



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

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

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

Research Libraries Branch Conference sessions Sydney, July 2007

Session 1: Mon 2 July 2007, 11.00-12.30

Manuscripts, Medieval and Renaissance

Presented by the Research Libraries Branch. Chair: Joachim Jaenecke (Staatsbibliothek zu Berlin)

Fragments of medieval chant manuscripts at the University of Sydney

Kathleen Nelson (University of Sydney)

Among the Rare Books collection of the University of Sydney's Fisher Library are two fragments from medieval notated chant manuscripts that have entered the collection as pastedowns within later, and very different, books. One fragment has been dated to the second half of the 12th century and the other to c. 1200. Coincidentally, the content of each suggests that both have been taken from noted missals. Beyond these general characteristics, the two fragments have little in common. The palaeographic style of the text, and the style of the music notation, indicate different geographic origins; one is notated in Messine notation, and the other in Aquitanian notation. In this paper I will describe and discuss both fragments especially emphasizing the notated content. In particular, I will focus on the fragment employing Aquitanian notation, considering the evidence the fragment offers for its own provenance, and its context as a pastedown.

Spanish Liturgical Manuscripts at the University of Sydney: A Preliminary Report

Jane Morlet Hardie (Center for Medieval Studies, University of Sydney)

Between 2002 and 2006 the University of Sydney acquired eight manuscripts of liturgical chant of probable Spanish origin and use. These books are as follows: one book of fragments (15thc and earlier); five books of sixteenth-century material for the Mass and Office, one containing a thirteenth-century *bifolium* as part of its binding; and two eighteenth-century monastic antiphonals. Following an introduction to all of these manuscripts, this paper will explore the hypothesis that five of them may belong to the complex of sources at Salamanca cathedral recently discovered and studied by James Boyce.

Toledo Cathedral's plainsong *cantoriales* in inventories and catalogues, ancient and modern

Michael Noone (Boston College) and Graeme Skinner (Sydney)

In 2003, the two Australian authors had the rare opportunity to prepare a modern catalogue and numbering sequence for an ancient Spanish liturgical library, Toledo Cathedral's collection of 170 indigenously produced manuscript plainsong choirbooks (*cantoriales*). Noone's discovery and subsequent transcriptions of a series of cathedral inventories (from 1503, 1539, 1580, 1600, 1649, 1790, and 1809) and other key documentation informed Skinner's codicological analysis of individual volumes, their copying and preservation. Several previous shelving systems dating back to the late sixteenth-century were also taken into account in formulating the new catalogue scheme, organised chronologically (late-15th century to late-19th century) and by genre, and which has been adopted by the Cathedral archive for its own use.



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Session 2: Fri 6 July 2007, 11.00-12.30

Editions, Collections, Sources

Presented by the Research Libraries Branch. Chair: Joachim Jaenecke (Staatsbibliothek zu Berlin)

Digitization by the CNSMD Lyon library of the monumental editions that belonged to Nadia Boulanger

Laurence Languin (Médiathèque Nadia Boulanger-Conservatoire National Supérieur de Musique et de Danse, Lyon)

In France, despite the gigantic programme of digitization undertaken by the French National Library (BNF), only a few small libraries have launched projects of digitization, particularly for music scores. This is the reason why the media library of the Conservatoire national supérieur musique et danse de Lyon appears to be innovative in digitizing a part of the Nadia Boulanger Collection. The project is in a preparation stage since 2003, and its actual implementation began in early 2006.

I want to like remind you that the Nadia Boulanger Collection has been a part of the legacy of Nadia Boulanger, which has been shared between the International Foundation Nadia and Lili Boulanger, the Department of Music and Audio-visual of the BNF, the Museum of Music, the Eda Kuhn Loeb Library of the Harvard University in the USA and the library of the CNSMD who inherited the private library of Nadia Boulanger.

Due to the unique character of annotations of Nadia Boulanger, the plan of digitization deals only with the complete editions. Only the documents free of copyright have been reserved: Johann Sebastian Bach works (1851-1899), Couperin (Oiseau-Lyre, 1932-1933), Orlando di Lassus (Breitkopf & Härtel, 1894-1926), Monteverdi (Universal Edition 1926-1942), Palestrina (Breitkopf & Härtel, 1862-1907), Purcell (Novello, 1878-1928), Rameau (Durand, 1895-1924), the master musicians of the French Renaissance edited by Henry Expert (Leduc, 1804-1908), and many more. Altogether, 230 volumes containing 49369 pages.

The digitization is considered as a reproduction and the digitized document is affiliated to the item. In other words, it means another item of the document in a digitized version. The digitized document is in this way linked to the bibliographic record in a way that it is possible of searching according to authors, title subject, collection,...etc The digitization of those editions has a three-fold aim: the preservation, the distribution and the valorisation. Thanks to the protocol of OAI (Open Archive Initiative), it is possible today to envisage cooperation between the other institutions who own Boulanger collections. This enables the users to consult and use the data effectively.

In so far, as the BNF owns an important part of the Nadia Boulanger collection (particularly the music manuscripts, the correspondence and the sound recordings), it would be very interesting to go together within the framework of the OAI protocol and try to develop partnerships with the other institutions that also own Nadia Boulanger collection. This will help to reconstitute virtually a corpus which has been dispersed between several institutions after the death of Nadia Boulanger.

Presenting Percy: problems with the source materials of Percy Grainger

David Pear (Australian National University, Canberra)

It is rare for any individual to build their own museum. It becomes even more extraordinary when that museum is about themselves. A host of problems arise in such an institution, some predictable, others catching the scholar unprepared. This paper considers how, over seventeen years, I have watched the Grainger Museum at the University of Melbourne 'come of age', until contemporary times when its collection has been dispersed to five locations. It addresses the disadvantages and advantages such a procedure precipitates, along with the ethical issues it raises—at least for this researcher.



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Bowerbird to L'Oiseau-Lyre: The Louise Hanson-Dyer Collection at the University of Melbourne

Richard Excell and Evelyn Portek (University of Melbourne)

Louise Hanson-Dyer will be most familiar to music librarians as founder of l'Oiseau-Lyre press, but this is just one aspect of a very rich social and cultural life.

She was born in Melbourne, the daughter of doctor and politician L.L. Smith. In 1911 she married James Dyer, a successful businessman and astute investor, and for the next fifteen years she and her husband figured prominently in Melbourne cultural life. Hanson-Dyer founded the Victorian Branch of the British Music Society and was President of the Alliance Française, organizing events for them noted for their sense of style and attention to detail. In 1927 the Dyers left for Europe, settling in Paris. For a brief but highly productive period (1929-1931) Hanson-Dyer turned her energies to acquiring a music collection of rare early imprints and manuscripts. She ceased collecting when she decided to establish her own scholarly music press, *Éditions de l'Oiseau-Lyre*, which she ran with great success until her death. Through Hanson-Dyer's generous bequests to the University of Melbourne, the music collection now belongs to the recently renamed Louise Hanson-Dyer Music Library.

In a brief but intense burst of activity in the years 1929-1931, Louise amassed an extraordinary collection of some 245 rare items of printed music, books and manuscripts. It is now probably the richest source in the southern hemisphere of early European music materials. This material dates from the late 15th to early 19th centuries. Among its areas of particular strength are French Baroque and Classical opera, Italian Renaissance masses, motets and madrigals, music and tutors for a diverse range of instruments, and theoretical treatises. Many of the items are very rare, and some are unique sources of what would otherwise be lost works.