

From scholar to user via MEI:

Digital editing and publishing vis-à-vis library ways and means

Moderator: Eleanor Selfridge-Field (CCARH, Stanford University)

As the first fruits of hybrid critical editions appear, many music librarians are perplexed. This roundtable is devoted to grounding a dialogue involving scholars, editors, publishers, librarians, and end-users. None of these constituencies has control over any other, a fact that is sometimes lost in conversations within any one of them. In the hope of restoring accurate communication between communities, our roundtable will set out as clearly as possible the advantages that digital and hybrid editions offer with a view towards promote a balanced discussion in which all parties understand and respect the needs of others. Input from attendees will be solicited during the final 20 minutes of the roundtable.

The first part of our roundtable (40 minutes) features three representatives of the “provider” community:

1. Norbert Dubowy, musicologist, co-editor of [*OPERA: Spektrum des europäischen Musiktheaters in Einzelditionen*](#) (Goethe-Universität, Frankfurt am Main, DE)
2. Mauro Calcagno, musicologist, Assistant Professor of Music, University of Pennsylvania (Philadelphia PA, US), director of the [Marenzio Project](#).
3. Douglas Woodfill-Harris, U. S. representative of Bärenreiter GmbH (Kassel, DE), the publisher of hybrid editions (including the OPERA series) and a large number of [Gesamtausgaben](#).

In the second part (40 minutes) of our roundtable we will concentrate on observations by “consumers” of digital and hybrid culture, which will be represented by

4. Philip Ponella, head of the [William and Gayle Cook Music Library](#), Indiana University (Bloomington IN, US).
5. Daniel Boomhower, musicologist, head of reader services, [Music Division](#), Library of Congress (Washington DC, US) and chair of the US RISM committee.
6. Federica Riva, librarian of the Conservatorio di Musica Luigi Cherubini (Florence, IT), which hosts a [manuscript digitization project \(16th-20th-century sources\)](#); president of IAML Italia; former chair, IAML copyright committee.

Brief interchanges within each panel will conclude the above two parts. The final 20 minutes is reserved for public comments, questions, and proposals.

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