

IAML-IAMIC-IMS 2006
Göteborg, Sweden
Abstracts

Monday June 19, 11.00 – 12.30
Swedish Archives at Home and Abroad
(IAML Archive and Music Documentation Centres Branch)

* The Düben Collection at Uppsala University Library: Its History and the Development of a brand new database

Speaker: Erik Kjellberg, Uppsala University

Discovered in the late 19th century, the Düben Collection at the Uppsala University Library comprises some 2500 musical works in manuscript (with some prints) from the 17th and early 18th centuries. Most of the works in this collection are not found elsewhere. Although the international scholarly community has been aware of the Düben Collection, no complete inventory of its rich holdings has ever been published, despite important partial inventories and catalogues. In 1988, I proposed the idea of a Düben Collection database to my colleague, Professor Kerala Snyder of the University of Rochester, and since then we have together planned and administrated the work from rather humble beginnings. During the initial stage, Swedish and American students entered data as part of their musicological education. With the assistance of expert programmers—first among them Carl-Johan Bergsten from the Göteborg Organ Art Center at Göteborg University—and after many try-outs and discussions, we arrived at a non-standard layout of a very detailed database. After the initial stage, work on the project was suspended for financial and practical reasons. But three years ago the Bank of Sweden Tercentenary Foundation provided substantial funding and the work resumed. The final enhancements of the Düben Collection database were made this spring, and within a few months we will launch the database on the Internet. In September there will be an international conference in Uppsala to celebrate the completion of the project. In my lecture I will sketch the historical background and context of the collection, and I will demonstrate the structure of the database and explain some strategies that governed the final layout.

* The Archives of the Ballets suédois in the Dansmuseet in Stockholm
Speaker: Erik Näslund, Dansmuseet, Stockholm

A look through a keyhole into Paris of the 1920s: the interaction between the arts—so typical of Paris in that era—is reflected in the creativity of the *Ballets suédois*, which existed between 1920 and 1925 as a rival to Diaghilev's *Ballets russes*. The Swedish company took to promoting new French music. When the company closed, the Dance Museum in Stockholm inherited all the music material from the *Ballets suédois*. This paper will offer a peep into an archive of exciting treasures.

* Le fonds des Ballets suédois de la Bibliothèque-musée de l'Opéra
Speaker: Mathias Auclair, Bibliothèque-musée de l'Opéra de Paris, Bibliothèque nationale de France

En 1950, les collections des Archives internationales de la danse (A.I.D.), créées par Rolf de Maré, furent partagées entre la Bibliothèque-musée de l'Opéra et la Suède. L'ensemble de la bibliothèque, les collections ethnographiques et la plupart des pièces du musée étaient destinées à la Bibliothèque de l'Opéra tandis que Rolf de Maré réservait au futur Musée de la danse de Stockholm l'iconographie des Ballets suédois (dont il avait été le fondateur) et les objets d'Extrême-Orient. Le transfert des collections entre Paris et

Stockholm de 1950 à 1952 ne fut pas sans difficulté et la ligne de partage qui vient d'être décrite ne fut pas, dans les faits, scrupuleusement respectée. La Bibliothèque-musée de l'Opéra conserve aussi un ensemble de documents provenant directement des Ballets suédois et témoignant de leur activité.

(*) In 1950, the holdings of the *Archives internationales de la danse* (International dance archives), founded by Rolf de Maré, were divided between the "Bibliothèque-musée" of the Paris Opera and the Dansmuseet in Sweden. The whole library, the ethnographic collections, and most of the museum pieces were due to go to the Bibliothèque-musée in Paris; however, Rolf de Maré wanted to leave the iconographic pieces relevant to the *Ballets suédois* and the oriental pieces of art to the future Dansmuseet in Stockholm. Transferring the collections between Paris and Stockholm from 1950 to 1952 was not easy and, in reality, the plan to share the collections between the two museums was not fully respected. The Bibliothèque-musée of Paris Opera therefore also holds a collection from the *Ballets suédois* that details their work.

Monday June 19, 11.00 – 12.30
Sweden, Ancient and Modern
(International Musicological Society)

* Appealing to the muse and connecting the dots. Writing a history of post-World War II Swedish art music
Speaker: Per F. Broman, Bowling Green State University

In his *Narration and Knowledge*, Arthur C. Danto has convincingly demonstrated that the notion of narrative constitutes the fundament in the writing of histories, and that there is nothing one can call a description as opposed to an interpretation. But what is a historical narrative? How does one choose the historical bits and pieces that would make up a historical narrative, and then which events to select and interpret?

In this essay, I will address a few historiographical problems, previously outlined by Danto and others, in relation to my chapter 'New Music of Sweden' in *New Music of the Nordic Countries*. I argue for an historical account that incorporates a greater variety of narratives than previously given in Swedish historiography: Individual composers and stylistic developments are not seen as the main elements, but rather as complements to the main stories of societal development and cultural policies. I also argue in favour of the characterization of musical development in terms of genres and discourses rather than works, of limited use of teleological modes of description, such as casting history as the history and development of compositional technique, and of less dependence on individual composers' own accounts.

* The 'phenomenal' bronze lurs: an introduction
Speaker: Cajsa S. Lund, Musik i Syd, Kristianstad, Sweden

The unique bronze horns of the South Scandinavian Bronze Age, the so-called bronze lurs, have attracted most attention of all musical instruments and other sound tools from Scandinavian prehistory. 60 lurs, intact or fragmentary, have been found thus far. In its most highly developed form the lur consists of a ca. 1.50-2.25m long, conical, thin-walled resonating tube, curved on two planes, with a round ornate end-plate and a pot-shaped mouthpiece. The large, curved lurs, dated to about 700-500

B.C., have been found in pairs, most frequently in bogs. Regarded as handiwork, the lurs are made with impressive skill, cast by the 'lost wax' method. On intact lurs, modern trumpeters can easily play about 8-12 natural notes, but this does not mean that bronze-age lur players either used or strove to attain this tonal range.

Archaeological research agrees that the lurs were used in cult activities; rock carvings show that they were played in pairs, indeed even in larger 'ensembles' – see the logotype of this SIMS conference (a rock carving motif from Tanum in Sweden)!

How the lurs may have been treated technically and musically will be discussed (and demonstrated) in this paper, as will the factors behind and the details of their evolutionary history.

* Allan Pettersson's narrative technique

Speaker: Laila Barkefors, University of Göteborg, Sweden

The Swedish composer Allan Pettersson (1911-1980), with a reputation of being one of the great symphonists of the twentieth century, was born and grew up under poor and psychologically difficult circumstances in a worker's district in Stockholm. Although he was a late starter, he succeeded in composing no less than 15 symphonies, one solo concerto for violin and orchestra, one for viola and one for saxophone, as well as chamber music and songs for voice and piano. As the subject for my musicological investigation I chose to concentrate on problematizing the question of life and music in Pettersson's early works, including his second symphony, since almost all that was written before my thesis seemed to take it for granted that Allan Pettersson's music was a kind of social and autobiographical report, without even trying to explain in what way or by what means. I decided to analyze Pettersson's narrative technique – how it develops, how it is moulded and how it sounds, how we can understand it in relation to the spirit of the times, social reality and personal background. Through a close reading of his early compositions, and a parallel reading in his diaries and work books from the period when he wrote them, I wanted to find out possible strategies for the creation and use of his compositional method.

Monday June 19, 14.00 – 15.30

From the Folk

(International Musicological Society)

* Classical vs. popular in musical writings perception – The case of Serbian folksong settings

Speaker: Tatjana Markovic, University of Arts in Belgrade

As one of the significant constituents of a national (music) identity, collections of folksong settings as well as various types of their stylizations had the status of light music in the nineteenth century, according to contemporary musical writings. Piano pieces, brilliant variations based on folk tunes by music amateurs or the first professional Serbian musicians (Kornelije Stankovic) were performed as salon music, or part of the Serbian choral societies' repertoire. They were very popular due to their plain harmonizations, aimed at music amateurs.

Later on, during the first half of the twentieth century, they were praised as a basis of the forms of classical music, such as string quartet, symphony, or opera. The first Serbian professional music critics (Miloje Milojevic, Petar Konjovic) claimed in their numerous articles that the process of establishing a national music tradition necessarily presumes inspiration by folk music, but in the frame of music impressionism or expressionism.

Finally, musicological studies from the last decades of the twentieth century regarded the folksongs stylizations as a form of national classical music. Nowadays, in the postmodern context marked by the intermingling of classical and popular music, folk tunes or their fragments are treated as only one of many possible sources of quotation. In that way, changes of ideology have resulted in modifications of the perception of folksong settings by writers on music.

* Neo-folklorism in contemporary Lithuanian music: sources and trends.

Speaker: Danute Petrauskaite, Klaipeda University

Folklore has played and plays a very important role in Lithuanian professional music. At the end of the 19th century and at the beginning of the 20th, folk songs were the principal means of preserving national identity. In the period after the First World War and before World War Two, nationality in music was perceived as using folk tunes in different genres. Therefore, even the representatives of moderate modernity based their works on folk music. In the first decades of the Soviet occupation, Lithuanian composers had to cite a lot of folk songs in their compositions because of the fear of being accused of formalism. Only in the 1960s did the start of a Lithuanian avant-garde stop the overwhelming and primitive citation of folk melodies. However, this process was short. In the intersection of the seventh and eighth decades, new trends in music appeared. One of them was neo-folklorism as a negation of the avant-garde.

The first representatives of neo-folklorism tried to convey a deeper sense of folk music. They preferred a specific style of folk performing, a melodiousness of the folk lyrics, an archaism, and ritual. A distinctive feature of their music was a philosophical standpoint of human life. A new generation of Lithuanian composers demonstrated a profound interest in folklore too. They had different aims: 1) to enjoy folk music as a source of inspiration and to use it as a defensive position against different trends of music coming from both East and West; 2) to apply folk tunes only as a 'raw material' for compositions based on complicated technologies; 3) to expose the new traits of folk songs, for example their vitality and playfulness, as well as to renew the concert repertoire of Lithuanian performers; 4) to express Romantic nostalgia; 5) to link activities in folk groups directly with the practice of composer's work

Lithuanian music in the period 1995–2005 shows that the idea of neo-folklorism is important and vital. The composers discover new yet unexploited sources of folklore (its verbal and instrumental heritage). They base their works on folk proverbs, children's rhymes, mocking songs and even curses, on music specific to the ethnographic regions, and they use the improved folk instruments that were made popular in the Soviet period and ignored in the 1980s. A process of synthesis of folk music and jazz has recently become popular. Some composers admire the folk culture of exotic countries (India, Japan, Spain, and Africa). All these cases testify that folklorism is a permanent process, and will be very important in the future of Lithuanian music. Even new trends in it may appear.

Monday June 19, 14.00 – 15.30

Concert Ephemera and Performance Research in the United Kingdom
(IAML Bibliography Commission)

* The Concert Programmes Project

Speaker: Rupert Ridgewell, British Library and Royal College of Music, London

Concert programmes are a primary source of information for historical and musicological research, but they have never been documented at national or regional level in the UK and only rarely by holding

institutions. The Concert Programmes Project aims to fill the void with an online database of collection descriptions covering the programme holdings of libraries, archives and museums throughout the UK and Ireland. To introduce the project, this paper will include a demonstration of the database, a survey of the data gathered so far, and an overview of future plans. It will also highlight some of the research strategies that the project will help to facilitate.

* An online performance index for the Royal Opera House
Speaker: Francesca Franchi, Royal Opera House Collections, London

The Royal Opera House Collection contains materials covering the history of the three theatres that have stood on the site since 1732. It also includes records of its two resident performing companies - The Royal Opera and The Royal Ballet.

It is a large collection and contains a complete range of formats of material – administrative records, artwork, programmes, photographs, personal papers, printed material, music, audiovisual recordings and costumes – and supports the ongoing work of both the companies and the theatre, as well as being of interest to academic researchers, audiences and the general public.

As part of a wider project to increase opportunities for access to the Collection, the ROH has embarked on the development of a Performance Index / Database to make available online information about what was performed at the Royal Opera House, when, and by whom, using the Programme Collection as the main source.

This case study describes the elements of the Performance Index Project, including the scope of the project and complexity of the source ~~is~~. It will also offer some reflections on the project so far, and its current state ~~information~~, the development of the software structure, the data entry processes, planning for web ~~access~~.

(*) Une Liste des Représentations en Ligne pour la Royal Opera House, Covent Garden
(Francesca Franchi)

La Collection de la Royal Opera House contient des matériaux qui concernent l'histoire des trois théâtres bâtis sur ce terrain depuis 1732. La Collection comprend aussi tous les documents de ses deux compagnies – La Royal Opera et Le Royal Ballet.

Il s'agit d'une large collection qui contient une gamme complète de données sur différents supports – documents administratifs, oeuvres d'art, programmes, photos, notes personnelles, supports imprimés, musique, enregistrements audiovisuels et costumes – et qui soutient le travail continu des deux compagnies et du Théâtre. La Collection est particulièrement intéressante pour les chercheurs académiques, les spectateurs et pour le grand public.

Etant intégré dans un plus grand projet pour augmenter les opportunités d'accès à la collection, le ROH est chargé du développement d'une liste des représentations/database pour rendre disponibles les informations en ligne. Ces données concernent ce qui a été joué à la Royal Opera House, quand, et par quelle compagnie, et utilise la Collection des Programmes comme source principale.

Cette étude décrit les éléments du projet de la liste des représentations en considérant aussi le but du projet et la complexité des informations de la source, le développement de la structure du software, les processus de saisie des données et le plan de développement d'accès au web. Cette étude offrira aussi des sources de réflexion sur le projet jusqu'à présent, et son état actuel.

(*) Die Kollektion des Royal Opera House enthält Material, die Geschichte der drei Theater, die seit 1732 auf dem Standort waren, deckt. Zusätzlich umfasst es Objekte der jetzt dort

ansässigen Theatertruppen – die Royal Opera und das Royal Ballet.

Die Kollektion ist sehr umfangreich und enthält eine extensive Auswahl verschiedener Materialien – Verwaltungsunterlagen, Kunstwerke, Programme, Photographien, persönliche Dokumente, Druckerzeugnisse, Musik, audiovisuelle Aufnahmen und Kostüme . Sie unterstützt sowohl die fortlaufende Arbeit der Truppen als auch des Theaters, und ist ausserdem von Interesse für Wissenschaftler, Zuschauer und die allgemeine Öffentlichkeit.

Als Teil eines grösseren Projektes mit dem Ziel die Zugriffsmöglichkeiten für die Kollektion zu verbessern, hat das ROH mit der Entwicklung einer Aufführungsindexdatenbank begonnen, um online Informationen darüber zugänglich zu machen, was, wann und von wem im Royal Opera House aufgeführt wird. Dafür dient die Programm-Kollektion als Hauptquelle.

Diese Fallstudie beschreibt die Bestandteile des Aufführungsindexprojekts, einschliesslich der Anwendungsbereiche des Projekts, der Komplexität der Quelleninformationen, der Entwicklung der Softwarestruktur, dem Dateneingangsprozess, und der Planung des Internetzugangs. Ausserdem beinhaltet die Fallstudie Betrachtungen zum jetzigen Stand des Projektes.

* Writing Concert History: the Blessing and Curse of Ephemera

Speaker: Christina Bashford , University of Illinois at Urbana-Champaign and the Concert-Life in 19th-century London Database Project

In the last ten years concert history has emerged as an area of genuine scholarly interest and appeal in the UK, offering opportunities to combine studies of the social, cultural and economic structures of musical life with performance and reception history. In tandem has come a gradual reassessment of the importance of concert ephemera for a serious music history and of the role that libraries and archives can play in establishing finding aids and other points of access to the handbills, programs, newspapers and so on that are the lifeblood of concert research.

But for all the excitement that the new field presents, there are real challenges of methodology, interpretation and historiography ahead, including (a) how to locate ephemeral materials and manage the potentially vast amounts of (often discrepant) information they offer; and (b) how to interpret the data and write a “grown-up” history that is empirically-based, broad and intelligent in its frame of reference, but not myopically documentary. This paper will address some of these issues, and suggest possible strategies, in relation to current work on British concert history.

(*) L'étude historique des concerts: les bonheurs et malheurs de l'éphémère
(Christina Bashford)

Au cours des dix dernières années, l'histoire des concerts s'est développée au Royaume Uni comme un véritable champ de recherche, suscitant l'intérêt des chercheurs et leur offrant la possibilité de lier leur travail sur les structures sociales, culturelles et économiques de la vie musicale britannique avec les études historiques sur la réception des exécutions musicales. En même temps, l'importance croissante de l'éphémère à l'histoire de la musique a été réévaluée, ainsi que le rôle que peuvent jouer les bibliothèques et les archives dans la constitution des inventaires sommaires et dans l'accès qu'elles donnent aux documents comme des prospectus, des programmes, des affiches, des journaux etc. qui sont au coeur de la recherche sur les concerts.

Mais pour autant que ce nouveau champ de travail puisse nous inspirer, il nous présente aussi de nouveaux défis méthodologiques, interprétatifs et historiographiques, tels que (a) comment localiser

les matériaux éphémères, et dompter tout de leur contenu (en particulier lorsque les sources disponibles se contredisent)?; et (b) comment interpréter ses données pour construire une histoire "mûre", large et intelligente, fondée sur l'empirisme et dépourvue de la myopie qui résulte d'une méthodologie trop limitée? Cette étude vise à aborder ces questions, et à proposer des stratégies en rapport avec les études sur l'histoire britannique des concerts à l'heure actuelle.

* Concert Programmes and Research: Mahler, a case study

Speaker: Paul Banks, Centre for Performance History, Royal College of Music, London

There are many reasons for the burgeoning research interest in concert programmes, interest in understanding the changing local, national and global ideals of programme planning, the social and economic contexts of concert life and the consumerisation of music being just a few. Over the past four years data relating to every one of Mahler's concerts has been entered into a database to aid a research into his career as a conductor of orchestral concerts. This paper will outline some of the insights that have emerged relating to Mahler's orchestral repertoire, his changing strategies as a designer of concert programmes and, more controversially, the parallels between his aesthetics of programme planning and of symphonic design.

(*) Il y a beaucoup de raisons pour l'intérêt de recherche fleurissant dans les programmes de concert, l'intérêt à comprendre le changement des idéaux locaux, nationaux et globaux de planification des programmes, les contextes sociaux et économiques de la vie des concerts et la transformation en consommation de la musique sont juste quelques-uns. Pendant les quatre dernières années les données relatant à chacun des concerts de Mahler ont été entrées dans une base d'ordinateur pour aider une recherche sur sa carrière comme un chef d'orchestre. Ce papier esquissera certains des éclaircissements qui ont émergés concernant le répertoire orchestral de Mahler, ses stratégies changeantes comme un dessinateur des programmes de concert et, plus controversément, les analogies entre son esthétique de planification des programmes et de conception symphonique.

(*) Es gibt viele Gründe für das knospende Forschungsinteresse in Konzertenprogrammen, Interesse im Verstehen von Veränderungen örtlicher, nationaler und globaler Idealen von Programmplanung, die sozialen und wirtschaftlichen Kontexte von Konzertleben und dem Konsumierungsdrang der Musik sind nur einige darunter. Über die vergangenen vier Jahre sind Daten, die sich auf jedes einzelne von den Konzertprogrammen von Mahler beziehen, in eine Datenbank eingetragen worden, um eine Forschung über seinen Beruf als ein Leiter der Orchesterkonzerte zu unterstützen. Dieses Referat wird einige von den Einblicken, die aufgetaucht sind, bezüglich des Orchesterrepertoires von Mahler, seine Strategien als ein Entwerfer von Konzertenprogrammen und, mehr umstritten, die Parallelen zwischen seiner Ästhetik von Programmplanung und von symphonischer Konstruktion skizzieren.

Monday June 19, 14.00 – 15.30

A Web ontology for music? and iaml.info with Drupal
(Information Technology Committee)

* Towards a comprehensive multilingual ontology for music: an open discussion session to consider ~~feasibility~~feasibility and mechanisms

Building on previous sessions at which web ontologies have been explained this open panel session will consider whether and how a comprehensive web ontology for music might be constructed. Is IAML the best-placed institution to undertake the task? How might it be organized? How will it be financed or can it be produced with volunteer input? If we think it can be done do we need a Working Group?

(*) Vers une ontologie complète et multilingue pour la musique : discussion ouverte pour en examiner la faisabilité et les mécanismes.

S'appuyant sur de précédentes sessions au cours desquelles les ontologies du web ont été expliquées, cette table ronde ouverte examinera si et comment peut être construite une ontologie complète pour la musique. IAML est-elle l'institution la mieux placée pour entreprendre cette tâche? Comment peut-elle l'organiser ? Comment peut-elle la financer ou peut elle être produite sur la base du volontariat ? Si nous pensons qu'elle peut être réalisée avons-nous besoin d'un Groupe de travail?

* The IAML website: recent developments using Drupal

As most members will now be aware the IAML website iaml.info has recently been transformed through use of the open source content management system known as Drupal. This session will introduce some of the new facilities and discuss what we want from the organization's website and how best to organize it

(*) Le site web de IAML : développements récents utilisant Drupal

Comme le savent désormais de nombreux membres, le site web de IAML iaml.info a récemment été modifié pour utiliser un système ouvert de gestion de contenu connu sous le nom de Drupal. Cette session présentera certaines des nouvelles fonctionnalités offertes et discutera de ce que nous voulons pour l'organisation du site et comment l'organiser au mieux.

French translations by Elizabeth Giuliani, Bibliothèque nationale de France, Paris

Monday June 19, 16.00 – 17.30
Drawing Back the Curtains
(International Musicological Society)

* Producing a Lithuanian sound: 20th century Lithuanian music and its changing reception during the post-Soviet years

Speaker: ~~Rūta Goštautienė~~Rūta Goštautienė, Lithuanian Academy of Music, Vilnius

The 20th century was very productive in terms of Lithuanian music, for along with the development of a Lithuanian version of the avant-garde and Modernism, it also gave birth to a national tradition. As in many countries around the world, a national variant of Modernism was established and canonized here only in the latter half of the last century. In a paradoxical way, essentially all of the canons of Lithuanian national music, both modern and classical, developed here precisely during that period and

within a circle of musicians and music critics who were its very creators and legitimizers. In their turn, the traditional images of the formation of a national tradition also affected the foundation of modern Lithuanian music as it developed creatively and was established critically in the 1960s and 1970s. A good example of this is one of the most prominent creators of a canonical version of Lithuanian music – the musicologist Vytautas Landsbergis (later the first chairman of parliament in the restored independent Republic of Lithuania). As the chief expert and researcher on the work of the founder of Lithuanian national music, the composer Mikalojus Konstantinas Čiurlionis, Landsbergis not only substantiated the myth of the emergence of Lithuanian music tradition *ex nihilo*, but in a similar fashion legitimized the work in the 1970s of such mainstream composers as Bronius Kutavicius, Osvaldas Balakauskas, Feliksas Bajoras, etc.

This form of canonizing a tradition of national music is neither specifically ‘Lithuanian’ nor simply the result of its being localized in the context of a small culture. It is traditionally assumed that cultures of this size only adopt and belatedly duplicate the musical ideology and technology as dictated by the dominating centres. According to the art theoretician Hal Foster, strategies of deferred action and transgression are the fundamental paradigms of artistic evolution in the 20th century, ones which defined not only the re-creation of the old, but also the production and legitimization of what is new. A Lithuanian feature of such transgressive repetition is undoubtedly connected to the not infrequent search for what is a genuine Lithuanian sound. This tendency, or at least an attempt to develop it, is characteristic of all three prominent generations of Lithuanian composers in the 20th century, i.e., the founders as well as the innovators of Lithuanian music. It must be acknowledged that this imperative, undoubtedly predetermined as it was by the quest for an original national sound, was at a local level criticized in the 1930s and 1970s, whilst at the same time being responsible for sparking considerable discussion on ways to renew Lithuanian music.

No less important, nevertheless, than the local process of its production to the legitimization of a Lithuanian sound, was its reception abroad. This is yet another paradox in terms of the canonization of national music, for ‘foreign’ interpretations significantly alter the context of the meaning of what comprises a national mainstream. In the 1970s and 1980s, the reception of Lithuanian music was dependent mostly on its dissemination and evaluation in Poland, for that country’s contemporary musical scene was Eastern Europe’s most important platform *vis-à-vis* affording a modern identity of the musical traditions of a particular region which were involved in challenging Soviet ideology. In the last 15 years, Lithuanian music has undergone another transformation in terms of its reception – one which was determined by political and cultural changes, and which is defined not only by a broader field of distribution but also by an international music market based on brand names. This presentation will discuss the changing international reception of mainstream Lithuanian music during the post-Soviet years and will question how the international context of contemporary music influences both a collective turning point in tradition, and its local reception.

* Bourgeois imitation or Socialist realist innovation? The role of tradition in new music of the GDR

Speaker: Laura Silverberg, University of Pennsylvania, Philadelphia

How could socialist realist music claim to serve a new, socialist society by drawing from the forms, genres, and styles of a bygone bourgeois era? This paper examines this apparent contradiction of socialist realism in the German Democratic Republic (GDR) and demonstrates that in the 1960s, composers employed techniques of quotation, transcription, and variation of music from the bourgeois past to express a dynamic relationship between Germany’s musical traditions and the socialist present.

In the GDR, the quality of *Weiterentwicklung* – the further development of tradition – was not seen as a sign of conservatism, but instead served as a defining criterion for what made music truly modern. To quote the East German musicologist and composer Ernst Hermann Meyer, socialist realist music should ‘build from the classics without merely repeating them.’ In the 1950s, the idea of the classical heritage was largely restricted to the Baroque, Classical, and early Romantic eras, while late

Romanticism and early modernism were considered the sole inheritance of West Germany. Composers heeded the call to 'build from the classics' by rigidly superimposing socialist texts and programs upon older forms.

This approach to *Weiterentwicklung* changed in the 1960s as the composers Paul Dessau, Reiner Bredemeyer and Siegfried Matthus experimented with ways to express their relationship to a more broadly conceived German musical ~~tradition~~tradition. Through a flexible use of musical allusions to established 'classics' in works expressing socialist themes, these composers presented a musical argument for the continued significance of the bourgeois past – so long as this past was selectively and creatively adopted, and not mechanically imitated. By integrating references to twentieth-century music, particularly that of Arnold Schoenberg, into such works, these composers also asserted the importance of Germany's more recent musical achievements for the development of East German music. Ultimately, this music offers compelling evidence that, for East German composers, the bourgeois past could indeed be refashioned for music expressive of, and relevant to, a new, socialist society.

Tuesday June 20, 11.00 – 12.30
Are You Interactive?
(IAML Public Libraries Branch)

* Are you interactive? Enhancing access to music
Speaker: D Crombie, FNB Netherlands

Over the last ten years FNB have been active in several European music projects with a special focus on accessibility issues. These projects have covered a range of topics; from access to catalogues and archives (HARMONICA); through music encoding issues (CANTATE); to specific solutions for visually impaired people (WEDELMUSIC, MIRACLE, PLAY, CONTRAPUNCTUS). People with visual impairments have very specific needs when it comes to accessing music scores and several projects have been set up on a European level to try to meet these needs, with varying degrees of success.

As accessibility moves closer to general usability, more attention is being paid to the lessons we can learn from the accessibility domain when it comes to enhancing general user interaction with musical content. In particular, this is seen in the work of the Interactive Music Network and the ad hoc MPEG group on Symbolic Music Representation, which seeks to embed music scores within the MPEG standard for the first time. This convergence of interests is also mirrored in the general publishing world, which is now trying to mainstream accessibility components in the content production process itself. In other words, if you can structure your digital information in a sophisticated manner, everyone, regardless of their impairments, can use that content. And in this way a more sophisticated user interaction with the content is possible.

By way of illustration, the recently established i-Maestro project will be presented. i-Maestro explores novel solutions for music training in both theory and performance, in order to develop interactive multimedia environments for technology enhanced music education. It builds on recent innovations from the development of computer and information technologies, and exploits new pedagogical paradigms with co-operative and interactive self-learning environments, gesture interfaces, and augmented instruments.

* The X-files – the role of libraries and archives vs. local music. The Gävle example
Speaker: Christina Wengström, Gävle musikbibliotek

In 50 years time maybe someone will want to listen to her grandma singing as she used to in her youth when she was a member of a heavy metal rock band! Will that be possible? The Music Library in Gävle, Sweden has in cooperation with the Municipal Archives recently started a project in hope that this will be so. The municipality of Gävle on the east coast of Sweden has a public music library situated in the Concert Hall. What's important for us is to be a contact between music life in Gävle and the audience. We would also want to preserve the local music on demos and CDs and make it available for the public and for future studies. Having the local knowledge and the local contacts we could be a complement to The Swedish National Archive of Recorded Sound and Moving Images.

* Co-operation between the Public Library and the Municipal Music School in Karlstad and Arvika

Speaker: Birgitta Sparre, Biblioteket Musikhögskolan Ingesund, Arvika

What are the problems and successes that arise from a cooperation between the municipal music school and the public library? In what way does the municipal music school profit from such a cooperation, when it comes to the music library? In Karlstad and Arvika a cooperation existed between 1996 and 2006 between the municipal music school and the public library. I am going to talk about this scheme, and also tell you about how the idea was born, how we have handled problems like the difference between a musician's and a librarian's way to look at printed music, storage, etc.

Tuesday June 20, 11.00 – 12.30

Répertoire International de Littérature Musicale (RILM) and the International Musicological Society

* A survey of the Carl Nielsen reception at home and abroad since 1931

Speaker: Niels Krabbe, Kongelige Bibliotek, Copenhagen)

Reception history deals with the fate of the composer – most often after his death. During the last fifty years, the topic of reception history has been under much debate, not least among German music scholars. Roughly speaking, there seem to be three different approaches to reception history: one concentrates on statistics, number of performances, sociological analyses of audiences, programming, ticket prices, etc. The second discusses the relation between the reception of a composer of the past and current musical and aesthetic trends at any given time in history. The third approach concentrates on the written discourse on a composer, listing and analysing important printed statements about the composer and the music. The present paper deals with the third approach: Carl Nielsen as he appears from a selection of books, articles etc., at home and abroad, which have appeared since his death in 1931 till the present day, including reflections on Carl Nielsen scholarship today.

* Musikwissenschaftliche Publikationen in Deutschland

Speaker: Susanne Staral, Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin

In den Jahren 1995/96 bis 2004/2005 meldete die deutsche RILM-Redaktion am Staatlichen Institut für Musikforschung Preußischer Kulturbesitz, Berlin, 37404 Titel an die RILM-Zentralredaktion in New York. Damit ist ein ausgezeichnete Überblick über die in Deutschland veröffentlichten Werke gegeben. Die Möglichkeiten für Musikwissenschaftler in Deutschland zu publizieren sind vielfältig, sie werden durch die politischen und wirtschaftlichen Verhältnisse mitbestimmt. In den letzten Jahren wurde der Einfluss der elektronischen Medien immer wichtiger, das gedruckte Medium ist jedoch

nach wie vor am bedeutendsten. Bei einem Vergleich der Fachzeitschriften der letzten Jahre werden Veränderungen sichtbar, so mussten einige Zeitschriften ihr Erscheinen einstellen, andere änderten ihren Namen oder wechselten den Verlag. In RILM wird die in Deutschland veröffentlichte Literatur ausgewertet, die Deutsche Nationalbibliografie hingegen verzeichnet sämtliche deutschsprachige Publikationen, auch wenn sie im Ausland erschienen sind. Die Themen der musikwissenschaftlichen Dissertationen dokumentieren die Vielfalt der Fragestellungen. Eine neuere Möglichkeit der preiswerten Publikation sind die 'Books on Demand', die Bücher werden digital hergestellt und nach Bedarf gedruckt.

(*) Musicological publishing in Germany
(Susan Staral)

From 1995/96 to 2004/05 the German National Committee of RILM at the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin sent 37,404 titles to the RILM International Center in New York. These present an excellent overview of items published in Germany. The ample publishing opportunities for musicologists are regulated by political and economical conditions. During the last years the influence of electronic media has grown steadily, but printed media are still most important. In a comparison of various journals during the last years changes have become apparent; e. g., some journals are no longer available and others have altered their names or their publishers. RILM evaluates the literature issued in Germany, and the German National Bibliography (Deutsche Nationalbibliografie) indexes all German-speaking publications, even those printed abroad. The topics of musicological doctoral dissertations document the variety of approaches. A more recent possibility for reasonably priced publications ~~are~~ is the so-called 'books on demand'. The books are produced digitally and printed according demand.

(*) L' édition de la recherche musicologique en Allemagne
(Susan Staral)

Entre 1995/96 et 2004/05 le Comité national allemande du RILM, situé à la Staatliches Institut für Musikforschung Preußischer Kulturbesitz à Berlin a envoyé 37404 titres au RILM International Center à New York. Ces titres présentent un panorama excellent de la situation de l' édition en Allemagne. Les possibilités de publier pour musicologues, dont il y en a plein, sont sujet à des conditions politiques et économiques. Dans les dernières années l' édition électronique a fait des progrès constant, mais l' édition imprimée reste alors actuel la plus importante. La comparaison des journaux variés démontre certains changements, par exemple la disparition de certains journaux, ou bien le changement de nom ou de l' éditeur chez des autres. RILM évalue la littérature éditée en Allemagne, et la Bibliographie nationale allemande (Deutsche Nationalbibliografie) ajoute un index à tout ce qui est édité en langue allemande, les éditions en dehors de l' Allemagne incluses. Les sujets des thèses de doctorat en musicologie démontrent la diversité des démarches. Une possibilité de publier à des prix avantageux est les soi-disant "books on demand". Un tel livre est rédigé électroniquement et imprimé sur demande.

Tuesday June 20, 14.00 – 15.30
Arming the Canon
(International Musicological Society)

* Peter Maxwell Davies, Laurence Feininger, and the Armed Man.
Speaker: David Fallows, University of Manchester

The available literature on Peter Maxwell Davies has not yet identified the work that formed the basis of one of his early theatre pieces, *L'homme armé*, later rewritten to become his *Missa super L'homme armé*. The work is the second of a group of six anonymous fifteenth-century Masses on *L'homme armé* known only from a manuscript in Naples. Maxwell Davies knew the work from an edition published in the year he arrived in Rome at the age of twenty-three to study with Petrassi. The edition was one of those rare and slightly curious editions published by Laurence Feininger, son of the painter Lyonel Feininger and a remarkable loner in his pursuit of medieval music. It is easy to argue that the very manner of Feininger's edition had an immediate impact on the young composer: from about then began the preoccupation with medieval and Renaissance music that was to colour many of his main works across the decades. And it is easy to show that there are details in Feininger's presentation that explain details of Maxwell Davies's *Missa super L'homme armé*. More surprisingly, there are features of the edition and of the Masses that continued to have an impact on his work to this day.

* The Mozart-Kraus connection(s).

Speaker: Hans Åstrand, The Royal Swedish Academy of Music

The year 2006 offers yet another occasion for an attempt to connect the two contemporary composers Mozart and Kraus, even suggesting a hypothetical meeting of the two in Vienna in 1783. There is little biographical indication of indirect connections, actually none of a personal meeting between the two composers, but the few mentions of Mozart in Kraus documents give some background for speculations about possible connections, and there is one intriguing piece of circumstantial evidence that might indicate a personal meeting in Vienna.

There are but two references to Mozart in Kraus' own output, i.e. the over 100 valuable letters that have been found and edited. From Paris during his *Grand Tour*, Kraus writes on 26 December 1785 to his sister Marianne about what music he recommends her to play, including Mozart. The most remarkable thing in this letter, however, is the first ever mention of Mozart's coming opera: 'Kennst Du Mozarts Entführung aus dem Serail? Er arbeitet nun an seinem Figaro, eine Operette in 4 Aufzügen, worauf ich mich herzlich freue.' Otto Erich Deutsch's *Dokumente* has the first mention of *Le nozze* from the review *Pfeffer und Salz* 4 April 1786, more than three months later.

The second time Mozart comes up in his correspondence is in another letter to Marianne on 31 March 1789, i.a. comparing Mozart's music to d'Alayrac's.

The first circumstantial evidence of Kraus' knowledge about Mozart's music is the first known performance of a symphony in Sweden. At a concert on 8 April 1789 in the so-called Smaller Royal Theatre, the programme began with 'Mozart, Sinfonie (f.f.g.)'. As usual there is no mention of who conducted what orchestra, but since it was a benefit concert for the cellist of the Kungl. Hovkapell Carl Megelin, everything indicates that 'his' orchestra accompanied him and that the only official conductor, Kraus, also conducted. Basically, there were only three symphonies by Mozart in print (by Artaria, KV 319, 338 and 385), and it would seem likely that it was the beloved *Haffner* symphony KV 385 that started the invasion.

The fact that Kraus liked Mozart and his music is finely proven by the beautiful song he composed at the notice of Mozart's death, prompting his friend the troubadour Carl Michael Bellman to write the poem for a dirge set in Masonic E flat major. But there is another, even more intriguing piece of circumstantial evidence. When the King Gustaf III ordered his kapellmästare to write the inaugural music for the opening of the politically important parliament in 1789, the King's entrance in the cathedral was to be accompanied by a solemn march. The fact is that this march is actually a paraphrase of Mozart's *Marcia* in the first act of *Idomeneo*! There were obviously only two copies of the opera available, the one for the first performance in Munich in 1781 and Mozart's autograph, which he had brought back to Vienna in the hope of a performance (that had to wait until 1786);

private copies are not known. So, since Kraus did not go to Munich, the only chance to see a score was in Vienna, at Mozart's place in the *Kohlmarkt*, where Kraus also stayed for almost seven months in 1783.

A likely explanation might be that Kraus met Mozart – even during the latter's illness in May-June? – and looked over his shoulder at the *Idomeneo* score.

To these archival matters should be added the much more complex question concerning musical style and compositional attitudes, where little has been investigated so far. The Mozart-Kraus year of 2006 could inspire such musicological and archival effort.

* The reception of Maxwell Davies's Naxos Quartets
Speaker: Edward Venn, Lancaster University, U.K.

In 2000, the recording company Naxos commissioned a series of ten string quartets from the British composer Sir Peter Maxwell Davies. Over the course of five years (2002-07), Davies is required to produce two quartets a year, to be premiered and subsequently recorded for Naxos by the Maggini Quartet. By March 2006, eight of the ten quartets will have been performed; the first six have already been recorded.

From the outset, the uniqueness of this project has given the quartets a high media profile, which has been sustained through critical acclaim and numerous awards for the recording of the first two quartets. Much of this reception has focussed on the classicising tendencies within the cycle. These tendencies include Davies's engagement with classical models, particularly those suggested by Haydn and Beethoven, as well as the ways in which the cycle relates to the grand tradition of the string quartet, from the Viennese classics through to the twentieth century. Less attention has been paid to the ways in which the modernist features of Davies's music both enrich and challenge this classical heritage, as well as his own expressionist past.

In this paper, I will examine first the critical reception of Davies's on-going Naxos cycle, focussing on the role that dissemination has to play in constructing this reception. I will consider the success of both the Naxos label in general and the recordings of the quartets as well as Davies's own website www.maxopus.com and the ways in which the quartets have been marketed. Secondly, I will turn my attention to the musical forms, structures and processes in the quartets in order to problematise the dominant discourse surrounding the reception of the Naxos quartets. In doing so, I will outline the ways in which Davies's quartets can be (re)presented as classical music for the twenty-first century, situated within what might be construed a contemporary mainstream, and the ways in which they actively resist and challenge such an interpretation.

Tuesday June 20, 14.00 – 15.30
Digital sources in music
(IAML Research Libraries Branch)

* The digitization and presentation of the portrait collection F.N. Manskopf in the University Library Frankfurt am Main
Speaker: Ann-Barbara Kersting-Meuleman, Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main

The Portrait collection F. N. Manskopf is part of the museum of music and theatre history established by Friedrich Nicolas Manskopf (1869-1928) from 1887 to 1928. Since 1946 it has been part of the University Library of Frankfurt. It comprises pictures of single persons, groups, stage scene stills, views of buildings as well as allegorical pictures from the fields of music, theatre, dance, literature and others. Focal points are the musical life of Frankfurt and Richard Strauss and his works (up to 1927), but numerous persons and places of the European and North American music life are represented as well. The collection covers the years from 1640 to 1920 (graphic imprints) and from 1860 to 1944 (photographs).

Up to 1995 the collection was only roughly indexed, and there had been a desire to describe it with more detail for a long time. The German Forschungsgemeinschaft supported the plan to make security microfilms, digitize and catalogue the original photographs and graphic prints of the collection (totalling about 17,000 units). For reasons of easier data management it was decided to include the entries for images in the PICA catalogue (which was originally designed for cataloguing books). Therefore several categories were redefined.

Since July 1995 all 17,000 digital images have been accessible either via a separate server or via the OPAC of the library. The digital images can be used for free for private and scientific purpose, higher resolution images are available against payment of a fee (e. g. for book publications or exhibitions). This talk lecture will also cover different search methods (simple or combined search). We are still working on a better representation of Manskopf and his collection in search engines and link listings.

Server: <http://manskopf.ub.uni-frankfurt.de>

Catalogue: <http://lbsopac.rz.uni-frankfurt.de/>

(*) La numérisation et la présentation de la Collection de Portraits Friedrich Nicolas Manskopf à la Bibliothèque universitaire de Frankfort sur le Main
(Ann Kersting-Meulemann)

La collection de portraits Friedrich Nicolas Manskopf provient du musée d'histoire de la musique et du théâtre que le commerçant de vin Friedrich Nicolas Manskopf (1869-1928) possédait à Frankfort sur le Main dans les années 1887 à 1928. Depuis 1946, la collection se trouve à la Bibliothèque universitaire de Frankfort sur le Main. Elle comporte des portraits de personnes, de groupes, des photos de scène, des images d'édifices ainsi que des représentations allégoriques dans les domaines de la musique, du théâtre, de la danse, de la littérature et autres. L'accent est mis sur la vie musicale de Frankfort et sur Richard Strauss et ses opéras (jusqu'en 1927) mais beaucoup de personnes et de lieux de la vie musicale européenne et nord-américaine sont aussi représentés. La collection couvre la période de 1640 à 1920 pour les œuvres graphiques et celle de 1860 à 1944 pour les photographies.

Jusqu'en 1995, la collection était simplement indexée malgré le désir qu'elle soit décrite de façon plus précise. Le soutien de la Forschungsgemeinschaft a permis de faire des copies de sécurité sur films, de numériser et de cataloguer les photographies originales et les gravures de la collection (en tout environ 17,000 pièces). Pour faciliter la gestion des données, on décida d'intégrer dans le catalogue PICA (un système conçu au départ pour le catalogage de livre) les accès aux images. Cela a entraîné la redéfinition de plusieurs catégories.

Depuis juillet 2005, les 17.000 images numériques sont disponibles sur Internet. Elles sont accessibles, soit par un serveur indépendant ou par le catalogue d'accès public (OPAC) de la Bibliothèque. Les images numériques peuvent être utilisées gratuitement à des fins privées ou scientifiques, en haute résolution (par exemple pour la publication de livres ou la présentation d'expositions), des frais sont requis. Cet exposé traitera également des différentes méthodes de recherche (recherche simple ou combinée). Malheureusement la collection n'est pas suffisamment connue. Nous travaillons actuellement à mieux représenter Manskopf et sa collection dans des moteurs de recherche et dans des collections de liens.

Server: <http://manskopf.ub.uni-frankfurt.de>
Catalogue: <http://lbsopac.rz.uni-frankfurt.de/>

(*) Die Digitalisierung und Präsentation der Porträtsammlung F. N. Manskopf in der Universitätsbibliothek Frankfurt am Main
(Ann Kersting-Meulemann)

Die Porträtsammlung F. N. Manskopf ist Teil des musik- und theaterhistorischen Museums, das der Frankfurter Weinhändler Friedrich Nicolas Manskopf (1869-1928) in den Jahren 1887-1928 aufbaute. Seit 1946 befindet sie sich in der Universitätsbibliothek Frankfurt. Sie enthält Bildnisse von Einzelpersonen, Gruppen, Szenenfotos, Abbildungen von Gebäuden sowie allegorische Darstellungen aus den Bereichen Musik, Theater, Tanz, Literatur u. a. Schwerpunkte sind das Frankfurter Musikleben und Richard Strauss mit seinen frühen Bühnenwerken, jedoch sind daneben zahlreiche Personen und Orte des europäischen und nordamerikanischen Musik- und Theaterlebens vertreten. Die Zeitspanne reicht von 1640 bis 1920 (Druckgrafik) bzw. 1860 bis 1944 (Fotografie).

Bis vor 10 Jahren war die Sammlung nur grob durch ein Register erschlossen, und der Wunsch, sie genauer zu erfassen, bestand schon lange. Die Deutsche Forschungsgemeinschaft unterstützte den Plan, die Originalfotos und -grafiken der Sammlung (zusammen rund 17.000 Stück) komplett zu verfilmen, zu digitalisieren und zu katalogisieren. Aus Gründen der einfacheren Datenverwaltung wurde beschlossen, die Bilder in dem ursprünglich für Bücher konzipierten PICA-Katalog mit aufzunehmen. Dafür wurden einige Kategorien umdefiniert.

Seit Juli 2005 stehen alle 17.000 Bilder digital zur Verfügung. Sie sind entweder über einen eigenen Server oder über den OPAC der Bibliothek erreichbar. Die Bilder können in geringer Auflösung unentgeltlich für private oder wissenschaftliche Zwecke genutzt werden, in höherer Auflösung (z. B. für Buchpublikationen oder Ausstellungen) werden sie gegen Gebühr zur Verfügung gestellt. Im Referat werden u. a. verschiedene Suchstrategien vorgestellt (einfache bzw. kombinierte Suche). Angestrebt wird eine bessere Repräsentation der Sammlung in Suchmaschinen und in Link-sammlungen.

Server: <http://manskopf.ub.uni-frankfurt.de>
Katalog: <http://lbsopac.rz.uni-frankfurt.de/>

* “A sleeping beauty: the collection of libretti in the Royal Conservatoire Brussels”
Speaker: Johan Eeckeloo, Royal Conservatoire, Brussels

Alfred Wotquenne, librarian of the Brussels Conservatoire 1894-1918, was one of the first musicologists who recognized the importance of libretti for musicological research. His conviction led to two interesting realisations: the building up of a large libretti collection in the conservatoire library at one side and the publication in 1901 of his catalogue on Italian libretti of the 17th century at the other. But when Wotquenne left the conservatoire in 1918, his successors were not interested in those “ephemera” and the libretti collection fell in a long, long sleep.

The libretti collection contains about 6,000 items but as the local catalogue entry is limited to the title and the composer’s name (if known), the real importance and value could hardly be recognized. As a result of the research of the collection development, it was not only stated that more than the half had Italian and one third French text, that especially the 18th and 19th century were mostly represented, but also that this libretti collection with several unique copies is the most important one in Belgium.

An electronic database with well detailed title descriptions is an essential need in making accessible this less known collection, and thanks to a local digitization project we had the opportunity to combine the cataloguing with the digitization of the libretti themselves. But as it concerns a low budget project,

efficiency is essential. Therefore it was decided to limit the cataloguing as much as possible because the full content of the digital libretto will be available on the internet.

The digitization of the libretti started with the Donizetti collection as a pilot project. It is our aim to continue and to speed up this process, but to wake up the beauty of 6.000 libretti a powerful and preferably rich prince is wanted.

(*) Une belle au bois dormant: la collection de livrets au Conservatoire Royal de Bruxelles (Johan Eeckeloo)

Alfred Wotquenne, bibliothécaire du Conservatoire bruxellois de 1894 à 1918 était un des premiers musicologues à reconnaître l'importance des livrets pour la recherche en musicologie. Sa conviction a mené à deux réalisations importantes: d'une part la formation d'une grande collection de livrets à la bibliothèque du conservatoire et d'autre part la publication en 1901 d'un catalogue de livrets italiens du 17e siècle. Mais quand Wotquenne quitta le conservatoire en 1918, ses successeurs ne se sont pas intéressés à ces "éphémères" et la collection connut une longue période d'oubli.

La collection contient environ 6.000 pièces mais comme l'accès par un fichier manuscrit est limité au titre et au nom du compositeur (dans le cas où 'il est connu), il était presque impossible d'en reconnaître la véritable importance. Grâce à l'étude des acquisitions de la bibliothèque, nous savons maintenant que plus de la moitié de ces livrets sont en italien, qu'un tiers d'entre eux sont en français et qu'ils datent pour la plupart des 18e et 19e siècles. De plus la collection de livrets qui comprend plusieurs exemplaires uniques est la plus importante en Belgique.

Des données électroniques contenant des descriptions bien détaillées est une exigence essentielle pour rendre accessible cette collection peu connue, et grâce à un projet de numérisation, nous avons eu la possibilité de combiner le catalogage avec la numérisation des livrets mêmes. Mais comme le budget de ce projet n'est pas très élevé, son efficacité est un élément décisif. C'est ainsi qu'il a été décidé de limiter le catalogage au minimum étant donné que le document numérisé sera disponible sur internet.

La numérisation a choisi comme projet pilote les livrets de Donizetti. L'objectif est de continuer et d'accélérer le processus mais pour réveiller la beauté de 6.000 livrets nous sommes encore à la recherche d'un prince puissant et de préférence très riche.

(*) Eine schlafende Schönheit 'Dornröschen': die Libretto-Sammlungen im königlichen Konservatorium von Brüssel (Johan Eeckeloo)

Alfred Wotquenne, Bibliothekar des Brüsseler Konservatoriums von 1894 bis 1918, war einer der ersten Musikwissenschaftler, die die Bedeutung von Libretti für musikwissenschaftliche Forschung erkannten. Seine Überzeugung in dieser Hinsicht realisierte er zweifach: durch den Aufbau einer grossen Libretti-Sammlung in der Konservatoriumsbibliothek einerseits und andererseits durch die Veröffentlichung im Jahre 1901 seines Katalogs italienischer Libretti des 17. Jahrhunderts. Als aber Wotquenne das Konservatorium 1918 verliess, waren seine Nachfolger nicht an solch nebensächlichen Materialien interessiert und die Sammlung fiel in einen langen, langen Schlaf.

Die Libretti-Sammlung enthält ungefähr 6.000 Einheiten, aber da der örtliche Katalogeintrag auf Titel und Name des Komponisten (soweit bekannt) beschränkt war, konnte die tatsächliche Bedeutung und Nutzen kaum erkannt werden. Mit der Erforschung der Entwicklung der Sammlung stellte sich heraus, dass mehr als die Hälfte der Libretti italienische Texte und ein Drittel französische Texte enthielten, dass besonders Materialien aus den 18. und 19. Jahrhunderten vertreten waren und die Sammlung mehrere Unikate enthielt und somit die Sammlung die wichtigste in Belgien darstellte.

Eine elektronische Datenbank mit detaillierten Titelbeschreibungen ist erforderlich, um diese wenig bekannte Sammlung zugänglich zu machen. Im Rahmen eines örtlichen Digitalisierungsprojektes konnte die Möglichkeiten genutzt werden, die Katalogisierung mit der Digitalisierung der Libretti zu kombinieren. Das kleine Budget macht allerdings Effizienz erforderlich, wodurch die Katalogisierung beschränkt wurde, da der volle Inhalt der Libretti auf dem Internet zugänglich sein wird.

Die Digitalisierung der Libretti begann mit der Donizetti-Sammlung als Pilotprojekt. Es ist unser Ziel, diesen Prozess weiterzuführen und zu beschleunigen, aber um die schlafende Schönheit von 6.000 Libretti aufzuwecken, ist ein mächtiger und möglichst reicher Prinz erwünscht.

* Die Digitalisierung von Musikquellen des Smetana-Museums Prag
Speaker: Olga Mojzisořa, Smetana Muzeum, Praha

Die Digitalisierung von Werken des Gründers der tschechischen Nationalmusik, Bedřich Smetana, ist Teil eines Projektes, dessen Ziel der Schutz dieser seltenen und oft brüchigen Handschriften ist. Auf die erste Phase des Projektes, die graduelle Restauration der Handschriften, wird die Produktion von qualitativ hochwertiger digitaler Exemplare folgen, was die Benutzung der Originale reduzieren wird. Abgesehen von den Autographen von Smetanas Kompositionen wird das Projekt auch seine nicht-musikalischen Handschriften wie Korrespondenz und andere wichtige Dokumente berücksichtigen. Die Musikquellen im Besitz des Smetana Museums, die bis jetzt digitalisiert worden sind, enthalten alle autographische Notenhandschriften der Opern *Dvě vdovy* (Die zwei Witwen), *Libuše* und *Hubička* (Der Kuss). Das Konzept der Beschreibung und des Layouts der Daten für die einzelnen Quellen hat die schnelle und einfache Orientierung und Suche zum Ziel. Es soll ein Modell herstellen, das mit teilweiser Modifikation auch für die Digitalisierung von nicht-Oper Kompositionen ermöglichen. Das Museum arbeitet gerade an einem Projekt der Digitalisierung von Smetanas Korrespondenz, welche die erste Phase der kritischen Ausgabe darstellt.

(*) The digitisation of musical sources in the Smetana Museum, Prague
(Olga Mojzisořa)

The digitisation of works of the founder of Czech national music, Bedřich Smetana, is part of a project whose main aim is the protection of these rare, in many cases rather fragile manuscripts. The first stage of the project, the gradual restoration of the manuscripts, will be followed by the production of high quality digital copies, which will diminish the use of the originals.

Apart from the autographs of Smetana's compositions, the project will also cover his non-musical manuscripts, such as correspondence and other important documents. The music sources owned by the Smetana Museum, which have been digitised so far, include all autograph scores of the operas *Dvě vdovy* (The Two Widows), *Libuše* and *Hubička* (The Kiss). The concept of the description and layout of the data for the individual sources aims at quick and easy orientation and searching, and creating a model, which, partially modified, would be usable also for the digitisation of non-operatic compositions. The Museum is presently working on a project digitising Smetana's correspondence, which is the first phase of its critical edition.

(*) La numérisation des oeuvres du fondateur de la musique de la Musée Smetana, Prague
(Olga Mojzisořa)

La numérisation des oeuvres du fondateur de la musique nationale tchèque, Bedřich Smetana, fait partie d'un projet dont le principal objectif est la protection de ses rares et, dans plusieurs cas, plutôt fragiles manuscrits. La première étape du projet, la restauration graduelle des manuscrits, sera suivie de la fabrication de copies numériques de haute qualité, qui limitera la consultation des originaux. En plus des compositions autographes de Smetana, le projet couvrira ses manuscrits non musicaux, tels que sa correspondance et d'autres documents importants. Jusqu'à présent, les originaux musicaux numérisés par le Smetana Museum comprennent toutes les partitions autographes des opéras *Dvě*

vdovy (Les deux fenêtres), Libuše and Hubička (Le baiser). La description de chaque oeuvre musicale est conçue afin de faciliter et d'accélérer l'orientation et la recherche, et de créer un modèle qui, en partie modifié, pourrait servir aussi pour la numérisation des compositions autres que l'opéra. Le Musée travaille présentement sur un projet de numérisation de la correspondance de Smetana qui constitue la première phase de ses éditions critiques.

* Digital collection of old Russian music in the Russian State Library
Speaker: Alla Semenyuk, Russian State Library, Moscow

Today one of the main challenges facing the Russian State Library is preservation of its collections, not only books, but all documents stored in the library. Special attention should be given to old Russian music of the end of 18th century – the beginning of the 19th century. Among them are significant publications by guitarists Sikhra and Vysotsky, music from the Romanovs family collection, Prince Odoyevsky's collection and other scores, which actually haven't been republished in the 20th century.

For four years the Russian State Library has been working together with the company 'Adamant' on the project "Digital Music Library Collection of the Russian State Library". Furthermore a special department, 'Digital Library', has been established. It is responsible for creating an electronic collection based on traditional printed collections of the Russian State Library.

While creating digital copies of old music, we don't only preserve old publications, but ensure open and wide access to old music for everyone interested. Our readers can browse digital music and to make copies (on paper, microfilm or electronic carriers).

(*) La Collection numérique de musique ancienne russe à la Bibliothèque d'état russe
(Alla Semenyuk)

Aujourd'hui, l'un des défis principaux qui se pose à la Bibliothèque d'état russe est la conservation de ses collections, non seulement les livres mais aussi tous les documents conservés dans la bibliothèque. La musique russe de la fin du 18e siècle et du début du 19e siècle mérite une attention particulière. Parmi ces collections on trouve les publications significatives des guitaristes Sikhra et Vysotsky, la musique de la collection de la famille Romanov, du prince Odoyevsky et d'autres partitions qui n'ont pas été republiées au cours du 20e siècle.

Depuis quatre ans la Bibliothèque d'état russe collabore avec la compagnie 'Adamant' sur le projet "la Collection numérique de la Bibliothèque d'état russe". Un nouveau département spécial, 'Bibliothèque numérique' a été créé. Il est chargé de réaliser une collection électronique à partir des collections imprimées traditionnelles de la Bibliothèque d'état russe.

En créant les copies numériques de musique ancienne, nous ne préservons pas seulement les publications, nous assurons aussi l'accès aux personnes intéressées partout dans le monde. Nos lecteurs peuvent consulter la musique numérique et faire des copies sur le papier, le microfilm ou les supports électroniques de stockage.

(*) Die digitalisierte Sammlungen alter russischer Musik in der Russischen Staatsbibliothek
(Alla Semenyuk)

Eine der Hauptherausforderungen, die sich heutzutage der Staatsbibliothek stellt, ist die Erhaltung der Sammlungen, und zwar nicht nur von Büchern, sondern allen Arten von Materialien, die in der Bibliothek aufbewahrt werden. Besondere Aufmerksamkeit sollte der alten russischen Musik des Endes des 18. Jahrhunderts und Anfangs des 19. Jahrhunderts geschenkt werden.

Unter ihnen sind bedeutende Veröffentlichungen der Gitarristen Sikhra und Vysotsky, Musik von der Familiensammlung der Romanovs, der Sammlung des Prinzen Odoyevsky zu nennen sowie andere Notenausgaben, die nicht im 20. Jahrhundert neu aufgelegt wurden. Vier Jahre lang hat die Russische Nationalbibliothek mit der Firma 'Adamant' an dem Projekt 'digitalisierte Sammlungen alter russischer Musik in der Russischen Staatsbibliothek' zusammengearbeitet. Darüberhinaus wurde eine spezielle Abteilung, ' Digitalbibliothek ', gebildet. Sie ist verantwortlich für die Entwicklung einer elektronischen Sammlung der historischen Drucke der Nationalbibliothek.

Mit der Digitalisierung alter Notendrucke sorgen wir nicht nur für die weitere Erhaltung der alten Veröffentlichungen, sondern ermöglichen auch offenen und weltweiten Zugang für jeden interessierten. Unsere Leser können digitale Noten durchforschen und Kopien auf Papier, Mikrofilm oder elektronischen Trägern herstellen.

Tuesday June 20, 14.00 – 15.30
Cataloguing code developments
(IAML Cataloguing Commission)

* Resource Description and Access (RDA): Harmony or Counterpoint? Implications of the Forthcoming Cataloguing Code for Music Materials
Speaker: Dr. Sherry Vellucci, Rutgers University, New Brunswick, NJ

New chapters of the forthcoming cataloguing code (RDA) are being issued periodically by the Joint Steering Committee for review by the cataloguing community. The impact on music cataloguing will not be clear until drafts of Part 2 (Relationships) and Part 3 (Access Control) are completed, for these are the areas most critical to the organization of music materials. This paper will examine some of the existing and anticipated changes in the RDA, the extent of FRBR integration within the code, and the potential benefits and/or problems the RDA might present for the music cataloguing community.

(*) Resource Description and Access (RDA) : Harmonie ou Contepoint ? Les conséquences du prochain code de catalogage sur les documents musicaux.
(Dr. Sherry Vellucci)

Les nouveaux chapîtres du prochain code de catalogage (RDA) sont régulièrement proposés par le Joint Steering Committee à la relecture de la communauté des catalogueurs. L'impact sur le catalogage de la musique n'apparaîtra clairement qu'avec la rédaction complétée des parties 2 (Liens) et 3 (Accès), car ce sont les zones les plus critique pour l'organisation des documents musicaux. Cette intervention va examiner certains des chagements déjà acquis ou à venir dans le RDA, l'intégration du modèle FRBR dans le code et les bénéfices possibles et/ou les problèmes que le RDA peut poser à la communauté du catalogage de la musique.

* From RAK-Musik to RDA - Germany on its Way to International Standards
Speaker: Silke Sewing, Deutsches Musik Archiv, Berlin

The Committee for Library Standards, a nationwide coordinating body, decided last year to actively participate in the development process of Resource Description and Access (RDA) which will succeed AACR2. Between 2001 and 2004, a study was drawn up by Die Deutsche Bibliothek on behalf of the Committee examining general conditions,

consequences and time requirements of a changing for international formats and codes (MARC21, AACR2).

Die Deutsche Bibliothek, together with the expert group of the Committee for Library Standards takes part in the IFLA development of international cataloguing principles, providing the foundation of an international cataloguing code, and in the revision and consolidation of the International Standard Bibliographic Descriptions (ISBDs). Die Deutsche Bibliothek takes part in the IFLA work on the Functional Requirements for Bibliographic Records (FRBR) and on the Functional Requirements for Authority Records (FRAR).

In the range of music, Germany uses the cataloguing code for descriptive cataloguing RAK-Musik since 1986. The current edition used is the revised edition of 2003. What is RAK-Musik? What may be the changes using RDA? The focus of the presentation is on the use of authority data, and the implications for international cooperation.

(*) Des RAK Musik au RDA : l'Allemagne sur le chemin des normes internationales (Silke Sewing)

Le Comité des normes de bibliothèque, organisme national de coopération, a décidé l'an dernier de prendre une part active au processus de développement du RDA (Ressource Description and Access) qui va succéder aux AACR2. Entre 2001 et 2004, une étude a été conduite par la Deutsche Bibliothek mandatée par le Comité pour examiner les conditions, conséquences et ressources en temps nécessaires à l'adoption des formats et codes internationaux (MARC21 et AACR2).

La Deutsche Bibliothek, avec le groupe des experts du Comité, prend part au développement par l'IFLA de principes internationaux de catalogage, devant servir de base à un Code international de catalogage ainsi qu'à la révision et la consolidations des ISBDs. Elle prend part au travail de l'IFLA sur les FRBR et les FRANAR.

En matière de musique, l'Allemagne utilise les règles de catalogage des RAK Musik depuis 1986. L'édition courante utilisée est celle de la version révisée de 2003. Qu'est-ce que les RAK Musik ? Quels sont les changements qu'impliquerait l'usage de RDA ? Le propos de cette présentation porte sur l'usage des données d'autorité et sur les implications de la coopération internationale.

(*) Von RAK-Musik zu RDA - Deutschland auf dem Weg zu internationalen Standards (Silke Sewing)

Der Standardisierungsausschuss, ein Koordinationsgremium des deutschsprachigen Raums, hat im letzten Jahr die aktive Mitarbeit an der Entwicklung der Resource Description and Access (RDA/AACR3) beschlossen. Zwischen 2002 und 2004 untersuchte Die Deutsche Bibliothek im Auftrag des Standardisierungsausschusses im Projekt Umstieg auf internationale Formate und Regelwerke (MARC21, AACR2) die Bedingungen und Anforderung einer solchen Umstellung.

Die Deutsche Bibliothek nimmt zusammen mit den Expertengruppen des Standardisierungsausschusses an der IFLA-Entwicklung von internationalen Katalogisierungsprinzipien teil, die die Grundlage für ein internationales Katalogisierungsregelwerk bilden. Die Deutsche Bibliothek ist eingebunden in die Revision der International Standard Bibliographic Descriptions (ISBDs) und ist an den Arbeiten im Zusammenhang mit den Functional Requirements for Bibliographic Records (FRBR) sowie Functional Requirements for Authority Records (FRAR) beteiligt.

Im Bereich der Musik benutzt Deutschland seit 1986, mit einer Revision von 2003, das Regelwerk RAK-Musik. Was sind die RAK-Musik? Was sind die möglichen Änderungen bei der Nutzung der RDA? Der Vortrag wird seinen Schwerpunkt auf die Verwendung von Normdaten im Hinblick auf internationale Kooperation setzen.

* Prospects for a universal cataloguing code: a panel discussion
Sherry Vellucci, Rutgers University, New Brunswick, NJ
Silke Sewing, Deutsches Musik Archiv, Berlin
Elizabeth Giuliani, Bibliothèque nationale de France, Paris
Malcolm Jones, Birmingham, UK

Building on the two preceding papers, a discussion of how far we have progressed towards a universal cataloguing code. Will it be achieved in the not too distant future and how long do we think it might take?

(*) Projets pour un code universel de catalogage : table ronde

S'appuyant sur les deux précédents exposés, une discussion à propos des progrès réalisés pour établir un code universel de catalogage. Sera-t-il achevé dans un futur pas trop éloigné et combien de temps pensons-nous que cela prendra ?

French translations by Elizabeth Giuliani, Bibliothèque nationale de France
German translation (RAK-Musik) by Silke Sewing, Deutsches Musikarchiv, Berlin

Tuesday June 20, 16.00 – 17.30

Technical Matters

Conservation policies and methods for patrimonial sound musical archives and recorded materials

(IAML Commission on Audio-Visual Materials)

* Les enregistrements sonores musicaux dans le plan de sauvegarde de la Bibliothèque nationale de France
Speaker: Elizabeth Giuliani

La Bibliothèque nationale de France possède une collection de phonogrammes quantitativement très importante (950 000 à 1 000 000 de documents) et qualitativement très ancienne et très variée (des cylindres et disques Berliner produits vers 1890, aux CD audio, SACD et fichiers MP3). La plupart de ces supports portent des enregistrements musicaux, certains originaux et inédits, tels les disques des Archives de la parole ou du Congrès de musicologie du Caire, les bandes magnétiques du fonds de Nadia Boulanger ou de Felix Quilici.

De sa mission de collecter le dépôt légal, la BnF hérite d'une obligation de conservation pérenne de ces supports, tant les contenus qu'ils portent que les conditions matérielles de leur inscription et de leur lecture. Cette obligation se réalise en fonction de critères documentaires et techniques que la "révolution" numérique a réactualisés totalement depuis 2001 qu'a été abandonnée la technologie de l'enregistrement magnétique professionnel.

La sauvegarde des supports menacés, fragiles en eux-mêmes (cylindres, disques à gravure directe, disques souples) ou frappés par l'obsolescence des moyens de leur restitution (les bandes magnétiques) fait l'objet d'un plan pluriannuel et systématique aboutissant à la production d'un fichier numérique

haute définition pour préserver et faire durer les contenus.

Le processus technique du transfert et les paramètres de la numérisation seront évoqués. De même, les étapes en amont (expertise documentaire des exemplaires pour déterminer l'ordre de "génération" des supports source, préparation optimale de la lecture) du transfert, celles, complémentaires, qui le documentent (production de métadonnées) et celles qui le suivent (stockage transitoire sur DVD, stockage de masse sur bande LTO, politique de surveillance et de migration).

La "dialectique" de la conservation dissociée des signaux, des systèmes de leur représentation et des outils de leur consultation, sera envisagée. En effet la dimension "multi-" ou "transmédia" des technologies numériques est à la fois un atout qui permet de mettre en œuvre des procédures de masse particulièrement adaptée à la dimension des collections concernées, mais présente aussi un risque, celui de déprécier la dimension "matérielle" du son musical.

(*) Musical sound recordings in the preservation plan of the Bibliothèque nationale de France
(Elizabeth Giuliani)

The Bibliothèque nationale de France has a very important collection of sound recordings from a quantitative point of view (near 1 000 000 of documents). It is also very old and varied from the qualitative perspective (from the cylinders and Berliner discs produced about 1890, to the audio CD, SACD and files MP3). Majority of it carries musical recordings, many of them original and unique ones, such as the discs of les Archives de la parole or of The Congress of musicology of Cairo, the magnetic tapes of the personal collections of Nadia Boulanger or Felix Quilici. From its mission of collecting legal deposit, BnF inherits a perennial obligation of preservation of these supports, including contents that they carry as well as material conditions of their inscription and their reading. This obligation is realized according to documentary criteria and techniques which the numerical "revolution" completely reactualized since 2001 when professional tape recording techniques were abandoned. Safeguard of the threatened, fragile supports in themselves (cylinders, discs with hand-cutting, floppy discs) or struck by the obsolescence of the means of their restitution (magnetic tapes) have been the subject of a multiannual and systematic plan leading to the production of a high definition digital file enabling preservation and content perpetuation. The technical process of transfer and parameters of digitisation will be evoked as well. In the same way, will be present stages upstream (documentary expertise on the specimens to determine the order of "generation" of the supports source, optimal preparation of the reading) of the transfer, those, complementary, which who document it (production of metadata) and those which follow it (transitory storage on DVD, storage of mass on tape LTO, policy of monitoring and migration). The "dialectical" problem of the dissociated conservation of the signals, the systems of their representation and the tools of their consultation, will be considered too. Indeed dimension "multi -" or "transmédia" of digital technologies is at the same time an asset which makes it possible to use procedures of mass particularly adapted to the dimension of the collections concerned, but presents also a risk, that to depreciate the physical dimension of the musical recorded sound.

* Preservation policies at the British Library Sound Archive
Speaker: Antony Gordon

The fundamental question is: What is it that we are preserving — the carrier or its contents? We shall consider this question and examine British Library Sound Archive preservation policies.

(*) Principes de conservation à la British Library Sound Archive
(Antony Gordon)

La question fondamentale est celle-ci : qu'est-ce que nous conservons - le support ou son contenu? Nous envisagerons cette question et examinerons les principes de la conservation mis en Suvre par la British Library Sound Archive.

* Conservation policies: Reflections on the concept for a National Sound Archives
Speaker: Pio Pellizzari

Sound archives, particularly those with the responsibility of collecting and preserving sound documents of national significance, are often organised like traditional archives; their concepts comply with the task of collecting and archiving.

In the past years the sound carrier formats have multiplied (LP, CD, CD-R, SACD, audio DVD, minidisks, DAT, etc.) and have become more short-lived, and this is causing ever new problems for the preservation and the documentation.

Additionally, the requirements from users towards the archives have increased considerably. It doesn't suffice any more to make a sound document available, when it is required. The documents have to be easily and quickly accessible in various formats and preferably by electronic means.

An other most important reason for new concepts is the big change the archives have to face with the "digital" document. Nowadays, the only recommended format for preservation and back-up copies is the file-format and its relative storage.

So there is a double problem arising: a) the conservation of the original documents (carrier and content) and b) the conservation of the digitised copies (content) and the originals in digital formats.

These demands, along with an increasing shortage of funds call for the development and application of new concepts on conservation. With this contribution, the author tries to present his reflections and to show possible approaches to complete conceptual solutions for national sound archives.

(*) Politiques de conservation : réflexions sur le concept d'Archives sonores nationales
(Pio Pellizzari)

Les Archives sonores, en particulier celles qui ont mission de collecter et conserver des documents d'une valeur nationale, sont souvent organisées comme des archives traditionnelles ; leurs principes se conforment aux tâches de collecte et d'archivage. Dans les dernières années, les formats des supports du son se sont multipliés (microsillon, CD, CD-R, SACD, DVD audio, minidisks, DAT, etc.) et sont devenus plus éphémères, ce qui pose des problèmes nouveaux pour la conservation et la documentation.

En outre, la demande des usagers en matière d'archives a considérablement augmenté. Il ne suffit plus de donner à consulter un document quand il a été demandé. Les documents doivent être d'accès aisé et rapide, sous différents formats, de préférence électroniques.

Une autre raison très importante d'élaborer de nouveaux concepts tient au profond changement auquel se confrontent les archives face au document "numérique".

Aujourd'hui, le seul format prescrit pour la conservation et la génération de copies de secours est le fichier informatique avec ses modes de stockage afférents.

Ainsi se présente un double problème : a) la conservation des documents originaux (support et contenu) b) la conservation des copies numérisées (contenu) et du format original du fichier numérique.

Il réclame, tandis que s'accuse le manque de financement, de concevoir et appliquer de nouvelles conceptions de la conservation.

Par cette intervention, l'auteur essaie de présenter ses réflexions et de montrer les approches possibles aptes à compléter les solutions conceptuelles offertes aux Archives sonores nationales.

* USA's National Audio-Visual Conservation Center and the National Recording Registry
Speaker: Mary Wedgewood, Library of Congress, Washington

Presents an overview of preservation activities in the state-of-the-art National Audio-Visual Conservation Center (NAVCC) into which the Library of Congress is moving its entire recorded sound and moving image collections, both historic and current materials ; and, an introduction to the National Recording Registry, which annually profiles 50 sound recordings significant to the American people and focuses on the preservation of these materials.

(*) L'exposé présente un panorama des activités de préservation du Centre national de conservation de l'audiovisuel au sein duquel la Bibliothèque du Congrès verse l'ensemble de ses collections d'enregistrements sonores et d'images animées, tant anciennes que courantes. Il évoque également le Répertoire national des enregistrements qui, chaque année sélectionne 50 enregistrements sonores d'une valeur patrimoniale pour le peuple américain et s'emploie à la préservation de ces supports.

Tuesday June 20, 16.00 – 17.30
Hofmeister Online
(IAML Bibliography Commission)

* Friedrich Hofmeisters Handbuch als Hilfsmittel zur Datierung von Musikdrucken des 19. Jahrhunderts
Speaker: Dr Ulrich Drüner, Musikantiquariat Dr Ulrich Drüner, Stuttgart

Für den Bibliographen (Bibliothekare, Forscher, Sammler und Antiquare) bieten Musikdrucke der Periode von ca. 1730 bis 1910 ein Hauptproblem durch das Fehlen von Publikationsdaten im Verlagsimpressum. Zur Lösung sind viele Hilfsmittel erarbeitet worden, unter denen zwei musikalische Großbibliographien eine spielen. Diejenige von **Franz Pazdirek** erschien 1904-1910 in zwölf alphabetisch angeordneten Bänden und ist zur Datierung von sekundärer Bedeutung. Das viel größere Werk von **Friedrich Hofmeister** erscheint seit 1819 mit Aktualisierungen bis heute, wobei jeweils mehrere Jahre in einem Band zusammengefasst sind. Dies gibt nur ein grobes Datierungs-Raster und muss deshalb mit weiteren bei Hofmeister und auf den Musikdrucken selbst zu findenden Informationen abgeglichen werden:

- a) mit den Titel-Einträgen in Hofmeisters alphabetischen und systematischen Teilen;
- b) Vergleich von Hofmeisters Preisangaben mit denen der zu datierenden Drucke;
- c) Vergleich der Verlagsangaben, -adressen und juristischen Verhältnissen mit Hofmeisters verlagsgeschichtlichen Abteilungen.

Im Zusammenspiel dieser Informationen mit weiteren aus Komponistenbibliographien und -biographien erweist sich Hofmeisters Werk als wesentlich zur allgemeinen Datierung und insbesondere auch zur Identifizierung der Erstausgaben und Titelaufgaben (spätere Abzüge) der Komponisten des 19. Jahrhunderts.

(*) Bibliographers (librarians, scholars, collectors and antiquarian dealers) have major problems with musical editions dating from c. 1730 to 1910 -- a result of the absence of dates on the imprints. Several auxiliary resources exist, among them two major musical bibliographies. That edited by **Franz Pazdirek** between 1904 and 1910 in twelve alphabetical volumes has only a secondary role for dating purpose. **Friedrich Hofmeister**'s much larger Handbuch is published since 1819 up to today; several years are arranged together in each single volume. This gives

only an approximation for dating purpose and therefore must be used in connection with further information found in Hofmeister and on the musical editions:

- a) the title entries in Hofmeister's alphabetical and systematic sections;
- b) the comparison of prices in Hofmeister and on the title pages of the editions;
- c) the comparison of publisher's imprints (addresses, company and partnership information) with Hofmeister's sections of editorial history.

The relationship between this information and that coming from composer's bibliographies and biographies shows that Hofmeister's publication is essential in dating in general and particularly in identifying first and later issues of the editions of the 19th century.

(*) Les éditions musicales publiées entre environ 1730 et 1910 posent un problème majeur aux bibliographes (bibliothécaires, chercheurs, collectionneurs et antiquaires) par l'absence de dates de publications. Entre les moyens pour remédier à ce problème, deux bibliographies musicales monumentales jouent un rôle. Celle de **Franz Pazdirek** parut entre 1904 et 1910 en douze volumes alphabétiques ; elle est secondaire pour la datation. L'ouvrage bien plus important fondé par **Friedrich Hofmeister** paraît depuis 1819 avec des mises à jour jusqu'à aujourd'hui, chaque volume regroupant les publications de plusieurs années. Cela donne une trame approximative pour la datation et doit être utilisé en coordination avec d'autres données de Hofmeister et des éditions à dater :

- a) les relevés dans les parties alphabétiques et systématiques de Hofmeister ;
- b) la comparaison des prix de Hofmeister et des éditions à dater ;
- c) la comparaison des adresses et des raisons sociales d'éditeurs avec les sections d'historiques éditoriales chez Hofmeister.

En mettant ces données en rapport avec celles des bibliographies et biographies des compositeurs, l'ouvrage de Hofmeister s'avère être primordial pour la datation en général et pour l'identifications de premiers tirages et de tirages ultérieurs des compositeurs du 19e siècle en particulier.

Tuesday June 20, 16.00 – 17.30
Serial Thrillers
(International Musicological Society)

* Mistaking dodecaphonic invariance for plain old drones: early minimalism, the serial mainstream, and La Monte Young's Trio for Strings.

Speaker: Jeremy Grimshaw, Denison University, USA

Musical minimalism is generally considered a movement that arose, at least in part, in deliberate contradistinction to serialism: a conspicuous swerve away from the overdetermined sonic bureaucracy of the music-academic canon. This perceived anti-canonism corresponds nicely with early minimalist composers' other anti-institutional activities in the 1960s, including their affiliations with prominent countercultural figures, their influential mingling with experimental popular music artists, their participation in the Downtown New York arts scene, and their initial distance from the 'classical music' scene. However, a closer look at the earliest works of the minimalist movement shows that its emphasis on stasis can be traced to certain ideas directly extrapolated from serial principles – that early minimalism's resistance to the contemporary classical canon, as it stood in the 1950s, initially took the form not of rejecting serialist rigor, but following it to the extreme.

A few scholars recently have recognized La Monte Young's seminal work, the *Trio for Strings* from 1958, as a site of overlap between serialism and minimalism, in that its audaciously long-sustained pitches also happen to follow dodecaphonic procedures. Still, this recognition does not adequately articulate the connection between these seemingly divergent compositional methods. In this paper I will demonstrate that serialism and minimalism do not figure in the *Trio for Strings* merely as independent and incidental cohabitants; rather, I will argue that the things that make the piece minimalist are inextricable from the things that make it serialist. Through analysis of previously inaccessible archival materials, I will describe what amounts, in the end, to a remarkably small terminological leap – the emergence of minimalism from the serialist concept of invariance. I will also examine the historiographic issues that have heretofore obscured this connection. In particular, I will trace the early performance history of the *Trio*, and demonstrate how the serial logic behind the work's sustained harmonies became increasingly irrelevant to the audiences that encountered it. I will also show how John Cage's performance of Young's works in New York in 1960, just prior to Young's permanent relocation to lower Manhattan, profoundly influenced the public perception of Young's music, such that by the time Cage, Andy Warhol, and others heard the *Trio for Strings* in its New York premiere in 1962, Young had been disassociated in the public eye from the serialist mainstream, and the *Trio's* serial origins had been all but forgotten.

* John Cage and the contemporary canon

Speaker: Rob Haskins, University of New Hampshire

David Nicholls has invoked the criteria for 'exemplary creators' in Howard Gardner's *Creating Minds* to argue that John Cage deserves a central position in our understanding of modern culture, alongside such figures as Stravinsky, Freud, Einstein, and Picasso. Yet audiences and performers remain largely unaware of Cage's music; some scholars continue to argue that his ideas are more important than his compositions, but make their case without subjecting any of his work to sustained critique. To be sure, a number of Cage's best-known works notoriously challenge many principles upon which ideas of classical music rest: examples include the groundbreaking *4'33'* (1952); *0'00'* (1961), whose score consists of a single sentence: 'In a situation provided with maximum amplification (no feedback), perform a disciplined action'; and *Variations III* (1963), in which the observation of any events as they occur can constitute the responsibility of the performers. But the great majority of Cage's chance or indeterminate compositions are not nearly so radical. *Song Books* (1970), a large-scale music-theatre work, is probably Cage's most important composition for its unprecedented stylistic variety and scope; while its indeterminate design permits its performers considerable latitude, certain poetic and musical elements remain common from one performance to the next, preserving the work's essential character and asserting its canonical status. In the series of late Number Pieces, Cage effectively created a body of compositions that unite elements of extreme indeterminacy with many qualities of more traditional musical works, including relatively fixed duration and temporal ordering of sonorities. Among them, the important duet for pianists *Two* stands as one of the series' high points. Both *Song Books* and *Two* are distinctive not only for their aesthetic innovations but also for their sonic allure. Their merits warrant their inclusion in a canon of twentieth-century Western music.

* Real frogs in an imaginary pond: Magical realism and the music of Morton Feldman.

Speaker: Daryl Jamieson, University of York

The crucial phrase in the Oxford Dictionary of Art's definition of magical realism is that art which is magically real 'infus[es] the ordinary with a sense of mystery'. Meanwhile, Morton Feldman claimed in 1977 that the most important thing that his music can do is 'make ... something idiomatic sound fantastic, even though it's conventional.' In this paper, I will explore further aspects of Magical Realism as a broad, multi-disciplinary artistic movement spanning eight decades of the plastic and literary arts, and ask whether there is anything in abstract music that could also be described as 'magically real'.

After the validity of musical magical realism is established, I will look in-depth at how magical realism works in a single piece, Morton Feldman's *Patterns in a Chromatic Field* (1981). Feldman, whose aesthetic aims, towards the end of his career, seem allied with those of magical realism, is an ideal candidate for exploring the outer fringes of the magical realist technique because of his deep knowledge of art and his painterly (as opposed to literary) approach to composition. I will focus on *Patterns in a Chromatic Field* because of its conventional ('ordinary') instrumentation (violoncello and piano) and its fantastic, magical, mysterious, yet idiomatic use of those instruments.

Wednesday June 21, 09.00-10.30
Twelve Notes and More
(International Musicological Society)

* Epigone or classic? Investigations into the use of the twelve-note row in the compositional oeuvre of René Leibowitz, with specific reference to the *Trois pièces pour piano* op. 19.
Speaker: Christiane Heine, Universidad de Granada

The reputation of the composer René Leibowitz (1913-72) was after his death based primarily on his intermediary role, as conductor, music theoretician and teacher, in the dissemination of Schoenbergian music and the twelve-tone technique after the Second World War. His influence in this respect has lasted into the 21st century, as is confirmed in the case of some Catalan composers. While recent music research engages mainly with the aesthetic and philosophical aspects of Leibowitz's understanding of music and the complexity of his personality, the extensive compositional oeuvre of this many-sided composer still requires a thorough analytical investigation in order to revise the current musicological picture of him as an epigone of Schoenberg and Webern who could not fulfil his ambitions to continue the development of the polyphonic style. The goal of this paper is to examine Leibowitz's independence from his predecessors in his use of the twelve-note method in his compositions (92 works in all the major genres), in particular regarding the treatment or manipulation of the twelve-note row and its motivic use, as well as the composer's understanding of rhythm and form. At the centre of our investigation stand the '*Trois Pièces pour piano*' op. 19 (1949-50); their genesis can be traced by means of the annotated score and the composer's sketch books, all of which are accessible through the Paul Sacher Foundation in Basle. The results of the analysis are then used to attempt an explanation of whether Leibowitz was able to transcend his models and find individual solutions, or whether he is to be regarded – also in a creative sense – as merely an imitative 'purveyor of Schoenberg's dicta' (thus Josef Rufer on 25 April 1940).

* Finding the sonata genre in contemporary classical music: An analysis using recent Ukrainian works
Speaker: Lesya Lantsuta

Sonata and symphony genres are tightly connected to tonal music and have clearly defined structures. They were strongly affected by dramatic changes in avant-garde music. This paper investigates whether sonatas exist in Ukrainian contemporary classical music.

Ukrainian piano sonatas from 1970 to the beginning of the 1990s form a representative body of material to use in analyzing the development of the sonata genre. The Ukrainian sonatas in the oeuvres of V. Syl'vestrov, V. Godzyts'kyi, V. Bibik, V. Zahortsev, Y. Stankovych, V. Shumeyko, O. Kyva, Y. Vereshahin, Y. Hubanov, and O. Shetyns'kyi, represent a new phase of evolution of the sonata genre.

Contemporary Ukrainian sonatas differ in the degree of their adherence to the classical, strictly determined, sonata genre. New Ukrainian sonatas can be defined as complex compositional systems that are far from the classical structure but retain the main dramatic idea. They are sonatas in name only, not in their structure. The piano sonata syntax is replaced by a return to the original concept of a sonata as of a confrontation of different sounds.

The structure of the sonata genre changed into neo-romantic, neo-classical and neo-constructive types. We shall give an analysis of two works: the Second Piano Sonata of V. Syl'vestrov and the Sonata for two pianos of O. Shetyns'kyi.

Wednesday June 21, 09.00-10.30
Music Information Literacy
(IAML Commission on Service and Training)

* Music manuscripts on the internet : a service for research ? The projects Gallica and Philidor

Speaker: Laurence Decobert, Bibliothèque nationale de France, Paris

After a first digitization project dedicated to the *Portraits de musiciens [Musicians' pictures]*, the Music Department of the Bibliothèque nationale de France decided in 2001 to digitize early music manuscripts. The objective was to make available to a wider public – musicologists, students, musicians, amateurs – valuable, unique and hard to access documents. The *Philidor Collection* has been selected : around 50 manuscripts copied by André Danican Philidor, musician and librarian of Louis XIV, and drawn from the king's library in Versailles. The manuscripts were selected for their quality : quality of the paper, readability of the handwriting in ink. They have been successfully catalogued and digitized.

In the second phase of the project (2005-2006), the *Philidor Collection* has been enlarged to include other manuscripts copied by Philidor's workshop. The great *Toulouse-Philidor Collection*, which was commissioned by the Count of Toulouse, the illegitimate son of Louis XIV, has also been included in the project. The two phases of this project consist of nearly 130 volumes, which make around 15.000 digitized images. The highest quality of these manuscripts has allowed a high quality of digitization and the images are easy to use by researchers.

Finally, the Bibliothèque nationale de France joined with the City Library of Versailles which held an important part of the Philidor collection. The two digitized collections are now directly available in *Gallica*, the online digital library of the BnF and also from the online catalogues of the two libraries : Opale Plus, catalogue of the BnF, and the online catalogue of the City Library of Versailles.

(*) Après un premier projet de numérisation consacré aux *Portraits de musiciens*, le département de la Musique de la Bibliothèque nationale de France a décidé en 2001 de numériser des manuscrits musicaux anciens. L'objectif était de mettre à disposition d'un large public – musicologues, étudiants, musiciens, amateurs – des documents précieux, uniques et quasiment inaccessibles. C'est la *Collection Philidor* qui a été choisie. Un ensemble d'environ 50 manuscrits copiés par André Danican Philidor, musicien et bibliothécaire de Louis XIV, et provenant de la bibliothèque musicale du roi à Versailles, a été sélectionné. Les manuscrits avaient été choisis pour leur qualité : qualité du papier, lisibilité de la copie à l'encre. Ils ont été catalogués et numérisés avec succès.

Dans la seconde phase du projet (2005-2006), la *Collection Philidor* a été élargie à d'autres manuscrits copiés par l'atelier Philidor, et à la grande *Collection Toulouse-Philidor*, commandée par le comte de Toulouse, fils naturel de Louis XIV. Les deux phases du projet représentent près de 130 volumes manuscrits et environ 15.000 images. L'excellente qualité de ces manuscrits a permis une numérisation d'une grande précision, bien utilisable par les chercheurs.

Enfin, la Bibliothèque nationale de France a associé à ce projet la Bibliothèque municipale de Versailles, détentrice d'une partie importante de la collection Philidor. Les deux fonds numérisés sont maintenant directement accessibles depuis *Gallica*, la bibliothèque numérique de la BnF et également à partir des catalogues des deux bibliothèques : Opale Plus pour la BnF, et le catalogue de la Bibliothèque municipale de Versailles.

* Information Literacy in Finland and Music Information Literacy in Sibelius Academy
Speaker: Maaria Harviainen, Sibelius Academy, Helsinki

In Finland information literacy has been included in many strategies. The council of Finnish university libraries has taken IL into its plan of action and strategy for the years 2005-2006. The Ministry of Education Development Plan for Education and Research 2003-2008 stresses the importance of the willingness of libraries to contribute to the development of teaching and study methods, and thus, on their part, to ensure that university and polytechnic graduates have good information literacy. National Project for Information Literacy in Finland
<http://www.helsinki.fi/infolukutaito/english/>. Curriculum Plan for Information Literacy: a Joint Virtual University Project of the Finnish University Libraries 2004-2006. The project is coordinated by the University of Helsinki and receives funding from the Ministry of Education from 2004 to 2006. Project's primary aim is to integrate information literacy as part of academic studies and create a network among the universities. The national project also promotes the importance of pedagogical education for the librarians.

In Sibelius Academy teaching information literacy skills is divided according to study level:

- o 1 st year students: Brief introduction to library practices and library database
- o Graduate, post-graduate and PhD students: Teaching information literacy skills is integrated into working in the seminars. Online Tutorial on Academic Sources of Musical Information is part of a Finnish Virtual University project in online music teaching. The object of the tutorial is to consolidate information on the main academic sources of musical information in a single database-map with easy search options, and to produce study material on information searching in music. Designed for music students, especially at universities and conservatories, it can be used both as course material and for independent study. Students can use the material to check the latest information and to improve their information competency.

Wednesday June 21, 11.00-12.30
Outreach Open Session
(IAML Outreach Committee)

* The music will always go on: the Swedish contribution to the work of the Edward Said
National Conservatory of Music in Ramallah
Speaker: Ingela Sundström-Öberg, Borås City Library, Sweden

I will describe the library part of the outreach music project between Academy of Music and Drama, Göteborg University and the Edward Said National Conservatory of Music (ESNCM) in

Jerusalem/Ramallah/Bethlehem in Gaza/West Bank. The project started in the year 2000 and is financed by Swedish International Development Cooperation Agency (Sida). I will give a short presentation of what is done – and not done! – progresses and problems.

Wednesday June 21, 11.00-12.30
Classical Diffusions
(International Musicological Society)

* Representation and dissemination of music: Early typographic prints and digitalization.
Speaker: Laurent Pugin, Université de Genève

The means of the representation and the dissemination of music have evolved in a manner that is intimately connected. In the course of the centuries, both have been transformed in parallel, influenced as much by technical progress as by the evolution of the musical language and the changes it has undergone. The goal of this paper is to examine how they evolved when printing companies began to spring up in the 16th and 17th centuries. We shall consider the links between musical notation, the technical constraints of typography and the editorial policies of the printers. What solution might a printer have had to an innovation in the musical language of a composer? What criteria made one repertoire have more success than another? Examining several editions and reprints of the era can allow us better to understand the complexity of the interaction between these different aspects. We shall endeavour to see what the consequences are for us in the realm of critical editions, and in digitalization projects. Finally, these problems will allow us to venture questions regarding the digital representation of these printed works and their dissemination through the internet.

* Gold(berg) mining: contemporary perspectives upon J.S. Bach's masterpiece as revealed by selected recordings.
Speakers: Jeremy Cox and Darla Crispin, Royal College of Music, London

Even a cursory glance at any classical music catalogue shows that recordings of J.S. Bach's Goldberg Variations exist in a multitude of formats – from remastered 78s to DVDs. Moreover, they are presented by performers from a wide range of disciplinary paths within music, from the scholarly historical performer to the jazz improviser. The essential nature of the work, with its complex musical discourses emerging from a private and even pragmatic compositional commission, tropes aspects of both the modernist and post-modernist projects. This internal dichotomy makes the work ripe for what appears to be perpetual reinvention. Fed, ironically, by nineteenth century notions of the musical work as Parnassus and the virtuoso as conqueror, the work encourages cross-genre experimentation and technological innovation; furthermore, participants in the grand project of Goldberg recording history appear to engage in aural discourses and dialogues through the music that they record; this is evident both through the study of performer accounts, discussions and essays, and, much more significantly, through what is imprinted upon the recorded musical material itself..

This paper will explore aspects of this rich discourse through a single case study with (at least) a double-face: a comparison of the approaches of Glenn Gould and Jacques Loussier. This comparison offers the added twist of accounting within the study for Gould's double legacy: the 'early' and 'late' Goldberg recordings which have become mythologized as bookends around his creative life.

* The anthologies of sacred compositions of Martini/Choron and Rochlitz

Speaker: Herbert Schneider, Universität des Saarlandes

In 1808, Alexandre-Etienne Choron published his three-volume anthology *Principes de composition des écoles d'Italie* based on Padre Martini's *Esemplare o sia saggio fondamentale pratico di contrappunto fugato* (1775). He then continued with his *Collection générale des œuvres classiques* (1808-1810). Friedrich Rochlitz followed these collections with his own, namely his *Sammlung vorzüglicher Gesangsstücke vom Ursprung gesetzmässiger Harmonie bis auf die Neuzeit* (Leipzig 1838-40). Although no reference work mentions it, this was actually also published by Schott in Mainz under the title: *Sammlung vorzüglicher Gesangsstücke der anerkannt grössten zugleich für die Geschichte der Tonkunst wichtigsten die eigene höhere Ausbildung für diese Kunst und den würdigsten Genuss an derselben fördernden Meister der für Musik entscheidensten Nationen gewählt nach der Zeitfolge geordnet und mit den nöthigsten historischen und andern Nachweisungen herausgegeben von F. Rochlitz*. This paper will examine in depth the pieces selected, and the criteria and reasons for their selection.

Wednesday June 21, 11.00-12.30

Artistic Research

(IAML Libraries in Music Teaching Institutions Branch)

* Practice-based research in creative and performing arts

Speaker: Henrik Karlsson

Practice-based or artistic research as an academic discipline has expanded during the last decade and is now firmly established at many art colleges and universities in Europe, also in the USA and Australia. A commonly accepted definition of this field does not yet exist; debates about appropriate methods and theories are still vivid. Artistic research is at present in the same phase of development as gender studies, cultural studies, the new ethnology and other new disciplines used to be some ten years ago. In this problem-oriented overview I will discuss some arguments pro and con and the possibilities to develop a genuine discourse of its own, whether in the form of a synthesis, a hybrid, or a new paradigm. Basic requisites for a successful establishment of artistic research institutions are, according to my view, a strategic research programme, a "critical mass" of students, and a carefully prepared training of tutors and supervisors.

* Artistic Research in an Academic Environment

Speaker: Prof. Johannes Landgren, the Faculty of Arts, Göteborg University

Johannes Landgren, the leader of the research education at the Faculty of Arts, Göteborg University, presents the historic background to the artistic research conducted within the University of Göteborg. The research environment at the Faculty of Arts, Göteborg University involves many aspects of artistic research. Within the framework of this presentation we deal with problems regarding the development of methods for artistic research. The presentation involves matters as tutored education, symposia, presentations, dissertations etc. At present there are 31 doctoral students studying at the doctoraleducation of the Faculty. The presentation gives an overview over various examples of works in progress. The projects involve different branches of arts such as f.i. design, free art, music etc.

The problems involved, dealing with a new academic discipline are numerous. Here a discussion is presented regarding f.i.: how to deal with academic and artistic integrity, how to reach credibility in those respective fields, how to create a creative and fruitful research environment etc. Especially matters dealing with the definition of artistic research are crucial for the future development of the area. A discussion regarding these definitions and the identity of artistic research is presented.

* An outer sign of an inner feeling: a dissertation presented on stage
Speaker: Eva Nässén, Faculty of Fine and Applied Arts, Göteborg University

Around 1990 the first dissertations in the field of practice based research were published at the Institution of Musicology, Göteborg University. In 2000 I presented my thesis on Baroque music and gesture, based on many years of practice as a Baroque singer and vocal teacher. The thesis consists of four parts, the two first presenting questions concerning the relationship between the two traditions of musical and rhetorical gesture, and giving a survey of rhetorical, musical and iconographic sources. Part three and four describe three projects and also present a documentation from a performance which took place at the Academy of Music and Drama in Göteborg 1998.

The kind of research presented in the thesis has a lot in common with what we now prefer to call artistic research, but the differences of view are significant. I will discuss these differences with examples from a performance 2005 of the opera *La Vestale*, composed in 1807 by Gaspare Spontini. Also the new and ongoing project *The Passion for the Real* will be shortly presented. From my point of view the differences are due to the direction of questions: a performance made as a result from research, and the other way around: the artist putting questions to the sources, "from inside".

Thursday June 22, 09.00-10.30
The Uniform Title in the Modern World
(IAML Cataloguing Commission)

Uniform titles? Who needs 'em? : a provocative look at one of cataloguing's "sacred cows" and options for the future in a database environment
Patrizia Rebullà, Castalia Music, Milan
Jenn Riley, Indiana University Digital Library Program
Sherry Vellucci, Rutgers University, New Brunswick, NJ

The uniform title has an honourable history as a collocative device, not much used by monograph cataloguers but heavily relied upon for cataloguing music. How uniform is it though and whilst we still need the collocative approach are there other options now that databases are the norm and card catalogues are a thing of the past.

(*) Les titres uniformes ? Qui en a besoin ? : un point de vue provocateur sur l'une des "vaches sacrées" du catalogage et des choix pour son avenir dans le contexte des bases de données.

Les titres uniformes ont une histoire vénérable en tant que dispositif partagé, peu utilisé par les catalogueurs de monographies mais fortement associé au catalogage de la musique. Comment être uniforme quand, alors que nous avons encore besoin d'une approche partagée, existent d'autres options maintenant que les bases de données sont la norme et les fichiers imprimés objets du passé?

* Amadeus : a project to develop a multilingual database for title retrieval
Speaker: Patrizia Rebullà, Castalia Music, Milan

Rather than being able to devote their best energies to supplying items to

users, many librarians have to spend their time creating and keeping in good order the formalized surrogates for original items (known as catalogue records). Catalogues are a means to an end < connecting their users with the items they seek. Until recent times the technology was inadequate to the task and the business of enabling systematic access to a collection was very labour intensive.

Whilst we still need effective filing tools, is the collocative approach still valid in the database age? Why do we waste our time writing and rewriting formalized titles that on another day in another place somebody else will write it in a different way? Mahler's 5th symphony exists whether or not we give a name to it; he wrote it not for us to name but as music to be played and heard.

Amadeus aims to group together all instances of a musical work irrespective of the many names by which it is known. It can identify all instances of a work regardless of physical form, the user's language or the reason for seeking it. The task of bringing together the many instances is left to a computer so as to free the librarian for more productive tasks.

(*) Plutôt que de dépenser le meilleur de leur énergie à fournir des documents aux usagers, les bibliothécaires doivent passer leur temps à créer et maintenir les substituts formalisés de documents originaux (les notices de catalogue). Les catalogues sont le moyen d'arriver à mettre en relation leurs usagers aux documents qu'ils recherchent. Jusqu'à récemment, la technologie était inadaptée à la tâche et les opérations pour mettre en oeuvre un accès systématique aux collections était une lourde besogne. Même si nous avons toujours besoin d'outils efficace de classement, l'approche collocative encore à l'âge des bases de données ? Pourquoi gaspillons-nous notre temps à écrire et réécrire des titres uniformisés qu'un autre, ailleurs et un autre jour écrit lui aussi d'une autre façon ? La 5ème symphonie de Mahler existe quel que soit le nom qu'on lui donne ; il ne l'a pas écrite pour que nous la nommions mais pour que nous la lisions ou l'écoutes.

Amadeus a pour objectif de regrouper toutes les instances d'une oeuvre sans tenir compte des différents noms par lesquels elle est connue. Il peut identifier toutes les instances d'une oeuvre sans égard pour sa forme physique, la langue de son utilisateur ou la raison qu'il a de la rechercher. La tâche de rassembler les multiples instances est laissée à l'ordinateur de manière à libérer le bibliothécaire pour d'autres activités plus productives.

French translations by Elizabeth Giuliani, Bibliothèque nationale de France

Thursday June 22, 09.00-10.30
Canonical Constructions
(International Musicological Society)

* 'The apocryphal has become the authentic': simulacrum and subjectivity in Mauricio Kagel's recent work.

Speaker: Björn Heile, University of Sussex, Brighton

Like many of the protagonists of the European post-war avant-garde, Mauricio Kagel started to engage with music history from the early 1970s onwards. Reflecting the ideological climate in the wake of the

student rebellions, earlier pieces in this vein followed a critical agenda: for instance, *Ludwig van* (1970) can relatively unequivocally be interpreted as a satire of the Beethoven cult, which it tries to upstage with a creative and critical approach to Beethoven's legacy. At the same time, these pieces tend to make their models explicit, as is illustrated by the very title in the case of *Variations without Fugue for Large Orchestra on Variations and Fugue on a Theme by Handel for Piano Op. 24 by Johannes Brahms (1861/62)* from 1973.

These certainties disappear in later works: pieces such as the Third String Quartet (1988) seem to refer to the whole string quartet tradition from Haydn through Beethoven to Bartók and beyond, without ever alluding to a specific composition or style. The stance of these pieces is similarly equivocal. While a critical impulse is still detectable, Kagel appears at the same time to emulate historical models in order to partake of their prestige, in other words to compose *masterworks*, complete with a certain 'discourse of profundity'.

The curious status of these works, which constantly refer intertextually beyond themselves, thus being precariously and parasitically dependent on what they are not, is described by the composer as 'apocryphal'. This term can be related to Jean Baudrillard's notion of the 'simulacrum', a concept which proves extremely useful for an understanding of Kagel's recent work. The link to Baudrillard also highlights Kagel's debt – nowhere more apparent, surprisingly, than in his recent work – to his erstwhile teacher at the Collegio Libre in Buenos Aires, the writer Jorge Luis Borges, whose work Baudrillard employs to illustrate his ideas.

As will be shown, Kagel's fascination with the simulacrum, with the fake and 'inauthentic', should not be regarded as a renunciation of subjectivity, but as a – slightly paradoxical – attempt to safeguard a mediated sense of subjectivity in ~~postmodern~~ post-modern consumer culture. After all, in a world of simulacra, the way to preserve subjectivity may not lie in clinging to an unmediated notion of subjectivity by way of a rhetoric of authenticity, but in constructing simulacra that do not pretend to be 'real'.

* ECM New Series and Arvo Pärt: constructions of contemporary classical music.
Speaker: Kirsten Yri, Wilfrid Laurier University, Ontario

This paper explores the role the ECM New Series plays in the construction of contemporary classical music. A branch of ECM Records, the ECM New Series was initiated to champion the work of contemporary composers. Since its inception in 1984, the label has continuously functioned as a patron for those who have been on the margins of contemporary music. In 2002, as a testament to his work in contemporary classical music, ECM's founder, Manfred Eicher, was awarded a Grammy in the category 'Classical Producer of the Year.' I argue that Eicher's selection and support of particular composers over others has played a significant role in the development of a fully-fledged aesthetic movement in contemporary music that seeks to redefine it as a highly emotional, even mystical music borne out of the composers' own personal experiences. Coupled with this, many of the composers featured on ECM New Series – György Kurtág, Giya Kancheli and Arvo Pärt – write in a radically slowed down style that owes much to the influence of medieval, Renaissance, and Eastern folk musics. Their aesthetic can be described as having rejected the formal complexities of modern composition in favour of these past or non-Western traditions. Looking mainly at Arvo Pärt as a representative artist, I detail the stylistic and discursive dimensions that are so often associated with the label. Finally, I also explore how ECM's musical aesthetic is reinforced by the series' marketing, packaging, and imagery.

* David Lumsdaine and modernism: from Ruhe sanfte, sanfte ruh' to Mandala 3.

Speaker: Michael Hooper, University of York

Between 1974 and 1978, significant changes occurred in David Lumsdaine's compositions. On the earlier side is *Ruhe sanfte, sanfte ruh'*, a piece for solo piano which fits well within a conventional modernist aesthetic. It commences with the initial notes from the last chorus of Bach's *St Matthew Passion* around which a series of extraordinary elliptical moves are constructed. And, like most of Lumsdaine's works from this time, it maintains a critical distance both in its use of source material, and the processes and procedures with which it engages.

In 1978, Lumsdaine composed *Mandala 3*, which incorporates *Ruhe sanfte* within a larger form and makes the reference to Bach explicit with a transcription of the chorus for a classical quintet. Most interestingly, the critical spaces present in Lumsdaine's earlier music are now stridently apparent with (self)quotation placing disparate musics in a multitude of combinations.

Throughout *Mandala 3*, Lumsdaine's self quotation of *Ruhe sanfte* is held in tension with the quotation of Bach, which in turn informs the ways in which *Ruhe sanfte* is read. Alongside this confluence of multiple perspectives is a commentary on some of the ways in which the tradition of Bach's music has existed; most notably, the multiplicity of temporalities with which Bach's music is typically credited, and with which high modernism was obsessed.

My paper will examine some of the facets of this bundle of musical works to observe how *Ruhe sanfte* and *Mandala 3* fit within Lumsdaine's output, and, more valuably, how these pieces can inform our understanding of the more widespread move away from modernism during this part of the twentieth century.

Thursday June 22, 09.00-10.30
Digital Musical Sources
(IAML Research Libraries Branch)

* Mozart digitized

Speaker: Christoph Wolff, Harvard University, Cambridge/MA & Packard Humanities Institute

The Packard Humanities Institute, in collaboration with the Salzburg Mozarteum, is currently undertaking two major digital projects focusing on Mozart. The first one is a long-term project that aims at making the complete works of Mozart available in digital format and in a critical edition that can be updated as needed. The second one is a facsimile edition of the seven mature Mozart operas based on extremely high-resolution digital scans that offer unprecedented possibilities for examining the original manuscript sources. Moreover, the opera facsimiles bring back together the autograph scores dispersed today and reunite the physically separated parts located in different libraries around the world.

(*) Mozart numérisé
(Christoph Wolff)

L'Institut Packard Humanities, en collaboration avec le Mozarteum de Salzbourg, est en train de mener deux importants projets de numérisation concernant Mozart. Le premier est une entreprise à long terme qui vise à fournir l'accès à toutes les œuvres de Mozart sous forme numérique, dans le cadre d'une édition critique évolutive. Le second projet concerne l'édition en fac-similé des sept opéras de Mozart adulte numérisés à très haute résolution, qui offrira des capacités innovantes pour

l'examen des sources manuscrites. Cette édition permettra ainsi de réunir les partitions autographes de ces opéras qui se trouvent actuellement dans diverses bibliothèques de par le monde.

(*) Mozart digitalisiert
(Christoph Wolff)

Das Packard Humanities Institut unternimmt zur Zeit in Zusammenarbeit mit dem Mozarteum Salzburg zwei grosse Digitalisierungsprojekte, die sich auf Mozart konzentrieren. Das erste ist ein Langzeitprojekt, das digitalen Zugang zum Gesamtwerk Mozarts wie auch eine leicht zu aktualisierende kritische Ausgabe zum Ziel hat. Das zweite Projekt ist das einer Faksimile Ausgabe der sieben mature Opern Mozarts, die auf extrem hoch-resolutionierte digitale Einspeisung basieren, die bisher unvorstellbare Möglichkeiten zur Untersuchung der ursprünglichen handschriftlichen Quellen bietet. Zudem führen die Faksimileausgaben die autographischen Partituren, die heute überall zerstreut sind zusammen, und vereinigen wieder physisch getrennte Stimmen, die in der ganzen Welt in Bibliotheken verstreut sind.

* Das digitale Beethoven-Haus
Speaker: Friedrike Grigat, Beethoven-Haus, Bonn

The Beethoven-Haus Society, founded more than 100 years ago, maintains at the birthplace of Ludwig van Beethoven a museum, the "Beethoven-Archiv" research centre as well as a chamber music hall. The "Digital Beethoven-Haus", opened at the end of 2004, allows visitors to investigate Beethoven by means of new media:

The extensive website focuses particularly on presenting the collections of the Beethoven-Haus in a digital library. Museum visitors are offered technically advanced opportunities and can, for example, view and listen to Beethoven's handwritten music or visit a reconstruction of the composer's last dwelling in Vienna. Using virtual reality Beethoven's opera "Fidelio" was for the first time being transformed into an interactive experience with 3D image and sound effects.

(*) La 'Beethoven-Haus' digitale
(Frederike Grigat)

La société Beethoven-Haus, fondée il y a plus de 100 ans, entretient sur le lieu de naissance de Ludwig Van Beethoven un musée, le centre de recherche « Beethoven-Archiv » ainsi qu'une salle de musique de chambre. Ouvert à la fin de 2004, le « Digital Beethoven-Haus », permet aux visiteurs de connaître Beethoven par les moyens d'un nouveau média : cet imposant site Web contient une bibliothèque numérique vouée aux collections de la Beethoven-Haus Society. Les visiteurs du musée se voient offrir des possibilités techniquement avancées et peuvent, par exemple, regarder et écouter la musique manuscrite de Beethoven ou visiter une reconstitution du dernier logement du compositeur à Vienne. À l'aide de la réalité virtuelle, l'opéra « Fidelio » de Beethoven fut, pour la première fois, transformée en une expérience interactive avec image 3D et effets sonores.

(*) Das digitale Beethoven-Haus
(Frederike Grigat)

Am Geburtsort Ludwig van Beethovens unterhält der seit über 100 Jahren bestehende Verein Beethoven-Haus ein Museum, das Forschungszentrum Beethoven-Archiv und einen Kammermusiksaal. Das Ende 2004 eröffnete "Digitale Beethoven-Haus" ermöglicht die Auseinandersetzung mit Beethoven durch die Neuen Medien: Schwerpunkt eines umfassenden Internetauftritts ist die multimediale Aufbereitung der Sammlungen des Beethoven-Hauses in einer Digitalen Bibliothek. Die Museumsbesucher vor Ort erhalten erweiterte Möglichkeiten der Nutzung und können beispielsweise in "Klingenden Autographen" Musik und Notentext gleichzeitig verfolgen oder sich Beethovens letzte Wohnung als digitale Rekonstruktion ansehen. Mit dem Medium

"Virtuelle Welt" wurde erstmals Beethovens Oper "Fidelio" im 3D-Bild- und Klangraum interaktiv visualisiert und inszeniert.

* Turning the pages: Mozart's own thematic catalogue
Richard Chesser, The British Library, London

Mozart compiled a catalogue of his own works from 1784 until his death in 1791 ('Verzeichnüss aller meiner Werke'). It lists the works he composed during this period chronologically, with brief, dated, verbal descriptions of the pieces written on the left-hand leaves of the openings, and the corresponding musical incipits written on the right-hand leaves.

The importance of this document has been recognised since Constanze, Mozart's widow, mentioned it in correspondence with the Leipzig publishers Breitkopf & Härtel in 1798. It was to the publisher André, of Offenbach, however, that the manuscript passed in 1800, with the rest of the Mozart Nachlass. André published the catalogue in 1805, a second edition appearing in 1828. By 1833 André had prepared a catalogue of Mozart's pre-1784 works, but this remained unpublished and was acquired by the British Museum in 1884. All of this material was an important source for Köchel's own Catalogue, first published in 1862.

Many of André's Mozart manuscripts were bought by the Royal Library in Berlin in 1873; the remainder were auctioned by the firm of Leo Liepmannssohn in 1929 and 1932. The 'Verzeichnüss' did not reach its reserve of 36,000 Marks, and was subsequently bought by Stefan Zweig in 1935. Zweig's heirs placed the manuscript on loan at the British Museum in 1956 and presented it, together with the rest of Zweig's fabulous collection of musical and literary manuscripts, to the British Library in 1986. The British Library has now published Mozart's 'Verzeichnüss' in digital, interactive, format, allowing the widest possible access to this most fascinating of musical sources.

(*) Tourner les pages : le catalogue thématique personnel de Mozart
(Richard Chesser)

Mozart a tenu un catalogue de ses propres œuvres de 1784 à sa mort en 1791 (« Verzeichnüss aller meiner Werke »). Ce document comprend une liste chronologique des compositions de cette période, accompagnée de brèves descriptions datées des œuvres sur les pages de gauche, et des incipits musicaux correspondants en regard, sur les pages de droite.

L'importance de ce document était connue depuis que Constance, la veuve de Mozart, en avait mentionné l'existence dans une lettre adressée aux éditeurs Breitkopf & Härtel de Leipzig en 1798. Ce fut pourtant l'éditeur André à Offenbach qui reçut le manuscrit en 1800 avec le reste de la succession Mozart. André publia ce catalogue en 1805, et une seconde édition vit le jour en 1828. André avait achevé en 1833 un catalogue des œuvres composées avant 1784, qui resta inédit et qui fut acquis par le British Museum en 1884. Tout ce matériau servit à Köchel pour la réalisation de son propre catalogue, publié en 1862.

Nombre des manuscrits de Mozart en possession d'André furent acquis par la Bibliothèque royale de Berlin en 1873, et le reste fut vendu aux enchères par l'étude de Leo Liepmannssohn en 1929 et en 1932. Le « Verzeichnüss » n'ayant pas atteint sa mise à prix de 36.000 Marks, il fut acheté ultérieurement par Stefan Zweig, en 1935. Les héritiers de Zweig le mirent en dépôt au British Museum en 1956, et en firent présent, avec le reste de l'extraordinaire collection de manuscrits littéraires et musicaux de Zweig, à la British Library en 1986. Celle-ci vient de publier le Verzeichnüss sous forme numérique et interactive, offrant des modalités d'accès inégalées à cette source musicale des plus fascinantes.

(*) Seiten digital umblättern: Mozarts eigenes thematisches Verzeichnis
(Richard Chesser)

Von 1784 bis zu seinem Tod im Jahre 1791 trug Mozart einen Katalog seiner eigenen Werke zusammen ('Verzeichnüss aller meiner Werke'). In diesem Katalog sind die Werke, die er in dieser Zeit komponierte, chronologisch aufgelistet. Auf der linken Seite der Blätter befinden sich sprachliche Beschreibungen der Stücke, korrespondierende Musikinzipite sind auf der rechten Seite zu finden.

Die Bedeutung dieses Dokuments wurde schon erkannt seit Constanze, Mozarts Witwe, es in Korrespondenz mit dem Leipziger Verleger, Breitkopf & Härtel in 1798, erwähnte. Dieses Dokument wurde dann aber 1800 mit dem Rest des Mozartschen Nachlasses an den Offenbacher Verleger André übergeben. 1805 veröffentlichte André den Katalog, 1828 erschien die zweite Auflage. Bis zum Jahre 1833 bereitete André einen Katalog der Werke Mozarts von vor 1784 vor, der allerdings unveröffentlicht blieb und vom Britischen Museum 1884 erworben wurde. All diese Dokumente waren wichtige Quellen der Arbeit Köchels an seinem eigenen Mozartkatalog, der erstmals 1862 erschien.

Viele der Mozart-Handschriften Andrés wurden von der königlichen Bibliothek in Berlin 1873 käuflich erworben; der Rest wurde 1929 und 1932 von der Firma von Leo Liepmannsohn durch Auktionen verkauft. Das 'Verzeichnüss' erbrachte nicht den Richtpreis von 36.000 Mark, und wurde schliesslich 1935 von Stefan Zweig gekauft. 1956 gaben die Erben Zweigs die Handschrift als Leihgabe in die Obhut des Britischen Museums. 1986 präsentierten sie es mit dem Rest der sagenhaften Sammlung der British Library. Die British Library hat nun Mozarts 'Verzeichnüss' in digitalem und interaktivem Format veröffentlicht und so einen weiten Zugang zu dieser faszinierenden Quelle ermöglicht.

* Russian Musical Collections in Finland
Speaker: Seija Lappalainen, Helsinki University

The Orthodox monasteries on Lake Ladoga owned the old Russian church music manuscripts written with neumes. Some of these manuscripts, oldest from the 16th century, are nowadays preserved in the Orthodox Church Museum in Kuopio in Finland.

The richness of cultural life of St. Petersburg (1703) has made an impression in Finland from the beginning of the 18th century. Russian musicians travelled from St. Petersburg via Finland to Europe and gave concerts in Helsinki and Turku among others. Some artists came from distant Moscow or other Russian cities. In 1809 Finland obtained the status of an autonomous Grand Duchy of the Russian Empire, and from that union followed more cultural connections. Finnish musicians studied in St. Petersburg or Moscow, and Russian musicians were employed in Finnish orchestras and bands. At the end of the 1830s regular steamship traffic started between Helsinki and St. Petersburg. In 1870 the new railway connected these two cities. The most interesting touring musicians during the 19th century were Anton and Nicolay Rubinstein, Annette Essipoff, Vasily Safonov, Vladimir de Pachmann, Alexander Ziloti, Vasily Bezekirsky, Elizabeth Lavrovskaya and Alexander Archangelsky only some names to mention.

On the other hand in Helsinki and other large cities there were Russian civil servants, merchants, officers and military troops, who lived permanently there. They organized music evenings, concerts and charity occasions. There were several Russian military bands.

Orthodox parishes in Finland had also employed professional musicians, who mostly were studied at the theological institutes or academies in Russia. The cantors of the Orthodox parishes were most often born in Russia until the 1940s.

In 1917 Finland became independent. The independence made a new situation for the Russian inhabitants in Finland. Those with Finnish citizenship were allowed to stay in Finland, but others had

to move away very quickly within a few days. The Russians who could stay in Finland founded the Russian Colony and continued to save Russian culture in Finland. As a result of the revolution many Russian emigrants moved to Finland and via Finland to Europe and other countries.

After the Second World War cultural ties between Soviet and Finnish artists were established and strengthened. The Association of Finnish Composers and some concert bureaus invited Soviet composers and musicians to Finland and Finnish artists visited the Soviet Union.

Because of these rich cultural connections there are a lot of Russian and Soviet music manuscripts and biographical materials in Finnish archives: eg. manuscripts, scores, letters and working contracts. This lecture presents the most interesting collections.

(*) Les collections de musique russe en Finlande

(Seija Lappalainen)

Les monastères orthodoxes du Lac de Lagoda possédaient des manuscrits anciens de musique liturgique russe écrits avec des neumes. Certains d'entre eux, les plus anciens remontant au XVI^e s., sont actuellement conservés au Musée de l'Église orthodoxe à Kuopio en Finlande. La richesse de la vie culturelle à Saint-Pétersbourg (1703) n'avait pas manqué de fasciner la Finlande depuis le début du XVIII^e s. Des musiciens russes, en route de Saint-Pétersbourg vers l'Europe, donnaient des concerts à Turku, à Helsinki et ailleurs lors de leur passage par la Finlande. Certains d'entre eux venaient de la lointaine Moscou ou d'autres villes russes. En 1809, la Finlande accède à un statut de Grand duché autonome de l'Empire russe, ce qui a pour conséquence de renforcer les liens culturels avec la Russie. Des musiciens finlandais étudient à Saint-Pétersbourg et à Moscou, tandis que leurs collègues russes trouvent un emploi dans des orchestres et des ensembles finlandais. À la fin des années 1830, des lignes régulières de bateaux à vapeur s'ouvrent entre Helsinki et Saint-Pétersbourg, et en 1870 une voie ferrée relie les deux villes. Parmi les musiciens les plus intéressants qui viendront en tournée durant le XIX^e s., on peut mentionner Anton et Nicolaï Rubinstein, Annette Essipoff, Vasily Safonov, Vladimir de Pachmann, Alexandre Ziloti, Vasili Bezekirski, Elizabeth Lavrovskaya et Alexandre Archangelski. D'autre part, des fonctionnaires, commerçants, officiers et soldats russes s'étaient installés à demeure à Helsinki, et y organisaient des soirées musicales, des concerts et des événements caritatifs. On y recense à cette période plusieurs orchestres militaires russes.

Les paroisses orthodoxes en Finlande employaient aussi des musiciens professionnels, qui avaient étudié, pour la plupart d'entre eux, dans des instituts théologiques ou des académies en Russie.

Jusqu'aux années 1940, les officiants de ces paroisses étaient en général natifs de Russie.

En 1917, la Finlande devient indépendante, ce qui crée une nouvelle situation pour ses résidents russes. Ceux qui possédaient la nationalité finlandaise sont autorisés à y rester, tandis que les autres sont forcés à le quitter très rapidement, en quelques jours. Les Russes restés en Finlande y établissent la Colonie russe, et continuent à préserver la culture de leur pays d'origine dans leur terre d'adoption. La révolution de 1917 occasionne une vague d'immigration importante de Russie vers la Finlande, ou via la Finlande vers l'Europe et vers d'autres pays.

Après la deuxième guerre mondiale, des liens culturels s'établissent entre des artistes russes et finlandais. L'association des compositeurs finlandais et quelques agences d'organisation de concert invitent des compositeurs et des musiciens soviétiques en Finlande, tandis que des artistes finlandais visitent l'Union soviétique.

La richesse des liens culturels entre les deux pays a permis le développement de fonds conséquents de manuscrits musicaux et de matériel biographique russes et soviétiques dans les archives finlandaises : manuscrits, partitions, lettres, contrats de travail...

Cette conférence présentera les collections les plus intéressantes.

(*) Russische Musiksammlungen in Finnland

(Seija Lappalainen)

Die orthodoxen Kloster am Ladoga See besaßen Neumen-Handschriften alter russische Kirchenmusik. Einige dieser Handschriften, von denen die ältesten vom 16. Jahrhundert datieren, sind heute im orthodoxen Kirchenmuseum von Kuopio in Finnland untergebracht.

Das reiche Kulturleben St. Petersburgs von 1703 beeinflusste Finnland vom Beginn des 18. Jahrhunderts. Russische Musiker reisten von St. Petersburg über Finnland nach Europa und gaben in Helsinki und Turku wie auch anderen Städten Konzerte. Einige Künstler kamen aus dem fernen Moskau oder anderen russischen Städten. 1809 erwarb Finnland den Status eines unabhängigen Grossherzogtums des russischen Reiches, woraufhin weitere kulturelle Bindungen folgten. Finnische Musiker studierten in St. Petersburg oder Moskau und russische Musiker wurden in finnischen Orchestern angestellt.

Ende der 30er Jahre des 19. Jahrhunderts begann ein regelmässiger Dampfschiffsverkehr zwischen Helsinki und St. Petersburg. 1870 verband eine neue Eisenbahn diese zwei Städte. Die interessantesten reisenden Musiker des 19. Jahrhunderts waren Anton und Nicolay Rubinstein, Annette Essipoff, Vasily Safonov, Vladimir de Pachmann, Alexander Ziloti, Vasily Bezekirsky, Elizabeth Lavrovskaya und Alexander Archangelsky, um nur einige zu erwähnen. In Helsinki und anderen grossen Städten lebten dauerhaft russische Beamte, Händler, Offiziere und Militärtruppen. Sie organisierten musikalische Abende, Konzerte und karikative Veranstaltungen. Es gab einige russische Militärkapellen.

Orthodoxe Gemeinden in Finnland stellten professionelle Musiker ein, die meist an theologischen Instituten oder Akademien in Russland studiert hatten. Die Kantoren der orthodoxen Gemeinden bis in die 40er Jahre des 19. Jahrhunderts waren meist in Russland geboren.

1917 wurde Finnland unabhängig. Die Unabhängigkeit änderte die Situation der russischen Bewohner Finnlands. Diejenigen, die die finnische Staatsbürgerschaft besaßen, durften in Finnland bleiben, die anderen mussten das Land innerhalb weniger Tage verlassen. Die Russen, die bleiben konnten, gründeten die Russische Kolonie und konnten weiterhin russische Kultur bewahren. In Folge der Revolution zogen viele Emigranten nach Finnland und über Finnland nach Europa und andere Länder. Nach dem zweiten Weltkrieg wurden kulturelle Verbindungen zwischen sowjetischen und finnischen Künstlern geknüpft und gefestigt. Die Vereinigung Finnischer Komponisten und einige Komponistenbüros luden sowjetische Komponisten und Musiker nach Finnland ein und finnische Künstler besuchten die Sowjetunion.

Durch diese reichen kulturellen Verbindungen gibt es viele russische und sowjetische Musikhandschriften und biographische Materialien in finnischen Archiven: z.B. Handschriften, Partituren, Briefe und Arbeitsverträge.

Dieser Vortrag stellt die interessantesten solcher Sammlungen vor.

Thursday June 22, 11.00-12.30 Biography, Melancholy and Finality International Musicological Society

* The 'classical' last scores of Béla Bartók.
László Somfai, Bartók Archives, Budapest

Although the last compositions by Bartók – the Concerto for Orchestra 1943, the Sonata for Solo Violin 1944, and the Third Piano Concerto 1945, etc. – belong to the music of yesterday, their interpretation is still a debated issue today. The overwhelming public success of some of these works in the 1950s irritated the 'progressive' music scene. According to post-war leaders of new music (Leibowitz, Scherchen, Boulez, etc.), Bartók's scores written in exile represented a 'path of compromise' for the USA listener. 'Neoclassicism,' a special kind of it, is a gentler mark (Holliger, etc.). In fact, each of the late scores has its own story as far as the style is concerned: special considerations about the genre and the intended performer – a piano concerto written not for the pianist-composer but for his wife; a violin solo inspired by Menuhin's Bach rendition, etc. As a conclusion I will reconsider which works/genres of Bartók's oeuvre, and why, have become established in the accepted canon of today.

* The classical structure of melancholy

Speaker: Stephanus Muller, University of Stellenbosch.

For much of his life, Arnold van Wyk (1916-1983) was recognized by the racially segregated institutional structures within which he functioned as the foremost South African composer of Western art music. His comparatively small compositional output is characterized by a nostalgic yearning overtly displayed by work titles and chosen song texts as well as by a discourse – participated in by the composer, critics and admirers – that has developed around the music. Musically, this melancholy finds expression most immediately in a Romantic tonal idiom that is frequently structured by the use of the principles and procedures of sonata form. Different manifestations of sonata form in Van Wyk's music occur in large symphonic and smaller string quartet movements (e.g. the single movement First Symphony of 1943 and the 1946 String Quartet), in combination with variation form in the large-scale piano work *Night Music* (1955-58) and as a basic conceptual outline for small piano pieces like *Ricordanza* (1973-79). It is the significance of this formal practice in Van Wyk's oeuvre that is the subject of this paper. It will examine the ways in which formal means in Van Wyk's music could be understood to construct the musical spaces that enable melancholy narratives of cultural isolation and sexual and political alienation. Sonata form will be theorized as becoming, in Van Wyk's music, the enabling classical structure of an individual and general enduring melancholy nourished by a complex identity of otherness.

* Messiaen: in search of a life

Speaker: Nigel Simeone, University of Sheffield

In 2001, Peter Hill and Nigel Simeone began work on a biography of Olivier Messiaen, with the assistance of Yvonne Loriod-Messiaen. She allowed access for the first time to a large part of the composer's private archive, including his diaries, and gave permission for many of these documents, letters and photographs to be reproduced, the majority of them never published before. Messiaen was published by Yale University Press in Autumn 2005.

This paper will explore some of the issues facing musical biographers, the difficulties (and the immense rewards) of working with such an extensive but largely uncatalogued archive, and – especially – some of the questions unique to Messiaen which arose in the course of work on the book. In his public utterances he was a man who said much about his music, but revealed little about the motivation behind it and indeed took trouble to conceal some of his possible reasons for composing particular pieces. Using examples of specific works, the paper will examine some of the relationships between life and art which have been revealed in the course of the authors' research on the book. Messiaen's was a rich and fascinating life. As a child he lived through the First World War (in Grenoble), and having married (for the first time) and achieved considerable success during the 1930s, he spent the years of the Second World War (after being liberated from a prisoner-of-war camp) in occupied Paris. The tragic decline of Claire Delbos (the first Mme Messiaen) was largely unknown until very recently.

His second marriage was to his muse, Yvonne Loriod, who did much to help the last forty years of the composer's life be as happy and productive as possible. Even so, historical events sometimes intervened: his largest work from the 1960s, *La Transfiguration de Notre-Seigneur Jésus-Christ*, was completed as the student riots in Paris brought the city to a standstill and Messiaen's Conservatoire classes had to be cancelled. Messiaen was active as a teacher throughout his professional life, and was organist at the Trinité Church in Paris for 60 years. As well as his compositions, both these other facets of his work can now be more fully understood thanks to the discovery of documents in the Messiaen Archive. Finally, the paper will consider some possible future directions in the exploration of Messiaen and his works, of his contemporaries, and of the time and places in which he lived.

Thursday June 22, 11.00 – 12.30
Supporting Public Libraries
(Public Libraries Branch)

* Presentation of the Central Discotheque Rotterdam (CDR) digital project; the start of loan/direct and digi/loan

Speaker: Michiel Laan, director CDR, The Netherlands

With 300,000 CDs, 10,000 DVDs and 300,000 LPs Centrale Discotheek Rotterdam (CDR) has got one of the biggest and broadest available music collections in Europe.

100,000 people per month visit www.cdr.nl, which provides information about all records released in the Netherlands. Almost all records can be borrowed through the Dutch public libraries.

CDR serves as an example to others in the application of ICT which it has developed entirely under its own management. Visitors to www.cdr.nl can find their way round the collection in several smart and innovative ways so that they can further develop and deepen their taste in music.

In November 2005 CDR started a new service: digital lending. This service allows the public to download music files in a secure Microsoft WMA format, which can be played for seven days on one computer. At this moment more than 5,000 albums, consisting of classical and Jazz music from the labels Naxos, ECM, Challenge, Pentatone, Chesky and Dox can be downloaded.

In his presentation, Michiel will pay attention to:

- the shift from the traditional product to digital demand of the public;
- the technical and legal differences between traditional and digital lending;
- first results;
- future plans.

* The online music library initiatives in Norway, Sweden and Denmark

Speakers: Ann Kunish (Norway), Jonas Hallström, (Sweden), Ole Bisbjerg (Denmark)

During the past four years, public libraries in Denmark, Norway and Sweden have all begun to implement virtual music collections for their patrons. These services are simply a traditional library service in a new, digital form, yet they have challenged our perception of what we do and how we do it. Acquisitions, cataloguing, presentation and of course circulation must all be approached in new ways, and we must relate to new partners in order to create and maintain the service.

Each country has chosen slightly different technical platforms, providers, and repertoire, and each country has gone through ? or is in the process of going through ? negotiations with the relevant rights organisations. How are these services to be funded, and who should pay? What is the balance between physical and virtual collections? How does copyright and various national law play in?

Thursday June 22, 14.00 – 15.30
Passing the Post
(International Musicological Society)

* Neo-tonality redux? A neo-Riemannian perspective on contemporary tonality
Speaker: Nora A. Engebretsen, Bowling Green State University

'Neo-Riemannian' theory, which incorporates elements of Hugo Riemann's harmonic theories into a transformational framework more commonly associated with the analysis of atonal repertoire, developed in response to analytical problems posed by passages in nineteenth-century compositions by composers such as Schubert, Wagner, and Liszt. These passages, while predominantly triadic, are not tonally coherent according to the norms of functional major/minor tonality. In reference to passages of this sort, Richard Cohn, one of the originators and leading proponents of the neo-Riemannian approach, poses the question: 'if this music is not fully coherent according to the principles of diatonic tonality, by what other principles might it cohere?' The neo-Riemannian response recasts familiar voice-leading routines and harmonic progressions in transformational terms and advances an understanding of coherence related to the structure of mathematical groups comprising these transformations.

This paper explores the applicability of the neo-Riemannian approach to the analysis of more contemporary 'neo-tonal' passages from works by composers including Schnittke, Salmenhaara and Sallinen. Although these works stand at a greater historical distance from the syntactic routines of functional tonality than those usually addressed from a neo-Riemannian perspective – indeed on the opposite side of the tonal/post-tonal divide – they pose the same fundamental question regarding the nature of tonal or 'neo-tonal' coherence. Neo-Riemannian tools prove to offer interesting insights into the syntactical organization of these passages, and the syntactical patterns identified are compared and contrasted with those encountered in the nineteenth-century repertoire. The paper concludes with a consideration of the appropriateness of the group concept and its attendant non-hierarchical characterization of tonal coherence to the contemporary repertoire discussed.

* The nature of post-modern classicality in European music
Mirjana Veselinović-Hofman, University of Belgrade

The aim of this paper is to show that speaking about the classical in contemporary, post-modern European music means speaking about certain norms that define a new kind of classicality rather than speaking about a further return to a classical stylistic model. Because that which was 'legitimate' as classical in music up to and including neo styles has essentially changed with the decline of the avant-garde and the process of its incorporation into tradition.

The avant-garde considerably destabilised the notion of style in general, directing its own creative attention towards the peculiarities of its methodologically, technically and aesthetically rebellious undertakings. Quite naturally, within these there was no mercy, either, for 'classical classicality.'

However, since the avant-garde and tradition inevitably came to terms with each other, establishing their 'peace agreement' so that the avant-garde could not but become tolerant towards the tradition that it had been denying, and tradition could not but accept the avant-garde's 'apology' for doing 'such a thing', a new kind of style has emerged. And with it a new kind of classicality has been formed.

This is not based on the idea of the revival of a classical style in any sense, as is the case in '*neo's*'. On the contrary, this classicality is based on the idea of liberty in selecting and combining musical data

from the entire world heritage without any stylistic, historical, geographical or any other constraints or 'obligations'. In fact, it is about just this kind of relationship with tradition, which, in comparison to the neo-classical, does not 'act' primarily stylistically, but primarily from the point of view of the process of communication: according to the logic of the signifier.

* Heidegger's aesthetic of art in opposition to semiotic, cognitive and subjectivistic approaches to music and its meaning

Speaker: Dorothea Gail, Hochschule für Musik und Darstellende Kunst Frankfurt am Main

The scientific approach to music and its understanding is separated into two different sectors. On the one hand the musical work as an object is focussed and its structure is interpreted with semiotics. The cognitive science defines in which way the tokens have an exact meaning and where lies the border of scientific talk about them. On the other hand, the subject which perceives the music is focussed and the subjective feeling is analysed with physiological and psychological means or with the tools of the 'new' hermeneutics (Martha Nussbaum). These theories look at music as an object, separated from the 'Lebenswelt' and not essentially necessary to constitute the world. Insofar as these theories are grown out of an American context, it is necessary to consider their rooting in the tradition of signs and metaphor, which we do not have/are different in Europe. I will explain Heidegger's aesthetic of art as different from the objectivation of art. I will show how it is bound together with his whole philosophical approach to the world and his critique of the normal understanding of the word 'science'. I will put Heidegger's theory in critical relation to Adorno and show how Jean-Luc Nancy uses Heidegger's ideas.

Thursday June 22, 16.00 – 17.30

Passionately Classical

(International Musicological Society)

* Always on the canon: Corelli's Violin Sonatas Op. 5.

Speaker: Rudolf Rasch, Utrecht University

Arcangelo Corelli's *Sonate a violino e violone o cimbalo* (Opus 5) were first published in Rome in a splendidly engraved private edition in 1700. Ever since, they have been available in music shops, and they appear to be the earliest musical compositions with an unbroken tradition on the music market.

This paper will try to single out the properties of the work

that made possible this uninterrupted popularity, in addition to its intrinsic musical values. It then appears that several aspects may have played a role. First of all the sonatas, originally written for violin and continuo, could be adapted to contemporary practices in the various musical eras that it passed: they could be played as duos for violin and violoncello and were in the nineteenth century transformed into pieces for violin and pianoforte. In the twentieth century they were edited with realized continuo parts. Moreover, their usefulness as instructional works helped them to bridge the era between their time of origin and the revival of early music in the twentieth century.

* In the shadow of the three B's: the fate of classical 'Kleinmeister' in the last half of the twentieth century.

Speaker: Barbara Hagg and Michael Holmes, University of Maryland, College Park

The recording industry and several major music dictionaries brought Classical music of the past to the doorsteps of the present in the second half of the twentieth century. While no one can be surprised at

the number of boxed sets or series of recordings of compositions by the Three Bs (Bach, Beethoven, Brahms), the fate of their lesser-known contemporaries is less easily explained. This study brings together data on recordings and publications about the 'Kleinmeister': individuals such as Walther, Pisendel, Krebs, Neeffe, Righini, Romberg, Duport, Dessoff, Cornelius, and Rabl, not to mention Pachelbel, Buxtehude, Salieri, Clara Schumann, and others. Increased interest in these composers had its roots in the late 1960s, with an explosion of recordings in the 1970s – the result of scholarly activity mixed with social change, relativism, even nationalism, and a move away from the masterworks and 'hero-worship' of the 1950s. From ca 1985 to 1997, commercial interests drove the selection of works – thereafter, the combination of musicology and commerce: the number of recordings of Salieri peaked after the film *Amadeus* appeared. Attention to Bach's contemporaries never diminished: hundreds of recordings of works by Bach's students and colleagues date from the 1960s. Whereas public interest in some composers declined precipitously after their heyday in the 1970s, the scholarship did not always follow suit, occasionally leading to second revivals of fortunate 'Kleinmeister'. These changes left an indelible mark on the repertoire lists for solo instruments and chamber ensembles especially.

* The manuscripts of the music collection in the private archives of the d'Arenberg family in Enghien, and the Italian Baroque repertoire.

Speaker: Marie Cornaz, Bibliothèque royale de Belgique

The private musical archives of the d'Arenberg family in Enghien (in Hainaut in Belgium), which are in quantity and quality equally rich, have only been known to musicologists and musicians for a decade. Our research in the heart of this collection has led to the publication of two inventories in the 1995 and 2004 volumes of the *Revue belge de Musicologie*. These reveal to us that this is one of the richest private collections in Belgium, comprising an exceptional musical heritage of international dimensions, with almost five hundred works.

This paper will focus on one of the prime items of this collection, namely a series of manuscripts dealing with the Italian Baroque repertoire. Most notably, there is an autograph manuscript of duos and trios by the Italian composer Pietro Torri (c1650-1737), but there are also several contemporary manuscript copies of arias by Antonio Vivaldi and Leonardo Vinci. The history of these sources, as well as how they came to be in this collection, will also be addressed.

Friday June 23, 09.00 – 10.30

International Musicological Society and Répertoire International d'Iconographie Musicale (RIdIM)

Friday June 23, 09.00 – 10.30

Music and Film.

The role of music in Ingmar Bergman's screen productions; an analysis of the relationship between music and visual images in some of the later productions (IAML Commission on Audio-Visual Materials)

* The role of music in Ingmar Bergman's screen productions

Speaker: Egil Törnqvist, prof.emer.

Analysis of the relationship between music and visual images in some of the later Productions.

(*) Le rôle de la musique dans les productions d'Ingmar Bergman pour l'écran (Egil Törnqvist)

Analyse des relations entre musique et images dans certaines des dernières productions d'Ingmar Bergman.

* La musique, la parole et le silence dans les films d'Ingmar Bergman
N. T. Binh

Face à la parole mensongère des hommes et au silence de Dieu, la Musique, chez Ingmar Bergman, est souvent un moyen d'expression salvateur. Elle renoue la communication entre les êtres, permet de surmonter — même temporairement — sa douleur, imprime son rythme et ses tonalités aux images filmées, bref, s'impose comme un remède miraculeux à la perte du sacré.

* Music, words and silence in Ingmar Bergman's films
(N. T. Binh)

Set against men's false words and God's silence, music, in Ingmar Bergman, is often a saving means of expression. It brings again together communication between human beings. It allows - even briefly - to overcome pain. It keeps up its rhythm and tones with the moving pictures. So it stands out as a miracle cure for the loss of sacredness.

* Ingmar Bergman's "three" musical periods as a mirror for the development of Swedish film music
Christopher Natzen

One can roughly speak, in Ingmar Bergman's productions, of three musical periods consisting of Crisis (1946) to Prison (1949), Thirst (1949) to The Virgin Spring (1960) and Threw a Glass Darkly (1961) to The Magic Flute (1975). In the following paper I will, based on how the music was used, follow this differentiation to illustrate how Bergman's influence on the music increased from period to period. At the same time it illustrates how this changed the way music was used in Swedish film production.

(*) Les trois périodes musicales d'Ingmar Bergman, miroir du développement de la musique de film en Suède. Sommairement parlant, on peut envisager, dans la production d'Ingmar Bergman, trois périodes musicales : l'une allant de Crise (1946) à La Prison (1949), la deuxième entre La Soif (1949) et La Source (1960), la troisième de A travers le miroir (1961) à La Flûte enchantée (1975). Dans l'exposé suivant, en me fondant sur la manière dont est utilisée la musique, je suivrai cette différence pour illustrer comment la maîtrise de Bergman sur la musique se renforce d'une période à l'autre. Dans le même temps, l'exposé montrera comment cette évolution a marqué celle des modes d'utilisation de la musique dans la production cinématographique suédoise.

Friday June 23, 11.00 – 12.30
Opera: Dead, Alive and Kicking
(International Musicological Society)

* The death of the author? Rihm, Lachenmann, and operatic (un)truth.
Speaker: Fuyuko Fukunaka, Kunitachi College of Music and Keio University

A challenge to the notion that a single meaning for a text (and, by extension, a work of art) situates itself in its author was aptly captured by Barthes's famous 1968 essay 'La mort de l'auteur'. Wolfgang Rihm, the most notable figure in post-Stockhausen Germany, has carried out this challenge by tearing away on stage a picture of himself, via Heiner Müller's text, in his Musiktheater composition *Die Hamletmaschine* (1986). Taking my cue from this symbolic gesture in inquiring what a given operatic work 'is meant to be about', in this study I examine notions of narrative truth in operatic compositions of the post-1945 era – an era where any work of art cannot escape the reading of intertext(s).

Traditionally, opera was supposed to tell a 'story', whether fictional or realistic, and text and music were the constructional vehicles for defining the conditions that provide credibility for it. In some of the most notable post-1945 operatic compositions, however, the privilege of a single, unified tale is greatly undermined. Instead, an emphasis is newly given to the telling process and as a result the meaning of every on-stage event is called into question. In *Die Eroberung von Mexiko* (1991) and *Das Mädchen mit den Schwefelhölzern* (1996), for example, the composers Rihm and Lachenmann invite the audience freely to construct, de-construct, and re-construct the source story (the conquest of Mexico and the Andersen tale) to the extent where the notion that nothing holds true anymore on stage creates a new type of truthfulness that is compatible with our everyday life.

* Alphorns in Arcadia: Daphne's classical urge
Speaker: Chris Walton, University of Pretoria

Joseph Gregor occupies an unhappy place in the pantheon of Richard Strauss's librettists. As is well known, their collaboration began by default, when Strauss's chosen partner, Stefan Zweig, refused any further collaboration after their *Schweigsame Frau* on account of the Nazi persecution of the Jews. The perceived mediocrity of Gregor's texts – for *Friedenstag*, *Daphne* and *Die Liebe der Danae* – has long served to protect them from serious critical attention. *Friedenstag* has been both accused of pandering to the Nazi aesthetic, and praised for subverting it, while the later two are usually interpreted as a late flowering of the Graeco-Classical urge that had already led Strauss to create some of his finest operas

The present paper investigates the confluence of signifiers both Germanic and Greek in the text and music of the Strauss/Gregor operas, with specific reference to *Daphne*. Gregor's libretti are here placed in the wider context of his historical writing, which in these years displayed the author's increasing willingness to adopt the vocabulary of the Third Reich. By 1940, for example, Gregor was writing in implicit support of the racial theories of Alfred Rosenberg that the Greeks had been Aryans, and that the modern-day Germans were in fact the true heirs of Classical Antiquity. He even went so far as to litter his prose with references to the 'master race' and to imply advocacy for the 'destruction' of the 'Semitic nation'. While his libretti do not venture that far, there are numerous, uncomfortable similarities and corollaries between them and his historical prose.

The present paper thus aims to prove that the 'Classical' ambience of *Daphne* in fact has less in common with *Elektra* or *Ariadne* than with the 'Neo-Classicism' of the National Socialists as demonstrated (for example) in the architecture of the Berlin Olympic Stadium, the statues of Arno Breker, or the Olympic films of Leni Riefenstahl.

* Gerald Barry and the problem of opera.
Speaker: Sarah O' Halloran, University College, Cork

Gerald Barry's three operas (*The Intelligence Park*, *The Triumph of Beauty and Deceit* and *The Bitter Tears of Petra von Kant*) question the very possibility of opera working. None of Barry's operas could be regarded as a totality of complementary parts. Indeed, his operatic writing can be seen as a post-modern approach that operates in opposition to the notion of *Gesamtkunstwerk*. The operas exist as tapestries in which original material is combined with musical borrowings and textual quotations. The resulting juxtapositions can be elegant or violent and uncomfortable.

Barry's vocal writing, which often balances precariously on the edge of performability, questions the concept and necessity of songfulness, of melody, of 'getting the words out,' and the privileged position of the vocal line. His singers are treated roughly – they sing difficult melodies and rhythms at breakneck speed, are often pushed out of their standard range and are occasionally drowned out by the orchestra.

This paper will also discuss Barry's investigation of opera's ability to be both queer and camp on one hand and to endorse heteronormative values on the other. The ways in which stock elements of operatic narratives: love, sex, madness and death are used and abused. And, his analysis of the positions of the opera composer, performer and listener.

Friday June 23, 14.00 – 15.30
Popping In and Out
(International Musicological Society)

* Rock meets classic – the adoption of elements of traditional classical music in progressive rock.
Speaker: Rainer Gstrein, Universität Innsbruck

From the mid-1960s some rock musicians, several of whom had a university degree in music, attempted to emancipate and establish rock music as a 'serious' art form. One means of accomplishing this was to include 'classical' features in different ways: for example, by rearranging or paraphrasing compositions from former eras, referring to parameters like form, harmonic structure, instrumentation, etc. or collaborating with orchestras. An example is the *Concerto for group and orchestra* by Deep Purple, a concerto grosso, namely a rock band 'competing' with a symphony orchestra, first performed in 1970 at the Royal Albert Hall in London by Deep Purple and the Royal Philharmonic Orchestra, conducted by Malcolm Arnold. In the 1970s artists like Yes, Emerson, Lake and Palmer, Rick Wakeman and many more followed.

* How classical music becomes 'pop(ular)'
Speaker: Luke Howard, Brigham Young University, Provo, Utah

The average music consumer doesn't attend classical orchestral concerts in a concert hall. For the vast majority of listeners, encounters with orchestral works are more likely to happen through other media and in other venues, such as film, television, and radio. Outside of the classical music establishment, then, accepted notions of what constitutes 'classical music' might depend more on what the average listener has seen or heard through popular culture than on first-hand experience with live or even recorded performances of canonic (or other) classical repertory.

Drawing on a series of reception studies of well-known ‘classical’ hits, this paper examines how pop culture has defined the uses and meanings of the orchestral canon completely independently of critical reception, scholarly engagement, and live-performance history. By focusing on famous compositions from the 20th-century – *Carmina Burana* (Orff), *Bolero* (Ravel), *Adagio for Strings* (Barber), Górecki’s Third Symphony, and the *Adagio* of Giazzotto/Albinoni – this paper outlines the enigmatic process of transformation that takes a piece of art music and turns it into a pop hit. Mass-mediated appropriations of these works in particular telescope this transformation process.

I conclude that once these ‘classical’ works are incorporated into the pop soundscape, they carry an entirely different set of semiotic associations and cultural baggage than other classical works. Thus, while Beethoven’s Ninth Symphony will always be Beethoven’s Ninth, no matter what movies or TV shows it is used in, Barber’s *Adagio for Strings* becomes ‘the music from *Platoon*’, and *Carmina Burana* is ‘the music from *Excalibur*’ or Michael Jackson’s ‘Dangerous’ concerts. These works were co-opted into popular culture before they could accrue bona fide ‘classical’ credentials, and so their incorporation into mass media differs qualitatively from pop appropriations of Beethoven, Vivaldi, Mozart, or Pachelbel. They challenge, therefore, the accepted notions of a classical canon, and though by almost any reasonable criteria they are all ‘classical’ works, they dissolve the traditional divisions that separate ‘classical’ and ‘pop(ular)’ musics.

* John Williams as ‘classical’ (film) composer and his emerging American reputation
Speaker: Michael Saffle, Virginia Tech., Blacksburg

Insofar as American music and film critics have been concerned, movie music long occupied an uneasy position between ‘classical’ respectability and ‘popular’ accessibility. Throughout the 1950s and 1960s, for instance, the only ‘important’ film scores – at least in the opinions of traditionally trained American musicologists – were those written by ‘serious’ (i.e., ‘classical’ or art) composers: Copland, Honegger, Stravinsky and their ilk. Beginning especially in the 1970s, however, composers specializing or widely associated with movie music began to be accorded the recognition they deserve within ‘cultivated’ (as opposed to ‘vernacular’) circles. Bernard Hermann, who worked closely with Alfred Hitchcock and Orson Welles, is one example of such a composer; Meredith Wilson, creator of *The Music Man* and other musical comedies as well as a series of significant symphonic compositions, is another. Today, works by these and other composers appear with increasing frequency on American concert programs as well as ‘classical’ broadcasts sponsored by PBS and college radio stations. As film is increasingly recognized as itself an art-form, movie music is more often evaluated outside polarized classical/popular paradigms; art composers, too, turn with increasing frequency and fondness today to pre-serial sources of musical and topical inspiration.

John Williams has moved to the forefront of contemporary ‘classical’ composers of movie music, at least in terms of public acceptance and media accessibility. His scores for the ‘Indiana Jones’ and ‘Harry Potter’ films, for *Catch Me if You Can*, and above all for the original *Star Wars* trilogy, have earned him recognition from Susan McClary and other musicologists enthusiastic about his ‘breathtaking manipulation of nineteenth-century symphonic semiotics’ as well as Oscars and other pop-culture accolades. Many of Williams’s compositions, not merely works by other composers he has conducted and recorded with the Boston Pops and other ensembles, are marketed and received for their ‘majestic’ and even ‘transcendental’ qualities as well as their ‘fantastic’ ability to appeal across ‘musical boundaries’ – the ‘boundaries,’ of course, being those separating élitist listeners from their populist contemporaries. Williams’s music not only incorporates gestures derived from Mahler, Wagner, and Richard Strauss; excerpts from canonical masterpieces appear in Williams’s film scores—for instance, portions of Schubert’s ‘Unfinished’ Symphony in the music for *Minority Report*. A very few professional musicologists have already assessed a few of Williams’s scores in terms of their ‘classical’ antecedents [e.g. *Paulus*], but Williams’s reception as a (neo) ‘classical’ composer has been virtually ignored to date by the international musicological community.

IMS Speakers: Biographies

Hans Åstrand studied Romance languages at Lund University. He worked as a music critic in Malmö for over twenty years, and was subsequently chief editor of *Sohlman's Dictionary of Music*. He was Permanent Secretary of the Royal Swedish Academy of Music from 1973 to 1990, and is currently a member of the editorial committee of the *Franz Berwald Gesamtausgabe* for Bärenreiter Verlag. His research has for over twenty years been focussed on Joseph Martin Kraus (1756-1792).

Laila Barkefors is a musicologist at the University of Gothenburg. She wrote her dissertation *The Grating and the Star. Allan Pettersson's path through 'Barfotasånger' to Symphony* in 1995, and in 1999 also published a biographical study of Allan Pettersson and his works. In 2000, she brought out a CD-ROM of Pettersson's diaries during his twelve-tone studies with René Leibowitz in Paris in 1952, also including all his exercises and compositions from this period. Her latest book (2006) is a study of Knut Brodin, a Swedish composer of children's songs who was both a concert pianist and a most unusual music teacher during the interwar period.

Per F. Broman, assistant professor of Music Theory at Bowling Green State University, studied violin and music theory at Inggesund College of Music, Arvika, Sweden, music theory at the Royal College of Music in Stockholm, and music theory and musicology at McGill University in Montreal (M.A. Musicology). He received his Ph.D. (Fil. Dr.) from Gothenburg University. He has contributed articles to *Perspectives of New Music*, to the *New Grove Dictionary of Music and Musicians*, to *College Music Symposium*, *Journal of Popular Music Studies*, and wrote the chapter on Sweden for *New Music of the Nordic Countries* (Pendragon Press, 2002), and has recently completed two book chapters on Woody Allen's reliance on Ingmar Bergman in *Woody Allen and Philosophy* (Open Court, 2004) and the film music of Dag Wirén.

Marie Cornaz is head of the music division of the Royal Library of Belgium. She obtained her doctorate in musicology at the University of Brussels. She has studied musical sources in private and public collections in Belgium for the RISM Manuscripts project, and is the author of two books, the first on the publishing and the circulation of music in Brussels during the 18th century, the second about the Princes of Chimay and music, which focuses on music of the 19th century.

Jeremy Cox joined the Royal College of Music in 1995 as Dean of Postgraduate Studies, taking on the post of Dean & Deputy Director of the College in 1998. An academic musician, performer and conductor, he gained his doctorate from Oxford University in 1986 for a thesis on the songs of Francis Poulenc. His main research interests are in French music of the early 20th century and in the history of Neo-Classicism. As a singer, he has performed with groups such as The Clerkes of Oxenford, Capella Nova and The Britten Singers. He has also conducted a number of choirs and orchestras, including the Edinburgh Bach Choir.

Darla Crispin is the Head of Graduate School at the Royal College of Music. She was formerly a member of the academic studies department at the Guildhall School of Music & Drama. She is Co-Chair of the Association of European Conservatoire's POLIFONIA Project 3rd Cycle Working Group, and is also active as a member of the NAMHE Executive. A Canadian pianist and scholar, Crispin has worked as a solo performer and accompanist in Europe and Canada. Her doctorate at King's College,

London, was on Arnold Schoenberg's string quartets, and her principal interest in both research and performance is musical modernity. Ashgate's *Music and Silence*, due for publication in 2007, will include a chapter by Crispin on John Cage.

Nora Engebretsen is an assistant professor of Music Theory at Bowling Green State University in Ohio. She earned her Ph.D. in music theory from the University at Buffalo in New York State, where she wrote a dissertation exploring connections between mathematical group theory and nineteenth-century German harmonic theory. Her research interests include transformational theory, scales theory, and the history of music theory.

David Fallows is a professor at the University of Manchester. He studied at Cambridge, King's College London and Berkeley, and has taught in Paris, Basle, Vienna and the USA. His research has focussed on the music of the 15th century, and has included pioneering work on the lives of Ciconia, Regis and Josquin. He has served on numerous editorial boards, and has also acted as review editor of *Early Music*. He has won the Dent Medal, is a *Chevalier de l'Ordre des Arts et des Lettres*, and a Fellow of the British Academy. He is currently the President of the IMS.

Fuyuko Fukunaka currently teaches at Keio University. She is a native of Tokyo, and earned a BA (piano) from the Kunitachi College of Music there, an MFA (performance practice) from Mills College, and a Ph.D. in historical musicology from New York University, with a dissertation on the music of Wolfgang Rihm

Dorothea Gail is currently completing her Ph.D. at the Hochschule für Musik und Darstellende Kunst Frankfurt a.M., entitled 'Charles Ives' *Fourth Symphony*. Quellen – Analyse – Deutung'. She studied *Schulmusik* at the Hochschule, with organ as her main instrument, and also studied Protestant Theology at the University of Frankfurt. She did voluntary work at the opera houses of Leipzig and Frankfurt, working as an assistant to the director for the opera *Die Eroberung von Mexiko* by Wolfgang Rihm in Frankfurt in 2001. In 2004, she visited the University Library in Yale, New Haven, in order to study the Charles Ives papers for her forthcoming doctorate.

Ruĳta Gosĳtautieneĳ has been a lecturer at the Lithuanian Academy of Music since 1991. She has published widely on 20th century music, music philosophy and cultural studies, and has edited and co-edited several books, including a volume on post-Soviet Lithuanian art, *Pazĳymeĳtos teritorijos* (*Mapping Territories*, Tyto Alba Publishers, 2005). She is currently preparing a textbook entitled *Music as Cultural Text* (in Lithuanian, forthcoming in Apostrofa, 2006). She has been member of the International Project on Musical Signification since 1992. Ruĳta Gosĳtautieneĳ has been the Chair of the Musicological Section at the Lithuanian Composer's Union since 2005 and of the ISCM Lithuanian section since 2003.

Jeremy Grimshaw is an associate professor of music at Denison University in Granville, Ohio, where he teaches courses in music history and world music, and where he recently established a Balinese gamelan program. During his doctoral studies in musicology at the Eastman School of Music, Grimshaw made the acquaintance of the minimalist composer La Monte Young, and subsequently completed a doctoral dissertation on Young's life and work. Grimshaw has published in a number of scholarly journals and has spoken at various national and international conferences. He is currently working on a book about early minimalism.

Rainer Gstrein is a professor at the University of Innsbruck. He studied musicology and European ethnology at Innsbruck, and after completing his doctorate he worked on a field project of the Phonogram Archive of the Austrian Academy of Sciences. He has also taught at the University of New Orleans. In 1999, he was awarded a prize by the City of Innsbruck for his book: *Die Sarabande – Tanzgattung und musikalischer Topos*, and in 2000 he was the local organizer for a conference of the Study Group for Historical Sources of the International Council for Traditional Music (ICTM) in Innsbruck.

Barbara Haggh is a professor of musicology at the University of Maryland School of Music. She serves on the Directorium of the International Musicological Society as well as on the editorial or advisory boards of the series 'Historiae' and the CANTUS and RELICS projects. She presently chairs the IMS Study Group 'Cantus planus' and the AMS Capital Chapter. She is the author of more than fifty articles on medieval plainchant, music theory, urban music, and on the Burgundian Order of the Golden Fleece, and has edited the earliest plainchant composed to honour St Elizabeth of Hungary. She is completing a monograph on the ninth-century treatise 'Musica disciplina' as well as books on a medieval Marian office and on two ordinals from Ghent and Dijon, and, with Michel Huglo, an article on the manuscripts of the Sainte-Chapelle in Paris.

Sarah O' Halloran is currently finishing an MPhil at University College Cork. Her thesis is on the operas of Gerald Barry, and she is supervised by Chris Morris. She has presented papers at several international conferences, including those of the Royal Musical Association and the Society for Musicology in Ireland. Sarah is also a composer. Her most recent work has focussed on installations for art galleries, including the Glucksman Gallery in Cork, and Siamsa Tire in Tralee.

Rob Haskins is an assistant professor of music at the University of New Hampshire. He holds a D.M.A. in harpsichord and a Ph.D. in musicology from the University of Rochester, Eastman School of Music. His research concerns American music in the second half of the twentieth century. He has read papers on John Cage, Philip Glass and Richard Strauss for local and national meetings of the American Musicological Society, the Society for American Music, and other conferences. His writings appear in *Music and Letters*, *Perspectives of New Music*, the *Musical Quarterly*, and other publications. In 2007, Mode Records will release his recording of Cage's *Two2* (with the pianist Laurel Karlik Sheehan).

Björn Heile is a lecturer in music at the University of Sussex. He studied musicology and English and American Literature at the Technical University in Berlin, then took his Ph.D. at the University of Southampton with a thesis on Mauricio Kagel. Following that, he was a Leverhulme Special Research Fellow at the Universities of Southampton and Sussex. He has published extensively on new music, and his *The Music of Mauricio Kagel* (Aldershot: Ashgate) is due to appear in August 2006.

Christiane Heine studied musicology, the history of the Middle Ages and art history at the Friedrich Alexander University of Erlangen-Nürnberg (Germany), where she was awarded her doctoral degree in 1992 with a thesis on the Spanish composer Salvador Bacarisse. Since 1993, she has been a professor in musicology at the University of Granada (Spain), and she is working as country adviser for *Die Musik in Geschichte und Gegenwart*. She specializes in music of the 19th and 20th centuries, with musical analysis one of her prime areas of interest. She has published numerous articles and has been invited to give lectures on Spanish music at several Universities in Spain, Germany, Great Britain and France.

Michael Holmes is the director of the University of Maryland Collegium Musicum, music director and principal conductor of the Orchestra of the 17th Century in Washington D.C., and director of the Washington Cornett & Sackbutt Ensemble. He is currently pursuing his Ph.D. in Historical Musicology at the University of Maryland, College Park, where he is working on his dissertation dealing with Jean Sibelius's 'crystallization' of Fenno-Karelian traditional folk melodies into his late 'universal' period music. Michael Holmes was a Fulbright recipient in Finland in 2001-02. During that year, he worked closely with all of Sibelius's original manuscripts, including some which he performed as a conductor in premiere performances outside Finland, in the USA and in Europe.

Michael Hooper is a mandolinist and musicologist currently researching the music of David Lumsdaine at the University of York.

Luke Howard was appointed an associate professor in the School of Music at Brigham Young University in 2002. A native of Sydney in Australia, he received his formal education at the Sydney Conservatorium of Music, Brigham Young University (Provo, Utah) and the University of Michigan (Ann Arbor). He taught at Minnesota State University Moorhead and the University of Missouri Kansas City before returning to Brigham Young. Howard's research interests focus on recent music from Central Europe, the roles of art music in contemporary popular culture, and the intersections between music and other forms of cultural expression.

Daryl Jamieson has just completed the final year of his Ph.D. at the University of York, studying composition with Nicola LeFanu. He was born in Halifax, Nova Scotia, and completed his B.Mus. in composition at Wilfrid Laurier University, and his M.Mus. in composition at the Guildhall School of Music and Drama. His major pieces include a shakuhachi concerto entitled *tozasareshi yami*, two large chamber works (*crystal grapeshot bouquet* and *con tu sueño en mi sueño*), two one-act operas and many songs. As a musicologist, he has written papers on topics as diverse as Contemporary Canadian Music, Queer Musicology, and the Backstreet Boys. He has been supported in his recent work by the University of York and the Music Analysis Development Fund.

Lesya Lantsuta graduated from the M. Lysenko State Higher Music Institute in the Ukraine in 1992. She received her Ph.D. in musicology under Olena Zinkevych from the P. Chaikovsky National Music Academy in Kiev in 1999. She thereafter taught music history at the National Music Academy, and worked as a writer and editor for *Myzyka*, a professional music magazine. Her principal research interests are in Ukrainian contemporary music. She currently lives in Södra Sandby in Sweden with her husband and two small daughters.

Cajsa S. Lund is an archaeologist and a musicologist. She is attached to the Department of Archaeology at Lund University, and is also head of the section 'Early Music' on the staff of the regional music institution *Musik i Syd*. She was formerly a bassoonist in the Malmö Symphony Orchestra. After postgraduate studies at the universities of Stockholm and Lund, she specialised in music archaeology, and is considered one of the pioneers in this field of research. She has authored several papers, and also researched and produced the CD 'The Sounds of Prehistoric Scandinavia', which won the Swedish Gramophone Award.

Barbara Dobbs Mackenzie is editor-in-chief of Répertoire International de Littérature Musicale (RILM) and the director of the Barry S. Brook Center for Music Research and Documentation at The Graduate Center of The City University of New York. Mackenzie received her Ph.D. in musicology from the University of Michigan with a dissertation entitled 'The Creation of a Genre: Comic Opera's Dissemination in Italy in the 1740s'. She is on the board of directors of NFAIS (a membership organization for groups that aggregate, organize and facilitate access to information) and IAML-US.

Tatjana Markovic is an assistant professor at the Department of Musicology in the Faculty of Music at the University of Arts in Belgrade. She has been a guest lecturer at the universities of Ljubljana in Slovenia and Odense in Denmark, and is a member of several international projects involving tertiary institutions in France, Austria and the USA. Her interests range from the social history and aesthetics of 19th and 20th century European and Serbian music to the semiotics of opera, historiography, and musicology in the context of Cultural Studies. Her book *Transfigurations of Serbian Romanticism: Music in the Context of Cultural Studies* was published in 2005.

Stephanus Muller is a senior lecturer in musicology at the University of Stellenbosch, where he is developing a Music Documentation Centre for South African music. He was born in Pretoria, and studied at the Universities of Pretoria, South Africa and Oxford. From 2002 to 2004 he lectured in musicology at the University of the Free State. He is currently the President of the South African Musicological Society. Muller has published numerous articles on music in South Africa, and has recently co-edited a book on the life and work of the composer Stefans Grové.

Danute Petrauskaite is the director of the Institute of Musicology and professor at the Department of Music Theory and History of Klaipeda University in Lithuania. She studied history of music at the Lithuanian State Conservatoire (the present Academy of Music and Theatre), and in 1992 completed her Ph.D. thesis in Music Education at Vilnius University. She is the author of several books and many articles in Lithuania and abroad. Her interests are music in Lithuania, the musical culture of Lithuanian emigrants in the USA, and the history of music pedagogy.

Laurent Pugin trained as a musician and musicologist and is now working in the field of computer science applied to music. He has just finished his Ph.D. thesis at Geneva University under the supervision of Etienne Darbellay, and recently took up a post-doctoral position in Music Technology at the Distributed Digital Music Archives and Libraries Laboratory, McGill University, Canada, under the supervision of Prof. Ichiro Fujinaga. Since 2004, Pugin has overseen the migration of the RISM Switzerland database to the internet. He is also involved in a complete edition of the secular works of Luca Marenzio, in collaboration with scholars from the USA, Switzerland and Italy.

Rudolf Rasch studied musicology in Amsterdam with K. Ph. Bernet Kempers and J. Smits van Waseberghe. Since 1977 he has been affiliated to the Department of Musicology of Utrecht University in the Netherlands. His primary interests are in the musical history of the Netherlands of the seventeenth and eighteenth centuries, but he has also published books, articles and editions pertaining to composers such as Froberger, Corelli and Vivaldi.

Michael Saffle is professor of Music and Humanities in the Department of Interdisciplinary Studies at Virginia Tech. He earned his joint Ph.D. in musicology and humanities at Stanford University and has published articles and reviews in the *Journal of the American Musicological Society*, *Acta Musicologica*, *Notes*, the *Programmhefte* of Bayreuth's Wagner Festival, *Music & Letters*, and the *Leonardo Music Journal* as well as the *International Dictionary of Black Composers*. His books include *Franz Liszt: A Guide to Research*, revised and republished by Routledge in 2004. He serves as editor for American biographical entries on behalf of the new *MGG*.

Herbert Schneider is a professor of musicology at the University of the Saarland in Saarbrücken in Germany. His prime areas of research are music theory, French music from the 17th to the early 20th centuries, the popular song, opera from the 17th to the end of the 19th centuries, and German-French

musical relations since the 18th century. He is the editor of the Complete Works of J.-B. Lully, and in 2006 edited the *Bourgeois gentilhomme* by Molière and Lully. He edits the *Musikwissenschaftliche Publikationen* (Hildesheim, Georg-Olms Verlag), of which twenty-seven volumes have hitherto appeared. A festschrift was published on his 65th birthday, and contains a list of all his writings.

Laura Silverberg is a Ph.D. candidate in her fifth year at the University of Pennsylvania in Philadelphia, Pennsylvania. Her dissertation, entitled 'The East German *Sonderweg* to Modern Music, 1956-1971' explores the aesthetic debates, compositional praxis, and critical reception of new music in the German Democratic Republic. While focussing on the musical repertoires of nineteenth- and twentieth-century Europe, her areas of research interest include music and politics; nationalism and ideology; aesthetics and criticism; the role of gender in musical composition and reception; and music historiography. She received her Bachelor's degree in piano performance at Rice University's Shepherd School of Music and remains active as a pianist through chamber music performance and teaching.

Nigel Simeone is a professor of Historical Musicology at the University of Sheffield (UK). His research is mostly on twentieth-century French music, and he has published three books on Messiaen, notably the full-length biography co-written with Peter Hill (Yale University Press, 2005). He has recently completed (again with Peter Hill) a monograph on Messiaen's *Oiseaux exotiques*. Simeone's wider interests in the musical life of Paris led him to write *Paris: A Musical Gazetteer* (Yale University, 2000), and at present he is working on a book about music in Paris during the Occupation. As well as French music, he has also worked on Janáček and is the author of *Janáček's Works* (co-written with John Tyrrell and Alena Nemcová).

László Somfai is Professor Emeritus and director of the Ph.D. programme at the Franz Liszt Academy of Music (State University) in Budapest, and the former director of the Bartók Archives of the Institute for Musicology of the Hungarian Academy of Sciences. He is currently the editor-in-chief of the forthcoming *Béla Bartók Complete Critical Edition*. Somfai's research focuses on Haydn and Bartók, with particular emphasis on the complex investigation of primary sources in relation to the compositional process, and on authentic performance. He was president of the International Musicological Society from 1997 until 2002.

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