

**International Association of Music Libraries,
Archives and Documentation Centres (IAML)**

Antwerp, Belgium

Royal Conservatoire Antwerp

deSingel International Arts Campus

13–18 July 2014

Conference Programme

(with abstracts; updated on 13 July 2014)



Saturday, 12 July

9.00–13.00

MEETING ROOM

IAML Board meeting

Board members only

14.00–17.00

MEETING ROOM

IAML Board meeting

Board members only

Sunday, 13 July

14.00–16.30

WHITE HALL

IAML Council: 1st session

All IAML members are cordially invited to attend the two Council sessions. The 2nd session will take place on Thursday at 16.00

Chair: Barbara Dobbs Mackenzie (President, IAML)

19.30

ELZENVELD (LANGE GASTHUISSTRAAT 45, 2000 ANTWERPEN)

Opening reception (Elzenveld)

Monday, 14 July**8.30–9.00****MEETING ROOM**

The Board Welcome First Time Attendees: An introductory session for those attending their first IAML meeting

9.00–10.30**BLUE HALL****Opening session**

Announcements from the Conference organizers

Thoughts about music, Belgium, heritage and future developments

The Belgian devolutional music score deciphered and made legible. A guide for the perplexed

Speaker: Jean-Pierre **Rondas** (former Classical Radio producer with VRT – Flemish Radio and Television, Antwerp)

neoScores, one year later. A concert-presentation

Speaker: Jonas **Coomans** (neoScores, Antwerp)

Heritage libraries and historical research

Speaker: Pierre **Delsaerd** (University of Antwerp)

Presented by the Organizing Committee

Chair: Johan Eeckeloo (Royal Conservatory Brussels, Erasmus University College, Brussels)

10.30–11.00**Tea & coffee**

Coffee Corner for Mentees and Mentors

11.00–12.30**WHITE HALL**

The Collections of the Royal Theatre of La Monnaie: Ways to unveil the social and cultural life of an opera house

Archival fonds related to the Théâtre Royal de la Monnaie at the Archives de la Ville de Bruxelles

Abstract:

The City Archives of Brussels is home to several major fonds related to the history of the Théâtre Royal de la Monnaie. Foremost among these holdings is the Fonds Musicaux consisting of scores and performance parts for approximately 800 operas and ballets and about 1,600 vaudevilles dating from the late 18th to the mid 20th centuries. In addition to this collection of performance materials, the archive also maintains vast administrative records as part of the municipal Instruction Publique. Other related holdings include a substantial collection of libretti and several iconographical collections. Highlights of special interest include rare annotated violin conductor parts that record the mime instructions and staging of early nineteenth-century ballet pantomime, manuscript mise en scène and performance parts identifying local adaptations of the standard repertory, and resources documenting original local productions. The corresponding wealth of administrative archives invites exploration into the social-economic context surrounding the Monnaie's prominent position in the history of Brussels and Belgium.

As part of a collaborative effort with Brigham Young University and the Internet Archive a substantial selection of documents from these fonds were recently scanned and made accessible to the public. Other related online sources from neighboring institutions and beyond provide new horizons for research founded in the principles associated with the growing movement of digital humanities. Convenient access to remotely situated, but related resources, the potential for creating large data sets for analysis, and opportunities for collaborative cross-disciplinary research all illuminate the renewed interest for this important cache of primary sources.

This presentation will provide a concise overview of the most valuable resources held at the City Archives and showcase their importance for studies related to the Monnaie and the history of dramatic musical theater in general. Attention will focus on the enhanced research opportunities enabled by the growing digital presence of its resources and the potential to unite related materials and research efforts in the online environment.

Speaker: David **Day** (Brigham Young University, Provo)

The archives of the “Théâtre de la Monnaie” in Brussels preserved at the Archives générales du Royaume

Abstract:

The State Archives preserve part of the archives of the theater of La Monnaie in Brussels. They cover the period from 1771 to 1816. This presentation will shed light on the richness and variety of these documents for the history of La Monnaie during the late Austrian rule and the French period. These records, mainly administrative, not only give an accurate view of the repertoire and an overview of the audience (lists of subscribers, number of tickets sold in different categories...), but they also allow a better knowledge of the staff who worked for the theater (technicians, musicians, copyists,...). This information will be of great importance to help musicologist identify a number of musical documents preserved in other archives, mainly the City Archives and the National Library. The inventory of the collection is quite old and its description very limited. A new inventory and description is under preparation and will be finished before the IAML conference.

Les archives du théâtre de la Monnaie conservées aux Archives générales du Royaume

Les Archives générales du Royaume conservent les archives du théâtre de la Monnaie. Ces archives couvrent la période 1771 à 1816. L'exposé que nous proposons de présenter permettra de mettre en lumière la grande richesse de ces documents pour l'histoire de cette maison de spectacles à Bruxelles durant la fin du régime autrichien et durant la période française. Ces archives, essentiellement comptables, permettent en effet de connaître avec précision les spectacles qui ont été représentés, le personnel qui travaillait pour le théâtre (techniciens, musiciens, copistes, ...) mais elles donnent également un aperçu des spectateurs qui assistaient aux représentations.

Speaker: Marc **Libert** (Archives générales du Royaume, Brussels)

Behind the scenes of La Monnaie: The theatre as social network hub in turbulent times (1780-1840)

Abstract:

Theatres are ideal places for encounters among impresarios, performers, spectators and society at large, both local and international. From its foundation in 1700, the Théâtre de La Monnaie was the place—in Brussels—where people went to see and be seen, where artisans and artists cultivated extensive networks and entrepreneurs struck deals, and where the police kept track of goings-on. Its repertoire was susceptible to regime changes, revolutions and wars, and dependent on finances, licenses and censorship, all of which were crucial to its survival. During the last decades before Belgian independence, in addition to sweeping changes such as the French and Industrial revolutions, the country experienced as many as five different political regimes: the end of the Austrian rule, the revolutionary period, the French Empire, the United Kingdom of the Netherlands, and, finally, the troubled beginning of independence. How did La Monnaie mirror the relations between the government and local society? How did cultural encounters with foreigners influence its repertoire? The trove of largely unexploited primary sources held in Brussels' archives gives the opportunity to investigate the role of Brussels society and of foreign interactions in ensuring the continuity of La Monnaie's theatrical life.

Speaker: Patrizia **Rebulla** (Université Libre de Bruxelles, Brussels)

Presented by the Programme Committee

Chair: Jan Van Goethem (Théâtre royal de la Monnaie, Brussels)

11.00–12.30

YELLOW HALL

Big Data and music research

Elections

Introducing ‘A Big Data History of Music’

Abstract:

‘A Big Data History of Music’ is a collaboration between Royal Holloway and the British Library, funded by the Arts & Humanities Research Council between January 2014 and March 2015. The project aims to shed new light on the

circulation of music and the formation of musical taste between 1500 and 1900, by analysing a dataset created by the combination of seven existing bibliographical databases. The dataset will contain over 5 million descriptions of musical works or parts of works, drawn from such sources as the RISM A/I and A/II databases, and the British Library catalogues of manuscript and printed music. Prior to combining these datasets, many of the British Library catalogue records will be upgraded, such as those for 16th-century anthologies of printed music. This metadata enhancement will continue the re-cataloguing work done in the Early Music Online project (2011), which created detailed inventories for the 320 anthologies of 16th-century music it digitised.

Analysis of the metadata created for Early Music Online offers a preview of how our big data approach can open new perspectives on music history. Many of the current scholarly tools, such as Oxford Music Online or the RISM A/I database, are designed primarily to be searched by composer name. Scholarly enquiries hence tend to be coloured by existing canons of musical value: for 16th-century music, much research focuses on canonised composers such as Josquin or Lassus. The Early Music Online metadata can be analysed in other ways, for instance on the level of compositions. A quantitative analysis shows which compositions were printed most frequently in the 16th century and which texts were set most often; such discoveries shed light on the process of imitatio, whereby composers modelled their works on pre-existing pieces. The Early Music Online dataset also shows which composers were most frequently included in 16th-century anthologies—figures such as Thomas Crecquillon and Jacques Arcadelt, rather than Josquin or Lassus. Thus the analysis of bibliographical big data opens new ways of exploring the topographies of music history.

Speaker: **Stephen Rose** (Royal Holloway, University of London, Egham)

Bibliographic records as ‘Big Data’: Seeking harmony in music metadata

Abstract:

The collaborative research project ‘A Big Data History of Music’ draws on a disparate array of music catalogues created over nearly two centuries. During that time, many different cataloguing rules have existed; national and international standards have developed for cataloguing printed materials, and, in many countries, separate protocols established for the documentation of manuscripts and archival collections. In recent years, developments from outside the library world – for instance in linked data – have also had a bearing on the way printed and manuscript music is documented.

In order for meaningful results to be drawn from the combined dataset by the researchers working on ‘A Big Data History of Music’, a degree of harmonisation between the different data sources has been required. In this paper some of the difficulties of working with such disparate data sources are explored. Data from the British Library’s catalogue of printed music is being enhanced and an online version of an older printed catalogue of music manuscripts created using Optical Character Recognition. In some instances, it has been possible to find automated solutions to the problems; in others, music specialists have been called upon to enhance the data and create new access points.

Speaker: **Sandra Tuppen** (British Library, London)

Visualising large data sets of music bibliographical records

Abstract:

With the online publication of the RISM data sets, a large range of new opportunities has now opened up for the musicological world. First of all in the context of Linked Data environments, the available data sets can act as ontologies, offering musicological and non-musicological applications to link their own data to the authoritative and renowned list of music sources inventoried by the RISM.

In addition to these possibilities of machine-to-machine interaction, the online publication of the RISM data sets makes it possible to analyse the data in a completely new manner. However, working with and analysing datasets of thousands of records raises new challenges for musicological research. In other domains, data visualisation techniques have often proven to be extremely useful for analysing and better understanding large and complex datasets.

In this paper we will demonstrate how data visualisation techniques can be applied to bibliographical resources and we will present several innovative ways of visualising RISM data, demonstrating what these might mean for musicology, sources studies and library science. The data not only gives us opportunities to visualise the more bibliographical information, such as current location of the source in a geographical view or print dates on a time line, but also relational aspects of the sources in the RISM corpus. With this we mean deducing from the data the relationships sources have to each other, e.g. X number of sources are related to the same city or printer. These relationships can be modelled into network structures, providing us with more and new ways of visualisation.

What we will show is just a fraction of what could be possible now that the RISM data is becoming available digitally. In addition to more thorough analysis and visualisation with the current sets, future use and research may include the enhancement of the existing data with other information, expanding the range of questions

which can be asked. In this way the RISM data sets not only facilitate musicological research, but may actually change the way musicologists deal with musical sources.

Speakers: Marnix **Van Berchum** (Utrecht University, Utrecht), Laurent **Pugin** (RISM Switzerland, Bern)

Presented by the Bibliography Commission

Chair: Rupert Ridgewell (British Library, London)

11.00–12.30

ROOM 58

Working Group on the Access to Music Archives Project

Reporting and planning session

Chairs: Inger Enquist, (Music and Theatre Library of Sweden, Stockholm), Jon Bagüés (ERESBIL – Basque Archives of Music, Errenteria)

11.00–12.30

ROOM 161

Publications Committee – Electronic

Working meeting (closed)

Chair: Antony Gordon (British Library, London)

12.30–14.00

Lunch

14.00–15.30

WHITE HALL

Conflict and culture: Research collections in libraries

Elections

'For King and Country': The study and valorization of Belgian war music (1914-1918) from the Library of the Royal Conservatory Antwerp

Abstract:

The library of the Royal Conservatory Antwerp preserves an important collection of scores with Belgian music which was composed during the First World War or in commemoration of it. On the basis of this invaluable collection this lecture intends to reconstruct the vicissitudes of Belgian musicians, composers and ensembles during the 'Great War'. Questions to be clarified include how this specific music was instrumentalised as a patriotic weapon, but also as leisure, entertainment, consolation or therapy.

In addition, drawing on the conservatory archives kept in the library an image is evoked of the war years at the conservatory and of the predicament of students and teachers at the front, in prison camps or in exile.

Eventually we demonstrate how this collection of war music as well as the war archives have been opened up and valorized for a large public through (web)exhibitions, articles, editions of scores and a radio series.

Speaker: Jan **Dewilde** (Royal Conservatoire Antwerp – Centre for the Study of Flemish Music, Antwerp)

Musique et Première guerre mondiale dans les collections de la Bibliothèque royale de Belgique

Abstract:

Dans le cadre du projet « Europeana Collections 1914-1918 » (2011-2014), la Bibliothèque royale de Belgique a numérisé plus de 10.000 documents relatifs à la Première guerre mondiale.

Au plan musical, une sélection d'environ 300 partitions illustrées de musique belge éditées durant la guerre ont ainsi pu être décrites, numérisées et mises à la disposition du public sur internet.

Notre présentation se propose de souligner à la fois la richesse iconographique exceptionnelle de ce corpus musical méconnu, mais aussi tout l'intérêt scientifique qu'il représente pour l'étude de la vie musicale belge à l'heure de la première occupation allemande.

Speaker: Frederic **Lemmers** (Bibliothèque royale de Belgique, Brussels)

The recent musical acquisitions of the Royal Library of Belgium (2010-2014): Overview, issues and prospects

Abstract:

First of all, this paper will present an overview of the last significant materials that recently enhanced the music collections of the Royal Library of Belgium, a federal scientific institution with an unique cultural heritage. Thus, we will be able to take stock not only of the acquisitions, donations and deposits, but also of the benefit that the Belgian obligation of legal deposit represent.

The acquisition in 2010 of the "Fonds Marc Danval", a collection including a disothèque of more than 12 000 sound recordings, above thousands scores, books, posters, photographs and archives documents related to jazz and varieties in Belgium will be first discussed. We will also put forward the "Fonds Eric Mathot", acquired the following year. This collection provides to one and all a collection of nearly 40 000 orchestral material titles related to different repertoires of the first half of the 20th century (jazz, chanson, salon music, accordion). Played all over the world, these important repertoires were till now missing in most of the public libraries. The acquisition in 2011-2012 of about thirty manuscripts of the Belgian violinist and composer Henry Vieuxtemps (1820-1881) will also be highlighted. These new archival sources, which were kept in private hands, are now making the Royal Library of Belgium the worldwide most important conservation centre for Vieuxtemps' oeuvre.

The second part of the paper will expose an analysis of the outcome, issues and prospects concerning conservation (reconditioning, restoration) and cataloguing. In order to present this, we will look at both the implemented policies and the matter of online catalogue, which propose a large diversity of music materials including manuscripts and musical editions, iconographical documents, objects and archives documents.

To conclude, the paper will question the projects of setting up scientific valorization, outreaching and communication strategies. We will mention the partnership programs developed with universities and conservatories (lectures, seminars, supervision of doctoral dissertations, guided tours), as well as with many Belgian and foreign partners, specifically in the context of digitizing. The paper will also focus on scientific publications, concerts and various musical recording projects in which the Royal Library of Belgium is actively involved.

Speaker: Marie **Cornaz** (Bibliothèque royale de Belgique, Brussels)

Presented by the Research Libraries Branch

Chair: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

14.00–15.30

YELLOW HALL

Visualizing sound recordings

Creating a Puccini Discography

Abstract:

The award-winning Giacomo Puccini – A Discography (Scarecrow Press 2012) was compiled in New Zealand, far away from major collections, comprehensive print resources, and significant institutions.

My paper will touch on the genesis of such a massive undertaking (there are almost 10,000 entries), and demonstrate a range of professional and amateur online resources that can be used to gather both reliable and unreliable discographical information.

The presentation will demonstrate the problems that discographers encounter in this type of work, the risks of perpetuating mis-information and compounding problems for future researchers. I will also show the importance of advance planning, the establishment of clear criteria, and the value of an accurate and detailed index. I will also share some of the best and most unusual recordings discovered along the way.

Speaker: Roger **Flury** (Alexander Turnbull Library, Wellington)

New CD classification at Laval University Library

Abstract:

The Laval University Library's new concept of service aims to improve the patron's accessibility to the collections and services. In light of this, it was decided to implement the free access model for our collection of more than 15 000 compact disks. Designed for closed shelves, the original classification scheme was sequential. The order of arrival of records in the collection was the only consideration, in order to maximize the space and to simplify the processing procedures. Obviously, that would not sit well with the free access model. We needed to implement a new classification scheme that would meet two essential objectives : 1-Allow easy browsing through logical arrangement in shelves ; 2-Allow patrons to quickly locate a record identified in the catalog with its unique call

number. A literature review and a tour of the practices of the university libraries in Quebec province revealed that no existing classification addressed these needs. We had to develop our own classification scheme.

La nouvelle Classification GDD-BUL

La Bibliothèque de l'Université Laval, dans le cadre du déploiement de son nouveau concept de service, a pris la décision de placer en libre accès sa collection de plus de 15 000 disques compacts. Afin que cela soit réalisable, il a donc fallu déployer une nouvelle classification pour les disques compacts qui permette aux usagers de naviguer avec cohérence dans les rayons. En effet, la classification de la collection, lorsqu'elle était à rayons fermés, en était une séquentielle. L'ordre d'arrivée des disques dans la collection était l'unique élément considéré par cette classification. Cette façon de faire permettant essentiellement de maximiser l'espace et de simplifier le processus de traitement. Deux objectifs primordiaux devaient être atteints avec cette nouvelle classification : permettre aux usagers de fureter aisément mais logiquement dans les rayons et leur permettre de repérer très rapidement un disque identifié dans le catalogue grâce à sa cote unique. Après avoir effectué une recherche dans la littérature et une recension des pratiques des institutions universitaires québécoises, nous avons constaté qu'aucune classification existante ne répondait à ces préoccupations, nous avons donc choisi d'élaborer une classification maison.

Speaker: Melissa **Gravel** (Laval University Library, Quebec)

“Visuals madrigalisms” in the *Maggio drammatico*: Snapshots from a folk music archive

Abstract:

The Istituto Superiore di Studi Musicali of Reggio Emilia and Castelnovo ne' Monti owns a rich collection of ethnographic and musicological interest. It includes recordings, photos, books and documentary sources which have been collected in over 50 years by Giorgio Vezzani, during the activities as editor in chief of “Il Cantastorie”, review of folk traditions published since 1963 until 2011.

The collection, which requires a massive cataloguing intervention, provides documentary evidence of what still survives of that precious heritage of customs and traditions with particular regard for areas in and around the territory of Reggio Emilia, moreover northern Italy and other Italian and European regions.

In the most documented cultural expressions, a careful attention is reserved to the *Maggio drammatico*. A comparison between this traditional form of music theatre and the *Melodramma* opens interesting perspectives of study about relations and interferences which the traditional written music has ever maintained with the oral culture.

A specific detail of gestural expressiveness proper to the *Maggio* performers is connected with a particular suggestion which recalls “music for the eyes”. A certain illustrative vocation that music has sometimes shown in history of its written tradition, here appears in a renewed relationship with a the composition technique used during 16th Century as a real visual stratagem: the so called madrigalisms.

The visual transposition of latter devices is functional to a specific gestural emphasis of the *Maggio drammatico*, in which it turns as a particular stereotype focused on emphasizing the dualistic connection between feelings and reason, so as to intensify the stylised expressiveness which involves and overwhelms the audience.

Speaker: Monica **Boni** (Istituto Superiore di Studi Musicali of Reggio Emilia and Castelnovo ne' Monti – Biblioteca “Armando Gentilucci”, Reggio nell'Emilia)

Presented by the Commission on Audio-Visual Materials

Chair: Inger Johanne Christiansen (National Library of Norway, Oslo)

14.00–15.30

ROOM 58

Répertoire International de la Presse Musicale (RIPM)

The Debut of the RIPM e-Library and New Initiatives in 2014. A Demonstration on the RIPMPlus and EBSCOHost Platforms

Abstract:

Approximately 4500 periodicals were published between roughly 1750 and 1960. If we assume that twenty-five percent of these titles require treatment by RIPM, then RIPM's goal is to index and digitize some 1125 titles. From RIPM's first publication in 1988 to 2014, RIPM has indexed more than 200 journals, a pace which has been described by one reviewer as “a dream of productivity that is virtually unprecedented in the field of music scholarship.” Yet, even at this rate of production, RIPM would need 115+ years to index only twenty-five percent of this monumental repertory. Clearly, it is necessary to increase the speed with which accessible full-text journals can be made available. RIPM's response to this log jam is the e-Library.

Released in October 2013 with 25 full-text journals, the e-Library allows RIPM to make available more full-text journals in a timely fashion and to continue to fulfill its mission, namely, to preserve and provide access to some 200 years of music periodical literature.

Speakers: Benjamin **Knysak** (RIPM, Managing Associate Director, Baltimore), H. Robert **Cohen** (RIPM, Founder and Director, Baltimore)

14.00–15.30

ROOM 161

Working Group for Libraries in Music Teaching Institutions and Accreditation

Working meeting

Chair: Federica Riva (Conservatorio di Musica ‘Luigi Cherubini’, Firenze)

14.00–15.30

ROOM 163

Constitution Committee

Working meeting

Chair: Richard Chesser (British Library, London)

15.30–16.00

Tea & coffee

16.00–17.30

WHITE HALL

Music instruments – museums, archives and metadata

La bibliothèque et les archives du Musée des Instruments de Musique de Bruxelles

Abstract:

Créé au sein du Conservatoire Royal de Bruxelles en 1877, le Musée Instrumental possède dès le début une bibliothèque et génère des archives. Le Musée des Instruments de Musique fait désormais partie des Musées Royaux d’Art et d’Histoire, grande institution muséale de Belgique. Si le Musée des Instruments de Musique de Bruxelles est internationalement connu pour la richesse de ses collections, on sait moins qu’il s’appuie sur une importante bibliothèque spécialisée.

Le but de cette communication est de présenter l’histoire et la composition des collections de la bibliothèque et des archives, ainsi que des fonds spéciaux qui y sont conservés.

Les différents problèmes liés à la place de la bibliothèque au sein d’un musée actuel seront abordés. La bibliothèque doit répondre à la fois aux besoins de la recherche scientifique et à ceux des différents services du musée, elle doit assurer la conservation d’un patrimoine imprimé, d’archives uniques et de matériel audiovisuel, et enfin elle doit pouvoir répondre aux attentes d’un public plus général.

Les nouvelles technologies au service de la recherche et des bibliothèques, en lien aussi avec les collections d’instruments du musée seront abordées car elles enrichissent l’accès aux données pour le chercheur comme pour le public. La constitution du catalogue informatisé des instruments a mis en évidence l’importance et la richesse des archives de l’institution.

Speaker: Claire **Chantrenne** (Musée des Instruments de Musique, Bruxelles)

Érard, Pleyel & Gaveau archives available on line: For what issue, what access and which audience?

Abstract:

The Musée de la musique (Paris) has digitized and put online archives three French instrument makers’: Érard, Pleyel and Gaveau (<http://archivesmusee.citedelamusique.fr/pleyel/>).

These three companies have left their mark in the history of the French musical instrument making from the end of the 18th to the beginning of the 20th century. They are famous in France and abroad for the quality and innovation of their production (harpsichords, pianos, harps, etc.), they also greatly influenced musical life in the past two centuries by opening concert halls which are, for some, still running such as the Salle Pleyel and the Salle Gaveau in Paris. The three firms merged in 1959 and 1961, then archives were gathered into a single collection donated to the Musée de la musique in 2009.

This archive collection- mainly manufacturing registers, account books and administrative documents- provides very detailed information about musical making. It holds especially information about activities of an instrument maker (constructions, repairs, maintenance etc.) and about his network (clients, suppliers etc.) or the instruments he worked on (manufacturing dates, prices, descriptions,). Famous names can be found in the documents (Chopin, Liszt, Beethoven ...) : they testify to the importance of these companies in music history.

In order to give an easy access to these documents – for both amateurs and researchers – they are published on a website with a simple design. A hard work was also supplied to create reading supports to help each and everyone to get on the documents. Now, the mere knowledge of an instrument's serial number (Erard, Pleyel or Gaveau) will enable one to discover the history of its making, and maybe the names of its first owners.

Les archives Erard, Pleyel et Gaveau mises en ligne : quel enjeu, quel accès et quel public ?

Le Musée de la musique (Paris) vient de numériser et mettre en ligne les archives de trois grandes manufactures instrumentales françaises : les maisons Érard, Pleyel et Gaveau (<http://archivesmusee.citedelamusique.fr/pleyel/>).

Ces maisons ont toutes trois laissé leur marque dans l'histoire de la facture instrumentale de la fin du XVIIIe jusqu'au XXe siècle. Reconnues en France comme à l'étranger pour la qualité et l'innovation de leurs productions (clavecins, pianos, harpes, etc.), elles ont également eu une grande influence sur la vie musicale de ces deux derniers siècles grâce à la création de salles de concert qui sont, pour certaines, toujours en activité comme en témoignent les salles Pleyel et Gaveau de Paris. La fusion de ces trois firmes en 1959 et 1961 a conduit à la réunion de leurs archives en un seul et même fonds. Celui-ci a fait l'objet d'un don au Musée de la musique en 2009.

Principalement constitué de registres d'atelier, de livres comptables et de papiers administratifs, ce fonds d'archives fournit des renseignements d'une rare exhaustivité sur l'activité de facteur d'instruments. Il contient notamment des informations détaillées sur les activités des entreprises (constructions, réparations, entretiens...), sur leurs réseaux (clientèle, fournisseurs...) et sur les instruments passés dans leurs ateliers (dates de fabrication, descriptions, ...). Les noms célèbres qui apparaissent au fil des pages (Chopin, Liszt, Beethoven, ...) rappellent le rôle capital que ces trois maisons ont joué dans l'Histoire de la musique.

La mise en ligne des documents avait pour objectif de les mettre à la portée de tous, chercheurs comme particuliers. Pour ce faire, une grande attention a été portée à la simplicité de l'interface et un travail important a été réalisé pour la conception de guides de lecture, véritables clés d'entrée dans les documents. La simple connaissance du numéro de série d'un instrument Érard, Pleyel ou Gaveau permet désormais à tout un chacun de découvrir l'histoire de sa fabrication et, peut-être, le nom de ses premiers propriétaires.

Speaker: Cécile **Cecconi** (Médiathèque de la Cité de la musique, Paris)

From historical collections to metadata: A case study in Scottish musical inheritance

Abstract:

The contemporary librarian is more than ever before a conduit for making historical material available to scholars and performers alike. The challenge in today's world is not only to augment the crucial early manuscripts and publications with appropriate electronic versions, but to provide added value by enriching them with contextual and interpretative information.

The 3-year AHRC-funded project, Bass Culture in Scottish Musical Traditions, seeks to address this set of issues in Scotland's own music, specifically for bagpipe and fiddle. The proposed paper provides an excellent opportunity to establish consensus about the metadata; that is, to provide metadata in a form which meets the needs of the widest potential community of users.

The project involves the Universities of Glasgow and Cambridge and the Royal Conservatoire of Scotland. In Glasgow, we are examining over 200 printed fiddle tune-books from the eighteenth and early nineteenth centuries, whilst in Cambridge a doctoral student is researching piping practice and the use of harmonic grounds between 1670-1760. By examining the bass cultures represented in historical sources of Scottish fiddle and bagpipe music, we challenge the assumption that British and European folk musics are based primarily on melody.

The project will provide a substantial web resource of sources and their interpretation, and will engage with musicians working in a number of traditions to develop historically-informed practices. The aim is to enable musicians to have an understanding of the structures that underpin Scottish fiddle and pipe music, enriching the traditions with a deeper, more widespread appreciation of the diversity of their roots.

The metadata requirements of the two repertoires have similarities and divergences; for example, pipers have been frustrated by existing online facsimiles due to the difficulty of finding items by tonality/modality, melody, structure, and genre, and both repertoires feature material varying in its oral and literate transmission, with a tune having no authoritative standard text. Flexibility is needed to apply suitable metadata across both bagpipe and fiddle music, taking into account horizontal and vertical (harmonic and melodic) categories, and structural qualities such as asymmetry.

Compatibility with pre-existing approaches is also a prerequisite; delegates will be familiar with existing online and print indices to codify and identify similar tunes.

In July 2014, the Bass Culture team will be at the mid-point of the building of the web resource, so this would provide a perfect opportunity to gather informed reaction to our progress and valuable input from library and information professionals.

The presenter of this paper is Dr Karen McAulay, Music and Academic Services Librarian at the Royal Conservatoire of Scotland, who is seconded part-time as postdoctoral researcher on the project.

Speaker: Karen **McAulay** (Royal Conservatoire of Scotland, Glasgow)

Presented by the Programme Committee

Chair: Antony Gordon (British Library, London)

16.00–17.30

YELLOW HALL

Information literacy and music library

Elections

Information literacy pedagogy: A survey of Graduate Music Research Courses in the United States and Canada

Abstract:

The introductory research course is an integral part of many graduate music programs in the United States and Canada, yet there have been few studies that discuss its curricula across institutions. With the support of the Music Library Association and Association of Research Libraries, a questionnaire was recently developed for the purpose of identifying shared pedagogical approaches among North American schools of music. Consisting of 43 queries, the survey was sent to individuals who were listed on their institutional websites as instructors of the class. The questionnaire was divided into sections that prompted respondents to identify issues discussed in the course, including the types and titles of resources, research methodologies, and library use topics. With a response rate of over 40%, the survey contains valuable data concerning the professional identifications of instructors, assignments used for grading, common textbooks, perception of the course's efficacy, and more. My presentation outlines the survey's major findings and offers suggestions for innovative approaches to the curriculum.

Of the 408 graduate music schools listed in the College Music Society's Directory of Music Faculties in the fall of 2012, 213 offered a class that could be labeled an introductory research course based on its title and description. Common features included the prominence of certain types of electronic resources; the minimal use of internet-mediated instruction formats; a strong preference for English-language materials in comparison to their German, French, and Italian counterparts; and a focus on resources such as databases, style guides, collected works, monuments of music, and thematic catalogs over and above others such as repertoire guides, discographies, directories, and iconographies. More troubling was a continued reliance on out-of-date sources, a bias toward teaching research skills with immediate applicability only to Western art music repertoires, and a relative disregard for some research frameworks—such as gender studies, critical theory, and semiotics. The presentation concludes with a description of a proposed student research project that would incorporate assignments and topics typical to the course—such as the term paper, oral presentation, and source studies—with newer fields of research—such as the digital humanities—while utilizing a library's own unique special collections.

Speaker: Jonathan **Sauceda** (Rutgers University, New Brunswick)

Changing tools or methods? Music library on-line catalogues in the Twitter / WhatsApp era

Abstract:

Communication through social networks and moving images is one of the main topics of interest these days whether from the individual's standpoint or for information professionals. To use the opportunities offered by technology – the quick evolution of which is often seen to have a brilliant if overwhelming future – professional tools have to change and have to be able to communicate their content to people whose communication systems change faster than they are able to change.

Therefore the question is: in which way do library catalogues have to change? Besides the renovation of cataloguing rules, besides frequent technical updating, besides the need for music library catalogues to include documents in all formats and typology, how should librarians change their own ways of thinking about how to build and update a catalogue, i. e. their own working methods?

The paper gives one possible answer to the issue by presenting the research project of the Biblioteca del Conservatorio Luigi Cherubini in Firenze, where relevant historical manuscript and print collections (fondo Basevi,

fondo Pitti, fondo Accademia, secc. XIV-XX) as well as music for music teaching purposes, and the historic archives of the Conservatory and museum objects are preserved.

Over 40 years after the flood in 1966, the library's catalogues can now have a new beginning, involving a simultaneous move from paper to web, an updating process and the inclusion of communication systems for users with a view to including in their development social networks and their underpinning philosophy, not just their methods and tools: in short, to provide methods and a focus for the exchange of information and research amongst musicians, scholars, and librarians, with the library as the centre point of this community.

Speaker: Federica **Riva** (Conservatorio di Musica 'Luigi Cherubini', Firenze)

The Future of information in Polish musical libraries

Abstract:

The paper aims to present and summarize the survey that was conducted among libraries of musical universities and music departments of universities in Poland. The survey concerned the activities of information service in libraries, focusing particularly on its usefulness as assessed by librarians.

The survey questions regarded mainly the implementation of the objectives of information service as library section, the function of information service in the library, as well as the extent to which readers of the library – students, academics, and external readers – would take advantage of this section.

Based on the survey, it seems that in most cases information service is no longer an independent unit, while its function has been taken over by sections such as reading room or interlibrary loan.

The Author has tried to answer the following questions: Does splitting work among particular sections lead to the worsening of the quality of the library's information services? How important information services are in the contemporary "quick information" era? Is there a future for information services in a modern musical library?

Observing the functioning of academic information service of the Main Library of the Academy of Music in Gdańsk, the Author concludes that a separate information section can offer numerous advantages both to the readers and to the library. The Author's suggestion for librarians who have split information-related work among particular sections is to overcome difficulties arising mainly from inadequate housing conditions or staffing, and to re-organize the library work so as to create a separate department of information service providing quality assistance to readers by infobrokering-specialized librarians.

Speakers: Marta **Walkusz** (Stanisław Moniuszko Academy of Music Library, Gdańsk), Paweł **Nodzak** (Stanisław Moniuszko Academy of Music Library, Gdańsk)

Presented by the Commission on Service and Training

Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

16.00–17.30

ROOM 58

Working Group on Access to Performance Ephemera

Reporting and planning session

Chair: Paul Banks (London)

16.00–17.30

ROOM 161

Broadcasting and Orchestra Libraries Branch

Working meeting

Chair: Nienke de Boer (Orchestra of the Dutch National Ballet / Holland Symfonia, Amsterdam)

16.00–17.30

ROOM 163

Sub-commission on ISBD and Music

Working meeting

Chair: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano)

Tuesday, 15 July

9.00–10.30

WHITE HALL

Carillon, organ and saxophone – documenting history of musical instruments**An “openly hidden” musical instrument: The carillon as a representative musical heritage of The Low Countries, its history, tradition and characteristic features**

Abstract:

A Carillon is a musical instrument that tells the time with automatic melodies, and can be played by a Carillonneur with hands and feet. Historically speaking, its automatic mechanism appeared first. Thanks to the advanced technology and economy of the Golden Age in the Low Countries, the playing keyboard was invented, and the carillon became a playable instrument, one of the oldest keyboard instruments, next to the organ. Over time its automatic mechanism was refined and became larger in size. Some of these mechanisms had the possibility to be programmed for several pieces per hour, even changeable by the season.

As the saying goes: “the organ belongs to the church, the carillon belongs to the citizen”, carillon is therefore a symbol of the citizen's autonomy. Up till now, municipal governments maintain many carillons in the Low Countries; even when they are located in church towers. There are many church organists who serve as Carillonneurs as well, because both instruments have a keyboard and pedals. Some prominent Carillonneurs composed pieces for the carillon, as well as for the automatic mechanism. These compositions can be found in the musical archives, and are still in use.

As a result of the French Revolution and the Napoleonic Wars, the numbers of carillons in Low Countries decreased sharply. The Golden Age had ceased already, and thus the (re)construction of carillons became difficult. The dark ages of carillon continued, until Adolf and Jef Denyn emerged in Mechelen, an old city in the province of Antwerp, at the end of the 19th century. Jef Denyn made several drastic innovations to the mechanisms of keyboards and the transaction system. It created a modern way of playing that widened the variety of the carillon repertoire, thus attracting larger audiences. The Royal Carillon School, International Institute for Carillon Art “Jef Denyn” (De Koninklijke Beiaardschool, Internationaal Instituut voor Beiaardkunst in Dutch; hereafter written KBS) was established in 1922, carrying his name to honour his great achievement. The original plan for the foundation of the institute came from 1914, but had to be postponed because of the outbreak of the First World War. During those dark years, the carillon was seen as a symbol of the patriotic spirit of the Belgian people. American soldiers on the Western Front were also attracted by it, leading to the “export” of carillon art to the USA, and resulting in financial support for the opening of the KBS, during the interwar period.

In this presentation, I would like to give a general introduction to “carillon art”: its history, music, automatic and manual playing, mobile carillon, the KBS curriculum as well as the archival/library/museum collections.

Speaker: Mariko **Matsue** (Royal Carillon School, International Institute for Carillon Art “Jef Denyn”, Mechelen)

How did it get there? An organ console from Paris at the Antwerp Vleeshuismuseum

Abstract:

How do the silent remains of a musical instrument become the subject of an ongoing discussion and communication between organists, researchers, librarians, be they dead or alive? How to look at truths and myths around a relic that has been disconnected from its powerful voice, but once has lived under the fingers of a devoted musician?

It is enough to know that this organ console was César Franck's ‘work material’ in the Sainte-Clotilde basilica in Paris where he wrote most of his organ masterpieces, to understand the importance of this object for organ builders, organists, musicians and historians. When in 1933 Charles Tournemire changed the 1859 Cavaillé-Coll-instrument and replaced the original console by a new one, it remained unclear what had happened afterwards to the old console, who moved it where, when it came to the Antwerp organist and Conservatory director Flor Peeters and how it finally landed in the Vleeshuis Museum. Thanks to researchers and music librarians in Paris, Brussels and Antwerp who gave access to unclassified material, organist and researcher Annelies Focquaert was able to trace this complicated history. Completed with unique letters, a quotation from a testament, audio fragments and even a ‘50's movie, the console and the people surrounding it seem to become alive again. Participants of the IAML 2014 Congress may see this one ‘former musical instrument’ with other eyes, when they visit the beautiful Vleeshuis Museum collection during the Congress.

Speaker: Annelies **Focquaert** (Centre for the Study of Flemish Music, Antwerp)

Représentations d'Adolphe Sax, « l'habile facteur ». Sources iconographiques et documentaires de l'exposition Sax200 au MIM

Abstract:

L'exposition Sax200 célèbre le bicentenaire de la naissance du grand inventeur Adolphe Sax (1814-1894). Loin de se focaliser sur le saxophone, qui a fait passer son nom à la postérité, le MIM a voulu présenter au public toutes les facettes de cette éminente personnalité artistique et industrielle du XIXe siècle. L'exposition est organisée autour de quatre axes. Le premier axe présente les ateliers de Sax et toutes ses inventions en mettant l'accent sur ses nouvelles familles d'instruments. Le deuxième est consacré à Sax, l'entrepreneur : des expositions universelles aux musiques militaires et à l'Opéra, en passant par l'aménagement d'une salle de concert et l'édition musicale, Sax est omniprésent, ce qui lui vaudra de longs procès avec ses contrefacteurs. Le troisième axe présente l'homme sous un angle plus intime, tandis que le dernier axe témoigne de l'impact de ses inventions.

Les instruments de Sax sont probablement les témoins les plus impressionnants de son esprit visionnaire. Quoique l'exposition ait une orientation plutôt organologique, l'iconographie et les documents d'époque recréent le contexte dans lequel ces instruments ont vu le jour. Ils ont été mis en scène de différentes manières : certains originaux sont exposés au même titre que les instruments tandis que des reproductions accompagnent les textes sur des cimaises. Pour les visiteurs qui souhaitent en voir davantage, des vidéos et des images complémentaires sont consultables sur des écrans.

Il existe un foisonnement de documents, en Belgique comme en France, qui donnent un aperçu du génie d'Adolphe Sax. Ils permettent de voir comment il était reçu en son temps mais aussi comment il faisait la promotion de ses inventions. Des documents du XIXe siècle, comme le catalogue de vente du musée Sax, aux photographies de jazzmen issues du fonds Pernet, les ressources de la bibliothèque du MIM sur ce thème sont importantes. Gardant le souci de présenter Sax sous différents angles, nous avons complété ces ressources par des documents originaux et des reproductions provenant de bibliothèques musicales mais aussi de bibliothèques générales, d'archives d'État et d'autres gisements documentaires, publics ou privés.

Dans certains cas, des systèmes de numérisation et de mise à disposition en ligne des documents ont facilité et accéléré notre sélection, notamment grâce à la recherche plein texte et aux recueils de photo-cartes. Ces méthodes, qui engendrent parfois aussi des obstacles techniques et administratifs, nous ont permis d'acquérir des informations et des images inédites qui nous permettent de mieux comprendre l'homme, son œuvre et son époque.

Speaker: Astrid **Herman** (Music Instruments Museum, Brussels)

Presented by the Programme Committee

Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

9.00–10.30

YELLOW HALL

Ephemeral and sheet music collection: Changing attitudes toward music sources

Ephemeral music? A case study from the British Library

Abstract:

Taking as its starting point a large collection of uncatalogued instrumental music at the British Library, this paper sets out to take a brief look at publications dismissed at one point in the past as 'ephemeral rubbish'.

During the 1880s, when for various reasons the intake of published music to the British Library started to far exceed the resources available to catalogue it, a decision was made to leave aside material of this 'ephemeral' nature, thought less likely to be needed or used by researchers. Described at the time as the 'secondary music' collection, items continued to be added to the ever growing pile well into the twentieth-century, and despite the dedicated work of volunteers from the 1950s onwards, a vast collection of 'secondary' instrumental music from 1920-1970 – some 69,000 items – remains completely uncatalogued.

Exploring this material (its surprisingly diverse contents, and the changing attitudes towards it), the main aim of this paper is to promote the existence of unknown, sometimes now unique, music and its possible uses for present day researchers. It will also briefly discuss similar deposits of material in the UK (particularly that belonging to the Light Music Society) yet to be fully discovered.

Speaker: Christopher **Scobie** (British Library, London)

Oil shows, rodeos, and UFOs: The Walder G.W. White Sheet Music Collection at the University of Alberta Libraries

Abstract:

Previously regarded as ephemeral and overlooked as a worthy object of study, sheet music has become increasingly valued for the insight it provides about the time and place in which it was written. The study of sheet music reveals a wealth of information not only about musical style, but also about the people who enjoyed and collected it. The cover art, advertisements, and lyrical content offer a glimpse into the social and cultural codes of its time of writing. This is especially true in light of the growing availability of digitized sheet music. There are currently over 200 free, subscription, and for-fee digital sheet music collections available on the web, including the Sheet Music Consortium, which aims to further increase the accessibility of sheet music through metadata harvesting and linked data initiatives.

This paper discusses a project undertaken at the University of Alberta Libraries to create metadata and increase digital access to a notable donation of sheet music: the Walder G. W. White Sheet Music Collection. The collection contains over 6,000 pieces of popular sheet music from Canada, the United States, and Europe, published between the late 1880s and late 1960s. The collection is remarkable for the number of unique items that it contains published in or about the Canadian Prairie provinces (Alberta, Saskatchewan, and Manitoba). The history of the collection is discussed, in addition to project goals and timelines. Select items and personalities contained within the collection are highlighted to examine elements of twentieth century Canadian Prairie society and culture. The process of preparing and creating metadata for harvesting by the Sheet Music Consortium is also outlined. This paper will help inform other projects involving the creation of metadata for sheet music, and provide insight into the Canadian music publishing industry, historical pop culture and its interaction with Canada, and Canadian Prairie culture.

Speakers: Colette **Leung** (University of Alberta, Edmonton), Sean **Luyk** (University of Alberta, Edmonton)

'A man of many hobbies...': Alan Adair and the concerts of the Adair War Wounded Fund

Abstract:

In the 1920s and 1930s, the Wigmore Hall in London played host to a series of concerts given by the Adair War Wounded Fund, a major post-war charity established with the intention of both supporting and entertaining wounded soldiers. The concerts were organised by the entertainer and magician Basil F. Leakey, working under the stage name Alan Adair, and local businesses made their vehicles available on the day of each event in order to transport around 600 soldiers to the Wigmore Hall to listen.

The programmes for these concerts are quite unlike the standard fare of the Wigmore Hall, consisting of a series of variety acts including magicians, farmyard impersonators and ventriloquists as well as singers, bell ringers, phonofiddle soloists, bands and orchestras – and raffles were also held at each occasion. In addition to this regular series, the organisation also hosted events at the London Palladium and a number of other theatres in the city, to raise further funds. Adair's legacy as both a fundraiser and prestidigitator – perhaps not the most obvious combination of talents for a Wigmore Hall performer! – is significant.

Using the collections of the Wigmore Hall itself, and the Special Collections of the Royal College of Music, this paper provides an overview of the concerts hosted by the Adair War Wounded Fund, its role as an important charitable venture, and its association with the Wigmore Hall during this time.

Speaker: Katy **Hamilton** (London)

Presented by the Programme Committee

Chair: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

9.00–10.30

ROOM 161

Roundtable discussion between the Board and National Representatives

Chair: Barbara Dobbs Mackenzie (President, IAML)

10.30–11.00**Tea & coffee****Coffee Corner for Public Librarians****10.30–12.30, 15.30–16.30****CLOAKROOM****Poster Session****National Forum on Online-Only Music: 21st Century sound recording collection in crisis**

Abstract:

Today's music industry is increasingly favoring online-only, direct-to-consumer music distribution. At an ever-increasing rate, librarians are discovering that recordings are only available as a stream or MP3 download via such online distribution sites as iTunes or Amazon.com. These, and similar sites, require individual purchasers to agree to restrictive end-user license agreements (EULAs) that explicitly forbid institutional ownership and such core library functions as lending.

In order to confront this growing threat, the Music Library Association (represented by Judy Tsou) and the University of Washington Libraries (represented by John Vallier) applied and received an \$80,000 federal grant from the Institute of Museum and Library Services (IMLS) to conduct a one-year project to investigate the issue with a wide representation of stakeholders who possess complementary perspectives: librarians, music industry representatives, online distributors, music publicists, attorneys, policy experts, scholars and other library users. In addition, the grant will support the hiring of expert consultants and hold a series of meetings, culminating in a Summit Meeting with the above key stakeholders to discuss this very important issue. These national meetings will develop approaches to the issues including a licensing scenario by which libraries may purchase and provide access to online-only music. By working together in a collaborative atmosphere, we aim to hone our strategies for moving forward and, if there is willingness on the part of content providers and distributors, negotiate a solution whereby libraries can purchase and own online-only distributed titles.

This poster session will outline the project and issues raised from two national meetings that will have taken place by the Antwerp meeting. We would like to have input from the international community before the summit that includes industry representatives in the Autumn of 2014. The poster session will be a good forum for IAML members to express their opinions.

Presenters: **Judy Tsou** (University of Washington, Seattle), **John Vallier** (University of Washington, Seattle)

The Conservatoire Project

Abstract:

This research project addresses the conservatoire as a social and cultural phenomenon. The word 'conservatoire' will denote an institution that offers professional education in various musical disciplines. This type of institution – which originally operated under sacred authority, or served charitable causes – was newly defined within the culture of the Bourgeoisie, where it had to supply the demands of a rapidly growing secular musical life. With musical excellence being needed in ever-larger quantities, it aimed to establish general qualifications for musicians and imposed certified standards on teaching practices and examining procedures. Its model was the Conservatoire national de musique et de déclamation founded 1795 in Paris.

The researchers propose to investigate the conservatoire as a product of the professionalization of civil society in the nineteenth and twentieth centuries, a process that has led to fundamental changes in the structure and status of occupations. From the very beginning, conservatoire policies have been fraught with multiple tensions. These seem to have resulted from incongruities between the traditional foundations and practices of music education, the evolving general standards of professional education, and the volatile expectations in the market place. The organizers locate these tensions between the following five pairs of concerns:

- (1) To train practical skills, and to impart theoretical knowledge.
- (2) To serve local needs, and to realize international ambitions
- (3) To prepare musicians for a profession, and to foster music as an art
- (4) To provide mass education, while giving pride of place to individual teaching
- (5) To advance music as a general human value, and to showcase exceptional musical talents and achievements

Each conservatoire, at any given point in the time of its existence, occupied a set of positions, as it were, on an axis between each of these five pairs. Thus, its history can be written in terms of its changing positions on all of these axes. If one does that for a large number of conservatoires, the result is a comparative history.

The first step to be taken in this broad research context is an examination of the curricula, developing over a period of roughly 150 years. A systematic study of the data included in the annual reports of the conservatoires of Amsterdam and Antwerp, two representative institutions for the Dutch language area, will allow the drawing of a long-term background in which further research elements can be situated. For this a thorough investigation on the archives of the Amsterdam and Antwerp conservatoires will take place. Furthermore, this research project will launch a call for exchange of conservatoire yearbooks and histories.

Presenters: Kevin **Voets** (Royal Conservatoire Antwerp – AP University College, Antwerp),
Michiel **Schuijer** (Conservatorium Amsterdam, Amsterdam)

The Study Centre for Flemish Music in Antwerp

Abstract:

Since 15 years, the Study Centre for Flemish Music [SVM] devotes itself to the study and promotion of classical Flemish music of the 19th and 20th centuries. With this poster, we want to familiarize the IAML-public with our work and goals.

The SVM was founded in Antwerp on 12 February, 1998. The main purpose of this study and documentation centre is to preserve and divulge the Flemish musical heritage of the 19th and 20th centuries. Our ultimate ambition is making musicians perform this patrimony for a national and international audience.

Two media that are introduced in this poster presentation have become more and more important since we started from scratch in 1998: our website and the edition of musical scores. www.svm.be offers a wide range of information about Flemish composers, their work, their meaning, their background and cultural and musical context, and keeps a finger on the pulse of ongoing research, concert performances and new publications.

In 2005 SVM set up the score series Flemish Music Collection in collaboration with the publishing house Höfllich, located in Munich: today, more than 80 scores of 19th- and 20th- century Flemish composers have been published. While looking for possibilities in performing and recording rare scores, musicians often have to face practical difficulties: scores have disappeared, are in bad condition, are scattered over different libraries and collections... The Flemish Music Collection makes these hard-to-get scores available again for a broad public, as a facsimile or as a new edition.

That is how we want to urge researchers, musicians, historians and all those who are interested, to look at and listen to the Flemish musical past in an open-minded and unbiased way, and by doing so, safeguard its near and distant future.

Presenters: Annelies **Focquaert** (Study Centre for Flemish Music, Antwerp), Adeline **Boeckert** (Study Centre for Flemish Music, Antwerp)

The challenge of music printing: German-speaking lands 1500-1540

Abstract:

The presented project is focused on printed music north of the Alps as a general phenomenon in the first four decades of the 16th century. Whereas music printing in other European countries has been intensely studied in various details, the specific cultural and political situation in German speaking lands is still waiting to be adequately explored.

The specific quality of the project is that it takes the technical challenge to print notes and staff lines together as its starting point. In contrast to other studies that focus on a specific musical genre, it will examine any kind of printed source with any kind of notation: theory books with music examples, broadsheets with music, liturgical prints, tablatures for all kinds of instruments, polyphonic music prints, pedagogical books with music examples, song books and hymnals, humanistic dramas with music sections, etc. This broad perspective should also provide a comprehensive insight into the musical world of that time and leads to a better understanding of the influence and role of early music printing in cultural history.

In our poster presentation we will introduce our database and talk about our experience in studying several kinds of early music prints with different printing techniques. We will also discuss bibliographical defiances and archival problems of such items.

Presenters: Andrea **Lindmayr-Brandl** (Universität Salzburg), Elisabeth **Giselbrecht** (Universität Salzburg), Grantley Robert **McDonald** (Universität Salzburg)

Contemporary Composers Web Archive (CCWA): A Borrow Direct Composers Project

Abstract:

This poster will present the CCWA project being carried out by the Borrow Direct Music Libraries Group (BDMLG); i.e., music librarians from Brown, Columbia, Cornell, Dartmouth, Harvard, the Massachusetts Institute of Technology (MIT), Princeton, and the Universities of Chicago and Pennsylvania and Yale University, in conjunction with Columbia University Libraries. Its aim is to identify, capture, and preserve the web pages of approximately 2,000 20th and 21st century composers.

Building on a partnership developed by the Ivy League Institutions in 1999 to allow user-initiated borrowing from each other's collections, the BDMLG began meeting in 2004 and formulated a cooperative collection development project. Through this project 2,500 contemporary composers were identified. From this list, each librarian chose those composers relevant to each of their institution's collecting needs, and agreed to purchase as comprehensively as possible, published works by these composers. This eliminated many duplicate purchases and allowed a much wider breadth of acquisitions to be shared by all the institutions through the Borrow Direct program.

An additional opportunity to build on this collaboration presented itself in 2013, when Columbia University announced that it had received a grant from the Mellon Foundation to enable and support collaborations in web content archiving. Using the good will that the BDMLG had fostered as a result of its efforts, Columbia agreed to include the composers project in their work.

Using Basecamp: Project management software for online collaboration, the BDMLG receives daily updates on achievements: e.g., test crawl site; harvest site (if permission granted), etc. As of November 6, 2013, thirty composers or their representatives have granted the CCWA permission to archive their websites, and the list is sure to expand significantly over the next months. These composers include Thomas Adès, Krzysztof Penderecki, Mauricio Kagel, Arvo Pärt, Michael Finnissy, Charles Wuorinen, and Ned Rorem.

Presenters: Elizabeth **Davis** (Columbia University, New York, NY), Darwin F. **Scott** (Princeton University, Princeton, NJ), Bonna J. **Boettcher** (Cornell University, Ithaca, NY), Sandi-Jo **Malmon** (Harvard University, Cambridge, MA)

11.00–12.30

WHITE HALL

Music & Social Media in Public Libraries

Panel discussion

Abstract:

A panel will discuss uses services of Digitized media, Social Music Media in libraries and other recent related collection developments. How have these developments changed collections and services? After brief updates by each panelist, audience participation will be encouraged.

Speakers: Johan **Mijs** (Bibnet, Brussels), Patrick **Heemstra** (Centrale Discotheek Rotterdam), Susanne **Hein** (Zentral- und Landesbibliothek Berlin), Tiina **Tolonen** (Library of Oulu University of Applied Sciences, Oulu), Birgitta **Sparre** (Hagfors Public Library, Hagfors), Carolyn **Dow** (Lincoln City Libraries)

Presented by the Public Libraries Branch

Chair: Carolyn Dow (Lincoln City Libraries)

11.00–12.30

YELLOW HALL

Royal Concertgebouw Orchestra, music engraving in modern times and the Belgian National Radio Institute

Elections

Music library of the Royal Concertgebouw Orchestra

Abstract:

The Royal Concertgebouw Orchestra in Amsterdam was founded in 1888, and ranks alongside the Wiener and Berliner Philharmoniker as one of the top orchestras in the world. In 2013 the orchestra celebrated its 125 year anniversary and completed its world tour of six continents in a single year.

The orchestra has a long tradition of performances of the music of Mahler, Bruckner and Strauss. The influence exerted on the orchestra by its (chief) conductors, of whom there have been only six in the last 125 years, is of major importance. Composers such as Ravel, Debussy, Mahler, Stravinsky, Maderna, and Lutoslawski to name

just a few have conducted the orchestra. Specialists such as guest conductor Harnoncourt have played a major role in developing historically informed performances of 18th and 19th century repertoire.

In our presentation we will outline the position and role of the orchestra library in managing, adjusting and preparing the parts and scores, fit for the concert stage. Our library is not an historical archive but a collection of scores and parts waiting to be used by and adjusted to the many wishes of one single user- our own orchestra. Page after page of pencil markings and bowings in parts are frequently changed by the librarians depending on the wishes of conductors, orchestral musicians and soloists.

The relationship between the orchestra library and various publishers and editors of orchestral music is of major importance. We will discuss how we try to address the sometimes conflicting interests of musicians and conductors when it comes to preparing the parts and scores.

Also we will show how the role of the (historical) markings in parts have helped to document the unique Concertgebouw Orchestra sound and has given musicologists and researcher valuable information as to historical performance practice and development since 1888.

Speakers: Marianne Butijn (Royal Concertgebouw Orchestra, Amsterdam), Douwe Zuidema (Royal Concertgebouw Orchestra, Amsterdam)

The art of making notes. Music engraving in modern times and what it holds for music librarians

Abstract:

From the beginning of music notation in the Dark Ages to the present-day the preparation of music scores has always been a laborious task either completed by specialized individuals, such as monks, copyists, composers, printers or engravers. With time their role within the whole business changed significantly. This paper will show how every step in the production process caused new professions to be formed, and with them, new demands for expertise. While the preparation of content and the actual production have been separate tasks in the past, there is a tendency nowadays to merge these: Authors often produce materials by themselves, ranging from pedagogic editions to symphonic materials. Engravers act as editors and printers.

Following the logic of the division of labour and economic streamlining the present situation asks for an elaborate combination of very different skills but does not recognize this work as an official profession any longer! The music publishing business has undergone a global renewal which affects music engravers, their work and position within the industry. What are the consequences of this shift in terms of tasks, expertise and quality standards? Where is all this leading and which new structures are possible and sensible? What relevance does this have for orchestra librarians and performers? Answers to these questions will try to promote new collaborations for bringing music to the stage.

Speaker: Werner J. Wolff (Notengrafik Berlin, Berlin)

The Music Library of the Belgian National Radio Institute and the rise of symphonic Flemish music (1935-1977)

Abstract:

This paper aims to investigate how and why the Belgian National Radio Institute (known by the Dutch acronym N.I.R. and later on B.R.T) and its orchestras, the Great Symphony Orchestra and the Radio Orchestra, stimulated the creation and performance of symphonic Flemish music between 1935-1977. The Great Symphony Orchestra (1935-1977) was the first fully subsidised symphony orchestra in Belgium. Compared to opera or philharmonic orchestras, broadcasting orchestras had their own identity as they were conceived within the framework of 'Public Service Broadcasting'. PSB was characterized by a 'cultural educational logic', contributing to the creation, maintenance and spread of a common culture. How has P.S.B. affected the music policy of the N.I.R. on Flemish contemporary symphonic music? Did the N.I.R. stimulate the creation of new symphonic music, new genres and/or a new musical style that eventually answered the specific requirements of the radio medium? What was its contribution to the Flemish symphonic Music in general?

This research is based on a quantitative and qualitative analysis of historical data sources collected and centralized in a relational databank with 5.000 records, developed in a preliminary stage of this research project. Program analyses of the orchestras will be linked with the growth and content of the Music Library of the N.I.R. and B.R.T. (1935-1977). This collection contains important historical heritage with a lot of manuscripts of Belgian and Flemish compositions and annotated scores of renowned conductors who worked with the former orchestras of the N.I.R. and B.R.T.

The N.I.R. and the B.R.T. was the largest production house for Flemish and Belgian music in Belgium. During the fifties and sixties of the 20th century, for example, its orchestras performed 80% of the new symphonic compositions written by Flemish composers.

Insights from organizational theory will be applied on this research in order to explain the rise of symphonic Flemish music between 1935-1977 caused by the N.I.R. and B.R.T.

Speaker: Kristin **Van den Buys** (Royal Conservatory Brussels, Free University Brussels)

Presented by the Broadcasting and Orchestra Libraries Branch

Chair: Nienke de Boer (Orchestra of the Dutch National Ballet / Holland Symfonia, Amsterdam)

11.00–12.30

ROOM 58

Répertoire International de Littérature Musicale (RILM)

RILM in 2014

Speaker: Barbara **Dobbs Mackenzie** (RILM International Center, Graduate Center of the City University of New York)

Aktuelle Tendenzen musikwissenschaftlicher Publikationen und Informationsinfrastrukturen in Deutschland. Möglichkeiten und Grenzen für bibliographische Dienste

Abstract:

Technische Entwicklungen und Förderprogramme für Wissenschaft und Forschung beeinflussen in zunehmendem Maße die Publikationskultur der Musikwissenschaft in Deutschland. Dieser Einfluss wird gegenwärtig durch eine Zunahme von Infrastrukturen für den Austausch von digitalen Informationen und insbesondere von Open Access Publikationen deutlich. Deren zentrale Bereitstellung mittels homogener und verlässlicher Standards der Beschreibung und Vermittlung gehört zu den Aufgaben bibliographischer Serviceeinrichtungen.

Bezugnehmend auf aktuelle Tendenzen musikwissenschaftlicher Publikationskultur in Deutschland werden Ausgangslage und Zielsetzungen der Bibliographie des Musikschritftums „BMS online“ vorgestellt. Dazu gehört eine Positionierung im Komplex der Wissenschaftskommunikation. Welche Arten von Information gehören in das Aufgabenprofil einer Fachbibliographie zur Musikwissenschaft? Wie können diese Informationen, angepasst an die aktuellen Möglichkeiten und Anforderungen, erworben, aufbereitet und vermittelt werden? Diese Fragen sollen anhand des Discovery Systems VuFind erörtert werden.

Current tendencies of scientific publishing and research networks in the field of musicology in Germany and some options for providing music information

Technical developments and current research funding influence the publication culture in the field of musicology in Germany progressively. This influence currently becomes apparent in the proliferation of digital scientific information systems and particularly in the increasing amount of open access publications. One of the main tasks of bibliographical services is the aggregation, editing and intermediation of such information ensuring uniform and reliable standards.

Referring to current tendencies in the landscape of musicological publication in Germany, the initial position and purpose of the Bibliographie des Musikschritftums „BMS online“ are introduced. This requires a positioning in the entity of scientific communication: which kind of information are the objectives of musicological bibliographies? How to acquire, edit and impart this information adapted to current options and requirements? These questions are discussed on the basis of the Discovery System VuFind.

Les développements techniques et le financement de la recherche actuel influencent progressivement la culture de la publication dans le domaine de la musicologie en Allemagne. Cette influence devient actuellement apparente dans la prolifération des systèmes d'information scientifique numériques et en particulier dans le nombre croissant de publications en libre accès. Une des tâches principales des services bibliographiques est l'agrégation, l'édition et l'intermédiation de ces informations en assurant des normes uniformes et fiables.

Se référant aux tendances actuelles dans le paysage de la publication musicologique en Allemagne, la position initiale et le but de la Bibliographie des Musikschritftums « BMS en ligne » sont introduits. Cela nécessite un positionnement dans l'entité de la communication scientifique: quels types d'information sont les objectifs des bibliographies musicologiques? Comment acquérir, éditer et communiquer cette information adaptée aux options et exigences actuelles? Ces questions sont examinées à partir du système Discovery System VuFind.

Speaker: René **Wallor** (Staatliches Institut für Musikforschung, Berlin)

Efforts to revive RILM activities in the Netherlands: What could be the role for NVMB, the Netherlands IAML Branch?

Abstract:

It is well known that budget cuts in 2013 forced the closing of several music libraries while others had to cut back their activities and services. But this does not explain why there is at present no RILM National Committee in the Netherlands. The Netherlands has not seen an active committee for quite a while, and this explains why there is little input into the RILM databases directly coming from The Netherlands. Some core journals are covered by the RILM office in New York, but an effort has to be made to cover many more publications. The Netherlands Branch of IAML wants to improve the present situation by activating other societies and institutions and especially the authors to make better use of RILM.

Il est bien connu que les compressions budgétaires en 2013 ont forcé la fermeture de plusieurs bibliothèques de musique tandis que d'autres ont dû réduire leurs activités et services. Mais cela n'explique pas pourquoi, à l'heure actuelle, il n'y a pas de comité national RILM aux Pays-Bas. Les Pays-Bas n'ont pas vu un comité actif depuis un certain temps, ce qui explique pourquoi il y'a peu dans les bases de données de RILM qui provient directement des Pays-Bas. Certaines revues de base sont couvertes par le bureau de RILM à New York, mais un effort doit être fait pour couvrir beaucoup plus de publications. La Direction générale des Pays-Bas de l'AIBM veut améliorer la situation actuelle en activant d'autres sociétés et institutions, et en particulier les auteurs, à faire un meilleur usage de RILM.

Es ist wohl bekannt, dass Haushaltskürzungen im Jahr 2013 die Schließung von mehreren Musikbibliotheken verursacht hat; anderemusten ihre Aktivitäten und Dienstleistungen zurückschrauben. Aber das erklärt nicht, warum es derzeit kein RILM National Committee in den Niederlanden gibt. Die Niederlande haben schon seit einiger Zeit kein Komitee gesehen, was erklärt, warum es nur wenige Einträge direkt aus den Niederlanden in die RILM Datenbanken gibt. Einige wichtige Zeitschriften werden vom RILM Büro in New York abgedeckt. Ein Versuch sollte aber erfolgen, viele weitere Veröffentlichungen miteinzubeziehen. Der IAML Zweig in den Niederlanden will die gegenwärtige Situation durch die Aktivierung anderer Gesellschaften und Institutionen und vor allem von Autoren in der Nutzung von RILM verbessern.

Speaker: Martie **Severt** (Netherlands Branch of IAML, Amsterdam)

Presented by the Répertoire International de Littérature Musicale (RILM)

Chair: Barbara Dobbs Mackenzie (RILM International Center, Graduate Center of the City University of New York)

12.30–14.00

MEETING ROOM

Lunch

Lunch meeting for the Nordic and Baltic countries

14.00–15.30

WHITE HALL

Developing music collections

The impact of patron driven acquisitions on University Music Library Collections

Abstract:

This paper will examine the effect that Patron Driven Acquisitions programs, also known as Demand Driven Acquisitions, have had on the collections of university library music collections. With particular focus on a shared Patron Driven Acquisition program for books and monographs at the state of Florida's two premiere universities, the University of Florida and the Florida State University, this paper will examine how Patron Driven Acquisitions have shaped the eBook collections, course reserve print purchases, and print purchases related to Interlibrary Loan requests at these institutions. An analysis of expenditures in the shared acquisition program will illustrate the cost effectiveness of this model of acquisitions as it relates to cost per title and cost per use of the purchased materials.

Speaker: Alan **Asher** (University of Florida, Gainesville, Florida)

From the virtual to the sublime: Special collections come to the Oberlin Conservatory Library

Abstract:

Teaching with objects elicits a tactile response that can incite learning in a more personal, perceptive manner. Museums have advocated this method: holding a 17th century vase, for example, and examining design details can provide immediacy to relevant information quite apart from reading another's observations. And now that digital collections or online replicas of music manuscripts and engravings are widely available for study, we have created a whole new allure for the investigation of rare or unique materials.

A music school's commitment to teaching with objects does not come simply, but Oberlin Conservatory took up the challenge a few years ago. As one of the oldest American schools of music, the Conservatory is associated with a liberal arts college, and although music students study performance, they still must attain a high level of academic achievement. In fact, two of the most popular academic paths for Oberlin students include the double major, such as performance and music history, and the five-year double degree (performance and biology, for example).

Several years ago a special confluence occurred enabling Oberlin to incorporate the study of special collections into the music curriculum. The Conservatory Library had the opportunity to receive two distinctive collections of rare and unique materials: the Frederick "Eric" Selch Collection of American Music History (nearly 10,000 items including 700 instruments, and 9,000 books, rare first editions and important primary sources) and the James and Susan Neumann Jazz Collection (100,000 recordings and a vast array of posters, ephemera, and iconography). At the same time a fourth building was added to the Conservatory complex, and a special collections vault specifically designed for these collections (and other rare music items residing in the college library special collections vault) could be built. In sum, this set the scene for major enhancements to the educational mission of the Conservatory, and implicitly, the work of the Conservatory Library.

How did the Conservatory Library negotiate these changes? What were the issues involved in accepting such gifts? How were the collections accessioned, preserved, and organized? What were the staffing requirements? This presentation will focus on these questions and the general transition occurring when a school makes a commitment to special collections. Specific topics that will be discussed include: designing accommodations for existing and future special music collections; hiring a curator; working with existing staff; moving collections; working with donors; processing collections; and ultimately, incorporating special collections into the curriculum.

Speaker: Deborah **Campana** (Oberlin Conservatory Library, Oberlin, Ohio)

Searching modernism and the avant garde in arts periodicals from 1848-1923: Musical discovery in Princeton University Library's Blue Mountain Project

Abstract:

In September 2012, the Princeton University Library received a two-year grant from the National Endowment for the Humanities to inaugurate the Blue Mountain Project, devoted to creating digital editions of avant-garde, forward-looking journals in the arts produced in Europe and North America between 1848 and 1923. The project draws on the depth of Princeton's collections and expertise of its staff to bring curators, librarians, scholars, and digital humanities researchers together to create a freely available, trusted digital repository of important, rare, and fragile texts that both chronicle and embody the emergence of cultural modernity in the West, enhanced by full-text searching, deep indexing of contents, and detailed metadata and descriptive essays. The Blue Mountain Project's initial digitization of thirty-six journals includes five music titles from France, Germany, and what would eventually become Czechoslovakia. This presentation will report on the status of the project as of July 2014 and demonstrate the discovery possible for music researchers not only from the music periodicals digitized and fully searchable to date but from a rich storehouse of interdisciplinary journalism, creative writing, and contemporary art reproductions rife with references to music and dance that remain largely unexplored by musicologists and music librarians.

Speaker: Darwin F. **Scott** (Princeton University, Princeton, NJ)

Presented by the Libraries in Music Teaching Institutions Branch

Chair: Johan Eeckeloo (Royal Conservatory Brussels, Erasmus University College, Brussels)

14.00–15.30

YELLOW HALL

Visual culture and music**Capturing the ephemeral: Redefining “the object” in 21st-century visual culture**

Abstract:

It would be reassuring to think that we have all come along way since Oscar Wilde's edict that “the artist is the creator of beautiful things”. No longer can the discipline of music iconology be defined as “Music in Art”, with challenges to both the terms “music” and “art”. However, the judgments around the definition of art remain as polarised as ever they were. The term “art” will not be eradicated from our lexicon any time soon, as there will always exist the aesthetic notions of what “music” is, evolving with time and changes in notions of scholarship. But these value-laden terms are less and less relevant within the world and so must be also to the scholar wishing to catalogue and study that world.

The classification of “art” is just too narrow to accommodate the array of visually-stimulating material out there, delivered to us in myriad media that even ten years ago would be unheard of. Video streaming, Instagram, Facebook and YouTube did not exist at the conception of the database and were not as pervasive at the time of its strategic positioning as they are now. Thus impact of what actually constitutes medium, technique, materials and delivery systems (or media) is one of the great challenges facing us.

The work of redefining the sources and means of delivery (looking at media in its widest sense) is far from complete. The notion that, for example, a tattoo or a video is as worthy of consideration as a still life painting or Greek red-figured vase is far from universally accepted. However, as scholarship increasingly extends into “new” areas of music, theatre, dance and visual culture then this momentum cannot and should not be stopped. I took the task of researching what might be first thought of as obscure but increasingly is the norm of non-classical and non-Western objects (such as toys and performance art) and attempting to index and catalogue them to highlight further areas for development.

This presentation shows the results of those trials and posits some suggestions as to how to deal with the changing definitions of my job and researcher and scholar.

Speaker: Debra **Pring** (Association RIdIM / Hochschule Luzern – Musik, Luzern)

Visualizing opera: The virtual reconstruction of early-twentieth-century opera scale models preserved in Antwerp archives

Abstract:

Since the first performances in 1682, Antwerp has had a long and rich opera and theatre tradition, including the foundation of both the Opéra Royal Français and the Royal Flemish Opera. With that tradition comes a long history of set design. Although no physical sets from the period 1682-1945 survive, a large number of late-nineteenth- and early-twentieth-century design sketches, scale models, stage plans and photos do survive. Together all these archival documents and objects chronicle the evolution from classicist and romantic illusionistic sets to more modernist and even abstract designs. However, the design sketches, models and photos are preserved at various locations and by various local heritage institutions (Antwerp City Archives; Letterenhuis; Museum Vleeshuis-Sounds of the City; University of Antwerp).

In my paper presentation I will bring together (information from) some of these archival documents and objects, and I will focus on a number of cardboard set models designed by local artists Frans Proost (1866-1941), Jerom Mees (1866-1941) and Lode Ivo (1899-1996). More particularly I intend to discuss a specific way to visualize these archival objects: since reconstituting the original scale models is, for various reasons, not an option, let alone creating full-scale reconstructions of the sets, visualizing these set designs as virtual computer models can be an alternative. These models can help both researchers and the general audience to get a better understanding of the theatrical heritage preserved in the archives on the one hand, and of the intricacies of stagecraft on the other. The approach was first tested for the reconstruction of larger, early modern theatres (University of Antwerp) and will be used again as part of a larger research project on performances of Wagner's operas in Antwerp, ca.1900 (Royal Conservatoire of Antwerp).

In my paper I wish to explore the role the reconstructions can play in visualizing often extremely fragile and quickly deteriorating archival, and I wish to address the advantages, but also the pitfalls of computer models of theatrical heritage. I will illustrate this with virtual reconstitutions/reconstructions of a number of the scale models, created for operas performed in Antwerp between 1908 and 1938.

Speaker: Timothy **De Paepe** (University of Antwerp / Flanders Research Foundation (FWO), Antwerp)

Long-term cooperation between the Flemish media artist Jan Fabre and the composer from Katowice Eugeniusz Knapik. Axiological aspects of the creation

Abstract:

The Library of the Karol Szymanowski Academy of Music in Katowice has in its collections primary source documents, posters and pictures that are evidence of the extraordinary cooperation between two outstanding figures. Conversations with the composer conducted by the author of the paper helped complete the picture of the work on a joint project.

In November 1987 Jan Fabre met Eugeniusz Knapik for the first time. Jan Fabre came to Katowice with its own libretto and staging ideas. For this project, he was intensely looking for the composer. I was looking for music, which you can feel inner passion. And I found it in the Knapik's "Island", that I heard in 1984 in Adelaide, Australia. That is how a ten-year collaboration of the two artists began...

Jan Fabre, seven years younger than Knapik, the most prominent representative of the contemporary, Flemish, artistic and theatrical avant-garde, from a long time has been thinking about the idea of the monumental theater work, that would be an avant-garde vision of musical theater. Having the finished libretto and the concept of scenography-staging, he only had to find the music author. Fabre was looking for music, in which he would feel "inner passion". He heard that in the Island, and although later he was contacting other composers – including Henryk Mikołaj Górecki – he was convinced that it would be Knapik.

Facing a powerful Knapik's and Fabre's trilogy – The Minds of Helena Troubelyn, we are facing the similar work to Wagner's Tetralogy. The great range of the whole project is shown by the fact that the presentations of the next parts of the trilogy were planned in different, cultural centers of Europe, at intervals of several years. At the beginning of Knapik's work on the musical side of the piece, he set only one condition: respecting the text, he will not write "music to the libretto," but totally "individual" autonomous music, that might as well be suitable outside the theater, in the concert hall.

The first link, Das Glas im Kopf wird vom Glas, is an opera in eight scenes, second, Silent Screams, Difficult Dreams that consists of four stages, the third la Liberté chiama la Liberté, with five scenes. All operas are designed for solo voices, children's choir, mixed choir and orchestra. The whole lasts over 400 minutes, about 7 hours.

The title's heroine of the Knapik-Fabre's trilogy – Helena Troubelyn has chosen solitude, lives in isolation from her surroundings, the problems of the world are unfamiliar to her – she lives in a world of imagination and dreams. When the power of her imagination, "brings to life" Freccia, her alter ego, curious and fascinated Three Friends, ask her for the permission to explore the extraordinary world – from now on they want to experience the reality as Helena does. Their dream comes true, but when Helena wants to control the Time and the Nature (the embodiment of these forces is the character of a Boy), she must be rebuked: perish, pierced by Freccia with an arrow that is woven from her own hair ... Lonely Boy remains: Nature, Time and Eternity... Helena's heroic impulse will not be forgotten by humanity, will live in the memory of future generations, in the history. Only in this sense Helena's dream can come true.

Ideological line of the triptych opera settles the plan of what is divine and what is human, what is chasing after the freedom and what qualifies and limits the divinity. This ideological matter, given in the librettos of Jan Fabre is a reflection on the human condition and a men seeking harmony with each other, nature and God. Between the sphere of desires and the laws, that are limiting them. The best understood sphere by human existence.

Speaker: Hanna **Bias** (Karol Szymanowski Academy of Music Library, Katowice)

Presented by the Programme Committee

Chair: Antonio Baldassarre (Association RldIM / Hochschule Luzern – Musik, Luzern)

14.00–15.30

ROOM 58

Working Group on the Access to Music Archives Project

Reporting and planning session

Chairs: Inger Enquist, (Music and Theatre Library of Sweden, Stockholm), Jon Bagüés (ERESBIL – Basque Archives of Music, Errenteria)

14.00–15.30**ROOM 161****RISM Libretti - New working place in Rome****Open session**

Information and discussion about a new RISM Libretti Project with site in Rome – news and next steps

Abstract:

It has been a demand for a long time to gather together the different activities that catalog libretti and other texts for music. Today different types of catalogs exist: printed catalogs like Claudio Sartori's *I libretti italiani a stampa dalle origini al 1800* or *Libretti in deutschen Bibliotheken* on microfiche. Descriptions of libretti also exist in catalogs of collections like in the series *Patrimoine musicale regionale* together with those of music manuscripts and prints. You can also find them in online catalogues like ICCU Musica and KVK and the number of digitized images is increasing quickly.

This project aims to facilitate an online census of libretti beyond the boundaries of genres, languages, time, and location. It aims to coordinate access to bibliographical information on paper and online with digital reproductions of original sources available on the web through a dedicated search engine, which has to be funded and established. The session will report on both the meeting held in Rome on 1 March 2014, where the Italian national cataloging agency, ICCU, agreed to host the project, and the state of libretti collections preserved in some libraries and music museums in Cuba. A form to collect online information to locate uncataloged collections will be presented and discussed.

Participants and Chairs: Klaus Keil (RISM Zentralredaktion, Frankfurt am Main), Federica Riva (IAML Italy, Conservatorio di Musica 'Luigi Cherubini', Firenze)

14.00–15.30**ROOM 163****Fontes Artis Musicae****Working meeting (open)**

Chair: Maureen Buja (Fontes Artis Musicae)

15.30–16.00**Tea & coffee****15.30–16.30****CLOAKROOM****Poster Session**

See details on pages 15-17.

16.00–17.30**WHITE HALL****New development in musical heritage policy****Crowdfunding. A disaster or a success?**

Abstract:

A new platform for crowdfunding was launched in autumn 2013 by the Flanders Heritage Library, a network to promote heritage libraries. The purpose of this pilot project was to investigate the possibilities of crowdfunding in Belgium, especially in the field of book conservation. Initially five restoration projects participated, of which one was devoted to music. This paper will focus on the development of the platform as well as the collaboration with different institutes in Belgium and the Netherlands. Finally the questions will be answered: was this project wasted money? Do we need it as permanent platform? And of course, a practical list with do's and don'ts will be presented too.

Speakers: Eva **Wuyts** (Flanders Heritage Library), Johan **Eeckeloo** (Royal Conservatory Brussels, Erasmus University College, Brussels)

Illegible scores – a case study

Abstract:

The practice to preserve scores as a means of documenting and preserving musical works may seem very evident. Although we may be aware of the fact that scores contain only a limited amount of information, musicians and musicologists alike have grown accustomed to the assumption that somehow a score does preserve the essential facts about a piece of music, allowing for the (infinite) accurate reproduction/performance of a composition. From a nominalist perspective (Goehr, 1994), a score is even taken to embody a piece of music, claiming that the score, rather than a performance, “is” a particular piece.

However, from the 1950s onwards, the status of the score as carrier of a piece’s material has become challenged, especially in the experimental tradition. This brings about the situation that for a quite substantial body of contemporary works the ‘score’ as it exists (if it exists at all) is strikingly inadequate to convey some crucial information about the piece. The reasons for the ‘illegible’ status of such scores may be wide-ranging, from the involvement of different media, over the presence of improvised elements, up to a deliberate ‘open score’ or a close collaborative relation between the composer and the initial performer. In all such cases, however, the written sources of the piece fail to supply the necessary data that would allow either for a new performance or a detailed musicological study of the piece in question.

This paper is the result of a small research project carried out by the new music documentation centre MATRIX. Based on the experience with their own collection of recent compositions by Belgian composers, a representative selection of such ‘illegible’ scores was studied. This case study will identify three basic types of ‘illegible’ scores: (1) incompletely notated scores, (2) interactive scores and (3) multimedia-based scores. Taking examples from the works of Flemish composers including Peter Swinnen, Serge Verstockt and Stefan Prins, this paper will discuss the rapidly changing relationship in contemporary music between musical practice on the one hand and notational strategies on the other hand. Based on these case studies, some potential solutions will be identified which might help allow music libraries and archives to deal with such ‘illegible’ scores and render them at least partially legible again.

Speakers: Maarten **Beirens** (Universiteit van Amsterdam, Amsterdam), Pauline **Jocqué** (MATRIX, Leuven)

“You can get it if you really want it”. ISMN (International Standard Music Number), an ISO music standard identifier helping customers to get what they really want

Abstract:

The International Standard Music Number (ISMN) is the youngest member in the ISO TC46/SC9 family of identifiers but will come of age in 2014 as it will turn 21! It has always enjoyed the strong support of IAML – it was proposed by the British chapter and published as an ISO standard in 1993 the same year the International ISMN Agency was established to supervise and promote it. Now there are more than 50 agencies in existence worldwide, and the latest, and very important agency, the Library of Congress is operational. Thus one of the major music markets of the world will finally have an opportunity to use the standard for rationalising its operations, much the same as it is known from the ISBN. Susan Vita will introduce LC’s new ISMN web application.

While ISMN has provided progress reports at IAML Council for many years, this year the standard should be presented in an overview and in the context of other music related standards of the same family, i.e. ISRC (International Standard Recording Code), the ISWC (International Standard Musical Work Code), and ISNI (International Standard Name Identifier) which should be introduced during the same session.

„You can get it if you really want it“. ISMN (Internationale Standard-Musiknummer), ein ISO Musik-Standard, der den Kunden hilft, genau das zu bekommen, was sie wollen

Die Internationale Standard-Musiknummer (ISMN) ist das jüngste Mitglied in der Familie von ISO TC 46/SC9-Standardnummern und wird 2014 mit seinen 21 Jahren volljährig. Von Beginn an genoss die ISMN starke Unterstützung durch die IAML. Der Vorschlag zur Schaffung der ISMN kam vom britischen IAML-Verband und wurde 1993 als ISO-Standard veröffentlicht. Im selben Jahr wurde die Internationale ISMN-Agentur gegründet, die den Standard betreut und sich um seine Verbreitung kümmert. Mittlerweile gibt es mehr als 50 Agenturen weltweit. Die neueste und sehr wichtige Agentur ist die für die USA in der Library of Congress. Damit bekommt nun einer der größten Musikmärkte der Welt die Möglichkeit, den Standard endlich für die Rationalisierung aller Arbeitsvorgänge zu nutzen, so wie dies auch mit der ISBN geschieht. Susan Vita von der Library of Congress wird den Vortrag mit einer Präsentation ihrer neuen ISMN-Web-Anwendung ergänzen.

Während ISMN schon seit vielen Jahren im IAML Council über seine Fortschritte berichtet, wird der Standard in diesem Jahr im Überblick und außerdem im Zusammenklang mit anderen Musik-bezogenen Standards aus der

ISO-Famille vorgestellt: dem ISRC (International Standard Recording Code), dem ISWC (International Standard Musical Work Code), und dem ISNI (International Standard Name Identifier).

Speakers: Hartmut **Walravens** (International ISMN Agency, Berlin), Carolin **Unger** (International ISMN Agency, Berlin), Susan H. **Vita** (Library of Congress, Washington)

Presented by the Programme Committee

Chair: Antony Gordon (British Library, London)

16.00–17.30

YELLOW HALL

The Ways to deal with music archives: Three case studies on Belgian personalities

Elections

Les archives du compositeur belge Joseph Jongen conservées à la Bibliothèque du Conservatoire royal de Bruxelles

Abstract:

Joseph Jongen (1873-1953) est un des plus grands et des plus talentueux compositeurs belges de la première moitié du XXe siècle. Dès sa jeunesse, il s'adonne à la composition et développe rapidement un langage original tout en s'inscrivant dans la mouvance franckiste. Il obtient d'ailleurs avec succès le Premier Prix de Rome en 1897. Le catalogue de ses œuvres comprend à la fin de sa vie 137 numéros d'opus et fait la part large à la musique de chambre.

Organiste et pianiste de formation, Joseph Jongen devient professeur au Conservatoire royal de Bruxelles en 1920 avant d'en prendre la direction de 1925 à 1939.

Quelques décennies après son décès, son fils lègue à la Bibliothèque du Conservatoire de Bruxelles l'ensemble de ses archives nommé Fonds Joseph Jongen. Ce fonds comprend près de 240 manuscrits autographes, près de 400 lettres, des cahiers de souvenirs manuscrits, des coupures de presse, des programmes de concerts, un grand nombre de partitions issues de sa bibliothèque ainsi que des documents iconographiques.

La mission de la Bibliothèque est d'inventorier et cataloguer le Fonds Jongen et de le faire connaître au public. La politique de la Bibliothèque est de dresser un inventaire exhaustif du contenu du fonds mais de ne pas nécessairement conserver l'ensemble. Ainsi, de nombreuses questions se posent par rapport aux partitions imprimées qui sont en mauvais état voire en très mauvais état. Dès lors, une analyse au cas par cas s'impose.

Quant à la mission de valorisation du fonds, la Bibliothèque permet la consultation des documents dans sa salle de lecture mais n'a pas de politique visant à rendre ses documents accessibles sur internet. Néanmoins, la Bibliothèque veille à organiser des événements autour de ses collections comme des conférences et des expositions.

Quant à la musique de Jongen, la majorité de ses œuvres a été éditée de son vivant ; toutefois ces éditions ne sont plus facilement trouvables aujourd'hui. C'est pourquoi, la bibliothèque permet la reproduction digitale des manuscrits pour de projets de concerts et d'enregistrements et encourage les étudiants et professeurs de son institution à se pencher sur cette musique. La difficulté majeure en matière de valorisation des œuvres de Jongen, qu'il s'agisse d'édition ou de diffusion, réside dans le fait que ce compositeur n'appartient pas encore au domaine public.

The Archives of the Belgian Composer Joseph Jongen conserved in the Library of the Conservatoire royal de Bruxelles

Joseph Jongen (1873-1953) was one of the greatest and most talented Belgian composers from the first half of the 20th century. He began composing at a young age and rapidly developed his own original style while following the Franckist movement. In 1897 he won the Premier Prix de Rome. At the end of his life his collected work was composed of 137 opus numbers a large part of which is chamber music.

An organist and pianist by training, Joseph Jongen became a professor at the Conservatoire royal de Bruxelles in 1920 and eventually became its director from 1925 to 1939.

Several decades after his death his son donated the entirety of his archives to the library of the conservatory which has named it the *Fonds Joseph Jongen*. This collection is composed of almost 240 autograph manuscripts, 400 letters, personal journals, press clippings, concert programs and scores from his personal library as well as some iconography.

The mission of the library is to take inventory of this collection and catalogue it in order to make it more accessible to the public. The approach of the library is to make an extensive inventory of the collection but not necessarily to conserve it in its entirety. Thus, numerous questions arise in regards to printed scores which are in poor to very poor state. These scores are frequently torn, soiled and even moldy. The scores are not unique examples and can often be found in better condition in the general collection of the library. Thus the situation requires a case to case analysis.

In regards to the valorization of the collection, the library allows it to be consulted in its reading room but does not make them available online. However, the library organizes event around its collections. In 2003, at the fiftieth anniversary of the death of Joseph Jongen, an ex-house exhibition was organized and was accompanied by a catalog. In 2013, an in-house exhibition was organized and the librarian gave a conference presenting the correspondence conserved in the collection which brought much new information to light regarding the diffusion of Jongen's music during his lifetime.

In regards to the music of Jongen, the majority of his oeuvres were published during his lifetime, nevertheless these publications are not always easily traceable today. For this reason, the library allows the digital reproduction of the manuscripts for concert and recording projects and encourages its students and professors to discover this music. As a result in November 2013, the library collaborated with various classes from the conservatory with the aim of realizing a concert dedicated to the works of Joseph Jongen. During this concert many previously unpublished and unrecorded works were played by students who engaged in bringing these works back to life by examining the sources.

The major difficulty in the valorization of the works of Jongen in regards to publishing or diffusing these works, is that they are not yet in the public domain.

Speaker: Olivia **Wahnon de Oliveira** (Conservatoire royal de Bruxelles, Brussels)

Les archives de Célestin Deliège à l'Université libre de Bruxelles

Abstract:

Célestin Deliège (Liège 1922 – Bruxelles 2010), musicologue, compositeur, théoricien de musique instrumentale contemporaine, est l'auteur de nombreux ouvrages qui font autorité en ce domaine. Il a légué sa très riche bibliothèque de travail de plus de 4000 ouvrages à l'Université libre de Bruxelles en 2007 qui met donc désormais à disposition le plus grand ensemble documentaire relatif à la musique de la seconde moitié du XXe siècle à Bruxelles.

En janvier 2013, sa veuve Irène Deliège, spécialiste de la psychologie de la musique a également légué les archives de son mari à la Réserve précieuse de l'ULB. Cet ensemble contient notamment les archives liées à la préparation de ses livres et articles, le texte de ses émissions radiophoniques pour la RTBf, dont notamment ses fameux entretiens avec Pierre Boulez, mais aussi un ensemble de correspondance avec des compositeurs tels que Pousseur, Boulez ou encore Stockhausen.

Célestin Deliège (Liège 1922 – Brussels 2010), was a musicologist, composer, and theorist of contemporary instrumental music – his books on these subjects are authoritative. In 2007, he bequeathed his personal library of over 4000 books, probably the widest collection of books on twentieth century music in Brussels, to the Université libre de Bruxelles.

In January 2013, his Célestin Deliège's widow Irène Deliège, a well-known specialist on the psychology of music, also bequeathed her husband's complete private archives to the Special Collections Department of the ULB Library. These archives contain documentation related to the preparation of C. Deliège's books, texts of his radio broadcasts – including his very famous interviews with Pierre Boulez in the 1970s – and an important quantity of correspondence with some of the best-known composers of the second half of the twentieth century.

Speaker: Valérie **Dufour** (Université libre de Bruxelles, Brussels); to be read by Marie Cornaz (Bibliothèque royale de Belgique, Brussels)

Le traitement du fonds César Franck au Département de la musique de la Bibliothèque nationale de France, ou deux catalogues pour un même fonds

Abstract:

En 1946 et 1947, Thérèse Chopy, petite-fille de César Franck, donna au département de la Musique de la Bibliothèque nationale une partie des archives de son grand-père, comprenant des manuscrits autographes, les partitions imprimées qu'il avait reçues comme livres de prix durant ses études aux conservatoires de Liège et de Paris, quelques documents d'archives, ainsi que quelques ouvrages et programmes de concerts rassemblés par ses héritiers. Ce fonds couvre toute l'existence du musicien et contient entre autres les manuscrits d'un certain nombre d'œuvres inconnues par ailleurs, dont plusieurs restent inédites à ce jour.

La communication décrira naturellement les principales caractéristiques du fonds, mais dans le cadre d'une étude de cas illustrant les nouvelles règles appliquées depuis 2013 au département de la Musique de la Bibliothèque nationale de France pour la description des fonds d'archives, règles qui font appel aussi bien à des instruments de recherche en EAD dans le catalogue "BnF Archives et manuscrits" (BAM) qu'à des notices bibliographiques en format InterMarc dans le catalogue général (CatGén).

In 1946 and 1947, César Franck's granddaughter Thérèse Chopy donated to the Music department of the Bibliothèque nationale some of her grandfather's archive, consisting of autograph music manuscripts, the printed scores received as prize books during his studies at the conservatories of Liège and Paris, some archival material, as well as some books and concert programmes collected by his relatives. This fonds covers the whole life of the musician, and includes among others the manuscripts of a number of works unknown elsewhere, several of which remain unpublished.

The lecture will of course describe the main features of the fonds, but above all use it as a case study to explain the new rules applied since 2013 by the Music department of the Bibliothèque nationale de France for the description of its archival fonds, involving both the "BnF Archives et manuscrits" (BAM) catalogue with search instruments in EAD and the general catalogue (CatGén) with bibliographic records in MARC format.

1946 und 1947 schenkte César Franck's Enkelin Thérèse Chopy der Musikabteilung der Bibliothèque nationale einen Teil von seines Grossvaters Archiv. Die Schenkung umfasste eigenhändige Handschriften, die gedruckten Partituren, die Franck als Belohnung während seines Studiums in den Konservatorien von Lüttich und Paris empfing, einige Urkunden, sowie von seinen Erben gesammelte Bücher und Konzertprogrammen. Das Bestand deckt das ganze Leben des Komponisten und schließt unter anderen die Handschriften von mehreren außerdem unbekanntem Werken ein, wovon gewisse noch unveröffentlicht bleiben.

Die Lesung wird natürlich die Grundzüge des Bestandes beschrieben, jedoch im Zusammenhang mit einer Fallstudie, um die neuen Richtlinien zu erklären, die die Musikabteilung der Bibliothèque nationale de France seit 2013 anwendet, um Archivbestände zu beschreiben, und die Findmittel in EAD im „BnF Archives et manuscrits“ (BAM)-Katalog sowie Titeldaten in InterMarc-Format im Generalkatalog (CatGén) zusammenstellen.

Speaker: François-Pierre **Goy** (Bibliothèque nationale de France, Paris)

Presented by the Archives and Music Documentation Centres Branch

Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

16.00–17.30

ROOM 58

Discovering unknown music

Tailoring a Yiddish-American operetta to its audience: *Di goldene kale* (1923)

Abstract:

The problem of works lying uninventoryed and virtually unknown in libraries the world over is not new, but in one case it has meant that an entire genre has almost disappeared from view. The Yiddish-American musical theater catered to the millions of immigrants who fled Eastern Europe and arrived in the United States between the 1880s and 1920s. Of thousands of such works that appeared between the 1880s and 1940s, not one has ever been published and none has been performed in a half century. An effort by this writer to help revive the genre has already resulted in a planned concert performance (spring 2014) of *Di goldene kale* (The Golden Bride) by the National Yiddish Theater Folksbiene in New York and a contract from the American Musicological Society to publish a critical full-score edition of the work. While no single piece embodies the full diversity of the Yiddish musical during its flourishing years, this operetta offers an especially rich sampling of traits that audiences of the period would have expected.

Di goldene kale by Joseph Rumshinsky, the leading composer of Yiddish-American operettas, was carefully designed to appeal to its immigrant audience members by drawing on their background and current problems: reminding them of "home" (the Russian Empire), reflecting their language struggles, and exploiting their attachment to their religious heritage. The original libretto, though generally credited to Louis Freiman, was actually written and copyrighted by his wife Frieda, about whom very little is known.

The plot, whose first act is set in a Russian shtetl, centers on Golde, a supposed orphan who suddenly inherits a fortune from her estranged father in America. She rashly promises to marry the first suitor who can find her long-lost mama, and in the end, mother and daughter are reunited in the latter's new mansion in the U.S. The show is a comedy with pathos, young love, misunderstandings and character mix-ups, a Friday-night kiddush ceremony in improvisatory cantorial style, a paean to America, a serious side ("All the world's a stage"), a lullaby that dissolves into Russian, a masked ball, a wealthy American speaking broken Yiddish, a folk song in Ukrainian, freylakhs, bulgars, and many other features that provided an evening's escape from the daily struggles of life on New York's Lower East Side.

The PowerPoint talk will be illustrated with slides and with original-cast and other recordings from the time of the first run (translations supplied).

Speaker: Michael **Ochs** (Harvard University, New York)

Ex tenebris lux: Unknown music treasures from Panizzi Library in Reggio Emilia (Italy)

Abstract:

The Reggio Emilia 'A. Panizzi' Library's music collections (the full discovery, extensive research and cataloguing of which set out as of early 2013) are impressive for their outstanding significance and richness. The Library holds an extraordinary collection of music materials, encompassing documents of all kind (printed scores, music manuscripts, opera librettos, music treatises), dating from 16th to 20th century and covering all types of music (sacred music, opera, instrumental and chamber music, folk and jazz songs), and written by distinguished as well as so-called 'minor' composers from all over Europe. Some of these documents are unique/authentic treasures: the only existing copy of 'Dialogo pastorale' by Giovanni Anerio (finely engraved edition by the Flemish-Italian artist Simone Verovio); the only surviving complete set of 'Intavolature di liuto attiorbato' by Pietro Paolo Melli, printed in Venice between 1614 and 1620; the only extant copy of 'Canzoni da sonar' by Francesco Rovigo and Ruggier Trofeo, printed around 1610 by the Milanese printer Filippo Lomazzo; finally, the largest known manuscript anthology of Italian violin tablatures from 17th century, arguably collected by Bartolomeo Pennaroli, an obscure dance master at the service of Duke Francesco II d'Este in the late 17th century Modena). Over one year of research and thorough study of Panizzi Library's music collections, has not only uncovered the extraordinary value of these documents and the fascinating history of their provenance, but has also embedded the opportunity for a wide range of scholars, musicologists and, ultimately, musicians to explore previously unknown music treasures.

Speaker: **Paolo Giorgi** (Antonio Panizzi' Library, Reggio Emilia)

From the Court of Spain in Madrid to the Venice 'Serenissima' Republic. A special set of music manuscripts identified in the Marciana Library

Abstract:

The presence of numbers etched in gold on the spine of some music codices at Marciana Library in Venice had aroused my curiosity in the past. Only recently by examining Farinelli's testament papers which was published in Sandro Cappelletto's *La voce perduta. Vita di Farinelli Evirato Cantore* (The lost voice. Life of Farinelli, the Castrato Singer) I had the opportunity to satisfy it.

Comparing the numbers on the spine of some Marciana music codices with the corresponding ones written near the titles of some works listed in the Legal Inventory of May 1783, (after Farinelli's death) included in Cappelletto's book, I had the opportunity to discover in the Library a special set of music manuscripts which were probably at the Spanish Imperial Court in Madrid.

The coincidence between the number on some works listed in the Legal Inventory where one reads: «'This is my Will – D. Carlo Broschi' Farinelli. Description of the Musical Works by HCM the Queen of Spain, [Maria Barbara of Braganza, the daughter of King John V of Portugal and Mary Ann of Habsburg, Archduchess of Austria, and the wife of King Ferdinand VI of Spain] which must all be kept as it is, and for this reason no Legal Evaluation has been carried out» and the corresponding golden-etched number on the spine of each relevant codex in a set of the Marciana music manuscripts confirmed the hypothesis that this special set of manuscripts was originally owned by the Court of Spain.

Farinelli laid down in his will that all the works bequeathed to him by Queen Maria Barbara should be "kept together as main and essential part of his fiduciary bond". Unfortunately, Farinelli's nephew, Matteo Pisani, who inherited the lot, was a greedy squanderer – taking advantage of new legal rules, he did not observe Farinelli's will.

Almost all these manuscripts were purchased by the Marciana in 1835, from the heirs of the 'Contarini di San Beneto' (San Beneto is the name of a parish in Venice); others were acquired in 1890, 'with the Library's money', as noted in the Marciana Appendix inventory of Italian manuscripts, classes IV and V. These codices include: the fifteen manuscripts, known as the Venice series, Scarlatti's Sonatas, one manuscript with Sonatas by Sebastiano de Albero, one manuscript with Scarlatti's 'Serenata a quattro voci', while the remaining manuscripts concern works by David Pérez, Tommaso Traetta, Leonardo Vinci, Pasquale Cafaro, Leonardo Leo, and Johann Adolf Hasse.

Speaker: **Anna Claut** (Biblioteca Nazionale Marciana, Venezia)

Presented by the Programme Committee

Chair: Martie Severt (Netherlands Branch of IAML, Amsterdam)

16.00–17.30

ROOM 161

Working Group on Access to Performance Ephemera

Reporting and planning session

Chair: Paul Banks (London)

16.00–17.30

ROOM 163

Working Group for Libraries in Music Teaching Institutions and Accreditation

Working meeting

Chair: Federica Riva (Conservatorio di Musica ‘Luigi Cherubini’, Firenze)

20.00

AMUZ (KAMMENSTRAAT 81, 2000 ANTWERPEN)

Concert

Flemish Violin Music from Today and the Past

Antwerpen, AMUZ (Augustinus Music Centre)

Willem Gommaar Kennis (1717-1789)

Pieter Van Maldere (1729-1768)

Peter Benoit (1834-1901)

August De Boeck (1865-1937)

Frits Celis (1929)

Frank Agsteribbe (1968)

Guido De Neve (violins), Frank Agsteribbe (cembalo), Jozef De Beenhouwer (piano)

Wednesday, 16 July**Tours**

See: <http://www.libraryconservatoryantwerp.be/iaml2014/visits.php>

Antwerp

Museum Plantin Moretus (Unesco World Heritage)

Hendrik Conscience Heritage Library

Vleeshuis (Music Instrument Museum, Sounds of the City): lecture-recital

Guided city tour

City Hall

Brussels**Tour 1**

Royal Library of Belgium

Royal Conservatory Brussels: lecture-recital with Georg Philip Telemann

Public Library

Atomium

Mechelen (carillon concert at the Royal Belgian Carillon School 'Jef Denyn')

Tour 2

Royal Conservatory Brussels

Royal Library of Belgium: lecture-recital with Georg Philip Telemann

Music Instruments Museum

Museum Fin-de-Siècle

Mechelen (carillon concert at the Royal Belgian Carillon School 'Jef Denyn')

Ghent

Library Conservatory of Gent

The Lamb of God (Van Eyck)

Cathedral: organ concert

Brewery Gruut and performance of the music of the Gruuthuse Manuscript

Leuven

House of Polyphony (Alamire): lecture-recital

Central Library of the Catholic University of Leuven

Domus Brewery

Mechelen (carillon concert at the Royal Belgian Carillon School 'Jef Denyn')

21.00**Répertoire International de Littérature Musicale (RILM)**

Reception for National Committee representatives, Committee members, Commission Mixte members and friends of RILM

Thursday, 17 July**9.00–10.30****WHITE HALL****Belgian musical culture – connections****L'héritage musical de Joseph Wieniawski à la Bibliothèque du Conservatoire royal de Bruxelles**

Abstract:

Joseph Wieniawski (1837-1912) était un pianiste polonais, compositeur, chef d'orchestre et pédagogue. Il a étudié au Conservatoire de Paris et a mené, en tant que compositeur et interprète, une vaste carrière pleine de succès. Au début des années 1850, il a souvent accompagné son frère aîné, le célèbre violoniste polonais Henri Wieniawski (1835-1880), lors de ses tournées de concerts en Russie et en Allemagne. Par la suite, ils ont mené chacun leur carrière artistique de façon distincte et n'ont plus joué ensemble qu'occasionnellement. Joseph a commencé une carrière indépendante en tant que pianiste, il a également joué de la musique de chambre et était un accompagnateur très apprécié. Son nom était bien connu en Europe, et surtout en France et en Allemagne. Dans les années 1880, Joseph s'est définitivement installé à Bruxelles, où il a vécu jusqu'à son décès en 1912. Il était alors très actif en tant que pianiste et professeur. Plusieurs de ses œuvres ont été publiées par Schott à Bruxelles. Son long attachement à cette ville a laissé une influence et un héritage très profonds dans la culture musicale. La preuve en est dans la riche collection de manuscrits et de partitions conservée à la Bibliothèque du Conservatoire royal de Bruxelles, qui offre une source inestimable de connaissances sur ses compositions et sur le contexte historique et culturel.

Joseph Wieniawski and his musical legacy at the Library of the Conservatoire royal de Bruxelles

Joseph Wieniawski (1837-1912) was a Polish pianist, composer, conductor and teacher. He studied at the Paris Conservatoire and had a wide-ranging and successful performing and composing career. In the early 1850s, he frequently accompanied his elder brother, the famous Polish violinist Henri Wieniawski (1835-1880), on his concert tours in Russia and Germany. Later they went their separate artistic ways and only occasionally performed together. Joseph began an independent career as a pianist, he also played chamber music and was a highly valued accompanist. His name was well known in Europe, especially in France and Germany. In the 1880s Joseph settled permanently in Brussels, where he lived until his death in 1912. He was very active as a pianist and teacher. Many of his works were published by Schott in Brussels. His long attachment to this city resulted in a very profound legacy of influence in the musical culture. Evidence of this can be seen in the rich collection of manuscripts and scores preserved in the Conservatory Library, which offers a priceless source of knowledge about his compositions and the historical and cultural context.

Speaker: Renata **Suchowiejko** (Jagiellonian University, Kraków)**Eugène Ysaÿe and his students: Resources for scholar-performers at The Juilliard School**

Abstract:

Juilliard's Eugène Ysaÿe Collection is perhaps the largest collection of primary source materials relating to the Belgian violinist-composer outside of Europe. Among the holdings are manuscripts of three of his six solo sonatas (nos. 2, 3, and 6), which were donated to the School by Louis Persinger, a student of Ysaÿe's and long-time Juilliard faculty member. We have enhanced Persinger's original donation through additional purchases and donations of collections from Jeannette Ysaÿe (the composer's last wife), and Viola Mitchell, one of his students. Ray Iwazumi, a Juilliard doctoral graduate, has done extensive work on these collections, and published some of his work. This paper will draw upon Dr. Iwazumi's work to show how a library collection in a conservatory can inspire such work by scholar-performers.

Speaker: Jane **Gottlieb** (The Juilliard School, New York)**Russia and Belgium: Musical and historical connections of cultures (based on the Glinka National Museum Consortium Funds)**

Abstract:

Cultural relations, particularly in the field of music, occupied a special place in the history of Russia and Belgium XIX-XXI centuries. Interpenetration of cultures, intention to know the music of neighboring countries was mutual. Russian music, in particular, works by Alexander Dargomyzhsky, were firstly played in Belgium in the mid-1860s. At the same period, by the initiative of the Association of Belgian Musicians at so-called "Russian concerts" were popularized Russian composers of the "Mighty Five" (A. Borodin, C. Cui, N. Rimsky-Korsakov). Names of the prominent Belgian composers: J. Radoux, G. Huberti, P. Gilson, musical activist and writer L. de Mercy-Argenteau

also reflected in the correspondence preserved in the archive of the Glinka National Museum Consortium of Musical Culture.

At the same time in Russia in the 1870s – 1900s, leaders of the Russian Musical Society and the Moscow Conservatoire – N. Rubinstein and later V. Safonov wanted to interest in public concerts of Imperial Russian Musical Society famous foreign performers and conductors. Among them were the names of famous Belgian musicians – Eugène Ysaÿe, Jean Gérardy, Edouard Jacobs, César Thomson and others, who often performed in Moscow and St. Petersburg. Their performances have always attracted the attention of public. Preserved in the archives of the Glinka National Consortium letters of Belgian musicians demonstrate the interesting details of the relationship of Russian and Belgian musicians, problems of performances organization, choice of repertoire, time schedules, etc.

A fatal role in the development of cultural relations between Russia and Belgium played world upheavals of the early XX century – World War I and the Russian Revolution, which resulted in diplomatic relations break between the two countries for seventeen years.

After the restoration of diplomatic ties in 1935 in the development of cultural relations between the USSR and Belgium, music played a very special role, and in particular, the Eugène Ysaÿe International Music Competition (1858-1931), the first winner of which was the Soviet violinist David Oistrakh (1908-1974). Performance skills of D. Oistrakh, that captivated Belgian public, were highly appreciated by the Queen Elisabeth of Belgium – the patroness of art. Within the years relations between D. Oistrakh and Queen Elizabeth had grown into a true friendship of two deep music devotees. In the fund of D. Oistrakh are preserved photos and friendly letters of Queen Elizabeth to D. Oistrakh and her priceless gift – a violin by Stradivari.

The history of relations between Russian and Belgian musicians reflected in rarities preserved by the Glinka National Museum Consortium of Musical Culture: letters, photographs, publications, which will be presented and illustrated in the paper.

Speaker: Olga **Kuzina** (The Glinka National Museum Consortium of Musical Culture, Moscow)

Presented by the Programme Committee

Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

9.00–10.30

YELLOW HALL

Music and children – about inspiration and experiences

Elections

Library, music and children

Abstract:

Public libraries all over the world are living in a changing world. We all have the same goal – to provide service, inspiration and experiences to children, youths and adults. The library in Hagfors is an integrated school- and public library. This organization gives the opportunity to meet children both during the school day and in the afternoon after school. The school and the library have a joint plan for how we will work with the children. The most important thing is to work for the feeling that every child is important and every child can sing, play, etc. Some of the library projects will be described. An example is different ways to experience a fairy tale through music and dance. I tell a tale that is connected to music (classical or folk music, such as Grieg's Peer Gynt or Smetana). Then the children and drama teacher make a story by dancing to it. Another example is dancing a book, for young children, where we read and then dance a book, with a dance teacher. For children 9 years old, they get a book as a gift from the school library, read it, and then express it through film, music, painting or other esthetic means. For babies, we sing and read. The children also learn about different instruments from poems and songs and listening to classical music.

Speaker: Birgitta **Sparre** (Hagfors Public Library, Hagfors)

Linguistic support by stories and music

Abstract:

In the Public library Hagen there are since April, 2013 monthly musical-literary events for children of 1-3 years and for children of 4-8 years.

With the "Schoßkinderprogramm" (lap child's programme) toddlers are invited together with their parents, grandparents or educators on a certain subject to hear and to see a small story and to sing many movement songs. The event lasts about half an hour and has become a popular meeting place of toddlers and their attachment figures.

The "Klanggeschichten" (sound stories) for the older children is built up after the same principle. There is always a subject on which songs, dances and in each case a story is translated in musical action.

Currently a musical-literary world trip with which every month another country, another region or another continent is introduced is gone on with the "Klanggeschichten". By songs, stories and dances the children get to know the customs and uses of other countries and cultures. Also this series of events which is carried out about one hour has developed to a public racer, because with a lot of fun, rhythm and music is promoted playfully virtually, besides, still the language.

Sprachförderung durch Geschichten und Musik

In der Stadtbücherei Hagen gibt es seit April 2013 monatlich musikalisch-literarische Veranstaltungen für Kinder von 1-3 Jahren und für Kinder von 4-8 Jahren.

Beim „Schoßkinderprogramm“ (1-3 J.) sind Kleinkinder zusammen mit Eltern, Großeltern oder Erziehern eingeladen zu einem bestimmten Thema eine kleine Geschichte zu hören und zu sehen und viele Bewegungslieder zu singen. Die Veranstaltung dauert ca. eine halbe Stunde und ist ein beliebter Treffpunkt von Kleinkindern und deren Bezugspersonen geworden.

Die „Klanggeschichten“ für die älteren Kinder ist nach dem gleichen Prinzip aufgebaut. Dennoch steht hier immer ein Thema im Mittelpunkt, zu dem Lieder, Tänze und jeweils eine Geschichte umgesetzt werden.

Derzeit wird bei den „Klanggeschichten“ eine musikalisch-literarische Weltreise gemacht, bei der jeden Monat ein anderes Land, eine andere Region oder ein anderer Kontinent vorgestellt wird. Durch Lieder, Geschichte und Tänze lernen die Kinder die Sitten und Gebräuche anderer Länder und Kulturen kennen. Auch diese Veranstaltungsreihe, die etwa eine Stunde durchgeführt wird, hat sich zu einem Publikumsrenner entwickelt, da mit viel Spaß, Rhythmus und Musik spielerisch quasi nebenbei noch die Sprache gefördert wird.

Speaker: Juliane **Streu** (Stadtbücherei, Hagen)

Tiotretton: Conventional and unconventional ways of playing with music and sound in a library for children between 10-13 years old

Abstract:

In a library there are plenty of books. Why don't we just throw them to the floor, record that sound, sample it, combine it with other recorder samples, make a song out of it, play it with Oranges? The possibilities to play with common and uncommon sound soirees are endless nowadays. This presentation will focus on some of the workshops and activities we do at Tiotretton in order to show our visitors different approaches to music and sound.

Speaker: Gonzalo **Vargas** (Kulturhuset Stadsteatern / Library Tiotretton Stockholm)

Presented by the Public Libraries Branch

Chair: Carolyn Dow (Lincoln City Libraries)

9.00–10.30

ROOM 58

Répertoire International des Sources Musicales (RISM)

New developments in RISM

Abstract:

The RISM Zentralredaktion will tell you about the following developments:

- 1) New board of directors, 2) New release of the OPAC, 3) Potential uses of RISM's open data (brochure), 4) MUSCAT, the new cataloging program, 5) A/1 and B/1 (1500-1550) already in MUSCAT; expected to be in the OPAC in late 2014, 6) Increased data growth through transferring data from other databases, 7) Other.

Die RISM-Zentralredaktion informiert über folgende Neuigkeiten:

- 1) Neuer Vorstand des Vereins, 2) Neues OPAC-Release, 3) Möglichkeiten der Nutzung unserer open-data (Broschüre), 4) Erfassungsprogramm MUSCAT, 5) A/1 und B/1 (1500 – 1550) bereits in MUSCAT; im OPAC voraussichtlich im Spätjahr 2014, 6) Vermehrter Datenzuwachs durch Übernahme von Daten aus anderen Datenbanken, 7) Sonstiges.

Speaker: Klaus **Keil** (RISM Zentralredaktion, Frankfurt am Main)

RISM in Belgium – past and present

Abstract:

Belgium is one of 36 countries worldwide that has actively participated in the RISM project since its beginnings. First, the paper will trace the history of RISM in Belgium, which participated in various RISM initiatives, for instance between 1993 and 1998, in the series A/II "Music Manuscripts after 1600" by creating a team associated

with the Royal Library of Belgium, the Université Libre de Bruxelles and the Katholieke Universiteit Leuven. Then, the presentation will focus on the institutions which were particularly involved in the RISM project and those that are still active today. Finally, some prospects for the future will be considered.

Speaker: Marie **Cornaz** (Bibliothèque royale de Belgique, Brussels)

Fr. Hartmann von An der Lan-Hochbrunn OFM (1863-1914): A Tyrolean Franciscan as a cosmopolitan musician and music history phenomenon

Abstract:

Father Hartmann von An der Lan-Hochbrunn (*b.* 1863 in Salurn, South Tyrol, *d.* 1914 in Munich, St. Anna Monastery) received his first music lessons at the age of six. When he was sixteen he joined the Franciscan Order in Salzburg. Like many other members of the order, he dedicated his life not only to service to the Church but most notably to music as well and he was an excellent organist and composer. However, Fr. Hartmann represents an isolated phenomenon: his influence as a musician was first felt in Tyrolean monasteries but ended up reaching beyond Jerusalem and Rome to New York, St. Petersburg, and Munich. Beginning in around 1900, he created a furor in concert halls around the world, particularly with his large-scale oratorios; made headlines in the international press; and had personal contacts with the ruling houses in several countries, Pope Pius X, many prominent artists, and music institutions. Numerous works by Fr. Hartmann appeared in print with internationally renowned publishers.

To date, there has been no in-depth study about Fr. Hartmann's unusual life and extensive oeuvre. He was known as "the maestro" and from time to time traded in his Franciscan cowl for top hat and tails. His music-related papers are preserved in the archives of the Franciscan Province Austria in Hall, Tyrol (A-HALF): his diary, autograph music manuscripts, printed editions of his compositions, portraits of him, publisher pamphlets, advertising materials, personal documents, correspondence, concert programs and posters, his personal music library, and articles from contemporary music journals and the popular press in several languages. These sources, unusual in their consistency, scope, and unity, enable us to be able to draw an impressive, firsthand picture of Fr. Hartmann and the music scene in which he was active. A few of his compositions have been given cursory documentation in the RISM database. On the occasion of the 100th anniversary of his death in December 2014, this paper will present an overview of the sources named above for the first time. Based on this, we will follow the trail of how a Franciscan monk was able to achieve in his time such publicity—undreamed-of today in the secular world—through his music at the beginning of the twentieth century.

Fr. Hartmann von An der Lan-Hochbrunn OFM (1863-1914): Ein Tiroler Franziskaner als musikalischer Kosmopolit und Phänomen der Musikgeschichte

P. Hartmann von An der Lan-Hochbrunn (* 1863 Salurn/Südtirol, † 1914 München, Kloster St. Anna) erhielt als Sechsjähriger ersten Musikunterricht und trat als Sechzehnjähriger zu Salzburg in den Franziskanerorden ein. Wie viele andere Ordensleute widmete er sein Leben neben dem Dienst an der Kirche vor allem der Musik und war ein exzellenter Organist wie Komponist. P. Hartmann stellt jedoch ein singuläres Phänomen dar: Sein Wirkungsradius als Musiker reichte von anfänglich Tiroler Klöstern schließlich über Jerusalem und Rom bis New York, St. Petersburg und München. Er machte ab etwa 1900 insbesondere mit seinen groß dimensionierten Oratorien Furore in den Konzertsälen der Welt, lieferte Schlagzeilen in der internationalen Presse, stand in persönlichem Kontakt mit Herrscherhäusern in mehreren Ländern, mit Papst Pius X., vielen angesehenen Künstlern und Musikinstitutionen. Zahlreiche Werke P. Hartmanns erschienen im Druck, bei international renommierten Verlagshäusern.

Bis heute liegt keine grundlegende Studie über das ungewöhnliche Leben und umfangreiche Werk des P. Hartmann vor. Er galt als der „Maestro“ und tauschte die Franziskanerkutte auch einmal gegen Frack und Zylinder. Im Provinzarchiv der Franziskanerprovinz Austria zu Hall in Tirol wird sein musikalischer Nachlass verwahrt: sein Tagebuch, Notenaufgaben, Druckausgaben seiner Kompositionen, Porträts von ihm, Verlagsbroschüren, Werbematerial, Personaldokumente, Korrespondenz, Konzertprogramme, Konzertplakate, seine persönliche Notenbibliothek, Artikel aus der zeitgenössischen Fach- und Boulevardpresse in mehreren Sprachen. Diese Quellen, außergewöhnlich in ihrer Konsistenz, in ihrem Umfang und in ihrer Geschlossenheit, ermöglichen es, ein eindrucksvolles, sehr direktes Bild von P. Hartmann und der ihn umgebenden Musikszenerie zu zeichnen. Einige wenige seiner Kompositionen sind kursorisch in der RISM-Datenbank erfasst. Anlässlich seines 100. Todestages im Dezember 2014 soll im Vortrag erstmals ein Überblick über die genannten Quellen gegeben werden. Anhand dieser wollen wir die Spuren verfolgen, wie ein Franziskanermönch zu Beginn des 20. Jahrhunderts mit seiner Musik zu seiner Zeit eine heute ungeahnte profane Publicity erreichen konnte.

Speaker: Hildegard **Herrmann-Schneider** (RISM Tirol-Südtirol & OFM Austria, Institut für Tiroler Musikforschung, Innsbruck)

Report on the First Brazilian Seminar of the Project Répertoire Internationale des Sources Musicales (RISM)

Abstract:

This report focuses on the First Brazilian Seminar of the Project Répertoire Internationale des Sources Musicales (RISM), which was held in 18-20 October 2012, at the Campus of the Universidade Federal Fluminense (UFF) in the city of Rio das Ostras, Rio de Janeiro. The paper presents the main contributions of the participants, the issues and cases discussed and a fair description of the conferences, round tables and others activities developed in the Seminar. It concludes with some guidelines for the consolidation of the RISM Brazilian Workgroup in connection with the groups of Portugal and Spain, in order to develop a greater articulation at the iberoamerican level, as well as in connection with the other "R" projects and the IAML branch in Brazil and Latin America.

Speaker: André **Guerra Cotta** (Universidade Federal Fluminense, Niterói, Rio de Janeiro)

RISM and social media

Abstract:

RISM has been moving in social media circles for about six years: in 2008 we began editing articles on Wikipedia, in 2010 we joined Facebook, and this past February we created a Twitter account. In this presentation I will outline what we have done to develop our online presence, attract new followers, and promote our services. One challenge has been how to balance our social media presence with our services and direct traffic to our website. I will also share best practices and strategies on how to manage the flow of information. Our Facebook account can be found at facebook.com/rism.info and our Twitter account is https://twitter.com/RISM_music.

Speaker: Jennifer **Ward** (RISM Zentralredaktion Frankfurt)

Presented by the Répertoire International des Sources Musicales (RISM)

Chair: Klaus Keil (RISM Zentralredaktion, Frankfurt am Main)

9.00–10.30

ROOM 161

Fontes Artis Musicae

Working meeting (closed)

Chair: Maureen Buja (Fontes Artis Musicae)

9.00–10.30

ROOM 163

Sub-commission on UNIMARC

Working meeting (open)

Chair: Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris)

10.30–11.00

Tea & coffee

11.00–12.30

WHITE HALL

Audio-visual collections and digitization in Belgium

Elections

The sound collections in the Music Department of the Royal Library of Belgium: An overview

Abstract:

In recent years, the Music Department of the Royal Library of Belgium has acquired several large sound collections that, for the most part, consist of vinyl. Hence, some challenges were brought up regarding the processing of the material, storage, conservation and cataloguing. But, at the same time, it has also raised the question of how to carry out the development of the sound archives in the future, as these are still hardly known by the audience. First steps have already been taken.

The Royal Library of Belgium holds over 100.000 sound recordings. The oldest copies date back to the early days of the sound recording history (19th century). The systematic acquisition of sound collections started in 1968. The goal was to build a reference audio collection of national and major international labels. One criterion of selection was that of complying with the law the criterion of the law on the legal deposit, i.e. recordings of Belgian music,

especially 'classical music', recordings of national labels, Belgian performers and composers. It has resulted in an extraordinary collection of sound recordings, illustrating what repertoire has been played in the past 50 years and who were the famous or less famous performers. As such, it is complementary as a 'sounding' equivalent to the numerous scores and concert programs kept in the music collections.

Apart from this systematic acquisition, important sound documents have been acquired through collections related to important Belgian musical personalities. These sound documents mostly form a part of the archives, together with scores, letters, concert programs, etc. Not only commercial recordings are represented but also many tapes with recording of interviews, studio-recordings and radiobroadcasts. On the other hand, other collections are nearly exclusively dedicated to sound recordings, being the life work of collectors. The collections of Yves Becko and Marc Danval are both representative examples of this. The first focuses on recordings of Belgian opera singers. The second contains a huge collection of jazz and variété of the 1920-1960s. Together with the Éric Mathot collection, the sound archives of the Royal Library of Belgium have been significantly enriched by non-classical music.

As a whole, these sound collections present a particularly valuable source for musicological research. It does not only document the history of phonography and music industry (disc types, recording techniques, labels) in Belgium and other countries, but also constitutes an important tangible witness of more than 100 years of performing practice.

Speaker: Kris **De Baerdemacker** (Royal Library of Belgium, Brussels)

Digitizing vinyl: The past is the future

Abstract:

In this world of digital downloads, apps and streaming sites, the Library of Kortrijk wants to look back. Most of the public libraries (still) have a music collection, so there must be hundreds of them in Flanders. So, why does Kortrijk pretend we stand out amidst our colleagues? Why do we have the pretention to present our realizations here?

This will in the course of this paper become clear but first we take a step back in time.

1968. Kortrijk was the first city in Flanders to start with a music library. Our budget was moderate but until the birth of the cd in the beginning of the 80's, we managed to present a diversified offer of thousands of 12" to our users. In 2003, the regional division of the national radio decided to go digital. They had the excellent idea to bequest their vinyl collection to the local library.

In the course of the years, most of the Flemish libraries lacked storage and decided to sell or even worse, destroy their vinyl. We, on the other hand, realized that such wonderful Cultural Heritage could not get lost for the future. So that leaves Kortrijk with the most extensive public vinyl collection in Belgium next to some private collectors, and (semi) official organizations which may have more...

Do we stuff these 50.000 vinyl items away in some moldy magazine? Do we let them dust away and never look back? That would be a pity, wouldn't it? No, it would be a crying shame!

Our final aim is to open this collection for the Flemish public. Well, lend it, I hear you think. Bad idea: we experienced we have collector's items that, once lent, never come back.

So we digitize them. After several meetings with the Organisations that represent the right holders, we agreed to a gentleman's agreement that we could – under certain strict conditions – copy and burn the vinyl on CD-R. First we burned on demand from users from all the Flemish libraries. When we some spare time, we digitize in a proactive way all Flemish music from all times, disregarding quality or genre

It's our final aim to acquire and reproduce ALL Belgian vinyl This paper is a plea for more collaboration between all the partners to preserve this wonderful Musical Cultural Heritage for the future.

Vinyl will never die !!!

Speakers: Peter A. **Caesens** (Kortrijk Public Library, Kortrijk), Karen **Destoop** (Kortrijk Library, Kortrijk)

The digitisation of audio-visual collections in Flanders

Abstract:

This paper presents an account of the results and experiences gained in the first 18 months of the Flemish Institute for Archiving (VIAA).

On December 21, 2012 the Ministry of the Government of the Flemish Community decided to found VIAA and to assign the task for the start-up to IMinds, an independent research institute aiming to stimulate ICT innovation.

The motive for this political decision was the outcome of research projects that showed that there exists a strong need in Flanders for an integrated approach to archiving its cultural heritage and making it publicly accessible.

A recent estimation indicates that the broadcast and cultural heritage organisation hold a massive amount of audio-visual material that still needs to be digitised. This material does not only include recordings of television

and radio programmes, but for instance also of concerts and theatre or dance performances and of interviews with composers, musicians and other artists.

In its initial stage the main task of VIAA is to

- digitise the audio-visual collections;
- archive the digital audio-visual material in a sustainable way and to index it in order to make it useful for various target groups;
- make the digital audio-visual material accessible for schools, researchers and public libraries.

In the summer of 2013 the public tenders were launched for the digital infrastructure and for the first digitisation projects. These digitisation projects start in the fall of 2013 and focus on the digitisation of the video carriers U-matic and Betacam SP and the audio carriers audio compact cassettes and ½" open reel tapes. From 2014 on, other types of carriers will follow.

To manage and organise the digitisation projects, VIAA teamed-up with PACKED vzw, that plays a key role in Flanders as a centre of expertise in digital heritage, bringing together expertise in digitisation and digital archiving, and subsequently making this available to cultural heritage organisations. Amongst other things, it is responsible for CEST or Cultural Heritage Standards Toolbox. This is the online toolbox that the Flemish Government considers to be the guiding instrument in creating, managing and ensuring access to digital heritage collections by organisations subsidised under its Cultural Heritage Decree.

A survey carried out by PACKED vzw and the FARO support centre, showed that at least 600.000 hours on a broad and diverse range of film, video and audio carriers are waiting at broadcasting and cultural heritage organisations to be digitised. For a large amount of the content digitisation is urgent, otherwise it will be lost forever.

Since the end of Spring 2013 preparations are being made in anticipation of the VIAA digitisation projects. PACKED vzw is following these preparations closely and offering advice and support. Once the digitisation projects begin, PACKED vzw keeps offering support and ensures, in collaboration with VIAA, that the logistical process of the digitisation runs smoothly.

Speakers: Rony **Vissers** (PACKED vzw, Brussels), Nico **Verplancke** (VIAA, Ghent)

Presented by the Commission on Audio-Visual Materials

Chair: Hanneke Kuiper (Amsterdam Public Library)

11.00–12.30

YELLOW HALL

Creating, promoting and interrogating electronic resources

Elections

Music score processing: Greater efficiency through analysis

Abstract:

The task: The William & Gayle Cook Music Library, Indiana University, has a backlog of uncataloged music scores numbering approximately 35,000. We needed to design a workflow that would keep the backlog from increasing and allow a greater number of scores to be cataloged, while maintaining current staffing levels.

The analysis: Music score acquisition, physical processing and cataloging were analyzed in a study of the Technical Services Department of the music library. We examined the workflows applied to various activities pertaining to handling the scores within the department. Findings from the study, along with recommendations for improvement were detailed.

The environment of the study: With over 700,000 books on music and music scores, Cook Music Library is one of the largest music libraries in the United States. Collection development, order receiving and cataloging are all done on location and in our own technical services department rather than in the University Libraries' central processing units. Two librarians, two support staff catalogers and several student employees have a part in ordering, processing and cataloging music scores.

Goals: Objectives of the analysis were:

- Keep the backlog of work from growing
- Discover efficiencies within the processes of receiving and cataloging
- Seek collaboration from different units within the department
- Combine workflows where possible
- Increase departmental output while maintaining quality of work
- Sustain the efforts of workflow improvement and elimination of the backlog

Results: Steps used in departmental processing and cataloging were mapped on flowcharts, which allowed us to discover how to streamline our activities. Workflows were redesigned and combined. Cataloging decisions were made that helped us achieve our goals of reducing the backlog of work, while sustaining our efforts of workflow improvement.

Speakers: Charles **Peters** (Indiana University, Bloomington, Indiana), Philip **Ponella** (Indiana University, Bloomington, Indiana)

A roadshow of library music resources: Get your students to know what you have!

Abstract:

Libraries purchase or subscribe to many e-resources, but the one-shot library workshops often do not provide the avenue to show everything students may need to know or use in their studies. Due to the requirement and nature of research assignments, journal and major reference databases are usually placed in a higher priority in information literacy classes than the performance and multimedia ones. Because of this, Hong Kong Baptist University host a Library Roadshow event inside the premises of the Music Department before large ensemble rehearsals and the required course and have successfully provided grab-and-go knowledge and flash promotion outside of the classrooms to even the pass-by students. Quick demos of databases were conducted, pamphlets were distributed, and short on-the-go consultations were given to students to help with any questions they may have encountered. After the event, usage statistics of the databases marketed was seen to have skyrocketed. The roadshow has proven to be an effective way to boost usage and obtain a higher return on investment. Students were also happy to be able to learn new things in such an unexpected way.

Speaker: Katie **Lai** (Hong Kong Baptist University, Kowloon Tong)

Putting All Your Eggs in One Basket: Library catalogues for the twenty-first century

Abstract:

Most music students have access to a wide range of eResources – the library catalogue, journals, sound resources, eBooks and more. Resource discovery systems bring together all of these into one search interface. This makes it easier for students to access the full range of materials without advanced research training and should increase usage of these often expensive eResources.

Implementing such a system is a big decision, with cost, workload and training implications. These must be balanced against the expected benefits for all library users.

As with all such projects, the challenges are often greater for music librarians than for our more standard librarian colleagues and the specific needs of our collections are rarely included in first wave of developments. The benefits, however, are potentially immense.

Speaker: Claire **Marsh** (Leeds College of Music, Leeds)

Presented by the Libraries in Music Teaching Institutions Branch

Chair: Johan Eeckeloo (Royal Conservatory Brussels, Erasmus University College, Brussels)

11.00–12.30

ROOM 58

Répertoire International d'Iconographie Musicale (RidIM)

Beyond "Art": Titian, tiles and tattoos in the age of visual culture

The session will comprise:

- Introduction
- Brief overview of the enhancements to the database following last year's IAML meeting (Vienna)
- Real-time input of two contrasting records - Renaissance/Baroque painting/sculpture and Contemporary media
- Brief overview of the Association RidIM partner programme and invitation for comments
- Separate for break-away meetings and individual consultations

New features of the RidIM database (2014)

Speaker: Alan **Green** (Ohio State University)

Broadening the scope: Sample input

Speaker: Debra **Pring** (Executive Director, Association RIdIM / Hochschule Luzern – Musik, Luzern)

Presented by the Répertoire International d'Iconographie Musicale (RIdIM)

Chair: Antonio Baldassarre (President, Association RIdIM / Hochschule Luzern – Musik, Luzern)

11.00–12.30**ROOM 161****Répertoire International des Sources Musicales (RISM)****Advisory Council (closed working meeting)**

Chair: Richard Chesser (British Library, London)

11.00–12.30**ROOM 163****Publications Committee – Print****Working meeting (closed)**

Chair: Joseph Hafner (McGill University, Montréal)

12.30–14.00**Lunch****12.45–13.45****MEETING ROOM****Programme Committee****Working lunch for Programme Committee Members**

Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

14.00–15.30**WHITE HALL****Musical treasures in Belgian libraries****Les objets conservés dans les collections musicales de la Bibliothèque royale de Belgique**

Abstract:

Outre des partitions manuscrites et imprimées, des archives sonores et des livres sur la musique, les collections musicales de la Bibliothèque royale de Belgique renferment également plus de 500 objets, de nature et de provenance très variées. Cet exposé souhaite mettre en lumière ce type de document musical particulier, qui est fort méconnu parmi les richesses du patrimoine de l'institution.

L'exposé s'articulera en deux parties. Une présentation de la collection d'objets sera tout d'abord proposée, reflétant de manière documentaire et visuelle la diversité des pièces conservées : bustes de compositeurs, tableaux, lithographies, instruments de musique, médailles, décorations, bijoux, objets plus anecdotiques.

L'accent sera mis sur quelques pièces majeures particulièrement remarquables. Une grande partie de ces objets se rattachent à des fonds nominatifs, émanant de grandes personnalités musicales, belges ou étrangères, au rayonnement souvent international, tels le violoniste et virtuose Eugène Ysaÿe ou le compositeur hongrois Béla Bartók, et résultent d'achats ou de dons. Ce survol permettra également de dresser un panorama général des collections musicales conservées à la Bibliothèque royale de Belgique.

Le second volet de l'exposé évoquera quelques aspects de la problématique de conservation de ces objets, les stratégies mises en œuvre pour assurer aux pièces une protection la plus adéquate possible contre les facteurs extérieurs qui leur sont nuisibles, en tenant compte des diverses matières dont sont constitués ces objets (fibre végétale, peinture sur panneau de bois ou sur toile,...). Il sera aussi question de la problématique de la restauration, avec, en guise d'exemple, le traitement envisagé pour le Quatuor Pro Arte, lithographie du peintre belge Edgard Tytgat (1879-1957), datant de 1933. Pour conclure, l'exposé abordera des questions liées au catalogue et à la mise à disposition de ces objets musicaux.

Objects preserved in the music collections of the Royal Library of Belgium

In addition to manuscripts and printed scores, sound archives and books about music, the music collections of the Royal Library of Belgium contain also more than five hundred objects, of varying nature and provenance. This talk

wishes to clarify this particular type of music document, which is hardly known among the wealths of the institution's heritage.

The talk will consist of two parts. In the first part, the objects will be presented, reflecting in a documentary and visual way their diversity : composers' busts, tables, lithography, musical instruments, medals, decorations, jewelry, or more anecdotic objects. The emphasis will be placed on some particularly remarkable major pieces. Most of these objects, which result from purchases or gifts, are attached to personal collections emanating from great Belgian or foreign music personalities of international radiation, such as the violonist and virtuoso Eugène Ysaÿe, or the Hungarian composer Béla Bartók. This overview will also make it possible to draw up a general panorama of the music collections preserved at the Royal Library of Belgium.

The second part of the talk will evoke some aspects of conservation problems, the strategies which are followed to ensure the most adequate protection against harmful external factors, by taking into account the various materials of which the objects are made (vegetable fibres, painting on wood panels or fabric...). The question of restoration will also be addressed by discussing the planned treatment of *Quartet Pro Arte*, a lithography of the Belgian painter Edgard Tytgat. (1879-1957) dating from 1933 . To conclude, the talk will tackle related questions with cataloguing and availability of these music objects.

Speaker: Marc **Appelmans** (Bibliothèque royale de Belgique, Bruxelles)

Le fonds Henry Vieuxtemps de la Bibliothèque royale de Belgique

Abstract:

En 2011, le Fonds du Patrimoine de la Fondation Roi Baudouin acquiert trente-deux partitions manuscrites du violoniste virtuose, compositeur et pédagogue Henry Vieuxtemps (Verviers, 1820 – Mustapha Supérieur, 1881), ayant appartenu à des descendants français du musicien. Un an plus tard, en septembre 2012, cet ensemble s'enrichit, grâce à l'initiative du Fonds Abbé Manoël de la Serna, d'une autre partition autographe d'importance : celle de "La Fiancée de Messine" représentant la seule incursion de Vieuxtemps dans le domaine opératique. Intégré dans les collections du département de musique de la Bibliothèque royale de Belgique, ce nouveau fonds d'archives a fait de cette institution la dépositaire principale des sources relatives à Henry Vieuxtemps. Dès 1978, un premier fonds avait en effet été adjoint à ces collections, rassemblant actuellement – outre de nombreuses partitions manuscrites et imprimées – près de trois cents lettres autographes, ainsi qu'un carnet de dédicaces du violoniste.

Inconnus jusqu'alors des musicologues, les manuscrits récemment mis au jour par la Fondation Roi Baudouin offrent une occasion unique de réévaluer la vie et l'œuvre d'Henry Vieuxtemps, qui demeurent sujets à de multiples interrogations. Bien qu'il figure au nombre des personnalités musicales belges majeures du XIX^e siècle, Vieuxtemps n'a en effet fait l'objet que de quelques publications éparses. Quant au catalogue des œuvres du musicien, il n'en existe à l'heure actuelle aucune version scientifiquement établie. Les partitions manuscrites représentent par conséquent une précieuse mine de renseignements, incluant non seulement une dizaine d'œuvres inédites mais couvrant également l'ensemble de la carrière du compositeur. À côté d'œuvres de jeunesse telles que les "Variations brillantes sur un thème de la « Muette de Portici » d'Auber" annotées opus 1, figurent ainsi l'autographe du "Cinquième concerto pour violon" en la mineur, opus 37, œuvre de maturité par excellence, ou encore l'opéra susmentionné "La Fiancée de Messine", composé par Vieuxtemps au crépuscule de son existence et resté inachevé. Les partitions manuscrites offrent de sorte un panorama des genres cultivés par le musicien, au même titre qu'elles renferment des indices susceptibles de documenter la technique compositionnelle de celui-ci. Jointes aux autres archives du fonds Vieuxtemps de la Bibliothèque royale de Belgique, elles contribuent à porter un éclairage nouveau sur l'existence de celui qui s'est imposé comme l'un des maîtres de l'école de violon dite "liégeoise", "belge" ou "franco-belge".

The Henry Vieuxtemps collection of the Royal Library of Belgium

In 2011, the Cultural Heritage Fund of the King Baudouin Foundation acquires thirty-two manuscript scores of the virtuoso violinist, composer and pedagogue Henry Vieuxtemps (Verviers, 1820 - Mustapha Supérieur, 1881) from French descendants of the musician. One year later, in September 2012, another important autograph score enriches the collection thanks to the initiative of the Abbé Manoël de la Serna Fund: the score of the *Fiancée de Messine*, which represents Vieuxtemps' only incursion into the operatic field. Integrated into the collections of the Royal Library of Belgium music department, this new archival fund makes this institution the principal depository of sources concerning Henry Vieuxtemps. Already in 1978 a first fund joined these collections that currently contain more than three hundred autograph letters as well as a dedication book of the violinist, besides numerous manuscripts and printed scores.

Unknown to the musicologists until then, the manuscripts recently revealed by the King Baudouin Foundation offer a unique opportunity to revalue Henry Vieuxtemps' life and work that remain the object of multiple questions. Although Vieuxtemps ranks among the most significant Belgian musicians of the 19th century, only a few scattered publications currently have been devoted to him. Furthermore there exists no scientific catalogue of the violinist's works. The manuscript scores therefore represent a precious mine of information, covering Vieuxtemps' whole career and including in particular twelve unpublished compositions. Next to the early works of

the musician such as the *Variations brillantes sur un thème de la "Muette de Portici" d'Auber* annotated opus 1 figure for instance the autograph of one of his mature works par excellence, the *Cinquième concerto pour violon en la mineur* opus 37, as well as the above-mentioned, unfinished opera *La Fiancée de Messine* that Vieuxtemps composed in the twilight of his life. This way the manuscript scores offer an overview of the genres cultivated by the musician, just as they contain possible indications of his composing style. Together with the other archives of the Royal Library of Belgium's Vieuxtemps Fund, they contribute to throw new light on the existence of one of the masters of the "Franco-Belgian", "Belgian" or "Liège" Violin School.

Speaker: Barbara **Bong** (Université de Liège, Eupen)

The hidden treasures of the Mons Royal Conservatory Library: Uncovering musical archives

Abstract:

The focus of this paper is on the ongoing rehabilitation mandate of the Mons Royal Conservatory Library (MRCL) archival collections : an almost unknown Belgian collection that is also a recent member of IAML. First of all, we will present a brief history of the Mons Royal Conservatory Library. Better known as a conventional conservatory library, the MRCL also owns an important cultural heritage collection providing many important archive sources. The issue will be to expose the current position taken by the MRCL within Belgium's music libraries and its relation with the other archive centers located in Mons (State Archives, Mundaneum, Maison Losseau, University of Mons Archives). The history of the MRCL is closely related not only with that of the musicians and musicologists who contributed to Mons' musical life (such as François-Joseph Fétis (1784-1871), Ernest Closson (1870-1950) and the music patronage of the Bouillot family), but also with the history of its building classified as a historic monument since 1948.

We will then expose the content of the MRCL's archival collections. We will discuss the important donations that enriched the collections and the acquisitions made throughout the years, since the very beginning to the present day. In the same vein, we will present an unrevealed census of the documents conserved at the MRCL. We will emphasize on the presence of musical manuscripts by the hand of Mons' famous composers such as Roland de Lassus (1532-1594) and Jules Deneuvre (1814-1877). In addition, the paper will pay special attention to many unique Belgian editions of the 18th century. To these musical documents, we have to add many concert programs, posters (including one of the Bayreuth's Bühnenfestspielhaus for the first representations of Parsifal), letters and autographs from the hands of famous musicians and composers (including Alban Berg, Alfred Cortot, Vincent d'Indy, Ernest Ansermet, Paul-Marie Widor and Guillaume Lekeu).

In conclusion, we will present the problems related to the conservation and archiving that occurs at the MRCL as well as the reasons why these collections are still today unknown. We will also debate the enhancement mandate now in process, the new goals that the MRCL focus on, and the solutions that have been proposed. The MRCL is looking forward to a better conservation, restoration and transmission of its rich cultural heritage, three fundamental issues this paper aims first and foremost to demonstrate.

Speaker: Hubert **Bolduc-Cloutier** (Université libre de Bruxelles / Université de Montréal, Bruxelles/Montréal); to be read by Barbara Bong (Université de Liège, Eupen)

Presented by the Archives and Music Documentation Centres Branch

Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

14.00–15.30

YELLOW HALL

Bibliographical explorations

Research around Bach: The library of the Bach-Archive Leipzig and the new Online-Bach-Bibliography

Abstract:

The Leipzig Bach Archive is widely recognized as the world's pre-eminent centre of Bach scholarship. Comprising a research institute, a library, a museum, and an events department, it occupies the historic Bose House complex at St Thomas's Square, opposite the church where Johann Sebastian Bach served as cantor for twenty-seven years. With its unmatched collections and manifold activities the Bach Archive contributes significantly to the time-honoured image of Leipzig as a »city of music« in general and a »Bach city« in particular.

The library of the Bach-Archive is an international study center for musicologists, musicians, students and the interested public. It collects the world-wide published scholarly Bach literature and other historical documents. Thus the specialized library has a broad body of scientific literature on music, arts and cultural history of the 17th and 18th century.

In early 2014 the Leipzig Bach-Archive – the leading research institute for Bach scholarship – presented for the first time a comprehensive research database listing the scholarly literature on the Bach family in its entirety. <http://www.bach-bibliographie.de>

Since 2012 the Online Bach Bibliography is taken care of and continually enlarged by the Leipzig Bach Archive in close collaboration with Prof. Dr. Yo Tomita (Queen's University, Belfast). The research bibliography currently lists ca. 65,000 items, including both books and articles in periodicals. In addition to monographs the bibliography includes articles published in periodicals as well as reviews and musical editions, but also electronic publications.

Recherche rund um Bach – Die Bibliothek des Bach-Archivs Leipzig – Die neue Online-Bach-Bibliographie

Das Bach-Archiv Leipzig versteht sich als musikalisches Kompetenzzentrum am Hauptwirkungsort Johann Sebastian Bachs. Sein Zweck ist, Leben, Werk und Wirkungsgeschichte des Komponisten und der weit verzweigten Musikerfamilie Bach zu erforschen, sein Erbe zu bewahren und als Bildungsgut zu vermitteln. Im Bewusstsein der Bedeutung Bachs erfüllt es im historischen Böhsehaus am Thomaskirchhof einen umfassenden und vielfältigen Auftrag für eine breite internationale Öffentlichkeit. Zugleich leistet es damit einen Beitrag zur Profilierung der Musikstadt Leipzig, deren kulturelle Identität der Name Bach maßgeblich prägt.

Die Bibliothek ist ein internationales Studienzentrum für Musikwissenschaftler, Musiker, Studierende und alle Bachliebhaber. Als zentrale Sammelstelle für das weltweit erschienene Bach-Schrifttum sowie dokumentarischer Materialien bietet sie einen bewusst breit angelegten Bestand an wissenschaftlicher Literatur zur Musik-, Geistes- und Kulturgeschichte des 17. und 18. Jahrhunderts.

Anfang des Jahres 2014 wurde die Online-Bach-Bibliographie erstmals öffentlich freigeschaltet. Die Bach-Bibliographie verzeichnet das Internationale Bachschrifttum und basiert auf den Daten des Bestandskatalogs der Bibliothek des Bach-Archivs und den Daten der Online-Bach-Bibliographie von Yo Tomita.

Seit 2012 wird die Bach-Bibliographie vom Bach-Archiv Leipzig in enger Zusammenarbeit mit dem Musikwissenschaftler Prof. Yo Tomita (Queens University, Belfast) betreut und laufend erweitert. Die Fachbibliographie verzeichnet selbständige und unselbständige Schriften und enthält derzeit ca. 65.000 Datensätze. Aufgenommen werden Monografien, Zeitschriftenaufsätze, Rezensionen, Elektronische Publikationen und Musikalien.

Speaker: Kristina **Funk-Kunath** (Bach-Archiv Leipzig, Leipzig)

Musical monuments, memorials, and masterpieces: what? and why?

Abstract:

Barenreiter's announcement in early 2012 that its long running serial publication *Das Erbe deutscher Musik* [The heritage of German music] would cease in 2014 provides a timely opportunity to look at the impact of this series in particular and the idea of published musical "monuments" in general. Countries from Belgium to Russia have supported such editions, which in some cases – such as Sweden's *Monumenta musicae svecicae* and the UK's *Musica britannica* – continue to be published. But in today's world, is the whole idea of publishing "monuments" based around the work of composers from defined geo-political areas still valid? What would a "Monuments of European Music" series contain, and how would its boundaries be drawn?

Speaker: John **Wagstaff** (University of Illinois at Urbana-Champaign, Urbana, Champaign, IL)

Les Weissenbruch, éditeurs et marchands de musique à Bruxelles au début du XIXe siècle

Abstract:

Présentation de l'ensemble des documents qui concernent les activités de la famille Weissenbruch dans le domaine de la musique jusqu'en 1813. Après l'analyse des archives de la firme, le répertoire fait l'objet d'une étude qui met en évidence les genres abordés et les compositeurs, parmi lesquels Boucher, Messemaekers et Platel sont les plus connus. Comme ces derniers sont souvent actifs dans la vie musicale 'belge', les liens entre les œuvres éditées par Weissenbruch et les activités des sociétés de concerts et théâtres lyriques locaux sont également évoqués.

The Weissenbruchs: Publishers and sellers of music in Brussels at the beginning of the nineteenth century

A presentation of the documents relating to the activities of the Weissenbruch family in the field of music until 1813. After analyzing the records of the Weissenbruch firm, the repertoire they published is the subject of a study that highlights genres and composers, of whom Boucher, Messemaekers and Platel are the best known. Since the latter were more generally active in 'Belgian' musical life, the links between the works published by Weissenbruch with the activities of local concert societies and opera houses will also be discussed.

Speaker: Henri **Vanhulst** (Université libre de Bruxelles, Bruxelles)

Presented by the Bibliography Commission

Chair: Rupert Ridgewell (British Library, London)

14.00–15.30**ROOM 58****Public Libraries Branch****Working meeting (open)**

Chair: Carolyn Dow (Lincoln City Libraries)

14.00–15.30**ROOM 161****Répertoire International d'Iconographie Musicale (RidIM)****Working meeting (closed)**

Chair: Antonio Baldassarre (President, Association RidIM / Hochschule Luzern – Musik, Luzern)

14.00–15.30**ROOM 163****Sub-commission on ISBD and Music / Sub-commission on UNIMARC****Working meeting (open) – joint session**

Chairs: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano) / Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris)

15.30–16.00**Tea & coffee****16.00–17.30****WHITE HALL****IAML Council: 2nd session**

Chair: Barbara Dobbs Mackenzie (President, IAML)

18.00**BLUE HALL****Concert*****A Composer's Portrait: Luc Van Hove (1957)***

Royal Conservatory Antwerp, Blue Hall (International Art Campus deSingel)

Levente Kende (piano), Piet Van Bockstal (hobo), Royal Flemish Philharmonic, conducted by Martin Brabbins

Friday, 18 July

9.00–10.30

YELLOW HALL

Crossing musical borders of cultures and societies**From Brussels to Ouagadougou and Brazzaville. A collaboration project among Musical Instruments Museums**

Abstract:

The African musical instruments preserved in (western) museums play an important role in the valorization of musical world heritage. African fiddles, xylophones, lutes, sanzas, etc. are fascinating, though relatively unexplored links in the history of musical instruments.

Also, awareness of the importance of patrimony as a vehicle for the anchoring of cultural identity is steadily growing in Sub-Saharan Africa. Since the second half of the previous century, collections of musical instruments have been built up and opened to the public (with varying degrees of success).

However, resources for a healthy African heritage management are lacking. Musical heritage in many African countries falls prey to neglect. Local governments do consider musical heritage as an attractive advertisement of African identity but do not feel the need to inject heritage projects financially.

Within this context a collaboration project has been set up between the Brussels museum of musical instruments, the *Musée de la musique* in Ouagadougou and the *Musée Panafricain des instruments de musique* in Brazzaville. The aim of this pilot project is to disclose through digitization these two African collections, unknown to western publics. This presentation will report on the mission to Ouagadougou in November 2013, with special attention to the potential and challenges of cross-continental collaborations.

Speaker: Saskia **Willaert** (Music Instruments Museum, Brussels)

Displaying popular music: A comparative study on small-scale museums in the US and Japan

Abstract:

Museums designated for the popular music related themes are often found both in the US and in Japan. Those museums in the US include large-scale well-established institutions like the Rock and Roll Hall of Fame and Museum, the Country Music Hall of Fame and Museum, and Graceland, the former residence of Elvis Presley in Memphis, TN. Those museums in the US are roughly categorized into three, approximately in accordance with their size of exhibition space or of the buildings. In Japan, however, most of those museums are small in size, and are almost equivalent to those categorized as the smallest group in the US. Large-scale popular music related museums are almost nonexistent in Japan.

Comparison of small-scale museums in both countries often shows overt differences in their authenticity of locations, quality of their collections, and also, strategy or philosophy in their display. For example, while most small-scale museums in the US are either former recording studios or former residences of famous musicians, only few Japanese counterparts are former residences, and no museum in Japan is a former recording studio. Many small-scale museums in Japan have limited authenticity on their locations. They might be found in the commemorated musicians hometowns, but not in meaningful locations in the artist's life. Some of them are housed in some historic buildings in their own rights, and some others are in purpose-built utterly new buildings. Those cases are rarely found among small-scale museums in the US.

Generally, Japanese museums seldom operate guided tours, while those tours are essential parts of their counterparts in the US. Lack of elaborately organized guided tours may partly be explained by cultural differences between both countries, but apparently reduce the value of the display. In addition, while efforts in outreach educational programs and in research projects are important tasks in museums in the US, they are overwhelmingly insufficient in most Japanese museums. However, it is not proper to blame museums for the situation, for bureaucratic affairs often discourage curators and volunteers in their outreach efforts within Japanese social context.

Small-scale Japanese museums on popular music have much room to be improved in order to raise their values as an academic institution and/or a tourist attraction. Comparison with similar scale counterparts in the US, and potentially in other countries, may well be productively suggestive to improve quality and popularity of Japanese museums.

Speaker: Harumichi **Yamada** (Tokyo Keizai University, Kokubunji, Tokyo)

Alois Osterwalder Collection of the SHIH Wei-Liang Archive: A journey from Bonn to Taipei

Abstract:

SHIH Wei Lian (史惟亮, 1925-1977), composer, music educator and ethnomusicologist. As one of the most influential figures in the music history of Taiwan after World War II, his contributions had been widely studied and his major papers, musics and writings had been digitized and collected in SHIH Wei-liang Digital Archive Project in 2010 (completed by Digital Archive Center for Music, National Taiwan Normal University).

Alois Osterwalder (1933-) a S.V.D. Father of Swiss born. In the late 1950s, he was in Vienna and became acquainted with SHIH Wei Lian, who was a student of conservatory there. In 1965, they founded a Chinese-European Study Group (Now Ostasien-Institut e.V.) in Bonn to promote the cultural exchange between East and West. Under the financial support of CESG, the first academic music library (named Chinese Youth Music Library) in Taiwan was born, and a "Folksong Fieldwork Movement" was launched in 1967, which is the first large scale movement of its kind that led by Taiwanese scholars. And in 1968, a Chinese Music Research Center was founded in Bonn by SHIH.

Father Osterwalder, as the major sponsor of these series of works, kept all the working materials including correspondences, newspaper and project reports, concert program notes and sound recordings (in open reel tapes) silently for more than forty years in Germany. No one in Taiwan is aware of the existence of those materials.

In October 2012, DACM was approached by Dr. Shu-Jyuan Deiwiks of Ostasien-Institut e.V. On behalf of Father Osterwalder, she is trying to get help in dealing those materials. In January 2013, these precious documents were brought back from Bonn to Taipei and a research team of DACM and OIV is formed to launch a project to study and digitize these materials.

This paper will focus on the historical background and the contents of the materials and explain the intention and plan of the project.

Speakers: Chun Zen **Huang** (National Taiwan Normal University, Taipei), Tuz-Chia **Tseng** (National Taiwan Normal University, Taipei)

Presented by the Programme Committee

Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

9.00–10.30

WHITE HALL

Wikipedia and the Web

Wikipedia and libraries

Abstract:

Wikipedia is the fifth or sixth most viewed website on the Internet. With over 30 million articles in 287 languages, it is the largest and most-used reference work on the web. Not only is it a frequently-used destination, but the nature of its open and reusable content allows it to populate many other sites. The most obvious is probably Google's Knowledge Graph – the snippet of a website one sometimes sees when performing a Google search. But many website uses Wikipedia (or DBpedia – Wikipedia's content in database format), showing that Wikipedia's reach extends far beyond its own website.

Given its high profile, are librarians—and music librarians especially—taking full advantage of Wikipedia? My talk will explore and illustrate how music library staff can get involved Wikipedia. By authoring articles about our jobs, our collections, our institutions, and our organization, we can increase awareness of our profession. Wikipedia is not a marketing tool, but a means to share knowledge and content with the world, so that others may take advantage of this resource. Libraries are in a strong position to be able to take advantage of this resource. By contributing to it, we benefit both Wikipedia and ourselves and our institutions.

Speaker: Bob **Kosovsky** (New York Public Library, New York, NY)

Writing about your institution on Wikipedia

Abstract:

Everyone knows that Wikipedia is a free, online encyclopedia that anyone can edit, but writing effectively about your own institution is not as simple as clicking the "edit" tab. Wikipedia's rules and guidelines must be followed and care must be taken to avoid conflict with Wikipedia's policies on self-promotion and advertising. With proper preparation, however, you can soon contribute to one of the internet's most popular websites and reach an audience that might not have found your institution through traditional means.

In this presentation, I will give advice on how to be a successful contributor to Wikipedia if you are writing articles about institutions that you are affiliated with. I will go over points such as creating an account, starting or

expanding articles, adding content, and citing sources. Using my own experience of editing the Wikipedia pages for RISM and IAML, I will share tips on navigating the Wikipedia culture, including encounters with other editors, Wikipedia policy and scholarly practice, and managing information about your organization.

Speaker: Jennifer **Ward** (RISM, Frankfurt)

Web archiving for music history

Abstract:

The advent of the World Wide Web has changed the very nature of historical documentation. In the field of music, many activities (correspondence, promotion, publishing and distribution of scores and recordings, and even performance itself) have migrated to the online environment. Today's websites, inevitably, will become tomorrow's historical documents. Through web archiving, music librarians and archivists have a potentially significant role to play in preserving web-based documentation as a legacy of primary sources for posterity.

Web archiving captures snapshots of a website at periodic intervals and saves those copies to a digital repository, so as to preserve successive versions of the site that would otherwise be lost as the site is updated over time. Although web archiving has already been widely embraced by archivists in the social sciences and political history, it has seen little activity thus far in the field of music. This circumstance offers rich opportunities for music libraries and archives to make a contribution.

The vastness and evanescence of the Internet as a dynamic, interlinked system are what make websites such a demanding type of resource to archive. Besides presenting novel archival challenges with respect to scoping, organization, provenance, description, and access, web archiving typically involves a host of technical hurdles, too, including broken links, defunct servers, and altered domain names, as well as formidable difficulties in managing embedded audio and video content.

At New York University we have begun curating a digital archive of contemporary American composers' personal websites as a historical resource for the study and understanding of the music of our time. This is one application of web archiving technology to music, and we hope in the future that it will be just one project among many music-related projects worldwide.

Contents of the proposed paper:

- (a) What is web archiving, how does it work, and how do established library and archival tenets and practices apply to building collections of websites?
- (b) Overview of the current state of web archiving technology, its capabilities and its limitations, with attention to the challenges in capturing embedded audio and moving image content;
- (c) A survey of known music-related web archiving projects in the U.S.A. and around the world;
- (d) A demonstration of New York University's project to archive the websites of contemporary American composers.

Speakers: Kent **Underwood** (New York University Library, New York), Robin **Preiss** (New York University Library, New York)

Presented by the Commission on Service and Training

Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

9.00–10.30

ROOM 58

Musical iconography

P.I. Tchaikovsky in the iconographic documents of the Russian State Library (To the 175th birth anniversary of the composer)

Abstract:

2015 is announced in Russia a Year of Peter Ilyich Tchaikovsky (1840-1893), the most famous Russian composer, revered all over the world. The Russian State Library develops a special project, dedicated to this event.

The paper for the first time will study the iconographical materials, associated with the image of the composer. The presentation will demonstrate an authentic lithographic portrait of the composer, made by M.M. Dalkevitch in 1892; the portrait engraved for publication of Felten store in 1901 by the master of etching, the painter, engraver M.V. Rundaltsov; as well as engraved portraits of the composer of the well recognized masters of engraving A.A. Alemasov, V.I. Kasiyan, Y.N. Lavrukhin and others, created in 1940-1980s.

You will get acquainted with the rare samples of the applied graphic art, associated with the name of P.I. Tchaikovsky and the themes of his compositions – lifetime programs of the concerts, opera and ballet performances, as well as the numerous group of illustrations presented at the title pages of the musical editions, on cover envelopes of gramophone records, and posters.

The name of P.I. Tchaikovsky, his music, milestones of his biography, represented in the pictorial publications, allow to speak about the fascination and love, bringing together the contemporaries and descendants around the personality of the composer, forcing to create the new graphics interpretation of his continuing music epoch.

Petr I. Tchaïkovski dans les documents iconographiques de la Bibliothèque d'Etat de Russie (Le 175-ème anniversaire de la naissance du compositeur)

L'année 2015 est déclarée en Russie Année de Petr Ilitch Tchaïkovski (1840-1893), le plus célèbre et vénéré non seulement en Russie, mais partout dans le monde. La Bibliothèque d'Etat de Russie est en élaboration d'un projet spécial dédié à cette date.

Pour la première fois le matériel iconographique sera considéré dans le rapport du point de vue de la personnalité du compositeur. La présentation démontrera authentique portrait lithographié du compositeur, réalisé par M.M. Dalkevich en 1892 ; portrait, gravé en 1901 par le remarquable maître de la gravure M.V. Rundaltsov, ainsi que les portraits du compositeur gravés par les maîtres reconnus de la gravure soviétique tels que A.A. Alemasov, V.I. Kasian, J.N. Lavrukhin et d'autres réalisés dans les années 40-80 du XX s.

Vous allez prendre connaissance de rares exemples du graphique appliqué, associés au nom de Tchaïkovski et aux thèmes de ses œuvres – les programmes intravitals des concerts, opéras et ballets, ainsi qu'un grand groupe d'illustrations présentées sur les pages de titre de la musique imprimée, sur les enveloppes de disques, affiches.

Le nom de P.I. Tchaïkovski, sa musique, étapes de la biographie de sa vie et celles de sa création, reproduites dans les publications graphiques, permettent de dire du ravissement et de l'amour, qui rassemblent les contemporains et les descendants autour de la personnalité du compositeur pour créer de nouveaux interprétations graphiques de son époque musicale en cours.

Speaker: Alla **Semenyuk** (Russian State Library, Moscow)

Les partitions musicales illustrées du Belge Peter De Greef : de nouvelles sources au service de la recherche

Abstract:

La partition musicale illustrée en Belgique est un champ d'investigation encore peu développé en musicologie et dans le monde de l'édition musicale, même si quelques spécialistes ont déjà mis en avant ses qualités artistiques et graphiques. Ses productions ont longtemps été rassemblées et préservées par un certain nombre de collectionneurs privés, n'étant dès lors que peu accessibles aux chercheurs. Or, très récemment, la Bibliothèque royale de Belgique a acquis deux fonds particulièrement riches dans ce domaine et contenant plusieurs milliers d'exemplaires : ceux de Marc Danval et d'Éric Mathot. En outre, leurs autres documents (disques, photographies, lettres, livres) permettent une recherche et une analyse approfondie du sujet. Ces collections nous permettent aujourd'hui d'étudier l'esthétique de Peter De Greef (1901-1985), un peintre belge peu connu, proche de Magritte, et surtout, un illustrateur prolifique de partitions de la première moitié du XX^e siècle. Ses partitions sont de véritables mines d'informations tant sur le répertoire « non classique » (le jazz, la chanson, ...) que sur les compositeurs (Sylvain Freund, Paule Muray, David Bee, Ludo Langlois, ...), les paroliers (Noël Barcy, Fernand Servais, ...), les éditeurs de musique (L'Art Belge, Charles Bens, l'International Music Company, ...), ou encore les interprètes des chansons (Tohama, Marcel Roels, ...). Les partitions de Peter De Greef ne sont donc pas uniquement une source pour les historiens de l'art. Elles offrent aux chercheurs l'occasion d'approfondir leurs connaissances du contexte musical et, en particulier, les interactions qui existaient à cette époque entre les différentes disciplines artistiques en Belgique.

Speaker: Félicie **Lecrivain** (Université libre de Bruxelles, Brussels)

Where to draw the line? Some thoughts about photography and RIdIM

Abstract:

When in summer 2012 the German RIdIM branch at Munich was contacted to catalogue a collection of photographs about a composer's life and work, the decision seemed quite easy: Photography as a genre of arts contributes to music iconography just as much as paintings, sculpture and drawings do.

Usually the cataloguer that works within the framework of the Répertoire International d'Iconographie Musicale (RIdIM) faces photographs in art collections, and by this their status as items of art is usually beyond question. But photography serves different purposes, and beside its contribution to the arts and the applied arts its technical progress turns it into an ideal documentary tool even for low-skilled people, allowing everyone to produce an acceptable picture just at the push of a button.

The purposes of RIdIM – cataloguing works of art that show a musical depiction – and the range of photography from fine arts production to family snapshots lead to the question if photographs have to be catalogued in any case as long as they show a content related to music or if and where a line has to be drawn.

Speaker: Dagmar **Schnell** (RIdIM – Bayerische Staatsbibliothek München, München)

Presented by the Répertoire International d'Iconographie Musicale (RIdIM)

Chair: Antonio Baldassarre (President, Association RIdIM / Hochschule Luzern – Musik, Luzern)

9.00–10.30

ROOM 161

Répertoire International des Sources Musicales (RISM)

Commission Mixte (closed working meeting)

Chair: Wolf-Dieter Seiffert (President of RISM, RISM Commission Mixte, München)

9.00–10.30

ROOM 163

Outreach Committee

Working meeting (open)

Chair: Martie Severt (Netherlands Branch of IAML, Amsterdam)

10.30–11.00

Tea & coffee

11.00–12.30

WHITE HALL

Catalogues, correspondence and C.P.E. Bach: Research projects in libraries

Westphal, Wagener and the tercentennial C.P.E. Bach year

Abstract:

In 2012 the Koninklijk Conservatorium Brussel (Royal Conservatory Brussels), a department of the Erasmus University College Brussels, launched a research project in preparation for the 300th anniversary of the birth of Carl Philipp Emanuel Bach (1714-1788). The central aim of this project is to promote the unique collection of the Brussels conservatories. An important aspect of the project is the digitization of a significant portion of works by Carl Philipp Emanuel Bach. This project has focused on unique works not currently available from other libraries on the internet as well as works which are of most interest to the students of the conservatory. As well as digitalizing, the project will also focus on the Westphal and Wagener collections, presenting an online exhibition about them and their importance to scholars. This paper will cover the project, detail its progress over the past two years, present the current result and plans for the final months in 2014.

Speaker: Richard **Sutcliffe** (Royal Conservatory Brussels, Erasmus University College, Brussels)

Designing an online thematic catalogue of the musical works of Christoph Graupner

Abstract:

The autograph manuscripts of the musical works Christoph Graupner (1683-1760) composed at and for the court of Darmstadt (D) are almost entirely preserved at the University Library of that town. Because of the renewed attention of his qualitative and quantitative remarkable oeuvre (f.i. 1418 sacred cantatas) there was an urgent demand at making a musical catalogue of his works accessible. Florian Heyerick, musicologist and conductor, designed in a innovative way a possible model for such an online catalogue (GWV-online), also usable for other composers, and helpful for both performers and researchers. After a short introduction on the preliminary history of the conventional GWV, the opportunities and threats of a digital work catalogue and possible solutions will be presented.

Speaker: Florian **Heyerick** (University College Ghent – School of Arts, Ghent)

Mozart at Calais: A new document and new light on his composition of music for keyboard four-hands

Abstract:

The chronology of Mozart's return to the continent during the Grand Tour of 1763-1766 – from his departure from London in July 1765 to his arrival at Gent in September – has never been adequately documented, in no small part because the Mozart children became ill in Lille and were laid up for four weeks. Leopold's letters of the time give details of their illness but are inexact with respect to their movements both before and after. As a result, scholars have had to guess where they travelled and when, most assuming that they departed Calais, their point of arrival on the continent, on 2 August. Yet none of the possible chronologies they propose can be made to match the sketchy evidence of Leopold's letter of 19 September 1765.

The discovery of a document – a diary entry by Prince Emmanuel Cröy of Calais – more or less settles the chronological problem. The Mozarts did not leave Calais at the time scholars have supposed but remained there for at least two or three more days. What is more, Cröy reports on a previously unknown performance by the Mozart children, playing four-hand keyboard music, that casts new light on Mozart's early composition of keyboard duets, and the sonata K19d in particular. Earlier attempts to authenticate this work – or to argue against its authenticity – were unaware of this evidence, and other related documents. The discovery of the Cröy diary entry does not solve the authenticity problem. But it demonstrates, again, that archival and documentary research into Mozart's life and works remains a fundamental scholarly undertaking.

Speaker: Cliff **Eisen** (King's College London)

Presented by the Research Libraries Branch

Chair: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

11.00–12.30

YELLOW HALL

Archiving music in the 21st Century – providing access to cultural heritage

ReComposing the archives: American archival practice and music collections in the 21st Century

Abstract:

Music and performing arts archives and private collections in the United States have existed for more than a century although a rigorous and professional management practice is still finding its footing amongst American archivists. This talk explores the development of music archives management best practices in the United States during the 20th century. As shown by a comprehensive literature review, music archives management practice isn't standardized and it often veers into the music librarianship territory. It will address the practical implications and theoretical foundations of the different approaches American music archives have taken for preserving and providing access to this cultural heritage. In addition, it will map out the challenges we face in the 21st century such as the assimilation of technology into the creative process, the increasing expectations of our users for unfettered access, and the need for establishing a dialogue between archivists and creators.

Speaker: Adriana P. **Cuervo** (Institute of Jazz Studies, Rutgers University, Newark, NJ)

Shelf to stage: Reimagining archival music in the 21st Century

Abstract:

FAU Libraries has an extensive music archives with vintage print material that is not be suitable for concert use and is too fragile for musicians to handle at rehearsals. An example of this is the 1943 pencil manuscript scores by Glenn Miller and Abraham Ellstein. Traditionally scholars and academics rely on print music archives as their primary source material for research in musicology; however the primary purpose of published or manuscript music is for performance. Given the demand from musicians and conductors for performance scores and parts of rare or unpublished music, FAU Libraries created a portal that allows access to transformed and edited scores that are viable for performances. "Shelf to Stage" is the phrase used by the department of Music Performance & Education to describe its unique work with the Print Music Collection at Florida Atlantic University Libraries, which holds over 100,000 musical scores and documents in its Special Collections. Scores are transformed using Finale software, performed with professional musicians, recorded and then put on the Shelf to Stage website. Music staff selects valuable and historical music from the collection and create new arrangements, orchestrations, and compositions based on this original sheet music. We edit and publish these new scores with parts so they can be performed by professional or student musicians. We also serve as orchestra librarians for our performance events and have a parallel collection of revised scores. This model has generated international interest in the library's American Jazz and Jewish (Yiddish-Klezmer) music collection. The session will explore the technical, musical, and creative stages in developing this initiative that transforms an archival collection into an accessible online

collection available for viewing and listening. The activity and website offers the end user a complete musical experience for score study as well as another entry point for the entire music collection in Special Collections.

Speaker: Aaron Kula (Florida Atlantic University, Boca Raton, FL)

Jazz heritage in Flanders and Brussels: Some opportunities and challenges

Abstract:

Both in Belgium as well as abroad, jazz has since its inception had an own identity which can be defined through its tradition, practitioners, audiences, promoters, festivals, historiography, etc. As such this genre has played an important role in the music industry in Belgium, influencing not only musicians and fans, but also the media and music education, among others. For instance, one of the earliest books as well as journals on jazz were written by Belgians, and our small country produced one of the first jazz festivals worldwide. Naturally such (musical) practices have left their traces, so jazz in Belgium has much to offer in terms of music heritage.

Resonant, the Flemish centre of expertise for musical heritage, asked researcher Matthias Heyman to synthesize all information on jazz heritage in Flanders and Brussels. He not only located and described all relevant archives and collections, but also consulted several music professionals and heritage organisations, including libraries and museums. His field research resulted in a report which sets the guidelines for future actions both with and within the Belgian jazz milieu and heritage sector. These actions are broad based, reaching out to not only musicians or archives, but also to scholars, jazz aficionados and various other actors, such as concert venues.

In this presentation we will highlight some of the opportunities and challenges that lie in unifying these diverse actors, and discuss the various ways in which Resonant can act as a jazz heritage broker.

Speakers: Heidi **Moyson** (Resonant, Centre for Flemish Musical Heritage, Leuven), Matthias **Heyman** (University of Antwerp, Antwerp)

Presented by the Programme Committee

Chair: Saskia Willaert (Music Instruments Museum, Brussels)

11.00–12.30

ROOM 58

Répertoire International de Littérature Musicale (RILM)

Business meeting for National Committee Members only

Chair: Zdravko Blažeković (RILM International Center, Graduate Center of the City University of New York)

11.00–12.30

ROOM 161

Cataloguing Commission

Elections

Working meeting (Including updates on RDA from around the world)

Abstract:

Along with business of the Commission, we will ask various members to share updates on RDA including: issues for music cataloguing, updates to the RDA Toolkit and general RDA topics.

Chair: Joseph Hafner (McGill University, Montréal)

11.00–12.30

ROOM 163

Advocacy Committee

Working meeting (open)

Chair: Pamela Thompson (Bideford, UK)

12.30–14.00

Lunch

14.00–15.30**WHITE HALL****General Assembly and Closing Session**

A review and discussion of the current issues and plans of the Association, including reports from the President, Secretary General, Treasurer, R-projects, and other groups within the Association, and voting on changes in the IAML Constitution and Rules of Procedure. The Assembly will also include short announcements on topics of professional interest to all conference delegates, and will close with a presentation about the 2015 IAML Conference.

Chair: Barbara Dobbs Mackenzie (President, IAML)

16.00–17.30**MEETING ROOM****IAML Board meeting**

Board members only

19.00**BADBOOT (KATTENDIJKDOK OOSTKAAI, 2000 ANTWERPEN)****Farewell dinner**