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

**Congress**
**Rome, Italy**
**3–8 July 2016, Auditorium Parco della Musica**

**Programme with abstracts**
(last updated 29 May 2016)

## SUNDAY, 3 JULY

**9.00–13.00, 14.00–17.00**
**IAML Board meeting**

> Board members only

**19.30**
**Opening reception**

## MONDAY, 4 JULY

**8.30–9.00**
**The IAML Board Welcomes First Time Attendees. An introductory session for those attending their first IAML meeting**

**9.00–10.30**
**Opening session**

> Presented by the Organizing Committee
> [speakers tba]

**10.30–11.00**
**Tea & coffee**

> Coffee Corner for Mentees and Mentors

## 11.00–12.30

## Archives of music publishers

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

**Pierluigi Ledda** (Archivio Storico Ricordi, Milan), **Gabriele Dotto** (Archivio Storico Ricordi, Milan)
### Setting the stage for a broad digital network: Positioning the Archivio Storico Ricordi as a hub for collaborative projects

The Archivio Storico Ricordi began and grew with the publisher Ricordi, founded in 1808. Considered one of the most important private musical archives, it preserves the original handwritten scores of 23 of Verdi's 28 operas, all the operas by Giacomo Puccini (except La Rondine), and also a great many works by composers like Bellini, Rossini and Donizetti up to contemporaries like Nono, Donatoni, Sciarrino and Bussotti.

The extraordinary importance of the Archive resides in the variety of documents it preserves, which offer a broad panoramic vision of the culture, industry and society over the course of two centuries of Italian history. In the Archive, housed in the Braidense National Library in Milan, are preserved around 8.000 scores, more than 16.000 letters by musicians, librettists, singers and all manner of people connected to these arts, around 10.000 costume and set designs, more than 9.000 librettos, 6.000 historical photographs, and a large collection of Art Nouveau and Deco posters created by some of the main artists of the time.

The Archivio Ricordi protects, preserves and promotes the knowledge of this artistic and documentary heritage, provides research services, digitization, and spread of the materials among organization with cultural purposes, universities and educational institutions.

Since 2011 a project group has been working on a long-term plan to index it, launching a process to catalogue and digitize the collection and preserve the original documents. The inventory is also to be made available to the international research community in digital form. The archive is building virtual networks with other cultural and scientific institutions for this purpose. In this sense, the Archive has recently developed a tablet app about the life of Giuseppe Verdi, a sub-website devoted to the historical catalogue of the publisher, now fully accessible for free, and is currently evaluating the implementation of new digital technologies (e.g. semantic web, linked open data, interoperability with external datasets) to make available its heritage in better ways.

**Jennifer A. Ward** (Répertoire international des sources musicales, Frankfurt)
### Tracing the footsteps of the Ricordis in Leipzig Archives

Nearly every recounting of Casa Ricordi's history briefly mentions the travels of founder Giovanni Ricordi (1785–1853) from Milan to Leipzig to study engraving at the firm of Breitkopf & Härtel in the summer of 1807, one year before he founded his own firm. But details about Giovanni's sojourn to Germany and other aspects that connect the early history of Ricordi to Germany remain unexplored.

Since no information on Giovanni Ricordi's earliest years with his firm is extant at the Ricordi Historical Archive in Milan, attempts to look for evidence of Ricordi's excursions to Leipzig may take place in Leipzig itself. Holdings in the Sächsisches Staatsarchiv (Saxon State Archives), which houses the Breitkopf & Härtel Archives and other publishers' archives, may be supplemented by documents found in the Stadtarchiv Leipzig (Leipzig City Archives).

By exploring these Leipzig archives, we can piece together the relationship of Giovanni Ricordi, just starting out in Italy but ambitious with a well-developed business sense, with established German publishers and find out more about the motivations and outcomes of Ricordi's studies in Leipzig.

**Martina Rebmann** (Staatsbibliothek zu Berlin, Berlin)
### Ein Archiv schreibt Musikgeschichte – 200 Jahre Schott-Archiv Mainz

Im Jahr 2014 ist es einem Konsortium von Ankäufern, darunter die Staatsbibliothek zu Berlin, gelungen, das Historische Archiv des Musikverlags Schott (Mainz) zu erwerben. Damit kam auf einen Schlag ein Musikverlagsarchiv in die öffentliche Hand, das an Größe und Geschlossenheit kein Pendant hat. Es umfasst die Geschäftsakten (Korrespondenz, Druck- und Stichbücher, Kopierbücher, Kontojournale) von 1787 bis 1945 sowie das gesamte historische Herstellungs-, Musikhandschriften- und Erstausgabenarchiv seit 1810 bis etwa 1950 – viele 100 Meter Archivmaterial.

Die Aufteilung des für die Wissenschaft unschätzbar wertvollen Archivs auf die beiden Staatsbibliotheken in Berlin und München sowie einschlägige Forschungseinrichtungen gewährleistet im jeweiligen Sammlungskontext die bestmögliche Nutzbarkeit.

Die Staatsbibliothek zu Berlin erhielt dabei umfangreiche Autographen- und Briefbestände mit herausragenden Namen und weniger bekannten Briefpartnern von Franz Abt über Richard Wagner bis zu „Zumsteeg's Witwe". Mehr als 200 Jahre Verlagsgeschichte sind in diesem Archiv niedergelegt und es ist keine Übertreibung, dass dieser Verlag Musikgeschichte geschrieben hat: bereits der Gründer des Verlags, Bernhard Schott, stand mit bedeutenden Komponisten in engem Austausch und hat so die Entstehung von musikalischen Werken befördert. Viele Forschungsfragen können aus dem

Material künftig beantwortet werden: wie nehmen Verlage Einfluss auf die Musikgeschichte durch Annahme bzw. Ablehnung von Werken? Gibt es Parallelentwicklungen in Deutschland, etwa am Leipziger Verlagsstandort oder auch im europäischen Ausland – z. B. beim Verlag Ricordi, Mailand? Welche Rolle spielt das Verlagsprogramm für die Entwicklung einzelner Gattungen, gibt es direkte Einflüsse auf die Verbreitung von Werken bzw. Genres? Natürlich wird auch ein Schub für die Forschung einzelner wichtiger Komponisten ausgeübt, wie hat ein Verlag die Karriere von Komponisten beeinflusst?

Gemeinsam mit der Bayerischen Staatsbibliothek in München ist ein Plan zur Erschließung entwickelt worden, damit die Nutzung verbessert und der Zugang über das Internet ermöglicht wird. Das Referat geht auf Fragen der gemeinsamen Erschließung verteilter Bestände ein, widmet sich rechtlichen Problemen bei der Erschließung und Digitalisierung von teilweise urheberrechtlich geschütztem Material und es werden die Ideen zu einem digitalen Schott-Portal im Internet diskutiert.

**An archive makes music history – 200 years Schott-Archiv Mainz (Schott-Archive Mainz)**

In 2014, a consortium of purchasers including the Staatsbibliothek zu Berlin (Berlin State Library) successfully purchased the *Historisches Archiv des Musikverlags Schott* (Mainz) (*Historic Archive of the music publisher Schott*). Thereby, a music publisher's archive with no counterpart in respect of size and coherence became public at one go. It contains the business files (correspondence, printed and engraved books, copy books, account journals) from 1787 to 1945 as well as the entire historic archive of production, music manuscripts and first editions since 1810 until around 1950 – several 100 meters of archive material.

By splitting the scientifically extremely valuable archive among the two State Libraries in Berlin and Munich as well as among appropriate research institutions, it is ensured that it is optimally usable within the respective context of collection.

In this process, the Staatsbibliothek zu Berlin received comprehensive manuscript and letter collections of renowned personalities and of less famous correspondents reaching from Franz Abt to Richard Wagner and through to "Zumsteeg´s Witwe" ("Zumsteeg's widow"). More than 200 years of the publisher's history have been recorded in this archive and it is no exaggeration that this publishing house has made history: already the founder of the publishing house, Bernhard Schott, collaborated closely with major composers and thus promoted the creation of musical works. In future, many research issues can be solved with the help of this material: how do publishing houses influence music history by accepting or rejecting works? Is there a parallel development in Germany, perhaps at the publishing house's site in Leipzig or in other European countries – e.g. at the publishing house Ricordi, Milan? Which role is played by the publishing programme regarding the development of individual genres, are there direct influences on the distribution of works or genres? Of course, also research activities on individual important composers are enhanced, in which way has a publishing house influenced the career of composers?

An access plan has been developed in collaboration with the Bayerische Staatsbibliothek (Bavarian State Library) in Munich in order to increase usage figures and enable access through the internet. The report addresses issues on a collective use of the distributed collections, it deals with legal problems in connection with accessing and digitalising material that is partly protected by copyright and it discusses the ideas concerning a digital Schott-Portal on the internet.

## 11.00–12.30

## Cross-searching for data

Presented by the Forum of Commissions and Professional Branches
Chair: **Stanisław Hrabia** (Jagiellonian University, Kraków)

**Andrew Hankinson** (McGill University, Montréal), **Ichiro Fujinaga** (McGill University, Montréal)
### Cross-institutional music document search

Libraries have amassed large collections of digitized materials, but users of music materials may need to search many libraries' collection in their quest to find a given piece. Furthermore, when comparing different documents, users are faced with multiple user interfaces from each library's digital repository. To meet the needs of these users, some libraries or individuals have made their collections available on third-party websites, a labour-intensive process that involves downloading an entire book's worth of images, creating a PDF file, and then re-uploading it to websites to make them available—often without the knowledge of the source library. While the original institution may have extensive metadata, including error corrections and authoritative cataloguing on a document, these features may be ignored or mis-quoted leading to an overall degradation of information quality, and a link back to the original institution is not guaranteed.

To address this, we are proposing a new approach, based on the International Image Interoperability Framework (IIIF). This is a standard that has recently been proposed and adopted by many memory institutions for making image-based collections available online. Through adopting IIIF, libraries can serve document images and metadata directly from their institutional web servers, negating the need to explicitly publish their document collections through PDFs on third-party sites. The patrons can then access images or a part of an image from multiple libraries using a single user interface. The IIIF has recently been formalized into a formal international consortium, with institutions such as the British Library, the Bavarian State Library, and the Bibliothèque nationale de France pledging to make their digital collections available through this initiative.

IIIF works by defining two standard protocols, or Application Programming Interfaces (API). The first, the "Image API," standardizes the format of the URL (Uniform Resource Locator) for requesting an image, or part of an image, from an institutional repository. The second, the "Presentation API," specifies a standardized structural representation of an image or a collection of images (i.e., a document). Full information about these two protocols are available at http://iiif.io/technical-details.html.

In this presentation we will present a prototype cross-institutional search interface built using the IIIF, using metadata harvested from existing IIIF-compatible resources. We will discuss how libraries can make their image collections available through the IIIF, and present some of the advantages and disadvantages of making their document image collections available through IIIF.

### Andre Avorio (Head of the Open Music Library initiative at Alexander Street, London)
### Open Music Library – A community-curated open index of the world's scholarly music resources

Open Music Library (OML) is a new initiative from Alexander Street to build the world's most comprehensive open network of digital resources for the study of music.

We are partnering with cultural archives, universities, libraries, scholars, and publishers to create an open, collaborative, and free index of both open access and for-fee content.

Curated by the scholarly music community, the OML will bring together peer-reviewed journal articles, books, audio, video, scores, and performances from around the world. We are currently integrating digital collections from the Bibliothèque nationale de France, Biblioteca Nacional de España, British Library, the Library of Congress, the National Library of Poland, among other partners.

By aggregating and enriching primary and secondary resources, the OML aims not only to advance the state of the art in knowledge discovery in the field of academic music, but also to create new possibilities for scholarship and collaboration.

This session will begin with a survey of the emerging landscape of open and interconnected digital collections. We will show how we have incorporated linked open data, music ontologies, and principles of the semantic web to create innovative user experiences for music researchers, teachers and learners. As the OML will be launched in early 2016, the live site will be used to demonstrate how disparate digital collections have been brought together in one hub, and how this fosters traffic to and usage of these valuable resources.

It appeals to those interested in digital humanities research, open access, or those who are interested in increasing usage and value of their institutional repositories and digital collections.

### Teresa M. Gialdroni (Università degli Studi di Roma Tor Vergata, Rome), Roberto Basili (Università degli Studi di Roma Tor Vergata, Rome)
### Intelligent Content-processing for complex data: An advanced application to culturally rich digital libraries such as Clori, the archive of Italian Cantata

The growing availability of on-line information emphasizes the role of contents expressed by these data. In the overall body of information reachable through the network technologies we have access today to an overwhelming amount of evidence, whose nature is heterogeneous but also able to promote decisions, to suggest data associations and provide rich descriptions for people, facts and events of our times.

In the ICT research, a large body of literature, related to the so-called Big Data phenomenon, aims at integrating several independent disciplines, such as mathematics, statistics, computer science, linguistics, artificial intelligence, sociology as well as cognitive sciences around concrete technological results able to manage the overall complexity and mining its huge value.

In the above scenario we are particularly interested in the content processing technologies able to extract autonomously contents from data, e.g detect people or events mentioned in news or authorship information from historical data, and make it available for advanced information access processes or decision support platforms. Natural Language Processing technologies achieved significant results in the semantic analysis of large body of texts and unstructured data (e.g. tweets or forum messages). They are mature enough to play a crucial role in the recognition, extraction and management of content information over large archives and social network repositories. It enables intelligent heterogeneous data processing and reconciliation and the creation of unified models (e.g. data or knowledge bases) promoting sharing and dissemination.

In this paper, we will present preliminary results of the application of advanced natural language processing methods to the indexing, searching and publication stages of cultural heritage data, in the domain of historical musical manuscripts. The tool we shall talk about is called Clori: the Italian archive of cantata repertory. After ten years of implementation of Clori and of interdisciplinary researches making use of this resource, some provisional conclusions can be made about its effectiveness as research tool.

We shall also discuss how the automatic recognition of relevant metadata (such as locations, people and themes) as mentioned in the data included in Clori has been designed and made available for hypertextual navigation across manuscripts and prints. Moreover, an application of pattern recognition techniques is also discuss in connection to the issue of matching a single manuscript to a group of documents, according to physical elements (such as watermarks,

bindings, formats, ornaments) or elements of content, both bibliographic (names, places) or literary (subjects, topics). In particular, we shall discuss the attribution of manuscript authorship through the automatic classification of individual signatures.

## 11.00–12.30

### Music education in Italy – library resources

Presented by the Forum of Commissions and Professional Branches
Chair: **Antonio Rostagno** (Università di Roma "La Sapienza", Rome)

**Annarosa Vannoni** (Conservatorio di musica 'G. B. Martini', Bologna), **Romano Vettori** (Accademia Filarmonica, Bologna)
### Parmi Académie Philharmonique et Lycée Philharmonique de Bologne – une histoire en commun

La recerce historiques et musicologiques ainsi que la gestion bibliothéconomique et d'archives croisent souvent leurs chemins en face de sources documentaires d'origines diverses qui doivent être analysées et collationnées: telles situations nécessitent, aux fins musicologiques, la connaissance des processus historiques qui ont généré les documents, mais aussi une sensibilité similaire sur le plan de la bibliothèconomie et de l'archivistique pour la gestion de la conservation qui doivent être appropriées et efficaces et assurer un service à la recherche elle-même.

À l'origine de la mise en place du Lycée Musicale de Bologne en 1804 (maintenant Conservatoire 'G. B. Martini') il ya un projet de création d'un Institut National pour l'éducation des musiciens: la Municipalité de Bologne a demandé à l'Académie Philharmonique (active à Bologne et bien connue à l'étranger depuis 1666 en tant qu'organisme de reconnaissance et de protection des musiciens professionnels) de mettre en place une Députation avec la tâche d'organiser et gérer une véritable école de musique publique pour la formation de vrais musiciens professionnels.

Au cours du XIXe siècle, pour des désaccords procéduraux et financiers, les sorts de l'Académie et de la Députation Philharmonique se divisent progressivement jusqu'à atteindre les respectives autonomies de la gestion.

Ainsi il est né le Lycée Municipale de musique comme un organe exclusivement dédiée à l'enseignement de la musique, tandis que l'Académie Philharmonique a continué sa fonction séculaire de prestige et de reconnaissance professionnelle.

Les relations étroites entre l'Académie et le Lycée – en plus d'être soumis à un complexe enchevêtrement héréditaire notamment en matière de patrimoine – sont reflétés dans les documents de l'organisation administrative et dans le patrimoine de musique (partitions, ecc,) aujourd'hui divisé entre les deux institutions (Académie et l'actuelle Conservatoire).

La recherche menée par les deux chercheurs (Annarosa Vannoni et Romano Vettori – qui sont les responsables des respectifs assemblages de documents et de musique), examine, notamment, les premiers documents relatifs à la création de l'Académie, qui se trouvent, à la fois, dans l'Académie est dans la Donation Annibale Bertocchi (1855–1922), maintenant propriété du Conservatoire, afin de clarifier l'origine et la cronologie des sources qui regardent les actes fondateurs de la Philharmonique.

Hannibal Bertocchi, fils de Frédéric (organiste de Saint-Dominique à Bologne), était un musicien, historien et une figure de premier plan de l'Académie Philharmonique.

Durant sa longue carrière, Bertocchi a fait rassembler des documents importants, jamais étudié, concernant la fondation du Lycée et sa filiation de l'Académie dont a publié une histoire. La personne et sa collection documentaire, représentent bien le trait d'union entre les deux institutions.

**Marta Mancini** (Conservatorio di musica 'G. Rossini', Pesaro)
### Liceo Musicale Rossini and its history

Music in Pesaro: historical notes and Documents

Renaissance music in Montefeltro: Ottaviano Petrucci and early music press. Notes of musical history in the Duchy of Urbino — Francesco Spinacino, tablatures for liute — Guglielmo Ebreo, music and dance.

Ottaviano Petrucci (Fossombrone, Pesaro-Urbino in 1466 – Venice 1539), inventor of movable metal type for printing mensural and polyphonic music, started his printer activity in Fossombrone, in the duchy of Federico da Montefeltro (Urbino). Later, He went to Venice where worked at a different printing method: the "triple impression" system, which guaranteed clarity and precision to the music page. The first work printed by him was Harmonice musices Odhecaton of 1501, it was a great success.

Francesco Spinacino, lutenist and composer contemporary and fellow citizen of Petrucci, published thank to Petrucci Intabolatura de lauto libro primo e secondo, which there are few copies nowaday. Tracks of Spinacino and Guglielmo Ebreo (William Jew) from Pesaro (or John Ambrosio, after conversion to Catholicism), choreographer, dancer and composer born around 1420, are identifiable in fine tablatures and manuscripts of 16th Century located in the library Oliveriana in Pesaro and in the library of the Conservatory of Pesaro.

Gioachino Rossini and Pesaro

Gioachino Rossini was born in Pesaro in 1792. His testament (July 5, 1858) was in favor of the town of Pesaro, to found a musical high school. Created in 1882, the "Liceo Musicale Rossini" (later, since 1940, named Conservatory ) was an important center for musical research and artistic production. The first directors were famous composers: Carlo Pedrotti, Pietro Mascagni, Amilcare Zanella, Riccardo Zandonai (who also studied in Pesaro), then, in more recent times, Carlo Zecchi, Franco Alfano, Lino Liviabella, Marcello Abbado.

The Library of the Conservatory 'G. Rossini' contains many historical documents: the autograph score of Riccardo Zandonai Il ritorno di Odisseo, which was presented by him as a work for the final composition exam, a collection of opera scores of Carlo Pedrotti, chamber music from 18th and 19th century, among which there are first editions by Mozart, Haydn, Beethoven, and other composers. The library saves also graphic works (prints), photographs, letters and documents of

A comprehensive documentation, in Pesaro, of Rossini's memories and documents (handwritten scores, prints and pictures) is in "Tempietto rossiniano" (Palazzo Olivieri Machirelli) and in Rossini's house. The library of the Conservatory of Music contains an handwritten letter by Rossini, portraits, "onorificenze", printed scores rare and precious.

**Sarah M. Iacono** (Conservatorio di musica 'G. Schipa', Lecce), **Paolo Sullo** (Università degli Studi di Roma Tor Vergata, Cultore della materia, Napoli)

### Music manuscripts in Terra d'Otranto. Collections and case studies between 'scuola napoletana' and performance practice

Apulian or Neapolitan? This is the question that many musicologists have asked since the '900 in relation to composers who worked in Naples during the 17th and 18th century and were born in the geographical area roughly corresponding to the modern-day Apulia. The prevalence of these musicians into the ranks of students educated in the four ancient conservatoires is striking, but the dissemination in Apulia of musical sources linked to such Neapolitan milieu is inversely proportionate to this primacy. The so called Province of Terra d'Otranto is an exception: in Lecce, main town of that jurisdiction, many aristocrats were amateur musicians also devoted to gathering music sheets. This paper will examine a rich corpus of manuscripts currently preserved mostly at the library of the Conservatoire of Lecce, ranging in kind from exercises on figured-bass, to compositions for winds as well as the scores formerly owned by the patrician families, indicated above. Through a number of case studies (among which the most important is the score of Alessandro Scarlatti's 'Pirro e Demetrio') these precious and rare sources will be presented as a demonstration of the constant dialogue between center and periphery.

## 11.00–12.30
### Outreach Committee

#### Working meeting (open)

Chair: **Jon Bagüés** (ERESBIL – Basque Archives of Music, Errenteria)

## 11.00–12.30
### IAML Advocacy Committee

#### Working meeting (open)

Chair: **Anna Pensaert** (Cambridge University Library)

## 12.30–14.00
### Lunch

## 14.00–15.30
### Bibliographical approaches to early music

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

**Eliška Šedivá** (National Library of the Czech Republic, Music Department, Prague)
### The Bohemian watermark research in the Music Department of the National Library of the Czech Republic

The Bohemian Watermark Research of the musical sources registered in Union Music Catalogue was started in 2014 by RISM Working Group in Music Department of the National Library of the Czech Republic. The long-term goal is the collection of Czech watermarks for the purpose of their classification and at the same time the identification of the paper mills where they were used. It takes place in parallel with the cataloguing or review of the music collections using the Kallisto cataloguing programme and makes public in RISM online database. Thanks to the complete works by František

Zuman, who dealt with the history of Bohemian paper mills, is possible to identify and locate the watermarks from the sources. On the basis of his findings we are drawing up a Bohemian paper makers vocabulary (2015). Next step is the Bohemian watermark database which makes possible to search the watermarks in several music collections and discover the new connections between them. For now they are music collections: CZ-Pu: Strachota Family from the Panenský Týnec, Hübner Family from the Dlouhý Most, Jan Nepomuk Kanka's collection from Jetřichovice, church collections from Koleč and Řetová; CZ-Pnm: Clam-Gallas Family from Frýdlant, Brothers Hospitallers in Kuks, Želiv monastery; CZ-Pn: Kinsky's Library and the other collections will be prepared in next years.The last phase of this project will be the compilation of a chronology of important watermark figures in a specific paper mills in the Bohemian watermark catalogue.

**Sonia Wronkowska** (The National Library of Poland, Music Department, Warsaw)

## The Strategies for cataloging derivative works of early music: Theoretical background and consequences

The aim of the paper is to discuss various methods of describing derivative works of early music, included in electronical and printed catalogues as well as in musicological studies. Recording musical borrowings is difficult, due to the fact that for the cataloging team it's necessary to first select the strategy based on work concept and the philological status of the piece in comparison to its prototype.

The starting point of this paper would include the RISM record format, which is considered the most appropriate for cataloging music up to 1800. In the RISM catalogue, all borrowings are recorded under the title of the prototype, whereas in many other library catalogues they are treated as individual pieces linked only by some subject keywords or just the name of the composer. In case of this kind of music materials, detailed research is often involved in the process of the basic cataloging, the reliability of which determines the final catalogers establishment. The result is, that the way of describing musical sources, which belongs to librarians' duties, plays further significant role in musicology, performance practice and reception.

Two ways which are commonly employed in the musicological analysis of derivative works, are: historical and philological. The traditional philological perspective identifies borrowings as different versions of the original piece. Due to historical approach every version of some preexisting material is valuable monument of the music history. The philosophical debate on the properties of musical works influences the practice of library cataloging. The critical comparison of ways of describing different musical borrowings would show differences of basic work concepts employed by catalogers. The secondary aim of the paper is namely to show how language used by librarians during preliminary examination affects following stages of work with musical source and its content.

The issue is strictly connected with established terminology, which refers to derivative works over the centuries and its historical nomenclature. The main subject would be presented in broader context of contemporary trends in cataloging and theoretical concepts of borrowings in music. The interrelationship between librarian, musicological, legal and performance points of views also need to be discussed. Apart from presented factors, a question would appear of usefulness and functioning of the categories of musical borrowings in modern world of electronic catalogues, digital libraries and Internet browsers.

**Klemen Grabnar** (Institute of Musicology at the Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana)

## Revising the RISM A/II Records: The case of SI-Lnr, Mss 339–344

Within the HERA MusMig (Music Migrations in the Early Modern Age: the Meeting of the European East, West and South) project the RISM group from Slovenia has contributed new records about musical manuscripts from the seventeenth and eighteenth centuries to the A/II RISM database. In addition, the old entries that regard migratory repertoire and musical manuscripts were thoroughly revised. Among the revised entries are the records about six well-preserved choirbooks form the early seventeenth century that were compiled in Graz and are now preserved at the National and University Library in Ljubljana (SI-Lnr, Mss 339–344). During the first decades of the seventeenth century they came into possession of the then Prince-Bishop of Ljubljana, Tomas Chrön (d. 1630). The codices contain a large repertory of exclusively liturgical music (Masses, Magnificats, litanies, psalms, hymns, Marian antiphons and responses) mostly by Italian and Flemish composers active in the Habsburg lands (e.g. Orlando di Lasso, Pietro Antonio Bianco and Jean Guyot de Châtelet). Nearly all the Masses and many of the Magnificats are of parody or imitation type, based on models dating from the period of Josquin to that of Giovanni Gabrieli. A high proportion of the pieces (mostly by famous composers of the period) were probably copied from existing prints, but some circulated only in manuscript. However, there are also a fair number of unica preserved only in these choirbooks (the majority of these are by composers linked in one way or another to the Graz court). The aforementioned revision included corrected attributions (as in some cases the transcription of the composer's surname had been erroneous), newly identified composers, added watermark description, concordances and place of origin.

## 14.00–15.30

## Preservation and pedagogy of sound resources

Presented by the Commission on Audio-Visual Materials
Chair: **Inger Johanne Christiansen** (National Library of Norway, Oslo)

**Kent Underwood** (New York University, New York)
### A New Archival Initiative for Electro-acoustic Music

Electroacoustic music (EAM) is a unique interdisciplinary field that brings musicians, scientists, and engineers together in the pursuit of innovative ways to understand and create with sound. From its isolated and esoteric beginnings in mid-twentieth century laboratories, EAM has grown exponentially in recent decades to become one of the most widespread and distinctive scenes within today's global musical culture. Since the 1970s, much of this activity has been associated with the International Computer Music Conference (ICMC) and the Society for Electro-Acoustic Music in the United States (SEAMUS), whose annual conferences are showcases for the latest music by EAM composers. Every year ICMC presents performances of around 200 new works, and SEAMUS about 100. Although both conferences usually produce commemorative CDs, those typically contain only about eight compositions each. The rest of the music (now approaching 10,000 works since these events began in the 1970s) has for the most part remained unpublished and inaccessible except through personal contacts with the composers. Recognizing that an artistically and historically important body of music is threatened with irretrievable loss, ICMC, SEAMUS, and the New York University Library have joined forces to devise a plan to save the repertory in a systematic way. The basic goals of the project are: 1) to construct a preservation repository for all the music presented at conferences from this year forward, utilizing a workflow that seamlessly connects the process of organizing the conference with the formation of the archive; 2) to work retrospectively to reassemble whatever can be salvaged of the music from past conferences; 3) to collect and preserve textual documentation, computer code, and other material relevant to the production and contextual environment of the music; and 4) to build robust metadata and automated content-based analysis features, to enable discovery, access, and use of the archive by researchers and musicians. This collaborative initiative is in its beginning phase, but we intend it to be a significant and lasting contribution to the documentation of the music of our time.

**Federica Bressan** (Università degli studi di Padova, Padova)
### Will you remember me? A scientific approach to the preservation of the research material of a music anthropologist in Emilia-Romagna in the 1970s and 1980s

All sound archives share the same problems regardless of their size and content: the physical degradation of the carriers, formats obsolescence, maintenance of historical equipment, and the lack of technical knowledge to correctly operate this equipment. Yet there are some very specific situations where dedicated solutions are required in order to deal with rare if not unique sound recordings. It is the case of the research collection of Tullia Magrini, anthropologist and professor at the University of Bologna from 1993 until her untimely passing in 2005. The Centro di Sonologia Computazionale (CSC) of the University of Padova, Italy, has just completed the digitization of the entire Magrini's collection, property of the Centro per il dialetto romagnolo "Casa Foschi" in Ravenna, Italy (financed project 2013–2015).

The CSC has gained extensive experience in audio preservation and restoration in a number of projects involving some of the finest sound collections in Italy, dealing with very different and specific repertoires from opera to electronic music: the archive of the Fondazione Arena di Verona, Scuola Normale Superiore in Pisa, Archivio Luigi Nono, Centro Studi Luciano Berio, etc.

In this presentation I will show the challenges posed by an archive such as Magrini's, and the counteraction adopted to address them. The collection represents an emblematic case in many ways: first of all the ratio between the number of documents, the number of hours of digitized audio and the number of hours required to digitize the audio is particularly anti-economical with respect to most massive digitization strategies carried out by the biggest institutions in Europe, such as The Netherlands Institute for Sound and Vision, and VIAA in Flanders, Belgium. This means that each document presented either or both of: (1) a fair/bad physical condition, requiring physical restoration before signal extraction; (2) a non-standard use of tracks parameters (channels, speed), resulting in multiple signal extractions for each document. I will show how the size of the collection does not provide much information when it comes to defining a budget for the digitization or to estimating a project time frame. During my presentation I will show a number of examples (audio, images, schemes, video) to describe this very fascinating and complex collection. I will relate the act of digitization to the research that has been going on in Padova in order to advance the scientific knowledge on tapes treatments and diagnosis (especially mechanical-chemical analyses).

**Laura Williams** (Duke University, Durham, North Carolina)
### The Sonic Dictionary: A collaborative digital project and sound studies resource

This paper would feature The Sonic Dictionary http://sonicdictionary.fhi.duke.edu/, an evolving digital project and pedagogical tool that was started at Duke University (Durham, North Carolina, USA) in 2013. The original impetus for the

project was to address the needs of non-specialist students in music and sound studies classes by creating a digital archive of sounds aimed at helping these students to better understand concepts and terminology related to auditory culture. The Sonic Dictionary was launched as part of the humanities-focused Audiovisualities Lab http://sites.fhi.duke.edu/audiovisualities/about/ at Duke (2013–2015), which brought together classes and projects representing the intersection between visual and sound studies. The project took shape as part of a class focused on sounds associated with the Southern United States, with students in the class selecting and recording examples of sounds such as corn shucking, banjo picking, and peanut shelling, using recording equipment and audio editing software, gathering the digital files on an Omeka platform, and providing metadata that adheres to Dublin Core Standards with guidance from library consultants.

The scope of the Sonic Dictionary has continued to expand through the participation of a number of classes at Duke University, Oberlin College, the North Carolina School of the Arts, and the University of North Texas, giving students an opportunity to engage with sound culture as they collect examples for inclusion in this growing database and connect these sounds with the cultural, social, and historical issues and events encompassed by a range of different classes and disciplines. The project has flourished through the support of Duke's Franklin Humanities Institute and the Humanities Writ Large program, which is funded by a grant from the Andrew W. Mellon Foundation. The database now includes more than 400 sound examples and a number of student-curated online exhibits, representing the range of ways that the Sonic Dictionary has been used and understood across a variety of different classes. The rapid expansion and multiple pedagogical uses of the Sonic Dictionary are prompting a revisioning that will take place in the Spring of 2016, bringing together stakeholders to formulate plans to extend its reach internationally and encourage additional institutional participants, redesign its interface to improve navigation and searching, and establish common goals which will help to foster its coherence as an integrated source, ensuring both its original usefulness as a sound-based reference tool as well as its value in exposing concepts and ideas that can contribute to an evolving understanding of sound studies.

## 14.00–15.30

## Italian projects – music research

Presented by the Forum of Commissions and Professional Branches
Chair: **Stefan Engl** (Österreichische Nationalbibliothek, Wien)

**Annarita Colturato** (Università degli studi di Torino, Turin)
### Turin University Research Projects on Music Resources (with special attention to film scores)

Thanks to funds from private and public bodies, and strongly believing in the contribution widely known and accessible music resources may give to musicology, in recent years a group of music professors from the University of Turin has promoted and is still promoting some important projects concerning census, cataloguing, digitisation and study of manuscript and printed scores (see, for instance, Cabiria, www.progetto-cabiria.eu/en).

Since the economic and cultural circumstances suggest – and often dictate – synergies, and since the current society of information and new technologies induces research centres (universities, libraries, archives etc.) to be more and more active in creating and disseminating knowledge and to reflect on their role in an ever-changing society, the paper intends to illustrate the methodological assumptions, aims, features and results of some Turin projects, and propose some remarks on universities' feasible grants to good practices:

— cooperating to locate countless scores put aside in archives and libraries sometimes not inventoried and catalogued yet;

— eliciting a more careful preservation of resources, such as film scores, that even experts have up to now hardly paid attention to, penalised as they are by poor bibliographical quality and lacking patents of antiquity, and that have often undergone a not extensive but intensive use;

— stimulating a more productive cooperation among scholars, private collectors, public bodies and local authorities;

— enhancing the recovered scores and promoting innovative studies through websites, international conferences, publications etc.;

— providing the students and young members of the teams with technical skills and knowledge, and promoting the international diffusion of their research;

— stimulating a more dense and profitable debate among different experts (librarians, archivists, musicologists, sound technicians etc.);

— contributing, regarding film music, to the definition of a philologically grounded methodology, very important also for soundtrack restoration, often tackled without a sufficient preparation in the field, with negative consequences for the correct understanding of the film and sometimes for its own integrity.

**Stefania Gitto** (Centro di Documentazione Musicale della Toscana – Scuola di Musica di Fiesole Fondazione Onlus / Regione Toscana)

### The CeDoMus Toscana project: Mission, tools and results for a current survey of music collections in Tuscany

The management, care and preservation of the various types of cultural artefacts (books, documents, works of art) have been historically marked by boundaries become delimitations among the professionals of various fields. Most of these boundaries have been outlined by different ways of intending the characteristics of the items on one hand. Recent research is critically revising the distinction between library and archive, also because curators have to deal more and more often with "hybrid" collections and if we adopt such a rigid categorization today, we certainly risk depriving our collections of one of their most important characteristics: their being documentary complexes in their whole.

For the music collections one more risk exists: the musical bibliographical material (scores, manuscript or printed, ancient or modern) is stored in various institutions of different nature and missions, where usually the scores are only one (little) part of their heritage. In these cases the necessary know how and expertise in the music librarianship often fail and the music collection going on to be "invisible", forget in a corner or on a shelf.

In order to preserve and promote its musical sources and heritage, Regione Toscana created the Centro di Documentazione Musicale della Toscana (CeDoMus Toscana) to offer referring service and a concrete support to the regional cultural institutions to the management their collections of notated music (manuscript and printed scores).

The CeDoMus Toscana has started a census of music collections stored in the region area with information expanded from previous national and international census projects, by thematic guides or territorial issues, by record activities or simple reports. In this way CeDoMus gives a update research tool for musicologists, musicians, historians and, in the same time, arrange an update survey on the physical and managed conditions of musical fonds in Tuscany, to planning possible institutional actions of preservation.

The data collate for a descriptive census has generated an accessible on-line database of the Tuscan music collections (with knowledge about provenience, owner, history, musical content, tools of indexation, bibliographical captions) and it has allowed to building a geo-referenced map of the music collections stored in Tuscany. The geo-referencing is a useful tool to reveal music collections nevertheless of the nature of the institutions and to know something more about the composers, families, institutions, genres that made possible the musical history of Tuscany.

We are now experiencing an incredible increase in the amount of music being made available in digital form even if many collections continue to be not catalogued and often not inventoried. The CeDoMus Toscana works to give contribute to the enhancement of regional music heritage: its access by local memory institutions take great advantage of the interaction and integration of various competences and skills, and of innovative experiences aimed at making our collections available to an international scientific and musicians community.

**Michela Grossi** (Conservatorio di musica 'L. Cherubini', Firenze)

### The "Nuovo Soggettario Musicae" project as a tool of music research

The "Nuovo Soggettario Musicae" project has been developed in association with the National Central Library of Florence (BNCF), the Luigi Cherubini Conservatory of Florence and Gioachino Rossini Conservatory of Pesaro.

It intends to promote the semantic indexing of Printed music.

As a matter of fact, the European and American semantic indexing debate about Printed music has a long tradition (LCSH, Music Thesaurus project, Musaurus, Rilm), whilst the Italian one has never been considered.

The Nuovo Soggettario, edited by National Central Library of Florence (BNCF), is the main Italian subject-indexing tool for various kinds of resources. It has been made in collaboration with the Italian National Bibliography (BNI) in compliance with the International Federation of Library Association (IFLA) recommendations and other International standards. This tool is used by both general and specialized Italian libraries (indexers, researchers, users), particularly those taking part in the Servizio Bibliotecario Nazionale (SBN). It is also employable in archives, multimedia libraries and documentation centres.

The Nuovo Soggettario has begun to be part of the synthetic-analytical languages tradition. The system consists of a semantic and syntactical apparatus, conceived as applicable in both pre-coordinated (the terms are combined in subject strings) and post-coordinated indexing environments (the terms are extracted from a controlled vocabulary and used as key words) in compliance with equal and specific heading principles.

The main part of the Nuovo Soggettario is an universal Thesaurus, built in compliance with International standards. It is the core of the whole system and always in development, currently accessible on the BNCF website and completely free.

Currently the Thesaurus consists of 46,000 terms deriving from the 1956 Soggettario ("Vecchio Soggettario") and of controlled and standardized updates (new terms introduced for the semantic relationship network and new terms proposed by the BNI indexers and other partners in a lot of fields).

Every term is organized inside a structure based on four main categories and on semantic relationships defined by standards. Terms are provided by a rich notes system, connections with formerly preferred terms (historical variants), a pointing to the corresponding numbers of the Dewey Decimal Classification and by constantly updated sources, employed to control morphology and meaning. The Thesaurus is integrated with the BNCF's opac and other libraries' one,

which use it the Servizio Bibliotecario Nazionale (SBN). Users can browse through vocabulary to the bibliographic records. A large number of terms has a cross-language equivalence relationship with Library of Congress Subject Headings (LCSH) preferred terms, linked at "Equiv. LCSH". The first step of "Nuovo Soggettario Musicae" has dealt with Thesaurus' new subject headings, proposing its growth through musical forms related terms.

## 14.00–15.30

## Répertoire International de la Presse Musicale (RIPM)

### RIPM in 2016: RIPM JAZZ, the e-Library, and New Initiatives

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

**Nicoletta Betta** (RIPM-Italy, Assistant Editor, Turin)
*Il Pianoforte* **(Turin, 1920–1927): A window on modern music during the fascist regime**

**Elvidio Surian** (RIPM-Italy, Pesaro)
**Seven early twentieth-century Italian music periodicals: Accessing their content in RIPM**

**Benjamin Knysak** (Managing Associate Director, RIPM, Baltimore)
**A major update: Sixty five new titles added to the RIPM *e*-Library**

**H. Robert Cohen** (RIPM, Founder and Director, Baltimore)
RIPM Jazz Periodicals, a new full-text publication

## 14.00–15.30

## Ad Hoc Committee on Organizational Structure (Level 2)

### Working meeting (closed)

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

## 14.00–15.30

## Publications Committee

### Working meeting (open)

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

## 15.30–16.00

## Tea & coffee

### Coffee corner for Public Libraries Branch

## 16.00–17.30

## Standards for music description

Presented by the Forum of Commissions and Professional Branches
Chair: **Joseph Hafner** (IAML Cataloguing Commission; McGill University, Montréal)

**Michael Colby** (The University Library, University of California, Davis, CA)
**The impact of BIBFRAME on technical services: The UC Davis BibFlow Project**

The Library of Congress announced that BIBFRAME would be the replacement for MARC. MARC was developed for use on computer tape and was adopted as an international standard over forty years ago. BIBFRAME was designed on the web, for the web and utilizes current web technology. Its goal is to connect bibliographic data based on linked data principles, utilizing Uniform Resource Identifiers, Resource Description Framework, and RDA.

What might the impact of BIBFRAME be on technical services workflows in an academic library? What can be accomplished utilizing existing hardware and software? How effective might simple conversion be? Will BIBFRAME make new and greater functionality possible in Next Generation library management systems? Will there be an impact on the greater library data ecosystem, including work with vendors? Is incremental adoption feasible?

In partnership with Zepheira and Kuali, the University of California, Davis is exploring these questions in a two-year grant funded program called BibFlow. The project is focusing on academic library technical services processes (acquisitions,

licensing, cataloging, processing, digitizing, etc.) and exploring the impact of new standards on related library operations (circulation, ILL, discovery).

The project is scheduled to complete in April of 2016. This presentation will present the findings.

### Wibke Weigand (Deutsche Nationalbibliothek, Deutsches Musikarchiv, Leipzig)
### Using RDA for music resources

The German speaking countries (including Germany, Austria and Switzerland) are using RDA since 1st of October 2015 for the description of library materials — including music resources.

The presentation will give a short look at the 3-year-project for the implementation of RDA. That means preparing policy statements for German speaking countries (D-A-CH Anwendungsregeln) and organizing and passing trainings for RDA. The presentation will also give an impression on the half year of experience of practical work with RDA for music resources.

The standard RDA is used as well as for printed music as for sound. German speaking countries are using authority files for description of work — including work of music.

Within the implementation project the music specialists discussed the RDA elements Medium of Performance (RDA 6.15) and Type of Composition (within RDA 6.14). To record these elements, standardized vocabularies were developed.

### Pierre Choffé (Bibliothèque Nationale de France / Doremus, Paris), Marie Destandau (Philharmonie de Paris / Doremus, Paris)
### Introducing Doremus, a rich ontology for music

Music is everywhere. Files of recorded music are spread all over the web, yet despite the fact that this knowledge is described in detail in the information systems of several cultural and media institutions around the world, nothing is harder today than to find the history of a musical piece, its composer, cultural origins, lyricists and influences, covers and interpretations…

Initiated in late 2014, DOREMUS is a research project based on the semantic web technologies, aiming to develop tools and methods to describe, publish, connect and contextualize music catalogues on the web of data. Its primary objective is to provide common knowledge models and shared multilingual controlled vocabularies.

The data modelling Working Group relies on the cataloguing expertise of three major cultural institutions: Radio France, BnF (French national Library), and Philharmonie de Paris.

FRBRoo was used as a starting point, for its flexibility and its fine description of the Work and Event concepts. The model was extended with classes and properties specific to musical data, and a set of shared multilingual vocabularies.

The result shall enable a fine description of musical works in the fields of traditional and classical music: related musical or creation events, relations to authors, cultural background, interpretations, social functions, etc.

Our presentation of the model will focus on the description of works, and their performance, recording and publication. We will also present the shared vocabularies, such as tonalities and genres, voices, instruments, and explain how we built and aligned them.

We will conclude with the new prospects opening up thanks to DOREMUS model : connect, align and share our data, and use it to construct a new kind of recommendation system.

Website of the project : http://www.doremus.org/

## 16.00–17.30

## Special Libraries, special approaches, and the classroom

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

### Stephanie Merakos (Music Library of Greece of the Friends of Music Society, Athens)
### Special libraries do special things: A music library's contribution to the music education community in Greece

As libraries can play various roles in education, each one can adapt the role that fits its goals and services to the community. The use of technology has given libraries opportunities to become part of the classroom and therefore special capabilities for the support of learning. For the Music Library of Greece of the Friends of Music Society the support to the music educators and students has been a priority during the 20 years of its existence. Within this framework the Library has recently developed two programs for the support of music education in the primary and secondary education level in the country.

The project "Euterpe: A Digital Music Anthology" was developed with the backing of the International Society for Music Education and the ISME-Gibson Foundation award. It involves the development and implementation of a song database

which consists of songs suitable for use in school music lessons at all educational levels. "Euterpe" aims to offer school teachers music material, including scores and instructional recommendations, for educational use. It also aims to enrich the school music repertoire with new songs and provides the necessary platform so that teachers and students can generate and upload new material. Major parts of the project, which was realised with the participation of the Greek Society for Music Education, were the selection of the songs, score writing, provision of information about the songs and their educational use as well as database structuring, clearance of intellectual property rights and classroom dissemination.

The Music Library also participated in the development of an online educational program for the production of educational and training material using social networks and user-generated content. Project "Mitida" is based on the collection, documentation and distribution of scientifically prestigious digital content from several resources and it aims to help teachers produce educational scenarios and applications by the development of social networks within the education community. The Library was involved in the section on music and especially several genres of Greek music of the 19th and 20th centuries.

The involvement of the Music Library, the challenges in the implementation of the above two projects and the benefits to the school community will be discussed in this presentation.

**Wilma Abbink** (Prince Claus Conservatoire Groningen, Hanze University of Applied Sciences, Groningen)
### Gaming and Information Literacy for music students: An interactive event in the classroom

There are differences in the organization and facilities of the Conservatories of the Netherlands, for budget, collections (hard copy and e-resources), personnel, organization and cooperation with the management of the bachelor education programs. Therefore information literacy is also very different organized. The presentation will give two examples of information literacy in the bachelor program at two Conservatories: the Prince Claus Conservatoire of the Hanze University of Applied Sciences Groningen and the Conservatoire of Codarts Rotterdam.

At the Prince Claus Conservatoire, the curricula are reformed by the theme of practical and music based research and therefore information literacy has become more important.

At present the information literacy is organized by the library staff in cooperation with the research teachers. The library staff introduces the collection and catalogue in the first trimester. Before graduation in the third/fourth year, students are introduced to the search process by a powerpoint and a demonstration of the e-resources.

As experienced: Information literacy is not the focus of students of the Conservatoire.

At present, the library staff would like to encourage the bachelor student for information literacy by incorporating gaming in information literacy. Information literacy lessons will be less boring, more attractive and students can learn a lot in a quick way. In the example that will be presented at the IAML 2015 we inform the colleagues that students need their smartphone to give the correct answer to a music research question. All the answers are shown on a screen. The elements of the game also changes the research subjects, e.g. students will listen to a music concert, formulate criteria and evaluate a scientific article. During this presentation the colleagues can participate in the same game students experienced.

At Codarts in Rotterdam the bachelor students in the first year receive a guided tour and information literacy lesson in the second year. Free web and hidden web, full text, abstracts, metadata and the e-resources are subject during this information literacy lesson. The search process itself is introduced to the students by a research lecturer. The demonstration of e-resources is live.

There are plans for an online tutorial for information literacy, but this depends on the available budget.

At the Conservatoire of Amsterdam bachelor students visit the library as part of a guided tour. The library staff explains the collection and use of the library and students receive a booklet with information about the library, which mentions also the available e-resources.

**Paweł Nodzak** (Stanisław Moniuszko Music Academy, Gdańsk)
### Blind students in the music academies. How Stanisław Moniuszko Academy of Music coped with their studies

Blind people are special students—they do not use their sight. This requires a different pedagogical approach from faculty and librarians.

The author of this paper would like to present the situation of blind people at music academies in Poland. How many such students / graduates are there? What are they studying? What support can they get while studying? This short report is going to be confronted with their opinions.

In the second part the Plenipotentiary of the Rector for Disabled Persons at the Academy of Music in Gdansk is presenting his activities in the context of cooperation with the library. The speech is also showing examples of the problems faced by blind students, and by those who cooperate with them, as well as the solutions used in the Main Library of the Academy of Music in Gdansk.

## 16.00–17.30

## Composer's archives – Busoni, Legley, Gentilucci

Presented by the Forum of Commissions and Professional Branches
Chair: **Jennifer A. Ward** (Répertoire international des sources musicales, Frankfurt)

**Marina Schieke-Gordienko** (Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Berlin)
### Ferruccio Busoni (1866–1924) – der Nachlass in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Wege der Erschließung und Präsentation im Jubiläumsjahr des 150. Geburtstages

Der in Triest geborene Klaviervirtuose und Komponist Ferruccio Busoni hat die Kompositionsgeschichte und die Musikästhetik des 20. Jahrhunderts besonders geprägt. Neben Komponisten wie Arnold Schönberg, Béla Bartók, Igor Strawinsky gilt er als Wegbereiter der Neuen Musik. Als Künstler und Pädagoge war er innerhalb Europas und auch in Amerika ständig auf Reisen.

Busoni hinterließ einen beeindruckenden Nachlass, bestehend aus Notenmanuskripten, Schriften, Programmen, Rezensionen, Briefen, Porträts, der in die Preußische Staatsbibliothek gelangte, und der wie kaum ein anderer ein breites Panorama seiner Epoche zeigt sowie die Musik- und Zeitgeschichte Berlins des beginnenden 20. Jahrhunderts nachzeichnet. Sein Œuvre umfasst mehr als 300 Kompositionen, wobei die Klavierkompositionen und –bearbeitungen einen besonders hohen Stellenwert dabei einnehmen. Zwei seiner insgesamt fünf Opern „Die Brautwahl" und „Doktor Faust" – erweckten in letzter Zeit besonderes Interesse durch Aufführungen an Opernhäusern wie u.a. in Salzburg, München und Berlin. Obwohl die Rezeption von Busonis Werken kontinuierlich zugenommen hat, liegt sein Einfluss auf die neuere Musik- und Kompositionsgeschichte noch weitgehend im Dunkeln.

Nachdem vor einigen Jahren bereits die Korrespondenz über die Datenbank Kalliope erschlossen wurde, stellt sich im Jubiläumsjahr 2016 die Aufgabe, die bislang unbekannten Materialien des Busoni-Nachlasses zu dokumentieren.

Der Vortrag skizziert die Zusammensetzung des Busoni-Nachlasses und legt den besonderen Schwerpunkt darauf, wie der Bestand für die Wissenschaft verfügbar gemacht wird. Dazu gehören die verschiedenen Datenbankmoduls zur Medienerfassung, die Katalogisierung der Quellen und Dokumente sowie Möglichkeiten der Vernetzung innerhalb der SBB, der SPK, in Berlin und darüber hinaus.

**Koenraad Sterckx** (Koninklijk Conservatorium Brussel, Brussels)
### Victor Legley's archive in the library of the Royal Conservatory of Brussels

The composer Victor Legley (1915–1994) was a central figure in Belgian musical life during his lifetime. Due to his work for the Belgian Broadcast, he had contact with most of the European composers of his time and he had a profound knowledge of their composition styles. Besides, he was an influential teacher at the Brussels Conservatory and his music was regularly performed. Since his dead in 1994 however, his music is rarely played and is denied the place it deserves.

In 2011, Walter Legley, the composer's son, donated his father's archive to the library of the Royal Conservatory of Brussels. This donation, consisting of most of Legley's autographs as well as letters from composers such as Stockhausen, Nono and Boulez, gave the impulse to the attempt of making Legley's music again more familiar to musicians and listeners.

Next to the publication of some of his works, an exhibition etc., the creation of a free on-line thematic catalogue of the composer's oeuvre will be a important tool for exploring Legley's works.

For the compilation of this catalogue, two previous catalogues have been built upon: "Victor Legley (°1915) – Inleiding tot zijn oeuvre" (1977) by Carine Tessely and "La producció de Victor Legley" (2009) by Ronald de Roeck. These licence and doctoral thesis are not readily available, are written in languages which are not accessible for everyone (Dutch and Catalan respectively) and are not complete. Some sources which were until recently unavailable allow us to complete these catalogues.

**Monica Boni** (Istituto Superiore di Studi Musicali di Reggio Emilia e Castelnovo ne' Monti, Biblioteca "Armando Gentilucci", Reggio nell'Emilia)
### Retracing Armando Gentilucci's footsteps. The heritage of a composer between production and research

In the library devoted to the Italian composer Armando Gentilucci (1939–1989) are preserved his sound recordings, books and sheet music. Their belonging to the library does not make less significant their existence. Actually, beyond the appearance of cultural assets the Gentilucci's own property embodies a so much deeper heritage. It takes part to the growth and to the spread of knowledge, renovating and producing thought.

So as the most of documents which are preserved in it, many items of Gentilucci's archive can be directly approached. Papers and works, objects and documents ask for getting close near to books and music scores which were examined by the composer during the study which usually came first the creation of new works. The proximity provokes references,

citations, parallelisms and this motion inside the works and the ideas inflames the thought to enrich some field lines, to produce some new representations of knowledge.

How knowledge can be spread through a particular arrangement of book and non-book materials entails a clear foreshadow of aims. These aims are due to a planning awareness and to a well-chosen insight that a music library, according to Gentilucci, who directed for twenty years the Music Institute in Reggio Emilia, had to fit an innovative concept of the culture. This idea does not take the objects, which are preserved in the library, so as an end in themselves but converts them in means of growth and development in cultural research. In this library's concept all of music obtains its complete fulfillment. Every sounding event, whenever assigned of cultural task, becomes a goal of constant innovation, and this eternal relating new with listener, establishes a constant relationship between himself in the present and the history in the past. It grabs all together in the fastened game of own proper language, which is an action language. At the aim to involve in this action Gentilucci oriented his pedagogical perspective toward an active listening: a cognitive experience which was to be extended by means of a wide open library.

## 16.00–17.30

## Unique acquisitions of Italian libraries

Presented by the Forum of Commissions and Professional Branches
Chair: **Thomas M. Cimarusti** (Texas Tech University, Lubbock)

**Donatella Melini** (Fondazione Antonio Carlo Monzino, Milano)
### The Musical Archive of the Antonio Carlo Monzino Foundation in Milano: Perspectives and documentary resources for the History of Lutherie between the 19th and the 20th Century

The Monzino family (7 generations of lute makers in Milan) has been manufacturing and distributing musical instruments since 1767 from Antonio Monzino I (1747–1800) to Antonio Monzino VII (1938). In 1999 the family created the "Antonio Carlo Monzino Foundation" with the aim of improving youth education by means of music and in 2013, with a new project, the Monzinos gave way to the creation of a historical archive very relevant for the study and the conservation of the documents of all the activities (not only lutherie) of their factory, for instance, manufacture of accessories for stringed instruments, music publishing, promotion of the activity of plectrum orchestras.

With my paper I intend to present to introduce the Archive (still mostly unknown) of the "Antonio Carlo Monzino Foundation" to the Scientific Community and to submit its relevance mainly for what concerns the study of lutherie; as a matter of fact, as I will demonstrate, it can trace new paths of multidisciplinary researches.

**Antonio Caroccia** (Conservatorio di musica 'D. Cimarosa', Avellino)
### "Il mio bibliotecario deve bibliotecare in biblioteca": News documents and music collections the library of the "San Pietro a Majella"

The research reconstructs the stages of formation of the library of the Conservatory "San Pietro a Majella" of Naples through the analysis and study of ancient documents deposited in the archives of Naples. The discovery of new inventories and lists will allow, finally, scholars can know the true origin of numerous paper products, both manuscripts to printing, which enrich the glorious institution. In this regard enlightening the different lists found in the State Archives and the Conservatory of Naples, which allow us to ascertain the actual origin of the paper material placed in the library. The history of the library of the Conservatory and the activity carried out by its librarians, therefore, is still largely to be explored. So far, they have been few studies that have attempted to clarify the origin the big paper material that make up the library through archival research.

## 16.00–17.30

## Working Group on Access to Performance Ephemera

### Reporting and planning session

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

## TUESDAY, 5 JULY

### 9.00–10.30

### iPads and ukuleles: Serving 21st century musicians

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

**John Valk** (Public Library, Rotterdam)
**iPad and music**

**Carolyn Dow**
**Circulating ukuleles at Lincoln City Libraries**

> A pilot project to check out ukuleles for library customers to take home and learn to play began in late 2015. This presentation will discuss the project from the beginnings of an offer of a donation of ukuleles to the library system. Decisions were made as to where the ukuleles would be assigned and how they would be made available to customers throughout the library system. After the instruments were donated, they were cataloged and processed as library materials. An event with the donors, the Lincoln Ukulele Group, was held to kick-off the new service. And then the ukuleles went into circulation. How successful is the project as of the summer of 2016? What have we learned? Do we need more ukuleles? What would it take to replicate this project in another library?

### 9.00–10.30

### Music archives and how to deal with them

Presented by the Forum of Commissions and Professional Branches
Chair: **Martie Severt** (Netherlands Branch of IAML, Amsterdam)

**Beatrice Romiti** (Università degli Studi di Roma "La Sapienza", Rome), **Gianluca Bocchino** (Università degli Studi di Roma "La Sapienza", Rome)
**Archives and music. About the restoration of original order of a musical archive: The case study of the Musical Fond of San Paolo Fuori le Mura, Rome**

> The analysis of a musical archive means necessarily to face the main problem of the nature of documents and its restoration of original order. A musical archive is defined as a set of real musical papers or papers related to the music as, for example, a private archive. Condicio sine qua non that makes the documents really part of an archive is the producer's work that has to respect the natural restriction of the papers and that makes an organic complex. The paper presents an analysis of the problems of the reorganisation restoration of original order of a musical archive, through the specific case of the unknown Musical Fond of Historical Archive of San Paolo Fuori le Mura in Rome.

**Maria Virginia Rolfo** (San Miniato)
**Processing a Renaissance Dance Scholar's Archive: The Andrea Francalanci papers at the Berenson Library**

> Born in Florence in 1949, Andrea Francalanci was one the first Italian scholars to devote himself to the rediscovery of Renaissance dance, subsequently becoming one of Europe's leading specialists. He was a dancer, a musician, a choreographer, a teacher and a scholar of the theory and the performance of early dance. Before his premature death at the age of 44, he sometimes conducted research in Florence in the Morrill Music Library, part of the Biblioteca Berenson at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, and one of the outstanding reference libraries for Medieval, Renaissance and early Baroque music in Italy.

> After his death, Andrea Francalanci's mother donated his personal papers to I Tatti. The collection is preserved in the archive of the Berenson Library and has been recently processed. It will soon be made accessible online through the public catalogs of Harvard Library.

> Divided in ten Series, the bulk of the archival materials consists of Francalanci's professional papers. Music scores form a significant part of the collection. One Series is exclusively devoted to scores, including printed and manuscript sixteenth-century dance music, instrumental music for various instruments and vocal music. However, music scores, either printed or in manuscript largely as accompanying material to Andrea Francalanci's choreographic works and own research studies, are to be found in most of the other Series. This paper will describe the work that, under the supervision of archivist Ilaria Della Monica of the Biblioteca Berenson, I carried out in processing such a diversified, but at the same time, specialized collection of items.

**Alina Mądry** (Adam Mickiewicz University, Poznań)

**Probleme mit der Zuordnung in polnischen Sammlungen von Musikalien aus dem 18. Jahrhundert**

Die Sammlungen von Musikalien, die erhalten geblieben sind und derzeit in Bibliotheken und Archiven auf polnischem Gebiet auf ihre Erfassung warten, waren das grundlegende Repertuar von vokal-instrumentalen Ensembles. Diese waren vor allem in Kirchen und Klöstern der Republik im 18. Jh. tätig. Der weitaus überwiegende Teil der erhaltenen Sammlungen aus polnischem Gebiet ist noch nicht in die RISM-Datenbank aufgenommen. Es wird intensiv an der Verbesserung dieser Situation gearbeitet. Und auf diese Weise – beim Ordnen, Untersuchen und Katalogisieren der Sammlungen stoßen wir auf verschiedene Probleme. Eines von ihnen ist die Frage der Zuordnung. Denn nicht immer erweist sich der auf der Titelseite vermerkte Komponist als tatsächlicher Verfasser dieses Werks. Die Arbeiten an solchen Fällen sind manchmal ein sehr langdauernder Prozess und betreffen meist die Rekonstruktion des Originals. Ein anderes Problem mit der Zuordnung ist die nicht vereinheitlichte Form des Namen eines Komponisten, der in mehreren Formen auftreten kann. Das erschwert den Identifizierungsprozess erheblich. Im Referat möchte ich einige verschiedene Fälle, mit denen ich im Laufe meiner bisherigen Arbeit mit Musikhandschriften zu tun hatte, besprechen.

## 9.00–10.30

### Cataloguing, classification and copyright – aspects of librarians' everyday work

Presented by the Forum of Commissions and Professional Branches
Chair: **Claire Kidwell** (IAML Copyright Committee; Trinity Laban Conservatoire of Music and Dance, London, UK)

**Reed David** (University of Alaska Anchorage, Anchorage, Alaska), **Nurhak Tuncer** (City Colleges of Chicago, Chicago)

**The cataloging of self-published items in libraries**

From books to scores to audio and video recordings, self-publishing has exploded in popularity in recent years and self-published items have begun to make their way into libraries. Reviewing the library literature on self-publishing, we have found that, so far, most of the discussion has been from the collection-management perspective. The lack of discussion about how to catalog these items is a significant gap in the research. Self-published items usually need original cataloging and can be challenging to catalog for a variety of reasons. These reasons apply to library materials in all formats, including music formats, and so we have decided to begin to fill this gap in the research and bring this issue to the international library community.

In the fall of 2015, we conducted a survey of primarily American librarians who are cataloging self-published items, asking them how they catalog them and requesting representative examples of the records they have created. As of November 2, 2015, over 400 people have responded to the survey. We are analyzing both the survey responses and the submitted records to see what the current trends are in the cataloging of self-published items. Our intent is for this to be not the last word on this topic, but the first, as we would like to start a conversation about it. We hope that this conversation will start with our presentation, in which we will describe our research, present its findings, and, if possible, analyze the relationship between music libraries, performers, publishers, and composers. This presentation is expected to be the final version of our work, which we have previously presented at regional and national conferences.

**Li Kung Chi** (Soochow University School of Music Library, Suzhou)

**The dilemma of using China National Classification Scheme in the Music catalog and the application of cutter number in music cataloging in Suzhou University, School of Music Library**

In the past, the music cataloging in China is based on CNMARC and China National Classification Scheme. However, the shelving rules of China National Classification Scheme is inappropriate for music materials. The order is arranged by the sequence of the time they are being cataloged. They are randomly spread over the shelf. Therefore, it becomes extremely difficult for users to locate and to browse music materials, and makes them less accessible.

Suzhou University School of Music Library is a newly established music library which started at 2013. The presentation will illustrate how to apply the rules of Cutter shelving system into China National Classification Scheme in the music library, Suzhou University. By combining China National Classification Scheme with Cutter Number, the music library created a new catalog system from scratch.

**Phillippa McKeown-Green** (The Music and Dance Library – Te Herenga Puoru, University of Auckland, Auckland)

## IMSLP, TPP, TTIP, FTAs, ACTA, and other initials to do with music copyright today

Part of the run-away success of the wiki score site IMSLP has been attributed to the differences between Canadian and EU/USA copyright law. But in October 2014 Canada, along with NZ, Australia, the USA and 8 other Pacific Rim countries signed up to the TPP trade deal, and this may affect how IMSLP is able to operate in the future.

As one example, Canada and New Zealand have agreed to extend their copyright terms from 50 years to 70 years from the death of the composer. In 2004 when Australia extended its term to 70 years, the term was not backdated, but implemented in stages. The same is being signalled in New Zealand. Is this what Canada will do? Or will scores currently available on IMSLP have to be taken down?

Of course, potential copyright changes do not just affect scores, nor do they just affect IMSLP. But IMSLP gives us a very clear and salient example of how potential copyright changes may affect music libraries. Furthermore, the online nature of databases such as IMSLP and CPDL make it all too easy for changes to be made to the availability of scores and recordings. In the past it was much harder to enforce removal of a legally owned score or recording from a library or collection. Now a take-down notice could remove a resource from every library instantly.

Other TPP provisions which have implications for music libraries and for IMSLP include the introduction of criminal penalties for non-commercial circumvention of DRM (digital rights management), changes to fair use and fair dealing provisions, and the introduction of three-strikes provisions.

Meanwhile, individual (i.e. bilateral) free trade deals (or FTAs) are being negotiated right now between NZ, Australia, the USA and the EU. The later deal (known as the TTIP) may include provisions derived from the ACTA deal which was voted down by the European Parliament in 2012, including a very controversial requirement for ISPs to monitor users' copyright activities.

This paper attempts to lay out potential changes to music copyright and how they may affect content providers such as IMSLP. Fore-warned is fore-armed.

## 9.00–10.30

## Répertoire International des Sources Musicales (RISM)

### Workshop (open): The Ins and Outs of the RISM OPAC

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

This workshop will present different aspects of the RISM online catalog, which has been available free online since 2010. It will be of interest to anyone who works with the RISM OPAC or has to demonstrate RISM to students and faculty members.

**Klaus Keil**

## The RISM OPAC: Contents and development

This presentation will explain what kinds of musical sources can be found in the catalog and share future plans on the inclusion of additional data.

**Jennifer Ward** (RISM Zentralredaktion, Frankfurt am Main)

## RISM like a Pro: Tips, Tricks, and Mistakes to Avoid

The recent RISM user study provided insights into the search strategies and user expectations of a variety of RISM catalog users. In this presentation I will share data concerning common questions that people have on how to search, what different user groups do when they look for things in the catalog, and common mistakes that are made or aspects of the catalog that are overlooked. The goal is to help librarians better demonstrate the OPAC when used in music bibliography and instructional sessions. User-generated suggestions for the next version of the OPAC will also be described.

**Zuzana Petrášková** (Národní knihovna České republiky)

## OPAC RISM = Hilfe für die Forschung, Edition und Interpretation der überlieferten Musik. Erfahrungen aus der Nationalbibliothek der Tschechischen Republik

Die Musikabteilung der Nationalbibliothek, an der auch die Tschechische RISM Arbeitsgruppe tätig ist, verfolgt nicht nur die Arbeit mit der „eigenen" Musiksammlung. Dank dem RISM OPAC und dem eigenen Gesamtmusikkatalog (als Reproduktion einsehbar auf der Website der Nationalbibliothek) bekommen wir Informationen auch über die Nutzung der bearbeiteten Sammlungen auf dem gesamten Gebiet der Tschechischen Republik. Fragen entstehen bei den verschiedenen Arten der Nutzung der Quellen: zur Forschung, bei Edition oder Interpretation des Werkes. Wie viele Benutzer sich mit dem begnügen, was die Datenbank anbietet, ohne Fragen an unsere Abteilung zu stellen, können wir natürlich nicht wissen. Aber wenn wir Fragen gestellt bekommen, führen sie uns sehr oft zu noch nicht in die Datenbank aufgenommene Quellen.

Solche Anregungen erweitern das Wissen darüber, wo und was aufbewahrt wird und was alles noch auf die Bearbeitung wartet.

**The RISM OPAC: A tool for research, editions, and performances of music preserved today. Experiences from the National Library of the Czech Republic**

The music department at the National Library, which is also where the RISM Czech Republic working group is located, does not only pursue the work of "its" music collection. Thanks to the RISM OPAC and our own music union catalog (a reproduction of which can be seen online on the National Library's website), we also receive information about the use of the processed collections from throughout the entire Czech Republic. Questions arise on different levels concerning the use of both catalogs: about research, modern editions, or the interpretation of the work. Of course we are unable to know how many users are satisfied with what the database offers if they do not ask our department directly. But when we do receive questions, we are very often led to sources that are not yet in the database. Such points of inquiry help us understand what is housed and where, and what is still waiting to be processed.

**Massimo Gentili-Tedeschi** (Istituto Centrale per il Catalogo Unico, Rome)
**RISM and ICCU Musica**

This presentation will report on the main points of an agreement between ICCU - IAML Italy and RISM concerning a future data transfer.

## 9.00–10.30

## IAML Forum of National Representatives

### Working meeting (closed)

Chair: **Stanisław Hrabia** (Vice-President, IAML, Jagiellonian University, Kraków)

## 10.30–11.00

## Tea & coffee

## 10.30–12.30, 15.30–16.00

## Poster Session (I)

**Inmaculada Seldas** (Music Library Víctor Espinós, Madrid), **Araceli Turina** (Music Library Víctor Espinós)
**Generating users for the future… and for the present**

The Music Library Víctor Espinós was established in 1919 with a view to teach and popularize music. Víctor Espinós wanted it to be a specialized library but, at the same time, open to every interested reader, as any other public library. It was the first Music Library in Spain and one of the pioneers in Europe. It remains today a unique combination of special collections and services but still open to the general public.

As every other library, MLVE should attract new users and make its regulars come back. It has been so far successful on both accounts. Among the library services, we should highlight the possibility of borrowing musical instruments and take them home. This service, established in 1932, has given many kids and youngsters a chance to take their first steps in music and it still continues to do so. At the same time, it generates new users to other library services, such as the borrowing of scores, books and audiovisual items. MLVE also allows its users to book dedicated rooms for rehearsals. Also established in the 1930s, this is the second most significant service we lend. The rehearsal rooms are free and can be accessed almost without restrictions, contributing to our general goal of promoting music among those who cannot afford it. As of today, MLVE offers 16 rehearsal rooms, 6 of them fitted with piano.

In our poster we will show how all the library services are managed and the different feedback loops among them. We will also see what makes MLVE different from many other similar institutions now active in Madrid

**Mari Itoh** (Aichi Shukutoku University, Nagakute-shi)
**Metadata vocabulary for East Asian music resource discovery**

Music is available through many different channels in various media formats. We have to differentiate the one that we want from a great deal of search results. To do so effectively, it is required that appropriate metadata for each entity of a work are searchable. One of the solutions to create such metadata seems to set up the definition of proper relationships between metadata elements. Some studies by Raimond, et al. (LDOW, 2008) and Oramas, et al. (CIMI4, 2014) showed that applying ontologies to automatic linking metadata was useful. Kent State University research project (Gracy et al., JASIST, 64 (10), 2013) made a crosswalk of Linked Data sets related to music.

Although Music Ontology (MO, http://musicontology.com) is used for the basis of many of data sets, it is pointed out that MO is suitable for signals of music contents (Gracy et al., 2013: 2088), and seems not suitable yet for other entities like music notes, music literature, etc. in expression level. The more digital cultural heritage archives created, the more we need to retrieve music information heterogeneously. That is why we still need to consider standardization of a domain-oriented vocabulary.

This study aims to examine how a comprehensive vocabulary of music resource discovery should be from the aspect of retrieving East Asian music. A standardized music vocabulary might be constructed by combining existing different ontologies for the sake of interoperability. Therefore, the study first exploits the existing vocabularies like MO that is itself interlinked with other ontologies, RDA vocabularies (http://rdvocab.info) and Music Vocabulary (Kanzaki, 2007, http://www.kanzaki.com/ns/ music#Musical_Work) if they carry out complementary functions. Then, the list made from the results of the analyses is applied to the real world, specifically East Asian traditional and folk music. Samples are extracted from the National Diet Library Digital collections (Japan), which include SP recordings and music scores published before 1945 and Ewha Digital Music database (Korea), which is the collection of East Asian modern music to examine the applicability and validity for music information search.

The results of this study have potential to identify music source information matching to users' needs in the present information environment. The study may also contribute to examine standardized metadata schema to describe resources held in libraries and other cultural communities such as museums or cultural heritage institutions.

### Elizabeth Davis (Columbia University Music & Arts Library, New York, NY)
### An analysis of user queries used in the Index to Printed Music (IPM)

The Index to Printed Music (IPM) presents a database of 511,202 index records providing access to over 20,292 score scholarly sets and series available by subscription through EBSCOHost. The poster will present an analysis based on a sample of around 12,000 search queries from world-wide users as captured by EBSCO over a 13-month period in 2014–2015.

The results divide roughly 50–50 between those with search results returned and those with search results not returned. The sampling of from both sets will be analyzed to study the effects of database design, vendor field coding, language constraints, and user subject knowledge, among other parameters. The goal is to ascertain the effectiveness of the Google-like one-search box approach versus an advanced search option based on the IPM database content. A further goal is to assist both users and librarians working with them to understand better the richness of the data to assist with query formulation.

### Jana Vozková (Czech Academy of Sciences, Institute of Ethnology, Library of the Department of Music History, Prague)
### Musicological bibliographical database (Czech Academy of Sciences, Prague)

In 2014, an electronic musicological bibliography database consolidating the results of Czech musicological production was initiated in the Department of Music History, Czech Academy of Sciences, Prague, Czech Republic. This project is based on experience from earlier bibliographical projects, especially Musicological production in Czech Lands (published in the Musicology/Hudební věda journal since 1970) and the international bibliography RILM (Répertoire International de Littérature Musicale), whose national centre also operates in the Department of Music History.

The Aleph library cataloguing programme, using the new RDA format, was chosen for realizing the database.

The database is a combination of several sub-projects:

1) The current musicological bibliography of works from the previous year – annotated, the catalogue records preceded by records of physical documents – with a special focus on Czech authors, including those published abroad. This is combined with analytical descriptions of the articles in musicological journals published in the Czech Republic.

2) Bibliographic records converted retrospectively from printed bibliographies from 1970 to 2013 in a database which was developed in 2015 as part of the Digital Humanities project.

3) Partial conversions of thematically-defined bibliographies (ranging from composers to historical periods) from other programs and systems (Access, Excel, etc.).

On the poster, our aim is to illustrate the interconnection of the project's individual parts, its relationship to the international RILM database and possible benefits for the international scientific community.

### Tiziana Grande (President IAML-Italia)
### ErasmusPlus Programme. An opportunity for library and librarians in Music Teaching Institutions?

The Poster aims to get a focus on the opportunities offered by European Programme 'ErasmusPlus' for students, teachers and staff in higher education institutions. The goal is to realize a network between Music Teaching Institutions in order to exploit as well as possible European funding and to improve the international relations between music libraries, music librarians and students in library disciplines. The poster will be presented by IAML-Italia.

**Rosa Isusi Fagoaga** (University of Valencia, Valencia), **Luisa Tolosa Robledo** (Polytechnic University of Valencia)

### Looking for Valencian musical heritage: A way forward for the creation of a digital database of sources and research

One of the greatest riches of Spain is its vast artistic and cultural heritage. Precisely the enormous wealth of musical variety is one of the most important aspects of this. There have been many individual efforts and institutional projects that have aimed to us to know where the major sources for the study of musical heritage in Spain are, such as the recent Map of Spanish Musical Heritage (http://musicadanza.es/mapatrimoniomusical).

As regards Valencia—probably the Spanish community or society where music is most rooted—it is undertaking a project of digitizing and cataloging exclusively bibliographic musical resources. This project is currently in progress in an intermittent road under the leadership of Culturarts Generalitat Valenciana.

This is expected to create the collective catalog of Valencian musical heritage which will be inserted into the catalog of Valencian bibliographical heritage that is being constructed within the Valencian Library. Much information entered is accessible through its website (http://bv.gva.es).

Musical sources cataloged cover all ages and bibliographic types (manuscripts, printed, audiovisual material). There are still very few institutions with libraries and archives that have been digitally cataloged so we are now only just seeing the tip of a huge iceberg. However, in addition to the necessary cataloging, there is still much work to be done in the systematization of musical sources and research to allow for its localization, study, dissemination, enjoyment and for it to be valued on a broader scale.

Consequently, on the one hand, we propose to conduct a systematic work to locate all kinds of musical sources as bibliographical, iconographical and organological that are located both in Valencia and abroad and, on the other hand, also finding more research about this subject.

We also suggest a way forward for the creation of a digital database, constantly updated in its sources, their location, accessibility, and in research that has been published or is currently in progress.

In this poster we show the route taken to accomplish this and we have set out to establish many sources and studies on Valencian musical heritage in order to be as useful as possible to researchers and teachers alike.


**Michal Hottmar** (University of Zilina, Department of Music, Zilina)

### Printed records of the lute music in the territory of Slovakia in the 16th and the beginning of the 17th century

We present the information concerned with the cultural and economic conditions in Slovakia-today and thus have influenced the existence of the lute music and its printed records. Most markedly these tendencies manifested in three areas: in the West in Bratislava, Trnava, in the Central Slovakia mostly in Kremnica, Banská Bystrica, and in the East in the Spiš region and Bardejov. Within the above mentioned cultural and economic areas we record the lute prints, which were the subject of the research: Sebastian Virdung Musica getutscht (Basel, 1511), Othmar Luscinius Musurgia seu praxis musicae (Strassburg, 1536), Hans Gerle Musica Teutsch (Strassburg, 1537), Musica und Tabulatur (Strassburg, 1546), Othmar Luscinius Musurgia seu praxis musicae. (Strassburg, 1536), Valentinus Bakfark Intabulatura. (Lyon, 1553), Albert de Rippe Cinquiesme livre de tabelature de luth (Paris, 1562), Valentinus Bakfark Harmoniarum musicarum in usum testudinis factarum (Krakow, 1565), Matthäus Waissel Tabulatura continens insignes et selectissimae (Frankfurt an der Oder, 1573), Gregorius Krengel. Tabulatura (Frankfurt an der Oder, 1584), Jean Baptista Besardov Thesaurus harmonicus (Köln, 1603), Pierre Phalèse Luculentum theatrum musicum (Lovain, 1568). Thus above mentioned prints indicate the existence of the lutnists in our territory.


**Pierluigi Ledda** (Archivio Storico Ricordi, Milan), **Paolo Noseda** (Media Artis, Rome)

### FAM – Festival Archivi Musicali: An overview

FAM is a space for conferences, projects and events focused on music archives, a platform wherein digital innovation and a market-oriented approach are the fundamental crossroads for the development and diffusion of the music collections.

The world of musical archives is undergoing epochal changes thanks to the ponderous arrival of digital technologies and communication in all phases, from conversation to cataloguing, from the production of the final product to its consumption.

Musical archives, for the rapidity of their changes undergone and in progress, represent an ideal laboratory for studying the models of cultural appreciation and the scenarios of future products, from interaction between ICT development to, in general, the economy of cultural contents and communication. Similarly, the musical industry is developing new musical databases oriented to the market (Spotify, Deezer, etc.) for the economic fruition of creative products, radically modifying the way we use and listen to music.

How are the internal processes changing in the archives? How will the musical archives of tomorrow be? Will there still be a place called "archive"? Who are the "producers" or "distributors" that will transmit archive contents to the final user? These final users, will they be mere "consumers," as they have been up to today, or will they become active and even creative "participants" in a network of contents, interaction and relationships that is virtually infinite?

Moreover, what will be the models of cultural and economic appreciation and highlighting that archives and music collections will use to orient their activities, and what will be the figures destined to receive a greater impulse from the transformations of the systems in question? If archival contents become the object of relationships and connections on an international scale, exchangeable on different platforms, what roll will conservators have regarding various specific kinds of content? Will technology and the internet help archives to be more visible, or do these risk losing control of their own patrimony?

FAM wants to compare qualified theoretical "visions" and some of the most significant case histories of the national and international scenes in order to record the actual situation, describe current transformations, and delineate future scenarios, without forgetting economic and social factors that a different management of archives can generate. FAM also wants to display the treasures of musical archives, and not only those on sound supports, but also musical scores and iconographic witnesses, and how these can dialogue with the worlds of art and the creative industries.

## 11.00–12.30

## Italian music in performance: From Roma to RAI

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

**Stefano Lazzari** (Teatro dell'Opera di Roma, Rome), **Sabina Benelli** (Fondazione Teatro alla Scala, Milano)

### The music tailor: Exploring the music library at Roma Opera House

Being ready to face the unexpected and assist artists in their work is the "daily bread" of every music library supporting music performances: nevertheless, each music library has its own practices and strategies to match these common goals.

The role of the music library can be structured in different ways according to each institution, as well as the tasks assigned and the composition of the staff; in any case, the main part of the work consists in mediation between laws, performance needs and conservation needs: in this miscellaneous world the music librarian must spend his/her knowledge.

Beside the big help represented by new technologies, networking and correct information play a fundamental role: for this reason, this paper aims both to introduce a generic audience to the common aspects of orchestra music libraries and to point out the peculiarities of Roma Opera House.

This essential presentation, structured as a dialog, will highlight many aspects about budget and management of the library, use of technologies, resources on the web, different proceedings in setting symphonic, lyric and ballet orchestral materials, copyright questions, critical editions and relationship with artists, publishers and right holders.

**Andrea Malvano** (Università degli studi di Torino, Turin)

### The project of cataloguing and studying the musical documents conserved in the RAI archive of Turin: Strategies and objectives of the research

The music archive of the Rai, located at the "A. Toscanini" Auditorium of Turin, contains five different types of documents: a valuable collection of rare, autographed manuscripts (letters and scores); printed music of symphonic and light repertoire; a historical collection of opera librettos; an enormous corpus of arrangements for radiophonic orchestras; and the collection of theatre programmes from the nineteen-fifties to the present. All of this material, practically unknown to the musicological community, is being catalogued according to internationally adopted scientific standards and has been the subject of a partial digitization. The collected information is coming together in a database that will become accessible online, thanks to the informatics intervention of Rai Teche experts. The progressive stratification of the catalogued records is also making it possible to further studies in various fields: the philological analysis and historical contextualization of the manuscripts preserved in the "Autographs and Rare Books" fund; thorough research on the repertoire of the arrangements for radiophonic orchestras; a complete history of Rai concerts performed in Turin; a series of studies about the activities of the RAI orchestras in Turin. The project, funded by MIUR with a FIRB call for an adequate cost equal to Euros 340,000, was launched in March 2012 and is expected to last 48 months.

**11.00–12.30**

## Musical life seen throughout the library collections

Presented by the Forum of Commissions and Professional Branches
Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

**Patricia Sasser** (Furman University, Greenville, SC)

### The Birgit Krohn Albums: Amateur music-making in late Nineteenth Century Norway

In the 1890s, a young woman named Birgit Krohn left her home in Bergen, Norway and traveled north to the town of Dale, where she enrolled as a student at Nikka Vonen's famous Pigeinstitutt. An American contemporary described this school as the home of "young women who dare to think and judge independently." Under Vonen's leadership, it advanced a progressive model of education with a special emphasis on musical training. Edvard Grieg and Frederic Delius were both visitors at the Pigeinstitutt; Vonen herself had studied the piano and was a fervent supporter of Norwegian music and musicians.

Since the Krohn family had close social and professional ties with members of the Norwegian cultural milieu (including the Bjørnsons, the Ibsens, and the Griegs), Birgit had been raised in an artistic environment. She continued to develop her musical interests at the Pigeinstitutt, documenting her activity in three bound albums of music. These volumes, recently discovered, contain over a hundred printed and manuscript works, with extensive marginalia and annotations. Besides the original compositions, most of the printed works are unique, with a proportionally significant number of female composers represented. Among the transcriptions in Birgit's hand are works by Norwegian composers (including Grieg, Adolf Hansen, and Per Winge) and some features suggest that Birgit may have copied these works from other manuscript sources.

Together, these three volumes reveal the roles music occupied in the lives of young women at the Pigeinstitutt. The diverse contents indicate that they were attracted to a range of genres while the original compositions demonstrate an interest not only in performing but also in creating music. Since sources of 19th century Norwegian art music by amateurs, and particularly by women, are scarce, these albums offer a rare representative glimpse of taste and practice at the turn of the century.

**Lelland Reed** (University of Toronto Music Library, Toronto)

### Kathleen Parlow: A life in letters – The development of a framework for Correspondence Collections at the University of Toronto Music Library

Kathleen Parlow (1890–1963) was one of the most revered violinists of the early twentieth century, harboring both a flawless technique and a commitment to artistic excellence. The first foreign student of the St. Petersburg Conservatory studying with Leopold Auer, Parlow went on to have a prominent career as an international soloist and later a chamber musician and educator. The University of Toronto Music Library holds the Kathleen Parlow Collection containing a wide variety of materials that once belonged to the Canadian violinist. In June 2015 I was hired to organize and catalogue as a work-study student the correspondence segment of the collection, a piece of a larger digital humanities project at the University of Toronto Music Library that also involves Kathleen Parlow's concert ephemera, photographs, and diaries.

The proposed paper aims to discuss the process undertaken in organizing and describing the correspondence collection. The Kathleen Parlow letters represent a treasure trove of primary source material that not only provides a window into the life and work of Parlow, but also those who wrote to her including her teachers Leopold Auer and Henry Holmes, as well as her friends, family, contemporaries, and students. The Parlow letters possibly will be used in future research and scholarship regarding the evolution of violin performance during the twentieth century, as well as the development of classical music cultures in Canada and the United States. Consideration for this future research is a primary driver of the project, and the process of describing correspondence materials has exposed a number of questions revolving around the nature of letters and the application of standardized metadata. Envelopes containing multiple letters, as well as accompanying photographs, concert reviews, entire musical scores, and even a letter containing a sample of Felix Mendelssohn's handwriting have inspired important discussion regarding the unique place correspondence items hold within broader music archival collections. This project builds upon the original work of University of Toronto Librarians Suzanne Meyers Sawa, James Mason, and Houman Behzadi who have presented on the Kathleen Parlow Collection and the discovery of the lost Johan Halvorsen violin concerto. This paper has a distinct focus on the framework used in arranging and describing the letters segment of the collection, and has a goal of providing helpful points of discussion for Librarians working with similar collections.

**Jana Navratilova** (Municipal Library of Prague), **Blanka Ellederova** (Municipal Library of Prague)

### Exploring the role and importance of the Italian repertoire, especially the operas, through music documents stored in the music department of the Municipal Library in Prague: A few examples of how to gain access to relevant resources in the online catalog from a user point of view

The founding year of the Municipal Library of Prague dates to the final decade of the 19th century and since 1893 the library began to build a collection of publicly accessible music documents.  It provides access to the largest and most

important circulating music collection in the Czech Republic. The Library has collected musical materials for more than 120 years and its music collections have continuously served all students, professionals and music lovers.

Musical documents in the library can be seen as tools to help describe the musical life of the city and reflect historical preferences and conventions regarding opera and concert traffic in Prague from the 19th century to the present. This enables specific research and effective assistance to local music historiography and illustrates contemporary performance practices related to the music repertoire of Italian origins within the Czech and German cultural community environment.

Among the treasures of the library, as an example, are found a collection of piano scores of vocal works with vocal line and opera librettos related to this historical period in the original Italian, as well as many Czech and German translations.

In our presentation the speaker first evaluates the relevant part of the music library (sheet music and other related materials) and, through a brief description, refers to specific examples of the huge popularity of Italian music in Prague musical life.

The second part addresses the current discovery environment for music-related queries in the Municipal library of Prague´s online catalog. The speaker will present the strengths of this new discovery interface with a few examples of how the library catalog can help (or complicate) access using the online catalog to match relevant sources.

New enhancements in the catalog encourage users to use a variety of tools to find specific items within the collections and determine their significance. The intention of the Municipal Library of Prague is to provide support for browsing and discovery through a faceted navigation. This also allows the user to narrow the search for music categories, such as musical form, genre of music or medium of performance.

## 11.00–12.30

## Processing the sound and image – questions and developments

Presented by the Forum of Commissions and Professional Branches
Chair: **Roger Flury** (Past President, IAML, UK)

**Frederic Lemmers** (Royal Library of Belgium, Brussels)
### Online access to the collection François-Joseph Fétis (1784–1871): Challenges and difficulties of an outstanding digitization project

The Collection François-Joseph Fétis (1784–1871) is certainly the most famous music collection conserved at the Royal Library of Belgium in Brussels. Composed of 3 494 music sheets and printed books over music and 2 244 manuscripts with extraordinary and unique items from Johann Sebastian Bach, Baldassare Galuppi, Georg Friedrich Haendel, the Collection Fétis also includes a rich scholarly library of 1 593 printed books on theology, philosophy, mathematics, philology, poetry, history.

Initiated in 2015, the digitization of this collection seems to be unusual and more complex than other digitization projects, due to the diversity of the sources to be scanned and the difficulty to manage music material within this kind of projects.

This paper aims to develop questions, challenges and solutions that have been taken in Brussels within this project and their followings on the set up of the virtual collection accessible online.

**Gabriella Biagi Ravenni** (Centro di Studi Giacomo Puccini, Lucca / Università degli studi di Pisa, Pisa)
### Studying Puccini today: Sources, processes, projects

What we need today? 1) a careful survey of the sources scattered in public and private libraries and archives around the world. 2) the implementation of processes to manage that heritage. 3) bringing to completion projects (digital edition of Epistolario) and launching new projects (Digital genetic edition of librettos, online publication of the updated catalogue of the works of Giacomo Puccini).

**Charles Peters** (William & Gayle Cook Music Library, Indiana University, Bloomington, IN), **Carla Williams** (Ohio University, Athens, OH)
### The Hans and Alice Tischler Collection in the Indiana University William & Gayle Cook Music Library

The Tischler Collection includes scores and sound recordings produced primarily in Israel and donated to the Cook Music Library by Hans and Alice Tischler. Many items in this special collection are unique to the library and present complex challenges for processing.

Our presentation describes the collection and includes a discussion of its history and background, as well as our progress to date. Statistics about the content are analysed and issues surrounding processing and cataloging are examined. Current activities, such as an exhibit featuring scores, sound recordings and biographical information, will be covered, as well as the collection's potential and the library's plans for its future. We will describe the decisions made to promote the collection and to prepare it for patron use.

## 11.00–12.30, 14.00–15.30

## Tutorial session on DOREMUS project (I)

Presented by the Cataloguing Commission
Chairs: **Joseph Hafner** (McGill University, Montréal), **Rodolphe Bailly** (Cité de la musique – Philharmonie de Paris, Paris)

Speakers:
**Pierre Choffé** (Bibliothèque nationale de France, Paris)
**Raphaël Troncy** (Eurecom)
**Jean Delahousse** (Independent Consultant)
**Rodolphe Bailly** (Cité de la musique – Philharmonie de Paris)

Music is everywhere. Files of recorded music are spread all over the web – stored, streamed, shared or sold. Yet, despite the fact that this knowledge is described in detail in the information systems of several cultural and media institutions around the world, nothing is harder today than finding the history of a musical piece, its composer, its cultural origins, its lyricists and influences, its covers and interpretations...

DOREMUS is a semantic web project aiming to develop tools and methods to describe, publish, connect and contextualize music catalogues on the web of data. Its primary objective is to provide common knowledge models and shared multilingual controlled vocabularies.

The data modeling Working Group relies on the cataloguing expertise of three major cultural institutions: Radio France, BnF (French national Library), and Philharmonie de Paris. FRBRoo was used as a starting point, for its flexibility and its a fine description of the concepts of Work and Event. The model was extended with classes and properties specific to musical data, and a set of shared multilingual vocabularies.

The result shall enable a fine description of musical works in the fields of traditional and classical music: related musical or creation events, relations to authors, cultural background, interpretations, social functions, etc.

This in-depth tutorial will consist in the presentation of the Doremus model (an extension of the CIDOC-CRM and FRBRoo models). We will get our hands dirty modeling a musical work and following the steps of modeling its expression, identification, performance, recording and publication. Along the way, we will describe our shared vocabularies: tonalities and genres, voices, instruments, arrangements, but also roles and responsibilities. We will also describe the alignment process.

## 11.00–12.30

## Fontes Artis Musicae

### Working meeting (closed)

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

## 11.00–12.30

## Working Group on the Access to Music Archives Project

### Working meeting (open)

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

Reports:
**Cristina Farnetti** (General Directorate for Archives)
**News on the *Archivi della Musica* italian project**

**Patrizia Rebulla** (RISM Belgium, Brussels office)
**Géo-localisation des institutions belges liées au RISM**

**Jon Bagüés** (ERESBIL – Basque Archives of Music, Errenteria)
**Institutions in Latinamerica with music archives: A first overview**

**Klaas Jaap van der Meijden** (Resonant, Leuven)
**Open discussion "Towards the future of AMA-WG" and News of the updating of RISM-C Directory**

**12.30–14.00**

**Lunch**

**14.00–15.30**

**New services and tools by music teaching institutions**

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

**Julie Bill** (Musicians Institute College of Contemporary Music Los Angeles, Hollywood / Los Angeles)
**Music libraries: Launching in Beta. The streamlining and release of new effective digital, e-resources, instrument check out, and traditional library services beta on a modest staffing budget**

Our goal, within the Musicians Institute Library, was to streamline music library services, release new services, and achieve and maintain up to the minute effective digital, e-resources, and traditional in-house music library services such as the collection maintenance and check out of print materials, scores, books, DVDs, periodicals, guitars (from all over the world), basses, effects pedals, and film equipment on a very modest staffing budget.

Our challenge was in offering robust music library services, with only one fulltime staff member, within a library open 93.5 to 100+ hours per week, circulating over 100,000 materials per year, offering print materials such as scores, books, dvds, cds, periodicals, 85+ Macintosh Computers 60+ guitars, basses, and performance related equipment, in addition to a department of film equipment, and adapters, and device chargers.

To address our staff shortage within a very modest budget we offered paraprofessional staff positions to music students. In an effort to boost competency, confidence, and enthusiasm we offered student staff an enormous amount of education. We offered collaborative brainstorming sessions in an effort to offer new and streamlined music library services and promote buy in by music library student staff. We received great support from other departments within the college, faculty, surrounding music libraries, and instrument manufacturers, which greatly contributed to our achieving our goals. We also incorporated public opinion among the student body, professional, and partner peers creating school wide as well as community wide buy in and support of the college music library.

Our hiring of music students, fostering an environment conducive to and strengthened by education, collaboration, innovation and launching music library services in beta follows the lines of the software lifecycle of launching early as defined by internet and software companies. In library terms as we launch newly released or streamlined music library services early we consistently and immediately receive valuable data collection in the form of feedback from our music library users, which include students, faculty, staff, and various members of the performance community. In launching services early and valuing and incorporating community feedback, greater buy in, use, and support of the music library is encouraged and the educational value to student staff is immeasurable.

We're a music library located in Hollywood, CA serving approximately 1,200 undergraduate students and 250 faculty members. Our college performance programs include certificate, associate, and bachelor degree programs in Film Composition Guitar, Bass, Drums, Vocals and Industry Certificate Programs inclusive of Audio Engineering and Music Business.

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**Emilia Pantini** (Conservatorio di musica 'N. Sala', Benevento), **Gianfranco Buttu** (Conservatorio di musica 'N. Sala', Benevento), **Antonio Caroccia** (Conservatorio di musica 'D. Cimarosa', Avellino)
**The musical articles of the Italian Wikipedia and the common knowledge: The pilot experience of two Conservatories**

In the spring of 2015, in the Italian Wikipedia (it.wiki) two projects were created by two Italian music conservatories, the 'Nicola Sala' C. of Benevento (course on Poesia per musica e Drammaturgia musicale, Poetry for music and musical dramaturgy), and the 'Domenico Cimarosa' C. of Avellino (course on Storia della musica, History of music). These projects brought the involved students to critically engage in the articles about music already available in it.wiki; to challenge themselves on concepts such as the sources and the encyclopedic content; to understand how to publicly release and share through the Internet the scientific knowledge they acquired in a course of study.

At the time they were deeply integrated and re-written entries for operas and treatises of the patristic, inaugurated voices of singers, terminology dramatic, the most important theoretical musical works of early Christianity.

The report is meant to acknowledge the students' work, to share the experience, and intended to stimulate comments and suggestions.

**14.00–15.30**

## Exploring music resources – new destinations

Presented by the Forum of Commissions and Professional Branches
Chair: **Jane Gottlieb** (The Juilliard School, New York)

**Jihong Zhang** (Shanghai Conservatory of Music, Shanghai)

### Special collection in Shanghai Conservatory of Music – the earliest music library in China

Shanghai Conservatory of Music Library, the first academic music library in China, was established in 1927. The library has an impressive series of special collections, especially Chinese items published before 1949. These include rare books printed in 16th-19th century, the earliest music journal in China, historical sound recordings and manuscripts of Chinese contemporary composers.

Our special collections are made up of four main parts.

The first part is Rare Books and Scores, including many scripts of Xiqu (Chinese traditional drama-music), and Chinese traditional music scores. The oldest book in our collection is Da Huange score for Qin, printed in Qing Dynasty, 17th century.

The second part is Music Journals and Books, which published in the first half of 20th century, including music theory, music education and music text books for middle and primary school, song books, dictionaries and reference books, and music journals.

The third part is manuscripts of Chinese contemporary music works. Many of the most important Chinese composers' works are collected. Some of those have been digitized and are going to be accessible in these years.

The fourth part of special collection is historical sound recordings. There are more than 80,000 music disks in these collections. The high valuable disks are those were published by former Soviet Union, Eastern-European countries, and by China before 1978. We started a big project in preparing and digitizing these things.

We will be very glad to introduce our special collections in IAML conference, and exchange preserving and accessible methods with other music libraries.

**Beatriz Magalhães-Castro** (Universidade de Brasília – Laboratório de Musicologia (LABMUS-UnB) – Claudio Santoro Archives, Brasilia)

### IAML-Brazil, or the "quis, quid, quando..." of Brazilian music archives

The recent establishment of IAML-Brazil has presented several challenges in the development of music librarianship in the region, being the first and only Latin-American branch. This paper discusses its insertion and current status, developed along "R" initiatives in Brazil, within the perspective of music research and related matters such as music librarianship practices, access to music archives, cataloguing, bibliographical control, audiovisual records, among other issues including professional training and advocatory actions. As we discern Hermagoras of Temnos' seven elements of circumstance – "quis, quid, quando, ubi, cur, quem ad modum, quibus adminiculis" – we focus on Brazilian musicology, as its methodologies and elective objects of study have shaped information science initiatives leaving much of the biblioteconomical and archival work yet to be done, specially through standardized means that dialog with international standards. The paper aims thus to describe, examine and discuss the impact of Brazilian musicology and librarianship, as we further explore the ontological and epistemological basis for scenario planning, emphasizing the decision-making process as the outcome of inquiry (Walton 2008) within IAML-Brazil's future strategies.

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**Rita Zsófia Kaizinger** (Music Library of the Hungarian National Philharmonics, Budapest)
### Musical map of Hungary

The Power Point presentation aims to provide a concise surwey on Hungarian music centers, museums and collections in order to inform researchers and librarians about the most important memorial sites and sources. Budapest is the main location of collections regarding the oeuvre of Ferenc Liszt, Béla Bartók, Zoltán Kodály, Ernst von Dohnányi, Leo Weiner and László Lajtha. Other music centres are Kecskemét (Kodály Institute), Gyula, an eastern town hosting the Erkel legacy and two major Transdanubian cities Pécs and Győr regarding the life and work of Johann Georg Lickl, Benedek Istvánffy and Hans Richter respectively.

## 14.00–15.30

## Italian music in church archives

Presented by the Forum of Commissions and Professional Branches
Chair: **Jennifer A. Ward** (Répertoire international des sources musicales, Frankfurt)

**Ewa Agnieszka Hauptman-Fischer** (University of Warsaw Library, Warsaw)
### Italian Baroque music in the Cistercian Monastery in Lubiąż. New research

The proposed paper presents my newest research on the collection of 18th-century musical manuscripts from the Cistercian monastery in Lubiąż, Silesia (presently in Poland; in the discussed times, under Habsburg rule). A catalyst for undertaking the research was the necrologue of Father Caspar Raff, regens chori, who died in 1738. It mentions that he copied a rare and beautiful repertoire. In the collection, two retained manuscripts are signed "Ex partibus C. Raff". None of the remaining manuscripts from Lubiąż are dated at the first half of the 18th century. Owing to a laborious session in the repository and identification of the monk's characteristic ductus of writing, it was possible to distinguish around a dozen sources written by his hand. Some lack an inscribed monastery provenance note, hence they were used to expand the musical collection of this monastery. The most interesting manuscript contains Antonio Vivaldi's aria from the opera Orlando furioso (of unknown provenance until now, cf. M. Talbot, The sacred vocal music of Antonio Vivaldi, Firenze, 1995, p. 213). The identification of Raff's manuscripts also enabled a distinguishing of sources originating in the early 18th century and constituting the earliest surviving manuscripts, which in turn provided answers to a range of significant questions regarding the copied repertoire, its length of use, the changes it underwent, composers who were valued, and finally, the makeup of the chapel ensemble, as well as everyday musical practice.

Raff's collection contains sacred works that are predominantly Latin (the lack of typical genres, such as Masses and vespers, is an obvious testimony of its incompleteness). It indicates a swift transmission of works by Italian composers active in the same period as Raff (Pietro Paolo Bencini, Francesco Feo, Bonifatio Graziani—the sole composer of the older generation—Domenico Natale Sarro, and Antonio Vivaldi). Raff also made all monasterial copies of works by Gunther Jacob, a superb composer from Prague. The manuscripts transmit information about instruments used in the monastery, among which the most interesting is the chalumeau, an instrument that was gaining popularity at the Viennese court. The sources reveal a knowledge of the scordatura technique, which can explain the relatively large number of manuscripts, which beyond parts in the home key contain transposed vocal parts and the organ part, with a simultaneous omission of violin parts. They were most likely performed in both keys, with employment of a violin-part scordatura in one. What is surprising is the small number sources originating in the regent's 20-year work period. The obsolete repertoire was subject to replacement, leaving behind old covers used for new works; in one case, we can indicate the length of time a piece functioned before going out of use. Works that were valued despite the passage of time were slightly re-worked, e.g. by altering the instrumentation (e.g. horns replacing the chalumeau) as well as the liturgical destination.

The surviving collection is an excellent testimony of the transformations in all monasterial music collections. Work on it is a rare experience for the librarian, where old manuscripts offer a precise view of a given person and his everyday work. Caspar Raff, the monasterial chapel master, combined his musical education with exquisite musical taste. He had perfect orientation in current music, valued composers in the early stages of acclaim, and his works also delight the contemporary researcher. His repertoire was retained by his successors, thus it was certainly employed throughout the century. Raff also composed, but only one work of his authorship remains.

**Thomas M. Cimarusti** (Texas Tech University, Lubbock)
### Newly discovered sources at Santissimia Annunziata and the telling of Florentine musical history

In 1966, a devastating flood of the Arno River in Florence claimed the lives of over 100 people and damaged millions of archival documents, masterpieces of art, and volumes of rare books and scores. The impact of such a catastrophic event is well documented, particularly in relation to the collections at the Archivio di Opera del Duomo, Biblioteca Nazionale Centrale, Archivio di Stato, and the Uffizi Gallery. However, unknown to many is the impact the flood had on numerous churches and cathedrals, such as the convent of the Basilica of the Most Holy Annunciation in Florence—one of the most highly venerated Marian shrines in Florence. Curated by Dr. Paolo Piccardi, the basilica's archive houses nearly 5,000 musical scores—90% of which are manuscripts—and represents over 1,000 composers, including Palestrina, Cherubini,

Rossini, Verdi as well as numerous lesser known figures such as Neapolitan pedagogue Francesco Durante (1684–1755), castrato Giovanni Filippo Dreyer (1703–1772), and composer Giuseppe Ceccherini (1792–1856). That said, the archival collection at SS. Annunziata preserves a remarkable history of sacred music presumably performed there between 1600-1900, thus providing somewhat of a linear trajectory of musical history at the basilica.

Unfortunately, the archive is relatively unknown among librarians and musicologists. The reasons for this are many: following the disastrous flood of 1966, the contents of the archive remained in complete abandonment for over 40 years; and until recently, access to the archive had always been prohibited. Thanks to the meticulous and dedicated work of Dr. Piccardi, however, the contents of the archive are being restored and reorganized which in turn will make it more accessible to the general public. The purpose of this paper, then, is to briefly trace the origins of the archive and introduce its contents via digital images and audio excerpts. I will then offer an examination of select composers and musical works that represent some of the collection's most interesting items. I will conclude by commenting on Dr. Piccardi's claim that the archive is "unique in that it evolved according to the changing sensibilities of the church and Florentine culture" and how such a collection might impact current Florentine historiography.

### Ilaria Grippaudo (Università degli studi di Palermo, Palermo)
### Musical manuscripts in the Archive of the Duomo of Enna: Change and continuity of the repertory in the Eighteenth and Nineteenth Centuries

From the sixteenth century until the beginning of the twentieth, musical life in Enna—a small town in the centre of Sicily—was particularly vivacious. This was due especially to the activity of its most important religious institution, the cappella musicale of the Duomo, which employed a stable number of musicians, for the most part Sicilians, but also foreigners. It was especially during the Settecento that several of them arrived from Naples, the most prestigious musical centre of the time. Among them were singing 'virtuosi' and instrument players, but also composers like Luigi Platone or Giuseppe Coppola, who both came to Sicily at the end of century and became maestri in the music chapel. Its prolific activity is witnessed by hundreds of manuscripts still preserved in the church: continuity and uniformity are the distinctive features of this musical production with regard to genres, repertories, and styles. Nonetheless, the desire for novelty prompted the composition of original works, particularly in the most important occasions of the festive calendar, like the patronal feast of Our Lady of Visitation, during which a sacred dialogue or "azione drammatica" was composed by the maestro di cappella and performed in public. Among these works we can remember "Sisara al Cisone" by Giuseppe Coppola, played in 1787, and "Trionfo della Gran Vergine Maria sulle Rovine di Cerere"—popularly called 'u dialucu—put to music by the Neapolitan artist in 1797 and included in the repertory until the Novecento. The study of the extant documentation and the musical sources allows us to investigate the composition and the performance practices of the cappella musicale and explore the notions of custom and persistence that distinguished the musical traditions in Sicily.

## 14.00–15.30
## Tutorial session on DOREMUS project (II)

Presented by the Cataloguing Commission
Chairs: **Joseph Hafner** (McGill University, Montréal), **Rodolphe Bailly** (Cité de la musique – Philharmonie de Paris, Paris)

## 14.00–15.30
## Broadcasting and Orchestra Libraries Branch

### Working meeting

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

## 14.00–15.30
## Constitution Committee

### Working meeting (closed)

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

## 15.30–16.00
## Tea & coffee

**15.30–16.00**

## Poster Session (I)

See details on pages 19–22.

**16.00–17.30**

## 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 14.00

**20.30**

## Concert at Santa Maria dell'Anima

## WEDNESDAY, 6 JULY

**9.00–10.30**

**Plenary session**

### ICCU activities documenting the Italian music heritage

Presented by the Organizing Committee
Chair: **Simonetta Buttò** (Director, Istituto Centrale per il Catalogo Unico (ICCU), Rome)

**Patrizia Martini** (Istituto Centrale per il Catalogo Unico, Rome), **Massimo Gentili-Tedeschi** (Istituto Centrale per il Catalogo Unico, Rome)
**Music in the National Library Service (SBN), new rules and standards**

**Laura Ciancio** (Istituto Centrale per il Catalogo Unico, Rome)
**The Italian music network and its digital collections, specialization of www.internetculturale.it**

> The presentation is focused on the new edition of Internet Culturale, the portal of the Ministry for Cultural Heritage and Activities and Tourism (MiBACT), devoted to the Digital Library; in particular it describes in details the state of art of the digital collections related to the music.

> Since 2000 the Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information (ICCU), which is part of MiBACT, begins to deal with the project of the Italian Digital Library, identifying reference standards for the realization of digital collections and especially for the musical sector. Since 2004, ICCU is responsible for the editing of the Internet Culturale portal and manages its digital Library.

> Until today Internet Culturale includes about 10.000 librettos related to the Music sector, 14.000 graphic materials, 8.500 documents and letters, 21.000 music manuscripts, 5000 music editions, 52 music digital collections.

> In the new edition presented, finds its place the Italian music network, (ReMI), one of the specializations of the portal.

> ReMI is the attempt of proposing a way of presenting the contents, with the aim of valorizing the materials already searchable trough the search engine and allow both the specialized and general users to identify and reach the contents of the digital library with the aid of chronological filters or by themes or subjects, ect.

> In this presentation the services for the users and for the partner of the Internet Culturale "system" are illustrated: the digital theca for the digital collections of the partner, the harvesting of 14 digital providers, the HTML5 display for tablet, the Full text search, the monitoring of the activities concerning the digitalization of the partner, the funding of digital collections projects, and in particular it is presented what has been carried out for musical collections.

**Marzia Piccininno** (Istituto Centrale per il Catalogo Unico, Rome), **Elisa Sciottti** (Istituto Centrale per il Catalogo Unico, Rome)
**Treasuring the sound heritage: The Europeana Sounds Project**

> Europeana Sounds is a three-years-long project, launched in 2014 with the goals of improving access to the European sound heritage and fostering creative re-use of digital contents through the Europeana portal which will make available more than 1,000,000 items, allowing to travel through the history of sound recordings: music, spoken word, environment recordings, radio programmes and sound effects.

> Europeana Sounds is composed by 24 partners from 12 European countries, coordinated by the British Library. The Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information (ICCU) is partner of the project and contributes, as aggregator through the Internet Culturale portal, with 80,000 items, that are provided by the Central Institute for Sound and Audiovisual Heritage (ICBSA).

> Internet Culturale provides also digital access to the cultural heritage held by Italian public libraries and cultural institutions with precious collections of music documents preserved in public, private and church libraries, but also in archives and museums, most of which are described in the OPAC SBN, the union catalogue of Italian libraries.

> Among other networking activities promoted by ICCU to develop systems and services for institutions and citizens, Cultura Italia is the national content aggregator for Europeana.

> ICCU moreover participates in many European projects coordinating best practice networks with the involvement of experts and institutions across Europe.

> In Europeana Sounds the metadata associated to digital objects are provided according to Europeana Data Model (EDM) for Sound, which has been developed specifically for sound resources.

One of the most crucial features of the project concerns the realization of new SKOS vocabularies which extend the Europeana Ontology pertaining to specific aspects of audio resources (genre, place, physical, carrier, medium of performance, etc.).

Europeana Sounds is also developing thematic channels that will allow for a more agile search among its contents, providing a better user experience.

In addition to aggregating content, Europeana Sounds deals with issues concerning copyright, in cooperation with music publishers and rights holders.

Europeana Sounds is a relevant example of how libraries, archives and museums can maximize their efficiency by working together and providing more integrated access to their collections. Europeana, the European cross-domain aggregator, provides indeed more integrated access to documents and digital resources on a wider scope for improving collections, increasing the number of users, leveraging experiences and funding.

## 10.30–11.00

### Tea & coffee

## 11.00–12.30

### Music publishing

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

**Roberta Milanaccio** (King's College London, London)
### Tradition vs. Renewal: Editorial praxis at Ricordi and the definition of new editorial genres and series

The aim of my research is to throw light on the editorial ethos at the Italian music publishing house, Ricordi, since the end of World War Two. In the past Casa Ricordi itself contributed to this subject through publications that had a celebrative function and retraced the history of the publishing house. But even though those publications included essays by eminent musicologists on editorial activity, they remained within the sphere of self-celebration, hence with a limited critical involvement and with objectives that were purely illustrative. A few contributions that touched on this theme also appeared in academic journals. Among the publications the most important broad treatment—even though it does not specifically concern the editorial practice at Ricordi—has been Philip Gossett's Divas and Scholars, which in part deals with the relationship between the traditional edition and the critical edition in the operatic repertoire. My research will therefore try to fill a gap in the enquiry into the editorial ethos in Italian music publishing as exemplified by Ricordi, the most important music publisher in the country.

This is a theme of great interest as it allows us to reflect on a pervasive and problematic aspect of music: the interaction between abstract components and concrete elements, in particular the relationship between the cultural dimension (the score as a vehicle of ideas) and the material dimension (the score as commodity). Indeed, those same components—the heritage of musical texts as conceived by the composer and the set of technical resources and financial strategies adopted to disseminate it—essentially delimit the field of 'editorial possibilities'.

As I aim to demonstrate, the editorial mediation carried out by Ricordi in identifying 'editorial possibilities' cannot always be viewed in terms of a conscious cultural strategy. Moreover, from the genres and series published at Ricordi, there emerges the question of the tastes and mentalities of the people to whom the editions were addressed. In this sense, this study aims not only to reveal the problems, of varying importance, posed when studying the historical process behind Ricordi editions, but also to show how Ricordi conceived the 'destiny' of its scores, which were published with very variable predictions of their expected public/users.

**Maria Borghesi** (Università degli Studi di Pavia, Dipartimento di Musicologia e Beni Culturali, Cremona)
### Instructive editions as object of studies: The case of J. S. Bach's Two-Part Inventions in Italy

In last decades many scholars have studied collections of instructive editions published between 19th and 20th century with the aim to identify different models in editors' indications. Among previous studies, one must take into account three essays regarding Italian instructive editions of Bach's keyboard compositions and Well-Tempered Clavier edited by famous teacher-editors (Giannetti 2005, Bottoni 2007, Bertoglio 2012). The aim of this paper is to reconstruct three main important roles of instructive editions in editorial and cultural investigation. For this purpose, starting from my MA thesis (Borghesi 2015), I will take as case of study ten instructive editions of Bach's Two-Part Inventions published in Italy between 1850 and 1985 by some important editors as Cesi, Longo, Busoni, Mugellini, Casella.

At first instructive editions will be observed on the editorial point of view. They represent products useful to understand how editorial models have changed in the decades, passing through large collections, to editions of a single work, to Urtext edition. At the same time, their study highlights publisher's answer to the need of updating, the results of acquisition of little print houses by bigger Italian publishers (i.e. Venturini in Rome and Florence acquired by Carisch) and the

relationships between Italian and abroad publishers (i.e. the relationships between Ricordi and Breitkopf & Härtel and copyright of Busonis's edition) following the editorial market needs (i.e. why Ricordi published three editions of the same work in 7 years).

Secondly, instructive editions represent an instrument for didactic, cultural and aesthetic studies. On the one side, instructive editions, born both as support for teachers and students offering them an interpretation by qualified editors and teachers as well as to make available obsolete compositions by re-interpreting and re-adapting them to "modern" musical taste. Therefore, instructive editions represent a mirror of performance practice, didactic and musical taste in a specific moment thanks to their interpretative indications and Prefaces. On the other side, the analysis of instructive editions can give important evidence for historical and cultural studies regarding editor's role and editing activity of some of most important teachers and musicians, relating it with their cultural-aesthetic reflections.

Finally, the study of instructive editions could support researches about their single reception, the reception of previous editions by further editors and, in general, represents a mean to study Bach's reception in Italy.

**Luca Aversano** (Università degli Studi Roma Tre, Dipartimento di Filosofia, Comunicazione e Spettacolo, Rome)

### The role of German publishers in the development of Italian instrumental music in the second half of the 19th Century

At the beginning of the 19th century the growth of amateur music practice all over Europe led to a rise in demand for musical articles and to the development of a modern musical market, following the trend which in central Europe and in England was already apparent since the 1770s. In order to find new sale opportunities for their increased production, the big German music publishers followed expansive politics in foreign countries. They could profit of the contemporary general development of the European international trade on the one hand, on the other of the fact that in comparison with the rising publishing industry in other countries they already had a longer experience of about 30 years in the field of printing and selling music. Italy was particularly attractive for two reasons: the absence of a strong local competition, due to the weakness of the young Italian publishing companies especially in the field of instrumental music, which was instead the backbone of the German catalogues, and the cheapness of the custom duties.

Encouraged by the mentioned favourable conditions, the German publishers employed definite strategies aiming to enter into the Italian market.

Thank to this new international trade network of printed music, in the first decades of the 19th century works of composers like Haydn, Mozart and Beethoven become known in Italy many years before their first public performances.

In the following years, since ca. 1830, German Publishers lost influence in selling their products in Italy, because of the emergence of important Italian Publishers, first of all Ricordi in Milan. Ricordi was able to limit the exports of musical goods from Germany and to protect his editions on the national and international Market. Nonetheless, German publishers continued to play an important role in the development of Italian musical life, as a fundamental reference point for the Italian composers who wanted to concentrate on instrumental composition. The contribution aims to illustrate this phenomenon, within the framework of the history of relations between the Italian and German musical cultures.

## 11.00–12.30

### Dissemination of music in Europe

Presented by the Forum of Commissions and Professional Branches
Chair: **Stanislav Tuksar** (Croatian Academy of Sciences and Arts, Zagreb)

**Vjera Katalinić** (Croatian Academy of Sciences and Arts, Department for the History of Croatian Music, Zagreb)

### From centres to the periphery: Import of music material to Dubrovnik from the mid-18th to the mid-19th Century

Dubrovnik wealthy families followed the current musical life in their town as well as abroad. They regularly travelled abroad and acquired music material, or ordered it from home, either for studying music or for performances. The analyses of rich Dubrovnik archive collections with numerous music material (manuscript and printed sheet music, books on music, libretti) as well as the inscriptions on the material itself indicate the locations of their origins. Some changes between the period until the end of the 18th century and the first half of the 19th century can be connected with the new political situation, after the abolishment of the Dubrovnik Republic in 1808 and the Vienna Congress in 1815. The research was carried through within the HERA-project "Music Migrations in the Early Modern Age: the Meeting of the European East, West and South."

**Stefania Gitto** (Stvdivm Faesvlanvm, Wien)

## Ferdinando III Habsburg-Lorraine: Collector and cultural mediator in Europe at the beginning of the nineteenth century

Is it possible to retrace a European map of musical culture following Ferdinando III Habsburg-Lorraine's intense life: at first Gran Duke of Tuscany (1792–1799), then Prince Elector of Salzburg (1803-1806), again Duke of Wuerzburg (1806–1814), and at last back to Palazzo Pitti (1814–1824)?

This is my actual issue. We can examine crossed research of musical sources, archival documents and historical studies scattered in different places and disciplines going back over the steps of the Tuscan Gran Duke's exile, while on the historical stage Napoleon, the last Holy Roman Emperor and the other European countries played new power rules.

Designed to follow Pietro Leopoldo in Florence, Ferdinando III had to leave Palazzo Pitti in 1799 when the Napoleon troops were coming. With his family, the *libreria palatina*, and his music collection, he sought refuge in Wien at his brother Franz II.

The music collections traveled together with Ferdinand during his fifteen years of exile: Salzburg, Budapest, Wuerzburg, Neuburg, Paris, Berlin, Prague… in every place, journey, or visit it grew and its development is reflected in thousands of titles of music of Fondo Pitti, nowadays gathered in Conservatorio Luigi Cherubini in Florence. Furthermore, there is the possibility to study original sources from operatic, sacred and instrumental repertoire (we conserve scores and all set of parts that are unused) the survey of correspondence, diary, personal and administrative documents, which is uncovering an important network of composers, patrons, musicians, editors, booksellers, impresarios, etc.

Despite the fact that Ferdinando III was deeply close to Florence and Italy where he would always go back, he became mediator of the musical culture in Europe thanks to his passion for the collection. The selection of music scores, the choices of commissions and genres and the personal contacts with musicians are essential indications to understand not so much the tastes of the Gran Duke, but mostly the *gusto* of a society's changing skin, in a period when the new balance between knowledge and power had a big influence on musical national cultures and the birth of the European social identity.

**Marek Bebak** (Jagiellonian University, Kraków)

## Do we know the true version of music by Francesco Gigli (~1600–1657)? The musical sources in libraries in Poland and abroad: Types, chronology and geography

Francesco Gigli (in Polish historiography also known as Franciszek Lilius) was one of the most prominent composers of 17th century Poland, a teacher and a choirmaster of Kraków's Cathedral between the years 1630–1657. His father Vincenzo, an Italian musician, at the beginning of the 17th century left the court at Graz and came to stay at the Warsaw's court of Sigismunt III Vasa. Francesco, having being raised in an Italian family which cherished a long musical tradition and also having being a student of Girolamo Frescobaldi between the years 1624–1625 in Rome, quickly became a valued figure in Polish-Lithuanian Commonwealth and abroad.

The main issue of my paper will be presentation of the different types of sources connected with Francesco Gigli, which are preserved in libraries in Poland, Germany, Slovakia and Lithuania. There are mainly manuscripts, one Polish old print and few inventories. The lion's share of them was created after composer's death. Many of them are incomplete. Owing to these two facts, we do not know true version of compositions which were mentioned by Gigli. A lot of sources exemplify different alterations which were created for a particular musical ensemble, e.g. concerto "Muteta super Nicolai Solemnia", which are preserved in Staatsbibliothek in Berlin. Today the concerto is known without original text, because copyist adapted this piece to be used during protestant services. Nowadays, unfortunately, we only have the German-language contrafactum. Most of the sources were created after the composer's death, mainly in 18th century, when the style of composing music was completely different. Copyists of Kraków's Capella Rorantistarum modified original compositions through changing voices or adding instruments to originally vocal pieces. During my speech, by analysing sources, I will try to answer the question: "Do we know the true version of music by Gigli?"

## 11.00–12.30

### New services and technology solutions in libraries

Presented by the Forum of Commissions and Professional Branches
Chair: **Pierluigi Ledda** (Archivio Storico Ricordi, Milano)

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

### A Patron Driven Acquisition Model for PRINT Music Scores and Monographs

This presentation will explore the process of developing a unique Patron Driven Acquisition Program for PRINT music scores and monographs from concept to reality at an American Association of Research Libraries institution. Areas to be discussed include collection development considerations, information technology infrastructure needs, acquisitions workflows, and plan evaluation. The presentation will examine how partnering with a vendor to implement an innovative collection development plan can support the needs of the music library users and the goals of library collection development officers

and increase access to music scores and monographs in a fiscally responsible way. Presentation attendees can expect to learn about the opportunities and challenges that the library and vendor faced in implementing the plan, outcomes and evaluation, and steps for the future.

**Ingrid Romarheim Haugen** (National Library of Norway, Oslo), **Kari Margrethe Sabro** (National Library of Norway, Oslo)

### Making the music happen! Music publishing in the library

Since 2013, The National Library of Norway has offered scores for unpublished Norwegian contemporary music. This task was formerly taken care of by the Norwegian Music Information Center (MIC), but was transferred to the library as MIC was closed down.

During the last three years, music score publishing has developed to be an integrated part of the music service portfolio of the National Library. A staff of four employees work with different parts of the publishing service, like preparation and rental of orchestral material, printing and binding, cataloging and promotion. Through our work, we get an overview of the contemporary music scene in Norway today and a unique contact with Norwegian composers and performers, as well as performers from abroad.

The sheet music we print has its own visual profile and logo, at the same time distinguishing the printing service as an independent service and making it an integral part of the National Library.

Because the services we provide are similar to those of the publishing business, we also collaborate with publishing houses about issues like publishing rights, and promotion of the music.

Topics presented in the paper will be collaboration with composers and orchestras in the production of new works, contact with, and promotion towards, performers, both nationally and internationally and collaboration with publishing houses. We will also discuss the implications it has for the service to be part of an institution like the National Library.

Through practical examples we will show how The National Library is playing a central role in facilitating performances of Norwegian contemporary music, in Norway and rest of the world.

**Philip Ponella** (William and Gayle Cook Music Library, Indiana University Jacobs School of Music, Bloomington, Indiana), **Jon Dunn** (Indiana University Libraries, Bloomington, Indiana)

### The Avalon Media System: Variations on a theme

The Variations Digital Music Library system, pioneered at Indiana University, will soon be replaced by the Avalon Media System. This project is led by the libraries of Indiana University Bloomington and Northwestern University and is funded in part by grants from the Institute of Museum and Library Services and Andrew W. Mellon Foundation.

The Variations Digital Music Library, an open source system developed at Indiana University and in use there since 1996 in various forms, is also being used at over a dozen institutions, mainly for streaming music course reserves.

In 2010, the Institute of Museum and Library Services (IMLS) gave a $50,000 National Leadership Grant to Indiana University and Northwestern University to plan development of Variations on Video—since re-named the Avalon Media System—from August 2010 through June 2011. A second IMLS National Leadership Grant, for $948,000, helped support Avalon's development from October 2011 through September 2014. In January 2015, Avalon received a generous grant of $750,000 from The Andrew W. Mellon Foundation, supporting development through January 2017.

The Avalon Media System provides an open-source streaming media access solution, based on Hydra and Fedora repository technologies, which is focused on the delivery of library media collections, including video. Additionally, it is finding other uses, including support for publication, teaching and learning content, and digital scholarship. As a result, new features enhance support for additional research and instructional use cases.

This presentation will demonstrate how the system is used in various use cases, with a focus on music collections and users.

## 11.00–12.30

## Public Libraries Branch

### Working meeting

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

**11.00–12.30**

**Cataloguing Commission**

> **Working meeting. Focus on Unimarc Sub-Commission topics**

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

**12.30–14.00**

**Lunch**

**14.00–18.00**

**Excursions**

**21.00**

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

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

## 9.00–10.30

### Archives of composers

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

**Angela Carone** (Fondazione Giorgio Cini, Venezia), **Francisco Rocca** (Fondazione Giorgio Cini, Venezia)
### The musical archives of the Giorgio Cini Foundation in Venice: Valorisation and cataloguing

The Institute for Music of the Giorgio Cini Foundation in Venice conserves the archives of a number of important 20th century Italian composers, including A. Casella, D. Guaccero, E. Macchi, G. F. Malipiero, G. Manzoni, O. Respighi, N. Rota, R. Vlad. The paper will illustrate the diverse typologies of material found in the archives, a few recent activities aimed at recognising their full value and the work in electronic cataloguing currently underway.

**Marie-Gabrielle Soret** (Bibliothèque nationale de France, Département de la musique, Paris)
### Le Fonds Olivier Messiaen au Département de la musique de la Bibliothèque nationale de France : une entrée exceptionnelle. Présentation et méthodologie de traitement

Le Fonds d'archives du compositeur Olivier Messiaen (1908–1992) est entré au Département de la musique de la Bibliothèque nationale de France en février 2015. Cet ensemble remarquable, tant par sa valeur scientifique que par sa volumétrie était conservé dans l'appartement qu'occupaient Olivier Messiaen et son épouse, la pianiste Yvonne Loriod, depuis 1961. Plus de 200 mètres linéaires de documents sont maintenant en cours de traitement au Département de la musique de la BnF : manuscrits musicaux à tous les stades de leur conception (esquisses, œuvres de jeunesse, manuscrits des grandes œuvres, parfois en plusieurs versions, épreuves corrigées et annotées,…), manuscrits littéraires (textes, conférences, articles, cours), photographies (privées et professionnelles), correspondances avec les compositeurs, interprètes et nombreux élèves du maître dans le monde entier, objets (souvenirs de voyages mais aussi objets en rapport avec les œuvres ou les ayant inspirées), collection de programmes, papiers personnels (archives privées, familiales et professionnelles), éditions de musique imprimées annotées (œuvres de Messiaen, œuvres au répertoire d'Yvonne Loriod), bibliothèque et documentation sur les grands centres d'intérêt et d'inspiration du compositeur. Ces archives, conservées dans leur intégrité, avaient été classées et annotées par Yvonne Loriod. Le traitement et l'analyse de cette imposante masse de documents vont permettre aux chercheurs d'étudier la vie, l'œuvre et les activités pédagogiques de cette figure majeure de la musique du XXe siècle sur plus de 60 années d'activités. C'est un vaste champ de recherches qui s'ouvre ainsi aux musicologues et aux interprètes pour lesquels il convient de mettre à disposition rapidement les outils nécessaires afin de rendre les documents accessibles dans les meilleures conditions.

L'importance de ce fonds et la nécessité de l'ouvrir rapidement à la consultation demandent au Département de la musique d'adapter ses méthodes de travail à ces circonstances exceptionnelles. Cette présentation se propose de décrire la méthodologie adoptée pour le transfert du fonds, son analyse sanitaire, sa ventilation et son classement, et le démarrage des travaux d'inventaires et de catalogage dans les deux catalogues de la BnF : Catalogue général (Intermarc), Base Archives et Manuscrits (BAM, en EAD).

**Olivier Messiaen Archive at the Music Department of the Bibliothèque nationale de France: how it is being processed**

In February 2015, the Archive of French composer Olivier Messiaen (1908–1922) entered the Music Department of the Bibliothèque nationale de France. This archive, exceptional because of its scientific value as well of its extent, had been carefully kept by Olivier Messiaen and his wife, pianist Yvonne Loriod, in the flat they both had been living in since 1961. More than 200 linear meters of documents are now being processed at the Music Department: autograph musical manuscripts in all their different compositional steps (sketches, youth works, manuscripts of the main masterpieces, sometimes in different versions, corrected proofs,…), autograph textual manuscripts (texts, lectures, articles, courses), thousands of private and professional photographs, correspondences with fellow-composers and the master's performers, students and publishers all over the world, objects (in context of the works as well as mere travel souvenirs), music instruments, collections of programmes, annotated printed scores used for performances and analysis courses, books on all matters of interest and sources of inspiration for the composer, private papers and family archives. Processing and analysis of this very complete archive will open a large window to musicologists and performers, on the life, the works and the pedagogical activities of this major personality of the musical field in the 20th century.

The importance of this extensive archive for research and the necessity of making it available to consultation in a reasonable delay, require adaptation of usual working methods. This paper's purposes are to give a glance to the archive and to describe the different processes adopted for physical treatment in the stacks, and intellectual description in the catalogues of the BnF: Catalogue général (Intermarc format), BnF Archives et Manuscrits (EAD Encoded Archives Description).

**Marek Żebrowski** (Polish Music Center, Thornton School of Music, University of Southern California, Los Angeles)

## Polish Music Center at USC and its unique manuscript collection

Established in 1985 by Dr. Stefan and Wanda Wilk, the Polish Music Center at USC's Thornton School of Music serves as a research library for scholars, musicians, and journalists, as well as a concert organizer and academic content publisher. The Center's extensive and growing collection of materials contains books, scores, manuscripts, recordings, periodicals, documents and numerous other items related to Polish music.

Initiated in 1984 with gifts by Witold Lutosławski and Stanisław Skrowaczewski, the PMC Manuscript Collection is now one of the world's most important repositories of manuscripts by modern Polish composers with well over 200 scores by Bacewicz, Baird, Laks, Meyer, Penderecki, Ptaszyńska, Schaeffer and Tansman, among many others. Recent additions include the newly discovered symphonic music of Henry Vars (Henryk Wars), the archives of Zygmunt and Luisa Stojowski, the Paso Robles Collection of Paderewski memorabilia, Bronisław Kaper film scores, and the Roman Ryterband Collection.

## 9.00–10.30

## New resources, search strategies, and collaborations

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

**Hyun Kyung CHAE** (Ewha Womans University, Ewha Music Research Institute, Seoul)

## Opening East Asian music to the world: The Ewha Music Database

This paper introduces the Ewha Music Database (EMDB) and its contribution to the research of East Asian music. The Ewha Music Research Institute (EMRI) engaged in the project, "Establishing a database for music education materials of East Asia in the modern era" funded by the National Research Foundation of Korea from 2011–2014. The project produced the EMDB and its web site, eMUSICdb.info, which opened to the public on November 1, 2014. The EMDB includes over 12,000 music materials such as music textbooks, songbooks, scores, instruction books for instruments, and books about music theory, music history, pedagogy, and music appreciation. The EMDB offers primary sources with related documents and historical information in one place. It is a new and powerful research tool and will serve as the foundation of a unified primary source repository, and offers a unique opportunity to make comparisons between various music data.

This paper will examine the challenges of building the EMDB and review research papers that have stemmed from the process. Finally, the paper will discuss the next phase of the project that enhances the EMDB by inviting users to participate and share their experiences; by adding composer and performance databases; by expanding to different periods and genres as the EMDB encourages users to open more dialogues through its website. This will lead the EMDB to become a web 3.0-ready website that offers users not only individualized and personalized search results, but opportunities to relate and link to other relevant data or websites as well. The EMDB with its innovative techniques, containing hitherto unavailable music sources of China, Korea, and Japan in one place, will certainly enhance research and education, and play a role as the center of knowledge production and discourses.

**Jörg Müller** (Hochschule Luzern)

## Going beyond boundaries. Collaborations between librarians, teachers and researchers at the Lucerne University of Applied Sciences and Arts

Decreasing lending volumes, competition with open resources as Youtube, Wikipedia or IMSLP: music libraries are faced with challenges. One approach for the music library of a music academy could be an enhanced cooperation between library and teaching and research departments. Whether as continuous processes or as projects, collaborations with students, lecturers and researchers have the potential for evolving attractive customer-oriented services.

At the Lucerne University of applied Science and Arts the music library is working closely with several stakeholders: for example with students in a upcoming project on designing a learning room, from gathering ideas to the realisation—for the benefit of all music students, but also for fresh insights with regard to the planned new building; or with Teachers of IT-Courses and Music History in the so called E-Lab-Service and the implementation of information literacy lessons. From partnership with the research department emerged the valorisation of special collections (like the Willisau Jazz Archive) as well as citation guidelines for student papers. These forms of collaborations require not only open-mindedness on all sides, but for the library staff also the willingness to continuous training in hitherto less covered areas.

## 9.00–10.30

### Special collections – musical rarities of Italian libraries

Presented by the Forum of Commissions and Professional Branches
Chair: **Markus Engelhardt** (Deutsches Historisches Institut, Rome)

**Nicola Lucarelli** (Conservatorio di musica 'F. Morlacchi', Perugia)
### Riccardo Schnabl-Rossi Legacy in the Conservatorio 'F. Morlacchi' Library in Perugia

Riccardo Schnabl-Rossi (Perugia 1872–Roma 1955) in 1953 donated to the Comune of Perugia his collection of vocal scores and other music scores. Several of these contain signatures or dedication of the composers. He was one of the best friends of Giacomo Puccini (their correspondence was published in 1981) but he was also a friend of Giordano, Mascagni, Respighi, Richard Strauss and also of Schalk the Vienna Staatsoper Director. He also donated 6 letters written to him from Mascagni, Giordano, Massenet, Puccini, Respighi, Richard Strauss and the last was never transcribed and published. The paper would give some notices about this figure and his musical tastes in the contest of the musical live of the first half of the 20th Century.

**Valentina Valente** (Conservatorio Giuseppe Verdi, Milano)
### *Ariette per Soprano con accompagnamento di Chitarra* – Musica di varii autori. A manuscript from Fondo Noseda in Conservatory G. Verdi of Milan Library

Gustavo Adolfo Noseda, (1837–1866), a composer from Milan, was the creator of Fondo Noseda, a music archive in Conservatory G. Verdi of Milan Library. During his stay in Naples on study, he collected different kind of sheet music with the ambitious aim of creating the largest Italian music archive. That's how he created a large music collection including Bellini, Boccherini, Cimarosa, Mercadante, Rossini, with rare Italian and foreign music editions of 18th and 19th century. The collection, made up of about 2,000 authors and 500 books on music, is today a precious heritage that tells a slice of Naples and Milan music history. Various genres are contained in it: 300 masses, 250 songs and 350 string quartet accompained airs; 500 quartets, symphonies, overtures, orchestral compositions, concerts, chamber music, vocal and instrumental, operas, reductions for piano and voice.

Thanks to research carried out through SBN engine, one of the most relevant results was a manuscript entitled Ariette per Soprano con accompagnamento di Chitarra – Musica di varii autori, containing 26 arias for soprano and guitar by different authors: Interlandi, Moretti, Signorile, Carulli, Mosca.

It is an important statement in order to know repertoire, practice, authors and performance context of this genre. The arias are from works more or less widespread, arranged for guitar and soprano, sometimes with the addition of harpsichord. The choice of instrument and genre provides a significant indication about the way music culture was widespread and its recipients. The middle class represented an increasingly predominant audience, in an era when music, especially opera, was no longer upper classes heritage. The middle class cultural gathering became a place where opera arrangements were performed and music culture was spread. The guitar repertoire of composers of 18th and 19th centuries had a significant amount of sources from which to draw for performances. From a research point of view, the music of the Classical and Romantic period provides resources still rarely explored and valued, because of simple melodic and harmonic structures. The recovery of this genre allows to reconstruct the appearance of a period, and it's also useful in order to give a good interpretation of the same repertoire.

A second phase of work consisted of the collection of sources containing the same arias, some of which belonging to Noseda Archive, other coming from Italian libraries, to allow a collation of the music and fill information gaps related to authors and works.

**Anna Claut** (Biblioteca Nazionale Marciana, Venezia), **Elisabetta Sciarra** (Biblioteca Nazionale Marciana, Venezia)
### Marciana musical treasures

The music section of the Marciana Library includes manuscript and printed collections. Particularly important are the items from the 15th, 16th and 17th centuries; for instance the Canal and the two Contarini's musical manuscript collections and the drama collections by Groppo, Rossi, Zeno and Salvioli—these are real musical treasures held by the Library.

But other precious items belong to the Marciana Library, such as—for example—the 17th century manuscript It. IV, 740 (=10313), containing opera arias by masters of that century. This is a small (cm 13 x cm 22), very elegant manuscript consisting of 66 sheets, including compositions by Luigi Rossi and Francesco Cavalli, with large illuminated initials, which are either in old style or drawn in red ink, in a traditional 15th century fashion. The notes are heart-shaped and written with sepia ink. Purchased by the Library in 1916, this manuscript is bound in tooled leather imitating brocade, with brass studs. It also contains 23 arias, two of which for violin and basso continuo, composed by Antonio Cesti; one of these is "Tu mancavi a tormentarmi", from his opera *Orontea* (1649). For each aria the author's name and the date of composition are written in red ink.

Incidentally, the above-mentioned aria can also be found in manuscript It. IV, 743 (=10317). This too is a very precious manuscript with illuminated initials in different colours; it shows a butterfly, as well as one of the Contarini's coats of arms.

Another most valuable manuscript is It. IV, 742 (=10318), which is a little smaller than the previous one. This also arrived at the Library with the purchase of 1916 and bears the same title [Opera arias by 17th century masters]. It contains round notes in sepia ink and is elegantly bound in dark red morocco with rich friezes etched in gold; in the coats of arms there are three curved dolphins in a Louis XV-style, folder with crown branches and a ribbon.

This manuscript belonged to a poet, whose pseudonym was Dorina Nonacrina, and was published in 1768. It consists of a collection of sonnets which earned the author the entry among the Arcadia's shepherdesses. She was friends with Gaspare Gozzi—the daughter of Giovanni Antonio (a practising lawyer in Venice) and Donata Salamon, who belonged to a minor branch of Venetian aristocracy. Caterina Giovanna Dolfin alis Dorina Nonacrina was considered a liberated woman, thanks to the special relationship with her father, who gave her a good education, without indulging in the female stereotypes of their time. She was successful in obtaining the annulment of her marriage celebrated without her consent.

## 9.00–10.30

## Répertoire International des Sources Musicales (RISM)

### Open session

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

**Klaus Keil** (RISM Zentralredaktion)
**News and information**

**Laurent Pugin** (RISM Switzerland), **Klaus Keil** (RISM Zentralredaktion), **Jennifer Ward** (RISM Zentralredaktion)
**Presentation of the new program for source documentation: Muscat 3.0**

## 9.00–10.30

## Copyright Committee

### Working meeting (open)

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

## 9.00–10.30

## Cataloguing Commission

### Working meeting. Business meeting for the Commission and Sub-Commissions

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

## 10.30–11.00
## Tea & coffee

## 10.30–12.30, 15.30–16.00

## Poster Session (II)

**Mercedes Fernández Menéndez** (Library of Conservatory of Music "Eduardo Martinez Torner", Oviedo)
**Support to musical scientific research in the Library of the Conservatory of Music "Eduardo Martinez Torner" (Oviedo, Spain): Before, during and after the research process**

Support to Musical Scientific Research in the Library of the Conservatory of Music "Eduardo Martinez Torner" (Oviedo, Spain): Before, During and After the Research Process.

In Spain, contrary to the majority of Europe, Music teaching in conservatories is not integrated into universities. This situation traditionally implies that, in those centers there is less emphasis on musical research, and a greater focus on instrumental performance. The interest in research in Spanish conservatories is recent, due to the incorporation of Artistic Education in the EEES. Currently, in the academic curriculum it is a requirement to elaborate a final thesis work, which is the first contact students make with the world of research. The Library of the Conservatory of Music "Eduardo Martinez Torner" provides research support, innovatively, in three stages: before, during and after the process.

BEFORE:

Appropriate physical space for research. (Reading Room, room for group work, etc.).

Reference Service: Selection of materials for the library. Evaluation of external information sources. Online access to the library catalogue. Orientation on the use of reference works. Specialized bibliographic information.

Service Information Literacy: Individualized tutorials with students on demand. Collaboration with the student´s teacher "Research Methodology." Specialist workshops on information retrieval in the network.

DURING:

Collaboration of the library in information research in all catalogues and databases that are accurate. Evaluation of the relevance of the information obtained from them.

Development of guidance documents for the drafting of work: (Bibliographic references, guide for submission of the final document, etc.).

AFTER:

Advice on Intellectual Property (forms and legislative information).

Advice for scientific publication and its dissemination. (Information on publishers companies, publishing standards, criteria for quality of publications, etc.).

Existence and management of a specific open access repository (Music-RIA) where students can publish their research with all the guarantees. (Compliant with the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PHM) standard and using the Dublin Core metadata records).

### Czesława Zawrotniak (The Academy of Music, Library, Kraków)
### "The song is good at everything…": The Library of the Polish Song

The poster presents the Library of the Polish Songs—the most original cultural institution whose aim is to promote and preserve Polish hymns and songs. The library was founded in 2002 as an initiative of Waldemar Domański—spiritus movens of the venture, assisted by Kazimierz Madej and other artists of the Loch Camelot Cabaret in Cracow. The first concert organized to celebrate the national Polish day was a great success. It was a mass event which was attended by people of all ages and status singing together Polish national songs holding in their hand songbooks provided by the organizer.

The following "Singing lessons" attracted even more people, including people outside Cracow, tourists and foreigners.

Now the Library is known all over Poland for inventing and implementing various original projects related to Polish songs. Here are the most famous:

• "Singing lessons"—mentioned above—are the most popular of events organized by the Library. According to the expectations of singing public the repertoire is getting wider: for example Christmas carols are sung in December, or existential songs about life and passing in November on the Remembrance Day of the Death.

• "Singing school"—an educational project for schools. Pupils have the opportunity to participate in singing workshops led by professional artists.

• Singing Society for all who have a need for singing and love songs;

• The project "Let's honor the memories" carried out in cooperation with the Jagiellonian University; the aim is to collect and develop musical materials on Polish folk music, entertainment music, etc. Everyone is invited to transfer notes, books, manuscripts, posters, photographs, etc. related to the Polish musical culture;

• Digital Library of Polish Song—is a project which is the result of the cooperation with the Jagiellonian Library;

• "Pass it on"—project dedicated to promotion of musicians connected with Malopolska region. Database of musicians, composers, bands, choirs, orchestras, etc. stores various data about them such as: type of activity, contact details, website.

• Typical library activities which consists on collecting and cataloging of scores, posters, records and any materials associated with the song; The Library has an online catalog to search and borrowing materials in digital format;

• Publishing activity (the CDs, songbooks);

It should be pointed out that many new ideas are suggested by inhabitants of Cracow.

### Maria Nathalie Hristov (University of Tennessee, Knoxville, Tennessee)
### Cuarteto Latinoamericano's Virtual Library of Latin American string quartets: A discovery tool and rich repository of underrepresented musical works

The Cuarteto Latinoamericano is one the world's oldest and most recognized string chamber ensembles in the world. For over 30 years, they have been they have been the leading proponent of Latin American music for string quartet. As such, they have been the recipients of numerous scores from some of the leading composers throughout Latin America. They have collected over 230 titles by nearly 80 composers and continue to add works to their growing collection. As a service to future generations of musicians and of particular interest to music librarians, the Cuarteto Latinoamericano provides virtual access to its entire Latin American collection through the website, www.cuartetolatinoamericano.com.

FONCA, the National Fund for Culture and Arts in Mexico, has been funding the Cuarteto Latinoamericano's virtual library since 2004. In 2010, they received a special grant from FONCA that allowed them to hire the musicologist Amílcar Cárdenas to organize, and in several cases, digitize the collection. In cases where the composers or publishers have relinquished their rights to free download, a significant percentage of the entire collection, the scores are available for download in PDF format through the website. In cases where download rights were not obtained, a link is provided to the publisher and/or online store where the scores and parts may be purchased.

The Cuarteto Latinoamericano's Virtual Library of Latin American String Quartets serves as a model for access and discoverability for genre and medium-specific musical literature. The works included in this library make it the most comprehensive of string quartet literature from Latin America. As noted on the Cuarteto's website, "We [the members of the quartet] hope that this library will be a useful tool to help spread the riches of the string quartet repertoire from our continent to the rest of the world." This library not only makes these works available to the next generation of musicians seeking new and innovative programs, but to Latin American music scholars.

Unfortunately, the Cuarteto Latinoamericano's Virtual Library is not widely known outside of Latin America. For this reason, it is up to music libraries around the world to bring attention to this collection, and perhaps search for ways to encourage others to create similar collections for medium-specific works from distinctive regions. This session hopes to not only bring attention to this unique and valuable collection, but also to illustrate the underpinnings of the virtual library in the creation of similar collections.


**Carla Di Loreto** (Istituto Centrale per il Catalogo Unico, Rome), **Andrea Giuliano** (Istituto Centrale per il Catalogo Unico, Rome)

## Co-ordinating information on Italian libraries and archives holding music resources

The unique Italian music heritage is spread in a myriad of locations: archives, libraries, museums, public, private, ecclesiastical, of the most various dimensions disseminated in the whole country.

In the second half of the 20th century this variety was described on paper by the RISM Series C volume, Rita Benton, ed., Directory of Music Research Libraries (Iowa City: The University of Iowa, 1967–1975): Part III: Spain, France, Italy, Portugal (1972). As Series C/III/2: Directory of music research libraries. Volume 3, 2: Italy) is announced in preparation, the poster provides information about the ICCU project aiming to co-ordinate major activities in the field developed in fourty years at national level.

Between 1972 and 2016 four complementary inventories were developed by different subjects and are now all accessible online. Three of them are managed by public institutions: Anagrafe delle biblioteche italiane http://anagrafe.iccu.sbn.it/opencms/opencms/ edited by ICCU, Sistema archivistico nazionale (SAN),

http://www.archivi.beniculturali.it/index.php/archivi-nel-web/san-sistema-archivistico-nazionale edited by the Istituto Centrale per gli Archivi (ICAR), the directory of music libraries edited by the Ufficio Ricerca Fondi Musicali (URFM) of the Biblioteca Nazionale Braidense in Milano. The Guida alle biblioteche e agli archivi musicali online (CABIMUS) is the web version of the publication edited by IBiMus, one of the RISM working group in Italy, acting with public funding, and located in the Biblioteca nazionale centrale Vittorio Emanuele II in Rome.

In order to harmonise and allow the interoperability among different systems, in July 2015, ICCU has established a working group, reinstating an activity begun in 2013 on request of the Italian branch of IAML, IAML-Italia.

Working group members are ICCU, IAML-Italia, the Soprintendenza Archivistica del Lazio, the Direzione Generale degli Archivi, the Istituto Centrale per gli Archivi (ICAR).

The goals of the project are:

• Harmonizing and aligning information about locations of the Italian music heritage, in the perspective to have a unique source of information at the national level;

• Integrating CABIMUS and Anagrafe delle biblioteche italiane, enhancing their peculiarities;

• Realising the interoperability among Anagrafe, SAN and, in perspective, SBN;

• Using the ISIL (International standard Identifier for Libraries and related organization) identifier, related to ISO 15511, for all owners in order to make Italian music collections more visible.

The poster will present the results of the work of the group in the first half of 2016, with the help of texts and graphics.

[The Network of National Libraries and Central Institutes in Italy / Federica Riva. Fontes Artis Musicae, 58/3, July–September 2011, 287-296.]


**Paolo Boschetti** (Haute Ecole de Musique et Conservatoire de Lausanne (HEMU-CL), Lausanne)

## onstage: une base de données « programmatique »

INTRODUCTION

onstage est une base de données qui recense et publie les programmes de concerts qui ont eu lieu à Genève pendant la période 1826-1939 ainsi que les activités publiques organisées par la Haute Ecole de Musique de Lausanne et le

Conservatoire de Lausanne (HEMU-CL). onstage est constituée d'environ 13'000 programmes de concerts, conférences, cours, examens et palmarès ; ces documents – qui couvrent la période de 1826 à 2012 – ont été catalogués, indexés et numérisés. onstage permet ainsi de retracer le répertoire musical joué au fil des années, de reconstituer les goûts d'une période donnée ainsi que son esthétique.

PROJET

Le projet onstage a été développé entre 2012 et 2013 par l'HEMU-CL en collaboration avec le bureau suisse du Répertoire international des sources musicales (RISM). Les documents recensés ont été d'abord indexés manuellement (au minimum par date, par lieu, et par compositeur) et ensuite numérisés. Le texte des images a été transcrit au moyen d'un logiciel de reconnaissance automatique des caractères (OCR). Les données générées ont été structurées en TEI (Text Encoding Initiative) et sont accessibles des deux manières pour l'utilisateur: soit pas les indexes normalisés (par navigation ou par recherche), soit par une recherche en plein-texte dans les données OCR brutes. Les images des programmes de concerts sont affichées conjointement aux résultats de recherche et peuvent être téléchargées en format PDF.

PROGRAMMES DE CONCERTS À GENÈVE

La collection de programmes de concerts à Genève conservée par la Bibliothèque du Conservatoire de Musique de Genève couvre les années 1826-1939. Presque exhaustive, elle constitue, à travers ses quelques douze mille pièces, un témoignage unique de la vie musicale dans cette ville. Y figurent autant les concerts d'abonnement, donnés par l'Orchestre du Théâtre puis l'Orchestre de la Suisse Romande, que ceux des sociétés chorales et instrumentales, des ensembles de musique de chambre, ainsi d'innombrables récitals de solistes. On y découvre à quel point Genève fut, dès le second quart du dix-neuvième siècle, un lieu de passage privilégié des plus grands compositeurs et interprètes venus de l'Europe entière.

PROGRAMMES DES ACTIVITÉS HEMU-CL

La collection de programmes des activités HEMU-CL est composée de 865 documents qui englobent la période 1880-2012. Les documents sont conservés aux Archives Cantonales Vaudoises, à la bibliothèque HEMU-CL ainsi qu'aux archives administratives HEMU-CL, et sont regroupés en dix séries : auditions (entrées : 242 ; période : 1880-1985), examens (entrées : 4 ; période : dès 1971) , concerts (entrées : 299 ; période : dès 1921), palmarès (entrées : 14 ; période : dès 1926), concours (entrées 6 ; période : dès 1924), cours (entrées : 30 ; période : dès 1950), jeudi-concerts (entrées : 197 ; période : 1985-1998), midi-concerts (entrées : 199 : période : 1999-2012) et autres. Les informations contenues dans la collection HEMU-Cl ne sont pas exhaustives mais permettent une première exploration de l'histoire de l'institution ainsi qu'une analyse de l'évolution de la pratique pédagogique et instrumentale vaudoise.

### Hanna Nizińska (The Library of History Faculty Adam Mickiewicz University, Poznań)
### The microfilm collection of Prof. Kurt von Fischer – Italian handwritten and printed sources

The microfilm collection is a part of the private library of Prof. Kurt von Fischer. It was presented to the Chair of Musicology of Adam Mickiewicz University in Poznań in the 1990s. Manuscript sources, surviving complete or only in fragments in many European musicological centres, are recorded on these microfilms. A huge part of these sources came from Italy, from Rome, Florence, Bologna, Milan, Turin or Padua.

The examples of sources:

1. Codex Rossi (Biblioteca Apostolica Vaticana) contains secular works including madrigals, cacce and ballatas. It is a great source of polyphonic Italian music of the 14th century,

2. Codex Squarcialuppi (Biblioteca Medicea Laurenziana) : an illuminated manuscript and the largest source of music of the 14th century Italian Trecento,

3. The Micrologus (Biblioteca Ambrosiana) : a treatise on Medieval music written by Guido of Arezzo,

Prof. Kurt von Fischer, an outstanding historian of music specializing in Italian Trecento and Quattrocento had been completing them for many years for his exploratory and educational needs.

The gift is a part of an important history of musicological studies in Poznań. It is a symbol of friendship between the Swiss scholar Prof. Kurt von Fischer and Polish scholars Prof. Mirosław Perz and Prof. Jan Stęszewski.

### Anna Alberati (Rome)
### Un singolare, anomalo musicista romano in una biblioteca romana: Giovanni Sgambati (1841–1914)

Nel variegato ventaglio dei Fondi Musicali presenti nella Biblioteca Casanatense di Roma, il Fondo Sgambati ha caratteristiche e fisionomie che permettono di cogliere non solo la parabola artistica del musicista (pianista, compositore, direttore, didatta, ideatore e organizzatore di concerti) ma soprattutto due aspetti precisi dell'attività di Giovanni Sgambati:

1. il movimento della sua elaborazione creativa, attraverso i manoscritti autografi, le diverse stesure, le correzioni e le annotazioni, le bozze di stampa;

2. i rapporti di conoscenza, amicizia e studio con un mondo musicale, attraverso le composizioni, manoscritte e a stampa, di diversi musicisti del passato e del suo presente, che per lui furono oggetto di interesse, di esecuzione, di familiarità.

## 11.00–12.30

### Music research: Problems and methods

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

**Audrey Laplante** (Université de Montréal, Montréal), **Ariane Legault-Venne** (Université de Montréal, Montréal)

### Searching for music materials in libraries: Discovery tools as seen through the eyes of the users

In response to the ease-of-use of Google's search interface and to the engaging interface of Amazon, libraries felt the need to revamp the library catalogue. The traditional catalogue was replaced in many libraries with a new generation of library catalogue, the discovery tool. Characteristics of this new tool include a single search box for all types of resources, faceted navigation, enriched content (including user-generated content), integration with social networking platforms, relevance ranking, automatic spelling correction, and an intuitive user interface (Yang & Haufmann, 2011). Studies reveal that users perceived these new tools mostly positively compared with traditional catalogues. Users particularly appreciate their ease-of-use (Gross & Sheridan, 2011; Majors, 2012; Thomsett-Scott & Reese, 2012; Williams & Foster, 2011) and having facets to limit their search (Ballard & Blaine, 2011; Majors, 2012) and a single search box for various information sources (Majors, 2012; Thomsett-Scott & Reese, 2012). Nevertheless, these interfaces also exhibit shortcomings. Several user studies show that users have difficulty differentiating between source types in result lists (Djenno, Insua, Gregory, & Brantley, 2014; Foster & MacDonald, 2013; Gordon & Rose, 2011; Gross & Sheridan, 2011; Majors, 2012; Thomsett-Scott & Reese, 2012; Williams & Foster, 2011). But are the results of these studies valid for users searching for music materials? Most user studies have focused on textual materials. However, searching for music presents its own unique challenges. It seems therefore legitimate to wonder if the perceived advantages of discovery tools hold true when users search for musical works, or if, as stated in the report of the Music Discovery Requirements Document group, the specific needs associated with music materials have been overlooked.

To answer this question, we looked at studies on music information-seeking behaviour of music students and faculty, musicians, and music researchers. While some of these studies focused on the interaction of users with one or more library discovery tools and/or catalogues (e.g., Snyder 2010; Hume 1995; Thomas, 2011), others looked more broadly at how these users find music materials required for their studies or for their work (e.g., Brown, 2002; Dougan, 2012, 2015; Gardinier, 2004; Lai 2013, Liew & Ng, 2006). Based on these user studies, an evaluation grid for discovery tools was developed. This allowed us to evaluate the major discovery tools, both commercial and open source, from a user perspective. Results show that, compared with traditional catalogues, discovery tools facilitate searching and browsing of music scores and recordings. However, these systems do not solve all problems. For example, title and contributor searching remain difficult, especially if in a foreign language or if various versions/spelling exist. Moreover, discovery tools bring new problems: although it was found that most users consider facets to be a useful way to limit a search, users searching for music scores or recordings may find some facets confusing and not well adapted to music materials.

**Laura Rinnovati** (Conservatorio di musica 'L. Marenzio', Brescia)

### Music research guide

This abstract was conceived to develop and create a working tool for those who are to conduct library researches in music. As the music scene is very complex and fragmented I believe that a guide will help the music librarian, teacher and assistant, and also the student of Conservatory or Musical institutes to perform researches in music in an effective and functional ways.

In fact, as library assistant at the Conservatory of Music "Luca Marenzio" in Brescia since January 2014, I had to face with different problems and complex research, much more in music than in any other sector, due to the fact that often the catalogs, the cataloging, collocations and the approach to musical presentations are poorly rigorous and I often encountered situations in which both the librarian and the users have to manage searching documents in a multitude of formats and many foreign languages.

Is important to develop a quick guide designed to give to those who work in music libraries, especially in Italy, the tools and the techniques to provide bibliographic answers in musical fields. As in all subject areas, also the music has its own terminology, in spite of the many types of bibliographic typology (printed, recorded, manuscript, etc.) and presentation (format as score, parts, vocal score, etc.)—and the use of different languages in the titles and texts concerning many publishers. The nature of the music makes particularly difficult to give a clear answer to the user by the Library employees, whether they are librarians, assistant librarians, students, and interns.

The purpose of this paper is to present a research techniques' guide helpful for answering various frequent asked questions (FAQ) and less frequent, in order to bring examples of a large number of questions that are expected in music libraries. In my opinion a guide is essential because not all libraries how have music collections can afford to employ a music librarian. And even for those libraries that have this specialist in the staff it is sometimes necessary to give a research support to staff or student to be able to operate themselves to use OPAC/catalogues and response to certain questions in the field of music and achieve effectively the musical resources useful to their research or study.

**Carla Cuomo** (Università degli studi di Bologna, Bologna)
### Archive research in musicology: The Massimo Mila Legacy

The paper will focus on the "Massimo Mila Collection" preserved in "Paul Sacher Foundation" in Basel. The Collection consists of more than 600 correspondence (incoming, outgoing at times) of various Italian and European intellectuals with Mila (1910-1988), historian and critic of music, not marginal personalities of culture in the Italian Twentieth century.

The quantity and quality of the Collection, or the substantial amount of correspondence that comprise it, the intellectual stature of many of the authors, especially the network of bibliographic sources to which the papers refer it, necessary to concentrate the work on the period of 1928–1950 of the important Collection, for the years of intellectual and political formation Mila.

There are three reasons for this selection:

1. on the historical-political, this period is characterized in Italy by epochal upheaval which Fascism, World War II, the Resistance, the birth of the Republic, the first phase of the Reconstruction;

2. on cultural level, it is a period driven by heated discussions, as well as a remarkable proliferation of periodicals;

3. Mila music-critic production is scattered in various newspapers and periodicals, rarely digitized, and not in the RILM, because in most of these informative and non-specialist magazines; taken together, these magazines delimit a territory marked by a heated debate among many humanities.

The paper is intended to demonstrate how the observation of the intellectuals relationships of Mila, through correspondence, the analysis of the dense network of collaborations that he has with the various periodicals, the study of how, through these intersections, forming its historical ideas, criticisms and aesthetic music, should proceed through archival research, essentially documentary, which helps rebuild both the bibliography both matrices intellectual author in question. At the same time, the paper will bring to light how in contemporary musicology has taken on an important role to the study of the correspondence. If Mila, in fact, this type of study reveals what was the role of the critic in opening musicology itself to the contributions of other disciplines, as well as its methodology music critics was formed on the ground of specific disciplines, such as the visual arts.

The paper will present the results of an ongoing research, also funded with a Stipend from the Foundation Paul Sacher for a period of study, in Basel, in May and June 2016.

## 11.00–12.30

## Solutions for (re)organising libraries

Presented by the Forum of Commissions and Professional Branches
Chair: **Carolyn Dow** (Lincoln City Libraries, Nebraska)

**Željka Radovinović** (University in Zagreb, Academy of Music Library, Zagreb)
### Music from the attic – base of the library collection

Croatia is in economic crisis—again (or still). Academy of Music in Zagreb Library has small or no funds for building its collections. Fortunately, there is no market for antique music publications, therefore heiress of grandparent's boxes- with-sheet-music-from-old-times don't sell them, but leave in front of the library doors…

From that "orphan" publications, their quantity and quality, as well as from the legacies of professional musicians educated and/or teaching at the Academy of Music, it is possible to get the picture of the musical taste in Zagreb from the past; to reconstruct the history of music publishing in Croatia during the turbulent 20th century; to differ the small private trade and state companies from the time of socialism. It is also possible to become aware of the bad destiny of publishing companies in the process of privatization in the new independent state.

From all that arises the question of the survival of the musical life in Croatia today, in the absence of music market.

How to handle the excess exemplars of the same donated title; how librarians in Croatian music collections cooperate in exchange and donation and what role in that process plays Croatian National Branch of IAML would be a frame of the proposed presentation.

**Johannes Lackinger** (Anton-Bruckner-Privatuniversität für Musik, Schauspiel und Tanz, Linz)
### Informationszentrum und Begegnungsdrehscheibe. Die Bibliothek im neuen Gebäude der Anton-Bruckner-Privatuniversität für Musik, Schauspiel und Tanz (ABPU)

Mit der Akkreditierung des Brucknerkonservatoriums Linz 2004 zur ABPU lebte die Idee eines Neubaus für die Universität richtig auf. In diesem Haus sollte die neue Ausrichtung der Universität für die darstellenden Künste optimal zum Ausdruck kommen. Die Bibliothek musste die Zeit bis zu Neueröffnung (2005–2015) zwar in Räumlichkeiten außerhalb des Hauptgebäudes verbringen, nützte diese Zeit aber, um Vorbereitungen auf das neue Ziel ins Auge zu fassen.

In der geplanten Präsentation sollen wichtige Themen dieses neuen Auftritts angesprochen werden:

- Die öffentliche Zugänglichkeit über die Lehrenden und Studierenden hinaus

- ein zentraler Platz der Bibliothek im Gebäude mit einer niedrigen Eintrittsschwelle und hohem Wohlfühlcharakter

- lange Öffnungszeiten sowie Services auch außerhalb der Öffnungszeiten, die als Bibliotheksleistung erkennbar sind

- Benutzungsschulungen ohne hohen Zeitaufwand

- Verstärkte Öffentlichkeitsarbeit - gute Möglichkeiten für Ausstellungen und Veranstaltungen – Folder, Handouts

- einfache Benutzbarkeit aller aktuellen Medien (auch für Behinderte) in gedruckter oder digitaler Form, genauso wie aller Audio- und Videomedien

- Akzentuierung des Bestandes bestehend aus einführender und wissenschaftlicher Literatur

- eine differenzierte Vernetzung der Bibliothek (innerhalb der eigenen Universität, mit anderen Bibliotheken, Verlagen, Kultur- und Bildungseinrichtungen, Vertretungsgesellschaften, Datenbankanbietern – wie RISM, und anderen).

Diese Themen sind für mich Eckpfeiler, mit der eine Bibliothek Aufmerksamkeit auf sich ziehen kann, auch wenn sie unter dem Druck einer ständig steigenden Informationsvielfalt ohne Qualitätskontrolle im Netz steht, die gratis und jederzeit erreichbar ist. Das Ergebnis, das sich noch in Entwicklung befindet, soll mit Bildern aus dem Neubau illustriert werden.

**Information centre and meeting hub. The library at the new building of the Anton Bruckner Private University for Music, Drama and Dance (ABPU)**

The accreditation of the former Bruckner Conservatory Linz as Anton Bruckner Private University in 2004 kindled the idea of a new building as an ideal expression of the reframed university of performing arts. While the library was located outside the main building until the reopening (2005-2015), this period was used to make preparations for the envisaged goal.

The proposed presentation will address important issues of this new appearance:

- public accessibility beyond teaching staff and students

- the central position of the library in the building, its low-level entry and high level of convenience

- long opening hours and services out of opening hours that are recognisable as an accomplishment of the library

- user training without a high expenditure of time

- increased outreach work – suitable facilities for exhibitions and events – folders, handouts

- usability and accessibility of all relevant media (also for disabled users) in printed and digital form as well as all audiovisual media

- accentuation of the holdings consisting of introductory and scholarly literature

- differentiated networking of the library (within the university itself and with other libraries, publishers, cultural and educational institutions, collecting societies, database suppliers – such as RISM, and others).

To me, these issues are the cornerstones of a library that are necessary in order to attract attention despite the pressure of a constantly growing variety of information available on the net without quality assurance, which is accessible anytime and free of charge. The result of this development, which is still under way, shall be illustrated by pictures of the new building.

**Stephanie Bonjack** (University of Colorado Boulder, Howard B. Waltz Music Library, Boulder)
### Antiquated inertia: Tackling outdated technology in the music library

Music Libraries, perhaps more than other subject libraries, are prone to becoming museums of outdated technology. Occasionally, this is by design: librarians consciously have one or more players for every sound and video format in the collection, and those items retained are only available in that format. For the rest of us, it is the extremely fast rate of change in technology that renders what was once state-of-the-art outdated, or even quaint.

When I began my position as Head of the Howard B. Waltz Music Library at the University of Colorado, Boulder, in August of 2015, I discovered a cornucopia of outdated technologies. They spoke of many ages of library organization, access, and delivery. There were card catalogs, a microfilm collection and reader, push-button phones, video monitors from the early '90s, and a centralized multi-platform audio system that had long outlived its heyday. In many cases, the technology was a placeholder for a project that had not been completed or a decision that had not yet been made.

In this presentation, I will discuss how I am systematically addressing outdated technologies in the Waltz Music Library. The process involves collaboration with multiple departments, gathering feedback and data to support decisions, and long-term planning. It also involves trial and error! Old technology has inertia in libraries typically because there is a problem that has to be solved. For example, what to do with content that is only owned in old formats? How do you make change with limited funds? What about those individuals who want nothing to change?

Music libraries stand on the precipice of obscurity. Our patrons have figured out how to find a "good enough" working copy of almost everything they need online, despite our curatorial efforts. If we are to maintain relevance in our patrons' lives and work, we must present spaces, collections, and services that are timely and relevant. There is no better moment to take a hard look at what we own and what we do. Hopefully, the result will be a music library that serves as an essential third space for education, research, and discovery.

## 11.00–12.30

## Outstanding personalities and music collections

Presented by the Forum of Commissions and Professional Branches
Chair: **Stanisław Hrabia** (Jagiellonian University, Kraków)

**Federica Biancheri** (Casa della Musica, Historical Archive of Teatro Regio; University of Parma, Parma)
**A century of music in the Historical Archive of Teatro Regio in Parma through the documents of a cosmopolite musician: Mieczyslaw Horszowski**

> This paper intends to define the figure of the pianist Mieczyslaw Horszowski (Leopole 23rd june 1892 – Philadelphia 24th may 1993) through the description and the analysis of the inventory of his personal documents, that he preserved and passed on to his wife Bice Horszowski Costa.

> Mrs Bice Costa, who was also a pianist and his assistant, has recently chosen to donate this heritage to the Historical Archive of Teatro Regio, located at the Casa della Musica in Parma, in order to guarantee a better fruition for the international scientific and musical community, wishing to increase and integrate the study of the relationship between her husband and relevant personalities of the 19th Century, among which Arturo Toscanini, who was born in Parma, city that had reconverted his birthplace in a museum, featuring the connections of this great conductor with singers and performers from all over the world.

> According to the mail correspondence, which analysis has just been finished, appears the outstanding and long-lived career of Horszowski, first as a child prodigy between Europe and South America (he performed for the first time at the Accademia di Santa Cecilia in 1906), then solo pianist and performer with major camera ensembles, that led him working together with some of the most relevant artistic and musical personalities of the 19th Century: from Arturo Toscanini to Pablo Casals, from Rudolf Serkin to Luigi Dallapiccola, and also two of the Presidents of the United States of America, for whom he performed.

> Letters, photos, postcards, handwritten notes on musical sheets and scores testify the artistic path that allowed opportunities of exchange with his contemporary composers, colleagues, students (he teached for many years at Curtis Institute in Philadelphia, and one of his pupil was a young Murray Perahia).

> Among the examined documents: the mail correspondence with Arturo Toscanini, who donated to Miecio a score of Martucci's Concerto in B-flat minor for piano and orchestra, that they performed together in 1953: this score contains valuable handwritten notes from the conductor about his performing choices. At least, but not at all, a few letters from Luigi Dallapiccola, showing how is important the positive exchange between composer and performer in order to decide to editing the composer's creations.

**Hanna Bias** (The Karol Szymanowski Academy of Music Library, Katowice)
**Following Jan Reszke (aka Jean de Reszke, Giovanni di Reschi). From the research on the provenance of historical musical prints and musical manuscripts in the Karol Szymanowski Academy of Music Library in Katowice**

> In the collection of the Main Library of Karol Szymanowski Academy of Music in Katowice there are five volumes in a single frame containing historical prints of musical pieces and manuscripts belonging to Jan Reszke. Musical prints have been provided with table of contents, notes, translations into Italian of some of the songs, and autographs. A biography of Jan Reszke and his musically talented family allows one to establish the collection's provenance as well as approximate date of the musical prints purchase. In 1889 Jan Reszke was given a patent of nobility by the tsar Alexander III and since that time he would add the prefix "de" before his last name. The signatures on the historical prints are mostly "Jean Reszke" or "Jean Reschke". We may assume those prints may be dated back to his youth. Books' spines were adorned by the book binder with the description of the contents i.e. MORCEAUX D'ENSAMBLE, DUOS, TRIOS, AIRS ITALIENS (2 volumes). Prints come from the following publishing houses: Ricordi from Milan, Diabelli & Company from Vienna, G. Sennewald from Warsaw, A. Cranz from Hamburg, F. Lucca from Milan, Pietro Mechetti from Vienna et al.

> Mother of Jan Reszke, Emilia (nee Ufniarska) had a fine soprano voice. His father, also Jan, built the Hotel de Saxe, which was just a five-minute walk from Warsaw's Teatr Wielki (Grand Theater). Many visiting singers, on their way to collect furs and diamonds for their appearances in Imperial Russia, found the Hotel de Saxe the place to stay in Warsaw. Jan Reszke and his wife Emila were sociable people and the popular artistic open house in Warsaw is proof of that. Every Friday musical evenings were held. Stanisław Moniuszko, Józef Wieniawski as well as many others artists of that time frequented those gatherings. During those various songs, arias, duets, or choir pieces were performed. Emilia repeatedly performed at charity concerts. She was also able to sing in Italy where, together with Franseco Steller (1820–1881) she performed in Trieste in Teatro Grande (now Teatro Verdi) in Marino Faliero by Gaetano Donizetti—on the 4th January 1853.

> One may assume Emilia, during her stay in Trieste purchased several musical prints. A "Fondaco Musica in Trieste di Domenico Vicentini Piazza Della Borsa No 601" stamp visible on the manuscript and historical print in the Main Library of The Academy of Music in Katowice may support this standing. On 16th November 1813 Domenico Del Maschio called el Vincentin founded Stabilimento Musicale Triestino. It was a store and theater combined on the Piazza della Borsa square.

He sold musical instruments, music scores, and copied musical prints. He also run a musical-oriented library there as well as organized theatrical plays. After his death (he had a stroke while arguing with a customer) the company was sold by Maschio's widow to Carlo Schidrl thanks to whom it gained more recognition.

Jan Reszke was born on January 14th 1850 and initially was thinking of becoming a lawyer, he even started law studies in Warsaw. Apart from the studies (he did not graduate) he attended singing classes. His first professor was an Italian living in Poland, Francesco Ciaffei. It was him who sent the young singer (trained in baritione) to further studies in Turin and Milan. In August 1871 during holidays in Krynica he debuted next to Helena Modrzejewska and his sister Józefina at a public concert. For five years he was trained in Italy by Antonio Cotogni, San Giovanni, Pedrotti, and Francesco Lamperti. For a long time Italian professors trained Reszke as a baritone voice and in this form his opera debut took place. It was not until 1884 when, thanks to his sister Józefina he performed as a tenor voice in a French premier of Herodiada by Jules Massenet. He was 34 and became successful as a tenor voice. One could say that from the spring of 1884 the right artistic biography of Jan (not yet "de") Reszke begins.

He evoked unparallel admiration of opera audience in Europe and America, singing in Saint Petersburg, New York, and Chicago. He was a favorite friend of royalties and princes, a millionaire and a horse lover. He was respected by greatest composers of his time and was kept in their diaries. Operas and new arias were composed just for him. He was thought to be a paragon of elegance, class, and Victorian gentleman. In his profession he achieved everything there was to achieve.

**Consuelo Giglio** (Conservatorio di musica 'A. Scontrino', Trapani)
**Promoting culture in communities: The glocal experience with early and contemporary music of Danilo Dolci's family reflected in their library now at the Conservatorio di musica "A. Scontrino", Trapani**

The poet, sociologist, educator, non-violent activist Danilo Dolci (1924–1997), known as the "Italian Gandhi", had a role in promoting early and contemporary music. He settled in Western Sicily in 1952, after studying architecture in Rome and Milano, founding in 1958 in Partinico the "Centro studi e iniziative per la piena occupazione" (Center for studies and initiatives for full employment) promoting music practice among the community of the Palermitan underdeveloped agricultural land, and organizing concerts at the Auditorium in Trappeto, where prominent musicians offered their art to an audience of connoisseurs, children, young people, farmers, fishermen. He practiced Hausmusik with his sons Amico (recorder), Chiara (violin) and Daniela (harpsichord), who in 2007 donated the family music collection to the library of the Conservatory "Antonio Scontrino" in Trapani.

Dolci conceived practicing music collectively as human solidarity and deep communication. He promoted recorder as a teaching instrument and as a 'new tone' available to composers, as stated by Eliodoro Sollima's Sonata, Evoluzioni n. 3, the Concerto per Flauto dolce; Walter Bergmann's Sonata; H. U. Staeps's Il mattino della vita. Thanks to Dolci's activities, the reception of early music in Western Sicily developed involving musicians and musicologists at local, national and international level, to play and to study music of Sicilian, Italian and European composers. Sicily became a driving force for the dissemination of early music in Italy.

The community involved Sicilian personalities (Eliodoro Sollima, Salvatore Cicero, Giovanni Perriera, Angelo Faja, Sara Patera, Enrico Anselmi, Paolo E. Carapezza, Giovacchino Lanza Tomasi); Italian and European personalities (Bruno Aprea, Giorgio Trentin, Giorgio Sacchetti, Ferdinand Conrad, Edgar Hunt, Marga Frefel, Kees Boeke, Edwin Alton) with whom Dolci's sons played. They performed works by Sicilian composers (A. Scarlatti, P. Vinci, S. d'India); Italian and European composers (A. Vivaldi, B. Marcello, F. M. Veracini, F. Barsanti, J. S. Bach, G. Ph. Telemann, G. F. Haendel, J. B. Loeillet, J. Hotteterre).

Dolci's family music library is extremely rich including thousands items of printed music, sometimes rare, records, books, specialized periodicals, that Dolci bought in the 1960's and 70's. Recorder and flute music is present in varied ensembles involving harpsichord, oboe, violin, cello, bassoon, horn. Two aspects have been already taken into account in a dissertation: the variety of handwritten dedications to Amico Dolci, and the abundancy of twentieth century recorder literature. The collection has thus a dual cultural value: it offers first-rate material about the dissemination of early music in Italy; it testifies a vast educational effort involving local and international music personalities.

## 11.00–12.30

## Répertoire International des Sources Musicales (RISM)

### Advisory Council (open)

Chair: **Armin Brinzing** (Internationale Stiftung Mozarteum, Salzburg)

## 11.00–12.30

### IAML membership database (and other matters arising)

#### Working meeting for representatives of National Branches (Treasurer / Secretaries / Membership Officers) (closed)

Chair: **Thomas Kalk** (IAML Treasurer, Stadtbüchereien Düsseldorf)

## 12.30–14.00

### Lunch

## 14.00–15.30

### National audio-visual archives

Presented by the Commission on Audio-Visual Materials
Chair: **Hanneke Kuiper** (Amsterdam Public Library)

**José Carlos Gosálvez Lara** (Biblioteca Nacional de España, Madrid)
### Disseminate Spanish cultural heritage: Sound and music papers

The Spanish National Library is the head of The Spanish library system. The Music and Audiovisual Department preserves unique sources related to Spanish music and Hispanic culture. Remarkable archives derive from the old Real Biblioteca, ecclesiastical institutions such as Toledo Cathedral, and private libraries such as the one donated by the musicologist Francisco Asenjo Barbieri. The library has always taken receipt of works recorded in the Spanish Register of Intellectual Property and via Legal Deposit. A project such as the Hispanic Digital Library (BDH) makes available via the Internet a wide selection of scores, music books, and historic sound archives.

Taking minimum approximate numbers and only those that are effectively in Music and Audiovisual Department deposits, we can affirm that in November 2015 the BNE had:

• More than 210,000 scores

• More than 25,000 books on music

• More than 600,000 sound recordings

• 54 personal archives from musicians and music collectors

• 617 specialist music periodicals

• An indeterminate number of several hundred thousand brochures, microform editions, and minor publications (programmes, commercial catalogues, posters, etc.), of which only a small number can be consulted in our online catalogue.

Since May 2010, the Music and Audiovisual Department of the BNE has been involved in a new phase in the systematic scanning of its archives, under the auspices of the Biblioteca Digital Hispánica (BDH: Hispanic Digital Library) and supported by an agreement between the Biblioteca Nacional de España (BNE) and Teléfonica- the leading Spanish private telecommunications company. BDH is conceived as a Spanish contribution to Europeana and other digitization projects in the European Community. So far BDH has scanned a selection of nearly 1,000 music books and 60 music newspapers dating from before 1900, and has digitized ca. 12,000 sound recordings from shellac records and phonographic cylinders.

In Autum 2010 we started to catalogue a collection of more than 80 volumes of plainchant and polyphony from the fifteenth to nineteeth centuries. This archive is available in BDH too. The catalogue records include, for the first time in Spanish library history, music incipits for all Gregorian melodies codified using the 031 field in MARC format.

Sound recordings include both musical and non-musical recordings. The latter make up the Spoken Word Archive.

In June 2011 we began to scan a selection of 31,135 scores from the more important historic archives of the Department dating back to 1860 and; they have been delivered to BDH and the first 15,000 sound recordings are available from streaming online.

The collection is a good record of the history of Spanish music publishing, starting with the first recording media, such as Ariston discs, wax cylinders and player piano rolls, up to the most modern devices.

The collection of historical documents acquired by purchase or donation consists of perforated Ariston (31), Ariosa (12) and Herophon (38) discs; wax cylinders (520); pianola rolls (6000) and shellac discs (21,000).

**Sofia E. Tsopani** (Aristotle University of Thessaloniki, Thessaloniki), **Dimitrios A. Adamos** (Aristotle University of Thessaloniki, Thessaloniki), **Aristeidis Bazmadelis** (Aristotle University of Thessaloniki, Thessaloniki)

## On the e-dissemination of traditional Greek musical heritage

The Library of the School of Music Studies of the Aristotle University of Thessaloniki in Greece holds one of the largest sound collections and transcriptions of authentic Greek folk music and songs from across the country. Now it contains around 8.000 music recordings and their transcriptions, made by undergraduate and PhD students within the last 30 years. Most of the recordings are from Northern Greece (Macedonia, Epirus, Thrace). In addition there are original recordings from the Aegean Islands, Crete, Pelopennese, Ionian Islands and Central Greece. The archive has always been the base for scientific research in the field of Greek traditional music and a vital resource for students, PhD students, faculty staff and researchers.

Collected material was often in different formats with related media often scattered in different locations and with non-standard, specialist, incomplete or even erroneous descriptive details. The Collection is being digitized and partially available online with free access to anyone, through cloud computing infrastructure and online streaming capabilities. Through archival appraisal and adequate curation of the material, and the scientific advice of an Emeritus Professor of the School, we share online the recordings with their transcriptions, together with related material such photographs, videos, interviews etc. The project was inspired by the need to preserve and disseminate the heritage of the Greek traditional music recordings and transcriptions kept at the Library, thus the user would be able to discover the full value of the archived material.

**Annalisa Bini** (Accademia Nazionale di Santa Cecilia, Rome)
## An introduction to the audio-visual archives of the Accademia Nazionale di Santa Cecilia

## 14.00–15.30

### Vivaldi, Rolla, Boito – questions of attribution and preservation

Presented by the Forum of Commissions and Professional Branches
Chair: **Thomas Leibnitz** (Österreichische Nationalbibliothek, Wien)

**Katarzyna Spurgjasz** (Warsaw University Library, Music Department, Warsaw)
### Vivaldi, or not Vivaldi – That is the question. When a librarian discovers a second copy of a unicum

The Credo in G-dur RV 592 attributed to Antonio Vivaldi was known until now from a single manuscript copy prepared in the second half of the 18th century in a Lower Silesian monastery, and presently kept at the Warsaw University Library (PL-Wu RM 5046). This work was accorded a critical edition more than a decade ago and discussion in secondary literature, as well as a recording. Its attribution of authorship aroused certain doubt in the research community; nevertheless, the Credo was included by Peter Ryom in the catalogue of Vivaldi's works as a piece with confirmed authenticity. The provenance of this manuscript remains uncertain, but Wrocław's or Nysa's Dominican monasteries are considered as its most probable places of creation. The question of this repertoire's transmission path also remains an open one: how did Vivaldi's work arrive in Lower Silesia? Sadly, answering questions of authorship and repertoire transmission is hindered in cases of unique transfer.

In the same Wrocław collection kept in the Music Department of Warsaw University Library, manuscripts originating in Lower Silesian monasteries secularised in the early 19th century include a second copy of this piece. It was identified several months ago through the RISM database, which enables a comparison of incipits. The musical material in manuscript PL-Wu RM 4758 accords with the mentioned transmission of the Credo in G major RV 592, but the copyist ascribed it to another composer. The attribution on the title page, "Authore Pigaglia", refers most likely to Diogenio Bigaglia (1676-1745ca), active in the Benedictine monastery San Giorgio Maggiore in Venice.

Both copies of this piece are complete, and destined for the same scoring. They differ in minute notational details, which rather excludes a direct copying of the first transmission to the other. The manuscript signed with Bigaglia's name is antecedent: due to the identification of its copyist, we can determine the terminus ante quem at 1746. It is thus probable that the copy was created still during both supposed composers's lifetime.

Hence, the G major Credo from the Warsaw University Library has lost its unicum status. But questions of authorship and repertoire transmission have not by the same token received simple answers; quite to the contrary. For each of both attributions, arguments in favour and against can be found. At a minimum, the place of creation seems to be confirmed: we are still in Venice in the first half of the 18th century, where both possible composers were active. But is it surely Venice, and not Wrocław itself, where—as in numerous other places—local creators and regentes chori responsible for music in churches would sometimes sign local works with world-known names to accumulate prestige? Whether we want it or not, their tricks still seem to work: if the same piece functioned as a unique work by Bigaglia (or even worse, one anonymous author among many) instead of Vivaldi, would it live to see a critical edition and recordings? Regardless of this piece's real authorship and its transmission history—which doubtlessly deserves in-depth study—the event was perhaps

fortuitous that an anonymous, Silesian copyist, whether through conviction or tongue-in-cheek, wrote on the margin of second violin: "Sig. Vivaldi"...

**Mariateresa Dellaborra** (Conservatorio di musica 'G. Nicolini', Piacenza)

**Une heureuse conjonction entre collection privée et publique. Les cas des concerts pour violon de Alessandro Rolla**

Grâce à la générosité d'un collectionneur privé qui réside en Suisse, il est possible aujourd'hui aux spécialistes de musique instrumentale italienne de la fin de 1700 au début de 1800, d'enrichir leurs connaissances provenantes de l'étude des fonds conservés dans les bibliothèques publiques. Le cas proposé concerne spécifiquement la production d'Alessandro Rolla (1757–1841), chef d'orchestre du Théâtre la Scala (1802–1833), premier professeur de violon et d'alto au Conservatoire de Musique de Milan (1808 à 1835), ainsi qu'animateur de la vie musicale milanaise dans les salons privés. La collaboration entre une collection publique et privée, dans ce cas, a permis d'ajouter de nouveaux numéros aux compositions de Rolla déjà connues et inclues dans son catalogue (BI, publié en 1980 par Bianchi-Inzaghi) et compléter la consistence d'autres, gardées incomplètes dans les bibliothèques publiques, en en permettant l'étude et l'exécution. Particulièrement intéressant est le cas des concertos pour violon, dont le nombre s'est considérablement enrichi des importantes pages, toutes datées. Ces résultats permettent en plus au chercheur la clarification de certaines données biographiques du compositeur et la définition plus précise de son parcours stylistique et créative.

**Emanuele d'Angelo** (Accademia di Belle Arti di Bari, Dipartimento di Progettazione e arti applicate, San Severo)

**The eclectic personality of the European poet and composer Arrigo Boito, explained through his personal study and his library**

The musician-poet Arrigo Boito, who wrote the libretti of the last two Giuseppe Verdi's operas "Otello" and "Falstaff", had a particularly manifold personality. His culture was wide and eclectic including also interests on physic, acoustic and visual arts. His personal study is now reconstructed in Parma in the historic museum "Riccardo Barilla" of the Conservatorio di musica which was named after him "A. Boito", as he acted as dean for a short period, while he was writing "Falstaff".

In his studio visitors find those tools which are essential to analyze Boito's work as a poet and as a musician. Along with his precious library, which includes many volumes enriched with important handwritten annotations, the studio preserves his notebooks, of extraordinary critical value; the major part of the documentation prepared by Boito while composing his major opera, "Nero" (with drawings, music instruments). All these documents are studied only in part.

The digitization of the collection is essential to reconstruct the entire documentation of "Nero", in part preserved at the Fondazione Cini in Venezia: the online cataloguing of his library is essential to reconstruct relationships between Arrigo and his brother, the architect Camillo, whose library is today preserved in the Accademia di Brera in Milan and it is supposed to preserved also some books of Arrigo.

The paper gives a new light into the topic by updating and greatly expanding the article "I quaderni lessicali di Arrigo Boito nel Museo storico del conservatorio di musica di Parma", Emanuele D'Angelo, Federica Riva published in Studi verdiani, Vol. 18 (2004), p. 63–147, taking also into account results of the Paolo Rossini's paper at the IAML conference 1996 (Perugia) about the cataloguing of sketches and notes.

## 14.00–15.30

### Theatrical bibliography and repertoire

Presented by the Forum of Commissions and Professional Branches
Chair: **Balázs Mikusi** (National Széchényi Library, Budapest)

**Reinhard Eisendle** (Don Juan Archiv Wien, Wien)

**Theater, Musik und Diplomatie. Das bibliographische Werk von Saverio Franchi im Kontext seiner kulturwissenschaftlichen Analysen**

Als einer der herausragenden Bibliographen der Gegenwart vermachte Saverio Franchi (1942–2014) der Wissenschaft ein Fundamentalwerk zu Musik, Theater und Editionswesen der frühneuzeitlichen römischen Geschichte. Seine – oftmals in Kooperation mit Orietta Sartori geführten – Forschungen führten zu umfassenden Bibliographien, so zu dem Repertoire der in Rom und Latium gedruckten Bühnentexte – der „Drammaturgia romana" (vol. I 1988, vol. II 1997) – und zu den beiden editionshistorischen Bänden „Le Impressioni sceniche. Dizionario bio-bibliografico degli editori e stampatori romani e laziali di testi drammatici e libretti per musica dal 1579 al 1800" (vol. I 1994, vol. II 2002). Es wäre indes nicht zutreffend, Franchis Lebenswerk auf seine monographischen Hauptwerke zu reduzieren. Als Soziologe führte sein Forschungsinteresse stets weit über das rein Bibliographische hinaus – seine diesbezüglichen kulturwissenschaftlichen Analysen sind in vielfältigen wissenschaftlichen Beiträgen dokumentiert. Diese Schriften wird das Don Juan Archiv Wien 2016 erstmalig gesammelt herausgeben, gleichsam als Kommentar zu seinem bedeutenden bibliographischen Werk. Erst aus dieser Perspektive

werden die für Saverio Franchi zentralen Forschungsanliegen nachvollziehbar, insbesondere das ihn in so hohem Maße interessierende Verhältnis von Politik und Kultur.

So hat Saverio Franchi gemeinsam mit dem Don Juan Archiv Wien und dem Stvdivm Faesvlanvm das Projekt „Fasti imperiali nella Roma papale" entwickelt, welches er leiten sollte. Nach seinem Tode wird das Don Juan Archiv Wien und das Stvdivm Faesvlanvm dieses Projekt in seinem Sinne weiterführen. Für den Zusammenhang von Theater, Politik und Diplomatie stellt dieses Projekt ein paradigmatisches Unternehmen dar. Das päpstliche Rom war gewissermaßen die „Schaubühne" diplomatischer Repräsentation und Selbstdarstellung, gleichsam eine Vitrine der europäischen Beziehungen. Die dortigen Gesandtschaften beim Heiligen Stuhl verfügten in ihren Palästen über Räumlichkeiten zu musikalischen wie theatralischen Darbietungen, und initiierten ein vielfältiges kulturelles Leben. Die zur Aufführung gebrachten Kunstformen von der Oper bis zur Serenata waren stets Gelegenheit zu politischen Statements in allegorischer Form – ein exemplarisches Feld der Analyse von Kunst und Politik. Dieses Projekt ist wesentlicher Bestandteil des auf Basis bisheriger Arbeit entwickelten Forschungskreises „Diplomatica", in dessen Rahmen auch eine vielfältige Publikationsserie vorgesehen ist.

### Alina Żórawska-Witkowska (Warsaw University, Warsaw)
### Die Musikbibliothek des Warschauer Theaters in den Jahren 1788–1797

In dem in den Jahren 1765–1794 in Warschau wirkenden ersten öffentlichen Theater der polnischen Adelsrepublik beider Nationen wurden rund 460 musikalische Bühnenwerke – mindestens 260 Opern (italienische, französische, deutsche, polnische) und 200 Ballette aufgeführt, und während der Konzerte wurden Dutzende von Instrumentalwerken präsentiert – hauptsächlich Sinfonien, Ouvertüren, Konzerte, Variationen u.dgl.m. Diese Werke wurden von italienischen Opernensembles, denen zahlreiche Stars der Gesangkunst angehörten, sowie von weniger spektakulär besetzten französischen, deutschen und polnischen Theaterensembles aufgeführt. Die Konzerte wurden von hervorragenden Instrumentalisten während ihrer europäischen Konzerttournees gegeben. Aufgrund dessen gebührt Warschau ein Platz auf der Landkarte der wichtigsten Musikzentren des damaligen Europas, was sich jedoch in der Gegenstandsliteratur in der Welt nicht niederschlägt.

Die Partituren jener zahlreichen, unter Stanislaus August Poniatowski, dem letzten polnischen Wahlkönig, in Warschau aufgeführten Werke wurden 1944 von den Nazis vernichtet. Das Warschauer Repertoire umfasste jedoch viele Werke, was einerseits zufällig überlieferte Archivquellen und nicht vollständig bekannte Plakate und andererseits sorgfältig angefertigte Verzeichnisse der Theaterbibliothek (in den Sammlungen des Hauptarchivs für Alte Akten (Pl-Wagad) beweisen. Das erste dieser Verzeichnisse stammt von 1788, das zweite von 1797, und bisher waren sie nicht Gegenstand einer näheren Analyse. Der Inhalt beider Verzeichnisse umfasst Kirchenmusik (Messen und Oratorien), italienische Opere serie, italienische Opere buffe, polnische Opern, französische Opern, Ballette, Sinfonien, Konzerte und Fragmente verschiedener Werke. Daher wird das Ziel des von mir vorgeschlagenen Vortrags darin bestehen, die Begleitumstände beim Zusammentragen der Theatersammlungen zu rekonstruieren; den Inhalt beider Verzeichnisse zu vergleichen; ihren Gehalt mit dem durch andere polnische Quellen belegten Repertoire zu konfrontieren; das Repertoire des Warschauer Theaters mit dem Theaterrepertoire anderer Musikzentren Europas zu vergleichen. Ist es doch höchste Zeit, die imposanten Musikleistungen Warschaus unter der Herrschaft von Stanislaus August Poniatowski in der Welt bekannt zu machen.

## 14.00–15.30

## Répertoire International de Littérature Musicale (RILM)

### Open Session

Chair: **Zdravko Blažeković** (Répertoire International de Littérature Musicale, and The Graduate Center, The City University of New York)

**Barbara Dobbs Mackenzie** (Répertoire International de Littérature Musicale, and The Graduate Center, The City University of New York)
### RILM in 2016

No longer the publisher of an international bibliography alone, Répertoire International de Littérature Musicale far more broadly facilitates and disseminates music research worldwide. It is committed to the comprehensive and accurate representation of music scholarship in all countries and languages, and across all disciplinary and cultural boundaries. In addition to the flagship *RILM Abstracts of Music Literature*, a comprehensive international bibliography of writings on music covering publications from the early 19th century to the present, RILM is creating now several new products. *RILM Abstracts of Music Literature with Full Text* is scheduled to be launched in mid-2016. *RILM Music Encyclopedias*, a full-text repository of seminal music encyclopedias, was released in December 2015. In late 2016, in partnership with the publisher Bärenreiter and J.B. Metzler, RILM will release *MGG Online*, which comprises the 2nd edition of *Die Musik in Geschichte und Gegenwart* along with new and substantially updated content. What's going on at RILM? Come find out.

**Jason Lee Oakes** (Répertoire International de Littérature Musicale and The Cooper Union)
**Popular Music in RILM: Notes on Deconstructing the Database**

In Stuart Hall's "Notes on Deconstructing 'the Popular'" (1981) he outlines two ways that *popular culture* is frequently understood. On one hand, it is viewed as culture consumed by "the masses"—corporate-advertised, media-circulated, and commercially-exploited. On the other, it is viewed as culture made by "the people"—set apart from, and resistant to, elite and establishment cultures. Finding these two definitions to be contradictory (both taken together and apart) Hall instead concludes that *the popular* is set apart most of all by its extremely dynamic nature, and by how powerfully it articulates tensions between "unstable" and potentially "antagonistic" cultural forces. Consequently, what is labeled *popular* is likely to shift over time and according to context.

Likewise, the *study* of popular music is notable (though not entirely unique) for its dynamism and for its blurring of established boundaries. First of all, popular music studies as a field is highly interdisciplinary—spanning established academic disciplines such as musicology, cultural studies, literary studies, sociology, psychology, philosophy, and more. What's more, there is frequent crossover between "vernacular" scholarship, carried out by so-called organic intellectuals (Gramsci), and more traditional academic-based historical studies and musical/cultural analysis.

Beginning with a survey of RILM's popular music coverage, this presentation will go on to address some of the challenges and opportunities of engaging this still-embryonic field of study. For music libraries and databases, where are limited resources best dedicated, and how are searches best facilitated, when it comes to popular music research? A final case study will look at the growing trend of university-library-housed fanzine collections—preserving items once relegated to the bottom of the pile labeled "serious" discourse, but today looked upon as valuable primary source materials—considering how these materials may best be integrated among other types of music literature.

**Tina Frühauf** (Répertoire International de Littérature Musicale and The Graduate Center, The City University of New York)
**RILM Music Encyclopedias in the Age of Meta-Encyclopedias**

The advent of *Wikipedia* in 2001 has impacted the field of (music) reference in terms of format, authorship, and editorial structure. Assessments of this impact widely differ from valuing it as a means and medium of internationality and globality, to critiquing its elimination of the individual and standard editorial control mechanisms. Without a doubt, *Wikipedia* has changed lexicographic thinking about encyclopedias, and their accessibility and searchability. This thinking gave birth to what I term meta-encyclopedias, which are not so much publications of knowledge about knowledge, but rather encyclopedias and dictionaries that can be searched comparatively and across sources. A smaller rendition, consisting of seven titles, is the *Meta-Encyclopedia of Philosophy*, a more complex and comprehensive example is *RILM Music Encyclopedias*. Conceived as a full-text compilation of reference works, it launched with 41 titles published from 1775 to the present, comprising over 80,000 pages. It grows quarterly and expands annually. In many ways *RILM Music Encyclopedias* is similar to *Wikipedia*, as it potentially offers entries for the same person and subject in different languages and with different content. But it is also quite distinct in its use of preexisting content that has been edited and attributed, and in its overall curation. This paper uses *RILM Music Encyclopedias* as a case study for discussing the ongoing challenges of collecting and disseminating knowledge about music, and the meaning and value of meta-encyclopedias.

## 14.00–15.30

### Working Group on the Access to Music Archives Project

#### Working meeting (closed)

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

#### Updating of RISM-C Directory

## 14.00–15.30

### Membership Committee

### Working meeting

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

## 15.30–16.00

### Tea & coffee

**15.30–16.00**

## Poster Session (II)

See details on pages 40–43.

**16.00–17.30**

## Sources of the 18th century Austrian and Italian music

Presented by the Forum of Commissions and Professional Branches
Chair: **Teresa Gialdroni** (Università di Roma "Tor Vergata", Rome)

**Magdalena Walter-Mazur** (Adam Mickiewicz University, Department of Musicology, Poznań)
**The manuscripts of symphonies written down by Sandomierz Benedictine nuns. Some peculiarities of their repertoire and performance practice**

Diocesan Library in Sandomierz stores manuscripts of six symphonies and three chamber works from musical heritage of local Benedictine nuns. These works appeared in the collection in the last decades of 18th century and were played by nuns in the convent gate, above all during feasts issued in honor of the distinguished guests. In addition to conventional instruments parts, the manuscripts including that for tromba marina and viola d'amore. Among the composers we meet Haydn and Dittersdorf; one of the symphonies is assambled of fragments of compositions of Pichl and Naumann.

**Hildegard Herrmann-Schneider** (Institut für Tiroler Musikforschung, Innsbruck)
**"Tu mi sprezzi e mi deridi" or "Salve Pater Benedicte"? On sources containing music by Italian composers at the Cistercian Abbey in Stams/Tyrol**

"Salve Pater Benedicte": a late 18th-century offertory for alto solo and orchestra on this text would not be considered extraordinary at a Cistercian monastery; Saint Benedict was the "father of the order" and Cistercian monks live according to his spiritual rules. It would also not be unusual then for a piece of music at a Roman-Catholic Church in Austria to consist not of an original composition, but rather to be an arrangement of an opera aria; in this case, Zelmira's aria "Tu mi sprezzi e mi deridi" from the opera Il Rinaldo by Antonio Tozzi (ca. 1736 Bologna – 1812 Bologna), premiered in Venice in 1775. This "Offertorium" surely serves as a representative example for the sacred musical practice at Stams in about 1800. This is supported by the fact that the vocal copy was acquired for the abbey by the Cistercian Father Stefan Paluselli (1748 Kurtatsch/South Tyrol – 1805 Stams). He served as choir director at Stams from about 1790 and preserved the score in his musical collection. Did he know the original work? Was it apparent to him and his colleagues at Stams Abbey that this music—now honoring the great saint—had originally depicted repugnant interpersonal drama on the theatrical stage? Where did Paluselli find the numerous musical manuscripts, acquired during his time of office at Stams, containing works by Italian composers? What were the decisive criteria for him? What works did he choose? What works did he find at Stams upon his arrival there? Which works were still valid for his successor? What unique features do we find today in these source materials? What comprises the frequent singularity of these musical manuscripts? Stams Abbey, founded in 1273, occupies an outstanding position among Tyrolean monasteries, both from a sociopolitical as well as a cultural standpoint. For RISM-OPAC I have currently indexed 7,200 musical items from Stams, which are generally accessible (www.rism.info, library identifier: A-ST). In this paper, I will present for the first time an overview of that section of the music archive at Stams involving "music by Italian composers", that is, of composers "from A to Z"—namely "from Anfossi to Zanetti"—including Giovanni Paisiello, whose 200th death anniversary is being honored in 2016, and I will discuss those works and genres that are present in their original form or in arrangements, their use in liturgical and secular musical performances at the Abbey, and their importance when compared to other forms of music at Stams in the second half of the 18th century.

**16.00–17.30**

## Musical life in Europe – connections, reception of Italian music

Presented by the Forum of Commissions and Professional Branches
Chair: **Luca Aversano** (Università di Roma Tre, Rome)

**Marta Walkusz** (Stanisław Moniuszko Music Academy, Gdańsk)
**From the Italian land to Poland. Polish-Italian cultural, artistic and educational relationships based on the content of music collections donated to the Main Library of Stanisław Moniuszko Music Academy in Gdańsk**

The Main Library of Stanisław Moniuszko Music Academy in Gdańsk possesses several music collections donated by vocalists-teachers of the Academy. Most of them are works composed by Italian composers. The presence of this literature became an inspiration to explore the theme of contacts between Polish teachers of singing with the representatives of

Italian culture, especially vocalists and vocal educators. The author of this article wishes to introduce biographies of artists like Zofia Janukowicz-Pobłocka, Kazimierz Czekotowski, Maria Bojar-Przemieniecka, Ada Sari, Halina Mickiewiczówna and underline their contribution to the artistic, cultural and educational development of younger generations of Polish singers. The author also discusses the activities of Italian vocal schools such as Accademia di Santa Cecilia in Rome and the Accademia Musicale Chigiana, where Polish vocalists studied.

### Jan Dewilde (Librarian Koninklijk Conservatorium Antwerpen (Artesis Plantijn Hogeschool) / Coordinator Centre for the Study of Flemish Music, Antwerp)
### Lost and found! Lost scores by Gaspare Spontini found in a Flemish castle library

Recently, four long-lost scores by Gaspare Spontini (1774–1851) were discovered in the library of a castle in Flanders. These scores consist of three operas and one cantata which were written between 1800 and 1806 for Palermo, Rome, Venice and Paris. This lecture will explore how these autographic manuscripts ended up in a Flemish library and to what extent these four rediscovered pieces fulfill a gap in Spontini's biography and oeuvre. Furthermore, a trajectory will be presented to have these scores reach as wide an audience as possible.

### Giulia Giovani (Hochschule der Künste Bern, Rome)
### Creating the Neapolitan Canon. An interim project report

The project "Creating the Neapolitan Canon. Music and music theory between Paris and Naples in the early nineteenth century" (Swiss National Science Foundation) seeks to reconstruct the French reception of Neapolitan music and music theory starting from an important collection: that of Giuseppe Sigismondo (1739–1826). Sigismondo's collection was already of considerable size in the 1790s, when it came to build the cornerstone of what later became the library of Naples conservatoire (where it is preserved nowadays). This collection was known at the Paris conservatoire in the first decade of the nineteenth century and several of its manuscripts were taken as a model for the Paris conservatoire. Indeed, Napoleon himself wrote a letter in 1797 to communicate to the conservatoire's inspectors his desire to copy music from different Italian centres. Sigismondo accordingly showed his Neapolitan library to Rodolphe Kreutzer and Nicolò Isouard in 1801 (and possibly already in 1797). This project, then, looks at the Paris music schools from a Neapolitan perspective, comparing the music theory taught in Paris and Naples and the repertoire kept in the respective libraries.

This paper will show the outcomes of the first months of research, conducted through archival investigations in Naples and the analysis of several historical catalogues. It will also show how Sigismondo used his own collection to write a music history of Naples (Apoteosi della musica nel Regno di Napoli, in four manuscript preserved in the Staatsbibliothek in Berlin), which served as a model for the histories by the marquis of Villarosa, by Francesco Florimo and by Salvatore di Giacomo.

## 16.00–17.30
### Music digitization: Where are we, and where do we want to go?

Presented by the Forum of Commissions and Professional Branches
Chair: **Sarah J. Adams** (Harvard University, Cambridge, MA)

### Darwin F. Scott (Princeton University, Princeton, NJ)
### A tour around current music digitization initiatives and projects

A rapid, international tour d'horizon of the state of digitized music scores, intended to bring music librarians as up to date as possible with a topic that increasingly pervades the landscape of their libraries and virtual collections. This selective overview will address key ongoing projects conducted by individual libraries and archives to digitize their legacy and more recently-acquired collections of published and manuscript score materials, as well as consortial initiatives by groups of institutions to establish cross-searchable portals for these materials. Also addressed will be the means of dissemination, including proprietary vendors working with licensed scores previously published in physical editions, and other distributors providing access to public domain materials. Also considered will be the complexities of "born" digital scores, both scholarly editions of pre-20th-century repertoire and, in particular, new music created by contemporary composers, including the problems facing libraries desiring to collect these works and early initiatives underway by music librarians to address the difficulties in accessing these materials. This presentation will also scan new reference resources that point to digitized score collections or integrate links to digitized scores within their bibliographic descriptions.

### Audrey Laplante (École de bibliothéconomie et des sciences de l'information Université de Montréal, Montréal)
### Digitizing music scores and manuscripts in libraries: Issues and challenges.

Digitization projects involve finding funds, selecting the documents to be digitized, selecting the digitization technologies, training staff, digitizing the documents, creating metadata, creating a website to promote and give access to the digital documents, etc. Each of these phases brings its own set of challenges and issues. Based on interviews conducted with

librarians from various types of libraries and countries, an overview of the challenges libraries face when planning or conducting music scores and manuscripts digitization projects will be presented.

**Armin Brinzing** (Internationale Stiftung Mozarteum, Bibliotheca Mozartiana, Salzburg)

**Digitizing music collections at the Internationale Stiftung Mozarteum, Salzburg: Strategies and challenges**

This paper will use the digitization projects of the International Mozarteum Foundation in Salzburg and its "Bibliotheca Mozartiana" as a starting point. The paper's aim is to raise general questions and to cultivate ideas for the future.

Because it is part of a research institution, the library is confronted with various tasks. It not only has to provide scholars with an elaborated catalog (including the complete Mozart bibliography), and present digitized source materials (autograph music manuscripts, letters, historical books and music prints). Ways must also be found to integrate ongoing research activities and projects into the online presentation.

As different types of new digital resources become available, strategies must be developed to link research, digitization and cataloging. Research libraries today cannot just provide a basic catalog and digital images. They must use their skills to create an infrastructure, which offers profound content and allows for easy navigation between different types of content.

A core goal for a research library should be to implement a catalog that fulfills the needs of its scholars. For music manuscripts, RISM offers a tool with excellent possibilities to thoroughly catalog manuscripts, and to link them with digital images (which have to be managed by the library itself). However, links to modern online editions or online publications are still not so easy to handle, and using RISM data in a local catalog is still not so easy for many libraries.

The number of digitalized historical music prints has increased, but to make this useful, we have to look closely at the—often very tricky—details, and catalog the sources in a much more elaborate way than has been common until now in many libraries (and also in RISM).

Because we have to coordinate many different library systems, special catalogs, databases and tools for presenting digital images, there are no easy solutions. However, it will help if we talk about some standards for cataloging the different kinds of material, and about which contents should be linked. In addition, we should discuss standards like VIAF, which can help provide more systematic access to information.

Today, when we find so much—often too much—online, and everything seems to be linked with everything, we should consider how we can bring back the intellectual input of individuals, in order to guide our way through the jungle of information.

## 16.00–17.30

## IAML Forum of Commissions and Professional Branches

## Working meeting (closed)

Chair: **Stanisław Hrabia** (Vice-President, IAML, Jagiellonian University, Kraków)

## 19.00

## Concert

**FRIDAY, 8 JULY**

## 9.00–10.30

### City treasures

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

**Marianna Zsoldos** (Bródy Sándor Public Library, Eger)
### Rock star selfies: How can we use a hobby as a tool of making our public library more popular

Bródy Sándor Public Library Music Collection (Eger, Hungary) is the largest popular music collection in Northern Hungary. Marianna Zsoldos, who is the head of this collection is a rock fan and a regular visitor to rock concerts. Her hobby is taking selfies, photos with her favourite Hungarian musicians and performers. She has more than 163 photos with bands and singers. Her hobby and her job got connected two years ago. A lot of musicians and artists perform in Brody Sandor Library and there are a lot of concerts in Eger and Marianna asks these performers, musicians, artists to sign their CD's and books that belong to the music library collection and she also makes selfies, photos with them. This is a good way to create a connection among performers, librarians and library users. It is a funny and lovely method of promoting the library. She is publishing these photos via web 2.0 tools. She would like to make a presentation about Bródy Sándor Public Library's web 2.0 tools and this unique relationship between a librarian and performers. (Examples: http://hangtarnok.hu/tag/udvozlet/)

**Tiziana Grande** (Conservatorio di Musica "Domenico Cimarosa", Avellino), **Rosa Perrotta** (Comune di Napoli – Servizio Patrimonio Artistico e Beni Culturali, Napoli), **Gino Aveta** (Archivio Storico della Canzone Napoletana – RAI, Napoli)
### Preserving the cultural heritage of the Neapolitan Songs: The 'Collezione Ettore De Mura' and the 'Archivio Storico della Canzone Napoletana'

Towards the end of the nineteenth century, traditional Neapolitan songs and music spread quickly to an international audience. The fame of some like "O sole mio" and "Funiculì, Funiculà" is equal, around the world, to some of the famous Italian Opera Arias and this began well before the invention of sound recording or the radio. Preserved in manuscript form and in printed scores as well as in many sound recordings, Neapolitan songs and music are often overlooked in libraries because they are considered a genre of secondary importance. Only the cataloguing and the systematic exploitation of the written sources and recordings will allow a complete investigation of this broad and complex musical phenomenon along with all its different sociological, anthropological, economic and cultural implications. Starting from these principles, the paper will present two of the most important institutions exclusively dedicated to the preservation and the enhancement of the cultural heritage of traditional Neapolitan songs and music: "la Collezione Ettore De Mura" held by the Naples town council and "l'Archivio Storico della Canzone Napoletana" held by Rai – Radiotelevisione Italiana.

## 9.00–10.30

### Italian projects – connecting libraries

Presented by the Forum of Commissions and Professional Branches
Chair: **Pinuccia Carrer** (Conservatorio Giuseppe Verdi, Milano)

**Luisa Maria Zanoncelli** (Fondazione Ugo e Olga Levi onlus per gli Studi Musicali, Venezia)
### The Levi Foundation and the role of musical libraries in the era of complexity

During the past two years, the Levi Foundation has restudied the role of libraries and musical archives in the era of complexity, carrying out a precise strategy of cultural, scientific and educational promotion. In two international conferences (Venice, 2014: the first in collaboration with the Cini Foundation), (a) the grounds for the constitution of a network of European archives of twentieth century music were laid, and the urgent need for federated systems of collections was underlined, as was the need for the definition of common criteria when publishing epistolary and correspondence; (b) a discussion, among experts in the field, was encouraged on the avant-garde position of musical libraries in relation to multimediality, the collaborative opening of on-line catalogues, the relationship between public and private sectors, the equilibrium between gift economy and copyright, and the competences of the librarian faced with a more and more diversified public. At a scientific level, the Foundation is conducting a study on the libraries of important twentieth century composers, with the aim of highlighting their cultural importance and the need to conserve them in their entirety as well as to take note of their original order; while another study regards the history of the Foundation and the conservation of its archival and documentary sources (conversed to a digital format). With regards to didactics, it organizes annual specialization courses for the preparation of librarians, which in 2016 will see the reference and the new principles of music uniform titles. The lecture will include the elaboration of the principles from which these initiatives stem and the sociocultural value of the results.

**Maria Teresa Natale** (Istituto Centrale per il Catalogo Unico (ICCU), Rome), **Manuela Di Donato** (Conservatorio di musica 'N. Rota', Monopoli (Bari)), **Elena Zomparelli** (Conservatorio di musica 'L.Perosi', Campobasso)

### Digital exhibitions: An innovative way to valorize musicological research and communication though MOVIO

The Union Catalogue of Italian Libraries (ICCU), out of the desire to cooperate with archives, libraries and museums, set up a working group at national level with the objective of drafting guidelines for the creation of digital exhibitions. This work resulted in a handbook which thanks to the European project INDICATE produced an English edition (Handbook on virtual exhibitions and virtual performances (August 2012) accompanied by European good practices. The next step, thanks to an Italian and European funding was the development, of a very innovative software, called MOVIO, implementing online virtual exhibitions: this software allows digital curators to build digital exhibitions by means of several tools: ontology builder, timelines, storytellers, geographic maps etc. The back end interface is available in 7 languages. Tutorials and documentation is available in the AthenaPlus Wiki: http://www.athenaplus.eu/index.php?en/190/athenaplus-wiki.

MOVIO can be an opportunity for the IAML community and in particular for curators aiming at building digital exhibitions. Two Italian Conservatories already build two exhibitions:

The digital exhibition on the composer Orazio Fiume (1908-1976), born in Monopoli (BA), was set up with documents (letters, photographs, manuscripts and printed music, concert programs, press clippings, recordings and films) that are part of the heritage of the Library of the Conservatory "Nino Rota" of Monopoli; these were donated by the Fiume family. The aim of this exhibition is to renew the usual musicological channels in order to give visibility to a wider audience, even to non-specialists, of the figure of an artist who was fully inserted into the last century's art and music context.

On the occasion of the centennial of the death of the composer Luigi Canepa, the Sassari Conservatory's Library has chosen to set up a virtual exhibition in honor of the man who strived to give his city its own school of music. The exhibition is staged with documents (text, music manuscripts and autographs, music publishing, recording) that are part of the ancient collection of the Library of the Conservatory. It wants to be an opportunity to raise awareness for everyone (musicians, musicologists and music lovers) and a unique opportunity to reconstruct the history of music in Sassari's nineteenth and twentieth centuries.

**Roland Pfeiffer** (German Historical Institute in Rome)

### Digital opera manuscripts from private libraries in Rome

This paper will discuss two important eighteenth century-collections of opera manuscripts in Rome and the impact of their digitization on a research library during the "digital era". The original scores are held in the archives of the aristocratic families Doria Pamphilj and Massimo and can be consulted only upon request. On the basis of a systematic exploration, our project has documented the unknown vocal music in these archives (the instrumental music already has been documented in the past).

One of the most important outcomes of the project is the existence of several hundreds of digital copies in the Music Department of the German Historical Institute in Rome. This digitization has made a very important contribution in terms of preservation of precious sources for the future. At the present time, these digital sources can be accessed by researchers in the library of the Music Department, thereby avoiding time-consuming requests for consulting originals during restricted opening times in the aristocratic families' archives. On the project's website musicologists can read information about the collections historical significance and prepare a detailed research by means of the specific search mask. Concerning the consultation of the digital photos specific copyright conditions have to be respected.

The theme of the paper will not only focus on the sources' importance and their presentation on the homepage of our institute, but will also present the project as a case study of successful cooperation between public institutions and private owners. It may expand its range of inquiry into the question how an individual person can successfully be motivated to sign agreements with public institutions about digitization of his own property, and how such agreements have to be structured in order to satisfy the owner's possible need of saving copyright on the one hand, and the libraries' will to permit open source access (as far as possible) on the other hand.

**9.00–10.30**

## Répertoire International d'Iconographie Musicale (RIdIM)

### Open session

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

**Dagmar Schnell** (RISM – RIdIM Arbeitsstelle München, Bayerische Staatsbibliothek, München)
**Integration of the German RIdIM-data into the International RIdIM database**

It surely is not surprising that bringing together the contents of two RIdIM-databases that were developed and fed under specific circumstances is not a simple thing to do.

When RIdIM started in 1971, the participating national working groups had not only the same objectives but also a standardised procedure including the parameters to describe the items with regard to their physical composition and their music iconographic content and to be fixed on standardised record cards.

At a later time the records were to be fed in a database, and indeed there was data that was transferred from card to database. But until an internationally accessible database was created some national working groups as in Germany and France built up their own databases to store data and to make it accessible to the public through the internet. Even though these records include the basic parameters the situation is much more intricate than in the beginnings of RIdIM as shows the example of the database of the German RIdIM-branch.

Considerations of how to make the German RIdIM-data accessible for the international RIdIM-database revealed the immense tolerance for interpretation and enhancement of the parameters: Information is differently interpreted or itemised and details are differently rated. Standard specifications for music instruments and artists follow different authority files, and new parameters are introduced in both databases but not necessarily the same ones.

Reflections about the development of the database of the German RIdIM-branch in Munich, differences to the database of Association RIdIM and a way of how to make two different data pools work together are the main subjects of this talk.

**Debra Pring** (Executive Director, Association RIdIM)
**A Life's Work: Music and Visual Culture in Private and Personal Collections**

In our work as scholars, particularly within institutions, we are compelled to prioritise, organise, and justify our collections—whether of musical manuscripts, photographs, videos, recordings…. However, there are individuals who have dedicated years to the amalgamation and preservation of unique collections. Association RIdIM are honoured to have received donations of private collections of research from, amongst others, Richard Leppert (United States), and Sam Segal (The Netherlands & United Kingdom), not forgetting Constance Old's decade of work preparing the Performing Arts Index (Metropolitan Museum of Art, New York). This presentation showcases these collections, and outlines the challenges that we face at Association RIdIM in treating them with the care that they deserve in order to make them accessible—and free of charge—to a wider audience.

**9.00–10.30**

## "Hot topics" session

Presented by the Forum of Commissions and Professional Branches
Chair: **Joseph Hafner** (McGill University, Montréal)

**9.00–10.30**

## Répertoire International des Sources Musicales (RISM)

### Commission Mixte (closed)

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

**10.30–11.00**

## Tea & coffee

## 11.00–12.30

## Music publishers in Italy and the United States

Presented by the Forum of Commissions and Professional Branches
Chair: **Roger Flury** (Past President, IAML, UK)

**Patrizia Florio** (Conservatorio di musica 'G. Nicolini', Piacenza)
### Music publishers Giudici and Strada: Documents in the Archive kept at the Library of Conservatory Giuseppe Nicolini in Piacenza

Italian music publishers Giudici and Strada, active in Torino from 1859 to 1914, were among the main competitors of Ricordi. They remained independent, so unlike many other music publishers of that time, their publications were not acquired by Ricordi. In 1914 they went bankrupt and the Archive was acquired by Sant'Antonino Bank in Parma and then it was given to the Piacenza Conservatory in 1928.

The Archive includes many operatic works of composers like Antonio Cagnoni, Friedrich von Flotow, Stanislao Gastaldon, Paolo Giorza, Errico Petrella, Amilcare Ponchielli, Lauro Rossi, Antonio Smareglia, etc. The study of this documentary material is very useful because it helps understand the close relationship between composers, music publishing and theaters.

Many works are presented in many sources, like autographs, manuscripts, scores, vocal scores, full set of parts to loan, reductions of the score for public sale. Sometimes it is possible to find some annotations of the author or to discover new versions and changes for new staging.

The Archive is very useful to study problems concerning royalties and sale of rights: we have a register of loans, a register for sale of rights, and another one for suppliers, where interesting information can be found also about other music publishers. We obtained important information about legislation on copyright because we found stamps and labels of Prefecture and of Ministry of Agriculture and Trade on the scores.

This important documentation is a valuable source of information to understand the Italian musical history of the second half of the nineteenth century and now the Conservatory of Piacenza is developing digitalization projects with the purpose of sharing the archive.

**Agostina Zecca Laterza** (Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche (ICCU), "Gruppo Musica", Milano), **Patrizia Florio** (Conservatorio di musica 'G. Nicolini', Piacenza)
### Ricordi Catalogue: "summa" of the nineteenth-century Italian music publishing. The debut: Giovanni Ricordi, his Swiss partner Carlo Pozzi and the acquisition of the Milanese music publishing house Carulli. An expansion policy that the heirs will follow for the whole century

Giovanni Ricordi music copyist, started his business in 1803 with a small store for music copying, but from 1808 he opened a printing house, that was to become the main Italian music publishing house.

Over time Ricordi was able to implement an expansion policy followed by the heirs for the whole century.

In this paper we will talk about the first noteworthy experiences of Ricordi management: the partnership with the Swiss Carlo Pozzi and the acquisition of the Milanese music publishing house Carulli.

Carlo Pozzi, Giovanni Ricordi's son in law, began the activity of agent-partner of Casa Ricordi in Florence and then in Switzerland, where he also devoted himself to music printing with his own plate numbers. Swiss Ricordi's editions printed by Pozzi in Mendrisio -Castel San Pietro, were inserted into Ricordi libroni as 'Foreign Fund'. Really Ricordi started his publishing activity in Mendrisio to avoid the prohibition to publish foreign editions according to the laws of the Lombardo – Veneto. The reconstruction of Ricordi-Pozzi activity in Switzerland is very useful to understand problems concerning royalties and sale of rights in music publishing.

In 1832-1833 Ricordi entered in his catalogue about 300 publications as 'Fondo Carulli'. This is the first of a long list of acquisitions that enriched Ricordi's catalogue. Giuseppe Antonio Carulli, custodian and music copyist since 1816 at the Milan Conservatory, started his business of music publisher in 1822 as 'editore ed incisore di musica dell'Imperiale Regio Conservatorio', the same denomination used by Ricordi from 1815. He was unable to survive long as Ricordi's competitor, and like many other music publishers, sold the business.

In Ricordi Catalogue we can find valuable information about nineteenth-century Italian music publishing.

**Felicia Piscitelli** (Cushing Memorial Library & Archives, Texas A&M University, College Station, Texas)

### Texas, Where Americans, Mexicans, Germans, and Italians Meet: The Hauschild Music Collection at the Cushing Memorial Library & Archives

The Hauschild Music Company of Victoria, Texas was one of the two earliest music publishers and sellers in Texas at the end of the 19th century and the early 20th century, and the first to specialize in Mexican-American music. Founded in 1891 by Georg Hermann Hauschild, an American of German descent, the company was in operation until 1922, specializing in popular sheet music such as waltzes, polkas, marches, and ragtime. The Hauschild Company included works by women composers in its catalogue, and the titles in its "Popular Mexican Music" series were among its biggest sellers.

There is an Italian connection as well. Hauschild published the "Count Joseph Telfener Waltz" by John B. Viano, an Italian-American composer, in 1899. Joseph (Giuseppe) Telfener (1936–1898) was a Neapolitan nobleman and entrepreneur who attempted to build a railroad from New York to Mexico. Only 300 miles of the New York, Texas, and Mexican Railway was actually built, with Victoria being its terminus. Because hundreds of Italian workers were hired to perform this labor, the railroad was nicknamed "the Macaroni Line". It was to Telfener and these laborers that the waltz was dedicated. Interestingly, Viano called himself the "arranger" of this piece; he based it on a popular Mexican waltz, "El cielo por un beso" ("Heaven for one kiss"). Viano also published "The artist's dream: serenade" with Hauschild; in addition, he composed a "K. C." march dedicated to the Knights of Columbus.

This paper explores the Hauschild Music Collection at the Cushing Memorial Library & Archives at Texas A & M University, which contains sheet music, photographs, reproductions of sheet music covers, newspaper clippings, and a scrapbook. The music in this collection is little known, yet gives a vivid picture of musical life in south Texas at the turn of the twentieth century.

## 11.00–12.30

### TEI, MEI, FRBR, Linked Data

Presented by the Forum of Commissions and Professional Branches
Chair: **Antony Gordon** (Formerly British Library Sound Archive, London)

**David A. Day** (Brigham Young University, Provo)

### An investigation into TEI and MEI models for indexing and analysis of librettos and other sources of performance history

The wealth of full text searchable librettos and other documentation of performances of dramatic music appearing recently online is truly significant. Efforts to index these texts indicate that more than 40,000 items are currently available. This body of digital resources presents numerous opportunities to expand research into opera, ballet, and other forms of dramatic music in ways contemplated previously, yet never fully realized. Librettos and similar performance documents are noteworthy for research potential in many regards. They frequently include casts of performers associated with specific roles. They may also include useful information on premiers, performance venues, and associated creators such as scene and costume designers. In addition to full texts, numerous online efforts to organize these kinds of documents for research purposes include multiple libretto indexes and a growing list of performance indexes. Earlier print resources aimed at facilitating similar research should not be forgotten. All of these resources help advance traditional scholarship, yet all must be accessed independently and there is currently no means to combine their data for computer indexing and analysis as practiced in the digital humanities. They also lack an advanced query interface that can facilitate automated answers to research questions such as:

Who are the artists that performed a given role?

What roles did a given artist perform?

How did roles in a given opera evolve or transform at different performances or venues?

What was the level of popularity of a given opera during a given time period or at a given geographical location/region?

What is the chronology of a given theater?

What operas were based on a given source (play or novel, etc.)?

What was the popularity or longevity of a given plot sources over time and in different locations.

What topical themes were common in operas and other forms of dramatic music, when and where?

What musical themes appear repeatedly in different works and how did this use of musical reference help convey or underscore the plot?

A well-designed encoding schema could result in additional benefits such as an index to lyric text incipits (resulting in a useful aria/excerpt index) and the ability to analyze how textual content corresponds to popular melodies.

This paper will explore the feasibility of encoding librettos, other concert documentation, data sets, and print reference tools using TEI and MEI models in order to enhance their research potential in a way that would facilitate answers to advanced research questions. Preliminary findings suggest that MEI and MerMEId are better suited to necessary workflows

and desired outcomes. It is also apparent that authority control of names and titles will be one of the fundamental challenges to the task.

**Johannes Kepper** (Musikwissenschaftliches Seminar Detmold/Paderborn, Detmold), **Kristina Richts** (Musikwissenschaftliches Seminar Detmold/Paderborn, Detmold)

### Expression beyond Scope: How FRBR and MEI fit together

Since 2013, the Music Encoding Initiative (MEI) provides a basic implementation of the Functional Requirements for Bibliographic Records (FRBR). This implementation is neither complete (it covers only FRBR Group 1 entities (work, expression, manifestation, item) and their corresponding relations) nor up to date (it's still based on the revised working draft for FRBR, which dates back to 2009). Nevertheless, the availability of even this basic adoption has facilitated the work of various research projects, and is still regarded as a major improvement for the metadata section of MEI. At the same time, the semantics provided by FRBR have inspired non-librarian users of MEI to employ these concepts in other contexts, most notably to describe compositional processes surfacing in music sketches and other manuscripts. In this context, a slightly modified musical phrase could be interpreted as reconfiguration of its earlier version.

While this use of FRBR's terminology seems almost intuitive from a naive perspective, it actually contradicts the official concepts of FRBR, which was designed to describe the genesis of full works and their manifestation and distribution as physical objects. The essential difference is that FRBR isn't applied to complete entities, but to atomic bits of information within these entities. In case of stemmatic relations, which seem to be another potential use-case for FRBR in MEI, these relations may even contradict each other, and have to be treated as interpretations of varying credibility.

The paper will discuss how current FRBR, most notably FRBRoo, can be adopted to MEI, and which consequences such an update will have. It will illustrate the use of this revised schema for metadata, based on examples from the Detmold Court Theater project, but will also introduce editorial use cases of FRBR, based on examples from the Beethovens Werkstatt project, and how they relate or potentially expand the concepts of FRBR in general.

**Kimmy Szeto** (City University of New York, New York)

### Re-conceptualising medium of performance for the Linked Data environment

Medium of performance is critical for music retrieval and has long been a complex facet of music cataloguing. Recent years saw significant strides towards standardizing the vocabulary and encoding medium of performance data in the MARC environment. In the United States, discussions have recently begun between the Music Library Association and the Library of Congress on developing a general data model and vocabulary for expressing medium of performance data in the linked data environment.

The United States Library of Congress is currently leading the development of the Bibliographic Framework (BIBFRAME), a data model and vocabulary that will replace MARC, Machine-Readable Cataloguing, a bibliographic data format widely used for library catalogues since the 1960s. The Music Library Association, a longtime leader and development partner of bibliographic data formats, authorities, and vocabularies, joined the BIBFRAME Implementation Testbed Initiative as an early experimenter to provide a voice for the music community in developing this web-based foundation of future bibliographic description. As part of the Association's effort, I lead the task force to examine the potentials of expressing, standardizing, and implementing music-related data and data structures in the linked environment, with a current focus on medium of performance.

In this presentation, I will discuss technical issues and new conceptualisations in light of the newly developed linked data vocabulary for medium of performance. Technical linked data issues such as nested nodes, grouping, ordinality, and cardinality have direct effects on the handling of musical designations such as soloists, accompaniment, instrumentation, number of players to a part, transposing instruments, instrumental and voice doubling, and instrument sharing. An in-depth analysis will contrast how medium of performance is currently handled in MARC with the additional precision and details that can be expressed in the linked data environment. Discussion of use cases will demonstrate ways these additional data can enhance users' ability to search, filter, and sort the information.

## 11.00–12.30

### Different approach to primary sources

Presented by the Forum of Commissions and Professional Branches
Chair: **Giorgio Sanguinetti** (Università di Roma "Tor Vergata", Rome)

**Annalisa Capristo** (Centro Studi Americani, Rome)

### Primary sources for the history of Fascist persecution against Jewish musicians, composers, singers, and music critics, available at Italian music libraries and archives

My proposed paper focuses on the archival resources and special collections available in Italian music libraries, which are of interest for the study of Fascist persecution against Jewish musicians, composers, singers, and music critics, both Italian and foreigners.

This survey aims at mapping public and private libraries and archives which hold materials pertinent to this topic, i.e.: personal and institutional correspondence regarding the persecuted musicians, composers, singers, and music critics; unpublished biographical materials; manuscript and printed music; censored textbooks and music programs. As some of them fled Italy to other countries (the United States, Brazil, etc.), references could be added to foreign libraries and archives whose collections include archival materials and works of exiled Italian composers; among those institutions are the Library of Congress (Mario Castelnuovo-Tedesco Collection) and the Biblioteca nacional do Brasil (Renzo Massarani Collection).

Here are some examples of Italian institutions involved in this survey:

1) State Archives, mainly the Central State Archive (Archivio Centrale dello Stato) in Rome; 2) Libraries and historical archives of public and private institutions, such as: the Istituto Centrale per i Beni Sonori ed Audiovisivi (former Discoteca di Stato) and the motion picture historical archive (Archivio storico Istituto Luce); Music academies, such as the Accademia Nazionale di S. Cecilia in Rome and the Accademia del Conservatorio di musica Luigi Cherubini in Florence; Conservatories and music institutes, such as the Conservatorio Benedetto Marcello in Venice, the Conservatorio di Musica Giuseppe Verdi in Milan, the Conservatorio di Musica Giuseppe Tartini in Trieste; Music theatres, such as the Teatro Comunale in Florence, the Opera Theatre in Rome, La Fenice Teatre in Venice, the San Carlo Theatre in Naples, the Teatro Regio in Turin, etc.; the former Italian Radio Broadcast Corporation (EIAR); the Italian copyright collecting agency (SIAE); Music publishers, such as Ricordi, etc.

Such a survey could be a valuable tool, both for music librarians and for historians of Fascist anti-Semitic persecution. As far as I am concerned, it represents a first stage of a wider research project regarding the exclusion of Jewish musicians and artists from Italian culture caused by the Racial Laws.

## Laura Kennedy (Furman University, Greenville)
### Sketching the Symphonies: Shostakovich and the creative process

Dmitri Shostakovich never sketched. He invented his music in his head, then wrote it down in finished form – or so the composer and his contemporaries maintained. Such statements encouraged a connotation of compositional process equated with Mozartian mastery, and Shostakovich was therefore excluded from the ranks of major composers whose sketches were regarded as essential to understanding the creative process. But in 2002, Manashir Iakubov, the late curator of the Dmitri Shostakovich Archive in Moscow, made a startling assertion: hundreds of sketches survive from Shostakovich's compositional output. These manuscripts include fragmentary passages, rejected movements, revised manuscripts, aborted works, piano score drafts, and extracts from final scores – all the usual documents that provide insights into a composer's creativity. In the last ten years, some of these documents have been facsimiled in the New Collected Works edition of Shostakovich's music, but most remain unknown and unexplored.

My paper takes up Shostakovich's sketch materials for his symphonies in an effort to illuminate his compositional legacy and the record of his process in major works. Of his fifteen symphonies, at least some sketches exist for each one. These documents, preserved in Moscow, are extremely disparate. Some are coherent and detailed; others are partial, and still others, very fragmentary. Some contain large, unbroken sections of music; others, just two or three bars. Some show almost all the notational details of the final autograph; others merely outline ideas and break off abruptly. Strikingly dissimilar from each other in appearance and preparation, the manuscripts show that Shostakovich sketched his way to final versions and that his methods of sketching—and preserving—his ideas varied for different works. Shostakovich's manuscripts thus clarify the picture of his creative facility and demonstrate the interdependence between his conception of large-scale works and his resolution of ideas through the process of writing. In doing so, his sketches allow us to observe how he composed, how his major works took shape, and how he preserved (and curated) a record of his process.

## Giovanni Vacca (Rome)
### The street, the voice, the print: Overturning the sources in the making of a book

The 'classic' Neapolitan Song (conventionally identified with the production made between the end of 19th century and the first years after World War II) is mainly a genre of the past. Apart from the historical recordings, to use the print as a primary source of information may appear quite obvious, if someone decides to write a book about it: the music scores, the newspapers and the magazines of the time, the history texts, the iconographic materials really look all that is needed. Many books about the subject were actually written working in such a way. When I decided to write 'my' book about the Neapolitan Song, in order to reconstruct how the genre had been born and how it had become popular firstly among the people of Naples, I had been studying Southern Italy folklore for years and years, following itinerant singers, carnivals, processions and all sort of outdoor rituals in many remote villages. Trying to imagine how such a traditional culture had peculiarly been ingrained in the 'Old' Naples (that is to say before the city was largely torn down and rebuilt according to modern criteria at the end of 19th century), it came quite natural for me to start going around its streets, while visiting libraries to look for documents at the same time. But books and printed sources soon turned out to be only a trace, a hint for a big work that had to be done mainly in the open air, in order to establish how the mutation of the city had allowed the Neapolitan Song to become a dominant force in the local culture, and how it had superseded all pre-existing musical popular forms connected to the city's folklore. Going on, I discovered that the making of the book owed more to the time spent in the streets than that spent in consulting printed sources. The investigations in the city's environment, the listening

of what was left of traditional songs and styles (both on old recordings and in performing musicians), the conversations with old witnesses led, step by step, to a real overturning of the sources used for the planning of the book: the printed sources were actually giving way (just to complete it) to a work mainly based on the direct observation of the city and of its living culture. The paper discusses this approach and provides examples of how it was carried out.

## 11.00–12.30

## Music migrations in Europe

Presented by the Forum of Commissions and Professional Branches
Chair: **Bianca Maria Antolini** (Conservatorio di musica di Perugia)

**Agnieszka Kubiak** (Polish Academy of Sciences, the Gdańsk Library, Gdańsk)
### From Venice to Gdańsk: Georg Knoff's collection of printed music

In 1615 Raphael, a son of Georg Knoff, according to his father's will donated his private music library to the Bibliotheca Senatus Gedanensis, nowadays known as the Polish Academy of Sciences Gdańsk Library. The collection consists of 267 titles published between 1568 and 1601. It comprises both sacred and secular pieces, however, it is overwhelmingly devoted to the Italian madrigal, emanating from Venetian printers, such as Angelo Gardano, Girolamo Scoto and Riccardo Amadino. Noteworthy is that the passion for Italian madrigal has become possible to fulfill in a place relatively distant from the centre of madrigal activity. Thanks to a great amount of effort and expenses involved Georg Knoff has created a collection reflecting modern trends in music, which 400 years later, in some cases has become the only preserved source of Italian musical prints. That leads to inquiry about who Georg Knoff was and how he managed to amass such a great number of musical editions. What was his aim to do it? Either to provide repertory for performance or just to possess, to emphasize a social status? Is the Italian madrigal the one and only priority of the collection? The presentation is an attempt to answer these questions and an invitation to visit Gdańsk at the end of the 16th century.

**Flavio Colusso** (Musicaimmagine, Rome)
### La via dell'Anima: Musical treasures from Rome to Münster

The paper presents the historical, musical and bibliographical implications underpinning the multimedia project LA VIA DELL'ANIMA, created to feature and promote – through meetings, concerts, studies, films, publications – the musical treasures that Roma musician and collector Fortunato Santini gave in 1862 to the Diocese of Münster, treasures now preserved in the Diözesanbibliothek. Santini, who lived in Rome in Via S.Maria dell'Anima—just a few steps away from the church of the same name that serves the German-speaking community—made of his apartment a meeting place for musicians from all over Europe, creating a "network" of cultural exchanges that has contributed to the constitution of important collections and archives including his own exceptional collection which, with more than 20,000 titles, is one of the most valuable sources of music from the sixteenth to the nineteenth century. The initiative links musical institutions in those European cities where lived the correspondents of "Santini's network" such as, among others, Mendelssohn, Liszt, Stasov, Zelter, Gaspari. Among the many merits that these people had was the hitherto undervalued fact of stimulating not only the collection and study of music of the past but also its public performance, thus contributing, with their passion, to the adventurous rebirth of "early music". In Berlin, Bern, Bologna, Brussels, Halle, Paris, Oxford, St. Petersburg, Vienna, etc., we see today the coming together of those cities and institutions that share the research and performance of early music, as seen in its role of representing knowledge of the past and source of a flourishing future. The brainchild of Georg Brintrup and Flavio Colusso, this project is coordinated by Musicaimmagine and was started in 2013 with the film Santini's Netzwerk produced for WDR television with an international cast and musical performers Ensemble Seicentonovecento, the Cappella of S. Maria dell'Anima and the Capella Ludgeriana. So far contributors to the project have included: the Diözesanbibliothek, the Institute of Musicology of the Westfälische Wilhems-Universität, the German Historical Institute, the Pontifical Institute of Sacred Music, the Academy of Santa Cecilia, the Rome Conservatoire, the Cappella Musicale of San Petronio, the Liszt Institute and Museo della Musica in Bologna, the EmiliaRomagnaFestival, the "Vie del Barocco" in Genoa, the "Flatus" Festival in Zion, the Norddeutscher Figuralchor of Hanover, the University of Osnabrück. Linked to the event are: a screening of Santini's Netzwerk by G. Brintrup [WDR, 85' Italy-Germany, 2013] and a concert by the Seicentonovecento / Cappella Musicale of S.Maria dell'Anima.

L'intervento presenta le implicazioni storiche, musicali e bibliografiche che sono alla base del progetto multimediale LA VIA DELL'ANIMA, nato per valorizzare e far conoscere – attraverso incontri, concerti, studi, film, pubblicazioni ed edizioni musicali – i tesori musicali che il musicista e collezionista romano Fortunato Santini cedette nel 1862 alla Diocesi di Münster, oggi conservati nella modernissima Diözesanbibliothek. Santini, il quale abitava a Roma in via di S. Maria dell'Anima – a pochi passi dalla omonima chiesa della comunità di lingua tedesca – fece del suo appartamento un luogo d'incontro per musicisti provenienti da tutta Europa, creando una "rete" di scambi culturali che ha contribuito alla formazione di importanti raccolte e archivi tra cui la sua eccezionale collezione che, con più di 20.000 titoli, è una delle più preziose fonti di musica dal XVI al XIX secolo. L'iniziativa mette in "connessione" le istituzioni musicali delle città europee dove operavano i corrispondenti epistolari della "rete di Santini" come, per citarne solo alcuni, Mendelssohn, Liszt, Stasov, Zelter, Gaspari. Fra i numerosi meriti che tali personaggi ebbero vi è quello, finora sottovalutato, di stimolare non solo a

collezionare e studiare musica del passato ma a farla eseguire in pubblico contribuendo così, con la loro passione, alla avventurosa rinascita della "musica antica". A Berlino, Berna, Bologna, Bruxelles, Halle, Parigi, Oxford, San Pietroburgo, Vienna, etc., si stanno unendo oggi quelle città e istituzioni che condividono la ricerca e l'esecuzione della musica antica, intesa come conoscenza del passato e come "radice" del fruttuoso futuro. Ideato da Georg Brintrup e Flavio Colusso il progetto è coordinato da Musicaimmagine ed è stato avviato nel 2013 con il film Santini's Netzwerk prodotto per la Televisione tedesca WDR con un cast internazionale e gli interpreti musicali dell'Ensemble Seicentonovecento, della Cappella Musicale di S.Maria dell'Anima e della Capella Ludgeriana della città westfaliana. Al progetto hanno finora aderito: Diözesanbibliothek, Istituto di Musicologia della Westfälische Wilhems-Universität, Istituto Storico Germanico, Pontificio Istituto di Musica Sacra, Accademia Nazionale di Santa Cecilia, Conservatorio "S. Cecilia", Cappella Musicale di San Petronio, Fondazione Istituto Liszt e Museo della Musica di Bologna, Emilia Romagna Festival, Festival "Le vie del Barocco" di Genova, Festival "Flatus" di Sion, Norddeutscher Figuralchor di Hannover, Università di Osnabrück.

All'intervento sono collegati: proiezione del film Santini's Netzwerk (La rete di Santini) di Georg Brintrup [WDR, 85' Italia-Germania, 2013] e concerto dell'Ensemble Seicentonovecento / Cappella Musicale di S.Maria dell'Anima.

**Stanislav Tuksar** (Croatian Academy of Sciences and Arts, Zagreb)
### Works by Croatian 17th-century writers on music in Polish Libraries. A contribution to the migration of ideas on music

A series of 24 Polish towns, academy of sciences and university libraries keep more than 200 copies of published works, written by Croatian humanists of the 16th to 18th century. They consist of writings on philosophy, natural sciences, medicine, poetic theory, travellers' accounts, politics etc., containing chapters and textual fragments dealing with various aspects of music theory and practice. These works were mostly published in Italy and Germany, and there today's existence in Poland witnesses of wide migration and dissemination of musical thought in Europe during the early modern age. The research was conducted within the HERA-project "Music Migrations in the Early Modern Age: the Meeting of the Eruopean East, West and South".

## 11.00–12.30
### Répertoire International de Littérature Musicale (RILM)

#### Business meeting for National Committees only

Chair: **Zdravko Blažeković** (Executive Editor, RILM, The Graduate Center, The City University of New York)

## 12.30–14.00
### Lunch

## 14.00–15.30
### IAML General Assembly (II) and Closing Session

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

## 16.00–18.00
### Concert. Open rehearsal

#### Antonio Pappano conducts the Orchestra of the Accademia Nazionale di Santa Cecilia

## 16.00–17.30
### IAML Board meeting

Board members only

## 20.30
### Farewell dinner