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

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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*

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CB</td>
<td>Concert Benefit.</td>
</tr>
<tr>
<td>CS</td>
<td>Concert Series.</td>
</tr>
<tr>
<td>GB</td>
<td>Gardens Benefit.</td>
</tr>
<tr>
<td>GS</td>
<td>Gardens Series.</td>
</tr>
<tr>
<td>MI</td>
<td>Miscellaneous.</td>
</tr>
<tr>
<td>OB</td>
<td>Oratorio Benefit.</td>
</tr>
<tr>
<td>OS</td>
<td>Oratorio Series.</td>
</tr>
<tr>
<td>RM</td>
<td>Readings and Music.</td>
</tr>
<tr>
<td>SOC</td>
<td>Society.</td>
</tr>
</tbody>
</table>
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.’
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, UPHOLSTERERS, &c.

W. MANSER, 27, Wardour Street, Soho, has now on Sale an IMMENSE STOCK
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 unskilled 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.
VASCO V. AKEROYD’S SYMPHONY ORCHESTRA.

SIXTH CONCERT

WILL TAKE PLACE ON

TUESDAY, FEBRUARY 1ST, 1910.

OVERTURE ... “Midsummer Night’s Dream” Mendelssohn

(a) Gravotte for Strings Bach
(b) Minnette in D Brahms
(c) Bee’s Wedding 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 Tristan and Isolde Wagner
{ Tristam 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, Faulkner 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

<table>
<thead>
<tr>
<th>Year</th>
<th>Benefits/Recitals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1790</td>
<td>26</td>
</tr>
<tr>
<td>1827</td>
<td>63</td>
</tr>
<tr>
<td>1846</td>
<td>173</td>
</tr>
<tr>
<td>1884/5</td>
<td>238</td>
</tr>
<tr>
<td>1894/5</td>
<td>450</td>
</tr>
<tr>
<td>1904/5</td>
<td>603</td>
</tr>
</tbody>
</table>
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
Public Advertiser, 18 March 1791

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

http://www.concertlifeproject.com/
## Concert Information

**Event Title:** Mr. John Thomas ... Morning Concert

**Date:**
- **Day:** 7
- **Month:** Jul
- **Year:** 1855 (Saturday 07-Jul-1855)

**Starting Time:** 3pm

**Venue ID:** 103 [Find Vcnuc]

**Venue Name:** Willis's Rooms

**Room Name:**

### Venue Information:

This section is blank.

### Concert People: [Find People]

*eg: Concert Giver: Cook+James+Mr*

**Concert Giver:** Thomas+John+Mr.
**Conductor:**
**Leader:**
**Agent:**
**Ticket Seller:** all the principal musicellers; Thomas+Mr.
**Impresario:**
**Director:**

### Concert People Information: For people listed above.

The source actually states 'Single tickets ... to be had of all the principal musicellers; reserved seats ... to be had only of Mr. Thomas, 88, Great Portland-street.'

(Thomas ID 748)
<table>
<thead>
<tr>
<th>Title:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Surname:</td>
<td>Thomas</td>
</tr>
<tr>
<td>First names:</td>
<td>John</td>
</tr>
<tr>
<td>Other names:</td>
<td>Pencerdd Gwalia</td>
</tr>
<tr>
<td>Gender:</td>
<td>Male</td>
</tr>
<tr>
<td>Occupations:</td>
<td>composer; harpist</td>
</tr>
<tr>
<td>Country of birth:</td>
<td>Wales</td>
</tr>
<tr>
<td>Country of res:</td>
<td>England</td>
</tr>
<tr>
<td>Birth year:</td>
<td>1826</td>
</tr>
<tr>
<td>Death year:</td>
<td>1913</td>
</tr>
</tbody>
</table>

Notes:
Source: New Grove
Invested with bardic title 'Pencerdd Gwalia' at the Aberdare eisteddfod 1861
What about OCR?

NINETEENTH CENTURY COLLECTIONS ONLINE: British Theatre, Music, and Literature: High and Popular Culture
Monday evening, January 28, 1895, To commence at eight o'clock precisely

PROGRAMME. PART I. — 1. A. m. T. f. C. for two violins, clarinet, QUINTEM in B minor, up. 115, no. VIOLA, and Violoncello

By Brahms.

Lady HALLE, MM. RIES, MUMFLEDO, GIBSON, Y and HUGO BECKER.

ACCOMPANIST - Mr. HENRY BIRD.

STRAVAN 3. SONS GRAND PIANOFORTE ST. 7s. Ed. BALCONY, 3s. ADMISSION, 1s. Tickets to be obtained at Chappell & Co., 50, New Bond Street; Mitchell's 33, Old Bond Street, and 5, Leadenhall Street; Ashton's, 48 Old Bond Street, and 35, Sloane Street; Stanley Lucas, Weber, P. & T. HATZFELD (LTD.), 84, New Bond Street. The above prices are inclusive of 2s. 6d. for Postage, Phosb & Co.'s 48 Cheapside; V. Bank's, 52a, Bow Lane, E.C.; Moolahan & Po's 9 Old Bond Street; Gashell's Library 35, Great Place, South Kensington; Mays, 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. White, 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 II. QUARTET in A major, Op. 93, for Two Violins, Viola, and Violoncello. — SPOHR. Lady HALLE, MM. RIES, GIBSON, and WHITEHOUSE.

ACCOMPANIST - Mr. HENRY BIRD.

SIEWY 4. SONS GRAND PIANOFORTE.


T. R. ROBERTS, 216 to 225, ISLINGTON.

PART II.

QUARTET, in A major, Op. 93, for two Violins, Viola and Violoncello. Spohr. Andante; Larghetto; 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 quatrarts." 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.)

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 "ux X "ux f-1 "m r tr prr mm [m sus u 1 2 (Bravura tributary.)

G-1 C.

(Second theme in major).

11a

-y A. -y-

- A f-1 2 -
ST. JAMES'S HALL.

MONDAY POPULAR CONCERTS

THK TWRTNY -THK1 CONCERT OF THE SEASON

will take place on

MONDAY EVENING, FEBRUARY 4. 1895.

20 commet at Eight o'clock precely.

PROGRAMME.

PART I.

QUINTET m B minor, Up. 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 minorar Pianoforte alone ............ Schumann.
Mr. LEONARD BORWICK.

PART II. 1 SONG, "Der Hirt auf dem Felsen" ......................... Schubert.
Miss HLLUNGER.

TRIO in B flat, Op. 47, for Pianoforte, Clarinet, and Violoncello .......................... Beethoven. MM.
BORWICK, MÜHLFELD, and HUGO BECKER.

Accompanist Mr. HENRY BIRD.

STEINWAY & SONS GRAND PIANOFOITE

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, 4, Old Bond Street, and 35, Sloane Street; Stanley Lucas, Weber, P.TT& Hatzfeld (Ltd.), 84, New Bond Street, W.; Keith, Phowsb & 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. Whitt, 27 High Street, Kensington; and at Tree's, St. James's Hall, 28 Piccadilly, Branch Office, 304, Regent St. (opposite the Polytechnic).
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
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/
1er, 2e CONCERTS

Dimanches 13, 20 Décembre 1885

1° Symphonie en la

2° Les Bohémiens (chœurs)

Paroles françaises de M. V. WILDER.

3° Andante et Scherzo (Réformation-Symphonie)

4° Gloria Patri (double chœur)

5° Fantaisie pour Piano, Orchestre et Chœurs

M. C. SAINT-SAËNS

Beethoven

R. Schumann

Mendelssohn

Palestrina

Beethoven

http://hector.ucdavis.edu/SdC/
Analysis, presentation and visualisation

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