\] Royal Opera House Collections Online](#)
- [\[London\] Royal Albert Hall Performance Archive](#)
- [Prague Concert Life 1850-1881](#)
- [\[France\] Histoire et chronologie des spectacles](#)
- [Paris Conservatoire Concerts](#)
- [\[Amsterdam\] Felix Meritis Concerts](#)
- [Boston Symphony Orchestra Database](#)
- [New York Public Library Programs Transcription](#)
- [\[New York\] MetOpera Database](#)
- [New York Philharmonic Digital Archives](#)

Other formats: Concert Annals

London Symphony Orchestra 1904 - 1954

London Symphony Orchestra Inaugural Concert 1904 Thursday 9 June 1904
Hans Richter Prelude to Die Meistersinger WAGNER Orchestral Suite No. 3
BACH Overture to Die Zauberflöte MOZART Enigma Variations ELGAR
Hungarian Rhapsody No. 1 LISZT Symphony No. 5 BEETHOVEN London
Symphony Orchestra 1904 - 1905 1st Season Thursday 27 October 1904
Frederic Cowen A Faust Overture WAGNER Elegy From Serenade for Strings
TCHAIKOVSKY A Phantasy of Life and Love FREDERIC COWEN Piano
Concerto GRIEG Symphony No. 3, 'Eroica' BEETHOVEN Adela Verne, piano
Thursday 17 November 1904 Arthur Nikisch Overture to Egmont
BEETHOVEN Variations on a Theme by Haydn BRAHMS Violin Concerto
No. 3 SAINT-SAËNS Overture to Tannhäuser WAGNER Symphony No. 5
TCHAIKOVSKY Achille Rivarde, violin

<http://www.concertprogrammes.org.uk/concert-annals-index/>

Paris Conservatoire Concerts Database

1^{er}, 2^e CONCERTS
Dimanches 13, 20 Décembre 1885

1 ^o Symphonie en la	Beethoven
2 ^o <i>Les Bohémiens</i> (chœurs)	R. Schumann
Paroles françaises de M. V. WILDER.	
3 ^o Andante et Scherzo (Réformation-Symphonie)	Mendelssohn
4 ^o <i>Gloria Patri</i> (double chœur)	Palestrina
5 ^o Fantaisie pour Piano, Orchestre et Chœurs	Beethoven
M. C. SAINT-SAËNS	

<http://hector.ucdavis.edu/SdC/>

1^{er}, 2^e CONCERTS
1885

Analysis, presentation and visualisation

1. Geographical Analysis
2. Network Analysis
3. Text Analysis
4. Repertoire Analysis



18c



19c



Collaboration

- crowd-sourcing
- international collaboration for more comparative work
- expertise of librarians and archivists
- what would the ideal look like, without constraints
 - time and cost
 - commercial interests
 - short-term funding and personnel
 - isolated projects each developing its own solution
 - international incompatibility of systems and standards
- the question of authority files (VIAF, library open data)
- potential for cross-disciplinarity