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Introduction

The stellar career of Prof. Dr. Joachim Veit is an unusual one. Veit established his credentials in musicology through early studies in Saarbrücken and Detmold/Paderborn in musicology, English and American literature, and music pedagogy. In Detmold he pursued a study (1988) of musical influences on Carl Maria von Weber's development as a composer with particular emphasis on the works of his teacher G.J. (Abbé) Vogler (1749–1814) and Franz Danzi (1763–1826), who was the grandson of the Italian opera impresario Antonio Denzio. Veit immediately thereafter joined a project to edit Weber's correspondence. The intention to create in parallel a complete critical edition of Weber's music bore much fruit over the coming years. The adoption of digital methods of cataloguing and transcribing letters in combination with the development of digital typography for musical editions prompted the idea of devising a scheme whereby the myriad sources underlying a critical edition could be managed digitally and referenced through links to pertinent points in the score. The Carl-Maria-von-Weber-Gesamtausgabe that we know today is both a testing ground for and a beneficiary of this convergence. Veit's role in bringing it about has been paramount. Today the 'edition' extends not only to correspondence but also to diaries, commentaries by Weber on music, authority files, bibliographies, registers of persons, reproductions of concert programs, and so forth.

In connection with the Weber edition, Prof. Dr. Veit has been a driving force in the establishment of the DFG-NEH joint project that produced the Music Encoding Initiative (v. 1, 2009–2011) and kindred other digital projects including the *TextGrid*-Initiative (technical support for digital humanities) and DARIAH-DE (Digital Research Infrastructure for the Arts and Humanities). The open-source *TextGrid* provides preservation and access, with an emphasis on XML-, TEI, and (we presume) MEI-based editions and archives. The linking of text and image (together with the encoding of primary sources in which the two are interlaced) plays a key role in the underlying conception. The EU-wide DARIAH project considers research evaluation; organizational issues; data development organization and licensing; big-data methods; and community annotation of digital resources.

For musicologists the most prominent fruit of this work has been the *Edirom* project (2006–2012), which now hosts an annual summer school in Paderborn. *Edirom*'s “virtual research” model finds a clear analogue in the Bargheer edition “Fiedellieder *plus*”, prepared within the *TextGrid* infrastructure. A core principal is its emphasis on “changed media conditions” and “concepts of editorial work”. As is now widely recognized, the continuous re-evaluation of musical substance that digital tools allow is by default prohibited in paper-based editions. Those with digital tools can interact with virtual substance *ad infinitum*. It is the tools that must be secure, richly described, and easily available. Performers and scholars will continue to need editions printed on paper, and this alternative is no way inhibited by this model.

No one has played a greater role in the exploration of options nor in establishing criteria for a new “philological” model of preparing digital critical editions than Prof. Dr. Veit. Recognition of his talents and goals has attracted the attention of many other working boards and editions. He currently serves on the Advisory Committee of the Digital Mozart Edition, Salzburg; the editorial board of the OPERA project, Frankfurt am Main; and the *Danish Centre for Music Publication* (Copenhagen). His contributions to musicological literature are many and various. They include several critical editions of many concertos and the comic opera *Abu Hassan*.

In addition to these important contributions, Prof. Dr. Veit has also advanced Weber scholarship in several conventional ways. These include uncovering a few of Weber's character flaws; challenging (like many others) the validity of standard historiographical views of esthetic conceptualization of “music of the classical era”; and locating the genesis of some of Weber's unusual traits in apparent encounters with a wide range of pieces in circulation in his formative years. Veit's studies of the Harmonic Society that operated in 1810–1812 can be followed in several directions at once. The fundamental one is in understanding the important connections between the tonal theories of Abbé Vogler and Gottfried Weber (who was unrelated to Carl Maria).

What may prove to be most enduring among his many contributions to fields both established and emerging is the bountiful supply of gifted young scholars he has trained and motivated to expand the boundaries of critical editions (of both text and music) in ways that were not imagined a decade or two ago. By establishing a joint program in media studies between Detmold's Hochschule für Musik and Paderborn University's distinguished program in computer science, he has helped to create a solid pathway for those eager to build tools for the digital future. The *Beethoven Werkstatt* project in Bonn, which continues to 2030, may prove to be the greatest monument to this potential.