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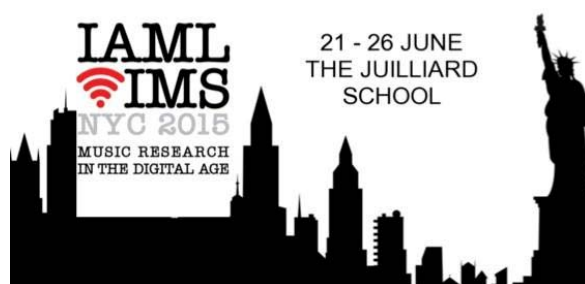**International Musicological Society (IMS)**

Congress
"Music Research in the Digital Age"

New York, USA
21–26 June 2015, The Juilliard School

Programme
(with abstracts; last updated: 22 June 2015)

SUNDAY, 21 JUNE

9.00–13.00   **Board Room**
IAML Board meeting

    Board members only

9.00–15.00   **Room 340**
IMS Directorium meeting

14.00–17.00   **Board Room**
IAML Board meeting

    Board members only

14.00–17.00   **Classroom 527**
IMS Study Group on Transmission of Knowledge as a Primary Aim in Music Education

(closed working meeting)

    Chair: **Giuseppina La Face Bianconi** (Professor of Music History and Music Pedagogy; Department of the Arts, University of Bologna)

        http://www.ims-education.net/home/meetings/new-york-2015/

    Speakers:
    Luca Aversano (Associate Professor of Musicology and Music History; Department of Philosophy, Communication and Visual Arts, Roma Tre University)
    Nicola Badolato (Research Fellow; Department of the Arts, University of Bologna)
    Matthew Balensuela (Professor of Music History; School of Music, DePauw University, Greencastle, IN)
    Lorenzo Bianconi (Professor of Musical Dramaturgy and Music History; Department of the Arts, University of Bologna)

Suzanne G. Cusick (Professor of Music; Faculty of Arts and Science, New York University, NYC)

James A. Davis (Professor of Musicology; School of Music, SUNY at Fredonia, NY)

Maria Rosa De Luca (Associate Professor of Musicology and Music History; Department of Humanities, University of Catania)

Maria Cristina Fava (Assistant Professor of Musicology; Eastman School of Music, Rochester, NY)

Carol A. Hess (Professor of Music; Department of Music, University of California at Davis)

Robert Holzer (Associate Professor of Music History; Yale School of Music, New Haven, CT)

Stephen Meyer (Associate Professor of Music History; Syracuse University, Syracuse, NY)

Pierpaolo Polzonetti (Associate Professor of Music and Liberal Studies; University of Notre Dame, IN)

Colin Roust (Assistant Professor of Musicology; School of Music, University of Kansas, Lawrence, KS)

Cesarino Ruini (Professor of Medieval Music and Music Paleography; Department of the Arts, University of Bologna)

Paolo Somigli (Assistant Professor of Musicology and Music History; Faculty of Education, Free University of Bozen–Bolzano)

Anne Judith Stone (Associate Professor of Music; The Graduate Center, CUNY, NYC)

Philip Taylor (Lecturer in Music; KM Music Conservatory, Chennai, India)

Álvaro Torrente (Professor of Music History; Instituto Complutense de Ciencias Musicales, Universidad Complutense, Madrid)

James R. Briscoe (Professor of Historical Musicology; Jordan College of Arts, Butler University, Indianapolis, IN)

14.00–15.30   Room 543

IMS Study Group on Digital Musicology (open session)

Digital Musicology: Mission Accomplished?

Chair: **Frans Wiering** (Department of Information and Computing Sciences, Utrecht University)

The theme of the 2015 IAML/IMS conference, Music Research in the Digital Age, has yielded an amazing response from the scholarly community. Not only was the number of submissions quite high, but a very large majority of these are emphatically 'digital' in that they present new digital tools or resources, apply these in music research, study music in a digital environment, or present critical reflections on these developments.

The result is an amazingly rich and diverse programme; seldom (if ever) before has such a large selection of 'digital musicology' papers been presented at a single scholarly event. No longer is the application of technology to music research a marginal activity of computer geeks: it has become part of mainstream musicology and other branches of music research. This conference presents also a unique opportunity to study digital musicology 'in the wild.' Has it become what its advocates imagined it to be, or has it developed into something entirely different? And how does the present state of affairs reflect on the goals and activities of the IMS Study Group on Digital Musicology?

Here are some questions that may be discussed in this session:

• Given the success of digital musicology, do we still need a study group to promote it?

• Is, in fact, digital musicology so successful? How do we measure its success? Have all the obstacles been removed or are there barriers, bottlenecks, or prices to pay?

• How sustainable are the results of digital musicology? Can they be generalised? Do we see an emerging digital infrastructure for musicology?

• What about the presumed transformative potential of digital musicology? Is the aim to redefine musicology or rather to enhance the daily work practices of music researchers?

After short presentations by the speakers, there will be an opportunity for other attendants, non-members of the Study Group in particular, to make brief statements.

Speakers:

Frans Wiering (Chair, IMS Study Group on Digital Musicology)

Tim Crawford (Professorial Research Fellow, Goldsmiths College, University of London)

Charles Inskip (Lecturer, University College London)

Audrey Laplante (École de bibliothéconomie et des sciences de l'information, Université de Montréal, Canada)

15.30–17.00   **Room 529**

IMS Study Group (closed working meeting)

Tablature in Western Music

Chair: **John Griffiths** (Monash University, Melbourne, Australia); **Tim Crawford** (Deputy Chair, Goldsmiths College, University of London)

18.30   **PJ Sharp Theater Lobby**

Opening reception

MONDAY, 22 JUNE

8.15–8.45   **Paul Hall**

The IAML Board Welcomes First Time Attendees. An introductory session for those attending their first IAML meeting

8.45–10.30   **PJ Sharp Theater**

Opening session

Announcements from the Congress organizers

Digitizing Musical New York *(and more)***: BAM, Carnegie Hall, and the New York Philharmonic**

Presented by the Organizing Committee
Chair: **Jane Gottlieb** (The Juilliard School, New York)

With a cumulative total of nearly 450 years of uninterrupted history, three of New York City's oldest performing arts institutions are currently focused on the future with their large-scale digitization projects. Millions of pages of scores, programs, correspondence, business records, and eventually audio and video will be made available for research documenting each institutions' experience and New York City's history. Each presenter will discuss the goal of their projects, the challenges and benefits of digitizing their collections, and show some of their digitized material. In addition the Archivists will discuss how the digitization projects have informed and illuminated the connections between the collections.

Speakers:
Barbara Haws (Archivist/Historian, New York Philharmonic Leon Levy Digital Archives)
Gino Francesconi (Director, Archives & Rose Museum, Carnegie Hall)
Sharon Lehner (Director, Brooklyn Academy of Music Hamm Archives)

10.30–11.00   **Morse Hall**

Tea & coffee

Coffee Corner for Mentees and Mentors   **PJ Sharp Theater Lobby**

11.00–12.30   **Willson Theater**

Music libraries and digital humanities

Presented by the Reseach Libraries Branch of IAML
Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Wien)

Kristina Richts (Research Assistant, Musicological Institute of the University of Paderborn and the Detmold University of Music, Detmold)
New approaches of cataloguing musical holdings with MEI and TEI

Following the digital turn and the development and availability of virtual research environments, the collaboration between libraries and research institutions becomes increasingly important. Such cooperations should be developed on the basis of supplementary data standards. In the field of musicology the new international data format of the Music Encoding Initiative (MEI) satisfies the particular requirements in terms of merging metadata in libraries and musicological research data.

The goal of the project "Development of a model for extensive contextual indexing of music holdings based on MEI and TEI, using the example of the Detmold court theatre in the 19th century (1825–1875)," which is funded by the Deutsche Forschungsgemeinschaft (DFG) for two years from September 2014 onwards, is to use the MEI format for a contextual indexing of sheet music for the first time. It is intended to demonstrate the potential of the standard on the basis of a number of specific examples of varying complexity and to enhance it in close exchange with the librarian and musicological community.

The collections of music from the heydays of the Detmold court theatre and the local court orchestra in the nineteenth century (around 1825–1875) hold by the Lippische Landesbibliothek Detmold are of national importance and particularly suited to explore and demonstrate the extensive opportunities of the MEI format because their material components have been retained in a remarkable variety and completeness. Some of the materials shall be more thoroughly indexed in an exemplary way to illustrate the advantages of deeply indexed materials compared with traditional catalogue recordings. Benefits will result from the use of the FRBR model, which has been implemented in MEI 2013. The use of it allows, for instance, a more precise description of performance materials and their treatment within a historical process.

The longterm objective is to create an MEI- and TEI-based generic model, which could be also used for indexing other comparable collections. For further research, all results are to be stored in a digital environment. They will be presented in an open structure in order to allow extensions by local as well as external collection data and to enable interdisciplinary research within these holdings.

The lecture will give an overview over the project objectives and approaches and will present first experiences with the creation of the intended model.

Barbara Wiermann (Sächsische Landes-, Staats- und Universitätsbibliothek Dresden)
Music libraries and digital research. Strategic considerations and perspectives of the Saxon State and University Library Dresden, Germany

The Saxon State and University Library Dresden (SLUB) is one of the largest and best endowed academic libraries in Germany. The SLUB serves as the university library of Dresden University of Technology. It is the state library of Saxony and a major innovation and coordination center for German libraries.

In the last years the SLUB conducted major digitization projects in all subject areas. In music they dealt for instance with manuscript of the private royal music collection, the royal church music and the royal opera as well as with early recordings of vocal music ("Archiv der Stimmen").

In my paper at the IAML conference New York, I discuss the relationship between music libraries and musicological research. I will present the strategic considerations, why and how the music department of SLUB Dresden looks for closer cooperation with digital research projects and will present first projects, which go beyond simple digitization or e-publishing.

Laurence Decobert (Head of the Special Collections Section, Bibliothèque nationale de France, Music Department, Paris)
Music Special Collections of the Bibliothèque nationale de France for researchers and with researchers

The Music Department of the Bibliothèque Nationale de France has been working for researchers and with researchers for many years. Today the digital age brings a new dimension to this collaboration. The Department has undertaken to provide access to Music special collections and to Archival collections (about 400 in the Music Department), by describing them in a specific way, by digitizing them, by showcasing them by targeted actions.

In Gallica specific files highlight several digitized collections. Moreover, collaborations with research institutions are set up. The project of digitization of the 37 Livres d'airs de différents auteurs published by the Parisian printer Ballard (from 1658 to 1694), carried out with the Centre de Musique Baroque de Versailles, is a good example of cooperation between the BnF and musicologists. In this project, digitized primary sources are linked with the digital critical editions available online (1220 airs and songs) published by the CMBV and by a team of musicologists. On the other hand, cooperation with Bärenreiter-Verlag for the edition of the Complete Works of Camille Saint-Saëns (1835–1921) will enable to digitize the handwritten music of the composer, in connection with the needs of the scientific editors for the preparation of the volumes. A file « Saint-Saëns Manuscripts » will soon be added in Gallica.

Some other kind of initiative involving researchers has been launched in 2014: a new series of workshop is about to be planned in cooperation with the Institut de Recherche en Musicologie (IReMus), laboratory of the French National Scientific Research Centre (CNRS). These workshops will deal with the way the Music special collections have been built. During the first workshop, 22 musicologists and librarians will focus on the collections of the Library before 1815: for instance those of the Princesses of France, daughters and granddaughters of the King Louis XV and of Maria Josepha of Saxony (1731–1767) Dauphine of France. Similar kind of workshops is planned on the next 3 years to begin with. This way, musicologists will have the opportunity to work on the collections with a combined historical and scientific approach, improving the knowledge of the sources and their origins. Thanks to that work, description of music manuscripts will be enhanced in the

RISM. Not only the corresponding documents will be digitized, but also conferences will be organized and scholarly articles published following the workshops findings.

This paper will present the global approach of these two areas and also some specific examples depending on the achievement level of each project.

Depuis de nombreuses années le département de la Musique de la Bibliothèque nationale de France travaille pour les chercheurs et avec les chercheurs. Aujourd'hui l'ère du numérique permet de donner une nouvelle dimension à cette collaboration. Le département a entrepris de donner accès aux grandes collections musicales et aux fonds d'archives (près de 400 au département de la Musique), en les décrivant de manière spécifique, en les numérisant, en les valorisant par des actions ciblées.

Dans Gallica, des dossiers permettent de présenter certaines de ces collections numérisées. Pour aller plus loin, des collaborations avec des laboratoires de recherche se mettent en place. Le projet autour des 37 Livres d'airs de différents auteurs de l'imprimeur Ballard (de 1658 à 1694) avec le Centre de musique baroque de Versailles est un exemple de travail mené en parallèle par les chercheurs et par la BnF. Ce projet met en relation les sources primaires numérisées avec les éditions scientifiques en ligne (1220 airs et chansons) publiées par le CMBV et par une équipe de musicologues. Par ailleurs, la collaboration avec les éditions Bärenreiter pour le projet d'édition des œuvres complètes de Camille Saint-Saëns (1835–1921) va permettre de numériser toutes les sources manuscrites des œuvres du compositeur, en lien avec les besoins des éditeurs scientifiques pour la préparation des volumes, et de présenter prochainement un dossier « Manuscrits de Saint-Saëns » dans Gallica.

Un autre type d'action associant directement les chercheurs a été engagé cette année. Le département a démarré un programme de séminaires de recherche sur la constitution de ses grandes collections musicales en collaboration avec le laboratoire IREMUS (Institut de recherche en musicologie) du CNRS. La première session, consacrée aux collections jusqu'en 1815, réunit 22 musicologues et bibliothécaires qui vont explorer une vingtaine de collections musicales, comme par exemples celles des princesses de France, filles et petites-filles de Louis XV, et de Marie-Josèphe de Saxe (1731–1767) dauphine de France. Planifié sur 3 ans au moins, ces séminaires donnent l'opportunité à des musicologues de travailler directement sur les collections d'un point de vue historique et scientifique. Ces travaux déboucheront sur une meilleure connaissance des sources et de leurs origines, une description plus précise des documents dont le RISM pourra bénéficier. Ils seront accompagnés de numérisation des sources, et seront suivis de colloques et de publications d'articles scientifiques.

Ma communication présentera ces deux axes et sera illustrée d'exemples précis en fonction de l'avancement des projets.

11.00–12.30   Room 543

Sound recordings and digital libraries

Presented by the IAML Commission on Audio-Visual Materials
Chair: **Andrew Justice** (Associate Head Music Librarian, University of North Texas, Denton, TX)

Jeremy Allen Smith (Special Collections Librarian and Curator of the James R. and Susan Neumann Jazz Collection, Oberlin Conservatory, Oberlin, OH)
Music has its destiny: On collecting audio in a digital age

Private collectors have long played an influential role in determining the holdings of audio archives and music special collections libraries. As an audio archivist once quipped, "I collect collectors." Such an approach, in part, can be understood as a practical strategy by librarians for efficient collection building. Why, after all, invest the immense time and effort it takes to build a thematically unified collection item-by-item when such work has already been carried out by knowledgeable and enthusiastic collectors? This approach is also a recognition that individual collectors have the time, the interest, and often the financial resources to develop unique expertise—and unique collections—in highly specific realms of musical culture in ways that would not be available to institutionally-based librarians tasked with broader responsibilities

Historically, audio collectors have of necessity focused on the variety of physical carriers present across the twentieth century: from wax cylinders, to 78s, to LPs, to CDs. But in the current digital age when audio is more commonly available via streaming services and download-only releases, what becomes of collectors?

As the literature on collecting has long demonstrated, individuals have been motivated to build collections by the thrill of the hunt, longing and desire for items of material scarcity, repetitive acquisition, cultural preservation, and in a more pathological vein, obsession and completism. In the digital age, however, many inherited discourses around collectors and the practice of collecting have begun to be drawn into question. Marcus Boon, for example, has recently asked whether it is even possible to be a collector in an era when collected items no longer exist as physical objects but instead as "endlessly replicable patterns of data." When replicability replaces scarcity, hyper-abundance of information replaces the thrill of the hunt, and streaming access replaces the tactile and visual pleasure that come from acquiring individual physical carriers, what does it mean to self-identify as an audio collector? Relatedly, how might these changing conceptions of collectors and collections impact the future holdings of audio archives and music special collections libraries?

This paper will explore the history and evolving discourses around notions of collecting and the relationship between audio collectors and music special collections libraries. With an emphasis on the unique issues surrounding born-digital and digitized audio, this paper will address the ramifications of what has been termed "postmaterial" cultural production for the ongoing library work of preserving and providing access to recorded sound.

Andrew Justice (Associate Head Music Librarian, University of North Texas, Denton, TX)
So many bits, it hertz: Digital sound recordings & sound quality

In this presentation, the world of digital sound recordings and sound quality will be explored: the histories and attributes of digital sound platforms (Compact Discs, digital tape and various file formats) will be discussed, along with side-by-side comparisons of different 'major' formats (WAV, MP3s compressed at various bitrates, etc.) to consider the listener's experience. Special attention will be paid to compression, streaming services (such as Naxos, Alexander Street, YouTube, Spotify and Pandora), and the recent movement toward high definition formats, including Neil Young's recently-unveiled Pono music player and other platforms. The goal of the presentation will be to enhance attendees' understanding of the various issues at play in the current climate of sound recordings and how they relate to librarians' work with collections and patrons' usage, as well as afford us the opportunity to test our own listening skills.

Jann Pasler (University of California, San Diego, La Jolla, CA)
The Treasures of Gallica, or how digital sound, visual, and print archives have transformed research

Nothing substitutes for working in archives, having direct access to documents without the mediation of other scholars' agendas. Eavesdropping on conversations and debates between individuals; pouring over the debris of history and looking into its crevices to understand how musical taste took shape and evolved; discovering so much more than could be imagined in advance of such research—archives broaden our questions as well as our conclusions. The Bibliothèque Nationale's Gallica, and other digital archives, can function similarly.

A few examples from my own research will suggest not only their potential, but also the tremendous contribution they have made to my research, especially when used in conjunction with library collections. In studying French musical life over time, the word-searchable music journal, Ménestrel (1833–1940), has been indispensable. In digitized French newspapers, I have been able to study the musical scores reproduced weekly in Le Figaro from the 1870s–1920s and compare them with urban popular songs reproduced in the mass-marketed Petit Journal. Digitized newspapers and government documents in Algeria and Madagascar—countries that are very difficult to visit for reasons of distance or political instability—have helped me to understand musical and theatrical life in the colonies, the dynamics of government subventions, and local reception of performances. Digitized non-music journals, such as L'Eveil economique in Saigon, have shed light on musical taste in the context of local politics and colonial radio. Digitized newspapers also can unveil the lives of minor cultural actors, such as the person responsible for choosing the scores published in Le Figaro. Gallica's digitization of newspapers across the Mediterranean region has allowed me to track the careers of musicians, such as the conductor Saugey who, after premiering works by Massenet in Algiers, later won positions in Nice and Marseille, and female singers who did well in Algeria and later directed opera troops in Indochina, positions unavailable to them in France. To understand how French scholars heard non-western music, I have compared Azoulay's

newly digitized wax cylinder recordings of performances at the 1900 Paris Universal Exhibition (currently at the Centre d'Ethnomusicologie in Paris) with his transcriptions, and studied field recordings, made in North Africa from 1904–1920s, being digitized at the Berlin Phonogramm Archiv. Gallica's rare, digitized photographs, such as one of young Africans learning solfège from missionaries and those made at the 1931 Colonial Exhibition in Paris, have also been useful.

Gallica's possibilities are limited only by one's imagination, time, and energy.

11.00–12.30 **Paul Hall**

Music philology

Presented by the IMS Programme Committee
Chair: **Philippe Vendrix** (Dean, Centre d'études supérieures de la Renaissance, Université François-Rabelais, Tours, France)

Andrea Lindmayr-Brandl (Professor, Universität Salzburg, Austria)
Early music prints in database: The question of identity

Nowadays we are used to refer to books simply by their title, envisaging one copy of a specific edition that may have several thousands off-prints. That makes sense because all off-prints are identical and it makes no difference which copy one actually holds in hand. Books from the beginning of the printing era are not that easy to handle. Very often the printing process was interrupted during the press-run to make corrections or other interventions to the layout so that the surviving copies from these early times may differ in several minor or major respects. Moreover, due to its historical prominence and the small number of off-prints of one and the same edition, each single copy has a specific significance. Later annotations,

several ownerships, binding and co-bound books testify its individual "destiny" which is worth documenting. Thus the idea of "one book" collapses into a bundle of highly specific individual copies.

In our project on early music printing in German speaking lands (1501–1540) we had to face this fact (and all the problems associated with it). We did so by establishing a database that works on several levels related to each other. The central relationship is the one between the title level and the copy level. Theoretically, the sum of all individual copies of one edition make up a title, but several discrepancies may occur. One possibility is that there are only incomplete copies with missing layers or only one copy without title page (that actually happens!). Should one reconstruct an "ideal copy" in such a case, as Stanley Boorman has done in his Petrucci catalogue? Another issue concerns the question of identity. Is it the same edition if one of the extant books has changed one letter on the title page, if a music example has been left out, or if designations are in different fonts? Only a deeper knowledge of the printing process allows us to distinguish between close editions of a book.

As a consequence of this closer scrutiny, the number editions of music books (particularly regarding music theory and hymn books) in our database increased remarkably, compared with traditional bibliographies. This difference in quantity of editions has far-reaching consequences not only for the statistics. It reshapes our picture of early music printing in general and leads to other conclusions concerning the meaning of music in early modern times.

Christophe Guillotel-Nothmann (Chercheur associé, Institut de Recherche en Musicologie / IReMUS [UMR 8223 – CNRS, Paris-Sorbonne, BNF, Ministère de la Recherche, France]), **Ullrich Scheideler** (Institut für Musikwissenschaft und Medienwissenschaft der Humboldt-Universität zu Berlin)

Thesaurus Musicarum Germanicarum: A multidisciplinary edition project on German music-theoretical sources of the period 1500–1650

Digital editions have grown considerably in importance in the last two decades. This also applies to the electronic edition of music-theoretical writings, which were part of this process from the early nineties through many seminal projects focused on Latin, Italian, English, French and Spanish sources. Due to its theoretical, linguistic but also typographical complexity, the German corpus, however, has acquired a particular status in this process. The VD16 and VD17 digitization projects carried out in Germany have dramatically improved the access to these sources. However, despite their crucial historical importance, no systematic musicological investigation of these writings has been undertaken with the tools of digital humanities so far.

The project *Thesaurus Musicarum Germanicarum* (TMG), jointly initiated at the University Paris-Sorbonne and Humboldt University, Berlin, aims to fill this gap through a multidisciplinary approach, bringing together librarians, researchers in digital humanities, and musicologists. The project has three main goals: 1) providing full text access to the sources through critical electronic editions; 2) creating tools for investigating intertextual relationships; and 3) contributing to a systematic study of the source's music-theoretical contents through a thesaurus.

First, this talk will describe the different levels of collaboration between libraries, centres for digital humanities and research institutes in musicology. The presentation will focus on the transcription methods used, and the way the XTF framework (Californian Digital Library) has been implemented to meet the specific project's requirements. This section will also explain how the libraries and cultural institutions contribute to the project with their specific expertise in databases and electronic edition.

Second, the project's methodology will be described through examples illustrating how the XML-TEI/MEI markup language is used to grasp the three dimensions of the source (text, illustrations, and musical examples) and then to combine the original contents with a modern edition. Our presentation will then show the critical apparatus, indices and maps, which contribute to the identification of the cultural, intellectual, geographical and historical contexts. Finally, we will present statistical tools used for creating semantic networks and a thesaurus, which gathers definitions of musical terms.

Our talk will conclude with a general reflection on the benefits and limits of digital humanities applied to the editing and investigation of music-theoretical writings.

Thesaurus Musicarum Germanicarum : un project pluridisciplinaire d'édition portant sur les sources germaniques de la période 1500–1650

Les humanités numériques ont gagné considérablement en importance au cours des deux dernières décennies. C'est le cas aussi de l'édition d'écrits théoriques sur la musique engagée dès le début des années 1990 à travers de nombreuses bases de données portant sur les sources latines, italiennes, anglaises, françaises et espagnoles. Dans ce processus, les écrits allemands de la période 1500-1650 acquièrent un statut particulier en raison de leur complexité théorique, linguistique, mais aussi typographique. La production de facsimiles électroniques dans le cadre des projets VD16 et VD17, engagés en Allegamge, a modifié en profondeur l'accès à ces sources. Cependant, le corpus n'a fait l'objet d'aucune exploitation musicologique systématique à l'aide des outils numériques dont nous disposons à l'heure actuelle.

Le projet *Thesaurus Musicarum Germanicarum* (TMG), initié conjointement à l'Université Paris-Sorbonne et à la Humboldt-Universität de Berlin, vise à combler cette lacune à travers une approche pluridisciplinaire, réunissant spécialistes du livre, chercheurs en humanités numériques et musicologues dans le but d'atteindre trois objectifs : 1. fournir un accès intégral

aux sources concernées sous la forme d'éditions électroniques critiques, 2. mettre à disposition les outils informatiques nécessaires à l'étude de la circulation du savoir et 3. contribuer à l'étude systématique des contenus à travers un *thesaurus*.

La communication reviendra en un premier temps sur les différents niveaux de collaboration entre bibliothèques, centres d'humanités numériques et instituts de recherche en musicologie. Elle exposera, par la suite, les méthodes de transcription employées, puis montrera comment l'infrastructure XTF a été aménagée pour les besoins spécifiques du projet. Enfin, seront mis en évidence les apports des institutions du livre et du patrimoine en matière d'expérience en édition électronique et de bases de données.

En un second temps, des exemples illustreront la méthodologie mise en œuvre par TMG. Seront abordés les enjeux du XML-TEI/MEI afin de restituer la nature trimédiale de la source (dotée de texte, mais aussi d'exemples musicaux et d'illustrations) et de concilier les informations de l'original avec l'édition critique moderne. La communication reviendra ensuite sur l'appareil critique, les index et les cartographies permettant l'étude du contexte culturel, intellectuel, géographique et historique de la source. Puis sera présentée la manière dont les outils textométriques et statistiques sont employés pour la construction de réseaux sémantiques et la réalisation d'un *thesaurus* regroupant des définitions de termes musicaux.

La communication conclura par une réflexion générale sur les apports et les limites des humanités numériques appliquées à l'édition et à l'investigation des sources de théorie musicale.

Frans Wiering (Associate Professor, Department of Information and Computing Sciences, Utrecht University, The Netherlands), **David Lewis** (Researcher, Utrecht University, The Netherlands; Goldsmiths College, University of London; Birmingham Conservatoire)

Connecting Renaissance music treatises to the Linked Data universe

The *Thesaurus Musicarum Italicarum* (TMI) was conceived in the late 1990s as a richly marked-up corpus of illustrated music treatises, made available online and on CDROM. Text and contextual information were recorded using the Text Encoding Initiative (TEI) P3 guidelines and encoded in SGML.

The software that originally published the editions on the Web is no longer supported and has now stopped working. Thanks to the use of the TEI standard, updating the files from SGML to XML and from P3 to P5, is mostly a mechanical task, requiring little extension to existing tools. Similarly, publication of the resource largely involves selecting and customising publicly-available tools that support TEI.

Modernisation becomes more interesting when we consider aspects of TMI that had bespoke solutions because no better option was available at the time. The texts often make references to external entities, such as people, treatises, musical works, philosophical texts and mythological stories, which a reader might expect to be rendered as hyperlinks. Some referenced texts could be connected directly, since they are also published in TMI, others are available in other corpora, others may not be URL-addressable, or may be unedited or lost.

Where the original TMI handled such connections through a separate SGML file which connected ID's to information and documents, it is now possible to accommodate these links using a combination of more recent innovations in web technologies—most notably those concerned with the Semantic Web and Linked Data.

In this paper, we describe our new approaches to publishing the corpus and the opportunities that they open up. We focus on the issues surrounding the many cross- references in the editions, showing in particular how we connect to other ongoing music treatise publishing projects: *Thesaurus Musicarum Latinarum* and the *Complete Theoretical Works of Johannes Tinctoris*. Our use of these technologies not only allows relationships to existing resources to be represented and explored, but also enables new resources to be linked to TMI with relatively little effort. Our approach supports these references, allowing navigation to online versions, where these exist, and providing alternative information to the user where they do not.

11.00–12.30   **Bruno Walter Auditorium**

Music and place

Presented by the IMS Programme Committee
Chair: **Aaron A. Fox** (Associate Professor, Department of Music, Columbia University, New York)

Judith Olson (Researcher, American Hungarian Folklore Centrum, Albertson, New York)

Transylvanian village dance: From golden to digital age

In *táncház*, musicians and dancers take on the dances and music of Hungarians in Transylvanian villages such as Szék as their own in parties that take place throughout Europe, North America, and other parts of the world. The beginning of the *táncház* movement around 1972 is linked to recordings, films, and transcriptions of traditional music and dance made by Bartók and later researchers. Inspired by these materials, *táncház* organizers and participants followed the routes of dance researchers to learn from village musicians and dancers. When they could not visit, musicians learned by ear from

recordings, and dancers passed around ever-fading copies of archival films. Some of these films became the standard for dance figures (*Kalotaszegi legénes*, Kallós, Martin et al, 1969), and sometimes dances were entirely reconstructed from dance films (*Bonchidai* dances, preserved on a single film, Martin et al, 1968).

Participant research peaked in the 1980s, with dancers driving around Transylvania on weekends, looking for weddings. However, as Transylvania moved into the modern age many villagers turned away from traditional arts, which are now represented mostly by older people, young people who learned under the *táncház* movement, and later generations of Gypsy musicians. Meanwhile, the use of technology within the *táncház* movement has grown. Now every participant can own a video camera, and the old films are ever more available on research sites such as the Néptánc Adatbázis Filmtár (Folkdance Film Library Database) of the Hungarian Academy and on YouTube. This reliance on varying levels of technology from traveling teachers to libraries and collections to YouTube and Facebook has allowed *táncház* to involve large numbers of people as far from Transylvania as China, Japan, and Australia.

But with the decline of dance in the villages, *táncház* dancers and musicians have shifted focus from living people to films from the "high point" of dance research in the 1960s. What are the creative implications and prognosis for this form, now looking primarily to the past? As one bass player put it, "The musicians aren't as good now, but it doesn't matter, because we have the recordings." This analysis will explore the changes brought on by the passage of time and by shifts in technology and compare viewpoints of musicians and dancers using interviews conducted in Transylvania, Hungary, and the US over the past nine years and discussions during my own involvement in *táncház* over the past 30 years, with implications for continued research of this unusual dance practice.

Erin E. Bauer (Claremont Graduate University, Pomona, CA)
New techniques in digital musicology: Localizing Texas-Mexican *conjunto* music through social network analysis

As digital accessibility stimulates cultural possibilities, musicians often choose a creative identity outside of familial heritage. This paper uses online connections and social network analysis to explore the adoption of Texas-Mexican accordion music, called *conjunto*, around the world. In this way, new methods of digital musicology allow for detailed analysis of stylistic relationships between international *conjunto* musicians, exposing an unexpected inverse relationship between location and innovative musical characteristics.

Conjunto forms a powerful symbol of cultural identity for the working-class border community in the United States. Yet, musicians like Kenji Katsube from Japan and Dwayne Verheyden from the Netherlands have used electronic methods of communication to teach themselves to play the button accordion in a *conjunto* style. Traveling to South Texas, these international participants perform as surrogate members of the Texas-Mexican community. Similarly, listeners worldwide use electronic platforms like YouTube to participate in *conjunto* outside of more conventional boundaries. As this paper demonstrates, international musicians identify with *conjunto* through the familiar accordion sound and recognizable polka rhythms, but also through a common sense of retaliation against a dominant culture.

While the international spread of *conjunto* might suggest the insertion of global characteristics, artists like Katsube and Verheyden actually stay close to the traditional style. In contrast, Texas-Mexican musicians like Flaco Jiménez regularly incorporate elements of jazz and rock. Musicians like Sunny Sauceda have stretched the boundaries of *conjunto* even further with heavy-metal style distortion and an on-stage rock persona. By maintaining the traditional sound, international *conjunto* artists produce a type of cultural folklore. Texas-Mexican musicians instead turn the music into popular culture through commercialization and external elements.

Using data from the Tejano Conjunto Festival, this paper shows that international *conjunto* artists typically maintain a conservative style, while external characteristics come from Texas-Mexican musicians. By applying visualization techniques based on digital network analysis, a community of *conjunto* musicians takes shape through common stylistic characteristics and musical lineages. Using Cytoscape to cross-reference these stylistic traits with geographic locations produces a database of musical connections. Different colors on the visualization represent relative distances from the stylistic center of *conjunto* music in South Texas. Analysis of the visualizations shows clusters of conservative musicians from around the world, while local musicians often lie outside of central stylistic patterns. Techniques of digital musicology therefore provide valuable insights gained through contemporary technological advances.

Sarah Suhadolnik (Ph.D. candidate, Musicology, University of Michigan, Ann Arbor)
Ain't Your City: **Rethinking music and place in cyberspace**

What does it mean to hear music as New Orleans? The traditional New Orleans second line parade employs a genre of brass band music that is deeply embedded in the local culture of the city. The practice is known colloquially as "takin' it to the streets." More and more though, proliferating digital music media—in the form of music websites, carefully crafted promotional campaigns, and widely circulated music videos—transmits the talents of participating New Orleans musicians across the United States and beyond. This paper asks, what sense of place follows second liners into the transient, virtual spaces of web-based music consumption? How might we best explore the terrain of expanding New Orleans parade routes? A number of scholars in the emerging field of music and place studies have responded to such questions with

adapted applications of *music scene*. Their work both identifies and discusses interconnected networks of musicians, audiences, and institutions that support the virtual spaces and places of localized musical activity.

I propose a new method of understanding how ideas of and about place permeate American musical life. My analysis focuses on two contrasting case studies, which examine different musical representations of a New Orleans Second Line Parade. I ask, when we participate in an online music event: 1) *where* are we exactly? 2) Is the associated media to be read as a musical representation of place, and 3) if so, then how? Live parade footage from the 2005 world premiere of "Congo Square" situates Wynton Marsalis, the Jazz at Lincoln Center Orchestra, and other featured performers *within* the work's primary subject. The juxtaposition of site and sound blurs the boundaries between an abstract musical representation of place and a palpable feeling of setting or atmosphere. The music video for "Ain't No City," which just recently introduced the Original Pinettes Brass Band to a national audience, provides a different take. Aural and visual geographical markers of New Orleans are intermingled with scenes from their New York City studio session. This careful repackaging of the group's "street queen" persona projects a New Orleans second line experience outward, inviting new listeners to take part. These examples cut across multiple cultural contexts and platforms, speaking to the ways in which intersections between music and place actively shape how we "navigate" music. Underlying relationships of place and music prove dynamic, constructed, and contested—a complex intermingling of sound, terrain, and worldview.

9.00–10.30   NY Phil Hull Room

Ballet music

Pas de deux – How a music librarian and a conductor prepare ballet music

Presented by the Broadcasting and Orchestra Libraries Branch of IAML
Chair: **Nienke de Boer** (Het Balletorkest / Dutch Ballet Orchestra, Amsterdam)

Speaker:
Matthew Naughtin (Music Librarian, San Francisco Ballet, San Francisco, CA)

Music librarians who find themselves dealing with ballet repertoire or working with ballet companies are often venturing into a strange new world whose language and customs they may find baffling and mysterious. To someone without a dance background, certain phrases and terms – Boy's Variation, *pas d'action*, *apothéose* – simply don't fit into a standard musical vocabulary. Even familiar musical terms like *adagio* and *coda* mean something quite different in the world of dance. Also, while there is a rich literature of writing on dance and dance history, there are precious few bibliographical resources with specific information about the music used in ballet and where it can be obtained. Since ballet companies routinely revise the great ballets to fit their own needs, ballet repertoire can be a tangled web for the uninitiated.

This presentation will discuss:

- The language of dance and how conductors and music librarians who collaborate with choreographers and ballet masters learn it.

- Methods of researching ballet repertoire, including a discussion of how digital resources are increasingly used to find, obtain and create musical scores for ballet productions.

- The many versions of classic ballets and how a ballet librarian finds the correct music.

- The interaction of conductors, librarians, ballet masters and choreographers in creating new ballets and resetting old ones.

- The collaborative roles of the conductor, company pianist and music librarian in the daily routine of a ballet company.

- Stress points – how a ballet librarian deals with looming deadlines, premieres of new productions and last-minute changes in existing music.

- Rewards – those satisfying moments when music and dance coalesce in a beautiful ballet experience.

- My book *Ballet Music: A Handbook*, intended as a reference resource for music librarians and a practical guide for professional musicians working with ballet companies. An important part of the book is an extensive listing of classic ballets in the standard repertoire, giving their history, versions, revisions, instrumentations, publishers and other sources for both the original music and later musical additions and adaptations.

I hope that this presentation will provide a clear explanation of the day-to-day routine of ballet companies and the process through which music for new dance works is created and existing music for classic ballets is adapted for new productions. I think it will be of interest to anyone who is interested in what goes on backstage at the ballet and what resources are available for finding those mysterious lost treasures of 19th century ballet repertoire that have been overgrown by jungles of revision and adaptation over the decades.

After this presentation the panelists will discuss their experiences of preparing and presenting ballets.

Panelists:
Charles Barker (Conductor, American Ballet Theatre, New York, NY)
David LaMarche (Music Administrator and Conductor, American Ballet Theatre, New York, NY)
Matthew Naughtin (Music Librarian, San Francisco Ballet, San Francisco, CA)

11.00–12.30   **Classroom 527**

IAML Working Group on the Access to Music Archives Project

Reporting and planning session (open)

Chairs: **Jon Bagüés** (ERESBIL – Basque Archives of Music, Errenteria), **Klaas Jaap van der Meiden** (Resonant, Leuven)

12.30–14.00

Lunch

12.45–13.45   **Classroom 529**

IAML Constitution Committee

 Lunch working meeting

Chair: **Richard Chesser** (British Library, London)

14.00–15.30   **Willson Theater**

In Concert: Towards a collaborative digital archive of musical ephemera

Presented by the IAML Bibliography Commission
Chair: **Rupert Ridgewell** (British Library, London)

> The In Concert project aims to set new standards in the development, curation, and use of data in a rapidly growing area of contemporary musicological research. Data are sourced from concert programmes, bills, and reviews and advertisements published in historical newspapers and periodicals, to produce a discrete, authoritative resource facilitating the pursuit of specific lines of enquiry. Various datasets of this type in differing formats can be brought into association, interpreted and interrogated using new technologies – Linked Data and geocoding, for example – and can benefit from fresh approaches such as crowd-sourcing.

> Recent work on such ephemeral materials has demonstrated their potential, in critical mass, to illuminate significant aspects of performance practice and concert culture that have been passed over in more traditional modes of musicological research. This session will outline the project methodology and technical framework, as well as discussing the outputs and potential applications of the curated data.

Speakers:
Rachel Cowgill (University of Huddersfield)
Christina Bashford (University of Illinois at Urbana-Champaign)
Simon McVeigh (Goldsmiths, University of London)
Alan Dix (University of Birmingham)

14.00–15.30   **Room 543**

Library services in the digital age (I)

Presented by the IAML/IMS Programme Committee
Chair: **Stanisław Hrabia** (Institute of Musicology, Jagiellonian University, Kraków)

Clotilde Angleys (National Library of France – Music Department Coordinator for the digitization and the bibliographical information, Paris)
Improving access and facilitating research: The music collections in the new catalogues of the French National Library (BnF)

> * A renewed general catalogue
> The latest important improvement in the catalogue was the keyword search, introduced in 2009. Since then there had been no major change in the functionalities and services of the catalogue. Meanwhile, the amount of data in the catalogue has considerably increased up to 12 600 000 records (October 2014, among which 900 000 for the music collections).

The current project is to develop a faceted search using the coded data of the Intermarc bibliographic records. The new interface has specific facets for the different types of documents which should help the users to precise his search starting from a very wide search. The first "lab" version is to be launched in october 2014.

* A new "data hub"

Data.bnf.fr offers several services to bring the documents of the BnF to the user:

• As a semantic catalogue, it creates pages that can be found directly by the search engines;

• Based on the authority file and the permalinks, it provides a unique page to give access to all the documents linked to one authority in all the catalogues and databases of the BnF ("pivot" role);

• The structure of the page is a first step to a complete FRBR catalogue data.bnf.fr has been online since july 2011 and currently covers 60% of the records in the BnF catalogues.

* A new access to the scores on Gallica

Gallica, the digital library of the BnF, is both a visualizer for the digital collections and a catalogue, based on Dublin Core data extracted from the complete catalogues (BnF catalogue general or BnF Archives et Manuscrits). As in the general catalogue, users are confronted with a mass of data (3 000 000 documents on Gallica).

One of the strategies is to build editorial pages facilitate the research and the access to the documents. These pages will present special collections (like the Chambure, Decroix or Philidor collections), but also give a global access to all music scores sorted by their musical genre, or focuses on great composers.

The first pages will online at the end of 2014-beginning of 2015.

Jürgen Diet (Bavarian State Library, Munich)
Digital services for musicologists offered by the Music Department of the Bavarian State Library

The Music Department of the Bavarian State Library (BSB) is offering more and more services in the area of digital musicology, in addition to providing its patrons with a large amount of current and historical holdings in digital and non-digital formats (music prints, music manuscripts, music periodicals, music books, and sound carriers; see http://www.bsb-muenchen.de/en/about-us/departments/department-of-music/). This talk will describe BSB's current digital offerings for musicologists and its plans for the near future.

With the help of several grants from the German Research Foundation, the BSB and two project partners set up the "Virtual Library of Musicology" (ViFaMusik, see https://www.vifamusik.de/home.html?L=1). ViFaMusik is a central portal for music and musicology and gives access to an extensive digital library containing the latest scholarly research and online resources. Using a single search engine one can find bibliographical data, full text data, and information about experts in musicology. The data sources in the ViFaMusik-search include—among other things—the music library catalogues of the British Library, the State Libraries of Berlin and Bavaria, and the National Libraries of Germany and Austria. ViFaMusik also offers a document server where born-digital and digitized documents for musicologists are being published (see https://www.vifamusik.de/document-server.html?L=1), e.g. the congress reports of the German National ICTM-committee (International Council for Traditional Music).

The RISM-OPAC is another digital service for musicologists to use. Jointly developed by the RISM central office in Frankfurt, the State Library of Berlin and the Bavarian State Library, it is hosted in Munich. The data in the RISM-OPAC is updated monthly, and new versions of the RISM-OPAC with new functionalities are released every one or two years.

In the future, the BSB will extend the functionalities of the ViFaMusik with already secured funding from the German Research Foundation. The BSB will also continue its digitization activities including the use of optical character recognition capability, and intends to use optical music recognition for the music prints (probably using technology from the SIMSSA-project, where the BSB is one of the library partners).

The BSB is also the technical partner responsible for setting up the technical infrastructure connected with a large grant proposal for the project "Bürgerliche Musikkultur in Deutschland im 19. Jahrhundert: Edition – Dokumentation – Reflexion". This new project is intended to succeed the German Musikgeschichtliche Kommisson's series of Denkmäler Deutscher Tonkunst and Erbe Deutscher Musik.

Frans Wiering (Associate Professor, Department of Information and Computing Sciences, Utrecht University), **Charles Inskip** (Lecturer, University College London)
What do musicologists do all day? Work processes and the adoption of software tools in musicological research

In the last two decades, an astonishing amount of computer technologies have been created for the processing of digitized music and music metadata. Quite a few of these are specifically targeted at musicological research. Very often, such software, standards, services or resources are the outcome of interdisciplinary collaborations between computer scientists, audio engineers, musicologists and library scientists. An ever-present subtext in the discourse around these collaborations is the potential of technology to transform the discipline of musicology. It is often asserted that technology will help

musicologists to deal with issues such as searching large music collections, formalizing analysis, detecting high-level patterns in music history, quantifying differences between musical cultures, and will generally strengthen the scientific nature of musicology. Yet the uptake of these technologies in mainstream musicology is not widespread. As a consequence, numerous pleas have been made for better training, more publicity and generally preaching the benefits of technologies, but more often than not attempts to do so have failed.

In other digital humanities areas, a similar lukewarm reception of new technologies has frequently been signalled. This has stimulated a considerable amount of critical thinking about the collaboration between computer scientists and humanists, mainly from the perspectives of Human Computer Interaction and Human Centred Design. Contrary to popular belief, the underlying issue is not so much technophobia as the relevance and acceptability of technology as part of humanities research processes. Anecdotally, musicologists seem to be open to the use of technology whenever it allows them to work more effectively. Insights into the purposes and values of the researchers derived from a clearer understanding of the musicological work processes would enable and enhance interdisciplinary collaboration, leading to the development of usable and useful systems.

To date, only very few studies have been made of the work processes and related technology needs of musicologists. A systematic exploration of the area is in order. As a first step, we will present the results of a questionnaire amongst musicologists worldwide focussing on the use of resources in their daily work processes, informed by their stories of rewarding and frustrating experiences and their views on the risks and limitations of technology. Based on the outcomes of the questionnaire, we will present an agenda for further research of musicological work practices, and a number of recommendations to enable a move towards the design of technologies to support these.

14.00–15.30   NY Phil Hull Room
Renaissance studies

Presented by the IAML/IMS Programme Committee
Chair: **David Fallows** (Emeritus Professor of Musicology, The University of Manchester, UK; Past President, International Musicological Society)

Tim Crawford (Professorial Research Fellow, Goldsmiths College, University of London), **David Lewis** (Researcher, Utrecht University, The Netherlands; Goldsmiths College, University of London)
Publishing early music online: A rich case study of linked data

Digitisation is often regarded as a single act, that of publishing a single aspect of a collection of physical items online, but this represents only the first stage in a process of progressive enrichment, which makes the resource increasingly accessible and useful. In this paper, we consider the enrichment of one such collection, reviewing some of the processes of adding layers of information which augment the ways in which it might be explored and analysed by scholars, enthusiasts, and the online public.

Early Music Online is an online collection of 324 sixteenth-century music prints. The corpus takes the form of approximately 22,000 page-images, along with catalogue information based on existing British Library databases. The resource represents a significant slice of an important period in music history—effectively the first century of music publishing. However, the nature of the MARC-based catalogue information, and the limitation to images rather than transcribed scores, reduces the sophistication and granularity of searches run over the collection.

We describe a series of steps, beginning with adding structure and links to the catalogue information, and automated transcription (albeit error-prone) of the musical content of the images, that add ever greater detail and increasing functionality to the overall resource. We describe the requirements for tools that support the creation of this extra information, demonstrating working software or prototypes. We discuss the use of Linked Data to publish this data and illustrate the benefits with a prototype interface relating the collection to items broadcast on the BBC Radio 3 Early Music Programme, and thence to published recordings and performers, as well as various external online resources.

Finally, we assess the impact that such rich, and richly interconnected, resources can have for musicologists, musicians and enthusiasts, showing the extent to which an enriched digitisation project such as this can provide the semantic foundations of an infrastructure within which new modes of scholarship can flourish.

Craig Sapp (Consulting Assistant Professor of Music, Stanford University, Stanford, California), **Jesse Rodin** (Associate Professor of Music, Stanford University, Stanford, California)
Digital analysis and searching of early Renaissance music: The Josquin Research Project

The Josquin Research Project (josquin.stanford.edu) changes what it means to engage with Renaissance music. Our open-access website not only hosts an ever-growing collection of complete scores, but for the first time makes the music fully searchable: in a few clicks you can identify every instance of a given melodic and/or rhythmic pattern. The JRP also provides analytical tools that can be used to gain insight into individual works, the style of a given composer, or the musical lingua franca. The goal of the project is to facilitate a new kind of knowing that brings "big data" into conversation with traditional analytical methods.

13

Susan Weiss (Professor of Musicology, Peabody Institute and Department of German and Romance Languages, Krieger School of Arts and Sciences, The Johns Hopkins University, Baltimore, Maryland), **Ichiro Fujinaga** (Associate Professor, Schulich School of Music, McGill University, Montréal, Canada)
Digital prosopography of Renaissance musicians

In this project, we are interested in describing relationships between musicians of the Renaissance, thereby establishing a new biographical tool. We are creating a distributed international database based on Linked Open Data, such as FOAF (Friend of a Friend), where the data is extracted from existing computer-readable documents. The project, funded by an NEH Digital Humanities Start-up Grant, aims to create a framework that can answer questions not easily answered by Google-like searches or traditional means. For example, "Which printers in Rome in the 1540s were publishing books of music? Did composer A and composer B live in Rome in 1543? Which Bolognese musicians visited Rome in 1543? Were there musicians working in Rome from 1540–1545 who performed music by both of these composers? Who were the musical instrument makers there in those years?

Although online biographical databases exist, they are expensive to build because they are mostly created manually. We are attempting to reduce costs by applying technologies (some existing and some new?), specifically natural language processing (NLP). This program automatically extracts necessary information from existing computer-readable documents and uses crowd- or expert-sourcing techniques for corrections. GATE (General Architecture for Text Engineering) is our main NLP tool. Because the state-of-the-art NLP technology is imperfect for named entity and events extractions, we have developed a JavaScript-based online editor to correct errors. The results are stored using the quad RDF (Resource Description Framework) format, which then can be searched via SPARQL, a query language for RDF.

The crucial part of this research is to determine the best models for efficiently storing and querying the relationships between people. Even though this project concentrates on musicians of the Renaissance, its model can be applied to other time periods and disciplines. Musicians' lives intersect with artists, writers, clerics, patrons, printers, etc. Combining networks will aid in determining circles of influence and patterns of patronage essential for scholars, teachers, and students of Renaissance culture. As more historical documents are digitized and as the automatic natural language processing improves, a wealth of information that was available but extremely difficult to extract can be more easily retrieved. In fact, this is a pilot project for a more ambitious Human History Project, which aims to create a database for all documented human history.

14.00–15.30   **Bruno Walter Auditorium**

Archiving and publishing music: Standards and practical approach

Presented by the IAML/IMS Programme Committee
Chair: **Martie Severt** (Netherlands Branch of IAML, Amsterdam)

Elizabeth Surles (Archivist, Institute of Jazz Studies, Dana Library, Rutgers University-Newark, Newark)
Sharing notes: Current music description practice in the context of DACS

Describing Archives: A Content Standard (DACS) provides archivists with best practice guidelines for creating finding aids with archival description in the United States. However, DACS offers archivists little guidance when they describe archival music materials because the standard does not clearly address all of the unique qualities of music. Music is comprised of sound waves, and any tangible materials that depict, provide information about, or are used to produce this sound serve as proxies. For this reason, archival music materials present different kinds of information than do text-based records, and archivists can and should take these differences into account when creating finding aids that include music materials. Because DACS was devised primarily for use with non-proxy, text-based archival records, it does not directly address these differences, thereby challenging archivists to describe music materials consistently using the standard.

This paper presents the results of a study that addresses the issues surrounding standardized description of music materials, including recommendations for aligning this description with DACS. The paper will explore how similarly archivists describe music materials, and to what extent this description aligns with EAD and DACS. Given the nearly twenty-year history of EAD and the decade-long history of DACS, many existing finding aids for collections with music materials have been encoded using these specifications. Unfortunately, their application has not been consistent, and many finding aids for music materials have been published online without being encoded using EAD. Based on an examination of existing finding aids on the web, the results of this study offer helpful suggestions that can be utilized in devising a supplement for DACS for the description of music materials.

Susan Vita (Chief, Music Division, Library of Congress, Washington, DC), **Mary Wedgewood** (Administrator, U.S. ISMN Agency, Library of Congress, Washington, DC)

International Standard Music Number in the U.S.

The Music Division of the Library of Congress recently became the official agency for overseeing use of ISMN in the United States. The U.S. online system is now in operation and available free of charge to all U.S. music publishers. After an initial registration process, the system requires little staff intervention, making its operation feasible for the Library of Congress.

The scope of music publishing in the U.S. is unusual in that many works are in the genres of pop, rock, world, salsa, hip-hop, country, folk, contemporary Christian, Gospel, jazz, etc.—and hybrids of all kinds—as well as "classical" compositions. Many composers are their own publishers. Many works are issued electronically, on demand. The U.S. system is designed to manage all of these considerations, and it has flexibility to incorporate additional changes, as necessary. In addition, the sheer volume of music published in the U.S. demands that an entirely automated approach be used.

The system for registering each participating publisher and then registering every score issued by each publisher will be demonstrated, showing how music publishers themselves provide data about their music. This data is then automatically re-purposed into a number of formats of specific value to the Library of Congress and available to the general public.

1) RDA compliant MARC records

2) MARCXML

3) METS object description

4) MODS bibliographic data

The structure and usefulness of the permanent online ISMN archive, which serves as a window on U.S. music publishing in all its richness and diversity, will be discussed.

Živilė Časaitė (Head of Music Department, Martynas Mažvydas National Library of Lithuania, Vilnius)

A turning point in publishing Lithuanian sheet music after the restoration of independence (1990–2015)

Sheet music publishing is a cultural field which is not coordinated strategically in Lithuania. There are no publishers who specialize exclusively in sheet music publishing (universal publishers dominate). The musical community, which covers about 2–3% of all citizens, has both permanent and changing needs, and sheet music publishers adjust to these needs precisely. The subject of this paper is sheet music publishing in Lithuania after 1990, when Lithuania restored its independence. During this period, when the economical situation changed drammatically, the centrally planned economy collapsed and market economy started to build, the situation with sheet music publishing underwent substantial transformation. The number of published copies decreased severely, and sheet music publishing was finally free from censorship and became more open and flexible. Many new minor publishers appeared and a new impulse to publish a larger variety of music genres and reflect worldwide tendencies arouse.

The paper analyses the Lithuanian sheet music published in 1990–2015 from a typological point of view: It reveals the variety of genres within the publishing domain as well as the dynamics of traditional and new genre publishing. It also analyses historical changes of the needs of the Lithuanian musical community, their reflection in sheet music publishing and the impact that they have on this activity area.

14.00–15.30, 16.00–17.30   **Paul Hall**

Collections, collaborations, and communities (I)

Presented by the American Musicological Society

Chair: **Ellen T. Harris** (President, American Musicological Society; Class of 1949 Professor Emeritus, Music and Theater Arts, Massachusetts Institute of Technology [MIT], Cambridge, Massachusetts)

Given the theme of the conference, "Music Research in the Digital Age," this AMS panel will take the opportunity to ask some focused, thematic questions about where we have been and where we might be in another decade (both in the United States and abroad).

Our three themes, stated broadly, are:

* Collections: the many new kinds of digital resources (sound and image archives, facsimiles of print and MS editions all over; digital encodings of musical notation and other information; JSTOR and changes taking place in the world of publishing). How do we make sure that these resources are visible and discoverable? How is ubiquitous access to materials manifest in current work, and what kinds of research questions are scholars asking? What questions *might* they ask next? How are new *modes* of publication changing the material aspect of our work?

* Collaborations: the many ways that musicologists are learning from each other (in group projects), or with library and IT specialists, and, of course, with scholars from other disciplines, from cognitive science to ethnography to gender studies. How have digital technologies in particular encouraged such collaboration? How does participation in multi-authored

publications or projects change the character of our work? What possibilities seem especially ripe for *international* collaboration? What barriers are there to such work, and how could the AMS and IMS/IAML work to reduce them? How are state (private) funding bodies likely to view such work? How sustainable is any of this?

* Communities: What good is our work in the world at large? Who has access to it? What is the impact on scholarship of the open-access and open-source movement? In the age of Wikipedia, who will bother to look at current musicological publications? How do we communicate with peers in other disciplines, with professional and amateur musicians, and with the public at large? How can digital modes of publication help us reach such folks? And what of the next generation of students and scholars? How is the *teaching* of musicology and the formation of musicologists changing? How are North American graduate programs changing?

Our speakers, all past Presidents of AMS or IAML-US, will engage with the three themes in terms of their most current research. Not all questions will be answered and surely more will be asked. Our respondents will help us to start a dialogue.

Speakers:

Anne Walters Robertson (President of AMS, 2011–2012; Claire Dux Swift Distinguished Service Professor of Music, University of Chicago)
Secular songs in sacred Masses: Uncovering meaning in the digital age

Elaine Sisman (President of AMS, 2005–2006; Anne Parsons Bender Professor of Music at Columbia University)
Telescopes, times of day, and transits of Venus: Digital collections and connections outside music

Respondents:
Richard Freedman
Philippe Vendrix
Michael Colby

Chris Reynolds (President of AMS, 2013–2014; Professor of Music, University of California, Davis)
Digital tools and strategies for collecting and studying sheet music by women composers

Special Respondent:
Michael Colby (Past-President, IAML/US; President, Music Library Association; Principal Cataloguer and Music Librarian, Shields Library, University of California, Davis)
Women's song in the Library

Session Respondents:
Richard Freedman
Philippe Vendrix

Anne Walters Robertson is the Claire Dux Swift Distinguished Service Professor of Music at the University of Chicago. She served as President of the AMS for the years 2011 and 2012. Robertson writes on subjects ranging from the plainchant of the early church to the Latin and vernacular polyphony of the late middle ages. Her major publications include *Guillaume de Machaut and Reims: Context and Meaning in His Musical Works* (Cambridge, 2002) and "The Man with the Pale Face, the Shroud, and Du Fay's *Missa Se la face ay pale*," *Journal of Musicology* 27 (2010). Robertson's current work focuses on the interaction of late medieval music with affective theology and art.

Elaine Sisman, AMS President (2005–2006), is the Anne Parsons Bender Professor of Music at Columbia University. The author of *Haydn and the Classical Variation, Mozart: The 'Jupiter' Symphony,* and editor of *Haydn and His World,* she specializes in music of the 18th and 19th centuries, and has written on such topics as memory and invention in late Beethoven, ideas of pathetique and fantasia around 1800, Haydn's theater symphonies, the sublime in Mozart's music, and Brahms's slow movements. She is currently completing studies of Haydn's Metastasio opera *L'isola disabitata* and of music and melancholy. Her most recent work concerns Haydn's "poetics of solar time."

Christopher Reynolds is professor of music at the University of California, Davis. His article, "*Porgy and Bess*: An 'American *Wozzeck*'," in the *Journal of the Society for American Music* (2007), won awards from the American Musicological Society and the Kurt Weill Foundation. His article "Documenting the Zenith of Women Song Composers: A Database of Songs Published in the United States and the British Commonwealth, ca. 1890-1930," *Notes* (2013) won the Richard S. Hill Award from the Music Library Association. His most recent book is *Wagner, Schumann, and the Lessons of Beethoven's Ninth* (UC Press, 2015). Reynolds served as President of the AMS for the years 2013 and 2014.

16

Ellen T. Harris is the Class of 1949 Professor Emeritus in Music and Theater Arts at the Massachusetts Institute of Technology. She is currently President of the AMS. Harris's research centers around Baroque opera and performance practice with a focus on the music of Handel. Her book *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Harvard, 2001) received both the Kinkeldey Award from the American Musicological Society and the Gottschalk Prize from American Society for Eighteenth-Century Studies. Her article "Handel the Investor" (2004) won the Westrup Prize from *Music & Letters*. Her most recent book, *George Frideric Handel: A Life with Friends* (Norton) was published by in autumn of 2014.

Session Respondents:

Michael Colby is Past President of the Music Library Association/IAML-US Branch. He is Principal Cataloguer and Music Librarian, Shields Library, University of California, Davis. He is also active in the American Library Association and the Program for Cooperative Cataloging. He has had articles published in *Notes* and *Cataloging & Classification Quarterly.*

Richard Freedman is John C. Whitehead Professor of Music at Haverford College in Haverford, Pennsylvania. He is Editor and Project Director, *The Lost Voices Project*, Haverford College 2011–2014 [Analytic Tools, Dynamic Editions, Reconstructions] http://digitalduchemin.org and http://duchemin.haverford.edu/editorsforum

With David Fiala (CESR, Université François-Rabelais de Tours), he is Co-Principal Investigator of *Citations: The Renaissance Imitation Mass (CRIM)*, 2014–2017.

He also serves as Digital Scholarship and Multimedia Editor, *Journal of the American Musicological Society*. His most recent book, *Music in the Fifteenth and Sixteenth Centuries* (with companion *Anthology of Renaissance Music*) was published by W. W. Norton in 2012.

Philippe Vendrix is senior fellow at the Centre National de la Recherche Scientifique (France) and professor at the University of Liège (Belgium). Since 2007 he is Dean of the Centre d'études supérieures de la Renaissance (http://cesr.cnrs.fr), where he has conducted the Ricercar project for twenty years. Since june 2014, Vendrix is also president of the national network of the 22 institutes for social sciences and the humanities in France. He his also responsible for several research projects, some of them related to digital humanities. Among them, and with Richard Freedman, two projects: one dedicated to the chansons of Du Chemin and a new one on the masses ad imitationem. Outside musicology, Philippe Vendrix also conducts interdisciplinary projects like Intelligence des Patrimoines (http://www.intelligencedespatrimoines.fr) or BioPaTIC (Biodiversité - Patrimoines - TIC). From 2000 to 2010, Vendrix served as editor of *Acta Musicologica* and is general editor of several series on Early Modern Studies (Epitome musical, Études Renaissance). He received the Dent Medal in 2000 and was elected corresponding member of the American Musicological Society, the Royal Academy of Belgium, and the Academia Europaea, where he chairs the Arts and Musicology section.

14.00–15.30   **Classroom 527**

IAML Copyright Committee

Working meeting (open)

Chair: **Claire Kidwell** (Trinity Laban Conservatoire of Music and Dance, London, UK)

14.00–15.30   **Classroom 529**

IAML Membership Committee

Working meeting

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

15.30–16.00   **Morse Hall**

Tea & coffee

Coffee Corner for Broadcasting and Orchestra Librarians

16.00–17.30   **Bruno Walter Auditorium**

Americana research and public libraries

Presented by the Public Libraries Branch of IAML
Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

George Boziwick (Chief, Music Division, The New York Public Library for the Performing Arts, New York)
"Take Me Out to the Ball Game": The Story of Katie Casey and Our National Pastime

"Katie Casey was base ball mad,
Had the fever and had it bad;

17

Just to root for the home team crew,
ev'ry sou Katie blew.
On a Saturday, her young beau
called to see if she'd like to go,
To see a show, but Miss Kate said "no",
I'll tell you what you can do..."

"Take Me Out to the Ball Game" was Katie Casey's answer - a refrain that would be echoed by generations of baseball fans, most of them unaware of the significance of the rarely heard opening verse. As the "new woman" emerged into the arena of equal rights in the early 1900's, the support across class and gender lines that guaranteed the success of the woman's movement was the same formula that allowed "Take Me Out to the Ball Game" to endorse and disseminate the inclusive message that a woman could and should be seen in the ball park. The evolution of baseball as a participatory sport through the playground movement and the progressive era created the social context for baseball's rising popularity and the song's timely message of shared values and pleasures that transcend divisions of role, gender and class. Over the years, the gradual elimination of the song's opening verse in the song's performance allowed a genderless narrative to evolve that today unites generations of fans who seek a common bond to be part of the rooting crowd at the baseball park.

This paper will showcase rare research materials relating to baseball and the performing arts that are unique to the Music and Theatre collections of The New York Public Library for the Performing Arts, many of which are made available through digital technology for the first time.

Doug Reside (Curator, Billy Rose Theatre Division, The New York Public Library for the Performing Arts, New York)
"Ya Gotta Have a Gimmick": Using digital tools to present musical theater collections

Musical theater, which communicates not just through spoken text but with the simultaneous expression of musical language, is not merely reduced when read from the page; it is, for most readers, redacted into an approximated state of pitches, rhythms, and associated texts, sometimes different from what they may already know through recordings, videos or live performances. To make matters even more difficult, texts and music of a musical theater piece can be notoriously unstable. Author Bruce Kirle effectively demonstrated in his book, Unfinished Show Business, that musical theater is almost always "unfinished"—each major revival tends to differ from the original, not just in how it is performed, but also in what is performed. For example, songs from movie versions are interpolated into stage libretti, concessions are made to changing political sensibilities, obscure jokes are updated, and orchestrations are frequently modernized.

Presenting this complicated, fluid art in a form in which each layer of change can be captured, preserved, recognized and read, is extraordinarily difficult. Over the past ten years, I have experimented with different forms of digital technology to solve the problem of the changing scholarly edition of music theatre. In this presentation, I will discuss, demonstrate, and critique my various attempts which began with a CD-ROM in 2005, and have included various web editions, and most recently includes the Android app, "Libretto," that demonstrates the successful use of this technology and its application to revisions of musical theater text and music. I will further discuss, more generally, techniques that The New York Public Library of the Performing Arts is experimenting with to use digital tools to preserve and provide access to complicated music and performing arts collections.

Susanne Hein (Head of the Music Department, Zentral- und Landesbibliothek Berlin)
Baseball operas and marching bands: The Collection of US 20th-Century Music at the Zentral- und Landesbibliothek Berlin

The Zentral- und Landesbibliothek Berlin (ZLB) was founded in 1995 by merging Berliner Stadtbibliothek, situated in the eastern part of Berlin and Amerika-Gedenkbibliothek (America Memorial Library) in the western part. The ZLB is the largest Public Library in Germany. Functioning also as a State Library it acts as legal deposit library for all materials published in Berlin since 1995. The building of the Amerika-Gedenkbibliothek goes back to a donation from the US in 1954. Since 1998 the music department of the merged ZLB has been located in the Amerika-Gedenkbibliothek building where the humanities and fine arts section, fiction, films and the children's library can also be found.

In 1968, the Amerika-Gedenkbibliothek received musical material from the United States Information Agency (USIA) as a basis for a collection of 20th-century American music. One part of this material had previously been held by various American information facilities in Germany, the other part by the Interallied Music Lending Library, an institution situated in East Berlin that began its services in 1946. The collection was continuously augmented until 1982. The printed music section comprised about 2,300 titles with 5,500 copies; it covers a broad variety of styles and scorings, mostly classical, but also folk songs, musicals or music for marching bands. More than 400 American composers are represented here - for example Barber, Bernstein, Cage, Copland, Gershwin, Ives, Weill, as well as female composers like Amy Beach, Ursula Mamlok, Ruth Schonthal, further Henry Cowell, George Crumb, Conlon Nancarrow, Gunther Schuller, Roger Sessions and Charles Wuorinen. The record sections contains more than 1,700 titles.

16.00–17.30   **Willson Theater**

Small collections, big data: Challenges and solutions

Presented by the IAML/IMS Programme Committee
Chair: **Jennifer Ward** (RISM Zentralredaktion, Frankfurt am Main)

Patricia Sasser (Furman University, Music Librarian, Greenville, SC)
Chronicling Caruso: Blended data in archival research

In 1953, The Johns Hopkins University's Peabody Institute acquired the papers of the tenor Enrico Caruso. The collection includes sheet music, letters, telegrams, photograph albums, original art, and manuscript scores. It also includes nine bound volumes containing several thousand newspaper clippings. Assembled by Caruso himself, these volumes trace his personal and professional life in the United States, documenting his complex relationship with press and public. They suggest many interesting research questions, not only about the tenor's approach to his career but also about American musical taste in the early twentieth-century. Unfortunately, Caruso rarely included the sources of his clippings. While articles from major newspapers may be traced with effort, the many notices and reviews from small or foreign-language papers are difficult to identify and the sheer number of clippings makes such a task prohibitive for researchers. In addition, due to the inherent characteristics of print newspaper, the volumes themselves are fragile and should be handled as little as possible.

In the early 2000s, the Library of Congress and the National Endowment for the Humanities began work on the National Digital Newspaper Program. Much of this collaborative project is now accessible through the website Chronicling America (http://chroniclingamerica.loc.gov), a full-text, searchable database of digitized historic American newspapers. At the time of writing, Chronicling America indexes nearly all the articles in the Caruso Collection, allowing researchers to identify the source of the clippings by searching a phrase, a headline, or keywords. It also allows researchers to generate "big data" about Caruso through thousands of clippings not included in the volumes. This data places the tenor's own collection of materials in the context of larger trends in operatic performances, tastes, and criticisms throughout the United States.

This paper describes the ways in which the "big data" provided by Chronicling America complements the "small data" of the Peabody's Caruso Collection, resolving issues of identification, access, and preservation. By identifying both the source and author of these clippings, researchers may better understand how these materials illuminate not only Caruso but also wider developments in American music criticism and taste. This paper demonstrates that connecting "traditional" archival research with large-scale digital humanities projects like Chronicling America has a scholarly as well as practical value. The Caruso Collection posits questions that Chronicling America can expand and refine, providing researchers with the ability to situate these archival materials within a broader historical framework.

Gabriella Hanke Knaus (Hanke Knaus Musikdokumentation Schweiz, Director, Berne)
Small music collection – Big Data

While discovering the precious Music collection of the Benedictine Monastery of Mariastein in Switzerland the focus of the editorial processing was first of all set on the traditional task of cataloguing i.e. to create researchable scientific data. Users of musical libraries in the digital age expect further developments such as fulltext-digitalization of the most important musical sources—for example the autograph of the Kyrie-fragment KV 73x by Wolfgang Amadeus Mozart. For a small private music collection with no involvement in a big library-framework with centers of digitalization the expectations of customers became a huge challenge and stretch the limits of their capacities. In particular the question is how can the small music collection of Mariastein satisfy the expectations of customers used to linked or big data? The paper to be presented will describe some valuable steps to make the treasures of the collection more visible by using new open data tools like Wikipedia, Online-Publications with Creative commons license etc. New open data tools are one aspect to better visibility of a small collection; the other aspect is the traditional way of the musical interpretation of rediscovered treasures and the production of audiovisual sources—i.e. to produce a concert and a CD: Both efforts—new open data tools and traditional promotion—are methods to improve the visibility of a small music collection in the universe of big data.

Stacy Allison-Cassin (York University, Associate Librarian, Philosophy, Toronto)
Both sides now: The Mariposa Folk Festival and a Linked Open Data Testbed

In a world increasingly concerned with big data, librarians and archivists, as practitioners charged with bringing order to perceived information chaos, have opportunities to be on the forefront of making sense of this "flood." Music documents with their myriad of interpersonal relationships and complex generic and formal characteristics are often underserved by the standard forms and practices of archival and bibliographic description. With massive amounts of data being produced on the Web every day how are libraries and archives to leverage these data stores when current practices keep library data trapped in closed systems?

Linked Open Data (LOD) and Semantic Web technologies are a path forward. LOD is a form of structured metadata that allows for dynamic interlinking of data across the Web, creating an active web of relationships, rather than a static set of documents. While LOD sources are increasing there are very few systems actively making use of the data sets, and even

fewer taking music as a focus, particularly in North America. This project aims to explore a radical rethinking of bibliographic control and library search design by constructing an experimental prototypes using LOD to surface and exploit hidden relationships in the Mariposa Folk Music digital archival collection at York University Libraries. The Mariposa Folk Music Festival began in Orillia Ontario in the early 1960s and quickly became an important Canadian cultural institution. It was an early and significant actor in the folk music revival in North America with early performances by luminaries such as Neal Young, Joni Mitchell and Leonard Cohen and continues to have an active role in the support of multicultural music in Canada.

This talk will outline the project's initial steps to create a Linked Open Data dataset, including the assessment, enhancement and refinement of the data; the creation of enhanced contextual information through the interoperation with other relevant data sources; and the addition of community created metadata. The talk will also focus on the challenges and opportunities of LOD for the library and archival communities.

16.00–17.30   Room 543
Virtual spaces

Presented by the IAML/IMS Programme Committee
Chair: **David Lewis** (Researcher, Goldsmiths College, University of London)

Émile Wennekes (Chair Professor of Post-1800 Music History and former Head of the School of Media and Cultural Studies, Utrecht University, The Netherlands)
Obsolete or ongoing? Revisiting the musical world of Second Life

Recently, Linden Lab announced a new version of the virtual environment of Second Life (SL). An improved beta version will be available in 2015, whereas a definite version will be launched in 2016. SL is far from the near death many critics had augured—at least according to its makers. (Classical) music within this virtual community has, however, remained little more than a niche in musicological research, probably due in part to the fact that a participatory methodology is a prerequisite for studying SL.

This paper shares the experiences as well as the challenges that such participatory research implies when trying to keep data up to date in a continuously changing virtual environment, not only in terms of SL content, but also regarding both soft and hardware. This paper problematizes the process from subjective observation to a more objective data analysis, as well as the accessibility and verifiability of digital data by returning to a previously conducted study of the musical (sub)culture(s) within Second Life. What is still out there from the venues studied and what has remained of the particular concert conventions? What about the quantity of concerts currently programmed? Has the immersive quality of SL maybe changed since the aforementioned research from 2009–2010?

Music's function within SL can only be understood at the intersection of *two* worlds: Second and First. The sound of music and parts of the visual footage are created in Real Life and subsequently 'streamed' into SL. Therefore the signs of 'the real' function act not only as substitutions for 'the real itself,' but are now 'remediated' within a newly created, 'hyperreal' context. Analyzing music within SL, therefore, raises not only questions of a philosophical and technical nature, but also ones relevant to performativity, reception, 'liveness,' and even economy. Besides all these, there is the matter of the spatial design of simulated concert venues. They are either replica or 'chimaera', as I would call them—a choice of one or the other is significantly consequential.

Music events within SL will be briefly (re)categorized. Concentrating on so-called classical music, the technical possibilities and limitations of performances will be considered in order to pinpoint the tensions between First and Second Life (re)presentations. Five years have past since my previous research; in digital terms, these five years may be equivalent to decades …

Braxton B. Boren (Postdoctoral Research Associate, Princeton University, Princeton, NJ)
Computational acoustic musicology

Musicological scholarship has unearthed a great deal of information on period instrument reconstruction and historical performance practice, two critical steps toward hearing historical music as it would have sounded to its audience. The third dimension in such a project requires accounting for the acoustics of the spaces where the music would have been heard. When such spaces have been altered, it is not usually economically feasible to physically recreate them, as it is with period instruments. But if the spaces exist today, even in an altered form, computational modeling techniques can be used to recreate acoustic conditions as they existed in the past. This requires careful calibration of the model's assumptions to acoustic measurements made on site. Then, operating within measured values for materials' acoustic properties, the model may be altered to account for changes in layout and material over time. Because sound reflections are multiplied in interior spaces, attempts to blindly reconstruct spaces that no longer exist are subject to error propagation and may lead to unreasonable estimates of room acoustic conditions.

If a sufficiently dry recording is made in a period style using period instruments, the recording may be auralized in the historical room using the computer simulation of the space's acoustic impulse response. This process allows us not only to evaluate acoustic clarity numerically, but it can also let us hear historical music as it would have sounded to its composer or

audience. This technique can provide crucial empirical evidence to inform musicological research on composers who wrote music for spaces that are still extant today. Examples are given of musicological hypotheses that have been evaluated by examining the acoustic conditions in performance spaces, and future work in this field is outlined.

Anna Kijas (Senior Digital Scholarship Librarian, Boston College), **Francesca Giannetti** (Digital Humanities Librarian at Rutgers, The State University of New Jersey, New Brunswick, New Jersey)
Digital madeleines and breadcrumbs: Discovering the musical past through multimodal analyses

Digital musical scholarship enables the researcher to extend beyond limits of the printed page and combine various media types in the service of creating content-rich scholarly resources. The online medium enables researchers and members of the public to discover and access these resources and their metadata; it also activates their potential for reuse in new scholarship. Geospatial techniques, timelines and other visualizations allow for new questions to emerge by drawing attention to gaps in information, bursts of activity, and relationships between texts. In this paper, we intend to demonstrate that 1) digital multimodal resources provide a compelling model for digital musical research; 2) particularly rewarding modes of user engagement can emerge from the online environment, and; 3) as Johannes Kepper has noted in regard to the creation of digital critical editions, the digital medium represents more of a 'paradigm shift' than a change in format (J. Kepper, "The Impact of the Digital," paper delivered at the Music Encoding Conference (May 22, 2014), Charlottesville, Virginia).

Kijas is developing an open-access project, *Documenting Teresa Carreño*, focused on the performance career of Teresa Carreño (1853–1917), a Venezuelan pianist and composer. Using the web publishing platform Omeka, she documents a sample of Carreño's key performances from 1862 to 1917 through curated information and metadata drawn from primary source materials. This project was undertaken as an alternative to the traditional bio-bibliography and as a way to address the overwhelming amount of materials from Carreño's long career, as well as their geographic dispersal. By using an open-source platform and geospatial analysis tools, Kijas demonstrates how alternative publishing models can offer greater flexibility and accessibility, offer new ways to understand and ask questions about our research, as well as promote collaboration between scholars and the public.

Giannetti's project analyzes Felice Romani's *I due Figaro* alongside its French source play, *Les deux Figaro*. Romani based his 1820 libretto upon Honoré-Antoine Richaud Martelly's wildly popular Directory-era play. Giannetti explores relationships between the French and Italian texts using free and open source statistical and visualization tools included in the textual analysis tool suite, TAPoR. She presents her findings in a web narrative punctuated by static and interactive visualizations that analyze and compare the gender balance, map the adaptation and reassignment of dialog, and explore sentiment analyses across the two texts. Giannetti's use of visual analyses represents an effort to discover information about contemporary attitudes towards power, politics and class struggle; these visualizations augment and complement the tools of close reading and localize the complexities of operatic adaptation.

16.00–17.30   **Room 309**

Cultural crucibles

Presented by the IAML/IMS Programme Committee
Chair: **Antonio Baldassarre** (Professor and Director of Research and Development, Department of Music, Lucerne University of Applied Sciences and Arts, Switzerland; President, Association RIdIM Luzern)

Kia Hedell (Librarian, Department of Manuscripts and Music, Uppsala University Library, Sweden),
Maria Schildt (Researcher, Department of Musicology, Uppsala University, Sweden)
The Düben Collection database catalogue after 25 years: New opportunities, methods, and perspectives

The Düben Collection is one of the most extensive European musical collections from the seventeenth and early-eighteenth century. It derives its name from the Düben family, of which four were court chapelmasters at the Swedish royal court. It was donated to Uppsala University in 1732. The collection contains more than 2000 works by composers from present-day Germany, Austria, Italy, France, England, Poland, and the Baltic countries; only a minor part of the music is by Swedish composers.

The history of the Düben Collection Database Catalogue (DCDC) goes back to 1987, when the development of the database began. This is the result of a fruitful cooperation between different institutions: Uppsala University, University of Rochester (NY), and Uppsala University Library. The cataloguing of sources started in the early 1990s, and, in 2006, the DCDC was launched on the Internet in open access. The database contains a considerable amount of metadata and digital images of the MS sources in the collection. The DCDC is one of the earliest databases of a musical collection and it has served as a model for other subsequent and similar databases. The DCDC is moreover a dynamic and open-ended resource and it is continuously updated with new data, representing the state of relevant and present research. A recent major step was

taken in 2013, when funds were granted for cataloguing and digitization of the sub-collection of French stage music from the early eighteenth century.

In this presentation we will focus on the results stemming from the use of the DCDC as a research tool and a digital music library. Musicologists are the primary target group for the DCDC, and we will discuss recent and ongoing projects where the DCDC plays a significant role by providing new opportunities, methods, and perspectives. The DCDC also benefits the library in terms of preservation and increased accessibility to the original sources. Another outcome from the DCDC is an increasing production of musical editions and a rich supply of repertory for musicians specialized in this type of music.

Kristin Van den Buys (Research Coordinator, Royal Conservatory of Brussels, Erasmus University College Brussels; Professor, Free University of Brussels, Belgium)

Brussels, a crossroad for French, German, and Russian musical modernism in the interwar period (1919–1940)

Toward the end of the 1920s and in the 1930s, Brussels became an important centre of musical modernism. For example, the first performances of Stravinsky's *Symphony of Psalms* (1930), Prokofiev's *Le Joueur* (1929), and Alban Berg's *Wozzeck* in a French translation (1932) serve as testimonies of the city's high status, comparable to other major European centres of modern music. Brussels created a unique platform for French, German, and Russian modernism.

This research on modernist music in Brussels between 1919 and 1940 is based on a quantitative and qualitative analysis of historical data sources collected and centralized in a self-designed relational database which provides access to ca. 5000 records relating to Belgian modernism, including ca. 1000 articles from ca. 30 Belgian journals on the arts; ca. 2000 concerts that took place in Brussels (concert programmes of the Brussels opera, symphonic concert societies, chamber music series, and ad hoc initiatives (1920–1939); radio (National Institute for the Radio) orchestras (1931–1939); and letters as well as other documents in composers' archives, directors, and former organizations in Brussels that promoted modernism form 1919 until 1940. In addition, the archives of concert societies and the NIR, containing reports of boards of directors and financial documents, were consulted.

Thanks to this relational database that provides access to relationships between concerts, articles, letters, composers, compositions, cultural entrepreneurs, critics etc., it is possible to gain insights into the rise and fall of modernist music in Brussels during the interwar period (the rise, 1920–1927; growth, 1927–1932; decline, 1933–1936; and revival, 1936–1939). Other research questions can be answered. What is the concept or definition of "New or Modern Music"? How ddid this concept evolve? Which composers were considered "leaders of the avant-garde"? Did the Brussels cultural entrepreneurs and critics take over the polarisation between German and Latin contemporary music? Is there agreement on the concept or definition of "New or Modern Music" and on "leaders of the avant-garde" among music critics and cultural entrepreneurs and how did it evolve? Which networks were established with the international modernist scene?

Fiona M. Donaldson (Ph.D. in Musicology candidate, Reid School of Music, University of Edinburgh, Scotland)

The Reid concerts at the University of Edinburgh: A database project

This database has been created as part of current Ph.D. research into the history of the Reid Concerts at the University of Edinburgh from 1841. The Reid Concerts Database project is concerned with transferring data from printed concert programmes to a searchable online database. The implementation, evolution, and development of this online resource will be discussed in this paper.

The design of the database provides an overview of the Reid Concerts and enables multiple research questions to be posed and answered. What was the orchestral and chamber music repertoire being offered by the University of Edinburgh and how did it develop and change? Which composers or performers were popular and which less so? Interrogation of the database facilitates direct comparison, for example, between Rossini (1792–1868), whose works appeared in the University concert programmes from 1841 to 1906 and not again until 1938, and Mendelssohn (1809–1847), whose works were performed almost every year between 1841 and 1941.

The primary data source for the project is the collection of Reid Concert programmes in the Centre for Research Collections at the University of Edinburgh. The contents of these programmes, devised by the Reid Professors of Music at the University, among whom were John Thomson, Frederick Niecks, and Donald Francis Tovey, form part of an important historical resource that has never been fully recorded or researched. The database offers ease of access to this key resource, complements writings about the use of concert programmes to record trends and developments in concert presentation and programming, and broadens the appreciation of this type of performance ephemera for academic research. This open access online facility will provide a basis for future study, contribute to the musical and social history of Edinburgh, and has great potential to be adapted for use in other similar projects.

The open source Drupal content management system was identified as the most appropriate format for the project and the design was developed and revised in association with the University of Edinburgh, College of Humanities and Social Sciences Web Development team. This exciting resource offers an insight into reception history through the contents of the Reid Concert programmes, a window on concert life, and an overview of the orchestral and chamber music to which the Edinburgh concert-going public were exposed.

16.00–17.30   **Paul Hall**

Collections, collaborations, and communities (II)

Presented by the American Musicological Society
Chair: **Ellen T. Harris** (President, American Musicological Society; Class of 1949 Professor Emeritus, Music and Theater Arts, Massachusetts Institute of Technology [MIT], Cambridge, Massachusetts)

See details on pages 15–17.

16.00–17.30   **Classroom 527**

IAML Broadcasting and Orchestra Libraries Branch

Working meeting (including a visit to the Archives of the New York Philharmonic Orchestra)

Chair: **Nienke de Boer** (Het Balletorkest / Dutch Ballet Orchestra, Amsterdam)

16.00–17.30   **Room 504**

IAML Cataloguing Commission

Business Meeting and Cataloguing News from Around the World

Chair: **Joseph Hafner** (McGill University, Montréal)

16.00–17.30   **Classroom 529**

IAML Ad Hoc Committee on Organizational Structure (Level 2)

Working meeting (closed)

Chairs: **John H. Roberts** (University of California, Berkeley), **Barbara Wiermann** (Sächsische Landes-, Staats- und Universitätsbibliothek Dresden)

18.30

**Circle Line Cruise Reception around the island of Manhattan
in honor of RILM's 50th Anniversary**
sponsored by RILM, RIPM, RISM, and RIdIM

TUESDAY, 23 JUNE

9.00–10.30   **Room 309**

The Music Encoding Initiative (MEI)

Presented by the IAML/IMS Programme Committee
Chair: **Frans Wiering** (Utrecht University)

Perry Roland (Music Metadata Librarian, Music Library, University of Virginia)
MEI at 15: Reflections, challenges, and opportunities

In just a few short years, the Music Encoding Initiative (MEI) has moved from an "outside the box" dream to a de facto standard for academic, research-oriented music encoding. A number of projects, headquartered in various institutions in Europe and North America and driven by a variety of needs and goals, are currently underway and interest in MEI continues to grow. Now that MEI has reached adolescence, it is appropriate to reflect on its guiding principles, design goals and development history. A thoughtful examination of the challenges and opportunities already encountered will be presented, as well as those likely to arise in the future.

It is the author's intention that the presentation serve as an introduction to more detailed examinations of the technical aspects and specific use cases of MEI in other presentation proposals.

Andrew Hankinson (Postdoctoral Fellow, Schulich School of Music, McGill University, Montréal, Canada), **Ichiro Fujinaga** (Associate Professor, Schulich School of Music, McGill University, Montréal, Canada)
An introduction to tools and practices for the Music Encoding Initiative

This talk will provide an introduction to the practical matters of music encoding. We will begin with a discussion of how the Music Encoding Initiative represents and encodes music notation. Examples will be shown for different types of notations, including Common Western Notation, Neume notation, and Mensural notation. Several software tools that have been developed for the Music Encoding Initiative will also be presented. Finally, the talk will end with a brief discussion on situations where the Music Encoding Initative might be the most appropriate choice for a digital music archive.

Laurent Pugin (Co-Director, RISM Switzerland)
Encoding and visualization of digital music editions

Digital media are being adopted more and more for scholarly projects, including critical editions of music. This requires specific encoding techniques and dedicated tools to be developed. In this context, the Music Encoding Initiative (MEI), a community driven effort for creating a commonly-accepted, digital, symbolic representation of music notation documents, is increasingly adopted as the encoding format. It has the advantage, among others, to accommodate a wide range of musical repertoires and notations. Another essential component of digital music editions is the visualization of the music notation, particularly for publishing the editions in web environments. One strength of digital editions is the new possibilities they offer for displaying their content in completely new ways. A good example is the displaying of variants inline in the music notation and not separately as a critical apparatus is in a traditional paper-based edition. This requires the development of dedicated tools. While the tools need to be tailored specifically to this type of application, they also need, however, to be customizable and flexible enough to be used for different cases. This is particularly challenging because the visualization scenarios can vary significantly from one case to another. For example, the type and scope of variants found in an edition can differ greatly depending on the repertoire and the number or nature of sources. This range of variability creates the need for very different visualizations that are not necessarily easy to anticipate. This paper will consider these issues by looking at the latest achievements in this domain and how they are being approached.

Johannes Kepper (Wissenschaftlicher Mitarbeiter, Musikwissenschaftliches Seminar Detmold / Paderborn, Germany), **Richard Sänger** (Wissenschaftlicher Mitarbeiter, Beethoven-Haus Bonn)
Scholarly editions 2.0: How digital media promote new editorial concepts

Critical editing of music has a long tradition and well-established methodology. Even the most recent printed editions follow the basic principles established by 19th- century editions, such as the Bach Gesamtausgabe. However, the increasingly frequent remarks about the limitations of paper-based editions are all but new, and actually date back more than a century. (A surprisingly "state-of-the-art" statement can be found in Max Friedlaender: Über die Herausgabe musikalischer Kunstwerke, in: *Jahrbuch der Musikbibliothek Peters*, ed. by Rudolf Schwartz, Leipzig 1908, p. 13–33.) At the same time, the influence of digital media on musicology grows, opening perspectives on editorial concepts beyond the capabilities of printed media. While common web technologies play an important role in this regard, the full musicological potential of digital editions has only been made possible by the Music Encoding Initiative (MEI). The main innovation of the

MEI data format is a strict and well-documented terminology that covers various musical repertoires, includes mechanisms to track the editorial work itself, and has been approved by a wide community of musicologists, music librarians and other experts from various fields of scholarship. Although a wide range of MEI-based editorial projects have been initiated in the last few years, we will introduce and discuss three very prominent ones—all of which explore new editorial perspectives that are clearly beyond the technical capabilities of printed media. Just as Weber's *Freischütz* is a perfect example of the traditional concept of "work," the "Freischütz Digital" project seeks to demonstrate the potential of digital editions beyond the scope of an authoritative manuscript. It also showcases the integration between audio and libretto components. The "Sarti Project" illustrates the complexities of editing operas and their customizations for different performances. On this, the project proceeds from a very different perspective than traditional composer-focused editions, which normally only address a small part of what was historically considered "the work." Finally, "Beethovens Werkstatt," using the concept of genetic editions, seeks to trace compositional processes within and across manuscripts—a task which would be almost unthinkable through the medium of print. While these projects cover quite different editorial aspects, they all rely on MEI to enable their specific research. Starting from a discussion of these projects and focusing on their commonalities and specifics, we seek to draw a wider picture of the current state and future potential of digital scholarly editions.

9.00–10.30   Willson Theater

Soundscapes

Presented by the IAML/IMS Programme Committee
Chair: **Dorothea Baumann** (Secretary General, International Musicological Society; PD Emeritus, University of Zurich)

Billiet, Frédéric (Dean of Musicology, Université Paris-Sorbonne, France; Principal researcher, Musiconis project), **Xavier Fresquet** (Associate researcher, Musiconis project, Université Paris-Sorbonne, France)
Musiconis: Visualizing and indexing the medieval soundscape

For more than three decades, the scientific investigation of a "soundscape" has united researchers in the fields of musicology, acoustics, history, anthropology, and archeology, aiming to create a model for an interdisciplinary definition of its diverse components. During the Middle Ages, the soundscape consisted of a complex mélange of sounds combining discrete origins: human, mechanical, musical, urban or natural. Idiophones, for instance, and their multiple declinations—church bells, tintinabulum, handbells, jingle rings—are instruments with organological features that construct and also elaborate on a specific function within the medieval soundscape.

This presentation aims at showing how the Musiconis project, through its own indexing model, encompasses the full scope of variations of the medieval soundscape regarding both the particular sound features of musical instruments and the soundscape contained within medieval images. Based on this indexing model created from different scholarship—musicology, art history, instrument making, musical performance—we shall also demonstrate how the creation of a dedicated ontology for the medieval instrumentarium is relevant for the description of this soundscape and how digital Humanities can help the musicological investigation draw relevant inferences in both organological and iconographical analysis.

Vasco Zara (Maître de conférences, Université de Bourgogne; Associated member, Centre d'études supérieures de la Renaissance, Université François Rabelais, Tours, France)
3D for ancient music (and new pedagogy)

The aim of this paper is the presentation of two projects developed by the Programme *Ricercar* at the Centre d'études supérieures de la Renaissance in Tours (France): the *Cubiculum musicae* and the *Divio dives*—the case of the Sainte-Chapelle of Dijon. Two different realizations, both starting from the same question: how could new technology help the treatment of ancient music in a museum context? Otherwise said: how could young generations appreciate and understand Renaissance music? The *Cubiculum musicae* is an immersive projection room for a sonic and visual experience inside a particular virtual historical environment. The purpose is to give a full-sensorial sound experience integrated with pedagogical devices (among others, voice-choosing option for a polyphonic composition). The *Divio dives* application puts in a 3D architectural reconstitution of a lost building (in this case the Sainte-Chapelle of Dijon destroyed in 1802) a sound spatial distribution of two musical events: 1) the reconstitution of a votive ceremony from the mid-15th century (monody, polyphonic improvisation and instrumental music), and 2) the rehearsal of 14th and 15th centuries polyphonic music. Thanks to a video-game conception-software, this application can develop different possibilities of interaction: the user not only can select his/her own avatar, listen to and sing his/her own vocal part, but also analyze the score (as it appears in the original musical source or in the modern transcription) or modify the score for an interactive understanding of the counterpoint. Both applications have a spin-off iPad application that provides supplementary pedagogical devices combining cultural, textual, and musical analysis, with always the possibility to focus on a single excerpt or voice part of the score.

Anna Zayaruznaya (Assistant Professor, Department of Music, Yale University), **Rebecca Fiebrink** (Lecturer in Computing, Goldsmiths College, University of London)

The *Roman de Fauvel* as synthetic digital object

The Digital Fauvel is an interactive facsimile-edition of the satirical "Roman de Fauvel" (ca. 1314) as preserved in the manuscript Paris, Bibliothèque Nationale fr. 146. In this source, the story of Fauvel (an allegorical horse that stands for the worst aspects of humanity) is augmented by hundreds of images and musical items in a variety of genres. To "read" Fauvel in a way that approximates the rich experience its original audiences could have derived from the object requires a working knowledge of Middle French, Latin, medieval music notation, and 14th-century iconographic conventions. As a result, modern scholars have dissociated the object into more recognizable volumes—editions that group like with like and necessarily leave context behind. We have used new media to re-synthesize the source, making it more navigable, intelligible, and meaningful to the untrained reader and expert researcher alike.

In its current form, The Digital Fauvel software runs on a large multitouch tabletop (the Samsung SUR-40) which allows people to interact with high-resolution pages of the original object using natural touch gestures familiar from tablets and e-readers. Users of this virtual manuscript can simultaneously view superimposed translations of the text, search manuscript text and metadata, view modern editions of musical items, and listen to audio. Such a presentation allows the intricate layout of the original to remain salient, even while translations and transcriptions are being displayed.

The project employs Text Encoding Initiative (TEI) conventions to store content and layout in separate files. We are currently refining the Digital Fauvel software to function as a "container" into which new translations, and even new manuscripts, could be dropped with little or no programming. Thus our project infrastructure—the TEI encoding conventions as well as the software for search, navigation, and display—will function as a foundation on which scholars and programmers can build new and different types of interactions.

Our approach stands aside from main trends in Digital Humanities, where the building of databases that allow powerful searches on large amounts of data is ascendant. Both the editors of medieval manuscripts and the modern makers of databases dissociate objects into their components. By contrast, The Digital Fauvel seeks to foreground the integrity of the original. As such it is synthetic rather than analytical, and may point to new directions in digital approaches to medieval objects.

The project homepage, with screenshots, can be accessed at http://www.doc.gold.ac.uk/~mas01rf/DigitalFauvel/

9.00–10.30   **Bruno Walter Auditorium**

Exploring music: Methods of using scattered digital data

Presented by the IAML/IMS Programme Committee
Chair: **Cheryl Martin** (University of Western Ontario, London, ON)

Michael Schutz (Assistant Professor of Music Cognition/Percussion, McMaster Institute for Music and the Mind, Hamilton, ON), **Aimee Battcock** (MSc Student, McMaster Institute for Music and the Mind, Hamilton, ON)

Digitizing Bach: Diverse tools facilitate new explorations of music's communicative power

Digital tools for cataloguing, retrieval, and analysis have dramatically altered the landscape of musical research. Crowd sourced efforts such as the International Music Score Library Project (IMSLP) allow scholars to assemble scores for diverse compositions as well as multiple editions of single works. Parallel tools for recordings enable acquisition and digitization of even obscure albums. Taking advantage of these developments, our research group has assembled dozens of scores and recordings of Bach's "Well Tempered Clavier (Book 1)" to facilitate a project exploring communication of emotion in music. While our analysis will ultimately include a variety of compositions, Bach's iconic set of 48 preludes and fugues serves as an ideal starting point. Because modality plays an important role in conveying happiness and sadness, using a corpus "balanced" with respect to both modality (major/minor) and key (A Major/ B Major etc.) is advantageous. This corpus is consequently ideally suited for exploring the inter-relationship between pitch height, timing, and modality in shaping an audience's listening experience. Investigating cues beyond modality is important, as our perceptual testing has documenting that piece such as the C Major Fugue sound relatively "sad" despite being in a major key.

To date, we have used tools such as IMSLP (http://imslp.org) to assemble 24 piece preludes from dozens of composers (Busoni, Clementi, Chopin, Kabalevsky, Shostakovich, etc.). Additionally, we have acquired multiple editions of single sets so as to gain insight into the role of different editorial markings—particularly with respect to tempi. This is essential, as timing plays an important role in conveying emotion, but varies considerably amongst different interpretations. Our project builds in part on the work of musicologist Wilfred Palmer (Bach/Palmer, 2004) who exhaustively documented intriguing differences in the tempi employed in 13 different performances of this set: Glenn Gould's (1965) interpretation of the E minor fugue (BWV 855) unfolds at twice the rate of Tureck's (1953), and Newman (1973) performed the B minor prelude (BWV 869) at three times the rate of Gulda (1973). We have now acquired and digitized each of these performances, creating an intriguing database of scores and recordings offering insight into the relationship between Bach's structural decisions and performer's interpretations of these decisions. This paper will review our findings to date, and introduce our

efforts to create an online repository of our materials—thereby contributing to the ever-growing number of digital tools available to musical scholars, performers, composers, and educators.

Bonnie Faye Woelk (Archivist, University of Calgary Archives and Special Collections, Calgary, AB)
Digital hymnody tools: Their usefulness in researching the impact of the Great War on Canadian Protestant Hymnals

A new edition of the Canadian Methodist Hymn and Tune Book was published in 1917, "a year of such doubt, confusion and anguish as Christendom has never beheld" (Methodist Hymn and Tune Book, 1917), according to the hymnal committee that compiled it. Both the Congregational and Presbyterian churches in Canada published hymnals during the Great War, and the Anglican Church issued hymnals just before and after the War.

This paper will survey the available digital tools that are capable of supporting scholarly research into the impact of the Great War on Canadian mainline Protestant hymnody, an area of research not yet comprehensively studied. Hymnary.org and the Canterbury Dictionary of Hymnology will be evaluated in detail. This study will briefly explore the history of these two digital research tools including the hymnody scholarship upon which they are based, led largely by members of The Hymn Society of Great Britain and Ireland, and The Hymn Society in the United States and Canada.

While Hymnary.org and the Canterbury Dictionary of Hymnology are fairly recent additions to the digital resources useful to the work of musicians, pastors, and lay persons responsible for music ministry in churches, one needs to ask the following: how well do these tools fulfill the needs of scholars to perform time-saving tasks such as comparing hymn books, sometimes containing over a thousand hymns, to identify hymns in common? These tools will also be assessed as to their ability to assist in discovering change and continuity in the repertoire within each church denomination and across denominational lines, noting trends in topical or theological themes over time, or changes in the nationality of hymn authors as Canada began to discover a national identity separate from Britain. Finally, can these tools help identify whether additions to hymnals at the time of the First World War were of contemporary authorship, possibly indicating that new texts were needed for the new world circumstances, or was it the hymns written long before 1914 that brought "a message of cheer and courage to faithful souls" (Methodist Hymn and Tune Book, 1917)?

9.00–10.30, 11.00–12.30   Paul Hall

Music reference (I and II)

Referencing music in the twentieth-first century: Encyclopedias of the past, present, and future

Presented by RILM and the IAML/IMS Programme Committee
Chair: **Tina Frühauf** (RILM; Columbia University, New York)

Music encyclopedias have the potential to reflect broadly upon musicological approaches. As they traverse the disciplines of lexicography and ethnomusicology, they also negotiate spaces between these and other disciplines. Since the early nineteenth century, a broad variety of terminological and biographical reference works have addressed internal disciplinary concerns and perspectives, contextualizing them within contemporaneous trends in the humanities. In further pursuit of cross-disciplinary conversations, this panel will reflect upon lexicographical thinking from the nineteenth to the twenty-first centuries in order to make concrete suggestions for encyclopedias of the future. The geographical reach of the panel is deliberately broad, stretching from Europe and the United States to Spain and Spanish-speaking America.

The first 90-minute session, "The longue durée of music encyclopedias: Myths and realities," will address philosophies of content in encyclopedias throughout the history of music lexicography. How do encyclopedias mirror the discipline of musicology and how do facts represent values? How does changing content mirror changing approaches to music history and the dynamics of cultural representation? A case in point are the different approaches to biographical entries of key figures within the musicological canon. Clearly, approaches change according to time and place. These and other issues related to content are a central concern of the session. Regional coverage, cultural representation, and the meaning of authority will be discussed in light of varying coverage.

The second 90-minute session, "New encyclopedias for the digital age," will focus on the present and future of music lexicography. The discussion will center on two interrelated issues: content and representation. How do changes in the discipline affect the writing of future encyclopedias? Such questions bring up technological issues as well, ultimately raising larger questions on format—that is, print versus digital media—that will impact the making of future encyclopedias. How should the encyclopedia of the future be made accessible, to whom, and with what features? What role does currency play? Meta-encyclopedias have the potential of bringing different entries on the same keyword together in one interface and thus allow for a comparative and all-encompassing lens on biographical and subject entries. The concept of the meta-encyclopedia with comparative entries and cross-database searching will link both panels together in a final discussion of new possibilities.

The sessions feature seven speakers who have played or are playing leading roles in establishing directions in lexicography. Fifteen-minute position statements will be followed by a roundtable discussion.

Panelists:

Laurenz Lütteken (Editor-in-Chief, MGG Online; Professor and Chair of Musicology, University of Zurich)

Die Musik in Geschichte und Gegenwart, 2nd revised edition, 27 vols., edited by Ludwig Finscher (Kassel: Bärenreiter; Stuttgart: Metzler Verlag, 1994–2007). Sachteil, 10 vols.; Personenteil, 17 vols.; terminological and biographical supplement (2008).

Hanns-Werner Heister (Co-Editor, KDG; Professor, Hochschule für Musik und Theater Hamburg, 1998/99–2011)

Komponisten der Gegenwart (KDG) covers over 900 composers from the 20th and 21rst centuries. Published in looseleaf format, it has reached 9,000 pages in 8 folders since its co-editors, Hanns-Werner Heister and Walter Wolfgang Sparrer, founded it in 1992. Published by edition text + kritik and updated quarterly, fee-based online access to KDG is available through <www.nachschlage.net>

Álvaro Torrente (Director, Instituto Complutense de Ciencias Musicales [ICCMU]; Professor of Musicology, Universidad Complutense de Madrid)

Diccionario de la música española e hispanoamericana, 10 vols., edited by Emilio Casares Rodicio with Victoria Eli Rodríguez and Benjamín Yépez Chamorro (Madrid: Sociedad General de Autores y Editores[SGAE], 1999−2002).

Harry White (Co-General Editor, EMIR)

The Encyclopedia of Music in Ireland, Harry White and Barra Boydell, General Editors (Dublin: University College Dublin Press, 2013).

Markus Bandur (Managing Editor, 1996–2005, *Handwörterbuch der musikalischen Terminologie*; Hochschule für Musik, Detmold, Germany)

Das Handwörterbuch der musikalichen Terminologie (HmT), based in Freiburg im Breisgau, was established in 1971 and ceased in 2005 (Wiesbaden: F. Steiner, 1972−2005). Its founder, Hans Heinrich Eggebrecht, edited it until his death in 1999 and was followed by Albrecht Riethmüller. The idea of a dictionary of musical terms had its roots in Erich Rothacker's project on a "Begriffsgeschichte" (history of concepts, leading to the still active periodical *Archiv für Begriffsgeschichte*). For 35 years of uninterrumped work, a team of three musicologists in Freiburg and several collaborators around the world collected research on 247 terms in six volumes amounting to 3300 pages of the *Handwörterbuch der musikalischen Terminologie*. Important for Eggebrecht's deepened and expanded conceptual ideas on a musical "Begriffsgeschichte" were 1) the elaboration of the manifold differences among "Begriff," word, and "Terminus"; 2) emphasis on the eminently singular character of musical terms (compared with terminology in other sciences) that results from the ontology of music and musicology; and 3) concentration on the historical dimension of the musical vocabulary and changes that reflect ongoing thought about music.

Don M. Randel (Editor, *Harvard Dictionary of Music*, 3rd and 4th editions; Chair of the Board, American Academy of Arts and Sciences; fifth President, The Andrew W. Mellon Foundation)

The Harvard Dictionary of Music (1944, 1969, 1986, and 2003) is a landmark terminological dictionary and the classic source in the English language (Cambridge, MA: Belknap Press of Harvard University Press Reference Library, 2003), 1008 pp., 222 line illustrations, 250 musical examples. Initially edited by Willi Apel (1893–1988) and published by Belknap Press of Harvard University Press, the prominent American musicologist Don M. Randel took over the editorship of the third and fourth editions, expanding the coverage of jazz, popular music, twentieth-century composition, and non-Western music.

Anna-Lise Santella (Senior Editor for Music Reference, Oxford University Press; *Grove Music Online*)

Grove Music Online is a comprehensive compendium of music scholarship offering the full texts of *The New Grove Dictionary of Music and Musicians*, 2nd edition, 29 vols., edited by Stanley Sadie and John Tyrrell (London: Macmillan, 2001); *The New Grove Dictionary of Opera*, 4 vols. (1992); and *The New Grove Dictionary of Jazz*, 2nd edition, 3 vols. (2002). Recent additions include entries from *The Grove Dictionary of American Music*, 2nd edition, 8 vols. (2013), and *The Grove Dictionary of Musical Instruments*, 2nd edition, 5 vols. (2014). When these volumes are fully online, they will add nearly 20,000 new and revised entries to the website.

Panelists

Laurenz Lütteken is Professor and Chair of Musicology at the University of Zurich and Editor-in-Chief of MGG Online. Since 2008 he has been chairman of the ERIH Panel "Musicology." He studied musicology, German language and literature, and history of arts at the universities of Münster and Heidelberg, receiving his doctorate in musicology in 1991 with a

dissertation on Guillaume Dufay. In 1995 he served as Acting Director of the Institute for Musicology at the University of Heidelberg. The following year he was appointed full professor at the University of Marburg, and, since 2001, he is Chair of Musicology at the University of Zurich. Lütteken has published extensively on the music of the 14th through 20th centuries, with a focus on the Renaissance and the 18th century. His awards include the Heisenberg Scholarship (1997), the Dent Medal of the Royal Musical Association (2002), and election to the Academia Europaea (2008). In 2009 he was Visiting Professor at the Centre d'études supérieures de la Renaissance, Université François-Rabelais in Tours.

Hanns-Werner Heister is Co-Editor of *Komponisten der Gegenwart*. He taught at the Hochschule für Musik Dresden from 1992 to 1998, and at the Hochschule für Musik und Theater Hamburg thereafter until 2011. Heister has published on various topics such as methodology of musicology, music aesthetics and sociology, music history, political, popular music and New Music, music and musical culture under Fascism, resistance movement and exile, aesthetics and history of music theatre, media and institutions of music culture, anthropology (in particular music and human perception, origins of language and art), music analysis, music and other arts, music and psychoanalysis, math and fuzzy logic.

Álvaro Torrente holds a Ph.D. in Musicology from the University of Cambridge (1997). After teaching for two years at Royal Holloway, University of London, he was appointed Professor at the Universidad Complutense de Madrid (1999), where he is currently Lecturer in Music History and Director of the Instituto Complutense de Ciencias Musicales (ICCMU). Since 2007 he is member of the Directorium of the International Musicological Society. His research and publications focus on vernacular genres in the Iberian world, and on Italian opera of the 17th and 18th centuries. He edited with Emilio Casares *La ópera en España e Hispanoamérica* (ICCMU, 2001), and, with Tess Knighton, *Devotional music in the Iberian World: The villancico and related genres (1450-1800)* (Ashgate, 2007), which received the Robert Stevenson Award of the American Musicological Society in 2008. With Ellen Rosand and Lorenzo Bianconi, he is General Editor of *The Operas of Francesco Cavalli* (Bärenreiter).

Harry White is Co-General Editor of *The Encyclopaedia of Music in Ireland* (with Barra Boydell) and Professor of Music at the University College Dublin. He is also a Fellow of the Royal Irish Academy of Music. Between 2003 and 2006 he served as first President of the Society for Musicology in Ireland. He worked as general editor (with Gerard Gillen) of Irish Musical Studies since 1990 and is perhaps best known as a cultural historian of music in Ireland, which is the subject of three monographs: *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (1998); *The Progress of Music in Ireland* (2005), and *Music and the Irish Literary Imagination* (2008). He was elected to the Royal Irish Academy in 2006.

Markus Bandur was managing editor of the *Handwörterbuch der musikalischen Terminologie* between 1996 and 2005. He holds a Ph.D. in musicology from the University of Freiburg, where he also studied philosophy and history. Since 2008 he has been involved in the critical edition of Carl Maria von Weber's works. He is an active lecturer and currently teaches musicology at the Hochschule für Musik in Detmold. His areas of specialization include musical terminology, 20th-century music, Haydn, and music for films.

Don Michael Randel is Chair of the Board of the American Academy of Arts and Sciences, and a member of the editorial board of *Encyclopædia Britannica*. He has previously served as the fifth president of The Andrew W. Mellon Foundation, twelfth president of the University of Chicago, as Provost of Cornell University, and as Dean of Cornell's College of Arts and Sciences. A specialist in the music of the Middle Ages and the Renaissance, he is particularly known for his publications on Mozarabic chant, Arabic music theory, and Panamanian folk music. He has served as editor of the third and fourth editions of the *Harvard Dictionary of Music*, the *Harvard Biographical Dictionary of Music*, and the *Harvard Concise Dictionary of Music and Musicians*. He is a triple alumnus of Princeton University, having earned his bachelor's, master's and doctoral degrees in musicology at that institution.

Anna-Lise Santella is Senior Editor for Music Reference at Oxford University Press. She holds a B.A. from Smith College and an M.A. in History and Theory of Music from the University of Chicago, where she is completing her doctoral dissertation, "'Lady Angels': American Women's Symphony Orchestras 1871-1945." She has contributed several articles to the second edition of *The Grove Dictionary of American Music* (Oxford University Press, 2013) and her article "Modeling Music: Early Organizational Structures of American Women's Orchestras" was published in *American Orchestras in the Nineteenth Century*, edited by John Spitzer (University of Chicago, 2012), which won the 2013 Ruth A. Solie Award.

Tina Frühauf is Editor and Product Development Coordinator at RILM (Répertoire International de Littérature Musicale) in New York, where she currently is responsible for the development of RILM's Fulltext Encyclopedia Collection. She is also Adjunct Faculty at Columbia University. She has contributed articles to *The Musical Quarterly*, *Musica Judaica*, and *TDR: The Drama Review*, as well as chapters in books on German-Jewish music culture. She is the author of *The Organ and Its Music in German-Jewish Culture* (OUP, 2009/2012) and editor of *An Anthology of German-Jewish Organ Music* (A-R Editions, 2013, nominated for the Claude V. Palisca Award for Outstanding Edition); *Hans Samuel: Selected Piano Works* (A-R Editions, 2013); and *Dislocated Memories: Jews, Music, and Postwar German Culture* (OUP, 2014).

9.00–10.30   **Room 340**

IAML Forum of National Representatives

Chair: **Johan Eeckeloo** (Vice-President, IAML **,** Royal Conservatory Brussels, Erasmus University College, Brussels)

10.30–11.00   **Morse Hall**

Tea & coffee

Coffee Corner for the Nordic and Baltic countries

10.30–12.30, 15.30–16.30   **PJ Sharp Theater Lobby**

Poster Session (I)

Vincent Besson (Ingénieur d'études du CNRS, Centre d'études supérieures de la Renaissance, Université François Rabelais de Tours, France)

Des applications musicales adossées à des manifestations culturelles

Depuis de nombreuses années, le programme Ricercar du Centre d'études supérieures de la Renaissance (Tours, France) œuvre à la constitution d'un fonds documentaire sur la musique de la Renaissance. Ce fonds s'est peu à peu constitué grâce aux différents travaux de publication dans la collection Epitome musical publiée chez Brepols publishers et grâce au développement de nombreux projets de recherches. Il est aujourd'hui constitué de 3000 sources numérisées, disponibles à la consultation dans les locaux de CESR. Grâce à celles-ci, nous avons développé d'ambitieux projets de recherche et de diffusion de ces résultats. Ainsi, une encyclopédie de la tablature réunissant plus de 400 sources en tablature fera prochainement l'objet d'une publication. Outre les publications traditionnelles, le programme Ricercar s'est donné pour mission de participer pleinement au développement des humanités numériques.

Un premier projet, *The Lost Voices Project*, a vu le jour à l'automne 2014 en partenariat avec une équipe constituée autour de Richard Freedman d'Haverford College et nous travaillons actuellement à un prototype qui permettra de réaliser des éditions critiques en ligne. Le *Gesualdo project* présenté lors du colloque de l'IMS 2015 par Marco Gurrieri, collaborateur du programme Ricercar, est une première étape en direction de ce prototype. En vu d'enrichir des projets de recherches et de valorisation du patrimoine musical, Ricercar a également développé des applications pour tablettes numériques. Trois d'entre elles seront présentées en accompagnement du poster. À la suite du projet de restitution de parties manquantes dans les sources musicales de la Renaissance, la reconstitution d'une cérémonie en musique dans un modèle 3D de la Sainte-Chapelle de Dijon (détruite en 1802) a vu le jour grâce à un projet de recherche dirigé par David Fiala et soutenu par l'Agence Nationale de la Recherche. Cette réalisation a été présentée dans une salle de projection immersive lors d'une exposition au musée des beaux arts de Dijon (mai-octobre 2014). Cette application de visite virtuelle sera également mise à disposition sur un de nos ordinateurs. Un autre poster enfin, présentera deux projets d'envergure – le projet Gesualdo – et une base de données sur les chantres à la Renaissance.

Raffaele Viglianti (Research Programmer, Maryland Institute for Technology in the Humanities, University of Maryland, College Park)

Enhancing music notation addressability: An URL specification

Addressing music notation segments is central to many kinds of musicological discourse. References vary in scope and precision, such as "the measures two and three," or a more generic "the timpani in the opening bars of the Overture." Given the growing number of digitized music scores, the Enhancing Music Notation Addressability (EMA) project seeks to answer such questions as (1) how can one virtually "circle" music notation? and (2) how can a machine interpret this "circling" to retrieve music notation?

Similar operations are relatively simple for digital texts. Michael Witmore has argued that text is a "massively addressable object"; that is, given certain abstractions and conventions, it is possible to identify areas of a text such as characters, words, as well as chapters or proper names. Compared to text, music notation is more complicated to represent digitally. Human-computer interaction has since its early days been built around the concept of character and line, which makes dealing with "plain" text a fairly straightforward matter for many basic operations; counting the number of characters in a given plain text document is trivial in any digital environment. Music notation, however, requires substantial computational modeling even for the simplest musical text before any further operation is possible. There are, indeed, many ways of representing a single note; some aspects are common to all representation systems, such as information about pitch and duration, but some systems will prioritize certain aspects over others.

The EMA project is working on a technical specification that allows to address a selection of music notation regardless of its representation. The expression is based on simple units that are commonly represented by music notation systems for common Western music notation, such as measure, staff, and beat. The expression is formulated as a URL, which makes it

possible to target resources on the web. The project is also working on a web service able to understand a conformant URL expression and retrieve the selection from files encoded according to the Music Encoding Initiative (MEI) standard. Finally, EMA partnered with the *Lost Voices Project* (digitalduchemin.org) to model a number of micro-analyses addressing music notation from their existing collection of MEI documents.. This poster will explain the aims of the project and detail the URL specification for selecting music notation.

Dang Vu (Postdoctoral Scholar, University of California, San Francisco)

Transcription and translation: Re-purposing DNA and protein analysis software to examine improvisation practices in Vietnamese music

Software designed for aligning and identifying motifs in DNA and protein sequences can be used to analyze and generate a systematic description of improvisation techniques and patterns of inheritance from teachers to students in southern Vietnamese chamber music (nhạc tài tử) and similar music genres around the world. Nhạc tài tử in sophistication and ambition is akin to Western art music yet its pedagogical practices are folk-like and oral. Bioinformatics analyses represent an efficient means to catalogue and organize the musical practices in such a diverse and informal ecology.

In biology research, computer programs are used to align and compare different sequences of letters of the DNA or protein alphabet and generate analyses that are adaptable to musicology. Bioinformatics programs can identify parts of a protein that serve essential functions when the amino acid sequences of the same protein but from different animals would all line up at that one part, called a conserved residue. The programs can also identify common recurring motifs. Finally, they can also create a phylogenetic tree, showing how far apart lineages of organisms are by how similar their sequences are and how the sequences are different.

Adapting biological sequence analysis is particular appropriate for nhạc tài tử because the music is melodically organized: Written scores in nhạc tài tử are skeletal melodies, specifying about one or two notes (or rests) per measure. Most of the notes are optional and shiftable rhythmically. However, one note every 2 to 8 measures is absolutely required playing at that exact moment in the song. This note would be akin to a conserved residue above. How the music is played and elaborated upon in between the conserved notes is a function of one's schooling and imagination.

Application of bioinformatics algorithms to a large database of transcriptions will yield useful insights for musicologists and musicians. The degree of improvisational freedom in musical practice can be catalogued and organized as a function of variations between performances and between musicians. An evolutionary tree can be generated, to gain insights into how lineages develop and influence the patterns of conservation i.e. how much of the teacher's elaborations are reflected in his students' or how one's geographical location and contemporaries influence's one's elaborations. Finally, an organized catalogue of common motifs and musical resolutions as a function of lineage and style would be of immense use to students and teachers of nhạc tài tử improvisation.

Rafael Ramirez (Associate Professor, Universitat Pompeu Fabra, Barcelona)

Automatically annotating music with emotional tags based on listeners' brain activity

The annotation of music databases with high-level music characteristics, such as emotional content, is error prone and costly process. It is often necessary to involve a number of people to annotate manually each of the database music pieces. Computational classifiers based on low-level music features may be developed but these classifiers can often be biased and their accuracy is often compromised. In this poster we describe an approach to automatically decoding emotion from EEG data of music listeners (recorded with a low-cost EEG device) and use the decoded emotion to tag music. Subjects are presented with music fragments while we record their response EEG activity. We characterize the emotional state of a person by mapping their EEG signals to a coordinate in the arousal-valence 2D emotion space (e.g. happiness is a state with high arousal and positive valence, whereas sadness is a state with low arousal and negative valence). This has the advantage of annotating the pieces with the induced emotion produced in the listeners, rather than the perceived emotion, which is normally reported by people manually annotating music pieces.

Antti Mikael Rousi (Phd candidate, School of Information Sciences, University of Tampere
Team leader, Research and publishing support, Aalto University Library, Helsinki), **Maaria Harviainen** (Chief information specialist, Sibelius Academy Library, The University of Arts Helsinki, Helsinki)

The enactive, iconic and symbolic modes of information representation in the dissertation proposal writing process of music graduate students

Introduction. The perceived roles of first-hand playing and music listening in information-seeking and writing tasks have received little attention in previous research. This is in spite of the fact that theories of learning state that the level of abstraction of an information source affects its perceived role within an information-seeking task, and that this role can undergo change as the task commences. This lack is especially detrimental to studies of music scholars, as the previous research has shown that their work is based on a dialogue of different information types of varying levels of abstraction, e.g. music per se, graphical notations and literature. This work presents preliminary data from the first author's dissertation

in which a framework has been developed to bring forth the perceived roles of the more activity-oriented music information types within information-seeking and writing tasks.

Methodology. Music semiotic literature was used to create an information typology to categorize music related information sources ranging from the most activity-oriented to most abstract as follows. Music-making as the first mode of enactive representations; music listening as the second mode of enactive representations; iconic representations of music; technological models of music as the first mode of symbolic representations; and ideological models of music as the second mode of symbolic representations. This information typology was used in a longitudinal study to examine whether the perceived roles of the different representation types underwent change during a dissertation proposal writing task. In this preliminary work, the writing processes of three music graduate students were examined. The data were gathered using two questionnaires, one in the fall semester 2013 and one in the spring semester of 2014. The questionnaire data were complemented with in-depth interviews.

Results. A complex interlinking of perceived roles were present between different music information representation types. For example, first-hand playing, music listening and analysis were all seen to affect the writing of the dissertation proposal. The graduate students saw that the roles of some of the representations types underwent change during the writing process and also explicated emotional aspects linked to working with some of the representation types.

Conclusion. The results are promising in the sense that they communicate about the importance of various information representation types for a writing process. They also showcase some redefinitions of the perceived roles of some representation types in conjunction to finalizing the task. These dynamics should be further investigated. This work and further research about the topic may be used to inform information literacy guidance given in libraries in music teaching institutions. Development of ubiquitous multimedia seems to further increase the importance of this subject.

Holly Gardinier (Performing Arts Librarian Library of the Claremont Colleges, Claremont, CA)
Ernestine Schumann-Heink: A Contralto's Legacy – Digital Project

"Ernestine Schumann-Heink: A Contralto's Legacy" – Digital Project, sponsored through a grant from Thomas Hampson's Hampsong Foundation

The Library of Claremont Colleges is engaged in digitizing music manuscripts once owned by the world-famous contralto Ernestine Schumann-Heink (1861–1936). The project received a major grant from Thomas Hampson's Hampsong Foundation to undertake the scanning of over 1,125 manuscripts of songs representing 638 composers. European and American composers are featured as well as many women composers such as Mrs. H. H. A. Beach, Marion Bauer, Carrie Jacobs-Bond, and Fannie Charles Dillon. The majority of scores include inscriptions to Madame Schumann-Heink.

Most recently an important discovery was made from the collection of an unknown holograph score of "Frülingsmorgen" by Gustav Mahler. Musicologist Stephen Hefling authenticated the manuscript and announced the finding to the Internationale Gustav Mahler Gesellschaft.

In February 2014, over 700 scans of manuscripts were made available to the public for free through Claremont Colleges Digital Library. The project is ongoing. The intent of featuring "Ernestine Schumann-Heink: A Contralto's Legacy" at the IAML/IMS poster session is to increase awareness of this digital project as an untapped resource for research.

The collection offers a wealth of materials from unknown and lesser studied composers. Scholars interested in German and American art songs, World War 1 music, Schumann-Heink, and American popular song from the late 19th and early 20th century will find primary resource materials in this database. To view the digital collection please go to: goo.gl/cCMh0q

Katie Buehner (Head of the Rita Benton Music Library, University of Iowa, Iowa City), **Scott Stone** (Research Librarian for Performing Arts, University of California, Irvine)
A Music Librarian's guide to Tumblr: Connecting hidden collections with a curious world

Special collections have found a welcome community in which to promote and showcase books and other documents on Tumblr, the short form blogging platform. This popular social media tool allows librarians to highlight less-discoverable materials through the display of large photos accompanied by brief textual descriptions. Because Tumblr's environment is largely non-academic, it widens exposure of special collections items through engagement with unorthodox user communities. Specific topics examined will include why archives and special collections gravitate to Tumblr, the types of user communities that thrive on the platform, advantages and disadvantages of the interface, and what Tumblr has to offer music libraries and librarians.

Tumblarians from ritabentonmusiclibrary (University of Iowa) and uciarchives (University of California, Irvine) will be on hand to share their experiences to date, having both started Tumblr blogs in Fall 2014. They will focus on reaching different fandoms or user groups in Tumblr and varying collaborative methods for managing posts and blog interactions.

Lilian Hertel (Music librarian, Library of the University of Music and Drama "Felix Mendelssohn Bartholdy," Leipzig)

Usage-oriented and user-oriented evaluation of a collection of printed music

The aim of the evaluation is a graphical analysis of the collection using the metadata for instrumentation and genre. This graph will be compared in the next step with the circulation statistics to allow a usage-oriented evaluation. In the third step, the graphic is to be compared with the profile of the music university to enable an assessment of the coverage concerning the variety of courses. This evaluation allows an improvement of the efficiency of the library and a balanced collection development.

(This poster will also be the result of a bachelor thesis that I am writing currently for the University of Applied Sciences, Potsdam. This paper deals with an evaluation of the collection of printed music of the University of Music and Drama Leipzig, where I'm employed.)

Janet G. Lazar (PhD student, Rutgers, the State University of New Jersey, School of Communication and Information, Department of Library and information Science, New Brunswick, NJ)

Mysterious music: Towards machine identification of instrumentalists

In this study, we will investigate the use of computer software—specifically sonic visualization tools—to assist in the identification of "mystery" jazz trumpeters. Many early jazz early recordings contain performances by musicians who are anonymous or pseudonymous; other musicians are incorrectly named. Sometimes these errors were inadvertent; in other instances, the misidentification was purposeful as, for example, when a famous instrumentalist would send a lesser-known musician to substitute at a recording session (Smith & Westbrook, 2001).

One study has demonstrated that a machine can recognize distinctions among single notes produced by trumpeters (Knight, Upham, & Fujinaga, 2011). Other studies have shown that a computer, using machine learning techniques, can identify improvisational musicians by analyzing a combination of characteristics, including dynamics, articulation, vibrato, tuning, phrase length, and rhythmic and melodic modifications.

The proposed study will seek to identify a small number of characteristics that can be used to automatically compare sonic visualizations in order to assist in performer identification. Trumpeters were chosen as subjects because the trumpet is a common melodic instrument in jazz and because its tone is easily distinguished from that of other instruments.

We propose to use open-source sonic analysis software such as Audacity in order to generate spectrograms of trumpet solos. We will compare various characteristics of the spectrograms in an attempt to determine the most useful characteristics. We expect to employ human-guided recognition methods to separate fundamental stylistic characteristics from accidents of recording methods.

(References: Knight, T., Upham, F., & Fujinaga, I. (2011). The potential for automatic assessment of trumpet tone quality. Proceedings of the 12th International Society for Music Information Retrieval Conference [ISMIR 2011], 573–578. Smith, T., & Westbrook, G. (2001). Acoustic technology)

Ingrid Romarheim Haugen (Research librarian, The National Library of Norway)

NB noter: A Publishing Service for Contemporary Norwegian Sheet Music

NB noter is the National Library of Norway's publishing service for Norwegian contemporary music. The service was formerly part of MIC – The Music Information Center Norway, until it was transferred to the National Library of Norway in 2013, as MIC was shut down. Through NB noter we are making unpublished musical works by Norwegian composers available for musicians, conductors, orchestras, scholars and festival programmers among others. We supply performance material for all types of instrumentation, from solo pieces to orchestral works, for purchase or hire. Our catalogue includes contemporary works offered by commercial publishing houses, in addition to those supplied by NB noter. We are consequently speaking of a special collection of Norwegian contemporary music, and an up-to-date, almost complete overview of music composed by Norwegian contemporary composers, something that is also valuable in terms of documenting Norwegian music. The catalogue has been organized with functionality appropriate for the types of material contained in the collection, as well as the ways in which the collection is used. This includes the option to search for different types of instrumentation and the duration of the works. In 2015 we will start publishing previews of the sheet music available from NB noter on line, making it easier for musicians, orchestra, scholars and others to explore Norwegian contemporary music. On the poster I will focus on the key functions of NB noter, in addition to future plans the following years.

11.00–12.30   **Room 309**

IMSLP round table: Success stories and pitfalls for cooperations between IMSLP and music libraries

Presented by the IAML Programme Committee
Moderator: **Jürgen Diet** (Bavarian State Library, Munich)

This round table begins with an overview of IMSLP's current status given by Edward Guo, the founder of IMSLP, along with short statements by the other panelists concerning their experiences with the site. The following discussion among panelists as well as questions from the audience will cover current cooperations between music libraries and IMSLP, and proposals for improvements in IMSLP from the view of music librarians. Other topics to be covered will be the use of bibliographic authority data, backlinks in IMSLP to scores from library digitization projects, and legal issues surrounding IMSLP.

Participants:
Clotilde Angleys (Bibliothèque nationale de France, Paris)
David Day (Brigham Young University)
Edward Guo (the founder of IMSLP)
Tammy Ravas (University of Montana)
Barbara Wiermann (Sächsische Landes-, Staats- und Universitätsbibliothek Dresden)
Douglas Woodfull-Harris (Bärenreiter-Verlag)

11.00–12.30   **Room 543**

Educational activity of librarians in the digital age

Presented by the IAML Programme Committee
Chair: **Jonathan Greenberg** (RILM, The Graduate Center, The City University of New York)

Misti Shaw (Music & Performing Arts Librarian, DePauw University, Greencastle, IN)
Applying ACRL's new framework for information literacy in music classroom and studio settings

Librarians and scholars are familiar with the many ways research is better facilitated in the digital age, but for students, conducting research still has its challenges. In fact, many challenges stem from the digital age. For example, digital information blurs the lines between format types (journal articles vs. blog entries), which contributes to confusion when it comes to the nature of scholarship, how it's produced, and how it evolves. To assist information literacy endeavors in an age of shifting information "ecosystems," the Association of College & Research Libraries recently released its draft, Framework for Information Literacy for Higher Education—a new set of competency standards for library instruction. The draft outlines six core threshold concepts, which include Scholarship is a Conversation, Research as Inquiry, Authority is Contextual and Constructed, Format as a Process, Searching as Exploration, and Information has Value. Descriptions of each threshold are included in the draft, as well as general sample assignments and activities for each concept.

My paper will give librarians and music professors plain-language examples of these concepts as applied in music settings— both in the classroom, and in the musician's studio. Librarians with established instruction programs will learn about music-specific sample assignments and activities for each threshold concept. For librarians and music history professors who prefer to collaborate as needed, I will provide examples of enhancements that can be made to traditional assignments that can incorporate some of these threshold concepts. Finally, brief tips for assessment of these assignments and activities will be provided, based on the curriculum of ACRL's Immersion Assessment program.

Almut Boehme (National Library of Scotland, Edinburgh, UK)
Supporting musical diaspora research, teaching and learning in the 21st century – a library perspective

The National Library of Scotland's collections are rich in material relating to the Scots diaspora. Scottish musicians, amateur and professional, have taken their music into the new world, some becoming major figure heads in musical circles in the new country. Having celebrated Years of Homecoming in 2009 and 2014 diaspora studies have become relevant even at school curricular levels in Scotland in recent years.

How can a library prepare to support not only advanced scholarly research but teaching and learning at all levels?

The National Library of Scotland has increased its educational activities over the years and developed online resources both for research and teaching.

This paper will discuss various activities and resources developed for different education levels using the example of a family of immigrant and emigrant musicians, the Schetkys.

Having served as court musician at the court of Hesse-Darmstadt in Germany, Johann George Christoph Schetky (1737–1824) took up the post of principal cellist at the Edinburgh Musical Society in 1772 becoming one of the major foreign figures of the Scottish music scene. Interestingly his son J[ohn] George Schetky (1776–1831), emigrated to the United States. He played an important part in the early history of the musical life in Philadelphia as musician and publisher of music. After around 1812 George 'came home' to Britain for a few years. In 1815 he performed alongside his father at the first Edinburgh Musical Festival. By 1823 he had returned to Philadelphia where he remained for the rest of his life.

11.00–12.30   **Bruno Walter Auditorium**

The United States

Presented by the IAML/IMS Programme Committee
Chair: **George Boziwick** (Chief, Music Division, The New York Public Library for the Performing Arts, New York)

Susan Vita (Chief, Music Division, Library of Congress, Washington, DC), **Karen Lund** (Digital Project Coordinator, Music Division, The Library of Congress Washington, DC)
The Library of Congress presents the Songs of America

The Library of Congress has recently launched a new Web site, Songs of America, which allows the user to explore American history as documented in the work of some of the United States' greatest composers, poets, scholars, and performers. From popular and traditional songs, to poetic art songs and sacred music, the relationship of song to historical events from the nation's founding to the present is highlighted through more than 80,000 online items. The user can listen to digitized recordings, watch performances of artists interpreting and commenting on American song, and view sheet music, manuscripts, and historic copyright submissions online. The site also includes biographies, essays and curated content, interactive maps, a timeline and teaching resources offering context and expert analysis to the source material.

The site will be demonstrated by the Chief of the Music Division, Susan Vita, who will also comment on its goals and challenges.

John Graziano (Professor Emeritus, Music Department, City College, City College, City University of New York), **Ruth Henderson** (Music Librarian [retired] and Professor Emeritus, City College, City University of New York)
Music in Gotham

An introduction to the evolution, development, and current status of the National Endowment for the Humanities-funded Music in Gotham project, a continuation of Vera Brodsky Lawrence's groundbreaking research into the musical life of New York City in the mid-nineteenth century. In addition to narrative volumes that will provide an overview of the various musical genres that New Yorkers experienced during the years 1862–1875, the project has developed a website and database that is available to the public free of charge. It provides access to performers, venues, citations, advertisements, and fulltext reviews. A brief review of the project and the potential use of its software as a template for similar projects will be followed by a demonstration of both the website and its capabilities, the development of the database and its proprietary software.

The Music in Gotham database provides three search features that allow the user to navigate the content: the General Search, the Focused Search, and the Advanced Search. This demonstration distinguishes the differences between these searches, highlighting their various aspects, which will provide researchers a variety of approaches to access detailed information on the many thousands of events included in the database.

Gina Genova (General Director, American Composers Alliance, Inc., New York City, NY)
The American Composers Alliance catalog and archives: A collaborative effort between ACA and the University of Maryland

As we see more contemporary music publishers in the U.S. closing business or reducing services, the task of disseminating and archiving music by self-published composers becomes an ever more important responsibility left to our libraries. We have seen published works by important American composers go out of print or become orphaned as access to rights holders becomes murky once the composer is no longer able to respond to requests. For researchers, library access and interlibrary loan services have been the lifeline. For performers, however, and for performing groups who wish to record contemporary works by American composers, the access to performance materials and the access to rights holders can be daunting.
The American Composers Alliance, formed in 1937 by Aaron Copland, with its first Board of Governors including Elliott Carter, Marc Blitzstein, Colin McPhee, Douglas Moore, Marion Bauer, and others, began to collect scores of its members in the 1940s. The original mission was to make the music available to orchestras and performers, and to be sure that composers were compensated fairly and credited for their works performed. Over the years, the collection has grown to

more than 12,000 works, including music by composers under-represented in the mainstream, such as women, African-American composers, and smaller or lesser-known works by well-known composers that were not considered lucrative enough for mainstream publication.

Today, ACA manages the historical score masters and parts in collaboration with Special Collections in Performing Arts at the University of Maryland (SCPA). Funded primarily by Broadcast Music, Inc. (BMI), a relationship that has endured since the 1940s, ACA is succeeding in bringing this collection, an American treasure, into modern digital formats. Working together with SCPA, ACA is providing long-term safety and access for the scores, together with a related collection of historical composer files, archival documents, and correspondence of the founders and leaders of ACA. We are challenging other organizations to join us in planning ahead to ensure current creative activity by American composers, now mostly in digital formats, can remain available in central managed databases, without composers or their estates each having to maintain their own private websites through time. We are hoping to inspire a more communal approach to handling long term custodial management issues for composers and to encourage advanced archival planning so that score materials can remain more widely available beyond our own lives, through publisher- and self-publishing library collaborations.

11.00–12.30   NY Phil Hull Room

Spain

Presented by the IAML/IMS Programme Committee
Chair: **Richard Freedman** (John C. Whitehead Professor of Music, Haverford College, Haverford, PA)

Emilio Ros-Fábregas (Permanent Researcher in Musicology, Spanish National Research Council (CSIC), Institució Milà i Fontanals, Barcelona)

Two digital resources of the Spanish National Research Council (CSIC) on Spanish traditional music and Hispanic polyphony: www.musicatraditional.eu and www.hispanicpolyphony.eu

The Institució Milà i Fontanals of the Consejo Superior de Investigaciones Científicas (CSIC) in Barcelona holds in its Fondo de Música Tradicional CSIC-IMF more than 24.000 melodies, copied on paper, collected between 1944 and 1960 throughout Spain; most of them were compiled through the 65 folkloric missions and 62 notebooks presented to competitions organized by the former Instituto Español de Musicología of the CSIC in which 47 researchers participated. The website / database <www.musicatradicional.eu> now makes available for free consultation digitized materials of some 10.000 orally-transmitted works in this Fondo and data about its informants. This website, whose database includes more than 3000 locations throughout Spain and 4000 informants, provides multiple options for research about this repertory. Several examples from this Fondo will be examined in connection with Alan Lomax's materials collected in Spain in 1952 (available at http://www.culturalequity.org/), since in some cases he visited the same locations and used the same informants as did Spanish researchers arround the same time. Research on traditional music through this website is enriched also through the interaction with its users and with performers of traditional music, as will be shown in two particular examples.

The second digital resource, Books of Hispanic Polyphony (www.hispanicpolyphony.eu), has a similar structure as the previous one, but adapted to an ongoing R+D Project, funded by the Spanish Government, devoted to choirbooks of polyphony composed from ca. 1450 to ca. 1650 found in Spain, or with Hispanic polyphony outside the Iberian Peninsula, including later choirbooks with retrospective repertory. While this project shares with RISM some of its objectives, such as providing detailed inventories of the choirbooks, it is more comprehensive with respect to the Hispanic world, since this website/database, in addition to listing a complete census of all sources, will provide information about institutions where the choirbooks are kept, composers, concordances, watermarks, gathering structure, bibliography, images of choirbooks (when allowed by the institution) and archival documentation related to book inventories and compilation/restoration of choirbooks. The entries are signed by the researcher responsible for entering the information. During the presentation, it will be shown how www.hispanicpolyphony.eu affects current research on the rich collection of polyphonic choirbooks at Tarazona Cathedral.

Jane Morlet Hardie (Honorary Associate, Medieval and Early Modern Centre, University of Sydney, Australia)

Into the diaspora. The source, the scholars, and the stacks in the digital age: An early modern Spanish Jeronymite *Processional*, Sydney Rare Book Additional Manuscript 380

In 1509 there were about 300 Spanish Jeronymite Processionals, both manuscript and print, many of which emanated from the Zaragoza printer Jorge Coci (Libros de Actas Generales of 1685 Volumes 1–2 folio 221verso). In 2004 the late Michel Huglo was able to identify just 13 Jeronymite Processionals of known Spanish origin, now widely dispersed through the old and new worlds. This makes the Sydney Rare Book Additional manuscript 380 number 14 of the known extant Spanish Jeronymite Processionals. Probably from the monastery of Santa María de Guadalupe in Spain, this Processional has now joined a number of other Spanish liturgical music manuscripts in the diaspora of the Rare Book collection of the University of Sydney.

Although Sydney 380 is a very small plain book, presenting little information, one can, through contemporary source material, provide it with a context and even reconstruct particular processions for specific feasts at identifiable places. The events enshrined in this book have the function of underlining meaning in specific and clearly defined ways. The contents celebrate special occasions; the participants move along preordained routes; pause at special places; sing music specific to an occasion; and commemorate special people or events. The Sydney Jeronymite Processional RB Add. Ms. 380 contains liturgical chant and ritual instructions for processions on feasts appropriate to the order, including Palm Sunday, Corpus Christi, and some Marian feasts, and concludes with music associated with the period immediately following death.

Thrown into the diaspora, and living far away from its original home, today's technology allows us to return the Sydney Processional to its original space. Taking the theme of this conference "Music Research in the Digital Age" as a starting point, this paper draws together the voices of scholars around the world, documents contemporary with the source itself, and music and images of the manuscript and its home monastery in order to recreate a context within which this manuscript would have been used.

11.00–12.30   **Paul Hall**

Music reference (II)

Referencing music in the twentieth-first century: Encyclopedias of the past, present, and future

Presented by RILM and the IAML/IMS Programme Committee
Chair: **Tina Frühauf** (RILM; Columbia University, New York)

See details on pages 27–29.

11.00–12.30   **Classroom 527**

Fontes Artis Musicae

Working meeting (open)

Chair: **Maureen Buja** (Fontes Artis Musicae)

11.00–12.30   **Classroom 529**

IAML Working Group on Access to Performance Ephemera

Reporting and planning session

Chair**: Paul Banks** (London, UK)

12.30–14.00

Lunch

RIPM Sponsored Lunch and Presentation   **Room 543**

RIPM's collaboration with Wikipedia, the 65 new full-text journals being added to the RIPM e-Library, and a new full-text collection, RIPM JAZZ PERIODICALS.

Space is limited to 90 attendees; contact conferences@ripm.org to register. Invitation required.

14.00–15.30   **Paul Hall**

Répertoire International de Littérature Musicale (RILM)

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

Zdravko Blažeković (Executive Editor, RILM, The Graduate Center, The City University of New York), **Barbara Dobbs Mackenzie** (Editor-in-Chief, RILM, The Graduate Center, The City University of New York)
RILM at 50

14.00–15.30   **Willson Theater**

Changes of music description in the digital age

Presented by the IAML Cataloguing Commission
Chair: **Joseph Hafner** (McGill University, Montréal)

Kimmy Szeto (Assistant Professor – Metadata Librarian, Baruch College, City University of New York)
Music Library Association's involvement in the Bibliographic Framework Initiative: Examining medium of performance as BIBFRAME Data

The Music Library Association in the United States (MLA) has long been a leader and a partner in developing bibliographic data formats, authorities, and vocabularies, and has now joined a small group of early experimenters in the Bibliographic Framework (BIBFRAME) Implementation Testbed Initiative as a testing organization, to lend a voice for the music community in the development of this web-based foundation of future bibliographic description. Led by the United States Library of Congress, the BIBFRAME data model and vocabulary will replace MARC, Machine-Readable Cataloguing, a bibliographic data format widely-used for library catalogues since the 1960s. Part of this initial stage of development includes making the transition—transforming millions of existing MARC records into BIBFRAME resources.

In this presentation, I will discuss technical issues and new conceptualizations surrounding musical elements through an in-depth analysis of how medium of performance is handled in the MARC-to-BIBFRAME conversion process. Technical issues such as grouping, ordinality and cardinality are linked to the handling of musical designations such as soloists, accompaniment, number of players to a part, instrumental and voice doubling, and instruments sharing. Discussion of use cases will demonstrate the effects of these data elements on users' ability to search, filter, and sort the information and the need for an application profile for music resources. Another goal of MLA's involvement with the Testbed is to respond to the rapid application development style, which is characteristic of developments of digital tools and software. I will touch on the organizational adjustment necessary to transition from the traditional structured analysis and design method, and MLA's experience with cultivating long-term cooperative relationships with the Library of Congress and its partner organizations in this new development environment.

Tracey Snyder (Music Catalog and Instruction Librarian, Cornell University, Ithaca, NY), **Kevin Kishimoto** (Music Cataloger, University of Chicago)
Reconsidering popular music in FRBR: Toward Linked Data discovery

In today's Internet-based information environment, researchers have no shortage of tools for exploring and organizing musical knowledge, as exemplified by resources such as AllMusic, Discogs, and even Wikipedia. Linked Data, the foundation of the envisioned Semantic Web, holds the promise of an even richer environment of musical discovery. Library catalogs and librarians must adapt to meet the needs of these newer Web-based technologies and develop ways to make their bibliographic and authority data compatible with them. The implementation of the new content standard RDA by libraries worldwide was a first step toward this goal; the ongoing development of BIBFRAME, intended to replace MARC as an encoding standard, is another step. Together, RDA and BIBFRAME are seen as a way to ready our vast library data for entry into the Semantic Web.

FRBR, the conceptual model upon which RDA is based, seeks to describe the bibliographic universe using a standardized structure of entities and relationships. While this model, devised in the 1990s and currently under revision, is sufficient to describe a majority of resources, problem areas exist, most notably for non-textual resources such as music. A significant problem lies in the interpretation of the "Work" and "Creator" entities for certain types of music. In the Western classical music tradition, a work can usually be defined unambiguously, its access point (using RDA) constructed with a link to an obvious composer. Popular music, on the other hand, is replete with examples of collaboratively composed songs and published compilations, as well as the primacy generally given to performing artists over songwriters. The FRBR document itself acknowledges that the concept of a "Work" may be viewed differently from one culture to another, and in our opinion, this flexibility should allow for a representation of popular music materials that is more in line with how users commonly view the musical world than what RDA currently allows.

In our paper, we will discuss shortcomings in the current implementation of FRBR (and, by extension, RDA) in dealing with popular music, jazz, and traditional music pointing to practices that we believe hinder the FRBR user tasks and over-complicate the work of metadata providers. Additionally, we will explore an alternative interpretation of the FRBR model for popular musics which may better match users' mental models, be better compatible with BIBFRAME and other sources of Linked Data, and salvage a huge body of legacy data in shared bibliographic and authority files.

Sophie Rondeau (Technical Specialist, Cataloging and Acquisitions Syracuse University Libraries, Syracuse, NY), **Jennifer Vaughn** (Technical Specialist, Cataloging and Acquisitions Syracuse University Libraries, Syracuse, NY)

Facilitating discovery of historic sound recordings: Rethinking subject access

Currently, music subject headings, established by the Library of Congress, express both topical aspects (what the work is about) and form (what the work is). Subject headings are further subdivided into strings that represent multiple aspects of a subject (topical, chronological, and geographical), and a single heading can also describe both the form and medium of performance of a musical composition. These multi-faceted subject headings take special training, not only to assign, but to effectively use in traditional library catalogs. Rules for assigning headings can result in the loss of nuance, and many genres and forms, especially for world music, are not currently in the LC subject index.

It has long been acknowledged that an overhaul for music subject headings was necessary. In response, a new controlled vocabulary for medium of performance terms was released in 2013, and a genre/form thesaurus is expected in 2015. Separating the different aspects currently combined into a single subject field (in MARC cataloging, the "650 field") into individual facets would empower library patrons and researchers to make optimum use of music collections. In particular, these new vocabularies may improve access to unfamiliar historic sound recordings, such as those held at the Belfer Audio Archive at Syracuse University.

One of the most significant collections of the Belfer Audio Archive is the historic cylinder recordings, the largest privately held collection of recordings in that format in the United States. Of the 22,000 cylinders that the Belfer holds, 2,000 of those issued by the Thomas Edison Company have been transferred to digital format. These digital surrogates are publicly available for online streaming. Due to the fragility of many of the cylinders and further degradation of the media that results from repeated playback, the digital domain has for some time been the primary entry point for accessing all Belfer materials, including this collection.

The Belfer plans to launch a new digital platform, the Belfer Digital Collection, which will be the portal for the delivery of digital surrogates of all formats of Belfer recordings. A pilot project focusing on a subset of the digitized Edison cylinders is being implemented to determine how new forms of subject access will work across the Belfer Digital Collection. This paper discusses the implementation and results of this pilot project intended to inform future cataloging practices, not only for the Belfer Digital Collection, but for all materials in the Belfer collections.

Jenny Doctor (Director of the Belfer Audio Archive and Associate Professor, Syracuse University, Syracuse, NY), **Rachel Fox Von Swearingen** (Librarian for Dance, Music, Musical Theater Research and Scholarship, Syracuse University Libraries, Syracuse, NY)

Facilitating discovery of historic sound recordings: Classroom and research strategies

The Belfer Audio Archive at Syracuse University Libraries holds one of the largest collections of sound recordings in the USA, specializing in formats dating from the 1890s to the 1970s. The co-presenters encourage student interaction with these collections, guiding their research and understanding of the recordings' cultural significance and relevance. Experience shows that immediate engagement with music on pre-LP recordings is often lacking, especially given sonic imperfections that characterize playback from original media. Therefore, we create opportunities for students to discover and engage with historic recordings—to hear them, research them, and ultimately reference or repurpose them in their own creative thinking.

The Belfer Director presents as a case study her "Music and Audio Cultures" class, aimed at teaching communications and audio arts students about music's dissemination through radio and sound recordings. They are generally unfamiliar with terminology for articulating ideas about music or basic resources for researching it. In one assignment, each student produces a 2–3 minute digital audio piece, using two Edison cylinder recordings (selected and downloaded from the Belfer digital collection) to illustrate some aspect of music/sound in the world today. The student's voice-over narrative includes both researched information and original thoughts about the music/sounds that move from foreground to background in the digital soundscape.

The first challenge is engaging students' interest in the cylinders, because they have little connection with recorded content issued a century ago. On the current website, students make discoveries using a browseable genre list, generated for the digital view. In a parallel paper, our catalogers discuss how they plan to give patrons meaningful access to Belfer recordings using new kinds of subject access points, both in the general catalog and in our future digital platform.

For the music librarian, a second challenge is connecting students with library resources to research these historic recordings. The library's current music resources guide uses a musicological approach that assumes music-specific knowledge and is incomplete for other aspects of these students' needs. The music librarian instead presents the research guide developed for this class. It introduces non-musicians to music-specific sources such as discographies and basic music reference, and provides a pathfinder to resources in areas outside of musicology. This presentation describes the information approaches explored in developing the course research guide and identifies additional types of resources and collections needed to support this class, including historical news sources, radio and media catalogs, recorded sound and music industry histories, and materials to help non-musicians engage with music.

14.00–15.30   **Room 543**

Music information literacy

Presented by the IAML Commission on Service and Training
Chair: **Jane Gottlieb** (The Juilliard School, New York)

Kirstin Dougan (Music and Performing Arts Librarian, University of Illinois at Urbana-Champaign, Urbana, IL)

Searching for music in the digital age

What does it mean for researchers that so much is available online? And that so much still is not? And where does the library fit in this equation? There is not an easy way to see the entire picture of student and faculty media consumption and determine where exactly the library fits into the equation. We don't know if the library is used for 30% of discovery and 80% of access, or 10% discovery and 10% access, or some other balance. Researchers, including students, use a variety of online tools in order to find and access music scores and recordings. Some of these tools are library-based, like catalogs, discovery layers, and subscription streaming resources, and some are not (e.g., YouTube and Spotify). But how do students actually approach these searches? What determines what tools they use and in what order—do they start in the library catalog, get frustrated and turn to YouTube, or do they just go straight to YouTube? How do they search and what problems do they encounter?

This presentation will share the results of an observational study in which music students were tasked with searching for music scores and recordings that they could use for a class assignment or studio purposes, and were not given any direction on where to start. Several key findings about what determines their choice of tool(s) emerged from this study, namely where they are at the time, what technology they have access to, what they are looking for, and what the eventually end use of the item will be. Patterns also emerged in how students chose to search.

The findings will help librarians focus instructional and marketing efforts to best help patrons. However, they will also help us configure existing search tools such as catalogs and discovery layers, as well as inform us of how to build better search tools to serve music searchers' needs. By observing and analyzing students' search processes; we can implement features that would actually be useful to them based on their current behavior. The findings will also be useful to music faculty, as they may not be fully aware of students' research patterns and their reasons for choosing the tools they do.

Bonnie Elizabeth Fleming (Oklahoma City University)

Incorporating digital primary resources to enhance music information literacy training

Music information literacy instruction has the potential to be entirely different since several primary resources in our field have been digitized and made available for worldwide viewing. Statistics show that students in this information driven society are becoming increasingly more affected by visual materials. They often find concepts easier to understand and retain if visual stimulation of some kind is incorporated within the lesson. Student reactions to sessions on how to research music specifically designed around finding and using digitized primary resources radically changes the overall recall and retention of the information being presented. This presentation discusses the visual cognition connection and then outlines strategies for building information literacy modules that are enriched by the use of search strategies that highlight the skills required to locate, understand and study digital primary resources. It demonstrates the results of a five year case study focused on determining whether systematically using these digital materials really did affect student recall and retention of music information literacy concepts.

Carolyn Doi (Music & Education Liaison Librarian, Education & Music Library, University of Saskatchewan, Saskatoon)

Delivery of music research methods instruction through a flipped classroom lens: Enhancing library instruction in a digital learning environment

The flipped classroom is a teaching methodology that is well documented within the education research literature, growing within the academic environment, and quickly making its way into library instruction. It 'flips' the traditional classroom by presenting lecture content in advance as homework in a digital format, while using face-to-face class time to focus on assessment, hands-on-activities and class discussion.

This paper will include a summary of the flipped classroom research literature and its value for application to music library instruction, an overview of the development and design of a new research methods course for undergraduate students at the University of Saskatchewan, and presentation of results from an initial survey of student learning and engagement. Findings show that the flipped classroom is a highly adaptable method for delivering music research methods content, which takes advantage of educational technology and online learning to enhance the student's learning and engagement within the class.

The course at the center of this case study prepares undergraduate music students to find, use and evalutate information resources in physical and online environments, and to prepare students to complete a research-based program notes

writing assignment as part of their year-end recital requirements. The design of the research methods course relied on a collaborative and consultative approach with the Department of Music and the University Centre for Teaching Effectiveness. Learning objectives were informed by current information literacy standard including the Information Literacy Instructional Objectives for Undergraduate Music Students (Music Library Association) and the Information Literacy Competency Standards for Higher Education (ACRL), with a nod to the Draft Framework for Information Literacy for Higher Education (ACRL), currently in development. The course aims to meet undergraduate students where they already are, in a continually evolving digital environment, and to position them to better understand the evolving practices of music research in the digital age.

Attendees at this session will learn about the process of implementing a music research methods course with the flipped classroom methodology, an overview of relevant educational technologies including online video, quizzes and course management systems, and some of the lessons learned from working in the blended learning environment.

14.00–15.30   NY Phil Hull Room

Patrimonial rights: Private and public music archives

Presented by the IMS Study Group on Early Music and the New World
Chair: **Egberto Bermúdez**

For the purpose of publishing music holdings of private and public archives, patrimonial rights remain unregulated across the Spanish- and Portuguese-speaking Americas. The session proposes to discuss actual cases and draft proposals to redress the situation.

The issues concerning patrimonial rights on music from the sixteenth to the nineteenth centuries throughout Latin America present different types of problems. Cathedral archives are the main repositories of these repertoires and their accessibility depends mainly on ecclesiastical authorities and on the type of relationship they maintain with local governments, ministries, and other civil authorities. These archives are private in Colombia (including those in monasteries) and are regulated by a Concordat with the Holy See, while in Sucre (Bolivia) they have been incorporated into the National Archive and have since then become public documents. In Mojos-Chiquitos (Eastern Bolivia), music documents pose different problems, given that they were held for centuries by local Indian communities and presently most of them have been taken over by private foundations. Moreover, ecclesiastical music archives confiscated as part of liberal reforms in 19th-century Mexico have been either returned to their original owners or transferred to libraries and historical archives. Different situations throughout the region will be examined in order to outline the present challenges facing dissemination of critical editions and recordings of this repertoire in the digital era.

Speakers:

Egberto Bermúdez, chair (Professor of Music, Instituto de Investigaciones Estéticas, Facultad de Artes, Universidad Nacional de Colombia, Bogotá)

Yael Bitrán Goren (Director, Centro Nacional de Investigación, Documentación e Información Musical / CENIDIM, Mexico City)

Álvaro Torrente (Professor of Music History, Department of Musicology, Universidad Complutense de Madrid; Director, Instituto Complutense de Ciencias Musicales [ICCMU], Madrid, Spain)

14.00–15.30   Bruno Walter Auditorium

Revisiting bibliographic control of canonic composers

Presented by the IAML/IMS Programme Committee
Chair: **Balázs Mikusi** (Head of the Music Department, National Széchényi Library, Budapest)

Kristina Funk-Kunath (Head, Bach-Archiv Leipzig Library)
Präsentation der Internationalen Online Bach-Bibliographie

Zum Jahresbeginn 2014 präsentierte das Bach-Archiv Leipzig —als zentrale Forschungsstätte—eine umfassende wissenschaftlich fundierte neue Fachdatenbank zum gesamten Bach-Schrifttum.

Die neue Bach-Bibliographie erschließt nicht nur die Literatur zu Johann Sebastian Bach, sondern richtet ihren Fokus darüber hinaus auch auf die komponierenden Bach-Söhne Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich und Johann Christian Bach. Damit ist die neue Online-Bach-Bibliographie ein Spiegelbild zum Stand der aktuellen Bach-Forschung.

Cliff Eisen (Professor of Music, King's College, London)
Rethinking Mozart's letters in the digital age

Mozart's correspondence is perhaps the most significant and substantial surviving body of letters by any 18th-century composer, including not only letters by Mozart himself but also, and just as significantly, letters by his father, mostly written during the "Grand Tour" of 1763–1766 and the three trips to Italy between late 1769 and 1773. Together with contemporaneous documents, iconography and musical sources, the letters represent the backbone of traditional Mozart scholarship. "Traditional," in this context, generally means biographical: the factual details of Mozart's life, whether related to his travels or public appearances, the dates of his compositions or his relationships with his family or with other musicians. But "traditional" also means the ways in which our knowledge of Mozart is organized: as discrete blocks of information, as letters, documents, pictures or sources that "exist" more or less independently of each other, that do not, at least as we used them until now, represent a holistic view of both the material itself or necessarily give rise to new ways of thinking about them and their relationship. A digitally-conceived edition of the letters—or better, of Mozart sources generally—promises to break down these traditional barriers and to offer not only new insights but also, because of its holistic conceptual foundation, open new paths to exploring the composer's life and works. Two examples may be representative of the kinds of insights, and kinds of questions, that might be possible (or raised) in a digital edition of the letters.

My first example concerns the relationship between the letters and musical sources and the extent to which they not only intersect but also raise questions— and possibly lead to insights—concerning period performance more generally. In a letter of 11 June 1781 Mozart wrote to his father asking for copies of his concertos for two keyboards, K242 and K365. The copies arrived in Vienna in October and Mozart performed K365, with Josepha Auernhammer, at his Augarten concert of 26 May 1782. The commentary in the standard Bauer-Deutsch edition of Mozart's letters fails to mention the survival of the parts sent by Leopold to Vienna (now in CS-KRa): these can be identified based on the copyists, watermarks and references in the letters. What is most striking about this source is that the orchestral bass part is labeled *Violone*, which in context, and compared with other authentic performing parts for Mozart's concertos suggests an orchestral scoring with double bass only and no violoncellos. This, in turn, raises the possibility that Mozart's concerto performances with double bass only may have been customary not only in Salzburg but during the early Vienna years as well. Potential insights such as this are possible only if the letters and musical sources are seen as part of a single complex of evidence—and by far the simplest way both to present and to interrogate this complex is through a comprehensive digital edition that breaks down the barriers of the traditional pigeon-holing of types of sources.

My second example concerns the ways in which a holistic, digitally-based approach to the sources—specifically letters and documents—leads to an interrogation of unexpected possibilities for the transmission of music generally, or, more specifically in Mozart's case, to the identification of a repertory that broadens our knowledge of the cultural landscapes to which a composer like Mozart was exposed. Not long after the family's arrival in London, Leopold wrote (on 13 September 1764) to his Salzburg landlord Lorenz Hagenauer about a number of English phrases he had learned. No doubt some of these he learned through conversation. But this begs the question how Leopold prepared for his trip to England, and the fact that he would need at least some English, in the first instance. One clue is a generally unknown source, a French-English grammar (now in A-Sub) purchased by Leopold in London shortly after his arrival in the English capital. This seems to confirm Leopold's comment in his letter of 28 May 1764 that he was "only half resolved to go to England." If he had intended to from the start, then he would probably have bought a German-English grammar. More importantly, though, the grammar includes eight songs, one in English, one in French and English, and the remainder in French only. The repertory represented by these songs is far from what we imagined Mozart might have encountered either in Salzburg or during his travels: five of the eight songs apparently derive from a volume of late-17th and early 18th-century French songs published at The Hague in 1711. Here, then, is evidence of Mozart's encounter not only with an unexpected repertory, but—by extension—with an unexpected aesthetic milieu. And again, it is through not only the execution but also the conception of a holistic source—in this case a fully annotated, electronic edition of the letters—that such connections, or such repertories, or such cultural traditions, are likely to be discovered.

Above all, then, a digital edition of the Mozart letters serves not only to bring together types of sources usually considered to be discrete, but also, conceptually, encourages and makes possible a deeper interrogation of Mozart's life and works by breaking down traditional barriers among types of historical and musical sources.

Patricia Stroh (Curator, Ira F. Brilliant Center for Beethoven Studies, San Jose State University, San Jose, California; Librarian, Music and Dance, San Jose State University)
Music bibliographical research, past and present: A Beethoven case study

This presentation offers an example of how approaches to music bibliographical research have been changed by the availability of online resources. My presentation revisits a research project completed at the dawn of the computer age and describes the approach to updating that research utilizing digital resources.

In a 1977 issue of *Notes*, renowned Beethoven scholar William S. Newman published "A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day." Newman's aim was to identify, briefly describe, and fix approximate dates for the collected editions. To track down the scores, he scoured publishers' catalogs and contacted major national libraries as well as specialized music libraries and archives. Because publication dates are lacking

from many of these editions—especially those issued before 1900—Newman based the chronological arrangement of the checklist on information gleaned from dealers' catalogs, advertisements in periodicals, and other print sources. The resulting checklist included 134 publications, beginning with Simrock's editions published in 1798 and ending with the Schirmer collection edited by Kolodin from 1975. Although he did acquire some editions— now part of the Newman collection at the Beethoven Center at San Jose State University—for the most part Newman did not examine first hand many of the collected editions on his list. As a result, he was unable to verify relationships between editions and provided only a few details on textual revisions and interpretative additions in these scores.

Newman's conducted his research nearly forty years ago, before the age of online catalogs, the World Wide Web, or Google. Taking full advantage of these online resources, I adopted a different approach to update Newman's checklist beginning in 2012. This presentation will compare the sources and strategies used by Newman and myself and summarize additional information I discovered on publication histories, editorial approaches, and interpretive details in these editions. Also, I will give a brief demonstration of the Beethoven GPS: A Guide to the Piano Sonatas website that will include the updated and enhanced checklist.

14.00–15.30   Room 309

Répertoire International des Sources Musicales (RISM)

Music Documentation Round Table

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

Cheryl Martin (Western University, London, ON), **Jennifer Ward** (RISM Zentralredaktion, Frankfurt am Main)
RISM on a shoestring: How small country groups can contribute to RISM

Some RISM groups receive government or other support to provide access to RISM resources, and are able to commit significant funding and staff to creating RISM records. In other countries, this support is not available or there is no ongoing financial support, and often one or two people locate and add resources to RISM for that country.

Jennifer Ward (RISM Zentralredaktion) will discuss some ideas on how these groups might contribute records to RISM. Cheryl Martin (Western University, Canada) will talk about how she finds and adds material to to the RISM database. There are many unknown resources in Canadian libraries, archives, and museums; she will discuss a project plan for finding and adding material.

We will show an example of how MARC records can be selected from a library catalogue and sent to RISM. Now that material from any time period can be added, we will have many post-1800 sources to contribute. There will be time for discussion of various methods to add records to the RISM catalogue.

Ewa Hauptman-Fischer (Music Department, University of Warsaw Library, Warsaw)
Musical gifts with dedications in Silesian musical manuscripts of monastery provenance

The writing of the present paper was made possible by the cataloguing in the RISM database of over a dozen musical collections from various monasteries in Silesia. The musical items are presently kept at the Warsaw University Library. The RISM database enables comparative studies to be made on the particular sources. Also, entire collections may be perused, something that would be impossible in direct contact with several thousand volumes. The manuscripts with dedications and in the form of donations come from the monasteries of Cistercians, regular canons of St. Augustine, Clarisses, and Knights of the Cross with the Red Star.

One of the most frequent opportunities for the transmission of musical gifts were name days, always highly celebrated in monasteries in connection with the liturgical commemoration of patrons. All the manuscripts bear an appropriate inscription, usually mentioning the first name and function, as well as the monastery of the name day celebrant, and sometimes the function and place of the presenter's activity. We also encounter short, one-sentence inscriptions of dedications. The graphic form of the sources also varies, from the ornamental, written in coloured ink, to the untidy, with illegible penmanship and sometimes an abbreviation of the dedicatee's last name.

The dedications also reveal a number of relations and dependencies between the presenter and the receiver. Musical gifts were received not only by monastery superiors, but also directors of chapel ensembles and their regular members, i.e. the musicians. The presenters include composers, choir regents, organists, members of chapel ensembles, and individual musicians. In secondary literature, the manuscript presenters are sometimes treated as identical with the notated compositions' authors, something that the RISM database sometimes makes possible to verify. The dedications can be a valuable source of biographical data unknown to historians and related to the inhabitants of the monasteries. In the case of manuscripts from the women regular canons of St. Augustine in Wrocław, dedications from the seventeenth and eighteenth century transmit the names of prioresses, often with the year of their function.

On the leafs of the mentioned manuscripts, we also find exceptionally interesting information related to this monastery's musical practice: the dedications mention particular nuns, together with their function in the chapel ensemble. The

surviving, dedicated and donated manuscripts will be presented in a wider social context. The practice of offering musical prints and manuscripts was common in various circles. It could have been linked to the search for artistic patrons, the activities of composers, and their resultant duties. The described practice was also present in the private sphere. In the paper, I will attempt to answer the question: In what context did the practice of musical gifts exist in monasteries and convents? After an analysis of the surviving sources, the idea suggests itself that the actual gift did not consist of the musical inscription, i.e. a given manuscript, but the music it contained. A celebratory performance of the piece carried more significance than the often well-prepared manuscript itself.

Round Table discussion

The remaining time in this session will be reserved for questions about the RISM project, ideas, or anything else you want to discuss. If you wish, topics can be suggested in advance: contact@rism.info. Possible topics include results from the recent survey that RISM conducted about its online catalog and the new music cataloging software Muscat.

15.30–16.00   **Morse Hall**

Tea & coffee

15.30–16.30   **PJ Sharp Theater Lobby**

Poster Session (I)

See details on pages 30–33.

16.00–17.30   **Paul Hall**

IAML General Assembly (I)

Chair: **Barbara Dobbs Mackenzie** (President, IAML, RILM International Center, The Graduate Center, The City University of New York)

The 2nd session will take place on Friday at 13.45

16.00–17.30   **Willson Theater**

La musicologie et les humanités numériques / Musicology and digital humanities

Presented by the IMS Programme Committee
Chair: **Vincent Besson** (Ingénieur d'études du CNRS, Centre d'études supérieures de la Renaissance, Université François Rabelais, Tours, France)

Richard Freedman (John C. Whitehead Professor of Music, Haverford College, Haverford, PA, USA)
Close and distant reading: Data analysis meets the Renaissance chanson

The sixteen volumes of four-voice *Chansons nouvelles* published in Paris by Nicolas Du Chemin between 1549 and 1568 contain some 380 chansons by composers like Clément Janequin, Claude Goudimel, Etienne Du Tertre and two dozen of their contemporaries. Yet the full richness of the Du Chemin series remains largely unexplored by musicologists on two counts: large portions of it have never appeared in modern notation or score, and the final five books of the series survive in an incomplete state (with two of four original voice parts missing). *The Lost Voices Project* (http://digitalduchemin.org) explores the missing voices through the stylistic profile of the corpus as a whole. A typological thesaurus of musical devices provides a common vocabulary for a searchable database of thousands of analytic observations about the complete pieces. These in turn provide the foundation for dozens of reconstructions of the missing parts. All of this material is presented in a dynamic interface (using the Music Encoding Initiative standard and other open-source tools) that permits users to sort and display the results of their searches, from individual analytic observations to entire pieces (including dynamic presentation of variant readings, emendations, and alternative reconstructions).

Now armed with a database of over 11,000 such observations we can imagine new possibilities of *distant* as well as close readings of texts, surveying stylistic patterns in hundreds of encoded compositions at once, or entertaining questions of style and authenticity. We have deployed various algorithms (such as similarity networks and other routines for data analysis) that array our observations in ways that provoke new questions and research opportunities, tracing connections among dozens of pieces via shared small-scale relationships. Putting close and distant modes of reading into active counterpoint with each other, we suggest some novel insights about evolving musical practice in the Du Chemin repertory. But we are also curious to discover how these patterns intersect with other narratives and projections from similar studies. (All of our data, and our tools for visualization and analysis, remain open for adaptation and exploration by other scholars, using common protocols and workflows).

Marco Gurrieri (Associate member, Centre d'études supérieures de la Renaissance, Université François Rabelais, Tours, France)

The Gesualdo On-Line Project: New technologies and perspectives on on-line music editing

The Gesualdo On-Line project of the Centre d'Études Supérieures de la Renaissance in Tours consists of a new online collaborative edition of Carlo Gesualdo's musical output. Starting from the first available and complete early edition of his compositions, the project permits us to visualise in a dedicated interface all the variants documented in the subsequent early editions, the possible emendations and, where applicable, the reconstructions of incomplete works. Concerning the technological environment, the project draws on Richard Freedman's and the *Lost Voices Project* team's experience. It is therefore based on the MEI principles, organised through a specific protocol for dynamic editions. Signals of variants, suggestions of emendations and proposals of reconstructions from registered Internet users will be validated by a scientific committee. The first outcomes of the Gesualdo On-line project have already shown several advantages when compared with traditional, printed critical editions: the visual presentation of variants and emendations is more comprehensible and immediate than textual description in a critical apparatus; in the presence of authorial variants, the simultaneous visualisation of them (listed in chronological order) permits evaluation of all the divergences and changes occurred during the creative process; by choosing a variant in place of another, a collaborative edition can easily become—and be used as—a historically documented edition, a practical edition, or an innovative educational tool.

David Fiala (Maître de Conferences, Centre d'études supérieures de la Renaissance, Université François Rabelais, Tours, France)

Prosopography of Renaissance singers: Unreasonable and irresistible

Most of the best professional singers from the 15th and 16th centuries who populated the choirs of major European churches and princely courts stemmed from the so-called Franco-Flemish area. They comprised a well-defined community whose coherence and unity left various witnesses (most famously the so-called « musicians' motets » and other such listings of singers' and composers' groups). Over the last centuries, numerous musicological patronage studies and other historical works documented their comings and goings all over Europe and every new archival investigation keeps revealing more information. Some attempts at centralising these fascinating data have been made over the recent past. One of these is the « Prosopographie des Chantres de la Renaissance, » started in 2007 and hosted at the Centre d'Études Supérieures de la Renaissance (Tours, France), whose first version was presented at the 2009 IMS/IAML Conference in Amsterdam. This initial step can be best described as a mostly textual online dictionary of Renaissance singers, with little structured data in relational tables. Since then, a long reflection on the best technical ways to build a richly structured prosopographical database has taken place, in connection to other such historical databases and computer scientists. Such a project is a complicated enterprise for it aims at dealing with a social group with blurred boundaries and at controlling a large variety of both, documentary sources and biographical facts. Most of this reflection led to the elaboration of a semantic model allowing to structure individual biographies into a computer-manageable string of « biographical facts » or « events » or, as we call them, « assertions. » While operational tools of the Web of data (Linked Open Data) are still developing, the expression of this model as an ontology will need further work. In the meantime, the realisation of a more traditional relational database for Renaissance singers grounded in this conceptual model is on its way.

16.00–17.30   Room 543

Brazil

Presented by the IMS Programme Committee
Chair: **Marcelo Campos Hazan** (Adjunct Professor of Latin American Studies, University of South Carolina, Columbia, SC)

Beatriz Magalhâes-Castro (Professora Associada III, University of Brasília; President, IAML/Brazil), **Luciana Grings** (Coordinator of Bibliographic Services, Fundação Biblioteca Nacional, Rio de Janeiro, Brazil)

Music research and the digital age: A case study for IAML/Brazil, or, the 'quis, quid, quando' of Brazilian archives

This paper discusses the historical insertion and current status of IAML-Brazil and "R" initiatives in Brazil, within the perspective of music research and interconnected matters such as access to music archives, cataloguing, bibliographical control, audiovisual records, among other issues concerning professional training and advocacy actions. Within this context, resources and means made available throughout the digital era have had a full impact on procedures and local policies especially regarding "who-what-when-where-why-how" deserve attention and professional treatment. Invoking Hermagoras of Temnos' seven elements of circumstance—"quis, quid, quando, ubi, cur, quem ad modum, quibus adminiculis" the "quid pro quo" of Brazilian musicology has historically chosen its objects of study without considering structurally permanent information science procedures leaving much of the biblioteconomical and archival work yet to be done, or done through nonstandardized means that do not fully dialogue with international standards.

The paper aims to describe, examine, and discuss the impact of the digital age in Brazilian musicology and librarianship, as we explore, beyond past horizons, the ontological and epistemological basis for scenario planning, further emphasizing decision-making as the outcome of inquiry (Walton 2013) within IAML-Brazil's future strategies.

André Guerra Cotta (Associate Professor, Department of Arts and Cultural Studies, Universidade Federal Fluminense in Rio das Ostras, Rio de Janeiro, Brazil)

Musicology, music librarianship, and archivology in Brazil: Reflections on digital technologies and professional boundaries

At the end of the last century the so called *informational revolution* brought the strong impact of digital technologies to Brazil, somehow later than to Europe and North America. It has affected basically all professions and fields of knowledge, but librarianship was maybe the most deeply transformed by that revolution, leading to the interdisciplinary approach of *Information Science*. There has been a strong demonstration of an open attitude by librarianship scholars, their updated perception of that irreversible process. The first Brazilian post-graduate programs were created about twenty years ago and interdisciplinary dissertations and theses on musicological subjects appeared soon thereafter in those programs. Since then, some of us worked in different projects and subjects, constructing possibilities for inter-multi-transdisciplinary research, trying to follow the fast obsolescence of software and hardware, and not only new technologies but also new musicologies arose. However, in Brazil, we are still fighting to convince our colleagues of the importance of the "positivist" work of cataloging musical sources.

We seem to have done good work on Brazilian musical archives and collections in the last twenty years and the number of digital resources available seems to confirm that impression. But the truth is that there is much more to do: by far we have no idea about the real dimensions of our musical heritage, there is no effective policy on that subject yet and our efforts are irregular, uncoordinated, and punctual. The recent creation of the Brazilian branch of IAML seems to be a new (and adequate) space for strengthening these efforts, but there is still an old boundary: the claim for an exclusive authority for professional activities, in this case, cataloging. At the scientific meeting in which IAML/Brazil was created, there was a collective discussion of RISM-Brazil´s regulations. Some colleagues asserted that, according to Brazilian law, cataloging is the exclusive turf of professional librarians (so this word could not be used in our objectives). A similar barrier seems to have surfaced, in Brazil, between musicology and archivology. This political situation places at the center of the discussion the need for an open approach, such as that which surfaced in Information Science twenty years ago. Now, the "open minded" approach seems to be on the side of musicologists and the Computer Science community. This proposal intends to discuss the broad scope of problems and principles involved in our internal struggle.

Rosana Lanzelotte (President, Musica brasilis, Rio de Janeiro, Brazil)

Musica Brasilis: The challenge of making available a digital collection of Brazilian music scores

Brazilian music scores are difficult to find and access. A major part has never been edited or is out of print. The great majority of music editors has stopped sheet music edition. Web availability is a contemporary way to bridge the gap between scores and musicians.

Since 2009, the MUSICA BRASILIS initiative (www.musicabrasilis.org.br) has made available more than 1000 scores by 200 Brazilian composers, with separate parts for instruments. The website is accessed by more than 7000 musicians throughout the world in search of classical or popular repertoire.

MUSICA BRASILIS scores come from different sources. Some scores have been edited for the project, e.g. all the 218 piano works by Ernesto Nazareth (1863–1934), some are donated, e.g. 50 works by José Maurício Nunes Garcia (1763–1830), other scores come from editors that have ceased their activity, e.g. 25 works by Alberto Nepomuceno (1864–1920). MUSICA BRASILIS also provides links to editions on other websites, such as the Academia Brasileira de Música (www.abmusica.org.br) or SESC Partituras (www.sesc.com.br/SescPartituras/).

Scores made available by MUSICA BRASILIS are practical editions. The website does not support critical or genetic editions so far. However, metadata provide information about sources.

To cope with copyright protected repertoire, MUSICA BRASILIS has started selling throughout Apple Store. It is the first music editor so far to publish on Apple, where customers can find digital versions of Villa-Lobos, Radamés Gnatalli, and Villani-Cortes scores. Specific metadata is required to upload digital scores on Apple Store, whereas not adapted to finding music resources.

A major challenge concerns the web site information architecture, dealing with heterogeneous sources, different editorial practices and output requirements. The present work summarizes the metadata model adopted to describe music scores made available by MUSICA BRASILIS. It also discusses Linked Data compliance, a future goal of the initiative.

16.00–17.30   **Room 309**

How did we get out of analysis and how do we get back (d'àpres Kerman): Issues in 20th-century music research

Presented by the IMS Programme Committee
Chair: **Elliott Antokoletz**

Elliott Antokoletz (Professor of Musicology, University of Texas at Austin)
Evolution of the interval cycles in 20th-century music: From Stravinsky, Berg and Bartók to Perle

Consistency within otherwise changing musical parameters counters the notion of outdatedness and permits the theoretic-analytical discipline to transcend its relegation to history. The concept of the *interval cycle* appears to lie at the core of an evolution toward a new kind of tonal system and a new means of harmonic progression. An *interval cycle* is a series based on a recurrent interval, the sequence of which is completed by the return of the initial pitch-class. The total complex of interval cycles consists of one cycle of minor seconds, two of whole tones, three of minor thirds, four of major thirds, only one of perfect fourths, and six of tritones. While certain basic assumptions of the equal-division system had been arrived at around the same time by several post-tonal composers, two extreme points of origin are seen in the ultrachromaticism of German late-Romantic music and the pentatonic-diatonic modalities of folk music. The intention in this paper is to identify the main stages of this evolution toward an increasingly systematic set of principles in twentieth-century music, in which cyclic-interval construction replaces the traditional major and minor scales as a background source for deriving new kinds of harmonic and melodic formations.

In nineteenth-century chromatic music, composers often employed symmetrical or cyclic-interval constructions as the basis for triadic root progression, e.g., by way of the intervals of the whole-tone or octatonic scales as well as minor- or major-third cycles. This tendency led in many twentieth-century compositions to pervasive use of cyclic-interval formations as the primary means of integrating both harmonic and melodic levels. Certain types of cyclic-interval collections were exploited by various composers, including transformations of the pentatonic and modal scales into whole-tone, octatonic, and other types of symmetrical, cyclic-interval collections in the music of Debussy, Stravinsky, Bartók, and others. As early as 1910, Stravinsky's *Firebird* ballet appears to have been the first to employ an array of the complex of interval cycles.

Through the joining of two concepts—the interval cycle and inversional symmetry—a more comprehensive and systematic set of pitch relationships emerged in what George Perle has referred to as "twelve-tone tonality." In the same year as the Stravinsky ballet, Berg appears to have been the first to join these two concepts as the basis for modulating from one axis of symmetry to another. Bartók also employed these principles in certain early works, but after 1928 he exploited the possibilities of modulation based on cyclic-symmetrical chords more fully. These principles also emerged in the early atonal works of Webern, becoming more fully developed later in varied approaches to the twelve-tone continuum by Webern, Berg, Dallapiccola, Perle, and others.

Perle's theoretical formulations have certain historical connections with the twelve-tone music of the Second Viennese School. However, they also have fundamental connections with the nonserial compositions of Debussy, Scriabin, Stravinsky, Bartók, and others, in that Perle's special twelve-tone set (based on the interval cycle and the strictly symmetrical projection of a single interval) is permitted to function on a deep level in the same way that the scale does in tonal music.

Robert Hatten (Professor of Music Theory, University of Texas at Austin)
Reconceiving analysis

As a professional music theorist, my perspective on analysis may differ from that of others on this panel. There is no lack of analysis in the journals devoted to music theory, nor does it appear to be on the decline. But how analysis is conducted, and what its goals might be, vary widely. In my paper I argue for a broader conception of analysis, driven by a different set of motivations, with a different approach to evidence, and a different set of goals, than when analysis was conceived in strictly formalist and structuralist terms. At the same time, I do not propose an anti-structuralist approach, but rather one that reconceives its structuralist grounding. My interpretive and abductive approach to analysis entails:

1. conducting analysis in tandem with a reconstruction of historical style competency, conceived as embracing expressive as well as structural understandings;

2. reconstructing style competency in terms of basic principles, regularities instead of rules, and variable strategies by which composers play with and against conventions;

3. hypothesizing expressive motivations for formal structures, including expressive and dramatic trajectories as complementing formal genres;

4. attending to the irreducible depth of the surface, including such synthetic categories as gestures, topics, and tropes (and the potential for thematizing any musical entity or process)

5. while nevertheless grounding analysis in marked oppositions and systematic relationships among style types and processes;

6. drawing on evidence from both "inside" and "outside" the work, including its cultural and biographical contexts,

7. with the goal of promoting historical understanding of expressive meaning

8. through various degrees of engagement by hypothesized listeners, via inferences of virtual musical agency, and embracing both intersubjective and subjective responses.

Obviously, no single analytical exercise can possibly satisfy all of these concerns, but they can nevertheless inform more focused studies. Drawing from my own published interpretive analyses (or analytically grounded interpretations), I will illustrate how these guiding principles can enrich our understanding of the ways analysis can contribute to musical understanding.

Pieter C. van den Toorn (Professor Emeritus of Music, University of California at Santa Barbara)
The Rite of Spring **briefly revisited: Thoughts on Stravinsky's stratifications, the psychology of meter, and African polyrhythm**

From the standpoint of Western art music of the eighteenth, nineteenth, and twentieth centuries, the point of departure for many scholars is likely to have been an aesthetic one ignited in turn by the unique qualities of individual art works. Some years ago, Benjamin Boretz (1977) drew a distinction with the empirical sciences on this basis. In science, he argued, the individual is valued to the extent that it can confirm or disconfirm a theory or hypothesis, while, in the study of music, the opposite prevails. Comparisons, common practices, systems, and theories of historical and social context are pursued and valued for the illumination and "richness of identity" they confer on the individual context. "The qualification of the individual is the devolution point of all musical thought," Boretz concluded, "for whose sake alone the class generality is reified." And "to learn to hear a unique thing as a categorical thing is net loss for musical experience."

With the foregoing in mind, this paper will examine the technique of stratification in Stravinsky's *The Rite of Spring*, a form consisting of the superimposition of melodic fragments and chords that repeat according to different cycles or periods. Harmony is virtually non-existent in these structures; their attraction lies with the vertical alignment of the reiterating fragments, as each of these fragments relates to the others and to the meter. (The psychology of metrical entrainment is of special relevance here, the listener's "natural" as well as spontaneous ability to internalize a metrical beat.) A comparison will be made to the polyrhythmic textures of African drumming, in particular, Gahu, a well-known dance of the southern Ewe in West Africa. Made up of six layers of distinct rhythmic patterns, the cyclic, repetitive features of this music have much in common with those of *The Rite's* stratifications. The discussion will draw on a number of aesthetic and analytical commentaries, including those of Steve Reich (1973), David Locke (1987), and Kofi Agawu (2003).

16.00–17.30　　　　　　　　　　　　　　　　　　　　　　　**Bruno Walter Auditorium**

Opera

Presented by the IMS Programme Committee
Chair: **Don M. Randel** (Chairman of the Board, American Academy of Arts and Sciences; fifth President, The Andrew W. Mellon Foundation)

Thomas Betzwieser (Chair, Institut für Musikwissenschaft, Goethe-Universität Frankfurt)
The challenge of hybrid editions: Editorial tools and methods in "OPERA—Spektrum des europäischen Musiktheaters"

The standards and methods for editions of operatic works have changed considerably within the last three decades. This is particularly due to the growing significance dedicated to the dramatic text (libretto), but also the perception of 'the work' itself. Today we are still far from regarding theatrical works in the same way as other musical genres. Operatic works are 'mobile' and 'unstable', and consequently editions have to approach them as performance texts rather than 'work texts', taking into account the various stages/versions of the work and its performances. Furthermore, the digital age has opened up new resources whilst also developing new editorial methods and tools. However, only a few critical editions have accepted the challenge of taking up these methods, one of which is "OPERA – Spektrum des europäischen Musiktheaters in Einzeleditionen", established in 2009. OPERA focuses primarily on editorial issues, assembling its works in modules around specific editorial problems, rather than grouping its works by composers, centuries, countries etc.

Following a brief introduction to the project, where the arguments for enlarging the scope of critical music editions to include genres such as melodrama, operetta and ballet alongside traditional operatic works will be presented, this paper will discuss the methods and tools related to OPERA, demonstrating the ways in which editorial work is implemented with "Edirom" software. Using the example of two operas, Salieri's *Prima la musica* (1786) and Blaise's *Annette et Lubin* (1762), in which the issue of pre-existing, borrowed music is prominent, the way in which a work's genesis, its sources, and the different stages of the performances can be displayed will be demonstrated, with particular reference to their various interconnections. Since the equality of a music edition and a text edition is the central feature in OPERA, how a text edition can be established referring to both musical and libretto sources, which consequently demands a mutual interweaving of the corresponding annotations in the critical report, will be discussed.

Finally, the paper will also consider practical issues, such as permissions and legal rights, cooperation with libraries, and access to the completed edition for end users in libraries and institutions. This paper will, therefore, enrich the discussion on general questions of online vs. hybrid editions in regard to their users.

Andrew Neumayer (Student Research Assistant, Brigham Young University, Provo, UT)
Opera research in the virtual reading room

The growth of primary sources made available free to the public online has altered the landscape of sources studies and opened new horizons for the future of critical editions. Research related to opera has been greatly enhanced through the evolution of an expanding virtual reading room or the ability to access numerous related sources from the convenience of a personal computer. The time consuming and laborious task of locating and accessing sources in person is beginning to shift to a more immediate and convenient process. The inevitable future of scholarly editions embraces a multi-media, multi-level, and interactive model. The potential for greater collaboration among researchers is also growing in importance in this new digital context.

This presentation will begin with an overview of how technologies are impacting current opera research. It will summarize current trends in critical editions that incorporate access to digital resources. Specific examples include the "Freischütz digital" project (http://www.freischuetz-digital.de/) and the new Bärenreiter hybrid editions. Following this brief introduction, new research opportunities related to Jean-Baptiste Lully and his contemporaries published by Ballard and the manuscript sources for works by Giovanni Paisiello will be examined in detail. The presentation will document the extent of digital resources of all kinds available for these two composers and suggest methods to best unite these materials in an environment that facilitates collaborative research among peer scholars. The survey of resources will evaluate the extent that these two composers are represented in a wide variety of digital repositories including the Internet Archive, Gallica, Internet Culturale, and others.

Specific attention will be given to the new and improving digital capacity to examine variants in published Ballard editions and corresponding manuscripts for the major operas of Lully and his contemporaries. In a similar fashion, manuscript sources for the operas of Paisiello are becoming increasingly accessible online. The advances and limitations of online research with manuscripts will be illustrated through these particular resources. The discussion will include identification of obstacles to locate and utilize these resources in a unified interface and offer suggestions on measures that libraries, publishers, and scholars can pursue to promote collaboration in the future development of critical editions.

19.30   **PJ Sharp Theater**

Concert

WEDNESDAY, 24 JUNE

7.30–9.00 **Room 543**

Medici.tv Breakfast

(by invitation only)

9.00–10.30 **PJ Sharp Theater**

Plenary session

Music Research in the Digital Age

Presented by the Organizing Committee
Chair: **Jim Cassaro** (University of Pittsburgh, Pittsburgh, PA)

The process of research has changed drastically in the past few decades. Many traditional paper-based resources have been superseded by the relentless appearance of electronic and digital materials. As the process changes, scholars and information professionals must collaborate to create and implement research methodologies that adopt these new resources, always maintaining a firm understanding of the bibliographic foundations of the field.

The research process today, while enhanced by many electronic tools, is, at the same time, made more cumbersome by the limitations of what library collections can and cannot provide. Issues like the purchasing of streaming audio rather than the hardcopy compact disc, the appearance of popular online audio purveyors like Spotify, and the notion that if something is online, it is available free of charge are a challenge for us all. Increasing costs of electronic databases have put undue stress on library budgets, and keeping up with the amount of digital content has become almost impossible. The proliferation of single-user electronic books also stymies the research process. Further, discovery tools in Web 2.0 online public catalogues present challenges in finding music-related digital content, hindering our students from being able to identify the best online tools to support study and research. Digital humanities scholarship has recently taken center stage at many academic institutions, often without the vision of what is needed and how it can best be provided. How can we address these issues in a realistic and collaborative manner to meet common needs and interests?

This plenary session features five (5) presenters who will address these topics and interests from their particular points of view, as well as a respondent who will tie the session together. The presenters will include a music librarian, a musicologist, a purveyor of music research products from the commercial sector, a student, and a staff member from a music research project. Response to the session will be provided by an eminent music scholar.

The goal of this session is to further the dialogue between scholars and information professionals and to come away with a common understanding of the issues involved and a firm agenda of how we can accomplish our goals and missions as active members of the music community.

Speakers:
Laurent Pugin (RISM Switzerland, Bern)
Dörte Schmidt (Universität der Künste, Berlin)
Maria Edurne Zuazu (The Graduate Center, The City University of New York)
Mark Herrick (EBSCO Information Services, Ipswich, MA)
Virginia Danielson (New York University - Abu Dhabi, United Arab Emirates)

Respondent:
Philippe Vendrix (Centre d'études supérieures de la Renaissance, L'Université François Rabelais, Tours)

10.30–11.00 **Morse Hall**

Tea & coffee

11.00–12.30 **Paul Hall**

Small institutions, too, can play the digital game

Presented by the Libraries in Music Teaching Institutions Branch of IAML
Chair: **Johan Eeckeloo** (Royal Conservatory Brussels, Erasmus University College, Brussels)

Katharine Hogg (Librarian, Gerald Coke Handel Collection, The Foundling Museum, London)
David and Goliath: How to be a small library in a big digital world

This paper considers the challenges facing small libraries in the digital age, especially those of limited financial means or which are part of larger organisations, often charitable institutions whose main focus is not on teaching or research. Taking the Gerald Coke Handel Collection at the Foundling Museum as an example, I will consider the difficulties both in accessing digital resources which may not be available other than through subscription charges which are way in excess of our annual budget, and in the need to digitise our own unique and valuable collection for dissemination and research, as well as for preservation. While the majority of the manuscript collection is available on microfilm, and still in demand from scholars in that format, the advantage of the digital image has inevitably led to more requests for digitisation. This can prove problematic when a library operates on an annual budget which could easily be swallowed up by digitising a few volumes.

Various options to overcome these difficulties have been considered and tried, and I will outline the solutions we have found to meet these challenges, at least in part, and the opportunities presented by cooperation and collaboration with other institutions, which have proved beneficial beyond the initial outcome being sought. A partnership with a university has allowed access to online resources, while library staff provide seminar teaching, using our primary source materials, as the reciprocal part of the arrangement. Opportunities for conservation, including creation of digital copies, have been found by working with students on bookbinding and paper conservation courses, allowing them the opportunity to work on historic items in need of conservation, while giving the library the benefit of their work and an education in the process and in the history of each historic binding. More traditional grants have contributed to digitisation of the artworks in the Collection, and opportunities for income generation and digitisation are also taken from film companies and commercial online sales of images, which supports the cost of digitising further items for scholarly research.

David und Goliath: Wie man sich als kleine Bibliothek in der digitalen Welt behauptet

Der Aufsatz thematisiert die Herausforderungen vor denen kleine Bibliotheken im heutigen digitalen Zeitalter stehen. Dies betrifft besonders jene mit limitierten finanziellen Möglichkeiten und solche, die nicht Teil einer größeren Organisation sind. Diese Bibliotheken sind oftmals gemeinnützige Institutionen, dessen Hauptaugenmerk nicht auf der Lehre oder Forschung liegt.

Ich werde anhand der Gerald Coke Händel Kollektion die Schwierigkeiten veranschaulichen, denen diese Bibliotheken gegenüberstehen. Dabei konzentriere ich mich besonders auf die Schwierigkeiten, die mit einer steigenden Nachfrage nach einer Digitalisierung der Kollektion einhergehen. Es gestaltet sich für die Bibliotheken schwierig, auf digitale Ressourcen zuzugreifen, da diese nur bedingt und gegen eine Aufwandsentschädigung zugänglich sind, welche unser jährliches Budget sprengt. Andererseits besteht jedoch die Notwendigkeit unsere eigene, einzigartige und wertvolle Kollektion für die Weitergabe und Forschung, sowie zu deren Erhalt zu digitalisieren.

Während ein Großteil der Manuskripte auf Mikrofilm erhältlich ist und in diesem Format bereits von Wissenschaftlern genutzt wird, haben die Vorteile von digitalen Bilder zwangsläufig zu einer vermehrten Nachfrage nach einer vollständigen Digitalisierung der Kollektion geführt. Dieser Prozess wird jedoch dann problematisch, wenn bereits die Digitalisierung einiger weniger Bücher das kleine Budget einer Bibliothek sprengt.

Im Folgenden werde ich die verschiedenen Lösungen vorstellen, die helfen sollen, diesen Herausforderungen zumindest teilweise zu begegnen. Zudem werde ich weitere Möglichkeiten aufzeigen, die durch eine Kooperation mit anderen Institutionen entstanden sind und die sich sogar als vorteilhafter erwiesen haben, als ursprünglich angenommen.

Die Partnerschaft mit einer Universität hat es uns erlaubt Onlineressourcen zu nutzen, während im Gegenzug dazu Mitarbeiter der Bibliothek Seminare mit und über Ausstellungsstücke gegeben haben.

Die Konservierung der Kollektion, darunter auch das Erstellen von digitalen Kopien, wurde unter anderem durch die Zusammenarbeit mit Studierenden aus Kursen des Buchbindens und der Papierrestauration realisiert. Diese Kollaboration ermöglicht es den Studierenden mit historischen Objekten zu arbeiten, während die Bibliothek von dieser Arbeit profitiert und gleichzeitig die Geschichte Objekte und deren, in frühere Zeit vorgenommenen, Bindungen kennenlernt.

Zusätzlich haben traditionelle Subventionen, wie die Kooperation mit Filmgesellschaften sowie kommerzielle Onlineverkäufe unserer Bilder, zur Digitalisierung der Objekte in der Kollektion beigetragen. All dies hilft, die Kosten für eine Digitalisierung der Objekte und somit letztlich für deren Erhalt für die Forschung zu sammeln.

Deborah Campana (Conservatory Librarian, Oberlin College Conservatory of Music, Oberlin, OH),
Charles McGuire (Professor of Musicology, Oberlin College Conservatory of Music, Oberlin, OH)
Enriching the music experience: Making locally-developed digital resources accessible

Not long ago librarians would assist users by providing mimeographed bibliographies of their libraries' holdings tailored to research topics. Today, in addition to making commercial, subscription-based online resources available, libraries are giving music users much more: access to digital collections, including sound and video collections, that have been created locally. Moreover, librarians are currently working with faculty to develop digital tools that have the potential to change the direction of traditional research. At Oberlin Conservatory Library evidence of this is accessible from our library webpage.

As a publisher of digital resources, the Conservatory Library began offering access to the Oberlin Song Index, an index to song anthologies begun in the 1970s. More recently, what started as class projects, the Roderic C. Knight Musical Instrument Collection and the Frederick R. Selch Collection of American Music History, evolved into library-supported digital collections. Two additional special collections projects provide online access to the Conservatory's collection of autographs and the sound archive of conservatory concerts.

Key to the presentation we propose for the joint IAML/IMS 2015 program is a discussion of work initiated under grants from the Andrew W. Mellon Foundation to the Five Colleges of Ohio for the development of digital collections and digital humanities projects. These projects had roots in faculty research and are intended for incorporation into the curriculum. Deborah Campana, Oberlin College Conservatory Librarian, will provide the background specifically on Oberlin's projects, and Charles McGuire, Professor of Musicology at the Oberlin Conservatory of Music, will present an overview of the development and functionality of his grant project, the Musical Festivals Database (MFD). The database indexes programs, personnel, ensembles and venues of musical festivals held in Great Britain between 1695 and 1940; it serves to develop students' information literacy by introducing them to advanced research methods.

Kristina Shanton (Music Librarian, Ithaca College, Ithaca, NY)
Hosting digital collections using ebrary's DASH!™: An easy, affordable option for subscribing libraries

In the fall of 2012, the Library Music Center at Ithaca College (IC) began exploring the use of ebrary's DASH! ™ module as a means of hosting the public domain portion of our under-used, non-circulating sheet music collection. With no institutional repository, and a budget unable to support hosted services, DASH!™ —free to subscribers of the ebrary database—appeared to be an option for digitizing our collection at no additional cost.

With DASH!™, we have the ability to upload PDFs to the searchable ebrary platform, and create either open- or closed-access collections. We have now digitized over 250 sheet music titles, available through our ebrary access, our OPAC, and WorldCat. With the success of the sheet music, we expanded our use of this product to tackle another set of materials that seemed ripe for digitizing: the IC masters theses. Additionally, we use DASH!™ to host a collection of concert programs for IC School of Music ensemble recordings, solving an ongoing storage problem we had been navigating clumsily for years.

I will discuss the process of creating these three open-access collections on a shoestring budget, from initial planning, through bumps in the road, to concerns of preservation and storage. DASH!™ has provided us with a fairly easy solution for hosting our digital content without the cost of other fee-based repositories. I expect this will be of interest to those at institutions that already subscribe or are considering subscribing to ebrary.

11.00–12.30   Willson Theater

Online research, digital archives, and databases

Presented by the International Council for Traditional Music
Chair: **Salwa El-Shawan Castelo-Branco** (President, ICTM, Universidade Nova de Lisboa)

Virginia Danielson (Director of the Library, New York University Abu Dhabi, United Arab Emirates)
Ethnomusicology Online

The first presentation will address the question of what key resources for ethnomusicological research exist in the digital world. The presentation includes consideration of basic research tools leading to actual primary sources online. It identifies some of the gaps in resources and discusses the difficulties with offering primary sources online for ethnographic research.

Xiao Mei (Professor, Shanghai Conservatory of Music)
The database construction in China

In the 2001 IMS conference, I gave a presentation jointly with Prof. Bell Yung (University of Pittsburgh) about the construction of a digital database for a musical instruments collection, the first in Mainland China. In the 2004 ICTM world conference, I presented an updated version of this musical instruments collection database. Also that year, the "Digitization of Recordings of Traditional Chinese Music" project declared by the Music Reseach Institute, Chinese Academy of Arts got the support of the Ministry of Communication and Information of UNESCO which I was mainly responsible for.

Nowadays more and more records and information in China have been rescued and digitalized. Sound archives are not only "objects" kept in databases, but also a way that we can explore sound, and human history through the study of ethnomusicology and other disciplines. Shanghai Conservatory of music owns three digital databases which I built that include: ritual music, folk singing and musical instruments. In this presentation, I will share my experience and thoughts concerning the construction of digital databases. My discussion can be summed up in three levels: 1. Safeguarding ; 2. Research, such as archives used in the study of history, culture or music morphology ; 3. Application, like archives used in exhibitions, concerts or art creation.

11.00–12.30   **Room 543**

Library services in the digital age (II)

Presented by the IAML/IMS Programme Committee
Chair: **Stanisław Hrabia** (Institute of Musicology, Jagiellonian University, Kraków)

Sonia Wronkowska (Polish RISM Centre, The National Library of Poland, Warsaw; PhD Candidate at Adam Mickiewicz University in Poznań)
Musical sources in the National Digital Library of Poland – Polona

The aim of the paper is to present latest version of the National Digital Library of Poland (Polona), to show how music sources are presented in this portal and what possibilities it brings. Polona is the biggest and most innovative digital library in Poland and—as a project of the National Library of Poland—is an archive for national written heritage. It also contains important collections of music materials by the prominent Polish composers as well as other monuments from the history of Polish music.

The National Digital Library of Poland exists since 2006. Its original purpose was to show the most valuable materials preserved in the National Library of Poland and to protect it from overexposure in the original form. Now it gathers digital versions of thousands of objects from different institutions, which gives the overview of Polish cultural heritage. Polona is described as one of the most innovative and user-friendly digital library in the world. The portal is equipped with many useful elements, for example pins and notes, which makes it a perfect tool for librarian work or research, but also for a private use. The policy is very open—items which belong to the public domain can be downloaded free of charge in the highest available resolution, and there is no limitation for using it.

Regarding musical sources, Polona has a potential to play an important role for musicians, while many digitised materials are in ready-to-play scores. It is also valuable for musicologists, while the deep zoom tool allows to discover details otherwise impossible to see by an eye. Polona is not only repository of treasures of Polish music, but also—with exploitation of all possibilities of the system—great workshop platform. Easy access to musical sources make them more attractive for musicians and researchers, what can be proved by recent projects concerning performances of music from the Polona resources.

Within the National Library of Poland the Music Department performs parallel procedures of digitizing and cataloguing for the RISM database. Building connection between the fully detailed and easy searchable RISM records and high quality and freely available scans in Polona is a solution beneficial for every kind of users.

Anna Neal (Head, Music Library, University of Memphis, Memphis, TN), **Rachel Elizabeth Scott** (ILS Librarian, University of Memphis, Memphis, TN)
We're all in this together: Cooperating, collaborating, and borrowing for better digital services

In the current atmosphere of digital innovation, libraries and other cultural institutions face increased opportunities, and a greater need, for awareness of each other's work and willingness to share experiences and resources. This presentation will address a number of digital initiatives that benefit our institutions individually but also promote profitable collaborations.

Access to collections, events, and services has never been easier to facilitate—or more difficult to focus. Concomitant with the tremendous growth in technological possibilities is the need to harness customizable and smart platforms to display digital objects in information-rich contexts. Museums and archives began building substantial digital repositories earlier than libraries and perhaps have a head start in highlighting what is uniquely theirs in digital exhibitions; but in recent years, digital repositories in libraries have mushroomed. Far from being competitive, these efforts both define the uniqueness of the institutions and provide complementary resources.

Digital access to performances and lectures has established many institutions as venues. The Metropolitan Museum of Art and Kunsthistorisches Museum Wien provide such videos on their Google Plus pages, and the Detroit Symphony and others stream live concerts. Similar streaming or archiving for on-demand use increases the viability of the "library as space."

The digital landscape affords ample opportunity for connecting with users in an educational, collaborative, and visually engaging way. Cultural institutions have employed mapping and augmented reality technologies to connect services to the wider world. Goethe Institut's German Traces NYC adds multimedia layers to a digital map as the user walks around the city. At London's Science Museum, a popular television host appears in CGI form to lead a smartphone tour. The Metropolitan Museum of Art's Heilbrunn Timeline of Art History and the Kennedy Center's Explore the Arts display collections and programs while engaging and educating. Much library website information is text-based, but embedding audio-visual media in guides and finding aids strengthens outreach to visual and aural learners.

Expanded opportunities for collaboration are a characteristic of digital settings. Digital technologies can provide a platform on which libraries and archives can share content and metadata. Digital platforms can also facilitate cooperative information services.

Digital initiatives are not without challenges; because "emerging" technologies quickly become the expected, base-line offerings, all personnel need sufficient training not only in the technology itself, but in its successful integration into library and information services.

Mair-Hélène Serra (Philharmonie de Paris [formerly Cité de la musique], Directrice education et pôle ressource, Paris), **Rodolphe Bailly** (Philharmonie de Paris (formerly Cité de la musique), Adjoint à la direction, responsable ressources et systèmes d'information, Paris)

The new Philharmonie de Paris Resources Center

The new Philharmonie de Paris, opened in January 2015, is a major music complex combining a rich offer of cultural and educational events. The Philharmonie de Paris encompasses the former Cité de la musique and a new building, from architect Jean Nouvel. This building includes a 2400 seats concert hall, rehearsal rooms, exhibition space and an educational center. Part of the Educational and Pôle resource Department, the former Médiathèque de la Cité de la musique became the Pôle Ressources de la Philharmonie de Paris, facing new challenges in both physical and digital spaces, inside and outside the Philharmonie. This Paper will present the strategy and organization of the Philharmonie's Resources Center, emphasizing its ongoing digital projects such as the new online access to library catalog, digital library and Museum Collections, its web TV service, and web editor for listening guides.

11.00–12.30   Room 309

East Asia

Presented by the IAML/IMS Programme Committee
Chair: **Ryuichi Higuchi** (Professor Emeritus, Meiji Gakuin University, Tokyo)

Pei-jung Wu (Lecturer, National Taiwan Normal University)

A future of information in Taiwan: The challenge of integrating resources on academic music

This presentation will provide a concise overview of the valuable resources on academic music in Taiwan. Attention will focus on the enhanced research opportunities enabled by the growing digital presence of resources in RILM. In the Spring of 2014, a project aimed at managing academic music resources in Taiwan was undertaken by National Taiwan Normal University. Statistical research on current music publications, building up a pool of talented candidates for doctoral degrees, and enhancing the process of inputting articles on academic music into the RILM database are a part of this program.

Music Research, first published in 1992, stands as the first academic music periodical in Taiwan and was published under the guidance of Professor Xu Chang Hui. However, most of the academic papers related to music in Taiwan are not digitized and few of them reach non-Chinese countries, unless they have been presented at an international conference or accepted for publication in a periodical.

In the 1970s, Professor Kuo Chang-Yang established the RILM National Committee of Taiwan and began promoting Taiwanese music publications to RILM. The RILM-Taiwan Committee has not been active since Professor Kuo passed away in 2011, the reason why RILM received no input from Taiwan in three years. In May, 2014, the National Committee of RILM-Taiwan was reorganized. The new committee collaborates with National Taiwan Normal University's Music Department on managing academic music resources. To carry out this project, a general survey of academic publications in Taiwan was undertaken. In order to improve the internationally visibility of academic papers, the project sought the cooperation of major music periodicals in Taiwan and started to input a large number of abstracts and bibliographic information into RILM database. Some of the difficulties involved in dealing with traditional Chinese music will be discussed.

Yan Di Yang (Professor, Shanghai Conservatory of Music, Shanghai, China), **Chun Zen Huang** (Associate Professor, Music Department, National Taiwan Normal University, Taipei, Taiwan)

Collaborative project on Chinese music resources: Collecting composers' manuscripts, preservation, and research

The Collaborative Project on Chinese Music Resources was jointly launched in 2011 by the Library of the Shanghai Conservatory of Music and the Digital Archive Center for Music at the National Taiwan Normal University. The purpose is to combine the precious music literature of the Chinese Speaking World and establish a shared network of digital resources.

The Shanghai Conservatory of Music inherited the manuscripts of professors since the institution was established in 1927, and started to collect the manuscripts of mainland young composers since the beginning of 1982. It took shape in the past 20 years. The launching of The Collecting Project on Chinese Composers' Music Manuscripts in 2009 further sped up the process of collecting, built on previous work. Currently, more than 500 manuscripts by Chinese composers, nearly 30.000 pages, have been collected. The Digital Archive Center for Music at NTNU was founded in 2004. Over the years, in addition to saving more than 100.000 precious music archives in Taiwan, it also set up a mechanism to conform with international

standards for music literature (including paper materials, audio and video, musical instruments) and preservation concepts and methods. Under the close cooperation of the team established by the two parties, it has achieved a number of results, including guidelines for paper-based music archive processing and preservation, and the jointly organized International Touring Exhibition of HUANG Tzu's Rare Manuscripts in 2014.

Although the collection of manuscripts by Chinese composers has gradually drawn the attention of other repositories, the current work is lacking a complete set of norms, i.e. establishing the file catalogue and standardizing the digital format. In addition, it has not yet established cooperation with international music resources platforms, such as RISM.

The purpose of this essay is to discuss the current challenges faced by the project, as well as strategies and methods to solve them.

11.00–12.30   **Bruno Walter Auditorium**

Webarchives: Collecting virtual resources

Presented by the IAML/IMS Programme Committee
Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

Kent Underwood (Music Librarian and Head of the Avery Fisher Center for Music and Media, New York University Libraries)

Building music scores collections in the world of web-based, self-publishing composers

Composers of today are increasingly conducting their careers outside the traditional regime of commercial publishing companies and distributors, opting instead to self-publish and to make their scores available directly from their own websites. The conventional acquisitions model for scores used by most music libraries in the U.S. today is not well-connected to these self-publishing composers, with the result that our collections are missing out on a large amount of significant contemporary musical work. Looking towards the future, we must adapt and grow along with today's content producers to fulfill our long-term collective mission as research libraries to document and preserve the music of our time for posterity. The presentation will consists of three parts: First, a statistical demonstration of the problem, based on reported scores holdings in WorldCat and major research-library catalogs compared to score titles being offered on composers' own websites, augmented by interviews with composers and publishers to provide context and perspective. Second, a description of an alternative acquisitions model (not to replace the old one but to complement it) that is congruent with the realities of today's music marketplace. Third, an examination the strengths, weaknesses, and possible alternatives to the PDF, today's overwhelmingly preferred format for the digital delivery of printed scores.

Barbara Lenk (Leiterin der Bibliothek, Hochschule für Musik Nürnberg)

Webarchivierung musikwissenschaftlicher Internetressourcen

Webinhalte zeichnen sich durch eine starke Dynamik aus und sind oft kurzlebig. Gleichzeitig spielen Websites in vielen Disziplinen eine immer größere Rolle als wissenschaftliche Quellen. Mit Hilfe der Webarchivierung können Websites langzeitarchiviert werden und damit dauerhaft zitierfähig bleiben. An vielen Bibliotheken werden daher Projekte zur Webarchivierung durchgeführt. Beispielhaft dafür steht das Bibliothekarische Archivierungs- und Bereitstellungs-System (BABS) am Münchener Digitalisierungszentrum. Dort werden unter anderen musikwissenschaftliche Websites im Rahmen der Virtuellen Fachbibliothek Musikwissenschaft archiviert (siehe http://www.babs-muenchen.de/index.html?c=workflows_web&l=de).

Im Rahmen eines Projektes des berufsbegleitenden Masterstudienganges Bibliotheks- und Informationsmanagement an der Hochschule der Medien Stuttgart wurden Musikwissenschaftlerinnen und Musikwissenschaftler im deutschsprachigen Raum interviewt, um deren Bedürfnisse in Bezug auf die Webarchivierung in der Musikwissenschaft zu ermitteln. Dabei kam heraus, dass es einen Bedarf zur Archivierung von musikwissenschaftlichen Websites gibt. Gleichzeitig muss sich die Website als wissenschaftliche Quelle in der Musikwissenschaft weiter etablieren.

Dieser Vortrag gibt einen Überblick zur Methode der Webarchivierung. Dabei wird auf Zielsetzungen, technische und rechtliche Fragen eingegangen. Es wird beispielhaft ein Webarchiv vorgestellt. In einem zweiten Teil wird die Webarchivierung im Bereich der Musikwissenschaft thematisiert. Dabei wird die Webarchivierung im Rahmen der Virtuellen Fachbibliothek Musikwissenschaft vorgestellt. Weiterhin werden die Ergebnisse des Projektes zur Webarchivierung in der Musikwissenschaft dargelegt.

Laura Stokes (Performing Arts Librarian, Orwig Music Library, Brown University, Providence, RI), **Anna Perricci** (Web Archiving Project Librarian and CCWA Project Coordinator, Columbia University Libraries, New York, NY)

Contemporary Composers Web Archive (CCWA): Progress in collaboratively collecting composers' websites

The Contemporary Composers Web Archive (CCWA) is a multi-year pilot project designed to capture and archive the websites of twentieth and twenty-first century composers. CCWA is collaboratively curated by the music librarians at

Brown, Columbia, Cornell, Dartmouth, Duke, Harvard, Johns Hopkins, Princeton, and Yale universities, MIT, and the universities of Chicago and Pennsylvania (collectively known as the Borrow Direct Music Librarians Group), and operates under the auspices of Columbia University Libraries and Information Services with support from the Andrew W. Mellon Foundation.

The overarching goal of CCWA is to preserve copies of present and future manifestations of the websites of notable contemporary composers in a secure digital archive to guarantee the continuing availability of these important but ephemeral documents for researchers and scholars seeking to study the careers of twentieth- and twenty-first-century composers.

In this paper, a contributing curator to CCWA, Laura Stokes (Brown University), and the project coordinator for CCWA, Anna Perricci (Columbia University), will discuss the process of constructing CCWA and how it continues to grow. We will describe the process of web archiving, including an overview of the multi-faceted approaches being taken to ensure the preservation of composers' websites today. The web archiving team based at Columbia University is responsible for coordinating nominations, communicating with site owners to get permission to collect their websites, then entering, tracking and harvesting websites, followed by testing, cataloging and outreach.

CCWA is both a growing resource and an experiment in leveraging existing consortial relationships (via Borrow Direct) to collaboratively collect and preserve digital resources. Columbia University Libraries' web archiving program (active since 2008) has examined the legal and social implications of collecting websites and has created helpful precedents for forming CCWA's policies (e.g. asking permission to harvest websites). Now entering the second year of its pilot, CCWA includes semi-annual captures of dozens of composers' websites. The web archives are tested for quality, and all archived websites are given a MARC record created by a skilled music cataloger to facilitate access through discovery via WorldCat and institutional OPACs.

While use of the web is widespread, discussions of its longevity and preservation are not. We seek to bring the importance of web archiving to light, as well as to share lessons learned as we have pursued innovative solutions to emerging problems as they take shape in the context of CCWA.

11.00–12.30   **Classroom 527**

IAML Working Group on the Access to Music Archives Project

Working meeting (closed)

Chairs: **Jon Bagüés** (ERESBIL – Basque Archives of Music, Errenteria), **Klaas Jaap van der Meiden** (Resonant, Leuven)

11.00–12.30   **Classroom 529**

Working meeting on IMSLP

(closed)

Chair: **Jürgen Diet** (Bavarian State Library, Munich)

12.30–14.00

Lunch

14.00–18.00

Excursions

18.00-20.00

Reception: Columbia University Libraries

(advanced registration required; ticket holders only)

19.00–23.00   **Room 340**

Big Band rehearsal

9.00–10.30   **Bruno Walter Auditorium**

Music Archives between Belgium and America

Presented by the Archives and Music Documentation Centres Branch of IAML
Chair: **Marie Cornaz** (Bibliothèque royale de Belgique, Brussels)

Ray Iwazumi (Teaching assistant, The Juilliard School, New York)
Resources in New York and Belgium related to Eugène Ysaÿe

This paper presents a perspective linking the collections of materials related to Eugène Ysaÿe (1858–1931) that are housed among the Royal Library of Belgium in Brussels, the Liège Royal Conservatory in Liège, and The Juilliard School in New York.

High quality digitization of archives and resources today allows for previously unimaginable levels of ease and access in music research. Some resources are even made publicly available, in whole, via the Internet, through trustworthy and curated vehicles such as The Juilliard Manuscript Collection, which provides flexible and free access to a large number of the precious manuscripts housed at The Juilliard School.

Among the resources in the Peter Jay Sharp Special Collections at The Juilliard School, some of which are featured within The Juilliard Manuscript Collection website, are several important manuscripts by Eugène Ysaÿe. The great Belgian violinist, who was extraordinarily influential as a violinist at the turn of the 20th century, has a legacy that continues to reverberate particularly strongly through his violin compositions. In fact, The Juilliard School houses what is probably the largest number of rare materials related to Ysaÿe outside of Belgium. Louis Persinger (1887–1966), who studied with Ysaÿe, and went on to become a leading American pedagogue, taught at The Juilliard School from 1930 to 1966. His collection forms the core of the Ysaÿe materials at Juilliard, centering on several manuscripts that are part of the famous Six Sonatas for solo violin, Op. 27.

No matter the advancements in digitization and access, however, forming an overview of these Ysaÿe materials, especially when resources are spread out across libraries and across countries, benefits from expertise and guidance. One needs to know, for example, that the manuscript titled "Deuxième Sonate Pour le Violon Seul par Eugène Ysaÿe" at the Royal Library of Belgium, is actually a sketch of the Fourth Sonata. Likewise, in the case of Ysaÿe, there are corollary materials such as his students' marked-up published scores, which often do not enjoy as much attention. However, for some researchers, such materials can be extremely important, and the discussion will cover those resources as well, highlighting some connections to the more prominent manuscript resources.

For practical reasons, the scope will be limited to the resources in New York and Belgium, though it is known that other notable resources exist, such as at the Library of Congress (e.g. Ysaÿe's violin and piano transcription of Chopin's Ballade in G minor) and among materials that belonged to the late Josef Gingold, who, also a pupil of Ysaÿe, taught for many years at Indiana University (e.g. his possession of Ysaÿe's pencil manuscript of a second violin part for Extase, Op. 21).

Olivia Wahnon de Oliveira (Librarian, Royal Conservatory of Brussels, Brussels)
American music in the collection of Belgian violinist Laurent Halleux (1897–1964), at the Royal Conservatory of Brussels

Laurent Halleux (1897–1964) is a Belgian violinist who began his career as Second violin of the Pro Arte Quartet from 1911 to 1943.

The Pro Arte Quartet was founded in 1911–1912 by four Belgian musicians graduated from the Royal Conservatory of Brussels. The Pro Arte Quartet rapidly became one of the most successful formations of its time specialized in the contemporary repertoire. It played notably several world premieres in Belgium. During the Second World War, the Quartet emigrated to the United States and became the Pro Arte Quartet of Madison, which celebrated its centennial anniversary in 2011–2012.

Laurent Halleux thus moved to the United States and continued to play with the Pro Arte Quartet until 1943. Afterwards, he taught at the Mills College of Oakland, gave private lessons and also worked for cinema studios in Los Angeles, while continuing to tour with various quartets. He returned to Belgium in 1961 and died three years later.

The Royal Conservatory of Brussels preserves a set of scores that belonged to him. The Collection includes approximately 200 scores including those of the repertoire of the Pro Arte Quartet as well as some personal scores. In some cases, only the Second violin part is preserved.

This collection preserves editions, including editions of autograph manuscripts, as well as manuscripts containing autographs of various composers. The collection gathers several scores of American composers which testify of the link between the Belgian violinist and American music. Thus, we can notably find editions of original manuscripts of G.M. Chadwick, H. Cowell, W. Josten, H. Morris and C. S. Skilton, as well as some manuscripts, often autographs, of N. Berezowsky, A. Copland, Ch. Cushing, J. Fitelberg, R. Harris, W. Piston, V. Rieti and D. S Smith.

The most exceptional autograph manuscript preserved in the Collection Halleux is undoubtedly the second violin part of Stravinsky's Concertino for string quartet (1920), performed by the Pro Arte Quartet on many occasions.

9.00–10.30   Room 543

Big Data analysis

Presented by the IAML/IMS Programme Committee
Chair: **Ichiro Fujinaga** (Associate Professor and Chair of the Music Technology Area, Schulich School of Music, McGill University, Montréal, Canada)

Maristella Johanna Feustle (Music Special Collections Librarian, University of North Texas, Denton, TX)
Lexicon of Jazz invective: Hurling insults across a century with "Big Data"

The large-scale digitization of historical newspapers and public records has made possible research which would have previously required prohibitive amounts of time and travel. Second-hand summations of standard historical narratives must necessarily leave some details out, and triage persons and events into categories of important, moderately important, and not important enough to merit inclusion. Hindsight may only be "20/20" if one has a clear picture of the past, and the availability of monumental amounts of day-to-day reporting and advertising bypasses the imperfect lens of history. At the same time as a broader history becomes available, the discoverability which Optical Character Recognition makes possible can uncover untold numbers of long-forgotten stories.

The possibilities for research are immense, and offer an application of "Big Data"—that is, the emergence of massive aggregations of data along with the means to examine and curate them in new ways—in the humanities. One particularly promising area is that of the reception history of artists and musicians. While much of the information produced after 1922 lies beyond the event horizon of copyright, there remains a wealth of material before it which may be freely digitized. Fortunately, the cutoff date of 1922 leaves the earliest years of jazz in the public domain—invective, hysteria, racism, and all.

The few choice examples of jazz criticism in Nicolas Slonimsky's *Lexicon of Musical Invective* leave the reader wanting more specimens of critical attacks on that genre of American music which was never supposed to amount to anything, but rudely insisted on amounting to a great deal. This presentation will demonstrate the use of historical newspapers to track the advent and reception of jazz in American popular culture, as well as its frequent absence from coverage in many mainstream newspapers which catered to a white audience, while identifying avenues for further research and calling attention to the need for greater inclusion of minority publications in newspaper digitization efforts.

Robin Preiss (PhD Musicology Candidate and Adjunct Librarian, New York University, New York)
Digital humanities goes musical: A case study of text mining

Across all realms of scholarship, the rapidly growing availability and prevalence of digitally encoded texts presents both new opportunities and new challenges for librarians and scholars. Computers enable us to store, count, compare, sort, and analyze digital texts, thus to probe them more deeply and vastly than ever before possible. Text mining, a method for extracting statistical information from large bodies of texts, has been adopted by literary and scientific disciplines but not as much by music scholars. Supporting the often contested notion that empirical methodologies are applicable and relevant to arts-related research, this paper will explore the question, What can you actually glean from computer-generated lists of the most frequent words in a corpus? Analyzing word frequency of authors, genres, periods, texts, or groups of texts can reveal how concepts and their expression evolve over time, and the degree to which gender, sexual orientation, race, nationality, and age of authors may be reflected in the language of their texts. This paper will first explore the exciting potential of text mining to analyze writing on music, from author stylistics and attribution to music criticism and reception. Second, it will focus on a particular application of text mining: a project of my own to survey and investigate books about music appreciation published from 1840–1960. This project will serve as a case study demonstrating the methodological steps for performing computer-assisted textual analysis, from formulating a research question to obtaining digital texts, choosing what software to implement, performing statistical analysis, interpreting the results, generating data maps and other visualizations, and presenting research findings.

9.00–10.30   **Room 309**

Accessing history through digitization

Presented by the IAML/IMS Programme Committee
Chair: **Dinko Fabris** (IMS President)

Sibylle Emerit (Médiatrice scientifique, Institut français d'archéologie orientale, Cairo, Egypt)
Patrimoine musical antique à l'ère numérique : un atout majeur pour la recherche de demain

Afin de faciliter la gestion et l'exploitation de l'ensemble des sources relatives à la musique de l'Égypte ancienne, l'Institut français d'archéologie orientale a développé, depuis 2008, une base de données documentaire, nommée Meddea (Musiques et danses de l'Antiquité), qui pourrait être étendu, dans l'avenir, à d'autres cultures musicales de l'Antiquité et devenir un outil de référence dans le domaine.

Le patrimoine de l'Égypte, de la Mésopotamie, de la Grèce et de l'Empire romain concernant la musique est exceptionnel, tant par la quantité que par la qualité des vestiges conservés. La richesse des sources textuelles, iconographiques et archéologiques offre même, malgré leur ancienneté, un terrain de recherche privilégié, par rapport à d'autres périodes de l'histoire, plus récentes, qui n'ont pas laissé autant de témoignages. Les musiques de l'Antiquité restent pourtant un domaine de recherche périphérique de la musicologie. Le fait que les instruments de musique soient conservés dans des départements d'archéologie à travers le monde donne peu de visibilité à une documentation inestimable qui reste en marge des grands projets internationaux tels que le MIMO (Musical Instrument Museums Online).

Cette communication a pour objectif de montrer en quoi la mise en place d'une base de données sur les musiques de l'Antiquité est un atout majeur pour la recherche de demain que ce soit pour mener à bien des études comparatives entre les cultures musicales de l'Antiquité, souligner leurs spécificités ou encore mettre en lumière les filiations possibles entre elles.

Elle sera l'occasion de présenter la genèse et les défis rencontrés lors de l'élaboration de cette base de données à l'IFAO, destinée, à terme, à être accessible sur internet. Cette intervention permettra également d'aborder les perspectives futures de cet outil informatique évolutif, que ce soit pour la recherche individuelle ou collective, notamment à travers les différents partenariats dores et déjà mis en place, ainsi que les diverses attentes scientifiques. A travers la création d'un socle documentaire commun, il s'agit non seulement de développer des travaux transdisciplinaires, mais aussi de donner accès au plus grand nombre au patrimoine archéologique sonore de la Méditerranée ancienne.

Alexandros Charkiolakis (Director, Erol Üçer Music Library, Istanbul Technical University [MIAM], Turkey; formerly resident musicologist at the "Lilian Voudouri" Music Library, Athens)
Reframing and reshaping Greek music history

Digitization projects across cultural sectors have revealed and provided opportunity for researchers to shape and refocus their work around new perspectives. This meant that many new resources have been made available, sources that were not even within the scope of researchers. This has been also valid for musicologists. Through new resources made available not only locally but globally, musicologists have gained access to previously unknown archival repositories regardless of geographic their distance. The impact of these practices also has had an immediate effect on our understanding of music history in its totality. This is even more palpable when someone is working with subjects that are deemed peripheral to the so-called mainstream of established scholarship. Therefore, in this paper, I would like to focus on how the understanding of Greek music history has been affected and reshaped due to the ongoing revelation and wide access to various resources that have been made available in recent years.

Lana Neal (Independent scholar, University of Texas at Austin)
Digital methods in music archaeology

This paper addresses the use of digital methods in music archaeology. Both newly emerging methods and as yet unexploited digital potentialities will be considered. One of the most significant methods in music archaeology involves the use of computer models of archaeological sites and their acoustical properties. Such models have been created in conjunction with the European Music Archaeology Project under the direction of Rupert Till. A digital model of Stonehenge and a recreation of the soundscape there has been created and is available on the website of the E.M.A.P. Additional physical and acoustical models of selected archaeological sites are being created to accompany the E.M.A.P. touring exhibition that will visit eight European countries between May 2015 and November 2016. These digital models carry the potential of enhancing our understanding of how acoustical properties were exploited and how the sites were utilized, allowing for reconstructions of soundscapes of the past, which otherwise would be lost to us.

Databases of musical artifacts also can expand research on Antiquity. Scholars studying such artifacts are required to visit museums in which they are housed and the artifacts are not generally available to the public. The creation of databases that systematically catalogue them would allow access to these remains. Photographs and descriptions of the artifacts would be at the core of these databases, which may be expanded with bibliographic information and sound samples played

on reconstructions of the artifacts. Databases organized by chronological period and/or geographical area would comprehensively catalogue the musical artifacts that currently are dispersed in museum collections of many countries.

9.00–10.30, 11.00–12.30   **Paul Hall**

Copyright in a changing digital landscape (I and II)

Presented by the IMS Programme Committee
Chair: **Eleanor Selfridge-Field** (Co-Chair, IMS Study Group on Digital Musicology; Consulting Professor of Music, Symbolic Systems, Stanford University, Stanford, California)

[session details at http://ccdl.ccarh.org/]

The technology-driven explosion of methods for creating, storing, searching, and sharing music continues to create an aura of uncertainty for scholars and librarians. What used to be clear is now often murky. Imponderable questions appear much faster than the laws of any country evolve. *Extrinsic* considerations—when and how a piece of music may be used—remain largely fixed but also easily verified. Although not always easily enforced, the law is clear on the traditional sequence of events: create, publish, perform, and record. Every step in this sequence now may be digital, which means that there is no longer a necessary starting or ending point, nor is there necessarily an instantiation of the work in "fixed form" (a hallowed requirement for copyright protection in the US). Some differences in the duration of copyright from country to country occur and remain the subject of vigorous debate. Within many music enclaves, an increasing number of new works, and new ways of composing, fall outside the boundaries of protection. *Intrinsic* factors—themes, melodies, voicing and orchestration— issuing from the music itself can be expected to play an increasing role in discussions of music as intellectual property as our ability to create, control, alter, and search digital musical content improves. Will the role of arbitrary analogies in legal judgments decline? Judges and advocates may be uncomfortable talking about music *per se*. It is far too soon to say whether digital tools to evaluate musical similarity electronically will be trusted sufficiently.

Meanwhile, the day-to-day fabric of decision-making required of librarians and scholars launching projects is constantly battered by recurrent questions concerning access and fair use, particularly to musical arts of the past century—recordings in general, film scores (both recorded and improvised), background music, and much else, by ambiguities of fair use, uncertainties concerning performing rights, and many grey areas resulting from a multiplicity of new media contexts. Yet a growing acknowledgment of the importance of intellectual-property questions has prompted a number of recent studies on historical models of copyright protection with musicology and adjacent disciplines.

This panel examines a selection of these issues with the intent of viewing them in diverse musical and historical contexts. The larger issues of improved international understandings of music copyright remains one of central concern, but here the IMS can happily rely on the extensive work of IAML's copyright committee to keep us current.

Speakers:
Derek Miller (Assistant Professor of English, Harvard University)
Eric Harbeson (Librarian, College of Music, University of Colorado at Boulder; Chair, Music Library Association's legislative committee)
Nicholas Tsui (Attorney with Alston & Bird LLP)

Robert Clarida (Attorney, former Trustee, Copyright Society of the USA; Partner at Reitler, Kailas and Rosenblatt, LLC, New York City, New York)
Richard Chesser (Head of Music, British Library, London; Chair, RISM UK Trust; former Chair, IAML copyright committee)
Respondent:
Federica Riva (Music Librarian, Conservatorio Statale di Musica "Luigi Cherubini," Florence, Italy); former Chair, IAML copyright committee; Head, IAML/Italy)

9.00–10.30   **Willson Theater**

Répertoire International des Sources Musicales (RISM)

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

Klaus Keil (RISM Zentralredaktion, Frankfurt am Main)
News and information

Sarah Adams (Harvard University, Cambridge, MA)
RISM and the future of source studies in the U.S.

> This report will review RISM-related work underway in the U.S. as well as consider future plans. The U.S. RISM Office is currently focused on completion of the Series A/II pre-1800 music manuscripts inventory, as well as updating holdings information for pre-1800 printed editions made possible by the online availability of the Series A/I database. At the same time, coordination with the Library of Congress will enable online access to primary sources previously described for RISM with the digitization of both the Albert Schatz Collection of libretti, as well as treatises included in Series B/VI. While materials within the traditional scope of RISM remain at the core of RISM work in the U.S., future efforts to document primary sources must take into account the research needs and interests of U.S. scholars. A trend in American musicology towards twentieth-century as well as American music studies—a shift reflected in the annual meeting programs of the American Musicological Society—suggest areas for future attention.

Martina Rebmann (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Berlin)
Author and watermark research on music handwriting at the Staatsbibliothek zu Berlin: The KoFIM Berlin Project (Music Research and Information Competence Centre): Scholarly Research and Catalog Enrichment

> The core of the autograph music collection at the Staatsbibliothek, the autograph documents from the 17th to the 19th century, is catalogued according to scholarly standards in the RISM/Kallisto database and ready to search in the RISM OPAC (http://opac.rism.info/). The KoFIM project tries to find out new techniques in digital documentation of authors' handwriting and watermarks (for detailed informations see http://staatsbibliothek-berlin.de/die-staatsbibliothek/abteilungen/musik/projekte/dfg-projekt-kofim-berlin/#c93398). These methods are being developed based on a larger portion of the collection for the first time. Relationships to other collections can be observed, which can enrich the investigation of provenance. In addition, the watermarks are fed into the watermark information system (WZIS) of the Baden-Wuerttemberg State Archives, with whom this project works closely.

> With the KoFIM project, the music department of the Staatsbibliothek zu Berlin is developing new ways of in-depth cataloging to enrich the RISM OPAC as a leading documentation tool with additional visual information about authors and watermarks.

> For this reason a new technique is being used, thermography, which allows the watermarks to be shown in historical paper in a very non-intrusive way, thus respecting the valuable manuscripts.

> For the research of authors' handwriting in music manuscripts, new approaches in digitalization are used. Altogether, the project will contribute to a lasting improvement in the research surroundings for source-oriented musicology.

Kristina Richts (Musikwissenschaftliches Seminar der Universität Paderborn und der Hochschule für Musik Detmold, Germany), **Peter Stadler** (Musikwissenschaftliches Seminar der Universität Paderborn und der Hochschule für Musik Detmold, Germany)
RISM Linked Open Data at the interface between libraries and research projects. A first attempt of defining workflows

> The provision of RISM linked open data offers new opportunities for RISM data replication within musicological research projects. This presentation addresses the reuse and handling of RISM linked open data within the DFG-funded project "Development of a model for extensive contextual indexing of music holdings based on MEI and TEI," which deals with the holdings of the Detmold court theatre in the 19th century. Since the project has to start from scratch, we have to initially create an MEI document for every musical source obtained by the Lippische Landesbibliothek Detmold.

> Thanks to the existing RISM records (the holdings had been recorded completely by RISM in the 1980s) which are now fortunately provided as linked open data, we could set up a semi-automated workflow for converting and cleaning up these records from MARC XML to MEI with the help of a style sheet developed by Perry Roland and Laurent Pugin.

> In the course of the project, the MEI files will be made publicly available online and accessible via the unique RISM ID. This way, the information gathered by the Detmold court theatre project can be easily grabbed by other web services and may be used for catalog enrichment or pushed back to the RISM data sets. More generally, we envision RISM IDs facilitating the linking of musical sources in the same way as the VIAF does for personal names.

Armin Brinzing (Internationale Stiftung Mozarteum, Salzburg)

Putting Mozart Autographs Online: Thoughts about the collaboration between a library and RISM

Every library with historical holdings, especially music manuscripts, is confronted with the question of how to catalog and present these valuable items in the best possible way.

In a time when libraries are becoming less and less a place where books or music are read on paper, it becomes more and more important for them to offer their patrons the best access possible to the originals. This does not only mean digital images but also includes a thorough description of these unique materials. Here, research libraries can demonstrate their abilities not only to present, but also to explain what they have and offer direct access to research based on these sources.

Like other libraries, the library of the Salzburg Mozarteum Foundation had to make a decision about how to catalog and present its unique holdings, which include autograph manuscripts by W. A. Mozart and the music collections of his two sons, in addition to other manuscripts and historical printed editions. Being also part of a research institute devoted to Mozart, this Bibliotheca Mozartiana has certain expectations regarding collaborating with an international project such as RISM.

Because many libraries are confronted with such decisions, it seems overdue to have a broader discussion about certain topics: What are RISM's goals for the future and how is it going to achieve them? How should it improve its abilities for collaboration with libraries regarding authority files, exchanges with library catalogs and so on? How will it organize its work in the future and how will libraries and researchers be involved in this process? What will the future be of RISM and the data which it collected after funding in Germany ends? How can collaborators (libraries, researchers and so on) be sure that they will have full access to their data in the future and that the RISM cataloging system will be kept up-to-date so that data can also be edited and expanded in the future?

Only if these questions are discussed within the community of librarians and musicologists can we make sure that RISM will remain an essential resource for music research and music librarianship.

This paper will illustrate these questions with practical examples from the Bibliotheca Mozartiana and other libraries.

9.00–10.30   **Classroom 527**

Fontes Artis Musicae

Working meeting (closed)

Chair: **Maureen Buja** (Fontes Artis Musicae)

9.00–10.30   **Classroom 529**

Répertoire International d'Iconographie Musicale (RIdIM)

Business meeting (closed)

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

9.00–10.30   **Room 340**

Public Libraries Branch of IAML

Working meeting (open)

Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

10.30–12.30, 15.30–16.30   **PJ Sharp Theater Lobby**

Poster Session (II)

Colin Coleman (Vaughan Williams Letters Project, London)

Vaughan Williams Letters Project

The Vaughan Williams Charitable Trust is supporting a project to make available online all the letters of the composer, with the possibility of extending the digital resource to include images, sound and secondary materials in the future. The database is based at the British Library and has been developed specifically for the project using Drupal. The poster session is designed to promote the resource and to invite colleagues who may have, or know of, letters not included in the database to alert the project staff so that the letters can be added.

Jarod Ogier (Circulation & Media Services Supervisor, The Ohio State University, Columbus, OH), **Michael Duffy IV** (Associate Professor, University Libraries Performing Arts Librarian, Western Michigan University, Kalamazoo, MI)

Association RIdIM: At the digital crossroads of music and art

The online database of the Répertoire International d'Iconographie Musicale (RIdIM) is a vital part of the current digital research landscape. Web-based, platform-independent, and free to access at db.ridim.org, this database of music in visual art continues to grow, currently offering over 2,500 records, many of which provide image files or links to images on museum websites. RIdIM facilitates an intersection of the visual and performing arts, with interdisciplinary connections across fields such as art history, organology, historical musicology, and ethnomusicology.

In recent years, the database has benefitted from several software enhancements, as well as a steady flow of newly cataloged records. For catalogers, the database uses current standards for metadata, including:

• Unicode text encoding

• Repeatable fields for entering unlimited numbers of artists, titles, instruments, etc.

• Controlled, centrally edited lists of artist and musician names, museum names, art media terms, and geographic places

• A rich controlled vocabulary for musical instruments, based on the multilingual thesaurus developed by the Musical Instrument Museums Online (MIMO)

• Free-text fields for entering descriptions, information on related art works, bibliographic references and various types of notes

The purpose of this poster session is twofold. First, we aim to demonstrate the efficacy of the RIdIM database to the researchers who may make the most productive use of it in the coming years. For instance, art historians may wish to discover musical scholarship on artworks depicting musical subjects. Similarly, music scholars may wish to explore references to musical works or instruments in works of art. Librarians may also use the RIdIM database to acquaint themselves with intersections between music and the visual arts, with potential uses in cataloging, collection development, reference, and information literacy instruction.

Second, we seek to expand our base of catalogers by recruiting individuals who may be interested in assisting the development of the project by cataloging works with which they are familiar, or most directly connected. RIdIM aims to include art works of all types and time periods in the database, so the possibilities for participation are vast. RIdIM catalogers receive login information and a style manual to assist them in creating records according to RIdIM standards. Additionally, RIdIM Editorial Center staff will provide catalogers with training and support.

Bin Han (Associate Professor, Shanghai Conservatory of Music, Shanghai), **Tzu Chia Tseng** (Researcher, Digital Archive Center for Music, National Taiwan Normal University, Taipei)

Project of touring exhibition of HUANG Tzu's Rare Manuscripts Commemorating the 110th Anniversary of His Birth

HUANG Tzu (1904–1938) graduated from Yale Music School in 1929. He is the first Chinese who won the Bachelor of Music. After he returned to his hometown of Shanghai, he served as a professor for ten years in National Conservatory of Music (the first music institution in China), until died at the age of 34. He brought the courses of Harmonic, Counterpoint and Polyphony first time to China, and establish the Composition major.

His work, In Memoriam, is China's first orchestral music. Song of Everlasting Regret is China's first oratorio. Scenes of City Life Fantasia, composed by him, is China's first film score. These manuscripts are completely preserved in the library of Shanghai Conservatory of Music.

In 2014, it's HUANG Tzu's 110 year anniversary of his birth. For the gratitude of his outstanding contribution to the development of modern music of China, the Library of Shanghai Conservatory of Music and Digital Archive Center for Music of National Taiwan Normal University jointly planned Project of Touring Exhibition of HUANG Tzu's Rare Manuscripts Commemorating the 110th Anniversary of His Birth. From Shanghai, Beijing, New Haven, Hong Kong to Taipei, it re-presents the precious composer manuscripts of 1920s to the music world of the Mainland, Taiwan, Hong Kong and overseas.

In this cross-strait cooperation, Shanghai Conservatory of Music team is responsible for in the preservation, repair, and digitalize of the manuscripts. NTNU team is responsible for exhibition planning, design and external relations matters. It formed the benign interaction from the manuscripts preservation, study, to the international promotion and use. This poster is going to present this process. This is also the first achievement to display the research and development of Chinese regions music manuscripts to the international music world.

Yun Fan (Répertoire International de Littérature Musicale, New York), **Glenn Henshaw** (Laguardia Community College, New York)

A comparative study of the ethnomusicological research in English and Chinese scholarship, analyzing the indexing data of the RILM Abstracts of Music Literature

For this project, we collected the indexing data of ethnomusicology articles published between 2002 and 2012 in English and Chinese languages. We used data from RILM, the world's most comprehensive bibliography of music literature, to conduct two types of analysis: (1) frequency analysis of headwords (the highest tier for indexing terms), and (2) social network analysis of articles based on shared indexing terms. The headword frequency analysis indicates differences between the English and Chinese scholarship in terms of research topics and methodology. This analysis may also be used to pinpoint inadequacies of the indexing system. The social network analysis provides insight into English and Chinese scholarship in terms of how closely articles are related to other articles. With visualization tools, we were able to see, on a large scale, how scholars' works are connected. This analysis inspires even more questions to be answered. For example, why is it that, although the number of headwords for Chinese articles is much less than that for English articles, the two networks are equally robust?

Aristeidis Bazmadelis (School of Music Studies library, Aristotle University of Thessaloniki, Thessaloniki), **Sofia Tsopani** (School of Music Studies Library, Aristotle University of Thessaloniki, Thessaloniki)

Free on line access to music manuscripts of Byzantine chant: A means of documenting and promoting

This presentation will introduce the 20th century byzantine music collection of the Library of the School of Musical Studies of the Aristotle University of Thessaloniki. and primarily the unique collection of the 20th century byzantine music manuscripts. It will focus on the collection of music manuscripts of the Magister Domesticus of the Ecumenical Patriarcate Fr Nikolaos Mavropoulos. The manuscripts of Byzantine, post-Byzantine and "modern" ecclesiastical chant are of fundamental importance for many fields of study. In this paper, we advocate for digital archiving of the manuscripts of Fr N.Mavropoulos and the potential use of web technology in "evangelization". Free access to usable-quality images of eastern orthodox manuscripts via the web would promote scholarly study. Such study may lead to a deeper understanding of the song and practices of past generations and this can strengthen the links that connect the modern to the ancient church music traditions. Web resources act to raise public awareness, appreciation, and respect for tradition.

Jean Wald (Music Specialist and Research Librarian, duPont-Ball Library, Stetson University, DeLand, FL)

Pianists Speak! Musicians in Conversation with Robert Dumm, 1959–2006

The collection of more than 450 interviews plus some ancillary material (transcriptions, notes, books, workshop posters, compositions, articles, letters and photographs) was given to Stetson University between 2007 and 2009. Mr. Dumm (1928–2012) had a long career in music, including performing, teaching privately (an early proponent of class piano), serving as Dean of the Boston Conservatory (1958–1968), and on the faculty at Catholic University where he established a program in piano pedagogy. For many years he wrote reviews of recordings and concerts for the Christian Science Monitor and articles on piano teaching for several magazines, including Clavier, where he also served as a consulting editor. Approximately a quarter of the interviews were transcribed by Mr. Dumm and some were published. The Collection includes interviews with notable musicians such as Van Cliburn, Rudolph Firkusny, Gary Graffman, Ruth Laredo, and Nadia Boulanger, as well as others closely associated with well-known musicians, such as an aunt of Vladimir Horowitz and a great-great-granddaughter of Franz Liszt. The Library at Stetson University cataloged the collection of tapes, making the presence of these interviews known to scholars. The music specialist librarian is in the process of digitizing the cassettes and transcribing some of the interviews. An archival list of all the items in the collection is being prepared for the Special Collections of the duPont-Ball Library at Stetson University.

Katherine Rodda (Library Technician, Library of Congress, Washington, DC), **Peter Alyea** (Digital Conversion Specialist, Library of Congress, Washington, DC), **Eric Breitung** (Chemist, Library of Congress, Washington, DC)

Assessing the audible effects of baking on magnetic tape

For many libraries and archives with magnetic tape collections, "sticky shed"—that is, binder deterioration resulting in loss of magnetic material—is an ongoing preservation issue. The current method for temporarily reversing this problem is to physically bake the magnetic tape at a low temperature for an extended period of time. Some claim that this process adversely affects the signal itself. This project aims to analyze both "sticky" (that is, those with deteriorated binders) and non-sticky magnetic tape to establish if there is any significant change in the signals on those tapes after baking.

To assess the potential damage incurred by baking, standard audio equipment sine wave test tones ranging between 32 Hz and 20 kHz as well as multitones (in ISO 1/3rd octaves) were pre-recorded on degraded (sticky) and non-degraded (non-sticky) tapes. Each tape was analyzed through two different audio analyzers: Prism's dScope Analyzer (version 1.45d) and Rohde & Schwarz's UPD Audio Analyzer. The Prism measured the multitone and range of tones (32Hz – 20 kHz) for level,

phase and other standard measurements. The UPD measured wow & flutter, and also a selection of tones for level. These measurements were calculated for each tape and compared before and after baking for a range of baking periods (one round at 8 hours and one round with a longer baking time).This project used both new and vintage tape, including higher-end studio-quality and consumer-grade tapes.

This research aims to scientifically prove or disprove the notion that baking magnetic tape adversely affects the signal on the tape. This poster will show our procedure, and any significant outcomes that could be of interest to the audiovisual preservation community, including musical librarians, archivists, and researchers.

Jonathan Greenberg (Metadata Coordinator/Project Development Coordinator, RILM, New York)
Music history in the present: Publishing a music encyclopedia on the Web with TEI

To create an online version of Die Musik in Geschichte und Gegenwart, RILM decided to mark up the entire text of the 29-volume second edition using an XML schema from the Text Encoding Initiative (TEI) and make it available to authors and editors for revision and further markup. This required (1) converting the text from legacy formats, and adding semantic markup to the converted text; (2) building a web-based editorial tool that allowed authors access to edit text and semantic markup directly; and (3) creating a web-based XML editor that would be intuitive enough for authors and editors to use. TEI is modular, so a custom subset of the TEI schema needed to be created for this project. This subset needed to be large enough to clearly distinguish features of a complex text such as MGG; it also needed to be simple enough so as to limit the choices of authors and editors. For the XML editor, RILM licensed FontoXML, a Netherlands-based application that is focused on making XML editing accessible to non-expert users. The software has a clean, intuitive interface, and is highly customizable, allowing us to tailor the tool to the specific needs of MGG authors. Both the markup and editorial platform needed strike a balance between the flexibility of TEI and the abilities of the authors and editors of the publication. A publications platform will make use of the rich markup created in this process for search, display, and linking.

Steven Gerber (Music and Theater Librarian, George Mason University, Fairfax, Virginia)
Discoverability of forgotten repertoire: Lieder by Carl Gottlieb Reissiger in an American Woman's Bound Music Collection

Owner-bound volumes of 19th-century vocal music collected by talented amateurs are a hidden treasure of important, out-of-print repertoire. While individual items of sheet music in library holdings have often been catalogued or indexed in online consortia, the contents of bound volumes in archives and special collections are not often thoroughly described at the item level.

Examination of the bound sheet music of influential American writer and reformer Julia Ward Howe (1819–1909) reveals her high level of interest in the Lieder of Dresden composer and conductor Carl Gottlieb Reissiger (1798–1859). Several sets comprising a total of 50 of Reissiger's songs appear in her collection, greatly outnumbering Lieder and art song by others. Most are not held by USA WorldCat libraries, nor digitized in IMSLP or other online venues. This body of work provides a window into the musical style of this prominent German musician, and offers material for several recital-length performances or recordings of his resurrected repertoire. Contents of similar collector-bound musical volumes, wherever they exist, should be made more discoverable to scholars and performers.

Hyun Kyung Chae, Eun-ha Kim, K. J. Lee (Ewha Music Research Institute, Seoul)
Creating innovative music culture contents through collaboration and individualization

Upon completing the first database project on modern East Asian music in November 2014, the EMRI (Ewha Music Research Institute) received another 3-year research grant funded by the National Research Foundation of Korea in December 2014. The project titled above is the first attempt in the field of music to create individualized music culture contents through collaboration between the users and content providers in the oft-called 3.0 semantic web system. We will show innovative methods to provide individualized music culture contents to web users and eventually revitalize the field of music education, composition, and performance of East Asian music in the new digital era.

10.30–11.00   Morse Hall
Tea & coffee

11.00–12.30   **Willson Theater**

Becoming digital: Public libraries towards inevitable changes

Presented by the Public Libraries Branch of IAML
Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

Michael Schugardt (Educator for music and media, Buecherhallen Hamburg, Central Library, Department for Music & Dance, Hamburg)
New challenges for public music libraries in the Digital Age

As the use of digital technology rapidly transforms the lives of children, teenagers and adults, public music libraries face new challenges in communicating their collection and providing an up-to-date customer service.

There are three areas that need to be dealt with:

1. Educating customers to find information online

The changing habits and methods in looking for information is a focal point on which libraries must concentrate. Even though many customers possess and use digital technology, very often they simply don't know about the right usage of keywords and digital pathways to find exactly what they need. Providing an education in this area in collaboration with public partners such as schools, community colleges or adult education centers should be a major role for any public library.

2. Expanding and merging the existing physical collection with online resources

Practicing musicians of all ages are often stunned when they are being shown the wide range of free and legal sheet music that can be easily obtained online. This happens when either something very rare is being asked for or if simply all related media is already lent. This, together with the rapidly growing number of apps for musical education and research is another area on which libraries have the chance to expand and sustain their credibility. An extension is the implementation of online music resources such as Spotify, Google Play Music, Napster and others. This can be a great addition to existing collections and be especially helpful for customers with a low income.

3. Offering of Maker spaces and workshops to attract new customer groups

In order to avoid music libraries to maybe become obsolete one day, they should actively develop programs such as Maker spaces and workshop on a broad variety of topics, making them an integral and indispensable part of their community. Overall changes in society, working hours for parents and schooling hours for the children and teens call for a different role of libraries. Maker spaces put their participants in the spotlight—accompanied with unobtrusive guidance, either modern topics such as MaKey MaKey or even classical ones such as drama and dance classes and guitar playing workshops offer meaningful activities for people of any age and enable them to develop their interests and grow personally.

Guy Hankel (Reference Librarian, Madison Public Library, Madison, WI)
Setting the Stage for a local music collection: The Yahara Music Library

Advances in music technology have generated new opportunities for public libraries to celebrate and promote their local music cultures. By building an online collection of local music and making it available for download and streaming, libraries can support local musicians while offering a new service.

The Madison (WI) Public Library partnered with a local music tech startup to create one such project: The Yahara Music Library (yaharamusic.org). The Yahara Music Library is an online collection of music created by local-area artists that library card holders can stream or download for free. The music is licensed from the musicians and is DRM-free. The project is one of just a handful of similar collections currently available from public libraries in the United States, but differs in depth of content, formats and platform. The Yahara Music Library features an easy to use interface, and offers multiple formats (MP3, FLAC, AAC and ALAC). Users can learn more about the musicians featured by visiting custom-created artist pages, which offer biographies, videos, reviews, links to their websites and social media. A mobile app is in the works, and the project will expand to include non-audio material, such as photos, interviews, stories and old show flyers in order to create an historical archive of local music history. The platform is open source, and other institutions can create their own iterations of the project.

This presentation will provide an overview of the Yahara Music Library, with an emphasis on the challenges, rewards, planning, technological issues and community outreach involved in launching an online local music collection.

Anna Priscilla Winling (Music librarian, Médiathèque André Malraux, Strasbourg)
Going digital: Some practical examples about music outreach and curation in the public library

What do we do beyond classic (whatever that means) services we offer at André Malraux library?

Besides giving access to the more of 30,000 cd's, books and music magazines of the circulation collection within the Music & Cinema section, (with a special focus on the local scene), we developed over the couple last years some digital music oriented content and, for our 14/15 cultural season, launched a digital orchestra project.

This paper will simply present the webradios we're programming, the reviews we post on our online catalog, the local scene oriented Facebook page curated by the music librarians, the webcasts we're producing and the results. Is it worth the effort? How do the librarians feel about diversify and develop the usual skills? What resources do we need? Which one are getting? Is the public really interested in all those digital efforts?

Finally (and hopefully), the paper will present the "Orchestronique" journey.

Orchestronique is a digital orchestra project, open to everyone above fifteen years old, musician or not, at ease with smartphone and/or tablets and looking for twelve members ready to rehearse during 11 saturdays between february and june 2015, and produce themselves in a final concert, using tablets and apps as instruments.

This project is currently in its publicity phase and hasn't started at the moment of this paper submission.

Orchestronique would just end on the eve of the IAML/IMS conference, so the report of it success or failure will be fresh.

11.00–12.30   Room 543

Central European music: Digital aspect of a research project

Presented by the IAML/IMS Programme Committee
Chair: **Andrea Lindmayr-Brandl** (Professor, Universität Salzburg, Austria)

Martin Czernin (Musikwissenschaftler, Landesmuseum Burgenland, Eisenstadt); to be read by Andrea Lindmayr-Brandl

Die Verwendung digitaler Programme in den burgenländischen Bibliotheken und Archiven

Das heutige Gebiet des Burgenlandes kam erst vor fast 100 Jahren zu Österreich, gehörte vorher zu Ungarn und bildet eine kulturelle Schnittstelle zwischen mehreren Traditionen, die sich auch auf das Schaffen verschiedener Komponisten ausgewirkt hat. Heute ist es ein Land, das zwar weder eine eigene Musikhochschule noch ein wichtigeres Klosterarchiv (wie zum Beispiel in Göttweig, Melk, St. Florian, Stams, …) aufweisen kann, trotzdem aber einige bedeutende Musikbibliotheken und Musikarchive besitzt. Man denke dabei nur an die Musiksammlungen der Landesbibliothek, des Landesmuseums, des Joseph-Haydn-Konservatoriums, des Schlosses Esterházy, der Burg Forchtenstein, der Haydn-Privatstiftung in Eisenstadt, des International Center for Wind Music Research in Oberschützen, sowie die Musikarchive des Eisenstädter Domes und anderer kirchlicher Institutionen und die Notenarchive der verschiedenen Vereine. In vielen dieser Institutionen werden seit Jahren elektronische Programme zur Erfassung und Bearbeitung des musikalischen kulturellen Erbes des Landes eingesetzt, manche Institutionen verzichten darauf bis heute.

Vergleicht man diese Situation mit anderen österreichischen Bundesländern, so befinden sich die bedeutenden österreichischen Sammlungen bekanntermaßen außerhalb des Burgenlandes, wo auch die konsequente digitale Erfassung der Musikquellen bisher bereits mehr im Vordergrund des Interesses stand. Trotzdem ist im östlichsten Bundesland Österreichs aber ein steigendes Interesse am Erhalt und der Erforschung des kulturellen Erbes zu beobachten. Die Wege, wie dieses Erbe dokumentiert wird und welche unterschiedlichen kommerziellen bzw. selbstgebauten Programme hier zum Einsatz kommen, sollen in diesem Referat erstmals wissenschaftlich dargestellt werden. Dabei geht es nicht um eine reine Aufzählung der einzelnen Programme, sondern unter anderem um die Frage, ob zu einem späteren Zeitpunkt die Datenbanken der verschiedenen Institutionen miteinander verknüpft und somit leichter verwendet werden können.

Ein zweiter Schwerpunkt des Referates liegt auf der erfolgreichen Verwendung internationaler Datenbanken und Programme zur Bearbeitung und Erforschung des kulturellen Erbes des Bundeslandes. Hier soll ein Überblick darüber gegeben werden, welche digitalen Medien wo und in welcher Form zum Einsatz kommen und die Frage diskutiert werden, welche neuen Chancen sich durch den gezielten Einsatz von bisher nicht verwendeten digitalen Medien für das Land ergeben können und wie dieses Bundesland stärker als bisher in die internationalen Projekte integriert werden kann.

Alina Mądry (Associate Professor, Institut für Musikwissenschaft der Adam-Mickiewicz-Universität in Poznań, Musikinstrumenten-Museum in Poznań)

Das Projekt „Kulturerbe aus dem Nachlass von aufgelösten Klöstern auf dem Gebiet der Ersten Polnischen Republik und Schlesiens im 18. und 19. Jahrhundert: Geschichte, Bedeutung, Inventarisierung"

Das Projekt „Kulturerbe aus dem Nachlass von aufgelösten Klöstern auf dem Gebiet der Ersten Polnischen Republik und Schlesiens im 18. und 19. Jahrhundert: Geschichte, Bedeutung, Inventarisierung" wird von 2012 bis 2016 im Rahmen eines Programms des polnischen Ministeriums für Wissenschaft und Hochschulwesen realisiert. Sein Ziel ist die umfassende, interdisziplinäre und allgemein zugängliche Bearbeitung und Inventarisierung des Kulturerbes aus dem Nachlass von aufgelösten Klöstern, eines wichtigen Teils des geistigen und materiellen nationalen Erbes.

Es ist der erste Versuch in Europa, die verstreuten Sammlungen von über tausend Klöstern zu identifizieren und zu dokumentieren. Die Recherchen umfassen das ganze Gebiet von Polen sowie einige Nachbarländer und beziehen sich auf verschiedenartige Objekte: Archivalien, alte Drucke, Bücher, musikalische Handschriften, Instrumente, liturgische und alltägliche Gegenstände, Gebäude, archäologische und naturbezogene Relikte und andere, die bis jetzt kaum oder

überhaupt nicht untersucht wurden. Das grundlegende Ziel des Projekts ist die Erstellung eines interaktiven Wissensportals (e-Plattform). Dieses Portal besteht aus mehreren miteinander thematisch verbundenen Datenbanken, darunter die Datenbanken von Musikalien und Instrumenten. Dies ermöglicht es, ein einheitliches und funktionstüchtiges Inventar des Kulturerbes aus dem klösterlichen Nachlass zu erstellen.

An diesem Projekt arbeiten Forscher aus mehreren Ländern und Wissenschaftsbereichen: Historiker, Kunsthistoriker, Musikwissenschaftler, Philologen, Theologen, Buchwissenschaftler, Archivare, Informatiker, Architekten und andere. Die Zusammenarbeit umfasst auch eine Reihe von wissenschaftlichen Institutionen und Sammlungen, z.B. Archive, Museen, Bibliotheken. Ein wichtiger Aspekt der Realisierung dieses Projekts ist die Zusammenarbeit mit RISM.

Die Ergebnisse werden auf zahlreichen wissenschaftlichen Konferenzen präsentiert, in einer Serie von wissenschaftlichen Veröffentlichungen in gedruckter Form und online herausgegeben, u.a. in der Zeitschrift „Hereditas Monasteriorum". Musikalische Handschriften und Drucke sowie Musikinstrumente stellen einen wesentlichen Teil dieser breit angelegten Forschungen und der entstehenden e-Plattform dar. Das Ziel meines Vortrags wird es vor allem sein, die e-Plattform vorzustellen und den Platz, den in ihr die mit dem musikalischen Nachlass der Klöster verbundenen Angelegenheiten einnehmen, zu beschreiben.

Susan M. Filler (Chicago, Illinois)
Methodologies in the study of musicological research documenting the music of the Hungarian Jews

The use of digital musicology for research into the history of music in Eastern Europe is a recent phenomenon influencing historical and comparative musicology. The subject matter is of interest to both composers and musicologists. Based on research into the effect of nationalism on the music of the Hungarian Jews, I will consider the merits in complementary methodologies.

1) Research into the music of Hungary, developed during the age of nationalism in the nineteenth century, was exploited by such professionals as Ferenc Liszt and Mark Rozsavolgyi, who were performers and composers rather than scholars. The subsequent work of Bartók and Kodály, who were experienced in the use of recording equipment in ethnomusicological research, achieved progress affecting their own nationalist music; but it did not include Jewish music, in contrast with their work on Magyar, Romanian, Czech, Roma, and other Eastern European communities. Documentation of Jewish music in Hungary did not gain traction until World War I.

2) Documentation of the work of Hungarian Jewish composers and musicologists is best found in the National Szechenyi Library, facilitated by digital listing of holdings. However, there is no historical context for these materials, a serious lacuna impeding research since World War II.

3) Organized study of style in the music of the Hungarian Jews is rare. Dissemination of this music in books, scores or recordings (including YouTube and other digital programs) is infrequent. Genres which have not been documented on paper or in computer programs (e.g. klezmer and other forms of folk music) are difficult to contextualize. Comparison of music in the Roma and Jewish communities proposed by Liszt illustrates the risk of speculative analysis, raising controversy among musicologists including Abraham Idelsohn.

4) Data from disparate historical and digital sources should only be considered as a basis for individual scholarly opinions which support analysis dependent on established methodology, not digital crutches.

5) The thin line between composers and musicologists in the study of Hungarian music is a viable basis for the study of this neglected subject. Bartók and Kodály illustrated the merits of field research to their Jewish students.

11.00–12.30   Room 309

Twentieth-century composers

Presented by the IAML/IMS Programme Committee
Chair: **Pieter C. van den Toorn** (University of California at Santa Barbara)

Ruta Staneviciute-Kelmickiene (Professor, Lithuanian Academy of Music and Theatre; Research Fellow, Institute of Musicology, University of Klaipéda, Lithuania)
Tackling musical archives in the digital age: A musicologist's perspective on the International Society for Contemporary Music (ISCM)

The idea of the global history of music, which has gained recent currency, encourages critical reassessment of established narratives, concentrating more particularly on the European history of music. The approach characteristic of post-eurocentric historical thought, aiming to describe history through many different voices, also might be applied to the critical analysis of European music history. Developing digitization of musical archives seems very beneficial for prospective applications of such approach and attempts to escape national isolation. One such transnational theme group, to which scholars from different countries currently direct their attention for diverse reasons, covers the history of the International Society for Contemporary Music. Founded in 1922, it was the first international association dedicated to the promotion and dissemination of new music, which evolved into a global forum for cultural exchange before the Second World War.

Certainly, the scarcity of research on primary sources related to the society's activities and the abundance of stereotyped opinions, attitudes, and inaccuracies, which persist in scholarly circulation, may be due, at least in part, to the fact that it was not until 1969 that the society started collecting and preserving documentation of its past activities. All of this led to some glaring gaps in the official history of the ISCM, which may be primarily associated with the supremacy of a canonic European avant-garde that, by marginalizing national sections and alternative discourses on contemporary music, deprived them of their authentic voice and place in the written history of the Society.

This report summarizes the experience gained from reconstructing marginalized episodes in the history of the ISCM and from adding new data, which have been collected in libraries of eight European countries, music museums, and media archives. Efforts to reconstruct the inter-war history of the Lithuanian section of the ISCM and its connections with similar sections in neighbouring countries revealed very diverse cultural strategies, which in turn affected accessibility, visibility, and diffusion of unpublished archival resources. What is the effect of cultural strategies that regulate the work of the musical archives on the expansion and critical reassessment of existing narratives on contemporary music? To what extent digitization stimulates, or maybe obstructs the paradigm of a "many-voiced history"? Is there a connection between the Archival Revolution and the new wave of comparativity in musicology? The discussion of these and other issues will be illustrated with case studies.

Cyrille Delhaye (Membre, Centre Iannis Xenakis, Université de Rouen, France)
De l'inventaire à la mise en ligne des archives du Centre Iannis Xenakis: Quand les contraintes sont des atouts structurants pour la conduite de projet

Le Centre Iannis Xenakis se place dans la continuité des *Ateliers UPIC*, l'association fondée en 1985 par Iannis Xenakis et Maurice Fleuret, pour promouvoir la machine d'aide à la composition par le dessin, inventée en 1977 par Iannis Xenakis et nommée UPIC (Unité Polyagogique Informatique du CEMAMu). Depuis décembre 2010, l'Université de Rouen accueille le Centre Iannis Xenakis (CIX) en ses murs. Sous les auspices du GRHIS (Groupe de Recherche d'HIStoire), le CIX a placé ses archives dans les rayons de la Bibliothèque universitaire (SCD de Lettres et Sciences Humaines) et branché ses machines UPIC dans les locaux de la Maison de l'Université (Pôle de Culture scientifique). Cet important fonds d'archives de nature hétérogène (composé de manuscrits, calques, partitions, bandes magnétiques, disques compacts gravés, DAT, cartouches informatiques, monographies, travaux universitaires, revues, coupures de presse…) couvre plus de 25 ans de recherche et de création, par Xenakis lui-même certes, mais également par environ 130 autres compositeurs (François-Bernard Mâche, Luc Ferrari, La Monte Young, Alain Bancquart, Julio Estrada, Gerard Pape, Jean-Claude Risset, Aphex Twin, Karlheinz Stockhausen, Horacio Vaggione, Roger Reynolds, David Revill, Curtis Roads, Daniel Teruggi, Brigitte Robindoré et tant d'autres).

Or, comme déjà souligné en juin 2011 lors du symposium *art::archive::architecture, Mediaartbase.de* organisé par le ZKM (Karlsruhe, Allemagne), l'hétérogénéité des quarante mètres linéaires de cette collection soulève d'importantes problématiques bibliothéconomiques : confronté à des supports multimédias non pérennes (disques compacts gravés, disquettes, cartouches QIC), l'étape de l'inventaire et du conditionnement des archives précédait celle, cruciale, de la numérisation à des fins de conservation des données. Aujourd'hui, outre de soulever des problématiques liées aux droits d'auteurs (rédaction d'un contrat proposé aux ayants droit, liant droit français et licences Creative Commons), la valorisation de ces archives numérisées par leur mise en ligne sur le web, a également confronté les membres du Centre Iannis Xenakis au choix d'un CMS pérenne et dont les jeux de métadonnées permettraient la plus grande interopérabilité avec les normes internationales de moissonnage (via le protocole OAI-PMH). En outre, l'étape du catalogage récemment débutée a fait émerger d'autres problématiques (choix d'un vocabulaire contrôlé, description normalisée des métadonnées) qui symbolisent les premières pierres d'une politique documentaire en cours d'élaboration.

C'est dans cette optique qu'après avoir mentionné quelques repères historiques autour de l'UPIC de Iannis Xenakis, les spécificités bibliothéconomiques des archives du CIX seront discutées.

Tatiana Baranova Monighetti (Independent researcher; Former Associate Professor, Music Theory, Moscow Conservatoire)
Stravinsky's library: A reflection on the artist and the man (The composer's collection of books and scores at the Paul Sacher Stiftung)

Those who knew Stravinsky well remember him as an insatiable reader. Photographs depict him reading—on trains and planes, during concert intermissions, and lounging in hotels. He gathered books and music scores during his entire life, and the volume of his collection astounds: his Hollywood library included approximately 10 thousand exemplars. The important part of this collection (including books and music inscribed to and/or autographed and annotated by Igor Stravinsky) was sold by Robert Craft to the Paul Sacher Stiftung in 1990, and, since this date, has become available to researchers. In my paper I would like to discuss the difficulties that arise from systematizing and cataloguing Stravinsky's personal library as well as to demonstrate some of the results of my research at the Paul Sacher Stiftung since 2009.

 A personal library can be a key to a composer's world if the research method is based on the link between musical librarianship and musicology. Many of the copies (books and music scores) in Stravinsky's library have dedications, inscriptions, and marginalia. We can also find newspapers tucked away in old books, invitations pressed between pages,

and countless other material traces that offer information about the composer' biography and his worldview, helping to resolve dilemmas about dates, authorship, or compositional intentions. Each item has its own history and has to be researched in the context of the composer's biography and work, using information from correspondence, memoirs, and secondary literature. An electronic database of a personal library has to be organized according to many parameters and special criteria, and therein based on complex and multi-faceted research.

This paper will take into consideration selected materials from Stravinsky's library which provide new information on Stravinsky's worldview and his compositional technique. Some generalizations based on the study of these materials will be provided in the following areas:

- Stravinsky and Russian culture;

- the composer's political and religious views;

- Stravinsky and dodecaphony; and

- early music in Stravinsky's collection of books and music scores.

11.00–12.30   **Paul Hall**

Copyright in a changing digital landscape (II)

Presented by the IMS Programme Committee
Chair: **Eleanor Selfridge-Field**

See details on page 60.

11.00–12.30   **NY Phil Hull Room**

Répertoire International d'Iconographie Musicale (RIdIM)

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

Sean Ferguson (Music and Dance Library Ohio State University, Columbus, OH)
RIdIM Database: Latest improvements

Antonio Baldassarre (President, Association RIdIM / Hochschule Luzern – Musik, Luzern)
Association RIdIM's open access initiative „Linking and Uniting Knowledge of Music, Dance, and Theatre/Opera in Visual Culture"

11.00–12.30   **Classroom 527**

IAML Publications Committee

Working meeting (closed)

Chairs: **Joseph Hafner** (McGill University, Montréal)

11.00–12.30   **Classroom 529**

Répertoire International de Littérature Musicale (RILM)

Business meeting for National Committee Members only

Chair: **Zdravko Blažeković** (Executive Editor, RILM, The Graduate Center, The City University of New York), with **Richard Brown** (Applications Developer, RILM, The Graduate Center, The City University of New York)

11.00–12.30   **Classroom 504**

IAML Working Group on Access to Performance Ephemera

Reporting and planning session

Chair**: Paul Banks** (London, UK)

12.30–14.00

Lunch

14.00–15.30 **Willson Theater**

Presenting music in the library: Innovative approaches and solutions

Presented by the IAML Programme Committee
Chair: **Stefan Engl** (Österreichische Nationalbibliothek, Wien)

Charles Roush (William and Gayle Cook Music Library, Indiana University, Bloomington, IN)
The Bible through music: An online exhibit of musical scores

This presentation focuses on the rationale and methods used to create an online exhibit of items from the music library and the rare books and special collections library at Indiana University. It analyzes what is necessary to create a successful online exhibit, from copyright concerns to technical matters of coding and formatting. Also, it demonstrates the value of online exhibits and possibilities available through them, as well as practical approaches to easily create them.

My exhibit showcases music derived from biblical narratives and themes, in an effort to show examples of how the Bible has been interpreted and experienced by composers and listeners over the years. To keep the project focused while still representative of biblically-based music as a whole, I have selected a manageable number of works from the libraries that show key moments of the Bible's narrative and message (sections include Pentateuch, Psalms, Prophecy, Gospels, and Revelation), sampling from a variety of composers, periods, and styles (from Handel and Bach to Penderecki and Reich).

Creating an online rather than physical exhibit for this project provides several benefits for both libraries and users. First, the potential for increasing exposure is appealing, both to raise awareness for libraries and specific holdings in general, and to educate and influence a wider circle than those who are able to physically visit these libraries. Second, technological innovation has made it possible to enhance the traditional exhibit experience. My exhibit will attempt to provide audio clips alongside digitized images of scores, giving viewers an immersive and rich experience. In that same vein, the online format allows for various readings of the exhibit via sorting. For example, one can orient the display to a Biblical chronology, from Genesis to Revelation, or order the works from the earliest composed to the most recent. Both trajectories would emphasize different themes, offering layers of interpretation from the same group of items. Such possibility has always existed with exhibits, but physical limitations have hindered its immediate application. Finally, technology offers beneficial cooperative possibilities. These libraries are ideal candidates for cooperation on this exhibit, as the rare books library owns a number of early editions of music scores. This project would be much weaker without either library's involvement, and the online format allows for ease of collaboration.

Lisa Rae Philpott (Music Reference, Collections, & Instructional Librarian, Western University, London, Canada)
The Louis Achille Delaquerrière Album: Using Flickr as an aid to collaborative research

Louis Achille Delaquerrière (1856–1937) was a tenor at the Opéra-Comique, Paris. His vocal teachers included Louise de Miramont (whom he married) and Jean-Baptiste Faure. His stage career began at the Opéra-Comique in Le Chalet (1881); he created several roles, including that of "Pierre" in Messager's Madame Chrysanthème (1893). Delaquerrière's pedagogical career spanned some twenty-five years; his students were recruited by the Paris Opéra and Opéra-Comique, and included: Lucienne Bréval, Paul Franz, Paul Visconti, Jeanne Campredon, Jacques Isnardon, Germaine Lubin, as well as his own son José Delaquerrière.

Over the course of his life, Delaquerrière assembled an album of memorabilia, the contents of which include music manuscripts (Fabre, Liszt, Lefebvre, A. Thomas), correspondence from composers (Auber, Chabrier, Charpentier, Ravel) performers (Emma Calvé), literary figures (de Maupassant, Jean Rictus), painters (Charles Léandre, Giuseppe de Nittis), sculptors and students (Paul Franz), as well as music programmes, art sketches, menus, stamps, postcards, photographs and newspaper clippings—with many items dating from the First World War.

The album first came to my attention in 2002, when consumer (as end-user) digital photography was in its infancy: cameras were expensive, and the capacity of memory cards was minuscule. Despite these technological challenges, the contents of the Album were photographed in their entirety, the images collated, classified and indexed (for the purpose of being burned onto a CD-ROM). In 2005, the album was donated to the University of Western Ontario by Delaquerrière's granddaughter, Liliane Delaquerrière Richardson, MD, with the expectation that it would be made readily available to researchers and scholars. However, the absence of an institutional digitization plan and the lack of an appropriate and affordable technology with which to make the album available online delayed this goal. Fast forward to August 2014, when the album was uploaded to Western's institutional Flickr account with the accompanying index made available through the institutional repository. This ad hoc solution represents an important step forward that addresses donor demands while accommodating Western Libraries' emerging digital capacities. Using a combination of free and institutional platforms has helped the contents of the album reach scholars around the world, particularly in France and Quebec, and spurred on Western Libraries' efforts to develop a digitization strategic plan.

Houman Behzadi (Music Collection Development Librarian, University of Toronto), **Suzanne Meyers Sawa** (Interim Head Librarian, Music Library, University of Toronto)

Voyage with the Lady of the Golden Bow : Future of the University of Toronto Music Library's archives

The archival collections of the University of Toronto Music Library are veritable testimonies to the rich musical life of Toronto in the twentieth century. Countless manuscripts, correspondences, concert programmes, photographs, and recordings have made the archives a historical treasure trove documenting the contributions of Canadian musicians and music scholars to the national and international music scenes. A shining pearl of the archives is the Kathleen Parlow collection. Kathleen Parlow (1890–1963) was one of the most prominent and celebrated Canadian violinists in the early and mid-twentieth century. Possessing a formidable technique, Parlow was accepted to the class of Leopold Auer at the St. Petersburg conservatory at the age of sixteen, finding herself in the company of prodigies such as Mischa Elman and Efrem Zimbalist. Her early professional success took her to prestigious concert venues in North America, Europe, and Asia where she played under the baton of Gustav Mahler, Thomas Beecham, and Bruno Walter among others. Parlow was also a dedicated chamber musician and teacher who transmitted the pedagogical philosophy of Auer to her colleagues and students.

We have chosen the Kathleen Parlow collection as an ideal candidate for the first Digital Humanities (DH) project at the Music Library. The project will not only surface the collection in a digital environment accessible to researcher from all over world, but also create a platform for other DH projects concerning the Music Library's archives. Through the employment of tools such as Islandora and Omeka, we are aiming to create a digital environment where the traditional process of posing humanistic questions could be redefined.

After a brief introduction to the Kathleen Parlow collection, we will provide an overview of its multitude of formats and discuss the challenges they provide in term of digital organization and creation of standard authorities. We will further describe the highly collaborative nature of this DH project and the new possibilities it will provide for further research and examination of the collection.

14.00–15.30   **NY Phil Hull Room**

Répertoire International de la Presse Musicale (RIPM)

RIPM: Retrospective Index to Music Periodicals

Chair: **H. Robert Cohen** (RIPM, Founder and Director, Baltimore)

Reports:
Benjamin Knysak (Managing Associate Director, RIPM International Center, Baltimore)
Recent Publications and Activities

Nicoletta Betta (Assistant Editor, RIPM, Torino)
Current Journal Indexing Projects

Papers:
Luke Howard (Associate Professor, Brigham Young University, Provo)
RIPM as a Principal Source in 19th-Century Reception Studies: A Case Study of Handel's *Messiah*

Reception histories rely heavily on the cumulative record of both critical and popular audience responses to the work over time. Those responses are typically more comprehensive for contemporary reception, where the data available through the internet is almost unlimited. But the sheer volume of that data presents challenges to the reception historian who might be required to manage several tens of thousands of published critical reviews of recent performances and recordings, not to mention individual audience responses logged on Facebook or Twitter. Digital resources have, in the case of contemporary reception history, provided "too much of a good thing," and can overwhelm the scholar with a glut of undifferentiated information.

For the reception histories of music in earlier periods, the published critical record is of course much more limited. And individual audience responses to music before the advent of the internet are virtually unavailable to the scholar today.

Using the RIPM archive, musicologists involved in 19th- and early 20th-century reception studies have an advantage. When dealing with canonic repertory in the western art-music tradition, the breadth and comprehensiveness of the archive can provide the reception scholar with a manageable number of data points, finding a productive balance between surfeit and scarcity.

The case of Handel's *Messiah* in the 19th century illustrates the benefits of using RIPM as a primary source for reception studies. Handel studies have gravitated toward both the original mid-18th-century sources for *Messiah* and the revival of baroque performance practices during the late 20th century. Handel scholars have, for the most part, glossed over the numerous *Messiah* performances during the 19th century as an "aberration," a "grotesque distortion" of Handel's original intent, and as uniformly "brown" in timbre. And yet these reports have almost always been made without reference to

actual critical record of those performances. My study of 19th-century reviews of Handel's *Messiah*, using the RIPM archive as a principal data source, challenges the prevailing attitudes towards this popular oratorio, and forces a comprehensive reassessment of the work, its history, and reputation today.

Richard Kitson (Senior Editor, RIPM International Center, Baltimore)
The Metropolitan Opera and Italian-Americans in New York During the First World War

H. Robert Cohen (Founder and Director, RIPM International Center, Baltimore)
From Fiddlers, Pianists and "Fiddle-lee, dee" to Women Composers, Caricatures and Caruso: Musical Iconography in *Musical America* to 1923

14.00–15.30   **Paul Hall**

Digitizing culture

Presented by the IAML/IMS Programme Committee
Chair: **Virginia Danielson** (Director of the Library, New York University Abu Dhabi, United Arab Emirates)

Femi Adedeji (Professor and Head, Department of Music, Obafemi Awolowo University, Ile-Ife, Osun State, Nigeria)
Digitizing indigenous African music: Issues of concern

Digitization, a product of computer technology, has enhanced the transformation and advancement of Euro-American music research in no small measure. It also has bridged the wide gap that existed between the arts and science/technology. However, this is yet to take full effect in indigenous African music due to certain constraints. The objective of this paper is to examine the peculiar character of indigenous African music from a Yoruba point of view: an explorative inquiry into challenges and peculiar issues to be considered in order to transform indigenous African music scholarship through digitization. Relying on cultural history, bibliography and internet sources, the paper is hinged on the transformative theory advanced by the author in 2006. It is observed that several intrinsic and cultural elements may be difficult to digitize while proffering possible road maps to align with global interculturality. The paper concludes that necessary measures need be put in place for digital musicology to positively benefit indigenous African music.

Tejaswinee Kelkar (International Institute of Information Technology, Hyderabad, India), **Venkatesh Choppella** (Associate Professor, International Institute of Information Technology, Hyderabad, India)
Virtual labs for learning, curating, and research in Hindustani classical music

We are building The Virtual Lab for Hindustani Music (HCM), a web-based application to provide anybody who is interested in North Indian classical music, a broad and comprehensive resource containing live experiments to test and hone their abilities; repositories to refer to and obtain material from; and all this in a way that enhances a multi-modal web experience across many domains within music. Although there have been some attempts to curate musical material on the web in HCM, these fall short in some ways. We propose some new methods to bring up a single resource that includes experimentation and learning, repositories, and semantic linking.

Methods of studying HCM have changed from the Gurukula system, a setup where students lived and studied with their teachers, and universities, to web-based instruction and voice-calling lessons. This marked shift also means that offline learning of ear training methods cannot be taught in the same manner anymore and teachers have to rely on students' natural abilities with musical instruments for ear training. Consequently it can take quite long to get a good grasp on musicianship. We propose practise-based methods to help musicianship training guided and easy. This would be the first time technology is used in the teaching of musicianship for HCM as Western ear training methods directly do not apply to HCM.

The repository section of this resource directly corresponds to a crowd-aggregation of musical material. Since this form of music is predominantly performative and not notation-based, repositories for this music mostly exist in the form of audio and video clips and performances. These resources do not directly cater to education for either musicians or people who would like to learn to appreciate music. We propose and describe an ontology of musical material which will serve as a guide to navigation and discovery of new musical material.

We hope to address several computation and cognition questions through this lab. The user base of the lab will serve as a baseline for experimentation and data analysis to help understand and conduct research about specific musical abilities in general population and so on. Through the formal ontology project, we also hope to take a step forward in the direction of music creation and generation of HCM, facilitating music research through the use of technology. We will demonstrate a working version of this lab along with some user studies demonstrating the experiments and their effectiveness.

Meebae Lee (Assistant Professor, Chonbuk National University, Jeonju, South Korea)
Entangled modernities in the culture of Korean music publishing: Challenges to establishing a contemporary Korean art music archive

Western historical musicology has traditionally treated musical source material—manuscripts, autograph scores, writings, early editions—as an essential component of scholarly investigation. However, scores and other music-related material from contemporary Korean composers, absent any centripetal archiving institution, tend to accumulate only on an individual basis. Recently, South Korean governmental institutions have begun to promote and fund individuals seeking to establish a comprehensive archive for contemporary Korean music; nonetheless, many challenges remain due to the complex nature of music documentation and publishing culture in South Korea.

In this paper, I suggest that this situation derives from the complex history of the reception of Western music in Korea. I first investigate how the publishing and archival culture of South Korea in general differs from that of Western countries. Further, while emphasizing the significance of the preservation of musical source materials in Korea, as a musicologist I critically reflect on the parameters defining musical sources of art music in Western culture which do not quite apply to Korean music archival culture. I also explore which alternative concepts of music should be considered to encourage the assessment and collection of scattered source material. By thus positioning Korea's situation as an example of 'entangled modernities' in the music field of a non-Western country, I attempt to mediate the regional situation of Korea's music publishing and archival culture to 'global' discussion of music documentation (see Göran Therborn, "Entangled Modernities," European Journal of Social Theory 6 (3): 293–305).

14.00–15.30   **Room 309**

Las revistas de divulgación musical y la migración italiana en Sudamérica: Rutas de información y estrategias de difusión digital

Presented by IMS Study Group on Italo-Ibero-American Relations (RIIA)
Chair: **Melanie Plesch** (Senior Lecturer, University of Melbourne, Australia)

Marita Fornaro (Coordinadora, Departamento de Musicología, Escuela Universitaria de Música; and Centro de Investigación en Artes Musicales y Escénicas, Universidad de la República, Montevideo, Uruguay)
La prensa musical de Montevideo a fines del siglo XIX

La presentación analizará dos publicaciones musicales: *Montevideo Musical*, promovido por los músicos italianos Sambucetti, fundadores del Instituto Verdi; y *La Gaceta Musical*, de la que León Ribeiro, Director del Conservatorio "La Lira," era redactor. Las noticias sobre presencias extranjeras, la inclusión de músicos europeos y un velado enfrentamiento entre las dos instituciones permiten un acercamiento a la vida musical de la época.

Diósnio Machado Neto (Livre Docente, Departamento de Música, Faculdade de Filosofia, Ciências e Letras de Ribeirão Preto, Universidade de São Paulo, Brazil)
La ópera italiana en la 'prensa enana' de fines del siglo XIX y la *Gazeta Musical* de Rio de Janeiro

A fines del siglo XIX la nueva burguesía promovía el gusto europeo, mientras que otros círculos no compartían este criterio. Ambos grupos animaron las líneas culturales de diferentes periódicos. Entre los que respetaban los modelos transatlánticos se encuentran *A tesoura*; *A Arte, Revista Nacional de Sciencias, Artes e Letras*; y la *Revista Santos Ilustrado*. En cambio, *O Mosquito*; *O Cabrião*; y *Semana Ilustrada* rechazaban esta admiración satíricamente. El periodismo de esta época de transición contribuyó a construir una imagen civilizadora de la música. Por ejemplo, la *Gazeta Musical* de Rio de Janeiro (1891–1892), un periódico carioca positivista, criticaba a la sociedad local, que consideraba poco dedicada a las artes, acogiendo por otra parte polémicas entre música erudita y popular, o entre arte y entretenimiento. Adoptando modelos franceses, la *Gazeta Musical* de Rio de Janeiro debatió estrategias educativas en el campo de la música culta y ayudó a gestar la idea de "música brasileña."

14.00–15.30   **Bruno Walter Auditorium**

Sound sources

Presented by the IAML/IMS Programme Committee
Chair: **Ken Moore** (Frederick P. Rose Curator in Charge, Department of Musical Instruments, The Metropolitan Museum of Art, New York)

Zdravko Blažeković (Executive Editor, RILM; Director, Research Center for Music Iconography, The Graduate Center, The City University of New York)

The organological work of Franjo Ksaver Kuhac and his 1882 classification of sound sources

Among Hornbostel's and Sachs's 19th-century predecessors in working on the organology and classification of instruments belongs the Croatian music historian, folklorist, and organologist Franjo Ksaver Kuhač (1834–1911), whose work on instruments Sachs repeatedly cited. Based on his fieldwork among the South Slavs carried out from 1857 to 1870, as well as his own collection of traditional instruments, Kuhač wrote a 370-page systematic survey of instruments, *Prilog za povijest glasbe južnoslovjenske: Kulturno-historijska studija* (A contribution to the music history of the South Slavs: Cultural and historical study; 1877–82). Here he developed his own classification of sound sources based on the principles of sound production: 1: chordophones (a. bowed; b. plucked; c. hammered); 2: aerophones (a. end-blown flutes; b. side-blown flutes; c. single and double reeds; d. horns and trumpets; e. instruments with a bag or bellows); 3: (free-)reed instruments; 4: membranophones; 5: idiophones; and 6: bells.

Guided by the view that all sound sources are an integral part of traditional music culture and social context, the starting point in Kuhač's definition of instruments was their social function. This approach led him to include in his survey a large number of the simplest idiophones (rattles and jingles) and aerophones (whistles). His investigation of instruments was the broadest possible, and, besides descriptions of their technical characteristics, tuning, performance practice, and repertoire (providing transcriptions of tunes), it included a description of their social role, related Croatian/German terminology, and references to the instrument in traditional literature and proverbs. His research was based on comparative methodology borrowed from ethnology and linguistics, making him one of the founders of comparative organology.

Carolien Hulshof (Researcher, Musical Instrument Museum [MIM], Brussels, Belgium)

The formalized fiddle

The Formalized Fiddle is a research project in the Musical Instruments Museum in Brussels, which collects and compares digital data on fiddles from museums worldwide. The information on fiddles is gathered in one digital depot in a museum collection management system (MuseumPlus). At present, 2453 fiddles from 36 different museums have been gathered in the database of The Formalized Fiddle, and 142 fiddle types have been identified and described.

The information entered into the database includes fiddle name, authors, dates, dimensions, materials, geographical references and object history. For each fiddle one or more photographs have been included (if available). Furthermore, classification tags can be inserted. These are parameters which refer to particular and significant characteristics of the instruments, such as bridge type, soundhole shape, neck length, soundboard shape, decoration and number of strings. These tags allow for linking the fiddles outside the limiting tree structure of the Hornbostel-Sachs classification system. With specific search commands and data filtering, revealing relations between instruments can be examined. For example, it is possible to search for all fiddles with sympathetic strings and to study the geographic distribution and historical evolution within the corpus of instruments with this characteristic.

Gathering data on fiddles from different museums in one digital depot not only makes for a large body of reference, the combination of specific research commands and literature review also leads to new insights within the research of the history, migration and development of fiddles worldwide. Furthermore, it allows for more precise definition of different types of fiddles and the identification of new fiddle types which have not yet been described. This leads to the expansion of museum thesauri , larger digital platforms such as MIMO, Musical Instrument Museums Online (http://www.mimo-international.com), and music lexicography, such as *Grove Dictionary of Musical Instruments*.

Moreover, the role of a digital database in music research can be studied by critically exploring both the advantages and the limitations of describing objects in a predefined database structure according to subjective parameters. To test and evaluate the quality of the database as a new kind of "fieldwork," and to explore the possibilities of the new methodology for musicological research, case studies are being carried out.

Jutta Lambrecht (Archivleiterin, Westdeutscher Rundfunk Köln [WDR])

The role of broadcast archives for musicology and music history after 1945

Until recently, musicology has either ignored or at least taken very little notice of broadcast archives. This is despite the public broadcasters having played a significant role in the reconstruction of musical life in Germany after the end of World War II. In the so called "zero hour" orchestras, choirs and bands were established under the supervision of the Allies in the individual zones of occupation. Jazz music, forbidden under the Nazis, had to be established in Germany as well as the

"new" (contemporary) music. Apart from the electronic studios, it was mainly the numerous broadcasting ensembles, symphony orchestras and choruses with their commitment to new music, and with numerous commissions that provided a forum for many important composers. For example, two festivals: the Donaueschinger Musiktage, still today the most important forum for New Music in Germany with a global reach, and the Wittener Tage für Neue Kammermusik have in the meantime premiered more than one thousand works.

Broadcasters' own concert series such as Das Neue Werk (NDR Hamburg), Musik der Zeit (WDR Cologne) and musica viva (BR Munich) complete the picture. Thus, broadcasting history creates music history and thanks to the broadcast archives we are in the fortunate position of having archival sources in all their diversity available to describe this musical culture. One example is the "Verzeichnis der musikalischen Werke von Bernd Alois Zimmermann (1918–1970) und ihrer Quellen" which was published in the past year after more than twenty years of archival research.

Die Rolle der Rundfunkarchive für die Musikgeschichtsschreibung nach 1945

Bis vor kurzem hat die Musikwissenschaft keine oder nur sehr wenig Notiz von den Archiven der Rundfunkanstalten genommen. Dabei spielten nach dem Ende des Zweiten Weltkrieges gerade die öffentlich-rechtlichen Rundfunkanstalten eine entscheidende Rolle beim Wiederaufbau des Musiklebens in Deutschland. In der „Stunde Null" wurden in den einzelnen Besatzungszonen unter Aufsicht der Alliierten Orchester, Chöre, Bands (wieder)gegründet . Die im Nationalsozialismus verbotene Jazzmusik musste in Deutschland ebenso wieder etabliert werden wie die „Neue" Musik. Neben den elektronischen Studios sind es vor allem die zahlreichen den Rundfunkanstalten angegliederten Klangkörper, Sinfonieorchester und Chöre, die mit ihrem Engagement für Neue Musik sowie zahllosen Kompositionsaufträgen vielen bedeutenden Komponisten ein Forum bieten. Als Beispiel seien die Donaueschinger Musiktage oder die Wittener Tage für neue Kammermusik genannt, in der mittlerweile bis heute über 1.000 Werke uraufgeführt wurden, zum Beispiel von Hans Werner Henze, Wolfgang Fortner, Bernd Alois Zimmermann, György Ligeti, Krzysztof Penderecki, Karlheinz Stockhausen, Luciano Berio, Olivier Messiaen, Wolfgang Rihm und Helmut Lachenmann.

Neben den legendären Donaueschinger Musiktagen, das bis heute wichtigste Forum für Neue Musik in Deutschland mit weltweiter Ausstrahlung, werden auch andere Festivals, wie etwa die Wittener Tage für neue Kammermusik von Rundfunkanstalten unterstützt. Rundfunkeigene Konzertreihen wie Das Neue Werk (NDR Hamburg), Musik der Zeit (WDR Köln) und musica viva (BR München) runden das Bild ab. Damit schreibt der Rundfunk Musikgeschichte und wir sind dank der Rundfunkarchive in der glücklichen Lage, zur Beschreibung dieser Musikkultur archivalische Quellen in ihrer ganzen Vielfalt zur Verfügung zu haben.

Ein Beispiel dafür ist z.B. das im Jahr 2014 erschienene Verzeichnis der Werke Bernd Alois Zimmermanns (1918–1970). Zimmermann schrieb eine Vielzahl von Werken für den Rundfunk, der Verfasser des Werkverzeichnisses sah sich in der glücklichen Situation, auf eine Vielfalt unterschiedlicher Quellen zurückgreifen zu können: Briefwechsel, Honorarverträge, Abrechnungen, Notenautographe und Original-Aufführungsmaterial, Photos, Originaltöne, Livemitschnitte, Studioaufnahmen und Fernsehaufnahmen. Moderne Datenbank- und Speichersysteme ermöglichen teilweise, die Quellen direkt am Rechnerarbeitsplatz anzusehen oder anzuhören.

Der Vortrag zeigt exemplarisch an einigen Komponisten aus der ganzen Bandbreite der Musik (Ernste Musik, Unterhaltungsmusik, Jazz, Hörspielmusik), welche Schätze die Rundfunkarchive bergen, die sie gerne als Partner für Musikwissenschaft und Musikforschung zur Verfügung stellen.

14.00–15.30   Room 340
IAML Forum of Commissions and Professional Branches

Working meeting (closed)

Chair: **Stanisław Hrabia** (Vice-President, IAML, Jagiellonian University, Kraków)

15.30–16.00   Morse Hall
Tea & coffee

15.30–16.30   PJ Sharp Theater Lobby
Poster Session (II)

See details on pages 62–65.

16.00–17.30   **Willson Theater**

Making resources on-line: Technology and software

Presented by the IAML/IMS Programme Committee
Chair: **Ardal Powell** (RILM, The Graduate Center, The City University of New York)

Joachim Ganseman (IT and research coordinator, Royal Conservatory of Brussels, Erasmus University College, Brussels)
Refactoring a library's legacy catalog: A case study

It is generally deemed safe practice to not change a working IT system, but at some point, driven by new advances in computing, an upgrade cannot be avoided anymore. This paper tells the story of a custom-configured, non-MARC catalog from the early 1990s. Well-tailored to serve the needs of a music library, it proved solid and had been in use without changes ever since, amassing almost 70,000 manually entered records by the end of 2014. With full MS-DOS support disappearing from recent OSes, it urgently needed to be ported to a modern web-accessible OPAC. This confronted us with several challenges: finding a robust way to convert records without losing information, dealing with corrupt or erroneous data entered in several languages, deciding on the functionality of a new catalog and lending library management system, etc. All while not losing sight of the road ahead: we want to be able to link the catalog to sizeable repositories of digitized scores and audio recordings that have been collected over the years—albeit currently only internally available for copyright reasons—such that it effectively fulfills a bridge function between scores and performances. We present several of the challenges we encountered during the database refactoring process and the solutions we eventually adopted, paying special attention to the specific requirements of a music research library. This is a useful case study for anyone who ever needs to reintegrate a legacy digital catalog into a modern library system.

Dominik Šedivý (Lecturer, Paris-Lodron-University of Salzburg)
Possibilities of musicological publishing in the digital world: The example of Musicologica Austriaca - Journal for Austrian Music Studies

Many online journals today still simulate paper sheet (e.g. by providing their contents on PDF only). Based on the idea that the digital world opens the scope for new approaches, we would like to discuss some of which we are currently exploring with Musicologica Austriaca - Journal for Austrian Music Studies (MusAu). MusAu is the official peer-reviewed journal of the Austrian Musicological Society. With a generous funding from the Austrian Science Fund, MusAu will go online in 2015 as an English-language open-access journal. We are happy to have succeeded in attracting top-class experts of Austrian Music from leading universities, (including, among others, Karol Berger, Nicholas Cook, Cliff Eisen, Walter Frisch, Paul Hawkshaw, Steven E. Saunders, Elaine Sisman and Reinhard Strohm. We would like to discuss five exciting possibilities the digital publishing:

Unlimited data: Since internet in the 21st century is almost without constraints regarding both the type and the amount of data, authors are invited to attach any related material, such as a downloadable database file, a composer's catalogue of works or even a full score of a discussed composition, possibly accompanied by a legal MP3-recording and facsimiles of the original manuscript. A consequence of this possible increase of data is the growing demand for a concise preparation of article contents which contrasts with the lack of limits in terms of article length and the amount of further attachments.

Linking: Articles will increasingly provide links. A consequence of linking is a change in scientific referencing. How can we make good use of links in a journal to be utilised most efficiently?

Flexibility of contents: Digital contents can at any time be modified. Due to our work with print publications, we are so much accustomed to the steadiness of contents that we might not want to see digital papers being modified as well, as we fail to notice the advantages. If we turn around the problem, we may also see a number of opportunities coming with the flexibility of digital contents.

Science-in-progress: An innovative marking and comment function not only encourages interaction. It can also visualise the further progress of knowledge related to an article.

Non-linearity of thought: A paper sheet forces us to write and think in a unilateral and linear way. The digital environment allows us to regard chances of non-linearity in scientific work. What can non-linearity in scientific work mean and how can it be used reasonably?

Werner J. Wolff (Notengrafik Berlin, CEO)
corpus monodicum – an online long-term research project as digital edition

Corpus monodicum (CM), a long-term editorial project financed by the Akademie der Wissenschaften und der Literatur, Mainz and hosted at the Institut für Musikforschung, Universität Würzburg is editing medieval monophonic repertories—both sacred and secular—that form the historical foundation of European music, but have thus far been under-represented in musicological scholarship.

The project is scheduled to run for 16 years and to publish 25 printed volumes from hundreds of manuscript sources.

From the very first beginning it was designed as a true digital edition, which features a technique where a unique and coherent data set serves for both the online as the printed representation. It is for the first time that this approach could have been realized and applied to a wider working research environment.

Since no available software could cope with the problems in an adequate and reasonable way a new server-based music notation software programme was developed and tailored to the specific needs of the scholars. The open source application "mono:di" is running in a web-browser using the quasi-standard MEI for music encoding. On the one hand mono:di serves as a notation tool to assist CM's editors in transcribing neumes and editing medieval chant—while at the same time the application also allows for digital transmission of the editors' work in order to produce the analogue print publications meeting the highest graphical standards.

This critical endeavour was made possible through close collaboration of the academic music department and the private corporation Notengrafik Berlin that is responsible for the ambitious graphic concept as for the technical development alike.

The paper will enlighten briefly some of the underlying technique but mainly focus on the joined forces of public and private institutions. Musicological considerations about this very special field of research will be kept to a minimum. As an outlook the next development phase will consider to include data retrieval and advanced search routines.

http://www.musikwissenschaft.uni-wuerzburg.de/forschung/corpus_monodicum
https://monodi.corpus-monodicum.de
www.notengrafik.com

16.00–17.30　　　　　　　　　　　　　　　　　　　　　　　　　　　Room 543

Publishing music

Presented by the IAML/IMS Programme Committee
Chair: **Rupert Ridgewell** (British Library, London)

Joseph Darby (Professor of Music, Chair, Music Department, Keene State College, Keene, NH)
Publishing music by subscription in eighteenth-century Britain: An exercise in digital (and non-digital) musicology

In eighteenth-century Britain, composers and 'publishers' used the subscription method of selling music to finance production costs, improve sales, alleviate financial risk, and provide a reliable system of distribution. The subscription method generally involved a buyer's payment or promise of payment in advance of publication; in return, the subscriber was rewarded with a discount on the retail price and her/his name inscribed in the work's first edition on a list of subscribers.

This project assesses the effectiveness of the subscription method in the music trade by combining online research (proprietary databases and public domain sites) with library and archival research in Britain and the U.S. to produce a substantial database of information related to ca. 450 works published by subscription in eighteenth-century Britain. The database and a companion catalog will be posted online and made available to conference delegates.

The sources of this study include first-edition music books, subscription lists, newspaper advertisements, and music catalogs of the period, resulting in a comprehensive survey of factors that shaped the financial success of individual subscription publications, including pricing, genre and audience, time and locale, terms and conditions of the subscription, marketing strategy, the participation of women in all aspects of the music subscription business, and the 'quality' of composers and others directly involved in producing and disseminating music books. Other issues under consideration: "dropping the anchor" and the creation of value in music publishing, estimating production costs, and estimating the value of the British pound in the eighteenth century compared to its value presently.

Although publishing music by subscription accounted for a fraction of total music sales, the data resulting from this study are useful for studying the economics and demographics of music publishing in eighteenth-century Britain.

Nancy A. Mace (Professor of English, U.S. Naval Academy, Annapolis, MD)
English Music Copyright and Foreign Publication in the Early Nineteenth Century: Guichard v. Kalkbrenner

In Eighteenth- and Nineteenth-Century England the copyright status of musical works printed abroad was unclear. British music sellers could purchase works by foreign composers and register them the Stationers' Company, thereby in theory establishing their exclusive right to print and sell these compositions. However, what happened if the composer had sold the work to a foreign music seller or the work had been previously printed in the same or a different format overseas? These questions and others became the focus of litigation between 1819 and 1830, when Charles Guichard sued the composer Frederick Kalkbrenner and music sellers including Thomas D'Almaine and Clementi and Collard for pirating Kalkbrenner's Concertante, for the Piano Forte, As Performed by him at the New Musical Fund Concert, With Accompaniments for 2 Violins, 2 Horns, Tenor, Violoncello & Double Bass; Dedicated to Lady Owen (1815). The documents

in these lawsuits consider important issues about the copyright status of foreign publications and musical adaptations under English law.

This paper, then, will review the history of the dispute and will examine the questions surrounding intellectual property raised by the lawsuits involving Guichard.

Tim Neufeldt (University of Toronto Faculty of Music Library, Toronto)
Reinforcing the Front Line: Music Publishing and the War Effort, 1914–1918

Recruiting to support Canada's involvement in the Great War slowed by the summer of 1916, and by the following Spring was averaging approximately 4000 men per month, a number far below replacement needs, especially given that many of the new recruits opted for any service but infantry. The high rate of casualties was a significant deterrent, and most of the British-born population eligible to serve—a group that made up a disproportionate percent of enlistments in the opening years—was depleted.

The pressure on the home front for eligible males to take an active role in the war came from many sources, one of which was the published sheet music intended for popular consumption. This paper reveals that, while initial music offerings presented a glorified vision of war and the need to support Britain's colours, publications appearing after the first Canadian troops saw action in 1915 reflect a more complex perspective that encouraged men to enlist while recognizing the grim realities and sacrifices made in the front line.

16.00–17.30   Room 309

Challenges in contemporary editing

Presented by the IAML/IMS Programme Committee
Chair: **Johannes Kepper** (Wissenschaftlicher Mitarbeiter, Musikwissenschaftliches Seminar Detmold / Paderborn, Germany)

Viglianti, Raffaele (Research Programmer, Maryland Institute for Technology in the Humanities [MITH], University of Maryland, College Park)
Digital consumption: Performing the digital score

Sheet music publishers are slowly catching up with the digital medium and new businesses focused on digital-only publication are forming around the success of tablet computing. The dissemination of digital sheet music would have perhaps unforeseen consequences for publisher, pedagogy, live performance, individual study, and rehearsals. This paper addresses the current status of digital sheet music and explores the role that changeable, customizable digital scores may have in the performer's advocacy of a work by blurring the prescriptive role of music notation.

The predominant form of digital sheet music is designed to be printed. Scores are either produced with typesetting software, or are made of images scanned from a printed source. This type of score exists in digital form almost exclusively for distribution. The difference between print and digital distribution is access; scores can be downloaded and printed at home. Digital consumption, on the other hand, entails reading and performing the score directly from its digital manifestation. The past decade has seen a few attempts to adapt the score typical of digital distribution to be used directly in performance. However, the bulkiness of the hardware has necessarily proved too much of an obstacle. With the recent success of tablet computing, similar efforts are taking place again. Some professional performers are already taking the opportunity to show off their digital literacy in concert halls, like Sam Haywood at Carnegie Hall in November 2011.

The flexibility of the digital medium, as opposed to something "fixed" on paper, calls for a more modern concept of the score. Small businesses are investing in technologies to make the score follow the performer while playing; to support writing and displaying annotations by the performer, a teacher or other performers, etc. This typology of score differs substantially from the print-oriented score of digital distribution not only in functionality but also in the way it is modelled computationally. From an academic perspective, such a form of publication opens new opportunities to convey research by bringing to the foreground variants, editorial intervention and commentary. Moreover, by layering extra notation on the score or juxtaposing it with other types of content, scholars and publishers may include information derived by the study of other performances and other performers' advocacy of a work. This talk argues that digital publication may undermine the prescriptiveness of the score, while leaving room for material targeted at supporting performers in the definition of their ethical space.

Ronald Broude (President, Broude Brothers Limited; Trustee, The Broude Trust for the Publication of Musicological Editions, Williamstown, Massachusetts)
Digital editions and changing concepts of the musical work

Foucault observes that it is difficult to formulate a theory of "the edition" without first having formulated a theory of "the work." Foucault is right in the sense that editions represent works and one cannot effectively represent something without first understanding the essential qualities of the something being represented.

I would suggest, however, that the edition-work relationship operates in both directions and that traditional print editions have shaped in important ways our understanding of the works they represent. Generations of philosophers have offered definitions of the musical work, but in practical terms most of us understand a musical work to be a relatively stable entity defined in detail by its creator, who has recorded his intentions by means of a text—a unique arrangement of symbols— that serves as a set of instructions to performers. This paradigm implies that the purpose of an edition is to recover and present the text intended by the composer. This paradigm is validated by the print edition, which, because of financial constraints, can usually represent the edited work by only a single text only; it then promotes that text as the closest approximation permitted by available evidence to the "ideal" text intended by the creator.

But even textual scholars dealing with such relatively stable genres as the novel have come to recognize that works are fluid—that, to use a standard formulation, they are "processes" rather than "products"—and that they exist in numerous states each of which can be represented by a different text. In music, we acknowledge that works may be fluid and can be realized legitimately in various ways, but we still expect our editions to offer a single text representing the composer's intentions.

Digital editions are not bound by the constraints of print. They should therefore offer multiple texts of the same work, and they should enable interaction between edition and user, thus offering the possibility of creating additional texts. Digital editions should therefore encourage us to see musical works as they actually are, as protean entities with no single ideal state that can be represented by an ideal text in a "definitive" edition. Such digital editions do not exist yet, but we must encourage the programmers preparing the platforms on which they will depend to provide for a flexibility that reflects the fluidity of musical work.

16.00–17.15   Paul Hall

Barry S. Brook: A Tribute

Chair: **Allan Atlas**

Musicology has been blessed with many brilliant, erudite, imaginative scholars who have expanded both our historical knowledge and our critical insights. Far fewer, though, are those whose vision has extended beyond their own areas of specialization, whose vision has bent over and around horizons and hemispheres, and whose vision has never believed in limits. And fewer still are those who can turn those visions into reality. Among those very few was Barry S. Brook, to whom this session pays tribute.

Barry's contributions to our knowledge of eighteenth-century music are voluminous: Haydn and Pergolesi, thematic catalogues, the monumental, sixty-volume set called *The Symphony 1720–1840* and the hefty facsimiles of *French Opera of the 17th and 18th Centuries,* the articles on such topics as music publishing and the sociology of music; and, of course, the work with which he began his career, the seminal, three-volume *La Symphonie française dans la seconde moitié du XVIIIe siècle* (1962). And bear in mind that along the way he also served as President of the International Association of Music Libraries and the International Music Council, and was the first "executive officer" of the doctoral program in music at The Graduate Center of The City University of New York.

Surely, these accomplishments alone would have constituted a splendid career. But the word "alone" (whether in terms of scholarly output or interactions with colleagues) and the name Barry Brook are not comfortable with one another. And here is where that special imagination, that special vision, and that special knack for organizing things on a planetary scale kicked in. His solution—a half century ago!—for how musicologists might control the ever expanding bibliography resulted in the *Répertoire International de Littérature Musicale* (*RILM*), which, with its *Rilm Abstracts of Music Literature* (and now combined with internet technology), has changed the way many of us conduct our research. Likewise, the *Répertoire International d'Iconographie Musicale* (*RIdIM*) served to solidify the growing field of music iconography. Moreover, Barry was involved with and planted the seeds for a number of other initiatives, some of which will be discussed at our session.

And then there was the vision to top all visions: a monumental history of all the musics of the entire world that came to be called *The Universe of Music: A History.* And though this project never reached full fruition, the two volumes on Latin America and the Caribbean were eventually published by the University of Texas Press under the editorship of Malena Kuss in 2004 and 2007.

Finally, to celebrate Barry's person and career at a conference devoted to musicology in the digital age is particularly appropriate. As Barry put it in still another of his visions while attending a IAML conference in Dijon on 3 July 1965:

The scholar-librarian in this brave new computerized world sits in front of a screen in his office or his study at home pushing buttons with one hand and holding a vermouth with the other. His special typewriter enables him to hold "conversations" with a computer many miles away. Notetaking is hardly necessary since any page passing before him on the screen can immediately be reproduced in paper form or be recalled later.

("Utilization of Data Processing Techniques in Music Documentation: The Principal Report," (*Fontes artis musicae,* XII/2–3 [May-September 1965], 113).

In all, Barry was an *unicum!!!*

Our session consists of informal reminiscences by four scholars who knew him well.

Speakers:

Barbara Dobbs Mackenzie (Director of the Barry S. Brook Center for Music Research and
Documentation and Editor-in-Chief of *Rilm Abstracts*)
RILM and the Brook Center: Barry Brook's Sense of Scale

H. Robert Cohen (Founder and Director of RIPM, Professor Emeritus, University of Maryland)
"Get Aboard the A Train": Remembering Professor Brook

Catherine Massip (ancienne directrice du Département de la Musique, Bibliothèque Nationale de
France)
Barry Brook et la France, une affinité élective

Allan Atlas (Distinguished Professor Emeritus, Brooklyn College and The Graduate Center, The City
University of New York)
This, That, and Gulden's (*pas Dijon*) Mustard

Allan Atlas is Distinguished Professor Emeritus at both Brooklyn College and The Graduate Center of The City University of
New York. Having succeeded Barry Brook as Executive Officer of the Graduate Center's PhD/DMA Program in Music in
1989, he remained in that post until 2001. Author of many books and articles on a wide range of subjects, he is currently
working on a study that deals with the reception of Ralph Vaughan Williams in his (AWA's) hometown, New York.
A devotee of the English concertina, he plays that instrument in a group called The New York Victorian Consort.

H. Robert Cohen is Founder and Director of RIPM and Professor Emeritus at the University of Maryland. Author or editor of
numerous volumes and articles, he established the series *La Vie musicale en France au dix-neuvième siècle* (Pendragon
Press) and the journal *Periodica Musica,* and was involved in launching the critical edition of Berlioz's music criticism. He
was decorated "Chevalier de l'Ordre des Arts et des Lettres" by the French government for his "contribution to French
culture."

Barbara Dobbs Mackenzie is Editor-in-Chief of *Répertoire International de Littérature Musicale* (*RILM Abstracts*). She is
Director of the Barry S. Brook Center for Music Research and Documentation at The Graduate Center of The City University
of New York, and, since, August 2013, President of the International Association of Music Libraries, Archives, and
Documentation Centres (IAML). She also serves on the Executive Committee of the Graduate Center's PhD/DMA Program,
of which she is an adjunct member of the faculty.

Catherine Massip is former head of the Music Department at the Bibliothèque nationale de France and has been teaching
at the École pratique des Hautes Études. She has been president of IAML (1989–1992), president of the Société française
de Musicologie (2006–2009), and vice-president of the International Musicological Society (2007–2012). She is currently
involved in research on French music from the seventeenth to the twentieth century.

18.00–19.30   **Bruno Walter Auditorium**

**"Treasures from the Rodgers & Hammerstein Archives of Recorded Sound" hosted by John Francis with
Seth Winner**

The Library for the Performing Arts is home to one of the greatest public collections of sound recordings in the world.
Author and discographer John Francis shares historic rarities from the Rodgers and Hammerstein Archive of Recorded
Sound, featuring unpublished archival recordings of classical music by some of the great performers of the 20th century.
Hear Arturo Toscanini and Sir Thomas Beecham conducting music they never commercially released, Igor Stravinsky
conducting Glinka and talking about it, violinists Fritz Kreisler and Jan Kubelik, live opera from the Salzburg Festival and the
Metropolitan Opera in the 1930s, and much more. A unique musical experience!

18.30–21.00   **Walter Reade Auditorium**

Leoncavallo's *Pagliacci,* high-definition screen of the Met Opera's performance from 25 April 2015

19.00–23.00   **Room 340**

Big Band rehearsal

FRIDAY, 26 JUNE

9.00–10.30   **Willson Theater**

Digitizing music resources: Librarians' and researchers' perspectives

Presented by the IAML/IMS Programme Committee
Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Wien)

Alexander Komarov (Glinka National Museum Consortium of Musical Culture, Moscow)
Tchaikovsky heritage in the digital age: New features – new challenges

In 2015, the musical world will celebrate Pyotr Ilyich Tchaikovsky's 175th birthday. In Russia this date will be celebrated at the national level: the outline of the main events in honor of the great Russian composer is approved by the governmental decree. One of the lines of this plan is to create a digital database of manuscripts titled Tchaikovsky, Open World. The responsible agency for this project is the Ministry of Culture of Russia and the Glinka National Museum Consortium of Musical Culture, the world's largest repository of autograph works of the composer and one of the reputable centers for the study of his legacy.

Tchaikovsky, Open World is conceived as a full text database. It is being implemented as a public Internet resource. It contains digital copies of all materials the text of which is written by Tchaikovsky himself in full or in the smallest degree: from autograph opera scores to inscriptions on photographs. The images are supplemented with reference and background information in accordance with the fields system especially developed for this project. Each field is provided with annotation lines allowing the professionals working on this resource to elaborate on, add to or justify the entered data. More general historical, textual and analytical comments on the entire range of information on a specific document are also possible. Such support data is already prepared for the autographs of Tchaikovsky's musical compositions from the holdings of the Glinka National Museum Consortium. The information about these documents which already existed in reference publication was corrected and significantly updated in the course of work on the scientific content of the database. Sustaining this approach in the future will allow Tchaikovsky, Open World resource become a source of the most accurate, complete and up to date information about the manuscript heritage of the composer.

The paper will generalize the Glinka National Museum Consortium's experience of work on the electronic database, cover the issues of collaboration with other Russian and international owners of the manuscript documents heritage of Tchaikovsky, present the implemented part of the project and identify the opportunities and prospects for its use in modern studies.

Sonia Archer-Capuzzo (University of North Carolina at Greensboro, NC)
Discovering Lev Aronson: Preserving the past and looking toward the future with digital special collections

The Cello Collection at the University of North Carolina at Greensboro (UNCG) contains scores, manuscripts, monographs, personal papers, sound and video recordings, and ephemera. These items have resided in the Special Collections University Archives (SCUA) for years with little to no digital presence. Currently, selections from the Cello Collection, representing the collections of ten cellists, are being digitized. At the time of the IAML/IMS meeting, these digitized scores and manuscripts will likely be available online.

This presentation will focus on one of these collections, that of cellist, teacher, and composer Lev Aronson. A survivor of the Nazi concentration camps during World War II, Aronson immigrated to the United States in 1948 (Frances Brent's The Lost Cellos of Lev Aronson covers his early life up to his early years in the United States but stops around 1950). He spent the majority of his career in this country as principal cellist of the Dallas Symphony Orchestra and as a prominent cello instructor, teaching privately, at Baylor University, and at Southern Methodist University. His influence as a cello teacher cannot be overstated, his students including prominent cellists Lynn Harrell, Ralph Kirshbaum, and Brian Thornton. In spite of his significant contributions to cello instruction, Aronson is little-known, lacking even a short entry in the Grove Dictionary of Music and Musicians.

The digital Cello Collection will consist primarily of digitized copies of physical items. The digitization of Lev Aronson's manuscript scores, of which there are several, is an important part of the project. Many of these pieces, written or arranged by Aronson, are available nowhere else. The collection will also include born-digital oral histories. In light of how little information on Aronson is currently available, collecting oral histories from his former students is crucial to understanding him as a teacher, cellist, and man.

In this presentation, I will examine this project from two perspectives: as a librarian cataloger who provided the bibliographic descriptions for the original manuscripts and customized metadata for the digital copies (such as loose translations of Yiddish lyrics); and as a researcher exploring the collection to gain a deeper understanding of who Lev Aronson was. I will discuss how combining my perspectives as a librarian and a researcher allows me to organize and describe the collection in useful ways and conduct research creatively. By creating access to digital materials, librarians and researchers may interact productively and augment their skill sets and knowledge.

Richard Sutcliffe (Research Facilitator, Koninklijk Conservatorium Brussel)
The founding of the Belgian Violin School and the Library of the Brussels Royal Conservatories

The violin has a strong connection to Belgium and Brussels in particular. The roots of this connection can be traced back to the earliest music schools in Brussels, whose evolution followed that of the country itself leading to the present day conservatories and the world renowned Queen Elizabeth Competition. The names of celebrated teachers and performers from Brussels in the 19th century, such as Eugène Ysaÿe, Henryk Wieniawski and Henri Vieuxtemps, are well known and have influenced generations of violinists around the world.

The Brussels Royal Conservatory, School of Arts Erasmus University College has launched a two-year research project involving pedagogical materials for violin and viola in the conservatory library with the goal of better understanding the teaching and playing in the conservatory over the centuries, as well as providing up-to-date resources for its current students and digitizing exceptional works in the collection. The digitization aspect of this project will focus on providing access to source material from the late-19th and early 20th centuries which is not currently available through online repositories.

This presentation will offer a glimpse into the world of the Brussels conservatory's violin class of the 19th century, its technique, repertoire, and iconography. It will also discuss two unpublished methods by Charles Dabsalmont dating from the late-19th and early 20th centuries which were found in the library's collection.

9.00–10.30   Room 543

Research process and the emancipation of scores

Presented by the IAML/IMS Programme Committee
Chair: **Jim Cassaro** (University of Pittsburgh, Pittsburgh, PA)

Manuel Erviti (Assistant Music Librarian, University of California, Berkeley, Emeryville, CA)
Manuscript Research and the digital Turn

In 2004, a 211-page nineteenth-century orchestral manuscript score by an unknown composer was donated to the Music Library at UC Berkeley. Initial investigations attempting to identify the piece and its author relied equally on library databases, Google searches, as well as printed sources to identify the work as an eight movement composition (copied for a Viennese performance in 1842) by the controversial French-born harp virtuoso and composer N.C. Bochsa (1789–1855). Research attempting to throw light on the broader performance and reception history of the piece initially relied on conventional, printed primary and secondary sources and revealed that the composition, originally entitled "The Power of Imitative Music," though previously thought to have been lost, was in fact first performed in London in 1836 and later in Naples in 1844. Characteristic of the ongoing research process has been unexpected facilitation of various stages of work by very recent digitization and online publication of certain key sources. This case study, using projected visual images of the manuscript, its texts, and (online) research resources, follows the impact of born digital and recently digitized sources that have propelled the research process and serves as a reminder of the value of both the traditional as well as the mutating resources that are becoming available.

Balázs Mikusi (Head of the Music Department, National Széchényi Library, Budapest)
A vaudeville quotation in Haydn's *Il Distratto* and the aesthetics of the theatre symphony

This paper seeks to demonstrate through a case study how research into the vast collections of historical documents now available on the World Wide Web can shed new light on much-discussed individual compositions, clarifying their contemporary context and thereby the aesthetic concepts they are based on.

Since the 1990 publication of Elaine Sisman's seminal article on Haydn's "theatre symphonies" the numerous surprise effects that appear in the composer's 1770s symphonies have typically been attributed to these works' theatrical origins or aspirations. Nonetheless, the concept of "theatre symphony" in Haydn's oeuvre is in effect based on a single composition, Symphony No. 60 (known as Il Distratto), which is thought originally to have been written as incidental music to Jean-François Regnard's five-act comedy Le distrait.

I propose that recent readings of Il Distratto as a "theatre symphony" are misleading, insofar as the work could better be understood in the context of a more flexible category, the "characteristic symphony." A crucial argument is provided by the identification of a distorted quotation in the fourth movement: the C-major closing section is based on the vaudeville "Quand un tendron viant dans ces lieux," which (as is revealed by a great number of French libretti available online) enjoyed immense popularity in the second half of the 18th century. This discovery suggests an entirely new reading of the movement in question: I argue that the vaudeville was probably sung on stage in Act III of Regnard's comedy by the most musical character of the piece, the Chevalier.

Even more importantly, the identification of the vaudeville melody sheds new light on the interpretations of this symphony by Haydn's contemporaries. Whereas modern commentators have insisted that the composer meant to illustrate certain stage actions and individual characters of the play, 18th-century accounts in fact suggested such a reading only for this (as it turns out) exceptional section, based on a direct quotation. Apart from this peculiar moment, however, the

contemporary audience appears to have viewed the entire symphony as a portrayal of the protagonist's title-giving flaw: absentmindedness. In this light the numerous types of surprise effects that recent analyses have systematically considered as characteristic of "theatre symphonies" in general prove to be illustrations of a concrete character trait. In other words, the apparent "theatricality" of Il Distratto is no necessary attribute of the genre, but rather an accidental feature, on the basis of which no generalizations should be made as regards Haydn's other symphonies.

Adélaïde Kientzi (Librarian, Conservatoire de Strasbourg), **Linda Humphreys** (Librarian, Conservatoire de Strasbourg)

The contemporary music scores collection at the Conservatoire of Strasbourg: From birth to emancipation

The library of the Music Conservatoire in Strasbourg, Alsace (France), holds a particularly rich collection of contemporary music scores.

Alsace has always been fertile ground in terms of the education and training of both amateurs and professional musicians. Its geographical situation places it in the centre of Europe, with borders close to Belgium, Luxembourg, Belgium, Germany and Switzerland. In this wealthy cultural environment, a music collection has grown that we wish in our presentation.

The City of Strasbourg's interest in and support of culture, particularly contemporary music is easily demonstrated. It manifests itself in the Festival international des musiques d'aujourd'hui : Musica, the edition published by the Strasbourg Conservatoire, the composer-in-residence programme at the Conservatoire, and the fact that composers are permanently present in the city. Furthermore, there are regular performances by vocal and chamber ensembles that promote contemporary artistic creation.

In a French national, political and cultural context that is favorable for the creation of contemporary art, including music, the management of contemporary music scores stands out from other music as having special requirements. On the one hand, we observe the development of numerous ways of providing access to information on French contemporary music, but on the other we clearly see that traditional music publication methods of the past are not necessarily appropriate to today's music publishing environment. Contemporary music has had to « emancipate » itself from this traditional publication cycle.

This paper will describe and examine the collection of contemporary music scores at the library of the Conservatoire in Strasbourg : after situating the city in its particular historical, geographical and cultural context, we will examine those musical institutions in Strasbourg that hold a contemporary music scores collection, describe the choices that have been made to manage the documents, and show how much a provincial conservatoire has enriched itself with a rich and rare collection of contemporary documents from very diverse sources.

9.00–10.30   **Bruno Walter Auditorium**

Italy

Presented by the IAML/IMS Programme Committee
Chair: **John H. Roberts** (University of California, Berkeley)

Leonella Grasso Caprioli (Head of Research and Director, Department of Singing and Music Theater, Conservatorio di Musica "Arrigo Pedrollo," Vicenza, Italy)

Lexicographical music research from a digital perspective: The case of the Italian Lexicon of Singing

The Lessico italiano del canto—Italian Lexicon of Singing (ILS)—is a historical dictionary developed as a digital database. The research project started at the end of the 1990s as a prototype and was further developed at the University of Padua by a team of three professors (Leonella Grasso Caprioli, Roberta Ziosi, and Sergio Durante). Founded on the analysis of historical Italian texts on both the theory and pedagogy of singing, ILS contains an extensive collection of original historical sources, which are almost fully digitalized; an index of significant technical words; and a dictionary structured as a thesaurus of terms. At the present stage, the index consists of circa 9000 terms, extracted from more than 80 Italian sources written from the end of the 16th to the first half of the 19th century.

ILS synthesizes musicological and linguistic research. As such, it belongs to the general category of "corpora" (database of historical and specialistic dictionary) and is one of the most advanced tools developed in that area of expertise. Conceived for digital media, it presents itself as a platform where additional data can converge to integrate ever increasing content, including images and audio-video files. The aim is to become a versatile virtual archive dedicated to the historical heritage, structured on a contemporary concept of scientific publication. ILS is dedicated to professors, pupils, musicologists, and music lovers: a sophisticated interface provides the user with access to a huge amount of data in a fast, intuitive, and flexible way. Being a published resource (Liguori Editore, Naples), ILS is meant to be released on the international international market through web subscription.

The development of ILS as a musicological project has highlighted many issues related to the management, conservation, and transmission of knowledge through new technological tools. The further aim of the authors is to stimulate the creation

of an active community of users that will be hopefully engaged in developing and monitoring the scientific quality of the database. ILS is not intended as a finished object, but as a platform constantly to be updated, a tool designed to create a community of interested users who could—in a scientifically validated environment—participate actively in the continuous improvement of the database. This perspective has inspired the most strategically innovative aspect of ILS' design, which aims at exploiting the potential of quantitative data treatment offered by the technological support, implementing protocols to guide the management and control of new entries, and incorporate corrections proposed by external contributors (the users themselves).

Emiliano Ricciardi (Assistant Professor of Music History, University of Massachusetts, Amherst), **Craig Sapp** (Researcher, Center for Computer Assisted Research in the Humanities; Consulting Assistant Professor of Music, Stanford University, Stanford, California)

Tasso in Music Project: A digital and interactive edition of the settings of Torquato Tasso's poetry, ca. 1570–1640

Currently in its start-up phase, the Tasso in Music Project (TMP) is an open-access and interactive digital platform that will allow music historians, performers, and literary scholars to access and analyze late 16th- and early 17-century settings of the poetry of Torquato Tasso, arguably the most prominent literary figure of early modern Italy. The project, realized in collaboration with Digital Initiatives of the University of Massachusetts Amherst and the Center for Computer Assisted Research in the Humanities (CCARH) at Stanford University, will provide modern editions of the about 650 extant settings of Tasso's poetry, the vast majority of which have never been edited before.

Constituting one of the largest digital repositories of Italian madrigals and related genres, the editions will be available for download on the project's website in a variety of electronic formats, such as PDF, MIDI, MP3, MEI, MusicXML, MuseData, and Humdrum. Search tools developed by Stanford University's CCARH will facilitate musical analysis of this repertoire. Some of these musical search tools—by single pitch and melodic or rhythmic pattern—draw on CCARH's work for the Josquin Research Project, a platform for the analysis of Renaissance music that has received wide recognition in the early music community. The other tools are instead unique to the project, allowing users to run combined musical/textual searches that are crucial for the study of this repertoire.

The platform will also feature a substantial textual component, featuring transcriptions of the poetic texts as they appear in the musical settings and in contemporaneous literary sources. Encoded by technicians of UMass Amherst's Digital Initiatives, the textual apparatus will allow for a dynamic visualization of the literary variants, thus facilitating the collation of different sources. Thanks to this feature, the project will be an indispensable resource for literary scholars interested in the tradition and transmission of Tasso's poetry, as well as for music historians interested in tracking the literary sources from which composers may have drawn the texts they set to music.

Addressing an interdisciplinary audience, the Tasso in Music Project brings together two institutions invested in the development of digital platforms for musical and humanistic research as well as a group of scholars from the US and Europe who form TPM's editorial and advisory boards. As such, the project may serve as a model for institutional cooperation and opens avenues for interdisciplinary approaches to the creation of digital databases of early music.

Licia Maria Sirch (Professor of Music and Librarian, Conservatorio "Giuseppe Verdi," Milan), **Teresa Maria Gialdroni** (Professor of Music History, Università Roma-Tor Vergata, Roma; Editor, *Studi musicali*, journal of the Accademia Nacionale di Santa Cecilia, Roma)

CLORI, a database of the Italian cantata after 10 years: A resource for research and a research for resources

CLORI is a project of the Società italiana di Musicologia in partnership with RISM. Its purpose is to encourage and support research into the Italian cantata, the most important and disseminated form of vocal music throughout the seventeenth and eighteenth centuries. CLORI incorporates all of the resources that computer science and technology might provide a modern researcher. After ten years of activity, and in close collaboration with libraries and research institutes in Europe and the New World, it is now possible to evaluate CLORI's development, the difficulties involved in its procedures, and (most importantly) the results obtained. Moreover, thanks to the quantity and variety of material collected and revised, it is indeed possible to observe the massive outcropping of fresh research outlets and up-to-date methods of scientific investigation, which require specific adjustment to the new context, along with the necessity of providing these resources to the diverse documents under scrutiny.

This progress report will address a few particular problems that have been dealt with, such as criteria for transcription of poetry or the possibility of total text research as well as solutions reached. Furthermore, the results from some specific scientific investigations will be presented, as they were resolved thanks to the sources furnished by CLORI.

For instance:

a) Individual works once held in a single collection and subsequently dispersed can now be tracked and recognized by their provenance, context, musical tradition, and distinctive aesthetics. The results from CLORI's database fields even allow for

cataloging physical descriptions (watermarks, documentary citations, copyists' manuscript style, accidental marks, etc.)—all providing links to restore works to their origins.

b) Given the diverse and long history of the Italian cantata, the genre now can hope to reclaim its interdisciplinary place in, for example, the domain of Italian poetry, the "classic myth" in the Baroque era, and even the iconography of that rich age.

9.00–10.30, 11.00–12.30   Paul Hall

Iconography (I and II)

"Was lehren uns die Bildwerke?": Music iconography from the pioneers to the present

Presented by the International Musicological Society and Association Répertoire International d'Iconographie Musicale (RIdIM)
Chair: **Dinko Fabris** (President, International Musicological Society; Professor of Music History, Conservatorio di Musica San Pietro a Majella, Naples, and the University of Basilicata, Potenza, Italy)

"Was lehren uns die Bildwerke?" The question was first formulated by Hugo Leichtentritt in Sammelbände der internationalen Musikgesellschaft 7 (1905–1906) and quoted in Picturing Performance: The Iconography of the Performing Arts in Concept and Practice (1999) by Thomas Heck, who deemed Barry S. Brook's co-founding of RIdIM / Répertoire International d'Iconographie Musicale in 1971 (with Geneviève Thibault, comtesse de Chambure, and Harald Heckmann) "the best response to the question." In 1977, the 12th Quinquennial Congress of the International Musicological Society held in Berkeley included a panel on "The Present State of Iconographical Research" chaired by Barry S. Brook. Eminent scholars such as Werner Bachmann, Howard M. Brown, H. Robert Cohen, Zoltan Falvy, Brigitte Geiser, H.W. Janson, Claude La Pointe, Richard D. Leppert, James W. McKinnon, Walter Salmen, H. Colin Slim, and Emanuel Winternitz participated in that session. Almost forty years after Berkeley, the joint conference of IAML and IMS to be held New York, and at which RILM's 50th anniversary will be celebrated, will include a special session devoted to the same question: a discussion on the present state of research in music iconography, which, by examining the contributions of pioneers, will address the many changes introduced by digital resources and reflect upon new perspectives for the future. The participants, listed below, are all leaders of international projects and represent the main institutions spearheading research in music iconography and related subjects. The discussion is also intended as a significant homage to Barry S. Brook, one of the founders of the discipline who will be honored by the following participants:

Zdravko Blazekovic (Director, Research Center for Music Iconography, Barry S. Brook Center For Music Research and Documentation, The Graduate Center, The City University of New York; Editor, *Music in Art*; ICTM Study Group on Music Iconography)

Florence Gétreau (President, Société française de musicologie; Editor, *Musique-Images-Instruments* (1995–); Senior scientist, CNRS (Centre national de la recherche scientifique); Director (2004–2013), Institut de recherche sur le patrimoine musical en France (CNRS))

Nicoletta Guidobaldi (Chair, IMS Study Group on Music Iconography, Professor of Musicology, University of Bologna at Ravenna, Italy)

Björn R. Tammen (Co-Editor, *Imago Musicae: International Yearbook of Musical Iconography*; Associate Chair, IMS Study Group on Music Iconography; Researcher, Abteilung Musikwissenschaft, Institut für kunst- und musikhistorische Forschungen, Österreichische Akademie der Wissenschaften, Vienna, Austria)

Cristina Bordas Ibáñez (AEDOM (Asociación Española de Documentación Musical); Professora de Musicología y Directora, Grupo de Investigación en Iconografía Musical, Universidad Complutense de Madrid, Spain)

Antonio Baldassarre (President, Association RIdIM Luzern; Professor and Director of Research and Development, Department of Music, Lucerne University of Applied Sciences and Arts, Switzerland; regular guest professor, Escuela Nacional de Música, Universidad Nacional Autónoma de México [UNAM])

Zdravko Blažeković (Director, Research Center for Music Iconography, The Graduate Center, The City University of New York; Executive Editor, RILM)
Winternitz, Brook & Seebass: The Birth and Early Years of the Répertoire International d'Iconographie Musicale

Receiving his doctorate at the Sorbonne in 1959, subsequently teaching at the University of Paris (1967–1968), while frequently visiting Paris to conduct research there, Barry S. Brook was very familiar with the long tradition of research in music iconography in France and the strong disciplinary advancements taking place there in the 1960s. Particularly significant was the founding in 1967 of the Laboratoire d'organologie et d'iconographie musicale at the CNRS by Geneviève Thibault, comtesse de Chambure (1902–1975), who, at the time, occupied a unique place in the world, as she focused on research of visual sources for music. Recognizing the Laboratoire's significance and the goals of the comtesse de Chambure, Brook, with her and Harald Heckmann, spearheaded the founding of the Répertoire International d'Iconographie Musicale (RIdIM). Following the earlier model of RISM and RILM, RIdIM was meant to gather cataloguing

data also through the network of its national centers. To coordinate their activities, in 1972, Brook founded the U.S. national RIdIM center at the Graduate Center of The City University of New York, naming it the Research Center for Music Iconography, which functioned as both the U.S. national RIdIM center and the international central office maintaining the master catalogue of cards produced by other national centers. Under Brook's guidance, RCMI worked on formulating the methods for RIdIM's cataloguing of music iconography, organized the first eight conferences of RIdIM (1973–1980), produced inventories of music iconography in five U.S. collections (1986–1991), and initiated RIdIM's yearbook *Imago musicae* (1984). Brook also invited Emanuel Winternitz to CUNY's Graduate Center, after his retirement as Curator of the Department of Musical Instruments at the Metropolitan Museum of Art. Winternitz, who since the 1950s had produced groundbreaking interpretive studies of visual sources, offered classes at The CUNY Graduate Center during the 1970s.

Florence Gétreau (President, Société française de musicologie; Editor, *Musique-Images-Instruments*; Directrice de recherche au CNRS (Centre national de la recherche scientifique); Institut de recherche en Musicologie (IReMus) (CNRS-Ministère de la Culture-BnF-Université Paris-Sorbonne), France)

Three founders of music iconography in France: Geneviève Thibault de Chambure, Albert Pomme de Mirimonde, François Lesure

In 2006, a short summary of the public projects that were established in French institutions to index music iconographical resources was presented at the annual meeting of IAML (F. Gétreau, « 1936–2006: Cataloguing Musical Iconography in France: A disciplinary perspective », *Ridim Newsletter* 2 (2007), pp. 13–17). Also in 2006, I submitted to the University of Tours the history of music iconography in France (*Histoire des instruments et représentations de la musique en France : Une mise en perspective disciplinaire dans le contexte international,* Thèse d'Habilitation à diriger des recherches, Tours, Université François-Rabelais, 2006, http://tel.archives-ouvertes.fr/docs/00/08/80/86/PDF/HDR_Getreau.pdf

In this contribution I would like to focus on the founding role of three important French figures. None of them can be considered as a scholar who acted in the academic milieu to found music iconography as a discipline. However, all of them played a prominent and very different role in creating the sediments of this interdisciplinary field: Geneviève Thibault, by initiating a public research collection of visual reproductions; Albert Pomme de Mirimonde, an amateur art historian, by offering prolific series of articles on works preserved in French public collections; and François Lesure, by opening new perspectives for the use of images by musicologists and creating a collection of monographs for Francophone amateurs.

Thibault was a musicologist working on the 15th-century chanson, and, although she published only two articles on music iconography, she used systematic series of visual documents that became in 1967 the grounding collection of the Research Centre she established with the help of CNRS. These series were digitized in 2000 and are available online since 2007. Mirimonde created privately an even more extensive collection of reproductions used for his own publications. (This series of about 10.000 reproductions was donated to the Louvre in 1985. It became a permanent loan of the Département de la Musique, Bibliothèque nationale de France, and was digitized in Gallica in 2008, but unfortunately, it was not scholarly indexed.) Mirimonde's articles and books need to be re-evaluated today, according to international standards, but provided an important starting point to subject studies in art history—in a country where monographs are predominant— and occasions for museums to organize thematic exhibitions. François Lesure wrote four very different books, contrasting in this regard with more the prolific German standards, but he used visual sources as a contribution to the sociology of music, one of the fields he spearheaded in France. Their legacy, therefore, remains essential.

Nicoletta Guidobaldi (Professor of Musicology, University of Bologna at Ravenna; Chair, IMS Study Group on Music Iconography)

Mapping images of music for context and meaning: From "Prospects of a Medievalist" (1981) to a present-day digital archive of musical iconography

Le figure sono oggetti della storiografia musicale come le partiture stesse; come queste, esigono che nella ricerca si rifletta incessantemente per il rinnovamento dei procedimenti metodologici.

(Tilman Seebass, inaugural lecture, Società italiana di musicologia, annual meeting, Palermo, 1981)

With these words, Tilman Seebass ended his inaugural lecture delivered at the annual conference of the Italian Musicological Society (Palermo, 1981), which stands as the first meeting to take place in Italy on the subject of music iconography ("Prospettive dell'iconografia musicale: Considerazioni di un medievalista," *Rivista Italiana di Musicologia*, XVIII/1 [1983], 67–86). Seebass's appeal on the need to adopt an iconological approach to visual representations of music, presented in Palermo and insistently reasserted in many of his successive writings, had a substantial impact on the expansion of the young discipline in Italy and to its evolution, in the following decades, within a rich interdisciplinary and international context. My paper will trace the impact of Seebass's call to analyze the musical content of visual representations from the perspective of historical and cultural contexts in individual and collective research activities, meetings, and publications, emphasizing in particular the flourishing of music iconography through the research carried out within ICTM and IMS study groups.

On that same methodological background, a digital "Archivio dell'immaginario musicale" was created in 2006, in the Dipartimento di beni culturali (Università di Bologna, Ravenna campus), as part of a broad-ranging research programme,

"Le fonti dell'estetica musicale: Nuove prospettive storiche," aimed at probing new sources and methodological perspectives on musical aesthetics. This database, designed as a specific research tool for investigating images as mirrors of musical practices, concepts, and tastes of the past, can make interesting contributions to the study of continuity and transformations of iconographic schemes and musical meanings across different cultures, places, and ages. My paper will address some of its most recent achievements, such as the virtual exhibition of music books and scores represented in 16th- and 17th-century paintings, which took place in 2013 in collaboration with the Museo e Biblioteca Internazionale della Musica and the Fondazione Federico Zeri. Special attention will be devoted to a different application, currently in progress, which aims at creating virtual reconstructions of musical images and lost soundscapes in selected Italian Renaissance palaces, with emphasis on iconographic decorations. In this context, Federico da Montefeltro's well-known *studiolo* in Urbino's Ducal Palace (1474), totally decorated by *tarsie* representing various musical instruments and musical books, is a promising case study.

Björn R. Tammen (Senior Scientist, Abteilung Musikwissenschaft, Institut für kunst- und musikhistorische Forschungen, Österreichische Akademie der Wissenschaften, Vienna; Co-Editor, *Imago Musicae: International Yearbook of Musical Iconography*; Associate Chair, IMS Study Group on Musical Iconography)

The 'Innsbruck Archive' and the 'Trecento Corpus' reconsidered: On the prospects of research data mapping in musical iconography

Two important research tools converge in my paper: on the one hand the Innsbruck Archive for Musical Iconography, compiled in the Musicology Department of Innsbruck University over the past four decades thanks to the research incentives of Walter Salmen and Tilman Seebass; and, on the other, Howard Mayer Brown's "Corpus of Trecento Pictures with Musical Subject Matter," published in *Imago Musicae: International Yearbook of Musical Iconography* between 1984 and 1988. Both were realized during a period of transition. Concurrently, RIdIM, as a joint venture, had been developing since 1972, and, although giving rise to various cataloguing activities throughout the world, the application of large-scale database technology for iconographic evidence was not yet manageable and still a long way off.

Regarding the Innsbruck Archive, I will scrutinize the multifarious problems to be encountered in the complex history of this non-systematic, random accumulation of research data for Austrian music history, addressing the limitations of relational database technique as well as the format of virtual exhibitions that was explored in 2002–2003. Thanks to a strictly defined body of evidence in both chronological and geographical terms, the 'Trecento Corpus' (which was not conceived at all in digital terms by its author) will serve as a touchstone for the prospects of multidimensional research data modeling. Thus, I shall build a bridge between past, present, and future, reassessing the research achievements of two (or rather three) protagonists in our discipline, and, at the same time, envisioning the place of musical iconography within the digital humanities.

Cristina Bordas Ibáñez (Profesora Titular, Departamento de Musicología, y Directora, Grupo de Investigación en Iconografía Musical, Universidad Complutense de Madrid)

De los códices medievales al arte contemporáneo: El sugestivo itinerario de la iconografía musical en España

Los estudios de iconografía musical que se han llevado a cabo en España o que han tratado temas relacionados con lo español, permiten hacer un interesante recorrido historiográfico de esta materia y constatar su paralelismo con algunas líneas de investigación destacadas en la musicología española. Una de estas líneas, que todavía está vigente y con gran éxito, es el arte medieval y en particular el estudio de los instrumentos musicales a través de las representaciones plásticas. Los conflictos nacionalistas de fines del siglo XIX y comienzos del XX contribuyeron a orientar los estudios musicales hacia la época medieval con ánimo de mostrar la antigüedad artística de la música española (siendo los principales impulsores Asenjo Barbieri, Felipe Pedrell y su sucesor, Higinio Anglés). Los interesantes frutos de este movimiento se mostraron en el estudio de códices medievales (Cantigas de Santa María en especial por la riqueza de sus miniaturas), retablos y pórticos románicos. Juan F. Riaño (1887), Enrique Serrano (1901), Cecilio de Roda (1912), Wilhelm Giese (1925), John B. Trend (1928–29) y otros ilustres musicólogos como Higinio Anglés introdujeron el ámbito de la iconografía en sus estudios medievales. La línea de investigación medievalista ha continuado, desde modernas perspectivas, con musicólogos/iconógrafos actuales vinculados a instituciones académicas (como Rosario Álvarez, Jordi Ballester, Manuel Pedro Ferreira, Pepe Rey y Carmen R. Suso, entre otros).

La temática religiosa es otra de las líneas clásicas en la musicología española, acentuada en el periodo de la postguerra y la dictadura franquista (a partir de 1939). Entre los variados estudios iconográficos sobre tema religioso se destacan los dedicados al Pórtico de la Gloria de la catedral de Santiago de Compostela. Este famoso Pórtico ha contado con varios proyectos, dirigidos por José López-Calo y Carlos Villanueva, que incluyen el estudio y reproducción de los instrumentos. El modelo utilizado en el Pórtico ha servido para promover el estudio de otros pórticos relacionados con el Camino de Santiago, y para abrir interesantes debates sobre la reproducción de los instrumentos medievales y su uso en grabaciones y conciertos.

En consonancia con el desarrollo de la iconografía musical internacional, en las décadas de los 1970 y 1980 del siglo pasado, se diversificaron los temas de estudio coincidiendo con la difusión del fenómeno *Early Music*. Además de buscar fuentes variadas en el Museo Nacional del Prado (con el libro pionero, *La Música en el Museo del Prado*, de Federico Sopeña y Antonio Gallego de 1972), se publicaron estudios musicales sobre los más importantes artistas, como Velázquez, Goya, J. Bosch y El Greco. Los primeros repertorios específicos de iconografía musical comenzaron a elaborarse también en la década de 1970, siendo pionero el grupo SEMA (dirigido por Pepe Rey).

El desarrollo de la musicología en el ámbito académico a partir de los años 80 y, sobre todo, el impulso de los proyectos y congresos internacionales promovidos por Tilman Seebass, dio lugar a la creación de grupos de trabajo, como el de la Universidad Complutense de Madrid en 2005 (dirigido por Cristina Bordas), de donde han surgido nuevos repertorios y bases de datos. Desde esta nueva perspectiva, se trata de difundir la iconografía musical como una materia de estudio abierta en sus objetivos, fuentes y metodologías.

Antonio Baldassarre (President, Association RIdIM; Professor and Director of Research and Development, Department of Music, Lucerne University of Applied Sciences and Arts, Switzerland; regular guest professor, Escuela Nacional de Música, Universidad Nacional Autónoma de México [UNAM])

A discipline without a compass? Observations on the current situation of music iconography research

One of the most fascinating, and at the same time startling, issues relating to the situation of current music iconography research is the problematic state of theoretical and methodological reflection and the resistance towards the most recent insights from media theory, visual studies and other related scientific fields. Pertinently, issues that become dramatically virulent with both the insights generated within these and postmodern discourses on art and music and the digital age that both not only affect the object of music iconography research but also its ontological and epistemological status to the core, are sparely recognized as essential within music iconography research. On the contrary, traditional methodology continues to be persistently applied, strangely unaffected by the dramatic shifts in society, the sciences and the arts. Does this lacking of an appropriate theoretical reflection of the new challenges signify the end of an epistemological tradition that once was welcomed "to free musicology from the isolation into which so many specialized branches of research have fallen in our overspecializing times" (Emanuel Winternitz in 1972)? Against this background, the presentation has no intention to deliver a harsh or even provocative criticism but to provide a view into both the current discourses on music and art and the critical status of a discipline about which the author is convinced that it still has the potential to be a science of social relevance generating valuable knowledge about the past and present.

9.00–10.30   **Room 309**

Répertoire International des Sources Musicales (RISM)

Advisory Council (open working meeting)

Chair: **Armin Brinzing** (Internationale Stiftung Mozarteum, Salzburg)

9.00–10.30   **Classroom 527**

IAML Outreach Committee

Working meeting (open)

Chairs: **Jon Bagüés** (ERESBIL – Basque Archives of Music, Errenteria)

10.30–11.00   **Morse Hall**

Tea & coffee

11.00–12.30   **Willson Theater**

Music and the semantic web

Presented by the IAML/IMS Programme Committee
Chair: **Tim Crawford** (Professorial Research Fellow in Computational Musicology, Goldsmiths, University of London)

Rodolphe Bailly (Philharmonie de Paris [formerly Cité de la musique], Adjoint à la direction, responsable ressources et systèmes d'information, Paris), **Cécile Cecconi** (Philharmonie de Paris (formerly Cité de la musique), Chef de projet, responsable catalogue et normes, Paris)

Music and semantic web, ongoing projects at the Philharmonie de Paris

The Philharmonie de Paris Resources Center (formerly the Cité de la musique Media Library) is currently undertaking several projects using Semantic Web Technologies. Working since 2 years with the French Ministry of Culture Department of Digital Programs on a national program, we are helping to demonstrate the benefices cultural institutions would gain to use these technologies during production and exposition of cultural metadata. In this context, a proof of concept is being built in the Music domain, aiming to interconnect several major French corpuses. In addition, we are part of the DOREMUS project with the French National Library and Radio France along with 3 research teams, which goal is to provide common knowledge models (ontologies) and shared multilingual controlled vocabularies to cultural institutions, publishers and distributors in the Music domain. The project will develop methods to publish, share, connect, contextualize and update music catalogs on the web of data. Finally, as new Museums from all over the world are adding their collection to MIMO (Musical Instruments Museum Online), its Thesaurus is richer and is translated into new languages. This Thesaurus is now fully available in Linked Open Data, thus fostering interconnection between Music related corpus. This Paper will report the ongoing project of the Philharmonie de Paris Pôle Ressources in the semantic web domain.

Sergio Oramas (Music Technology Group, Pompeu Fabra University, Barcelona), **Mohamed Sordo** (Music Technology Group, Pompeu Fabra University, Barcelona)

Knowledge acquisition from music digital libraries

A vast amount of musical knowledge has been gathered for centuries by musicologists and music enthusiasts. Most of this knowledge is implicitly expressed in artist biographies, reviews, facsimile editions, etc. Music Digital Libraries make this information available and searchable. Documents are indexed and keyword-based search is generally provided. However, implicit knowledge present in text is not understood by machines, so complex queries cannot be answered.

As a first step towards the approximation of machine understanding to the accumulated musicological knowledge, documents stored in Digital Libraries must be semantically annotated. Current descriptive metadata and markup annotations provide some structured information. Nevertheless, it is insignificant compared with the epistemic potential of the source text. Once documents are properly annotated, complex structures and meaningful relations between pieces of information may emerge. This supports a paradigm shift, from keyword-based systems to knowledge-based systems, hence enabling musicologists to formulate more complex queries. As a consequence of that, Digital Libraries will turn into real knowledge environments, instead of mere searchable repositories.

Manual annotation of documents is very expensive, and sometimes unwieldy. Thus, the use of reliable, automatic processes is crucial to build knowledge environments. In the last few years several studies and approaches on the use of Semantic Web technologies in Digital Libraries have been proposed. The result of these intersection has been coined as Semantic Digital Libraries. Most of the related work is focused on the acquisition of Semantic Web methodologies for knowledge representation, which, among other advantages, facilitates information exchange between multiple knowledge bases. In the case of Music Digital Libraries though, tools and methodologies developed around the Semantic Web for automatic knowledge acquisition have received less attention.

In our work, an extensive survey is provided about the applicability and performance of state-of-the-art semantic technologies for knowledge acquisition from Music Digital Libraries. These technologies are adapted to fulfill the requirements and specificity of the music domain. An evaluation of analyzed tools is performed over artist biographies and Flamenco Music articles gathered from different sources (e.g. The Grove Dictionary, Wikipedia). An exhaustive overview of the possibilities that a knowledge layer may offer to Music Digital Libraries is exposed. Finally, some guidelines for future work in this research direction are also provided.

Benjamin Bird (Student Research Assistant, Brigham Young University, Provo, UT)

OBPS unveiled: An Index to Opera and Ballet Primary Sources Online and the research it enables

The OBPS Index (http://atom.lib.byu.edu/obps/advanced) was launched at Brigham Young University in May 2012. Three years later, it has reached a maturity and depth of coverage that merits a formal unveiling to the IAML and IMS audience. As of November 2014, it linked to more than 16,000 digital primary sources related to opera, ballet, and other genres of dramatic music, including nineteenth-century French vaudeville. It is anticipated that the index will exceed 25,000 records by the time of the IAML/IMS conference in July 2015. It brings together resources scanned as part of more than twenty different digital initiatives, including the Internet Archive, Gallica, Internet Culturale, and the Music Treasures Consortium, as well as holdings from many individual institutional repositories. The project does not involve harvesting metadata or the actual digital files. Rather, it simply points to resources and their metadata where they already reside on the Internet. In this regard, the index can be viewed as a practical approach to organizing the vast and growing number of music digital resources available online. It is based on the idea that the most effective means to harness the wealth of Internet resources is to create bibliographic tools that unite communities of researchers interested in a common topic or body of materials.

OBPS indexes a variety of digital sources including scores, sets of parts, librettos, mise en scène, programs, and other archival documents. It covers both print and manuscript resources. The metadata structure for the index is intentionally simple. Rather than duplicating existing metadata, the index provides select information aimed at facilitating specialized searching typical of research associated with dramatic music genres. For example, the index enables name searching by specific roles, i.e., composer, librettist, arranger, choreographer, and even copyist when identified. Advanced search features enable selection by clearly stated formats, both general and specific genres, and autograph designations. Searching by RISM number and RISM library sigla is also possible. To further refine the simplified search interface, OBPS standardizes titles by the premier version while also cross-referencing variant titles. Consistent with the movement toward linked data, it also provides links to related resources that can expand the researchers' access to helpful supporting information. Bridges to external resources that are currently in progress include links to RISM, the Stanford First Night index, and Césare.

While offering a concise overview of OBPS features, the presentation will focus more extensively on how the index can facilitate advanced research. It will demonstrate how researchers can (1) bring together essential documents for source studies, (2) study variant uses of specific genre designations, (3) use OBPS to conduct research on copyists, and (4) evaluate historical trends and relationships among composers and publishers.

11.00–12.30   Room 543

Using digital tools for research and the preservation of the cultural heritage

Presented by the IAML/IMS Programme Committee
Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

Rose Norton (Brigham Young University, Provo, UT)
Gallica and music research

Among the growing number of Internet consortia, Gallica is perhaps the richest in digital access to primary sources related to opera, ballet, and other forms of dramatic music. Certainly for the French repertory, it is unsurpassed. Searching for a specific and known individual item may be a straightforward process. Due to inconsistencies in metadata and various forms of subject access, however, searching more broadly for musical genres or for categories of music other than a specific work composer can be more complicated and frustrating.

This presentation will offer a broad overview of digital music resources currently available through Gallica, focusing on dramatic genres including opera, ballet, and vaudeville. The various participating institutions and the extent of their unique contributions will be evaluated. Highlights of the most valuable documents will be presented in the context of their research potential. Brief comparisons will be made to parallel resources in the Internet Archive, Internet Culturale, and other select digital repositories. The survey will address all kinds of primary sources including scores, parts, librettos, recordings, and relevant archival documents, both print and manuscript. The various levels of quality of the scanned documents and completeness of metadata will also be examined.

After this introduction, specific consideration will be given to strategies that can be implemented to produce the most effective and complete results when searching for specific repertories. Nuances in metadata that complicate more broadly based searches will be identified and various means to overcome these obstacles will be provided. Ideas on how music resources in Gallica can be exported and used to enrich local discovery systems, selective indexes, and specialized digital music consortia will be presented with time left for discussion and debate.

Enid Negrete (Invited researcher, Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" del Instituto Nacional de Bellas, México City), **Alberto Pérez-Amador** (Researcher and Professor, Universidad Autónoma de México, México City)
The Mexican Spanish opera data base: A digital tool to protect an unknown heritage

This project involves the creation of the first database to gather information on librettists, composers, works, performers, and producers of opera in Mexico for the purpose of making accessible information about three hundred years of opera in Mexico and Spain.

The database will provide reliable information not only on works and composers, but also on the location of scores, their condition, and reception. In that way, it will provide an overview of the different files and sources of Mexican and Spanish opera, as well as ongoing research and news releases about the achievements of our singers within and outside our countries.

The institutions participating in the project are the Centre for Research, Documentation and Information "Carlos Chávez" (CENIDIM), INBA (Instituto Nacional de Bellas Artes), and the Universidad Autónoma Metropolitana-Iztapalapa, Mexico. In addition, we are in the process of completing a collaboration agreement with MAE-Documentation Centre des Arts Escèniques, the Institut del Teatre of Barcelona. We are also planning to contact the Teatro Colón in Argentina and the Municipal theatre in Chile.

Relevance of research

The necessity and importance of this database comes from the lack of reliable scientific sources for this aspect of Mexican and Spanish culture. Actually, most existing studies are often based on insecure data, and supported by few reference sources. The different activities in operatic production in Mexico are not born of knowledge and critique of historical facts and contemporary realities. Therefore, a database of this nature would facilitate further research and better relationships between artists, theorists and performers, because one of our most important problems is that many of our operas have been written but not performed.

Our operatic tradition is as old as that of Russia and Sweden. However, despite its history and continuity, it has not been considered as a national cultural manifestation. After three hundred years of opera tradition, the genre is still considered a foreign or alien art. The Mexican- Spanish database aims to, finally, provide a useful resource to understand the tradition of opera in Mexico.

Zaal Tsereteli (Director, NN(L)E "Anchiskhatelebi", Tbilisi, Georgia), **Levan Veshapidze** (Lecturer, High School for Georgian Folk Song and Chant, Tbilisi, Georgia)
The empirical research of a Georgian sound scale

There still are authentic singers in Georgia, as well as in the other countries, singing in some unusual musical scale for the modern age. It is quite easy to see that difference, although to determine the exact characterization of Georgian musical scale is a much more difficult task. To clarify the issue, the following method has been elaborated: spectral analysis of early 20th-century archive audio recordings of professional Georgian singers, obtaining the frequencies of first (upmost) part singer and retrieval of the musical scale by means of the statistical analysis of the data. The same sound scale for dozens of old audio recordings—7-tone equal temperament—has been detected by applying the above mentioned method. Despite of this, there exist some recordings of old authentic choirs, whose scale differs from that of equal temperament. Historical observations from the beginning of the 19th century, concerning the practice of using "notes in between" by Georgian musicians/performers, enabled us to explain that difference. Detection of frequencies of second (middle) and third (bass) part singers from old professional trios' audio recordings proved to be impossible. On the other hand, the following assumption looks quite natural: all of the three part performers, while singing, are trying to retain purity of fifths and octaves. To test our theoretical findings in practice, many computer models of folk songs and chants have been created. The empirical results and similarity of computer-modeled songs to the originals, encouraged us to express our opinion about the main point of Georgian professional (church) and folk music scale in the form of three propositions. Because of its general character, the method of processing the audio recordings of authentic performers, described in the paper, might be utilized to retrieve musical scales of other nations as well.

11.00–12.30   **Room 309**

Poland, Estonia, Russia

Presented by the IAML/IMS Programme Committee
Chair: **Ewa Hauptman-Fischer** (Music Department, University of Warsaw Library, Warsaw)

Hanna Bias (Senior Librarian, the Karol Szymanowsky Academy of Music Library, Katowice, Poland)
The problem of Tadeusz Prejzner's scattered legacy in the collections of the Karol Szymanowski Academy of Music Library in Katowice and the electronic integration of the information

The legacy of Tadeusz Prejzner—educator, composer, animator of musical life in Katowice in the years 1929–1939—was sent to the Karol Szymanowski Academy of Music Library from the Karol Lipinski Music Society in Radzyń Podlaski. Consecutively, for about a month, the packages kept arriving to the Library—25 in total. After unpacking all of them, the classification process started, in the first place, into the group of categories under legacy. The classification focused on the most valuable items: personal documents of a professor associated with the musical life of Katowice during the interwar period, published reviews and press releases by Prejzner, preserved fragments of correspondence, documents of Silesian musical life, student attendance lists, and photographs. The collection also holds other materials about Tadeusz Prejzner, mostly related to his activities before settling in Katowice, that were given by his wife Emilia in 1975.

It is an extremely valuable collection especially because little was known about the music education system in Katowice's Conservatory of Music, which was established in 1929. The special collections are in the Archives, founded in 1968 alongside the Library to fill a gap in the documentation of early and contemporary musical culture of the Silesian region. The Archive is focused on the collection of creative endeavors and social life documents. The development of the special collection, namely the set of Tadeusz Prejzner`s documents, if the Library's classification systems are followed, would lead to the dispersion of this legacy. Programs, personal notes, newspaper clippings, and other documents, if separated from Library collections, would make it difficult for researchers to look for information about the professor and the documents related to the artistic life of Katowice. On the other hand, putting in one place Prejzner`s heritage will create the need to reclassify already catalogued materials that were submitted in 1975. Although the Archive has implemented a computer program that allows electronic cataloguing of the collections, its potential is limited to programs, posters, and photographs.

After the analysis of the development plans and taking into account the issue of exposure of the special collections, the digital plan has been implemented. Electronic integration of information from the Tadeusz Prejzner`s collection will collect basic metadata—both technical and descriptive, that will be enough to find the document and provide basic information about the context in which the document is found.

Heidi Heinmaa (Head, Sheet Music Department, National Library of Estonia, Tallinn, Estonia)

Digital resources in Estonian archives and libraries that further music research

My research into musical life in Tallinn in the 18th century continues earlier studies in the field of music history in Estonia. As there were no great composers in Tallinn during that century, I concentrate on local musical institutions as well as on the role and functions of music in society. This subject is closely related to the sociocultural context, and, consequently, the range of research sources has been widened to include different kinds of documents referring to my topic. For example, archival records, such as protocols of the town council, cashbooks, citizen-books, birth certificates, wills, probate inventory lists, petitions, iconographical sources, etc., acquire special value here, providing information about musicians' everyday life, such as living conditions and consumption habits, activities and interests, concerns and problems. In addition, various types of printed materials, such as historical descriptions, memoirs, letters, etc., are important sources that provide contextual information about local culture and circumstances. From my own experience, the online databases and repositories of various kinds of digitized materials have proved extremely useful in conducting my research.

My paper shall present digital resources at Estonian archives and libraries that hold digitized manuscripts and printed materials relevant to the research into music and music history. 1) SAAGA (http://www.ra.ee/dgs/explorer.php), a repository online that comprises digitized archival records from the National Archives of Estonia and the Tallinn City Archives and to which new documents are added regularly. 2) DIGAR, the digital archive of the National Library of Estonia (http://www.digar.ee/arhiiv), which stores print files, online publications, and digitized copies of publications, containing collections of books, newspapers, journals and magazines, maps, sheet music, sound recordings, photos, and postcards. The recent version of DIGAR is designed for tablets and smart phones as well. 3) DSpace at the University of Tartu (http://dspace.utlib.ee/dspace/) is a repository of all electronic materials including digitized books and theses, manuscripts, images, also e-publications and e-theses. 4) EEVA, the Digital Text Repository for Older Estonian Literature (http://www.utlib.ee/ekollekt/eeva/), which contains a collection of rare printed texts that have played an important role in Estonian cultural history. 5) KIVIKE (http://kivike.kirmus.ee/), the general digital repository of the Estonian Literary Museum, which contains digital copies of manuscripts, prints, photos, sound recordings and other documents on Estonian cultural history and folklore; the priority is given to books belonging to the collection of the Red Book of Estonian Publications (1632–1917). Additionally, the Digital Collection of the Art Museum of Estonia (http://digikogu.ekm.ee/) should be mentioned, as it is the most comprehensive online database of Estonian art containing records of the artworks that also include music-related images.

Svetlana Zvereva (Tutor, Royal Conservatoire of Scotland; Co-Director, *Russkaya Cappella* Choir, Glasgow)

The vanishing archives of Russian choir musicians beyond Russia's borders: Searching, digitizing, researching them, and using them in practice [CANCELLED]

Russia's history in the twentieth century generated a massive exodus of her people, with the largest waves stemming from the October Revolution and the Second World War. Many nation states found their populations augmented by thousands of musicians trained in the Russian Empire and the USSR. However, only a few stars (such as Rachmaninoff, Stravinsky, Gretchaninoff, and Chaliapin) lit up foreign skies. The majority of émigrés made only fairly modest careers, working in the diaspora— in churches, Russian educational establishments, musical organisations, restaurants, cabarets and cinemas. Choral and ensemble singing became the most widespread form of music-making in the diaspora and choral composition witnessed rapid growth outside the USSR. Émigrés also organised many concert choirs and vocal ensembles that toured many countries. The best known of them is the Don Cossack Chorus directed by Serge Jaroff. Articles in periodicals, record catalogues and concert programmes show that such ensembles greatly enhanced the musical life of many countries.

Life in emigration often involved moving about, which caused many archives to be lost, some tragically. The remnants were often in the hands of heirs or churches. Major archives frequently did not accept émigré music collections, and, consequently, a huge number of primary sources for the history of Russian musical emigration have been irretrievably lost. Aiming to recover what remains of the collections of musicians active in choral music, the author has since 2000 been identifying and copying relevant archival material in several countries (the USA, France, Italy, Germany and the UK). The initial emphasis was on privately owned archives, churches, and Russian institutions. The holdings of State archives, colleges, and universities also were investigated. Materials on sale through internet auctions also have been copied. At the present time, the author has gathered tens of thousands of digital copies. Collating these documents, in some cases, allows us to reconstruct not only scattered collections, but also volumes of sheet music, from which individual pages have turned out in different countries.

The paper deals with the experience of collating a digital archive of this kind, which in some instances has allowed lost music to be heard again. It also outlines the necessity of preserving collections that record the careers of modest yet highly educated and talented musicians.

11.00–12.30   **Bruno Walter Auditorium**

Audio resources

Presented by the IAML/IMS Programme Committee
Chair: **Roger Flury** (Past President, IAML, UK)

Brewster Kahle (Founder and Digital Librarian, Internet Archive, San Francisco, CA), **Bob George** (Founder and Director, Archive of Contemporary Music, New York City, NY)
Building music libraries

The Internet Archive is working with partners to preserve our musical heritage and make that data available to researchers for analysis. We have already archived more than 10 million tracks, and we are working with the Archive of Contemporary Music and others to bring more published music into the collection. We are supplementing the music with meticulous metadata from MusicBrainz.org, and researchers from university programs have begun to analyze the music. We will discuss the research that has already taken place, explore possibilities for further partnerships, and talk about how others can access this large collection for research.

Whitney Slaten (Ph.D. candidate, Ethnomusicology, Columbia University, New York)
Transparency, color, and liveness: An ethnographic study of the live sound engineering of *Porgy and Bess* on Broadway

How do live sound engineers' consideration of social and technological transparency both clarify and obfuscate colorations of musical sound in the process of amplifying live popular music? In addition to amplifying music to intelligible sound levels for audiences, engineers also amplify music in ways that assert their hidden sound art, working to sonically and visually mask themselves and their equipment. Transparency is an industrial ideology that outlines methods of faithfully reproducing sounds without coloring or obscuring an original quality. Engineers use the term "transparency" in their discourse to describe this hidden mode of labor and the functionality of amplification equipment. However, live sound engineers inevitably and strategically resist this ideology by creatively coloring musical sound. These colorations not only occur technologically, but through the cultural expectations and musicality of the engineer who mixes. The practice of engineering live sound involves negotiating a series of sonic colorations

that engineers associate to the visuality of computer-based graphic equalizer settings. These sonic colorations or resonances describe acoustic dimensions of a performance venue, resonance expectations of musical genres, as well as the resonances of human hearing. Thus, the practice of transparency entails engineers' faithful adherence to fulfilling these resonance expectations, as well as a faith in their own expectations for sonic qualities of musical color.

Drawing on recent ethnographic fieldwork at the Broadway production of Gershwin's "Porgy & Bess," this paper analyzes the mixing practice of a live sound engineer in relation to the social science of sound engineering and studies of creative labor.

Joshua Neumann (Ph.D. candidate, Historical Musicology, University of Florida, Gainesville)
From then until now: Digital models of performances and tradition in Puccini's *Turandot* at the Met

Tradition, as an ontological umbilical between music makers and consumers across a multitude of years, interrelates the past and present in ways often unseen or imperceptible. They connect musical practices of composition, performance, and even audience behavior, and are perhaps most apparent in opera. In the spring of 1961, Giacomo Puccini's final opera, *Turandot*, returned to the stage at the Metropolitan Opera after an absence of over 30 years. The broadcast of this production boasted the star power of Franco Corelli as Calaf and Leopold Stokowski on the podium, marking a reinvigoration of the opera's performance tradition in the United States after a 30-year hiatus from the Met's stage. Nearly 50 years later, *Turandot* appeared again on the Met's stage and over the air, this time with Marcello Giordani as Calaf under the baton of Andris Nelsons. These performances represent, respectively, the first and most recent available installments of *Turandot* at the Met, thus serving as bookends that reflect broadly how interpretations of this work have changed over a half-century. Performances and their conventions are an inextricable part of any musical work. Thus, garnering a general sense of a tradition is possible through listening to recordings of performances and reading related reviews. Developing an understanding of what specific behavioral changes or consistencies constitute this connection has until now proven elusive, largely due to inherent ambiguities in qualitative methodologies.

To date, scholars have done significant work with the analysis of quantified performance phenomena, regarding both musical creation (composing and performing) and consumption. Invariably, the most commonly considered performance phenomenon has been tempo, most prominently across an entire performance. More localized tempo relationships have

emerged in scholarship more recently as technology has enabled precise investigation through expanded methodologies. In this paper, I analyze Franco Corelli's 1961 and Marcello Giordani's 2009 performances with respect to beat-to-beat tempo relationships and rhythmic phrasing in Calaf's arias "Non piangere, Liù," and "Nessun dorma!" Such an analysis illuminates the dramatic pacing, which is key to both Puccini's concerns about performance of his works, as well as an understanding of all other performance phenomena. Through digital and mathematical analysis of musical phenomena preserved in recordings of these two performances, I demonstrate how the addition of statistical analysis to conventional musicological methods can bring scholars a little closer toward defining tradition.

11.00–12.30   **Paul Hall**

Iconography (II)

Presented by the International Musicological Society and Association Répertoire International d'Iconographie Musicale (RIdIM)
Chair: **Dinko Fabris** (President, International Musicological Society; Professor of Music History, Conservatorio di Musica San Pietro a Majella, Naples, and the University of Basilicata, Potenza, Italy)

See details on pages 86–89.

11.00–12.30   **Room 340**

Répertoire International des Sources Musicales (RISM)

Commission Mixte (closed working meeting)

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

11.00–12.30   **Classroom 527**

IAML Cataloguing Commission

Working Meeting for Cataloguing Issues

Chair: **Joseph Hafner** (McGill University, Montréal)

12.30–13.45

Lunch

13.45–15.15   **PJ Sharp Theater**

IAML General Assembly (II)

Chair: **Barbara Dobbs Mackenzie** (President, IAML, RILM International Center, The Graduate Center, The City University of New York)

13.45–15.15   **Paul Hall**

Reflections on philology

Presented by the IMS Programme Committee
Chair: **Catherine Massip** (ancienne directrice du Département de la Musique, Bibliothèque Nationale de France)

Guillaume Deveney (Ph.D. candidate, l'Université d'Aix-Marseille, France)
Le rôle de la philologie numérique dans l'analyse et la compréhension des musiques actuelles: Le cas de 'nouvellestextualités musicales'

Le développement récent de la philologie numérique au travers des travaux de François Rastier (2001) a entraîné le développement quelques années plus tard d'un nouveau courant de la philologie musicale en Italie connu sous le nom de « nouvelles textualités musicales ». A partir des travaux d'Angela-Ida De Benedictis, publiés dans l'ouvrage *La filologia musicale* de Maria Caraci-Vela (2005), ce mouvement s'est intéressé à l'étude des nouveaux modes de conservation et de transcription de la musique qu'ouvre la technologie numérique. Cette nouvelle perspective de la notion de textualité, orientée également par les théories du texte de Barthes ou encore Derrida, renvoie à un versant de l'étude des musiques actuelles encore trop peu étudiées: le texte ne renvoyant plus uniquement à la dimension scripturale de la partition, mais

à toute les modalités faisant sens dans la production de l'œuvre, qu'elles soient auditives, visuelles, chorégraphiques, etc. Par le biais de cette conception, l'étude philologique des musiques s'ouvre, amenant le chercheur à réinterroger la notion d'œuvre non plus comme ré-effectuation de l'œuvre transcrite sur partition, mais comme représentation et convergence des textualités visuelles, auditives, gestuelles à l'attention d'un public. Si l'on s'intéresse à l'étude des musiques actuelles (en anglais pop music), on peut se demander si une étude philologique est réellement nécessaire, ce répertoire étant encore considéré aujourd'hui par beaucoup de musicologues comme appartenant à la tradition orale. Or, l'apport des nouvelles textualités musicales nous permet de réinterroger cette affirmation pour voir que ces musiques, ancrées dans l'industrie musicale, offrent de nouvelles catégories de textes, de paratextes et d'avant-textes. Une recherche plus précise est alors à envisager pour en définir les apports philologiques.

L'objectif de cette conférence est de mettre en évidence ces nouvelles textualités que nous a offert ce repositionnement théorique de la philologie sur l'enjeu du numérique, mais aussi évaluer la pertinence de cette approche dans l'étude d'un courant tel que les musiques actuelles.

Susanne Kogler (Privatdozentin, Institut für Musikwissenschaft der Universität Graz; Leiterin des Universitätsarchivs, Kunstuniversität Graz, Austria)

Kritik und Philologie zwischen Erinnern und Vergessen: Perspektiven für die Musikforschung im digitalen Zeitalter

Seit der berühmten Kontroverse zwischen Ulrich von Wilamowitz-Moellendorff und Friedrich Nietzsche wurden Philologie und Kritik oft als Gegensätze betrachtet. So unterstrich beispielsweise Jerome McGann in seinem unlängst erschienenen Buch *A New Republic of Letters: Memory and Scholarship in the Age of Digital Reproduction* (2014) die Bedeutung der Philologie für das Bewahren einer Erinnerungskultur im digitalen Zeitalter. An Kritische Theorie (Theodor W. Adorno), postmodernes Denken (Jean François Lyotard) und politische Philosophie (Hannah Arendt) anknüpfend, zielt dieser Beitrag darauf ab, die Kluft zwischen beiden Seiten, die mitunter auch für die Haltung des Erinnerns bzw. Vergessens stehen, zu überbrücken. Die Hauptthese wird sein, dass gerade in der digitalen Ära, in der die "kleine Erzählung" an Bedeutung gewinnt, sowohl philologisches als auch kritisches Denken, sowohl Erinnern als auch Vergessen, unabdingbar sind.

Wie ich ausführen werde, sind es gerade die "digitalen Geisteswissenschaften", die eine Verbindung von Kritik und Philologie leisten können. Denn der Wechsel von Geisteswissenschaft zu digitaler Geisteswisenschaft betrifft nicht in erster Linie den Einsatz neuer technischer Mittel, sondern bringt die Notwendigkeit einer methodischen Revision mit sich. Dies korrespondiert mit der in den letzten Jahren häufig kommentierten Krise der Geisteswissenschaften, die auch die Musikwissenschaft berührt.

Mittels digitaler Technologien können Archive neue Perspektiven und Einsichten in ihre Bestände bieten. Diese sind bekanntlich notwendigerweise immer fragmentarisch und subjektiv. Die Herausforderung besteht nun darin, interaktive Präsentationsformen zu entwickeln, die von den Benutzern und Benutzerinnen entsprechend den jeweiligen Interessen und Fragestelllungen modifizert werden können. Dadurch entsteht eine Dynamik, die es erleichtert, dass neue Einsichten entstehen und viele "kleine Erzählungen" die eine "große" ersetzen. Zudem tritt der subjektive und ephemere Charakter jeder Perspektive hervor.

Am Beispiel von Dokumenten aus dem Universitätsarchiv der Universität für Musik und darstellende Kunst Graz, Österreich, wie Programmheften, Essays und Konzerteinfühungen werde ich die Rezeption von Werken neuer Musik und des klassischen Kanons in Hinblick auf Konstanten und Veränderungen im Laufe des 20. Jahrhunderts untersuchen. Dabei werde ich zeigen, dass sowohl für die Forschung als auch für die Präsentation der Ergebnisse digitale Techniken dazu beitragen können, kritische und philologische Perspektiven zu verbinden. Denn in digitalen Umgebungen kann sowohl die notwendige Kontextualisierung als auch die kritische Aktualität in dynamischer Form gewährleistet werden. Im Besonderen die Möglichkeit des Vergleichs von alten und neuen Kontexten trägt zu neuen Einsichten bei und unterstreicht dadurch die Notwendigkeit von Erinnern und Vergessen für ein adäquates Verständnis unserer gegenwärtigen Musikkultur.

13.45–15.15   **Willson Theater**

Naples: Reconstructing musical life and influence

Presented by the IMS Programme Committee
Chair: **Emilio Ros-Fábregas** (Spanish National Research Council [CSIC], Institució Milà i Fontanals, Barcelona)

Rodolfo Zitellini (Collaborator, RISM Switzerland, Berne; Université de Fribourg, Switzerland), **Angela Fiore** (Research Assistant, Université de Fribourg, Switzerland), **Claudio Bacciagaluppi** (Collaborator, RISM Switzerland; Université de Fribourg, Switzerland)

'MUSICO NAPOLITANO': An online biographical index of music professions in Naples

For centuries, the city of Naples has been a turning point for musicians coming from different parts of Italy and Europe. Particularly during the two centuries of Spanish domination and the subsequent Austrian domination, from the early-

sixteenth to the early eighteenth centuries, the intense circulation of music and musicians gave birth and steadily increased the reputation of Naples as a capital of music. However, an organic reconstruction of the musical activities and especially of the circulation of musicians between different institutions of both civil and religious character is lacking to date. This is due to the great quantity of heterogenous sources, which make it difficult to correlate them with traditional research methods. This documentation is contained in sources of differing nature, such as chronicles, account books, deeds, documents internal to the institutions, correspondence etc.

The "Musico Napolitano" online biographical index is a database hosted by the University of Fribourg (Switzerland). It aims to gather, extract, and establish connections in this huge amount of biographical data. Information is classed in different indexes, including transcribed names (as on the source), standardized names, institutions, and professions. A "fuzzy search" function permits data retrieval despite the different spellings of personal names in historical sources. The "workers" appearing in the database are not only musicians in a strict sense (singers, instrument players, composers, choirmasters), but also belong to related professions (librettists, impresarios, etc.) that prove essential in reconstructing the network of musical and theatrical activities in Naples. The creation of a continually updated index of simple reference, open to further contributors, and giving access to more detailed biographical information under each name, allows for easily mapping the presence, integration, and mobility of the music personnel in the urban texture of Naples, giving the researcher a comprehensive snapshot of the relations between people in the musical world at the time.

Giulia Anna Romana Veneziano (Professor of Music History, Conservatorio di Napoli; Universidad de Zaragoza, Spain)
Toward and away from Vesuvius: New projects studying the influx and diffusion of music and musicians centered on Naples (1650–1750)

The impact of new technologies on traditional archival research has changed considerably the image of Naples in the modern age, not only as a city rich in musical institutions and professional musicians, but also as a dynamic centre of attraction for music-lovers, travelers, and, at the same time, the origin of an impressive music diaspora of hundreds of highly-educated singers, instrumentalists, and composers who spread all around Europe and also to the New World. Only the resources of specific databases can make possible the reconstruction of this peculiar dynamic process, both centripetal and centrifugal.

As part of the author's involvement in several recent projects that rely on databases and new technologies, this presentation will describe the advantage of using cross- data stemming from those resources, in particular the MUSICI Project, which documents non-Italian musicians present in Naples between 1650–1750 (www.musici.eu); the ENBACH virtual exposition of the Spanish Kingdom of Naples (http://www.ub.edu/enbach/); and the new inventory of music collections at the Conservatoire of Naples in progress as part of a collective database of the music collections of Italian Conservatoires called "Musica Conservata." The three projects allow access to several kinds of resources: a) databases with full indexes; b) digital panels readable online, with historical, geographical, and iconographical information; and c) audio-video documents related to music performed with period instruments and according to historical praxis. A few cases will demonstrate the fruitful usage of cross-data for scholars and the potential to stimulate multidisciplinary research, in particular on the performing arts.

13.45–15.15   **Room 543**

Music and collective memory

Presented by the IMS Programme Committee
Chair: **Egberto Bermúdez** (Professor of Musicology, Universidad Nacional de Colombia, Bogotá)

Simón Palominos Mandiola (Professor and Researcher, Universidad Alberto Hurtado, Santiago de Chile), **Gonzalo Utreras Vargas** (Assistant Professor, Universidad Alberto Hurtado, Santiago de Chile)
Image and sound as memory: Building an audiovisual archive of the New Chilean Song / nueva canción chilena

Studies in collective memory follow an academic trajectory that stretches back to the work of French philosopher and sociologist Maurice Halbwachs, around 1920, whose writings were heavily influenced by Henri Bergson and Emile Durkheim. Nevertheless, it is not until 1970 that memory becomes a research field through the work of French historians such as Pierre Nora and Henry Rousso, who address complex processes of building national memories and the problematic relation between history and memory (Milos, 2007).

During the 1990s, studies on memory extend to Latin American countries, especially those previously affected by authoritarian regimes, addressing experiences such as those lived in concentration camps, through deportation and genocide, actively criticizing official and institutional discourses (Jelin, 2002; 2004). Parallel to this process, an epistemological opening allowed the exploration of diverse representational systems through which it is possible to access collective memory, such as oral and literary testimony (Levi, 2000; Sarlo, 2005; Carnovale, Lorenz and Pitaluga, 2006); cinema (Baer, 2006); television (Feld, 2004); and visual arts (Spiegelman, 1994).

In Chile, musical movements such as New Chilean Song played an important role in mobilizing subaltern identities and denouncing the horrors of Pinochet's dictatorship (1973–1990). The music of these artists is a framework through which collective memories of resistance are transmitted, visible (or better, heard) not only in lyrics, but also in the instruments, harmonic elements, and melodic forms used. At the same time, audio-visual works have been one of the main cultural manifestations of democratic projects during Chilean dictatorships (such as the New Chilean Cinema, CADA and Teleanálisis), helping to sustain a historical memory of resistance. On these audio-visual works, there was an active collaboration between filmmakers and musicians, leaving an important archive that survived censorship and destruction and have been recently the subject of research projects supported by institutions such as the National Council for Culture and Arts and the Museum of Memory and Human Rights.

The objective of this presentation is to provide an account of the experience of building an audio-visual archive of the New Chilean Song in the Museum of Memory and Human Rights, and to analyse the works collected in order to identify different strategies used by musicians and filmmakers to mobilize collective memories of resistance in the recent history of Chilean society.

Marcelo Campos Hazan (Adjunct Professor of Latin American Studies, University of South Carolina, Columbia, South Carolina)

Lundu: **Music and the politics of class, race, and national identity in past and present-day Brazil**

Cultivated in the salons and parlors of Rio de Janeiro since the early nineteenth century, the *lundu* usually consisted of a short strophic, piano-accompanied song with heavily syncopated lines and lyrics of a humorous nature. Master-slave relationships, especially of the amorous and sexual kind, were often the subject matter of these lyrics. The *lundu* titled *Graças aos céus*, the focus of this paper, was composed in 1839 by Gabriel Fernandes da Trindade (1799/1800–1854), a prolific Brazilian songwriter. Scholars have already highlighted the unusual content of the verses of this *lundu*, a sober encomium to a then-recent police initiative to eliminate vagrancy from the streets of Rio de Janeiro. In this paper I argue, however, that the piece commands attention in other, hitherto unsuspected ways, ways that are telling of the relationships between musical meaning and social identity in Brazil, both past and present.

My argument falls into four sections. The first one identifies the concrete historical episode alluded in the song's lyrics: the mass roundup and incarceration of Rio de Janeiro's vagrants and beggars undertaken by order of the local police chief in 1838. It was this little-known moment in the still-current effort to control the city's predominantly nonwhite street population that was celebrated in the verses of *Graças aos céus*. The second section consists of a structural analysis of the piece, with emphasis on its syncopated rhythms—the preeminent signifier of African otherness in urban Brazilian music. The third one adopts a performance studies perspective. *Graças aos céus* has been abundantly recorded and has lent itself to a range of performance approaches that I quantify and compare by way of a computer-aided analysis. The fourth and final section consists of a reception-based discussion of these recordings, one that points to the work's continued influence on Brazilian class and race relations, as well as its role in the affirmation of a musical sense of Brazilianness developed over the course of the twentieth century.

Indira Marrero (Professor of Theory, Escuela Nacional de Arte (ENA) and Universidad de las Artes (ISA); Researcher, Gabinete de Patrimonio Musical Esteban Salas, La Habana, Cuba)

Catálogo de las obras musicales publicadas en *El Fígaro* (1889–1895)

En las últimas décadas del siglo XIX circulaban en La Habana un buen número de publicaciones periódicas encargadas de recopilar los acontecimientos sociales más relevantes del momento. *El Fígaro*, específicamente entre 1889–1895, es uno de estos exponentes que revela nuestra historia en el contexto artístico-cultural habanero. En este período se editan partituras que recrean una música de salón desconocida por la historiografía musical cubana actual. Estas obras visibilizan géneros, formatos, comportamientos musicales y compositores avalados dentro de una sociedad burguesa consumidora de este tipo de composiciones relacionadas con los encuentros sociales. Por el carácter histórico que recoge este tipo de fuente musical, se pretende realizar una propuesta de catálogo de la música de salón publicada en *El Fígaro* como herramienta de preservación, gestión y difusión del patrimonio sonoro cubano. Para ello se prevé realizar una adecuación de la ficha catalográfica partiendo del estudio inicial del *Répertoire International des Sources Musicales (RISM)* (España), estándar internacional establecido para la catalogación de fuentes musicales históricas*.*

15.15–15.30   **Morse Hall**
Tea & coffee

15.30–16.00   **PJ Sharp Theater**
Closing Session

Chairs: **Barbara Dobbs Mackenzie** (President, IAML), **Dinko Fabris** (President, IMS)

16.00–17.30   **Board Room**

IAML Board meeting

> Board members only

19.00

Farewell dinner

<div align="center">SATURDAY, 27 JUNE</div>

9.00–12.00   **Room 543**

SIMSSA Workshop