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

# Dublin, Ireland  24 – 29 July 2011

# Abstracts

## Monday July 25  09.00 – 10.30   Opening Session: Geminiani and Handel in Dublin

### The shadow of Handel: Creating the Geminiani Opera Omnia. Speaker: Christopher Hogwood (Patron of the Conference)

Of all the leading composers of the 18th century, only Francesco Geminiani (1687-1762) is lacking a complete critical edition of his music and writings. Francesco Geminiani Opera Omnia will present all his works, instrumental, vocal and didactic, in full critical editions, with the composer's first versions, revisions and re-workings presented consecutively by opus number, including a full critical commentary and facsimiles, together with complete performance material for the orchestral and chamber works. As General Editor, Christopher will discuss his experiences so far with creating and running the project; also paying homage to Geminiani's experiences in Dublin.

*Von allen führenden Komponisten des 18. Jahrhunderts fehlt nur Francesco Geminiani (1687-1762) eine kritische Gesamtausgabe seiner Musik und Schriften. Francesco Geminiani Opera Omnia wird alle seine Werke, darunter Instrumental-, Vokal- und didaktische Werke, in ausführlichen kritischen Ausgaben präsentieren.  Sie beinhalten die ersten, revidierten sowie überarbeiteten Versionen der Werke des Komponisten, die nach Opusnummer geordnet präsentiert werden.  Die Einträge schliessen auch ausführliche kritische Kommentare, Faksimiles und komplettes Aufführungsmaterial für Orchester-und Kammermusikwerke ein. Als Gesamtherausgeber spricht Christopher über seine bisherigen Erfahrungen mit der Gründung und Durchführung des Projektes und wird dabei besonders auf Geminianis Erfahrungen in Dublin eingehen.*

De tous les grands compositeurs du 18e siècle, que Francesco Geminiani (1687-1762) est dépourvu d'une édition critique complète de sa musique et ses écrits. Francesco Geminiani Opera Omnia présentera toutes ses œuvres, instrumentales, vocales et didactique, en pleine éditions critiques, avec le premier compositeur versions, des révisions et des re-fonctionnements présentés successivement par le numéro d'opus, y compris un commentaire critique complète et fac-similés, avec des performances complètes matériel pour les œuvres orchestrales et de chambre. Comme le général Editor, Christopher va discuter de son expérience à ce jour avec la création et l'exécution du projet; aussi rendre hommage à des expériences Geminiani à Dublin.

### Handel in Ireland.   Speaker: Katharine Hogg (Gerald Coke Handel Collection, London)

This paper will outline in some detail Handel's visit to Ireland in 1741-1742, the concerts he gave in Dublin and the history surrounding the early performances of Messiah. It will describe the musical scene in Dublin in the 1740s, Handel's contemporaries in the city and his activities during the nine months he spent in Ireland. The paper will draw on the rich resources of the Gerald Coke Handel Collection at the Foundling Museum, which includes much original source material relating to Handel's trip.

*Dieses Referat wird einen ausführlichen Überblick über Händels Besuch in Irland von 1741-1742 geben, einschliesslich seiner Konzerte in Dublin und die Geschichte seiner frühen Aufführungen des Messias'. Es wird die Musikwelt Dublins, Händels Zeitgenossen in der Stadt und seine Akivitäten in den neun Monaten seines Aufenthaltes in Irland beschreiben. Das Referat stützt sich auf das reiche Quellenmaterial der Gerald Coke Handel Sammlung im Foundling Museum, das viele Originalquellen in Verbindung mit Händels Reise aufweist.*

Le présent document décrit en détail la visite de Haendel à l'Irlande en 1741-1742, les concerts qu'il a donné à Dublin et l'histoire entourant les performances au début du Messie. Il décrira la scène musicale de Dublin dans les années 1740, les contemporains de Haendel dans la ville et ses activités au cours des neuf mois qu'il a passés en Irlande. Le document s'appuiera sur les riches ressources de la collection Gerald Coke Haendel au Foundling Museum, qui comprend beaucoup de matériel source originaux relatifs à voyage de Haendel.

## Monday July 25   11.00 – 12.30   Digitisation projects of music centres and archives

### Enabling future music research and promotion: The Contemporary Music Centre's music digitisation project.  Speaker: Jonathan Grimes (Contemporary Music Centre, Dublin)

The Contemporary Music Centre (CMC) is Ireland's national archive and resource centre for new music, supporting the work of composers throughout the Republic and Northern Ireland.

The paper will introduce the Centre and present its music digitisation project. This project will see the Centre's collection of 5500 scores and 3000 recordings digitised for eventual online access with the aim of creating an online

platform for future research into new Irish music. The presentation will include an overview of the project, along with a critical evaluation of progress and achievements to date.

### The National Archive of Irish Composers – www.naic.ie : Creating a prototype digital collection of music from the National Library of Ireland.  Speaker: Una Hunt (University College Dublin)

A collection of historic music connected to Ireland and Irish culture was assembled on a new website in November 2010 as the first step towards the establishment of The National Archive of Irish Composers. In terms of the provision of access to Ireland's music this is an important step and one which can hopefully be built upon in the future.  The primary aspiration was to provide a prototype which may ultimately be developed into a comprehensive representation of music from the National Library of Ireland, freely available on the World Wide Web.  The project is a collaborative venture between the National Library of Ireland, Dublin Institute of Technology and Heritage Music Productions Ltd. Ultimately, it is hoped that other interested parties and institutions may contribute towards completing the collection by historic Irish composers, and making it easily available through internet access.

The notion of a 'national music collection' in Ireland is not new.  The Contemporary Music Centre and the Irish Traditional Music Archive have created extensive collections, databases and sound archives connected to Contemporary and Traditional Music.  However, support for the music of historic composers has been sporadic, at best and there are virtually no agencies willing to promote or support projects in this area.  This makes this initiative singularly unique and welcome and opens the potential to develop digital resources to complement those already in existence.

This paper will outline the development of the digital music collection in a relatively short space of time and describe the functions available and future plans for the website.

### World music within the Music Information Center (MIC) at Music Center the Netherlands (MCN).  Speaker: Els van Swol (Music Information Center, Amsterdam)

First of all: what is world music? According to Joep Bor (founder of the World Music Department at the Codarts, the Conservatory of Music in Rotterdam) it is 'all the imported non-western music formed in a new surrounding and in context is an integral part of our musical life (…). World music pretends – just as with world literature, world cuisine and world economy – that we are now citizens of the world.'

World Music also forms an integral part of Music Center the Netherlands. Some examples include: Day of the World Music, Dutch Jazz & World Meeting 2010, program line 'Cultural diversity', the Music Encyclopedia and the Music Paper Prize with a specific jury member with regard to world music: Anne van Oostrum (Universities of Amsterdam and Leiden).

The last two examples are projects of the Music Information Center. The MIC received got funding for a large digitalization program. One of the ideas is to digitalize the archive of a famous large project in The Netherlands: Frozen brass, the transformation of a western wind orchestra in the former colonial aeries. This can be the starting point of educational projects (Frozen brass revisited) and also serve as an example for other Music Information Centers all over the world.

Conclusion: world music forms, thanks to our world population, a typical Dutch phenomenon. And therefore one of the major tasks of Music Center the Netherlands/Music Information Center.

## Monday July 25    11.00 – 12.30   Music libraries tomorrow

### Special collections and the future of music libraries.  Speaker: David Day (Brigham Young University, Provo, UT)

In an era of constant evolving technologies that evoke ongoing debate over the relevancy of traditional libraries and services, special collections are increasingly regarded as essential to the vision of a learning environment that engages students in analysis of primary sources and the development of original critical thought. This is the conclusion reached in a joint Association of Research Libraries and Coalition for Networked Information (ARL-CNI) forum held in October 2009 and titled "An Age of Discovery: Distinctive Collections in the Digital Age."

This paper will provide a summary overview of arguments that recognize distinctive or special collections as the logical successful foundation of libraries in the future. It will examine how special collections relate to modern theories of learning and developing models of collaborative research. The merits of mentoring environments and other library programs that bring students and faculty into a laboratory setting of collaborative discovery of primary sources will be compared to less effective methods of library instruction. Case studies evaluating such efforts in relation to Music Special Collections at Brigham Young University will illustrate both successes and obstacles.

*Dans une époque des technologies en evolution constante qui évoquent un débat en cours sur la pertinence des bibliothèques et services traditionnels, les collections spéciales sont de plus en plus considérées comme essentielles à la vision d'un environnement d'apprentissage qui engage les élèves dans l'analyse des sources primaires et dans le développement des pensées analytiques originales.*

*Cet article donnera un aperçu sommaire des arguments qui reconnaissent les collections spéciales ou distinctifs comme une fondation logique pour les bibliothèques dans l'avenir. Il examinera comment les collections spéciales se rapportent aux théories modernes de l'apprentissage et le développement des modèles de la recherche en collaboration. Les valeurs d'un environnement de mentorat et d'autres programmes de la bibliothèque qui apportent les étudiants et la faculté dans un cadre de laboratoire de la découverte des sources primaires sera considéré comme une solution à des problèmes du plagiat et du baissement d'expressions écrite. Des études de cas qui évaluent ces efforts par rapport aux Collections Spéciales de Musique à Brigham Young University et d'autres institutions illustrent à la fois les réussites et les obstacles*

## The Ulrich Drüner Collection of Viola Music: Origins and future research potential. Speaker: Ulrich Drüner (Musikantiquariat Dr. Ulrich Drüner, Stuttgart)

Ulrich Drüner's passion for collecting rare viola music began early in his career as an orchestra player in the Stuttgart Chamber Orchestra (1969-1975) and Staatsoper Stuttgart (1975-2008). He exploited numerous treasures from his private library in the preparation of more than 50 modern editions of viola music published by Schott, Peters, Bärenreiter, Amadeus and other firms, and including some important first editions (Paganini, Sonata per la Grand Viola, C. M. v. Weber, Variazioni), several Urtextausgaben (Beethoven, Notturno op. 42; Mozart, Duos K. 423-24, etc.), the very successful pedagogical collection Das Studium der Viola / The Study of the Viola (3 volumes), typical Viola Music by Hoffmeister, Pleyel, Rolla, Stamitz and many others. Drüner also published a series of 15 articles and lectures in the fields of viola music, viola playing and viola history.

The private collection of Ulrich Drüner eventually grew to be the most extensive and significant repository of printed viola music from 1750 to 1900. These holdings number over 1,400 volumes representing about 3,000 compositions. Even as a private collection, Drüner's holdings of viola music from this period are unrivaled, even by large national libraries.

In contemplating an institutional home for his private collection, the Primrose International Viola Archive (PIVA) at Brigham Young University in Provo, Utah attracted Drüner's interest. PIVA was already recognized as one of the most extensive collections of viola music from the 20th century. Both collections, PIVA and Drüner, were joined in 2009 and today they constitute the most extensive library of printed viola music in the world. The holdings of print editions are also complemented by extensive autographs and other manuscripts, microfilms and xerox copies (from major European libraries). The combined resources are available to the general public for musicological and performance research. Since viola music still needs a larger availability, the holdings at Brigham Young University now offer unique opportunities for overlooking, checking and choosing new quality items for repertory development.

## Die Ulrich Drüner Sammlung von Viola Musik: Ursprung und Zukunft Forschungspotenzial

Ulrich Drüners Liebe zu seltener Viola-Musik begann bereits am Anfang seiner Laufbahn als Musiker im Stuttgarter Kammerorchester (1969-1975) und im Staatsorchester Stuttgart (1975-2008). Er wertete zahlreiche Schätze seiner Sammlung aus, um im Laufe der Zeit über 50 Neuausgaben herauszubringen (bei Schott, Peters, Bärenreiter, Amadeus u. a.), darunter einige wichtige Erstausgaben (Paganini: Sonata per la Grand Viola; C.M.v. Weber: Variazioni) und Urtextausgaben (Beethoven: Notturno op. 42; Mozart: Duos KV 423-24, etc.) sowie das erfolgreiche Studienwerk "Das Studium der Viola" (3 Bde) und typische Viola-Musik von Hoffmeister, Pleyel, Rolla, Stamitz u. v. a. Er publizierte ferner 15 Artikel und Vorlesungen zum Gebiet der Viola-Musik, Viola-Spiel und zur Geschichte dieses Instruments.

Die Sammlung Drüner wurde schließlich zur umfangreichsten und signifikantesten Spezialsammlung zur Viola-Musik im Zeitraum von 1750 bis 1900 mit über 3000 Kompositionen, die in 1400 Bänden enthalten sind. Für den gewählten Zeitrahmen wurde diese Bedeutung von keiner öffentlichen Bibliothek erreicht.

Im Hinblick auf eine Überführung in eine institutionelle Heimstatt fiel sein Augenmerk zu einem frühen Zeitpunkt auf das Primrose International Viola Archive (PIVA) an der Brigham Young University in Provo, Utah, wo bereits seit Jahrzehnten die Sammlung des berühmten Bratschisten William Primrose angesiedelt war und nach und nach zur umfangreichsten Spezialsammlung für die Viola-Musik des 20. Jahrhunderts ausgebaut worden war. Seit 2009 bilden nun die Sammlungen PIVA und Drüner zusammen die umfangreichste Bibliothek für gedruckte Viola-Musik in der Welt, ergänzt durch umfangreiche Bestände an Autographen und anderen Handschriften sowie Mikrofilmen und Xeroxkopien aus vielen bedeutenden europäischen Bibliotheken. Die beiden nun vereinigten Spezialbestände sind darauf ausgelegt, für Musikstudenten und allgemeines Publikum für das Studium an den Originalquellen zugänglich zu sein. Da das Viola-Repertoire immer noch einer intensiven Entwicklung bedarf, bieten die Bestände der Brigham Young University nun ideale Bedingungen, um das Vorhandene zu überblicken und daraus neue Repertoirestücke zu erschließen.

## Le Ulrich Drüner Collection de Viola Musique: Origines et potentiel de recherche future

L'intérêt de Ulrich Drüner pour les pièces rares de la musique pour alto commença au tout débutde sa carrière de musicien dans l'Orchestre de Chamber de Stuttgart (1969-1975) et dans l'Orchestre de l'Opéra de Stuttgart (1975-2008). Il exploita de nombreux trésors de sa collection pour en préparer, au fil des années, plus de 50 éditions (chez Schott, Peters, Bärenreiter, Amadeus etc.), parmi eux quelques premières éditions importantes (Paganini: Sonata per la Grand Viola; C.M.v. Weber: Variazioni) des éditions Urtext (Beethoven: Notturno op. 42; Mozart: Duos KV 423-24, etc.) ainsi que le recueil pédagogique "Das Studium der Viola" (3 vol.) et la musique d'alto typique de

compositeurs tels que Hoffmeister, Pleyel, Rolla, Stamitz etc. De plus, il publia 15 articles et conférences dédiés à la musique d'alto, à le technique et à l'histoire de cet instrument.

La collection Drüner devint la plus importante bibliothèque pour la Musique d'alto pour la période de 1750 à 1900 avec plus de 3000 compositions contenus dans 1400 volumes. En ce qui concerne la période choisie, cela ne fut égalé par aucune bibliothèque publique.

En vue du passage de cette collection privée dans le domaine public, l'intérêt se fixa très tôt vers la Primrose International Viola Archive (PIVA) situé à la Brigham Young University à Provo, Utah, où, depuis plusieurs décennies, la collection du célèbre altiste William Primrose avait trouvé sa place, destinée peu à peu à devenir la plus importante collection spécialisée pour la musique d'alto du 20e siècle. Maintenant, réunies depuis 2009, les collections PIVA et Drüner forment ensemble la plus grande bibliothèque pour la musique imprimée pour l'alto dans le monde, complété par un grand nombre d'autographes et autres manuscrits ainsi que de microfilms et xeroxcopies en provenance d'importantes bibliothèques européennes. Ces deux collections réunies sont appelées à permettre aux étudiants de musique et au public en général l'accès aux sources musicales originales, offrant des conditions idéales pour une vue générale, pour le tri et pour le choix de pièces de qualité servant au développement du répertoire que l'alto nécessite toujours.

### Libraries-Museums-Archives: A comprehensive approach to the music heritage. Speaker: Federica Riva (Conservatorio di musica, Firenze)

The European Community strongly encourage connections (and web-connection) among Library, Museum, Archives. Some Music teaching Institutions represents this connection in a significative way, as they preserve quite all kind of documents related to music. The reform of music study now in due course in Italy and the Bologna process push forward to develop new approaches to the historical heritage. The Archive of the Institution is a primary source to study not only the school career of musicians who studied there, but also the connection between music teaching and the society. The Museum preserves music instruments collections as well as the heritage of musicians who often devoted their lives to the institution itself (teachers) or developed a relevant music carrier (pupils). The great variety of activities (singers, instruments players, conductors, composers) lead to a great variety of documents. Through library collections the history of music teaching can be investigated, and how ethnomusicological studies entered the academic environment. Some non-academic school of music and their libraries represent how the interest on popular music spread among non-professional musicians in the late XX century. Italian study cases are presented with special reference to the cities of Parma ; Firenze ; Sassari; Roma.

## Monday July 25   14.00 –15.30   Orchestra – libraries, music, and women

### Thoughts about the changing role of music libraries in their institutions. Speaker: Sabina Benelli (Teatro alla Scala, Milano)

The social and economical changes occurred in the first 10 years of the 21st century have had repercussions on artistic production too, affecting both preparation and circulation of live performances, and promoting at the same time the need of more developed technologies.

Besides, the demand of new kind of future careers, resulting from the employment crisis, has caused a huge request of information in order to support the new training offers, directed to subjects which often do not have enough technical skills, and whose background and objectives are not necessarily strictly related to artistic live performance. Moreover, the greater availability of information through new distribution channels has increased the number of new typologies of users, unknown until now.

This "revolution" has brought changes in the balance among the different functions of the library, leading us to face the choice between an adaptation to the needs of new users and a strict safeguard of our role in the opera house productions; our present choices will determine the quality of our future contribution in the changing structure of institutions we belong to.

### Brazilian classical music: An unpretentious panorama. Speaker: Maria Elisa Peretti Pasqualini (Fundação OSESP, São Paulo)

Brazil is a young country. Discovered by the Portuguese in 1500, it has all the advantages, as well as all the disadvantages of that young age. In comparison, it has little history and small memory, together with an overwhelming desire to set and choose the right models.

The history of Brazilian music is not different. When it comes to classical music, there is a lot of discussion about it: if it is only for an elite, if it is necessary and how to achieve lasting projects.

Only recently has the concern to rescue the Brazilian repertoire brought to light little-known works in our own country, and sometimes totally forgotten by audiences who once had the chance to listen to them. Composers like Heitor Villa-Lobos, Camargo Guarnieri, Francisco Braga, are better known today thanks to good editions of their scores and orchestra materials, as well as good recordings that are being internationally distributed.

Criadores do Brasil is a publishing house dedicated to the editing and dissemination of works of both famous masters and young talents of Brazilian classical music. What makes it different is the fact that it belongs to an

orchestra, Osesp, which performs the edited material during its seasons. This provides an opportunity to make a post-performance review of the edition, granting the production of high quality material, both musically and graphically, benefiting the understanding of the work and stimulating its performance.

Despite all the problems we face with the lack of knowledge and respect for copyrights on the part of some institutions, problems with large publishers holding the rights of most of the symphonic work of Brazilian composers such as Heitor Villa-Lobos and Camargo Guarnieri, but who do not edit their work and continue to rent unacceptable manuscripts, research work, editing, proofreading, reviewing and publishing continues and growing recognition of the importance of Criadores do Brasil's work is anticipated.

The paper will offer a review of Brazilian music, from composers like: Pe. José Maurício Nunes Garcia (1767-1830), Carlos Gomes (1839-1896), Francisco Braga (1868-1945), Luciano Gallet (1893-1931), Heitor Villa-Lobos (1887 -1959), Camargo Guarnieri (1907-1993), Gilberto Mendes (1922) and André Mehmari (1977)

### 'Women in the Band': Music, modernity and the politics of engagement, London 1913. Speaker: Leanne Langley (Freelance historian)

In October 1913 six women string players joined the Queen's Hall Orchestra of London, making headlines as well as history. No other fulltime professional British symphony orchestra allowed women at that date except as harpists. One version of this event has been on the record since 1938, in Henry Wood's autobiography My Life of Music. Later writers agree that Wood's bold action, reputedly indebted to Belgian precedent, created a breakthrough for British women. In reinscribing the episode as essentially a women's performing landmark, however, commentators have missed its significance in wider debates, from evolving labour practices and modern music's aesthetic demands to the implications of female suffrage.

My paper offers a revisionist view of the 1913 hire, its circumstances and outcomes. Using memoirs, photographs, press reports, orchestral scores and management strategies behind 'Queen's Hall Orchestra Ltd' (1902-15), I argue that the employment of these women fulfilled clear objectives in expressing the orchestra's progressive identity by its farsighted Liberal owner, Sir Edgar Speyer. Particularly relevant in 1912-13 were restive male orchestral players seeking to combine against effective performance of challenging new works, including Schoenberg's, on QHO programmes; the stunning international rise of Thomas Beecham as Wood's younger rival in modern European music from Strauss to Stravinsky; and a Liberal prime minister notoriously opposed to female suffrage (Herbert Asquith). At a stroke, on the highly visible platform of London's premier concert hall, six female colleagues were seen, and heard, to cut across such debate by engaging both public and professional attention. Embodying modernity, they contributed to an orchestra that Schoenberg himself ranked with the Amsterdam Concertgebouw and the Vienna Philharmonic, in January 1914.

I further trace the important role of women in the BBC SO (1930, an advanced ensemble indebted in many ways to the old QHO), and uncover the roots of historiographical confusion around the 1913 episode.

## Monday July 25   14.00 – 15.30   Celtic song and "Scotish" airs

### Minstrels and metaphors: The hidden messages in early 19th century Celtic song collections.  Speaker: Karen E. McAulay (Royal Scottish Academy of Music & Drama, Glasgow)

The introductions to late 18th and early 19th century Celtic song collections are often rich in imagery, harking back to bygone days of minstrels and bards, with mournful harps and sorrowful itinerant minstrels at every turn. To a certain extent, this paratextual material can be linked with the tradition of so-called 'minstrel writing' found in contemporary literature.

In my research into Scottish song collecting of this period, early 19th century introductions are also sometimes characterised - by the more literary-minded compilers at least – with metaphors about wild flowers, rich jewels and flowing rivers.

In this paper, I propose to compare these Scottish collections with contemporary Irish ones – sharing the minstrels and bards, but not necessarily using the same natural metaphors - in order to test my hypothesis that the imagery and metaphors can be interpreted as a mirror of the cultural, and indeed national, preoccupations of their age. If such is the case, then these often overlooked Victorian song collections are worthy of more attention, and certainly deserve their place in the music libraries of today.

### Sänger und Metaphern: die versteckten Aussagen in keltischen Liedsammlungen des frühen 19. Jahrhunderts

Die Einführungen in keltischen Liedsammlungen des späten 18. und frühen 19. Jahrhunderts sind oft reich an Metaphorik und gehen auf längst vergangene Tage der Spielmänner und Barden zurück. Klagende Harfen und traurige fahrende Sänger erscheinen auf Schritt und Tritt.  Bis zu einem gewissen Mass kann solch Paratextmaterial mit der Tradition der sogenannten Sängerschriften zeitgenössischer Literatur in Verbindung gebracht werden.

Im Rahmen meiner Recherchen über das Sammeln von schottischen Liedern dieser Zeit hat sich gezeigt, dass Einführungen zu Sammlungen im frühen 19. Jahrhundert manchmal auch durch Metaphern über Wildblumen, reiche Juwelen und fliessende Flüsse charakerisiert werden, so zumindest von literarisch eingestellten Herausgebern.

In diesem Referat schlage ich vor, diese schottischen Sammlungen mit zeitgenössischen irischen zu vergleichen. Diese haben Spielemänner und Barden gemein, benutzen aber nicht unbedingt die gleichen natürlichen Metaphern. Der Vergleich soll meine Hypothese testen, dass die Metaphorik und die Metaphern als ein Spiegel der kulturellen und sogar nationalen Hauptbeschäftigung seiner Zeit interpretiert werden können.

Wenn dies der Fall ist, dann sind diese oft übergangenen viktorianschen Liedsammlungen es wert, mehr Aufmerksamkeit zu erhalten, und sie verdienen sicherlich ihren Platz in Musikbibliotheken von heute.

## Minstrels et métaphores: les messages cachés dans les collections début du 19ème siècle chant celtique

Les introductions à la fin de collections 18e et début du 19e siècle chant celtique sont souvent riches en images, remontant à des jours anciens de ménestrels et bardes, des harpes morne et triste ménestrels ambulants à chaque tour. Dans une certaine mesure, ce matériau paratextuels peut être liée à la tradition du «ménestrel écrit« soi-disant trouvé dans la littérature contemporaine.

Dans mes recherches sur la collecte de chanson écossaise de cette période, au début de l'introduction du 19e siècle sont aussi parfois caractérisées - par les compilateurs plus littéraire d'esprit au moins - avec des métaphores sur les fleurs sauvages, de riches bijoux et des rivières.

Dans cet article, je propose de comparer ces collections écossaise contemporaine avec les Irlandais - partage des ménestrels et des bardes, mais pas nécessairement en utilisant les mêmes métaphores naturelles - afin de tester mon hypothèse que les images et les métaphores peuvent être interprétés comme un miroir de la préoccupations culturelles, et même nationales, de leur âge. Si tel est le cas, alors ces collections souvent négligé chanson victorienne sont dignes d'une plus grande attention, et méritent certainement leur place dans les bibliothèques de musique d'aujourd'hui.

## Pirate editions of music in the late 18th - early 19th century: A case study of Hime's edition of "A select collection of original "Scotish" airs".  Speaker: Almut Boehme (National Library of Scotland, Edinburgh)

Patchy copyright legislation in the 18th and early 19th centuries allowed publishers to issue unauthorised editions without legal consequence. Dublin publisher Morris Hime, like many others, excelled in the publication of popular music originally published abroad. This paper will give a basic introduction to the copyright situation of the period and discuss Hime's edition of A select collection of original Scotish airs in detail. This collection was originally compiled and published by George Thomson, who, at great expense, commissioned accompaniments to Scottish songs from a number of foreign composers including Pleyel, Beethoven and Haydn. Thomson was acutely aware of the limitation of copyright which can be seen by his remarks in the prefaces and advertisements in his editions. Research to date has not uncovered evidence of the authorisation of the Hime edition. The likeness in layout of music engraving and letter press as well as cheaper pricing are further pointers to the making of a pirate edition.

## Raubausgaben von Notendrucken im späten 18. und frühen 19. Jahrhundert: eine Fallstudie von Himes Ausgabe von  A select collection of original Scotish airs

Lücken im Urheberrecht des späten 18. und frühen 19. Jahrhundert erlaubten es Verlegern, nicht-autorisierte Ausgaben ohne rechtliche Konsequenzen herauszugeben. Wie viele andere tat sich der Dubliner Herausgeber Morris Hime durch die Veröffentlichung populärer Musik hervor, die ursprünglich im Ausland veröffentlicht worden war. Dieses Referat wird eine kurze Einführung in die urheberrechtliche Situation dieser Zeit geben und die Hime Ausgabe von A select collection of original Scotish airs im Detail besprechen. Diese Sammlung war ursprünglich von George Thomson zusammengestellt und veröffentlicht worden. Thomson hatte mit erheblicher finanzieller Aufwendung von einigen ausländischen Komponisten wie Pleyel, Beethoven und Haydn Begleitungen zu schottischen Liedern in Kommission gegeben. Thomson war sich der Grenzen des Urheberrechts wohl bewusst, was sich durch seine Bemerkungen in den Vorworten und Ankündigungen in seinen Ausgaben zeigt.  Recherchen haben bis jetzt noch keine Beweise einer Autorisation der Hime Ausgabe ergeben.  Die Ähnlichkeit im Layout des Notenstichs und Textdruck, sowie billigere Preise sind weitere Hinweise auf eine Raubausgabe.

## Éditions pirates de la musique dans la fin du 19e siècle 18th/early: une étude de cas de l'édition de Hime Une collection choisie de l'original airs écossais

Le droit d'auteur par endroits dans le 18ème et début du 19e siècle permettait aux éditeurs de délivrance non autorisée éditions sans conséquence juridique. Dublin éditeur Morris Hime, comme beaucoup d'autres, a excellé dans la publication de la musique populaire à l'origine publiés à l'étranger. Le présent document donne une introduction de base à la situation du droit d'auteur et de discuter de la période édition Hime d'une collection originale de sélectionner airs écossais en détail. Cette collection a été compilé et publié par George Thomson, qui, à grands frais, des accompagnements de chansons écossaises commandé à partir d'un certain nombre de compositeurs étrangers, y compris Pleyel, Beethoven et Haydn. Thomson avait une conscience aiguë de la limitation du droit d'auteur qui peut être vu par ses remarques dans les préfaces et des publicités dans ses éditions. Recherche à ce jour n'a pas découvert

la preuve de l'autorisation de l'édition Hime. La ressemblance dans la disposition de la gravure de musique et de la presse de lettre ainsi que des prix moins chers sont des pointeurs à la suite de la réalisation d'une édition pirate.

## Joyce, Wilde, Yeats: The unknown influences on popular music.  Speaker: Eleni Mitsiaki (Music Library of Greece "Lilian Voudouri", Athens)

It's no great surprise to find composers in the field of classical music influenced by the three Irish poets and writers/dramatists. Research on the connections of literature and classical music is a beloved field for many years. In this paper I will try and investigate the unknown incursion of rock, pop and electronic music into the realms of Joyce, Wilde and Yeats and their musical effect on various aspects of popular music and artists.

# Tuesday July 26  09.00 – 10.30  Recent developments in higher music education

## Strengthening the position and influence of the arts and higher arts education: A presentation of ELIA (The European League of Institutes of the Arts). Speaker: Kieran Corcoran (College of Arts and Tourism, Dublin Institute of Technology)

The European League of Institutes of the Arts (ELIA) is an independent membership organisation representing approximately 350 higher arts education institutions from over 45 countries and founded in 1990. ELIA represents all disciplines in the arts, including architecture, dance, design, fine art, media arts, music and theatre. Through its members, ELIA represents unique bodies of knowledge and facilitates dialogues, mobility and activities between artists, teachers, administrators, senior managers, key decision makers and more than 250 000 students.

## "Rank-and-file musicians": Finding musical equivalents for themapping and ranking indicators being developed in European higher education. Speaker: Jeremy Cox (Association Européenne des Conservatoires)

In June 2011, a seminar was held marking the conclusion of the pilot phase of the proposed European multi-dimensional ranking system, 'U-Multirank'. This system, and the linked mapping tool 'U-Map' both pose significant challenges for higher education institutions devoted to music – and, indeed for those similarly focussed on any of the other arts. Whenever indicators are sought, either for mapping the diversity of European HE or for attempting some kind of ranking of its institutions, the paradigms tend to be taken from scientific subjects, rather than from the arts. Because research activity is often a key indicator, wider controversies about the nature – and even the legitimacy - of artistically-based research quickly invade this area. Moreover, approaches based, for example, on bibliometrics do not translate comfortably into arts disciplines and, even if some accommodation were to be found, would pose significant challenges in terms of data collection.

With this in mind, the AEC has followed the developments of U-Map and U-Multirank closely and has sought wherever possible to be pro-actively engaged in the pilot phase. Those running the project have been refreshingly open to trying to finding appropriate indicators, partly, perhaps because of the system's claim to multi-dimensionality. There has also been good cooperation with ELIA over seeking to find common, or cognate, solutions for the arts as a whole. While awaiting news of whether the pilot U-Multirank scheme will be scaled up and continued in the autumn, the AEC and ELIA are already exploring ways in which they might take forward the development of so-called 'Field Based Indicators' for the arts disciplines.

This presentation will offer a resumé of the U-Map and U-Multirank processes from the perspective of the AEC as a member organisation representing music in European higher education. It will set out some of the potential threats and real challenges that the process entails for the discipline and also offer some speculations on solutions that might be found through working in conjunction with colleagues in the other arts. Not least amongst its considerations will be how music library and information services in European higher education might be affected by the need to gather data in new formats, against new criteria and to new timescales. The term, 'rank-and-file musicians', could soon become an imperative, rather than a description.

## 'Rank-and-file Musiker ": Suche nach musikalischen Äquivalenten für die in der europäischen Hochschulbildung entwickelten Mapping- und Ranking-Indikatoren

Im Juni 2011 fand ein Seminar zum Abschluss der Pilotphase des vorgeschlagenen europäischen mehrdimensionalen Ranking-System, "U-Multirank", statt.. Dieses System und der damit verbundene Mapping-Tool 'U-Map' bedeuten eine erhebliche Herausforderung für die Musikhochschulen – aber auch für andere Kunsthochschulen. Die bisherigen Indikatoren für das Ranking der Vielfalt der europäischen Hochschulbildung oder der Institutionen werden von wissenschaftlichen Fächern und nicht von künstlerischen. Da Forschungtätigkeit ein wichtiger Indikator ist, entstehen breite Kontroversen über die Natur - und sogar die Legitimität - der künstlerischen Arbeit. Darüber hinaus lassen sich Werte, wie sie z.B. aus der Bibliometrie erhoben werben können, nicht auf künstlerische Disziplinen übertragen.

Vor diesem Hintergrund hat die AEC die Entwicklung der U-Map und U-Multirank aufmerksam verfolgt und hat sich, wo immer möglich, pro-aktiv an der Pilotphase beteiligt. Die Projektbetreiber waren erfrischend offen beim Versuch einer Suche nach geeigneten Indikatoren, teilweise vielleicht, weil das System den Anspruch der Mehrdimensionalität erhebt. Es gab auch eine gute Zusammenarbeit mit ELIA beim Versuch, gemeinsame oder verwandte Lösungen für die Kunst als Ganzes zu finden. Während man auf die Nachricht wartet, ob der Pilot des U-Multirank-System erweitert und im Herbst fortgesetzt wird, suchen die AEC und ELIA bereits nach Möglichkeiten, wie sie die Entwicklung von sogenannten "Field Based Indikatoren" für die künstlerischen Disziplinen vorantreiben können.

Diese Präsentation wird ein Resümee der U-Map- und U-Multirank-Prozesse aus der Sicht der AEC als einer Mitgliederorganisation, die Musik in der europäischen Hochschulbildung repräsentiert, bieten. Es werden mögliche Bedrohungen und echte Herausforderungen aufgezeigt, die der Prozess für die Disziplin bietet; aber auch über Lösungen spekuliert, die durch die Zusammenarbeit mit Kollegen anderer Künste gefunden werden könnten. Wichtig dabei sind Überlegungen, wie Musik-Bibliothek und Informationsdienste in der europäischen

Hochschulbildung von der Entwicklung betroffen sein könnten. Sonst könnte der Begriff "rank-and-file musicians", schon bald ein Imperativ anstelle einer Beschreibung werden.

## Tuesday July 26    09.00 –10.30   Virtual music resources

### Music PAL: An experiment in cross-sectoral music library co-operation in Ireland.  Speaker: Roy Stanley (Trinity College, Dublin)

Under its Pathways to Learning (PAL) programme, the Committee on Library Co-operation in Ireland (COLICO) is currently developing a co-operative scheme 'Music PAL' to make it easier for members of the public to gain access to music resources available in a wide range of libraries and archives throughout Ireland. The scheme is due to begin on a pilot basis in August 2009, with a formal launch planned for the early part of 2010. Almost 30 institutions have initially registered for the scheme, encompassing public, higher education and special libraries throughout the island of Ireland.

The central aim of Music PAL is to encourage greater use of the combined resources of music libraries and collections throughout Ireland through co-operation. Members of the public will be given access to collections in other public libraries and in academic and special libraries which may previously have been unavailable to them. In July 2011 the project will have been under way for almost two years, and the Dublin IAML conference will provide a useful opportunity to review its progress and perhaps inspire the development of similar schemes in other regions.

### Using RISM for reference services and instruction in libraries.  Speaker: Klaus Keil (RISM Zentralredaktion)

RISM is an important research tool for librarians and library patrons. Librarians and prospective librarians should know or be familiarized with RISM's projects, its strengths, and its limitations. In this talk, the most important objectives will be addressed and will therefore serve as a guide for instructors. The key points are: 1) The charge of the organization, 2) Overview of the RISM projects, 3) Contents of the books and their future, 4) Working with the online catalog, 5) Potential of the RISM website.

### New developments in the virtual library of musicology.  Speaker: Jürgen Diet; Co-Author: Katrin Braun (Bavarian State Library, Munich)

The Virtual Library of Musicology ("Virtuelle Fachbibliothek Musikwissenschaft", www.vifamusik.de) is a subject portal for musicologists and musicians that is funded by the German Research Foundation (Deutsche Forschungsgemeinschaft) and has been built since 2005 at the Bavarian State Library in Munich in partnership with the State Institute for Musicological Research in Berlin and the German Musicological Society. ViFaMusik offers access to many different musicological sources via a single search interface, among others the music-related entries of the catalogues of the Bavarian State Library and the German National Library, the Bibliography of Music Literature online, internet resources, and music journals. An early version of the ViFaMusik has been presented in a poster session at the IAML-conference 2008 in Naples. This talk will illustrate the following new developments in the current project phase that will last until January 2012: - Additional source material will be included in the digital collections of the ViFaMusik, both from the music department of the Bavarian State Library in form of digitizations of older books on theory of music, and from the digital collections of other institutions.

- Full text search will be possible in selected data sources of the ViFaMusik.
- The "Handwörterbuch der musikalischen Terminologie" will be digitized and presented on the ViFaMusik web site.
- The search engine of the ViFaMusik will use the FAST search technology in order to improve the reponse times and to make the search more user-friendly.
- Additional data sources will be included in the ViFaMusik search engine (e.g. the RISM A/II data base and other international data sources).

## Tuesday July 26    11.00 - 12.30   VOXPOP

### When Irish eyes are smiling on Tin Pan Alley.  Speaker: Carolyn Dow (Polley Music Librarian, Lincoln Libraries, USA)

Some of the best known songs originally came from America's Tin Pan Alley at the dawn of the 20th century, when Irish themes were in vogue. This presentation will briefly survey this Irish American popular music and its composers, using examples from the Polley Music Library.

Putting heritage music on the map: Using geospatial tagging to highlight Queensland's musical imagination. Speaker: Laurel Dingle (State Library of Queensland, Brisbane)

My paper describes how the State Library of Queensland's heritage music collections have moved into the digital era. This incorporates a description of how the library works with local musicians, music organizations and communities to collect and document contemporary popular and aboriginal music. It outlines the example of a pilot project in

which the library is developing a strategy to collect original recordings by a commercially successful aboriginal singer, as WAV files for streaming and preservation.

## Traditional music from Valencia (Spain): The Fonoteca de Materials record collection. Speaker: Jordi Reig (Instituto Valenciano de la musica - Documentation department)

With this paper we would try first to shortly approach the diverse musical and cultural personality of Spain and then present within this context the traditional music of the Mediterranean region of Valencia. After that we would describe the record collection "Fonoteca de Materials", which include music from the different Valencian traditions, recorded mainly in the eighties and nineties and interpreted by non professional people on an ethnomusicological basis. We would explain the origins of this record collection as an exercise with children in the schools and the steps which conducted to the actual commercial recordings. We would explain the contents of the full sound archive of the Fonoteca, which includes the published and the unpublished recordings, and our plans concerning catalogation and research around this big collection.

# Tuesday July 26   11.00 – 12.30   Access to archival collections

## Finding the right tune: Data Protection, Freedom of Information and access to archival music collections.  Speaker: Ramona Riedzewski (Victoria and Albert Museum, London)

Legislation such as Data Protection and Freedom of Information generally does not feature very highly on most researchers' minds when they are wishing to access archival collections. However, these two pieces of legislation, which are in some form or another enacted in many countries worldwide, present major challenges for many archivists wanting to make their collections available to researchers.

Using the example of the Arts Council of Great Britain Archive (1928-1997), held by the Victoria and Albert Museum, this session will focus on Data Protection and Freedom of Information legislation and their impact on archive repositories. Ramona will draw upon the ACGB's music department archives outlining the complexities when trying to find the right tune between researchers wanting to access archival material and legislative requirements.

*Lorsqu'ils souhaitent consulter des fonds d'archives, la plupart des chercheurs n'ont généralement pas connaissance de la législation concernant la protection des données et la liberté d'information. Cependant, ces deux ensembles législatifs, dont la plupart des pays dans le monde se sont dotés, sous une forme ou une autre, sont d'une grande importance pour de nombreux archivistes désirant rendre accessibles leurs collections aux chercheurs.*

*En prenant l'exemple des archives du Arts Council of Great Britain (1928-1997), conservées au  Victoria and Albert Museum, cette présentation mettra l'accent sur la législation concernant la protection des données et la liberté d'infomation et son impact sur les centres d'archives. Ramona Riedzewski fera appel aux archives du département musique des ACGB pour souligner les difficultés rencontrées pour concilier le désir des chercheurs d'accéder aux documents d'archives et les exigences de la réglementation.*

## Unlocking the Wandering Minstrels Archive: A case study in creating a database of performances.  Speaker: Sandra Tuppen (British Library, London)

The Wandering Minstrels Orchestra was an orchestra of noblemen and gentlemen which gave hundreds of private 'smoking concerts' in London and charity concerts across England between 1860 and 1898. Surviving scrapbooks of photographs, press cuttings, programmes, letters and drawings relating to the Minstrels, many of them now preserved at the British Library, allow the orchestra's concert-giving history to be reconstructed in great detail. In this paper I shall set out some of the challenges faced when documenting the archive and creating a database of the orchestra's performances, looking - among other things - at issues of authority control, at the FRBR model and its usefulness or otherwise in documenting musical performances, and at the potential offered by external linked data.

*Le Wandering Minstrels Orchestra était un orchestre composé d'aristocrates et de gens de la bonne société qui donna des centaines de concerts privés à Londres et des concerts de charité  en Angleterre entre 1860 et 1898. Des albums de photographies, coupures de presse, programmes, lettres et dessins concernant les Minstrels sont parvenus jusqu'à nous et sont maintenant en grande majorité conservés à la British Library. Ces documents permettent de reconstituer avec beaucoup de détails l'histoire des concerts donnés par l'orchestre. Dans cette communication, je vais présenter quelques-uns des problèmes rencontrés pour décrire les archives et créer une base de données des exécutions de l'orchestre, en m'appuyant, parmi d'autres, sur les normes de contrôle d'autorités, sur le modèle FRBR et son application ou non à la description des exécutions musicales et sur les possibilités offertes par une structuration des données sur le web.*

## In Stanford's hand: The manuscript collection of Charles Villiers Stanford at the Robinson Library, Newcastle University.  Speaker: Adele Commins (Dundalk Institute of Technology, County Louth)

Born in Ireland, Charles Villiers Stanford (1852-1924) was one of the most prolific composers of his generation and one of the leading figures in the English Musical Renaissance. Noted for his commitment to the teaching of composition through his positions as Professor of Music at both Cambridge University and the Royal College of Music London, Stanford remained active as a composer throughout his lifetime with an impressive output that spans

nearly two hundred works. While many of his compositions were published during his lifetime through a variety of publishing houses, a number of his works remain in manuscript. The main collection of Stanford's manuscripts is housed in the Special Collections at the Robinson Library, Newcastle University, with other manuscripts held at the Royal College of Music, British Library, National Library of Ireland and various locations across Europe and America.

Despite the large collection at Newcastle, some manuscripts are missing, however, leaving a number of the composer's works unpublished and forgotten. An examination of the surviving manuscripts at the Robinson Library, Newcastle, however, identifies a fascinating collection of compositions spanning the composer's career and sheds much light on Stanford's compositional process. The manuscripts reveal the work of an assured composer, one who 'scarcely made an alteration, or needed to make one. His thought flowed as rapidly as that of an ordinary mortal when writing a letter'.

The surviving autograph scores demonstrate Stanford's development as a composer, with clear differences in terms of writing style, layout and overall clarity of writing and presentation over the course of his compositional career. At the forefront of this paper will be an analysis and examination of the extant manuscripts of the composer's music at the Robinson Library, with the aim of uncovering features of the composer's compositional practices and to present some theories on the composer's creative process.

Additionally, the preparation of an annotated catalogue of this collection and all other extant manuscripts by the composer will be discussed. More importantly, however, this paper will address issues relating to the promotion of the unpublished works, for which manuscripts survive. The wealth of unpublished material, for which manuscripts survive in the archive reveals the need for extensive examination, analysis and editing to provide critical scholarly editions which will make more of this Irish composer's output accessible to scholars and performers alike through a variety of formats including digital and print form which will make it a living collection and ensure continued promotion of one of the most significant Irish-born composers of his generation.

*Né en Irlande, Charles Villiers Stanford (1852-1924) fut l'un des compositeurs les plus féconds de sa génération et l'une des personnalités les plus marquantes de la renaissance musicale anglaise. Reconnu pour son enseignement de la composition comme professeur de musique à l'Université de Cambridge et au Royal College de Londres, Stanford continua à composer sa vie durant, atteignant une production de presque deux cents oeuvres. Si beaucoup de ses compositions furent publiées de son vivant par plusieurs éditeurs, un certain nombre de ses oeuvres demeurent manuscrites. La plus grande collection de manuscrits de Stanford est conservée parmi les « Special Collections » de la Robinson Library à l'Université de Newcastle. D'autres manuscrits sont conservés au Royal College of Music, à la British Library, à la Bibliothèque nationale d'Irlande et dans d'autres lieux d'Europe et d'Amérique.*

*Malgré l'importance de la collection de Newcastle, certains manuscrits n'ont pas été conservés, laissant un certain nombre d'oeuvres du compositeurs inédites et oubliées. Toutefois, un examen attentif des manuscrits conservés à la Robinson Library à Newcastle, révèle un important ensemble de compositions qui couvre toute la carrière du compositeur et apporte un éclairage décisif sur sa manière de composer. Les manuscrits laissent voir le travail d'un compositeur affirmé, qui « retoucha peu ses oeuvres et n'en éprouva pas le besoin. Sa pensée courait aussi rapidement que celle de tout un mortel écrivant une lettre ».*

*Les partitions manuscrites qui subsistent permettent de suivre l'évolution de Stanford comme compositeur : des différences certaines en termes de style d'écriture, de disposition et en général de clarté d'écriture et de présentation s'observent tout au long de sa carrière.*

*Cette communication analysera d'abord les manuscrits musicaux du compositeur conservés à la Robinson Library, afin de découvrir les caractéristiques des pratiques de composition du compositeur et de présenter quelques hypothèses sur son processus de création.*

*Par ailleurs, la préparation d'un catalogue de cette collection et des autres manuscrits existants du compositeur sera présentée. Cette communication mettra surtout en avant les problèmes soulevés par la mise en valeur des oeuvres inédites dont les manuscrits sont conservés. La richesse des documents inédits, pour lesquels il subsiste des manuscrits dans les archives, met en avant la nécessité d'un examen et d'une analyse approfondis afin de proposer des éditions critiques qui permettront de rendre plus accessibles les oeuvres de ce compositeur irlandais aux étudiants et interprètes, grâce à différents supports d'édition, numériques et imprimés. Cette collection d'un des compositeurs irlandais les plus importants de sa génération pourra ainsi continuer à vivre et à être valorisée.*

# Tuesday July 26    11.00 – 12.30   Répertoire international de littérature musicale (RILM)

## Musicology in Ireland: A changing landscape.  Speaker: Maria McHale (DIT Conservatory of Music and Drama)

In 1952 Aloys Fleischmann published his seminal Music in Ireland. This remarkable survey presented a multitude of reports covering music education, the music profession, and details of music collections, among several other areas. As such, it is a revealing snapshot of the position of music in Ireland in the 1950s. While the situation described was rather gloomy, almost 60 years on, the exponential growth of musicology on this island is without question. Indeed, this year will see the landmark publication of the Encyclopaedia of Music in Ireland which represents the combined efforts of over 200 scholars, most of whom are based in Ireland. In this paper, I will present a brief survey of

musicological publishing in Ireland over the last 30 years—the period which has witnessed the majority of this growth—and discuss the various agencies that have contributed to its development.

## Musicologie en Irlande: Un paysage changeant

En 1952, Aloys Fleischmann a publié son ouvrage seminal, Music in Ireland. Cette enquête remarquable a présenté une multitude de rapports portant sure l'éducation musicale, la profession de la musique et les détails des collections de musique, parmi plusieurs autres domaines. Comme tel, c'est un instantané révélateur de la position de la musique en Irlande dans les années 1950. Bien que la situation décrite était plutôt sombre, presque 60 ans plus tard, la croissance exponentielle de la musicologie sur cette île est sans doute. En effet, cette année verra la publication importante de l'Encyclopedia of music in Ireland, qui représente les efforts combinés de plus de 200 chercheurs, dont la plupart sont basés en Irlande. Dans cet article, je vais présenter un bref aperçu de l'édition musicologique en Irlande au cours des 30 dernières années—la période qui a vu la majorité de cette croissance—et je vais discuter les divers organisations qui ont contribué à son développement.

## Musikwissenschaft in Irland: Eine Landschaft im Wandel

Im Jahr 1952 veröffentlichte Aloys Fleischmann sein bahnbrechendes Buch Music in Ireland. Diese bemerkenswerte Studie präsentierte unter anderem eine Vielzahl von Berichten über Musikerziehung, Musik als Beruf und Einzelheiten zu Musik-Sammlungen. Als solche ist sie eine aufschlussreiche Momentaufnahme der Stellung von Musik in Irland in den 1950er Jahren. Während die beschriebene Situation ziemlich düster war, steht das exponentielle Wachstum der Musikwissenschaft auf dieser Insel fast 60 Jahre später ausser Frage. Dieses Jahr markiert die bahnbrechende Veröffentlichung der Encyclopaedia of Music in Ireland, die die gemeinsamen Bemühungen von über 200 Wissenschaftlern, von denen die meisten in Irland beheimatet sind, repräsentiert. In diesem Beitrag werde ich einen kurzen Überblick über musikwissenschaftliche Veröffentlichungen in Irland während der letzten 30 Jahre geben—einer Zeit, die den größten Teil dieses Wachstums verzeichnet—und die verschiedenen Faktoren diskutieren, die zu ihrer Entstehung beigetragen haben.

# Tuesday July 26    16.00 – 17.30   Traditional music of Ireland and Norway

### The Sandvik Project.  Speaker: Seamas O'Cathain (The National University of Ireland in Dublin)

The project is about a Norwegian professor, O. M. Sandvik (the founder of The National Music collection in Norway), who visited Ireland and collected traditional Irish music in the 1920ies, both on wax cylinders and in writing. In addition he took many photographs. The result was a joint research project between Norway and Ireland, started in 2005.

### Digital Tír na nÓg in 2011: Issues of passion, canon and change revealed through the compilation of The Companion to Irish Traditional Music, 2011.  Speaker: Fintan Vallely (Dundalk Institute of Technology)

The Companion to Irish Traditional Music was the first attempt at categorisation in Irish Traditional music. An 478 page encyclopedia, published in 1999, it sold some 5000 copies over five years, and the second edition (which has just been completed) has been in demand ever since. The new edition has expanded by 70%, and the scale of this development is interpreted as a response to both a broadening of the field of reference, and a loosening of genre boundaries in music in Ireland. Facilitation of this increase has been greatly aided by database and IT technologies. These, by their nature, have prompted a more precise categorisation methodology which in turn feeds back into aesthetic considerations concerning the nature and performance of this music.  Greatly productive, the process's logic is that the work is definitely not a memorial-style 'Digital Tír na Óg' (land of eternal youth) for Irish Traditional music data. But objectively, by drawing together all existing publication, personae and analysis in the field, The Companion process documents and affirms an active canon.

# Tuesday July 26    16.00 – 17.30   National libraries – music collections

### Being a part of a big body: The Department of Music of the Austrian National Library. Speaker: Thomas Leibnitz (Österreichische Nationalbibliothek, Wien)

The Department of Music of the Austrian National Library is a part of a complex library system, whose structure depends on its history. The Austrian National Library developed from the former Imperial Court Library, which was operated as an universal library: not only books were collected, but also manuscripts, music, maps, globes, papyri and images. In this way special collections came into being, which are part of the complete system but nevertheless preserve a certain level of independence. This paper gives an overview to the structure and holdings of the Department of Music and shows, through description of various functions (acquisition, cataloguing, digitization, user services), how far the Department of Music is able to act independently, and up to what degree it is linked with the central network of the national library.

*Die Musiksammlung der Österreichischen Nationalbibliothek ist Teil eines komplexen Bibliothekssystems, dessen Struktur durch seine Geschichte erklärbar ist. Die Österreichische Nationalbibliothek entwickelte sich aus der kaiserlichen Hofbibliothek, die sich als Universalbibliothek verstand; gesammelt wurden nicht nur Bücher, sondern auch Handschriften, Musikalien, Karten und*

*Globen, Papyri und Bilder. So entstand der Status von Spezialsammlungen, die Teil eines Gesamtsystems sind, aber einen bestimmten Grad von Unabhängigkeit haben. Das Referat gibt einen Überblick zur Struktur und zu den Beständen der Musiksammlung und zeigt anhand bestimmter Bereiche (Erwerbung, Katalogisierung, Digitalisierung, Benützung), in welchem Maß die Musiksammlung unabhängig agieren kann, bzw. in welchem Maß sie interaktiv mit zentralen Abteilungen der Österreichischen Nationalbibliothek vernetzt ist.*

## "Between Scyllae and Charybdes": Music in the National Széchényi Library. Speaker: Balázs Mikusi (National Széchényi Library, Budapest)

Music librarians face numerous challenges today, but those of us working in national libraries encounter a special set of problems. How to strike a balance between handling the incoming flow of legal deposit copies easily accessible to everyone, and cataloguing the historic collection that includes many precious items unique to our collection? How are we to create representative exhibitions while struggling with the daily work that would in itself take up all our time? How can you run with seven-and-a-half people a vast music collection plus a complete sound archive, the latter of which should in principle be a separate department, but will probably never be due to the foreseeable extra costs? Is the music department of a national library a seat of learning as well, whose staff should be engaging with the sources in a scholarly way, or should we restrict ourselves to 'simple' cataloguing like other collections?

Giving a brief overview of the department's activities, this paper discusses our choices that mostly come down to deciding which finger to bite.

*Musikbibliothekare haben heutzutage mit vielen Herausforderungen zu kämpfen. Wir Musikbibliothekare, die in Nationalbibliotheken arbeiten, müssen uns mit besonderen Problemen beschäftigen. Wie soll man eine gute Balance zwischen der Bearbeitung stetigen Flusses von Pflichtexemplaren, die generell zugänglicher sind und der Katalogisierung von historischen Sammlungen, die viele einzigartige und wertvolle Materialien enthalten, erreichen?*

*Wie sollen wir representative Ausstellungen kreieren, während wir mit alltäglichen Aufgaben kämpfen, die schon allein all unsere Zeit in Anspruch nehmen?*

*Wie kann man mit sieben-ein-halb Mitarbeitern eine riesige Musiksammlung sowie ein Tonträgerarchiv verwalten, das selbst eine eigene Abteilung sein sollte, was wegen der Extraausgaben jedoch nicht möglich ist? Ist die Musikabteilung einer Nationalbibliothek ein Ort der Bildung, an dem Mitarbeiter sich mit den Quellen auf wissenschaftliche Weise beschäftigen sollen, oder sollten wir uns auf 'einfaches' Katalogisierung wie in Musikabteilungen anderer Arten von Bibliotheken beschränken?*

*In einem kurzen Abriss der Aktivitäten der Abteilung wird dieses Referat unsere Wahlmöglichkeiten in Betracht ziehen, die sich meist darauf beschränken wo man am besten kürzt.*

# Tuesday July 26  16.00 – 17.30 *Urtext* and performing editions for the orchestral musician

In this informal discussion, Christopher will address broadcasting and orchestral librarians of the IAML, joined by Douglas Woodfull-Harris (Editor of Practical Editions & Performance Material, Bärenreiter). Having edited and published numerous critical-editions with Bärenreiter, Christopher will talk about how his role as a conductor-scholar has influenced his approach to editing orchestral works; and what the differences are between performing and Urtext editions.

# Tuesday July 26  16.00 – 17.30  The Encyclopaedia of Music in Ireland: an Introduction. Speaker: Harry White

The purpose of this talk is to offer an introduction to the background, genesis and contents of the Encyclopaedia of Music in Ireland (EMIR), to be published late in 2011 by UCD Press. EMIR is the largest single research project in music to have been undertaken to date in Ireland and represents the work of over 200 contributors writing on the whole gamut of Irish musical experience from the early middle ages to the present day. EMIR draws a collective map of that experience, and it identifies – through the agency of some 2,000 individual articles – the extent to which music has featured as a central presence in the cultural, social and political fabric of Irish life. It also engages with the presence of Irish music in other countries (notably, but not exclusively, in the United States), and it provides a very detailed conspectus of empirical information about the materials of musical culture in Ireland (including sources, worklists, bibliographies and discographies) that should act as a vital stimulus to further research.

## Wednesday July 27   09.00 – 10.30   Old Resources – New Perspectives

### "Next generation" search tools: Do they work for music materials?  Speaker: Laura Snyder (University of Alberta, Edmonton)

Many libraries have recently been exploring and implementing "next generation" catalogue search interfaces and integrated discovery tools, and the number of available options continues to grow. Most of these new options offer attractive features that facilitate certain types of catalogue searching, and some integrate the online catalogue with other databases in an attempt to provide a "one-stop" search tool, but few seem to have been designed with the special needs of music searching in mind. In an experiment at the University of Alberta Libraries we are currently providing our users with three different options side by side – our "traditional" Sirsi-based online catalogue, WorldCat Local, and the Ebsco Discovery Service. This presents an interesting opportunity to compare usage patterns and search satisfaction among these three different solutions. None of these tools is currently ideal for finding printed music and sound recordings in our library; each presents a different set of assets and challenges. What are the essential attributes of an effective catalogue or discovery tool for music materials? What can music librarians do to encourage the development and adoption of tools that will serve the needs of music library users? These are questions that music librarians need to consider as these new products are developed and implemented.

### The resurrection of a library.  Speaker: Gabriella Hanke Knaus (Hanke Knaus Musikdokumentation Schweiz, Berne)

In summer 2005 the music library of the abbey of the Benedictine nuns from St. Andrew in Sarnen / Switzerland was completely flooded during more than 72 hours. St. Andrew's music library – one of the most famous music collection in Switzerland – is now completely restored and a great part of the sources has been catalogued. The way back from a huge stock of flooded musical sources to a library reveals the successful coordination of restoration, preservation of the cultural heritage, cataloguing and re-building of this extraordinary collection and serves as prototype for other libraries and collections. The goal of the paper is to give information about the different steps "back" to the library and to demonstrate patterns, who can help to avoid the "experience" of the Benedictine nuns from St. Andrew.

### Moving and integrating a music collection & services into a multi-subject library.  Speaker: Russell Burke (Royal Holloway, University of London, Egham)

During the summer of 2010 Royal Holloway Library Services successfully moved the services and collections of the Music Library from a location within the Music Department to the larger Founder's Library (which contains our other Arts and Humanities collections). The relocation also involved a major reclassification process from BLISS to Dewey 22. This paper will provide an overview of the project, the methodologies and planning processes, the approach to communication and consultation, the successes and the 'lessons learned', and plans for future developments of the collection and services.

## Wednesday July 27   09.00 – 10.30  Grainger, Strauss and Haydn: Digital and Analog Approaches

### Interpreting Percy Grainger in a digital age.  Speaker: Georgina Binns (University of Melbourne)

Australian born Percy Grainger (1887-1961) was a man of many talents. He is known as a composer, but he was among other things a concert pianist, conductor, folk song collector, inventor of music instruments, clothes–designer and artist. He also built a museum for himself in his home town of Melbourne, Australia. Located at the University of Melbourne, this eponymous museum houses his collection of music, recordings, art work, fold art collections, clothing, furniture, china, and more.

His musical output is well known through scholarly books, journals articles and published music, and sound recordings but without visiting the Grainger Museum these other facets of his life are little known.

A project was initiated 2 years ago to highlight the polymathic interests and influences of the man in an approachable medium that would promote Percy Grainger beyond the Grainger Museum. This paper will examine the development of this project from proposal to end product of an interactive DVD and museum interactive module. It will explore the intellectual modelling involved in selection of resources, thematic arrangements and design process. The resulting multimedia outcome "Percy Grainger : Musician, Designer, Innovator", reflects the breadth and depth of Percy Grainger's life and output and his collection in his eponymous museum, in an accessible and engaging manner.

### Strauss-Quellen im Fokus: Das Richard-Strauss-Quellenverzeichnis (RSQV).  Speakers: Claudia Heine, Adrian Kech (Richard-Strauss-Institut, Garmisch-Partenkirchen)

Richard Strauss belongs among the most frequently played composers throughout the world. Considering the high ranking of his oeuvre in the concert hall and opera world, it is unfortunate that his music has made such a small impact in the academic realm. It is for this reason that a new source-document project has come into existence: the Richard-Strauss-Quellenverzeichnis (RSQV) (= Richard Strauss Source Catalogue).

The project, which is located at the Richard Strauss Institute in Garmisch-Partenkirchen, began on 1 October 2009 and will run for three years under the financial support of the Deutsche Forschungsgemeinschaft (DFG) (= German Research Foundation). Its task is to make available a universal listing of Strauss source documents, i.e. to develop and document as completely as possible the source documents related to the work of the composer Richard Strauss (1864-1949). By source documents we mean, among other things, autograph musical manuscripts (as well as copies of them), printer and copy-editor proofs, additional letters and postcards from or to Richard Strauss.

The collected information will then be published online in a new musicological database exclusively previewed at IAML conference in Dublin 2011. Thus our research will be provided with a modern, effective tool for conducting a quick and uncomplicated search of the source documents. As a universal Richard Strauss source catalogue has long been an urgent need for musicology we hope that our project will establish a reliable foundation for future research.

### Haydn in Latrobe: The musical legacy of Boniface Wimmer (1809–1887).  Speaker: Jim Cassaro (University of Pittsburgh, Pittsburgh, PA)

In 1846, Boniface Wimmer, a German monk, founded the first Benedictine monastery in the United States, Saint Vincent Archabbey, in Latrobe, Pennsylvania, forty miles southeast of Pittsburgh. In addition to the spiritual and educational advancements he brought to the area, one of Wimmer's most important duties was to enhance the musical culture of the area, not only for the enjoyment of the monks of the Archabbey, but also for the religious services they offered, and for instructing the local townspeople. As such, Wimmer made several trips back to Saint Michael Abbey in Metten, Bavaria, where he had taken his solemn vows on 29 December 1833, to acquire materials to bring back to the Archabbey for this purpose.

While it is not known exactly how manuscripts of Michael and Joseph Haydn, along with those of their contemporaries, came into Wimmer's possession (Michael Haydn did have lifelong strong ties to the Benedictine monks at the Abbey of St. Peter, Salzburg), they are today housed in the Latimer Family Library at St. Vincent College, along with early printed editions of music from the eighteenth century. Most of the Haydn manuscripts were copied for Giovanni Gussetti, a Viennese entrepreneur and friend of Mozart and Michael Haydn. In addition, the collection holds the largest number of manuscripts outside of Europe of Johann Matthias Kracher (1752–1827), a student of Michael Haydn. These manuscripts and editions are virtually unknown to scholars, and have only recently begun to be cataloged for RISM A/I and A/II. This paper outlines an evaluation of the collection, the breadth of its holdings, the process of cataloging it for RISM, and its potential for a collaborative digital project.

# Wednesday July 27 11.00 – 12.30   Music education for public librarians

### Bridging the gap: Developing professional education for music library staff in the UK and Ireland.  Speaker: Amelie Roper (Royal College of Music, London)

The proposed paper will examine the provision of education for music library staff in the UK and Ireland, focussing on the role played by IAML (UK & Irl) in bridging the gap between the training offered by universities and other professional bodies and workplace experience. It will give an overview of training provision within the branch since the formation of the Courses and Education Committee in the early 1990s, summarising developments that have taken place to meet evolving needs, and plans for the future. It is suggested that this paper be accompanied by a 20-minute practical session, in which delegates can participate in an exercise extracted from one of the courses currently run by the branch.

# Wednesday July 27    11.00 – 12.30   Irish collections of music

### Mercer's Hospital Music Collection.  Speaker: Tríona O'Hanlon (Conservatory of Music and Drama, Dublin)

Mercer's Hospital Music Collection is one of Dublin's most comprehensive and important collections of manuscript sources. Housed in the Manuscripts' Department at Trinity College Dublin since May 1981, the collection consists of fifty manuscript and seven printed volumes containing works by Handel, Greene, Boyce, Purcell, Corelli, Humfrey, Avison, Barsanti, Stanley and Festing. Selected works from the collection were performed at the Mercer's Hospital annual benefit concerts, the first of which was held on 8 April 1736. The benefit concerts were established in order to provide important financial support to the hospital, located on Stephen Street, Dublin. The collection highlights several aspects of music-making in eighteenth-century Dublin, from choice of repertoire to the standard of eighteenth-century performance in the city. All part-books in the collection have been catalogued in accordance with RISM (Répertoire International des Sources Musicales) guidelines for inclusion in the RISM international database and this is the first project undertaken in conjunction with RISM since the formation of the Irish RISM Committee. This paper will provide an insight into the collection and its contents and will highlight the collection's significance within the wider context of surviving sources with emphasis on works in the collection by Handel, Greene and Boyce.

## Sources for the study of music in the Irish country house.  Speaker: Karol Mullaney-Dignam (IRCHSS Government of Ireland  Postdoctoral Fellow, National University of Ireland Maynooth)

In eighteenth- and nineteenth-century Ireland, political and social power was based on land-ownership. The majority of land was owned by the Irish Protestant nobility and gentry, a minority of the population. Today, the large, rural residences of these wealthy landlords are known as 'country houses'. Many are public tourist attractions but some are still in private family ownership. This paper draws on preliminary findings from research carried out as part of the 'Music in the Irish Country House' project, funded in 2010-12 by the Irish Research Council for the Humanities and Social Sciences (IRCHSS). Among the aims of this project is the cataloguing, according to Répertoire International des Sources Musicales (RISM) guidelines, of music collections still held in privately-owned country houses. Research into the historical context within which these collections were assembled shows that music was an important aspect of social education and functioned as an agent of sociability in the country homes of the Irish landed classes. Historians of the Irish country house, however, have tended to overlook the extent and significance of aspects of domiciliary entertainments such as music and dancing. It is in this context that an outline will be given of the various types of sources available, in both public and private repositories, for the study of musical activity in the Irish country house.

## Les sources musicales dans les grandes maisons historiques d'Irlande

En Irlande, aux dix-huitième et dix-neuvième siècles, le pouvoir politique et sociaux était fondé sur la possession de grandes propriétés. La majorité de la terre a été possédée par la noblesse et l'haute bourgeoisie protestantes, la minorité par le menu peuple. Les grandes résidences rurales de ces propriétaires fonciers de l'époque sont aujourd'hui connues comme les 'country houses'. Beaucoup d'entre elles sont ouvertes comme des sites publics touristiques mais quelques-unes sont toujours dans la possession privée. Cet exposé se fonde sur les conclusions préliminaires d'une des recherches élaborées dans le cadre du projet 'Music in the Irish Country House'.  L'un des objectifs de ce projet financé par l'Irish Research Council for the Humanities and Social Sciences (IRCHSS) consiste à cataloguer les collections de musique encore existantes dans quelques grandes maisons historiques privées selon les indications du Répertoire International des Sources Musicales (RISM). Les recherches du context historique dont ces collections ne peuvent pas être dissociées montrent que la musique créait l'important aspect dans l'éducation sociale et qu'elle a joué l'important rôle de la sociabilité. Malheureusement, la problématique des aspects de divertissement dans la sphère domestique telles que la musique et la dance reste, négligée ou minimisée, en marge de l'intérêt des historiens du 'country house' en Irlande. C'est dans ce contexte et aux fins de l'étude des activité musicale dans le 'country house' en Irlande qu'un sommaire sera donné sur des types de sources disponibles, déposées dans les archives publiques et privées.

## The musical audience from 1710 to 1759 in Irish archives.  Speaker: David Hunter (University of Texas at Austin)

Dublin, the capital of one of the three kingdoms at the heart of the newly-minted British empire, was second only to London in size at the beginning of the eighteenth century. Though on the periphery of Europe, the city supported a permanent orchestra, cathedral choirs, music publishing and education, and music clubs, as well as opera and oratorio performances. In other words, it enjoyed a fully-fledged musical life as susceptible to international or cosmopolitan trends as any other across the continent.

Most of Ireland's official records were destroyed in the Four Courts fire of 1922 but family archives kept on estates in many cases survived the civil war and other depredations and are now to be found in Dublin at the National Library of Ireland and the National Archives of Ireland, and in Belfast at the Public Record Office Northern Ireland, to name only three institutions. Not systematically canvassed heretofore, these archives are revealing for the first time details of the engagement of Irish families with music. Drawing on the findings of previous and current visits, I present new information on the audience Handel had at Dublin in 1741-42, and on the Irish component of the London audience for opera and oratorio from 1710 to 1759, the years in which Handel came to London and died in his home there.

# Thursday July 28   11.00 – 12.30   Online bibliographic tools for music

## From Music Australia to Trove.  Speaker: Robyn Holmes (National Library of Australia, Canberra)

Trove is an innovative web 2.0 based discovery experience providing global access to information and digital content focused on Australia and Australians. The National Library of Australia is currently integrating its many segregated collaborative resource discovery services, including Music Australia, into Trove.  This paper explores how Trove provides a free, single point of access to the resources of the deep web, supports richer searching for music and music information, and creates greater context for researchers through relevance ranked, refined and faceted results sets, including an FRBR approach to the display of resources. In particular, the paper addresses how user engagement with communities and individuals is driving the development and how users are enriching its music content through interaction, contribution, sharing and repurposing of data and knowledge.

## Von Music Australia zu Trove

Trove bietet eine innovative, Web 2.0 Plattform, die das Entdecken und den Zugriff auf Informationen und digitale Inhalte ermöglicht, die Australien und Australier betreffen. Die National Library of Australia arbeitet gerade daran, ihre vielen, getrennten Bibliothekskataloge und weitere Online-Hilfsmittel (inklusive Music Australia) zur Suche von Bibliotheksmaterialien zu integrieren.. Dieser Vortrag zeigt wie Trove einen kostenlosen, einzelnen Zugang zu den Reichtümern des sogenannten „Deep Web" erleichtert, vielfältigere Suchen nach Musik und musikalischen Informationen unterstützt und Forschern größere Zusammenhänge zwischen Einzelfunden aufzeigt mittels Ranking nach Relevanz, Filtern von Suchergebnissen und facettenreichen Ergebnislisten. Dies beinhaltet, daß die Ergebnisse und Materialien in einer FRBR Struktur präsentiert werden. Besonders wird dieser Vortrag auch darauf eingehen, wie der Dialog mit den Benutzern die Entwicklung der Plattform vorantreibt, und wie Anwender die musikalischen Inhalte durch Interaktion, Beiträge sowie das Teilen und Anpassen von Daten und Wissen bereichern, sowie der Mitwirkung an und deren Erstellung, teilen.

## De Music Australia à Trove

Trove est un web innovant 2,0 expérience de découverte permet un accès mondial à l'information et le contenu numérique ont porté sur l'Australie et les Australiens. La Bibliothèque nationale d'Australie est en train d'intégrer ses nombreux distincts de collaboration des services de découverte de ressources, y compris la Music Australia, en Trove. Cet article explore comment Trove prévoit un libre, point d'accès unique aux ressources de la nappe profonde, plus riche soutient la recherche d'informations musicales, et crée un contexte plus large pour les chercheurs grâce à la pertinence classé, raffiné et facettes des ensembles de résultats, y compris une approche FRBR à l'affichage des ressources. En particulier, le document traite de la façon la participation des utilisateurs avec les communautés et les individus est de conduire le développement et la façon dont les utilisateurs sont enrichir son contenu grâce à l'interaction de la musique, la contribution, le partage et la réutilisation de données et de connaissances.

## Evaluating e-resources as bibliographic tools: An illustrated methodology.  Speaker: Clemens Gresser (University of Cambridge, U.K.)

This paper summarises and updates a 2007-evaluation of e-resources as bibliographic tools. The methodology of this approach will be illustrated by three (re-)search scenarios and showing how useful various online resources - such as RILM, Music Index and World of Science - are. The conclusion will recommend a very holistic and ethical approach for today's music librarian, which goes against praising a single, most efficient resource for the discovery of publications.

## Evaluierung von Onlineangeboten als bibliographische Hilfsmittel — eine illustrierte Methodik

Dieser Vortrag faßt eine Evaluierung von Onlineangeboten als bibliographische Hilfsmittel aus dem Jahre 2007 zusammen und aktualisiert sie. Die Methodik dieses Ansatzes wird mit drei Such- und Forschungs-Szenarien veranschaulicht werden, und es wird gezeigt werden, wie verwendbar Ergebnisse von verschiedenen Onlineangeboten - wie RILM, Music Index und World of Science - sind. Abschließend wird ein sehr holistischer und ethischer Ansatz für den Musikbibliothekar unserer Zeit empfohlen, der sich gegen das Anpreisen einer einzigen, am effizientesten arbeitenden Platform zum Finden von Publikationen, widmet.

## Évaluer les ressources électroniques comme outils bibliographiques - une méthodologie illustrée

Ce document résume et met à jour un 2007-évaluation des ressources électroniques comme des outils bibliographiques. La méthodologie de cette approche sera illustrée par trois (re-) scénarios de recherche et de montrer l'utilité de diverses ressources en ligne - tels que RILM, Musique et Index World of Science - sont. La conclusion de recommander une approche très holistique et éthiques de la bibliothécaire de la musique d'aujourd'hui, qui va à l'encontre l'éloge d'une ressource unique et la plus efficace pour la découverte de publications.

### Toward a IAML-based method of searching worldwide digitized music collections.  Speaker: Andrew Justice (University of North Texas, Denton)

Recent discussions about the future of IAML have included comments about the creation of a resource that would enable users to centrally search across the digital collections of all IAML institutions, thereby maximizing the potential for access.

### In Richtung einer auf einem "IAML-Ansatz" beruhenden Methode zum  Durchsuchen von weltweiten, digitalen Musiksammlungen

Besonders wird dieser Vortrag auch darauf eingehen, wie der Dialog mit den Benutzern die Entwicklung der Plattform vorantreibt, und wie Anwender die musikalischen Inhalte durch Interaktion, Beiträge sowie das Teilen und Anpassen von Daten und Wissen bereichern.

### Vers une méthode basée sur l'AIBM de recherche dans le monde entier les collections de musique numérisée

Les récentes discussions sur l'avenir de l'AIBM ont inclus des commentaires sur la création d'une ressource qui permettrait aux utilisateurs de centraliser la recherche dans les collections numériques de toutes les institutions AIBM, maximisant ainsi le potentiel d'accès.

## Thursday July 28    11.00 – 12.30    Répertoire international des sources musicales (RISM)

### Report from the Irish working group.  Kerry Houston (Conservatory of Music and Drama, Dublin)

RISM dealt with Ireland (primarily Dublin) under its UK committee for many years but following the rapid growth in musicology in Ireland and the forming of the Society for Musicology in Ireland an Irish working group was set up. This group has undertaken an initial scoping exercise and identified a large number of repositories which did not have RISM sigla. This matter has been addressed and sigla agreed with RISM Zentralredaktion in Frankfurt. The group has extended the remit for Ireland to cover nineteenth-century material due to the strong traditional heritage in the country from that era. With assistance of RISM CH and RISM UK, the group has recently started developing a dedicated Irish RISM website supported by the RISM CH database of printed materials and scores. The report to be presented at the conference will discuss these developments and also outline details of two current RISM related projects: Triona O'Hanlon 'Mercer's Hospital Part-Books and Music in Eighteenth Century Dublin' and Karol Mullaney-Dignam 'Music in the Irish Country House'.

### RISM Tyrol-South Tyrol & OFM Austria: Current summary and visions for the future. Speaker: Hildegard Herrmann-Schneider (Institut für Tiroler Musikforschung, Innsbruck)

What follows is an overview of our work in RISM; both past and present. What source material do we process? What kind of results do we have, relevant at the regional level and also in the international context? A case for the indispensability of established source research and documentation, based on specific cases. Additional audio samples are provided.

### RISM Tirol-Südtirol & OFM Austria. Aktuelle Bilanz und Visionen für die Zukunft

Überblick über die Arbeiten in Tirol, Südtirol und der Franzsikanerprovinz Austria während der letzten Jahre (neue Forschungsergebnisse anhand der Quellendokumentation für RISM, relevant für die internationale Musikforschung, Ausblick, was in den nächsten Jahren an singulären Quellen zu erschließen ist (vgl. www.musikland-tirol.at, > Forschung)

### Processing and Accessing Musical Sources in the Czech Republic in the Past and Today. Speaker: Zuzana Petrášková (National Library of the Czech Republic, Praha)

Registering and documenting an immense wealth of musical sources housed by institutions in the Czech Republic has been the task of the Union Music Catalogue since 1965. The work continues today in the Music Department of the National Library.

The catalogue represents a rich information base for dealing with primary musical sources dating from the second half of 18th century until the 20th century.

The following numbers can serve as an illustration of the work's extent: 400,000 music sources from 180 collections and other provenances are registered by means of careful catalogue description, whereby the total number of catalogue entries exceeds 1,100,000.

Processing was started through a systematic exploration of historical collections at the end of the 1960s. The basic function of the catalogue is to serve those institutions which preserve old music sources and to communicate certain

information about the content of these documents. In many cases it also serves the function of enabling new findings for music researchers.

The largest collections of historical music sources in the Czech Republic are deposited in two museums: the Czech Museum of Music at the National Museum and the Moravian Regional Museum. Other large collections of sources are administered by the National Library, the Moravian Regional Library, the archives of the Prague Conservatory, the Silesian Regional Museum, the Schwarzenberg Collection in Český Krumlov, the Music Collection in Kroměříž, the archives at Prague Castle, and the archives of churches and other institutions.

The arrival and implementation of computerized cataloguing has also brought new forms of processing music documents, formerly traditionally described in the Union Music Catalogue. Computer-based cataloguing is also employed in cooperation with the International Inventory of Musical Sources (RISM), which enables sending catalogue records to the online database, accessible worldwide, thereby also aiding researchers of music sources. This cooperation is supported by the ongoing project "Database Construction involving Manuscripts and Printed Music Materials Deposited in Collections of Czech and Moravian Lands," which is supported and financed by the Ministry of Culture of the Czech Republic.

### Cataloguing watermarks: New perspectives for dating and tracking manuscripts. Speaker: Eva Neumayr (RISM Salzburg Working Group)

In the Archive of the Archdiocese of Salzburg, a rather complete collection of sacred music of the Salzburg Cathedral from the end of the 17th to the beginning of the 19th century has survived.

While cataloguing the manuscripts for the RISM database, the watermarks in this collection were routinely copied and filed. A large part of the watermarks has now been photographed and incorporated into a database, as was all the information about dating, papermakers and paper mills that could be deduced from the collection via dated manuscripts, copyists, etc. Since some of the paper used in Salzburg was also used by W. A. Mozart, the literature on his works concerning watermarks had to be included as well. By combining all of this information, it has been possible to date and track Salzburg manuscripts much more accurately than before.

As the paper used in Salzburg was also used for manuscripts in other archives, a catalogue of the Salzburg watermarks may serve musicologists and researchers as well as archivists in establishing provenance and dating of a musical manuscript.

## Thursday July 28   14.00 – 15.30   The Role of libraries towards changing needs

### Bringing the local music scene to the public libraries network of Strasbourg: A live collection. Speaker: Priscilla Winling (Strasbourg Public Library)

In Strasbourg, two public libraries belonging to two different public authorities (the Ville de Strasbourg and the Communauté urbaine de Strasbourg) each take a strong interest in the music scene in their local area.

Where does this interest come from? Is it something that only music librarians might want to do, or is this interest shared by their library customers?

### The Library of FoM: Discovering hidden value. Speaker: Radmila Milinković (Faculty of Music, Belgrade)

The Library of Faculty of Music in Belgrade stores more than 115.000 items. The main part of this library serves to support educational process. However, several private collections, legacy of Serbian prominent composers, musicologists and musicians make a valuable material for researchers.

Although we've been working under difficult circumstances for years, we've discovered lately new interesting, rare publications in the main part of the library. Some of them are significant because they're old, as a bilingual edition of Berlioz's Die moderne Instrumentation und Orchestration published probably in 1845, while others are unique because of the inscriptions and notes handwritten by different authors – Richard Strauss and Edward Elgar among them.

This paper will be about present structure of the library, about recent discoveries and ongoing research, and finally, about one possible idea of restructuring library holdings.

## Thursday July 28   14.00 – 15.30   Tools for searching music

### VuFind as an open source discovery service: presentation of a cooperative Proof of Concept. Speaker: Anke Hofmann (Hochschule für Musik und Theater Leipzig)

The increasing number of diverse holdings within libraries cannot be presented properly in a standard OPAC. Libraries, therefore, increasingly employ search engine-based front end systems. The libraries in the Federal State of Saxonia are also currently exploring these options. With this in mind, two libraries in Leipzig decided to conduct an experimental feasibility study: by installing the open source system Vufind for a trial period, and the resulting

broadening of the 'classic' offerings of the catalogue, a platform was created which is a serious contender for commercially-available products such as Primo, EBSCO Discovery or Touch Point. The presenter will demonstrate the contents and results of the proof of concept, which arose out of the cooperative effort of both libraries, and she will discuss advantages and disadvantages, as they present themselves to a library of a music college which uses such a 'multi-'resource discovery tool.  It will be taken into account what repercussions can be identified for the work of the librarian, especially with regard to the dissemination of information, and - more generally - for those using open source systems.

## Vufind als Open Source Discovery Service: Präsentation eines kooperativen Proof of Concept

Die steigende Zahl der unterschiedlichen bibliothekarischen Bestände lässt sich nicht mehr in einem herkömmlichen OPAC abbilden. Bibliotheken beschäftigen sich daher zunehmend mit dem Einsatz suchmaschinenbasierter Frontend-Systeme. Auch die sächsischen Bibliotheken prüfen derzeit deren Einsatz. Vor diesem Hintergrund entschieden sich zwei Leipziger Bibliotheken zu einer experimentellen Machbarkeitsstudie: Mit einer testweisen Installation des Open Source Systems Vufind und der damit einhergehenden Erweiterung des klassischen Katalogangebots entstand eine ernstzunehmende Alternative zu kommerziellen Angeboten wie Primo, EBSCO Discovery oder Touch Point.

Die Referentin möchte das gemeinsam erarbeitete Proof of Concept präsentieren und die Vor- und Nachteile diskutieren, die sich für eine Musikhochschulbibliothek aus dem Einsatz eines solchen Multi-Suchsystems ergeben. Berücksichtigt werden sollen dabei Fragen zu möglichen Auswirkungen auf die Bibliotheksarbeit, insbesondere auf die Informationsvermittlung, sowie generelle Gedanken zum Einsatz von Open Source Systemen.

## Vufind comme Open Source Service Discovery: présentation d'une preuve de concept de coopération

Le nombre croissant d'exploitations diverses dans les bibliothèques ne peuvent être présentés correctement dans un OPAC standard. Bibliothèques, par conséquent, de plus en plus employer les moteurs de recherche basée sur les systèmes d'extrémité avant. Les bibliothèques de l'Etat fédéral de Saxe sont également en train d'étudier ces options. Dans cet esprit, deux bibliothèques de Leipzig a décidé de mener une étude de faisabilité expérimentale: en installant le système Vufind open source pour une période d'essai, et le résultant élargissement de la «classique» des offres du catalogue, une plate-forme a été créée qui est un concurrent sérieux pour les produits disponibles dans le commerce comme Primo, EBSCO Découverte ou Touch Point. Le présentateur de démontrer le contenu et les résultats de la preuve de concept, qui est née de l'effort de coopération des deux bibliothèques, et elle discutera des avantages et des inconvénients, tels qu'ils se présentent à une bibliothèque d'une école de musique qui utilise ces «multi - «outil de découverte de ressources. Il sera pris en compte les répercussions que peuvent être identifiés pour le travail du bibliothécaire, en particulier en ce qui concerne la diffusion de l'information, et - plus généralement - pour les systèmes utilisant des sources ouvertes.

## MIMO: A single access point to the collections of the European musical instrument museums.  Speaker: John Scally (University of Edinburgh), Rodolphe Bailly (Cité de la musique, Paris)

The aim of the European project MIMO (Musical Instrument Museum Online) is to create a single access point to digital content and information on the collections of musical instruments held in European museums. The digital content of nine major musical instrument museums from across Europe will be harvested from their collection databases and made available to all through Europeana. MIMO will also provide a direct access point to its own database (MIMO-DB) for specialists, organologists, musicologists, scholars and amateurs, so that they can search through all the collections of the museums and retrieve images of around 45,000 musical instruments, along with a smaller number of sound and video recordings. This presentation will offer a general view of the project and demonstrate both Europeana and MIMO-DB access.

## MIMO: ein zentraler und allumfassender Zugriff auf Sammlungen der Europäischen Musikinstrumentmuseen

Das Ziel des europäischen Projekts MIMO (Musical Instrument Museum Online) ist es, einen allumfassenden Zugang zu digitalen Inhalten und Informationen über die Sammlungen von Musikinstrumenten in europäischen Museen zu schaffen. Der digitale Inhalt von neun führenden Musikinstrument-Museen Europas wird von ihren Sammlungsdatenbanken extrahiert und auf der Europeana Website für Jedermann zur Verfügung gestellt. MIMO wird außerdem einen direkten Zugriffspunkt auf eine eigene Datenbank (MIMO-DB) schaffen, mittels dessen Spezialisten, Organologen, Musikwissenschaftler, Wissenschaftler und Amateure alle Sammlungen der beteiligten Museen durchsuchen sowie Bilder von rund 45.000 Musikinstrumenten und eine beschränkte Anzahl von Ton- und Videoaufnahmen abrufen können. Diese Präsentation bietet einen allgemeinen Überblick über das Projekt und demonstriert den Zugriff auf Europeana und MIMO-DB.

## MIMO: un point d'accès unique aux collections des musées européens instrument de musique

L'objectif du projet européen MIMO (Musée des instruments de musique en ligne) est de créer un point d'accès unique au contenu numérique et de l'information sur les collections d'instruments de musique conservés dans des

musées européens. Le contenu numérique de neuf grands musées d'instruments de musique de toute l'Europe seront récoltées à partir de leurs bases de données de collecte et la disposition de tous grâce à Europeana. MIMO fournira également un point d'accès direct à sa propre base de données (MIMO-DB) pour les spécialistes, organologues, musicologues, chercheurs et amateurs, afin qu'ils puissent effectuer des recherches dans toutes les collections des musées et de récupérer des images de l'ordre de 45.000 instruments de musique, ainsi que avec un plus petit nombre d'enregistrements sonores et vidéo. Cette présentation vous offrira une vue générale du projet et de démontrer à la fois Europeana et l'accès MIMO-DB.

# Thursday July 28    14.00 – 15.30   Music manuscript research

## Manuscript music published in Naples: 1780-1820.  Speaker: Agostina Zecca Laterza (Milano)

By 1780 Naples' population totaled more than 400.000 inhabitants. It maintained 3 opera theaters and an important conservatory. The city also produced large quantities of music for aristocratic and wealthy families, famous musicians, and representatives of the foreign diplomacy in the capital of the Kingdom of the Two Sicilies. Musical productions constituted an important portion in the local economy.

Although Naples lacked a music-publishing firm, there was an active commerce of foreign musical prints sold through local bookshops, some musicians, and some private sellers. Throughout the territory, production of handwritten musical scores flourished. Music copyists were so numerous they constituted a quasi industry. The first "modern" music publisher active in Naples from 1785 to 1799, Luigi Marescalchi, managed to control the production of printed and manuscript music until his exile to France, which lasted for 8 years. After his return to Italy in 1807, Marescalchi never returned to the business of music publishing and we know very little about his last years. Music printing was not permitted in Naples up until 1820, and production of scores was limited to manuscripts. In this environment almost all copyists' manuscripts were "published" or produced for commercial consumption. Many recent studies in Italy focus on the activities of Marescalchi in Venice and Naples, but there is still no complete catalogue of his editions or the manuscripts he published. The recent discovery of an inventory of his stock is a useful starting point for understanding the magnitude of the music business in Naples and the relationship between the production of prints and manuscripts.

## Musique de manuscrit publiée à Naples: 1780-1820

En 1780, Naples avait plus de 400.000 habitants, 3 maisons d'opéra et un conservatoire important.  En plus, la musique était jouée dans de nombreuses familles aristocratiques, dans des cercles de musiciens renommés et de représentants des diplomates étrangers dans la capitale du Royaume des Deux-Siciles.  Les taux de productions de musique ont connu un rôle important dans la ville.

Bien qu'il n'y avait pas d'éditeur de musique à Naples, il y avait une commerce florissante de la presse de musique étrangère vendue dans les librairies, par les musiciens et par quelques vendeurs privés. Tout au long du territoire, la production musicale de partitions manuscrites prospérait.  Les copistes ont été aussi nombreux pour établir cette quasi-industrie. Le premier éditeur de musique «moderne» active à Naples de 1785 à 1799, Louis Marescalchi, a réussi à tenir ensemble la production de musique imprimée et de manuscrits pendant 8 ans jusqu'à son exil en France. Après son retour en Italie en 1807, il n'a jamais recommencé son travail de publication de musique et nous savons très peu de ces dernières années de sa vie. Jusqu'en 1820 l'imprimerie musicale était interdite à Naples, mais la production de la musique écrite a été capturée par les copistes. Presque tous les manuscrits qu'ils produisaient ont été «publié». De nombreuses études ont été réalisées pendant les dernières années en Italie sur l'activité de Marescalchi à Venise, puis à Naples, mais il n'y a pas encore un catalogue complet de ses éditions et manuscrits publiés par lui. La découverte récente d'un inventaire de son répertoire est un point de départ utile pour comprendre l'ampleur de l'industrie de la musique à Naples et à la relation entre la production d'imprimés et les manuscrits.

## The activities of the Roman copyists Giovanni Battista Cencetti e Luigi Derossi during the first years of the 19th century.  Speaker: Roland Pfeiffer (Deutsches Historisches Institut in Rom, Rome)

The activities of the Roman copyists Giovanni Battista Cencetti and Luigi Derossi during the first years of the 19th century

Giovanni Battista Cencetti became an editor of printed music together with Leopoldo Ratti in 1821, but little information is known about his earlier activities. Due to his long collaboration with the theatres Valle and Argentina, he can certainly be described as one of the most important Roman copyists of opera manuscripts in the early nineteenth century. Some scores further document a partnership with another copyist, Luigi Derossi. The paper will attempt a reconstruction of the activities of both copyists by means of the surviving scores in several European libraries with the aim to determine what kind of repertory was offered by Derossi and Cencetti in these years.

## Giovanni Battista Cencetti und Luigi Derossi, zwei Kopisten Roman Aktivität im frühen neunzehnten Jahrhundert

Giovanni Battsita Cencetti wurde ab 1821 gemeinsam mit Leopoldo Ratti als römischer Musikverleger bekannt, doch wissen wir nur wenig über seine früheren Aktivitäten. Aufgrund einer langjährigen Zusammenarbeit mit den

Theatern Valle und Argentina kann er gewiss als einer der wichtigsten römischen Opernkopisten des frühen 19. Jh. angesehen werden. Einige Partituren verweisen auf eine noch schwieriger dokumentierbare Zusammenarbeit mit einem weiteren Kopisten, Luigi Derossi. Der Beitrag versteht sich als Versuch einer Rekonstruktion der Aktivitäten beider Kopisten mit Hilfe der heute erhaltenen Kopien verschiedener europäischer Bibliotheken, mit dem Ziel, festzustellen, welches Repertoire von Derossi und Cencetti in diesen Jahren hauptsächlich vertrieben wurde.

### Giovanni Battista Cencetti et Luigi Derossi, deux copistes romains en activité au début du XIXe siècle

Si l'on connaît l'activité de Giovanni Battista Cencetti à partir de 1821, date à laquelle il devint éditeur de musique imprimée en association avec Leopoldo Ratti, l'on sait en revanche peu de choses sur ses activités antérieures. De par sa longue collaboration avec les théâtres Valle et Argentina, Cencetti compte certainement parmi les principaux copistes romains d'opéras manuscrits au début du XIXe siècle. Certaines partitions attestent une association encore moins documentée avec un autre copiste, Luigi Derossi. Cet article tentera de reconstruire les activités des deux copistes grâce aux partitions qui subsistent dans plusieurs bibliothèques européennes, dans le but de déterminer quel type de répertoire Derossi et Cencetti ont offert pendant cette période.

### The music manuscripts and old-print music collection from the Archive of the Cistercian Abbey in Mogiła near Kraków.  Speaker: Jolanta Byczkowska-Sztaba (National Library, Warsaw)

Music Collection of the Cistercian Abbey in Mogiła is a heritage of the Cistercian musical ensemble from the 18th century. The repertoire contains sacred works (masses, litanies, arias for solo voice with orchestra) and instrumental music, mainly symphonies. Special attention will be paid to the masses for choir and orchestra and to the symphonies. The music manuscripts are dated back to 18th century. There are works by Italian, German, Czech and Polish composers(J. Gołąbek, J. Szczurowski, XistusPolicki - Cistercian from Mogiła Abbey, J. Staromieyski). The collection contains one the greatest set in Poland of compositions by Johann Adolf Hasse - composer and band master of the Court of King Augustus III the Saxos (Sas).

### Les Manuscrits de musiqueet la collection de musiqued'imprimerieancienne des Archives de l'AbbayeCistercienne de Mogilaprès de Cracovie

La Collection de musique de l'AbbayeCistercienne de Mogilaest un héritage de l'ensemble musical Cistercienne du XVIIIe siècle. Le répertoirecontient des œuvressacrées (messes, des litanies, et des arias pour voixsoliste avec orchestre) et la musiqueinstrumentale,principalement des symphonies.Une attention particulière sera accordée aux messes pour chœuretorchestre et pour les symphonies.  Les manuscrits de musiquesontdatés du XVIIIe siècle. Il y a des œuvres de l'italien, l'allemand, le tchèqueet le polonaiscompositeurs(J. Golabek, J. Szczurowski, XistusPolicki – cistercienne de Mogila, J. Staromieyski). La collection contientun plus grand ensemble en Pologne des compositions de Johann Adolf Hasse – compositeur et chef de musique de la cour du RoiAuguste III, la Saxos (SAS).

## Thursday July 28    14.00– 15.30   Répertoire international de la presse musicale

### RIPM Full-Text Supplement: presentation and discussion.  Speakers: H. Robert Cohen (RIPM, Founder and Director), Ben Knysak (RIPM, Managing Associate Director)

Approximately 4500 specialized music journals were published in Europe and the Americas between 1800 and 1950. If only 18 percent of the 4500 are essential for musicological research and for the preservation of our musical patrimony, RIPM's initial task is to index 810 music periodicals. Over the past twenty-five years RIPM has published annotated Calendars and Indexes—each prepared by a specialist—to 150 music periodicals or 18.5 percent of the 810 core titles. Therefore, it would require another one hundred and ten years for RIPM to treat the remaining 660. At the same time, and with some major exceptions, RIPM has not yet treated a number of important very long-running, multi-volume journals that consist, in large part, of dense miscellaneous news sections, because some would challenge an individual to complete in a lifetime.

Therefore, to increase production and to treat journals that otherwise would not be accounted for, RIPM has created a second system, the RIPM Full-Text Supplement (FTS), to provide access to, for example, the Signale für die Musikalische Welt, Le Guide musical, The Musical Courier, and Il Trovatore. Based on OCR technology, FTS will also contain several innovative features in development over the past few years. A thirty-minute presentation of FTS will be followed by what we hope will be a lively discussion. This is an opportunity for you to assist in the development of RIPM's new publication. Your participation would be much appreciated.

## Friday July 29   09.00 – 10.30   Research into higher music education and the role of the library

### Research into higher music education: An overview.  Speaker: Harald Jörgensen (Norwegian Academy of Music, Oslo)

This presentation will give an overview of research into higher music education institutions, i.e. conservatoires, academies of music, Musikhochschulen, and schools of music in universities. Unlike other higher education institutions, especially universities, higher music education has not been recognized as a separate and important area for research. There are no journals for research about these institutions, there are no handbooks with overviews, and there is not even a chapter in a handbook where research about these institutions is presented. There is, however, more than 850 research studies of life in these institutions, studies that address institutional characteristics, institutional resources, institutional processes, and relation to external sectors. The presentation will give the quantitative distribution of research on these issues, as well as present a description of the historical development of this field of research and allocate research to countries of origin. This will be related to a discussion of the status and future of this research, the publication opportunities and its relevance for quality improvement in the institutions.

### Untersuchungen über höhere Musikausbildung: ein Überblick

Diese Präsentation will einen Überblick über die Erforschung von Musikausbildungsstätten, d.h. Konservatorien, Musikakademien, Musikhochschulen und Musikschulen an Universitäten geben. Im Gegensatz zu anderen Hochschulen, insbesondere Universitäten, wurde die höhere Musikausbildung bislang nicht als separates und wichtiges Gebiet für die Forschung erkannt. Es gibt keine Literatur zu diesem Thema, weder Zeitschriften noch Handbücher, ja, es gibt nicht einmal ein Kapitel in einem Handbuch, wo die Erforschung dieser Institutionen überblicksweise vorgestellt wird.

Es gibt jedoch mehr als 850 Studien über das Leben in diesen  in diesen Einrichtungen, Studien, die institutionelle Charakteristika, institutionelle Ressourcen, institutionelle Prozesse und die Beziehung zu externen Gebieten thematisieren. Die Präsentation zeigt die quantitative Verteilung der Forschung zu diesen Fragen, beschreibt die historische Entwicklung dieses Forschunggegenstandes  und ordnet die Untersuchungen  Herkunftsländern zu. Damit verbunden ist eine Diskussion über den Status und die Zukunft dieses Forschungsgebietes, über Publikationsmöglichkeiten und über seine  Relevanz für die Qualitätsverbesserung in den Ausbildungseinrichtungen.

*Harald Jørgensen is professor of education at the Norwegian Academy of Music, Oslo. He has been Rektor (Principal) of the institution 1983-89, and 2002-2005, Head of Research and Development 1995-2002, Head of the Ph.D. program 2006-2008. He has published several books on issues of research, music education and psychology of music in Norway, edited books published in English, published several articles in international journals and handbooks, given presentations on international conferences and been a member of and chaired national and international committees on issues relevant for music education, especially higher music education. Special research interests: Instrumental practice and research into higher music education. Most recent publication: "Research into Higher Music Education. An overview from a quality improvement perspective", NOVUS Press, Oslo, 2009. He has been the leader of several evaluation committees for academies of music in Europe and Asia.*

Der Referent:

Harald Jørgensen ist Professor für Pädagogik an der Norwegischen Musikhochschule in Oslo. Er war 1983-89 und 2002-2005 Rektor des Instituts, 1995-2002 Leiter der Forschung und Entwicklung, 2006-2008Leiter des Ph.D.-Programm. Er veröffentlichte  mehrere Bücher zu Fragen der Forschung, Musik-Pädagogik und Psychologie der Musik in Norwegen, gab englischsprachige Bücher heraus, publizierte mehrere Artikel in internationalen Fachzeitschriften und Handbüchern, gab Präsentationen auf internationalen Konferenzen; Mitglied und Vorsitzender diverser nationaler und internationaler Gremien zu relevanten Themen der Musikerziehung, besonders der höheren Musikausbildung. Besondere Forschungsschwerpunkte: Instrumental-Praxis und Erforschung der höheren Musikausbildung. Neueste Veröffentlichung: "Research into Higher Music Education. An overview from a quality improvement perspective", NOVUS Press, Oslo, 2009. Er war Leiter mehrerer Evaluierungsausschüsse für Musikakademien in Europa und Asien.

### The library in the music academy of tomorrow: A report from the conference in Oslo with ANMA (Association of Nordic Music Academies).  Speaker: Tone Elofsson (Norwegian Academy of Music, Oslo)

ANMA (Association of Nordic Music Academies) had their general assembly and annual meeting 2011 in Oslo at The Norwegian Academy of Music  17th - 18th February. Topic of the day at the annual meeting was "The library in the music academy of tomorrow – the role, challenges and possibilities" and here both librarians and rectors participated. Steven Gerber, performing arts librarian & adjunct professor of music at George Mason University  gave an inspiring lecture on this topic. Tone Elofsson, head of the library at The Norwegian Academy of Music had a presentation on "User education  and user interaction" and after that Pia Shekhter, librarian at The Academy of Music and Drama, University of Gothenberg talked about "Artistic research – what can the library do to bridge the gap between art and 'the academy'". Finally working groups with both rectors and librarians discussed different aspects of the library's role in the music academy of tomorrow.

*Die ANMA (Association of Nordic Music Academies) hielten vom 17.-18. Februar 2011 ihre Generalversammlung und Jahrestagung an der norwegischen Musikakademie in Oslo. Aktuelles Thema der Jahrestagung war "Die Bibliothek in der Musikhochschule von morgen - Rolle, die Herausforderungen und Möglichkeiten"; es nahmen sowohl Bibliothekare als auch Rektoren teil. Steven Gerber, Kunsthochschul- Bibliothekar und außerordentlicher Professor für Musik an der George Mason University hielt einen inspirierenden Vortrag über dieses Thema. Tone Elofsson, Leiter der Bibliothek an der Norwegischen Musikhochschul,e hielt einen Vortrag über "Nutzerschulung und Interaktion mit dem Benutzer"; danach sprach Pia Shekter, Bibliothekarin an der Academy of Music and Drama der Universität Göteborg über "Künstlerische Forschung - was kann die Bibliothek tun, um eine Brücke zwischen Kunst und "der Akademie" zu schlagen? ". Schließlich diskutierten Arbeitsgruppen mit beiden Rektoren und Bibliothekaren über verschiedene Aspekte der Rolle der Bibliothek in der Musikhochschule von morgen.*

## The Bluffer's Guide to conservatoire libraries.  Speaker: Pamela Thompson (Royal College of Music, London)

Conservatoire libraries have traditionally grown up in small institutions, but need to provide much the same services and perform much the same functions as do libraries in larger institutions, generally with fewer resources in staff and finance. This dilemma may necessitate a delicate balance between quality and quantity, between service and other functions, between access and preservation, and between the "professional" in library and information studies to which we all aspire and the chaos in our own libraries which we all seek to overcome.

What are the options for the future? What is good service? What is a good conservatoire catalogue? What sort of access and services should we provide for musicians? How do we educate our students and inspire their research? Should that be our role?  Are there different national and international approaches to these, and can we learn from each other, not least when most of us have no time to collaborate and gain insights from each others' approaches? What can past experience teach us for future development?

*Konservatoriums-Bibliotheken sind traditionell in kleinen Institutionen gewachsen, müssen jedoch im wesentlichen die gleichen Leistungen und Funktionen wie Bibliotheken in größeren Institutionen erfüllen, dies in der Regel mit weniger personellen und finanziellen Ressourcen. Dieses Dilemma erfordert eine Gratwanderung zwischen Qualität und Quantität, zwischen Service und anderen Funktionen, zwischen Zugang und Erhaltung, und zwischen der "Professionalität" im Bibliotheks- und Informationswissenschaftsstudium, die wir alle anstreben, und dem Chaos in unseren eigenen Bibliotheken, das wir alle zu überwinden suchen.*

*Was sind die Optionen für die Zukunft? Was ist guter Service? Was ist ein guter Konservatoriumskatalog? Welche Art von Zugang und welche Dienste sollten wir für Musiker bieten? Wie erziehen wir unsere Schüler, und wie inspirieren wir ihre Forschung? Sollte das überhaupt unsere Aufgabe sein? Gibt es dafür unterschiedliche nationale und internationale Ansätze? Können wir voneinander lernen und Erkenntnisse aus den Ansätze der anderen gewinnen, obwohl die meisten von uns keine Zeit für die Zusammenarbeit haben? Was können Erfahrungen aus der Vergangenheit uns für die zukünftige Entwicklung lehren?*

# Friday July 29    09.00 – 10.30   Traditional music archives

## The folk archives of the "Sección Femenina" hosted in the National Library of Spain: Its history and document processing.  Speaker: Isabel Lozano (National Library of Spain, Madrid)

En février 1934, au cours de la deuxième république espagnole, a été signé l'accord de fusion entre la Phalange Espagnole, fondée par José Antonio Primo de Rivera et les Juntes d'Offensive National Syndicaliste (JONS). C'est avec cet accord que le premier vrai parti fasciste a été constitué en Espagne. En juin 1934 est née la Section Féminine de ce mouvement qui, après la victoire du franquisme, a opéré dans plusieurs secteurs de la société. La déléguée nationale de la Section Féminine était Pilar Primo de Rivera, sœur du fondateur de la Phalange Espagnole. Les délégations provinciales dépendaient de la délégation nationale et supervisaient elles-même les délégations locales. Le Département de Musique de la Section Féminine faisait partie de la "Régie centrale" créée au cours du Congrès national (1938). La première tâche du Département dut d'organiser des stages pour des instructrices de musique qui eurent lieu dans les différentes régions espagnoles en 1938 et 1939. Le principal objectif était la création de chœurs, mais en plus, les instructrices diplômées devaient parcourir les différentes régions afin de rassembler toutes sortes d'information sur le folklore afin de constituer un répertoire typique de chaque endroit en y incluant les danses. Le gouvernement franquiste a soutenu et encouragé le travail développé par la Section Féminine. Le folklore des territoires d'Espagne a été utilisé comme l'un des symboles identitaires du pays. Vingt concours nationaux de chœurs et danses de la Section Féminine ont été organisés de 1942 à 1976. Entre 1948 et 1962 les Chœurs et Danses ont voyagé en plusieurs pays du monde entier.

La Section Féminine disparaît par décret de dissolution du Mouvement National le premier avril 1977. En mai 1977 a été créée l'Association Nueva Andadura, qui s'est occupée de recueillir toute la documentation rassemblée par la Section Féminine qui venait de disparaître. Le matériel de prise de données portant sur le folklore espagnol a été donné au Département de Musique et Ressources audiovisuelles de la Bibliothèque nationale d'Espagne où il a été déposé en 1999.

La partie des archives conservées à la Bibliothèque Nationale est formée de trois groupes: « chanson populaire », « danse » et « costumes régionaux ». Le groupe « chanson populaire » contient des partitions, des renseignements

historiques sur les danses et des fiches avec des dessins et chorégraphies. Le groupe « costumes régionaux » contient du matériel graphique et bibliographique.

La Bibliothèque Nationale d'Espagne a créé une base de données spécifique pour la description des archives personnelles et d'organismes, avec une structure de champs basée en  ISAD (G) où sont classés les différents documents - environ 2000 – des archives de folklore de la Section Féminine, respectant aussi bien le critère de classification que celui des anciennes régions espagnoles, qui est la base de l'organisation de ces archives.

*En febrero de 1934, durante la segunda república española, se firmó el acuerdo de fusión entre Falange Española -fundada por José Antonio Primo de Rivera- y las Juntas de Ofensiva Nacional Sindicalista (JONS), con lo que quedó constituido el primer partido de tipo fascista puro en España. En junio de 1934 nacía la Sección Femenina de dicha agrupación que, tras el trinfo del franquismo, operó en múltiples ámbitos de la sociedad. La delegada nacional de la Sección Femenina fue Pilar Primo de Rivera, hermana del fundador de la Falange Española. De la delegación nacional dependían las delegaciones provinciales y de estas, las delegaciones locales, formadas a su vez por jefes de distrito. El Departamento de Música de la Sección Femenina formaba parte de la Regiduría Central, creada en el II Congreso Nacional (1938). El primer cometido del departamento fue organizar cursos de instructoras de música, que tuvieron lugar en distintas provincias españolas en 1938 y 1939. El objetivo central era crear coros, pero además, a las instructoras de música que se graduaban en los cursos, se les encomendó la tarea de recorrer su provincia recopilando todo tipo de información sobre folklore, con el objeto de establecer un repertorio típico de cada lugar que incluyera también las danzas. El gobierno franquista amparó y potenció la labor desarrollada por la Sección Femenina; el folklore recogido de todos los pueblos de España fue utilizado como uno de los símbolos de identidad de la nación. Se organizaron veinte concursos nacionales de Coros y Danzas de la Sección Femenina, desde 1942 a 1976. Entre 1948 y 1962 los Coros y Danzas viajaron por distintos paises de todo el mundo.*

*La Sección Femenina desaparece por decreto de disolución del Movimiento Nacional el 1 de abril de 1977. En mayo de 1977 se creó la Asociación Nueva Andadura, que recogió la documentación procedente de la extinguida Sección Femenina; el material proveniente de la recogida de datos sobre folklore español, fue donado al Departamento de Música y Audiovisuales de  la Biblioteca Nacional de España, donde ingresa en 1999.*

*La parte del archivo que se conserva en la Biblioteca Nacional está formada por tres grupos: Canción popular, Danza y Trajes regionales. El grupo de Canción popular contiene partituras y fichas de investigación folklórica. El grupo de Danza contiene partituras, información histórica sobre las danzas y fichas con dibujos y coreografías. El grupo de Trajes regionales contiene material gráfico y bibliografía.*

*La Biblioteca Nacional de España ha creado una base de datos específica para la descripción de archivos personales y de entidades, con una estructura de campos basada en ISAD(G), en la que están siendo procesados los distintos documentos -alrededor de dos mil- del archivo de folklore de la Sección Femenina, respetando tanto el criterio de clasificación temática original como el de las antiguas regiones españolas, base de la organización de este archivo.*

## Les archives folkloriques de la Section féminine conservées à la Bibliothèque nationale d'Espagne : constitution et traitement du fonds.

Parmi les fonds conservés au département de la Musique de la Bibliothèque nationale, hormis les archives des compositeurs les plus significatifs, on trouve également des collections rassemblées par des librettistes, interprètes, professeurs de musique, musicologues, éditeurs ou par des associations et organisations diverses. De par leur caractère unique, les archives réunies par la Section féminine de 1934 à 1974 et comportant des données collectées sur le folklore espagnol sont particulièrement remarquables. La Section féminine est une organisation issue de la fusion entre la Phalange espagnole (Falange Española) et l'Union d'offensive nationale syndicaliste (Juntas de Ofensiva Nacional Sindicalista), pendant la période franquiste.

Ces archives, conservées à la Bibliothèque nationale d'Espagne, sont organisées en trois types documentaires : chanson populaire, danse et costumes régionaux.

## Irish Traditional Music Archive .  Speaker: Nicholas Carolan (Irish Traditional Music Archive, Dublin)

The Irish Traditional Music Archive, founded in 1987, is a national public reference archive and resource centre for the traditional song, instrumental music and dance of Ireland. It holds the largest multimedia collection of the materials of this music, and information about it, in existence, with coverage of the island of Ireland, areas of Irish settlement abroad, and non-Irish performers of Irish traditional music. ITMA promotes public education in Irish traditional music through its own publishing, exhibition and other outreach activities and through a wide variety of partnerships with others, especially in the area of television broadcasting. It is currently expanding its online services.

*Créées en 1987, les Archives musicales traditionnelles d'Irlande (ITMA) constituent un centre de ressources national et public de référence sur les chants traditionnels, les instruments de musique et la danse en Irlande. Elles conservent la plus grande collection multimédia de documents relatifs à cette musique et la documentation la concernant avec une couverture géographique comportant l'île elle-même, les communautés irlandaises à l'étranger ainsi que les interprètes non irlandais de musique traditionnelle irlandaise. L'ITMA a pour mission de promouvoir la musique traditionnelle irlandaise au moyen de publications, d'exposition et autres activités avec le concours de partenariats variés, en particulier télévisuels. L'ITMA poursuit le développement de ses ressources en ligne.*

## Music in the New York University Archives of Irish America. Speaker: Kent Underwood (New York University)

The Archives of Irish America at New York University has recently acquired three major private music-focused collections: The Mick Moloney Collection (pre-1950 commercial audio recordings, archival oral history tapes, sheet music, and visual documentation, all curated over a period of three decades by a leading Irish-American musician and ethnographer); the McNulty Collection (the family archive documenting the preeminent Irish-American musical ensemble of the 1930s-1950s); and the McGlinty Collection (recordings collected by Jim McGlinty, who for more than twenty years was the host of an Irish music radio program in Westchester, just north of New York City). The presentation will provide an overview of the three collections, illustrated with audio and visual examples.

*Les Archives irlando-américaines de l'Université de New York ont acquis récemment trois grandes collections privées centrées sur la musique : la collection Mick Moloney (enregistrements audio commerciaux d'avant 1950, bandes comportant des archives historiques orales, musique en feuilles, documents iconographiques, conservés pendant une trentaine d'années par un musicien et un ethnologue irlando-américain important) ; la collection McNulty (archives familiales sur le grand ensemble musical irlando-américain des années 1930-1950) ; et la collection McGlinty (enregistrements collectés par Jim McGlinty qui fut pendant plus de vingt ans animateur d'une radio de musique irlandaise à Westchester, au nord de New York). Cette communication prése*

# Friday July 29　09.00 – 10.30　Implementing standards in cataloguing music

## RDA implementation.　Panel: Geraldine Ostrove (Library of Congress, Washington DC), Joseph Hafner (McGill University, Montréal), Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milan)

The panel will discuss broad issues of RDA (Resource Description and Access) implementation: MARC21 changes, the response of systems suppliers and the positions of national libraries.

## RDA Implementierung

Das Gremium wird breit gefächerte Fragen zur RDA (Resource Description and Access)-Implementierung diskutieren: MARC21 Veränderungen, die Reaktionen von Systemanbietern und die Positionen von Nationalbibliotheken.

## Mise en œuvre RDA

Le panel discutera des grandes questions de la RDA (Resource Description and Access) la mise en œuvre: changements MARC21, la réponse des fournisseurs de systèmes et les positions des bibliothèques nationales.

## Are we there yet? Toward a workable controlled vocabulary for music.　Speaker: Mark McKnight (University of North Texas, Denton)

For many decades music librarians in the U.S. have struggled with the problems inherent in providing subject access to musical works. Most U.S. libraries still assign subject headings from the Library of Congress Subject Headings (LCSH), even though studies have shown the ineffectiveness of these terms as well as their relative lack of use by users, who now rely primarily on keyword searching to locate music materials. Because of the criticisms of LCSH for music, members of the U.S. music library community, led by various individuals and initiatives sponsored over the years by the Music Library Association, have struggled to rectify the subject-access problems associated with LCSH. This paper will provide a brief overview of the history of these various endeavors and will focus on current projects of the Music Library Association's Genre/Form Task Force, led by Beth Iseminger, which is presently working with the Library of Congress Policy and Standards Division to provide unified, comprehensive medium-of-performance and genre-headings lists, along with the appropriate syndetic structures and encoding. It is hoped that the work of this partnership between LC and MLA will result in a thesaurus that will be both practical to apply and easy to use.

## Are We There Yet? Ein Schritt hin zu einem praktikablen und kontrollierten Musikvokabular

Seit vielen Jahrzehnten haben Musikbibliothekare in den USA bei der Bereitstellung von thematischem Zugriff auf musikalische Werke mit Problemen zu kämpfen. Die meisten US-Bibliotheken weisen solchen Werken noch immer Schlagwörter aus den Library of Congress Subject Headings (LCSH) zu, obwohl Studien die Ineffizienz dieser Begriffe aufgezeigt sowie bewiesen haben, dass Bibliotheksnutzer selten auf die thematische Suchfunktion zurückgreifen und in erster Linie auf die Schlüsselwort-Suche vertrauen, um Musikalien und Musikbücher zu lokalisieren.

Aufgrund der Kritik an der Verwendung von LCSH für Musik haben sich Mitarbeiter US-amerikanischer Musikbibliotheken im Rahmen diverser Initiativen, die aus dem Bemühen Einzelner entstanden oder von der Music Library Association gesponsert wurden, dafür eingesetzt, die Probleme des thematischen Zugriffes zu bereinigen, die auf die Nutzung von LCSH zurückzuführen sind. Dieser Vortrag gibt einen kurzen Überblick über die Geschichte dieser vielfältigen Bemühungen mit besonderem Schwerpunkt auf aktuellen Projekten der Music Library Association Genre / Form Task Force, die von Beth Iseminger geleitet wird. Iseminger arbeitet derzeit mit der Library of Congress Policy and Standards Division zusammen, um einheitliche und umfassende Listen von Aufführungsmedien und Genrerubriken sowie entsprechende syndetische Strukturen und Codierungen zu erstellen.

Es ist zu hoffen, dass die Partnerschaft zwischen LC und MLA sowie deren Arbeit einen Thesaurus zur Folge hat, welcher sowohl praktisch in der Anwendung als auch leicht zu verwenden ist.

## Sommes-nous encore là? Vers un vocabulaire contrôlé viable pour la musique

Pour de nombreux bibliothécaires décennies de musique aux États-Unis sont aux prises avec les problèmes inhérents à l'accès soumis à des œuvres musicales. La plupart des bibliothèques des États-Unis toujours assigner les vedettes-matière de la Library of Congress Subject Headings (LCSH), même si des études ont montré l'inefficacité de ces termes ainsi que leur manque relatif d'utilisation par les utilisateurs, qui comptent désormais principalement sur la recherche mot-clé pour trouver les documents musicaux .

Parce que des critiques de LCSH pour la musique, les membres de la communauté des États-Unis bibliothèque musicale, dirigée par diverses personnes et initiatives parrainées au fil des ans par la Music Library Association, se sont efforcés de remédier aux problèmes sous réserve d'accès associé à LCSH. Ce document donne un bref aperçu de l'histoire de ces différents efforts et mettra l'accent sur les projets en cours de Genre de la Music Library Association / Formulaire Task Force, dirigée par Beth Iseminger, qui travaille actuellement à la Bibliothèque du Congrès des politiques et de la Division des normes de fournir unifiée, globale à moyen-de-performances et les listes de genre-titres, ainsi que les structures appropriées Syndetic et l'encodage. Il est à espérer que les travaux de ce partenariat entre LC et le député provincial se traduira par un thésaurus qui sera à la fois pratiques à appliquer et facile à utiliser.

(German translations: Clemens Gresser and Sabine Koch; French translations: Google Translate)

## ISNI: The International Standard Name Identifier. Speaker: Andrew MacEwan (British Library, Boston Spa)

The International Standard Name Identifier (ISNI – Draft ISO 27729) is a new ISO standard capable of identifying the millions of contributors to creative works, including writers, artists, creators, performers, researchers, producers, publishers and more. The ISNI International Agency, which will be responsible for ISNI's administration and governance, was officially incorporated by its six founding members – CISAC, IFRRO, IPDA, ProQuest, OCLC and the Conference of European National Librarians (Represented by Bibliothèque Nationale de France and the British Library) – as a London-based not-for-profit organisation on December 22nd, 2010. The consortium members represent more than 300 rights management societies and 26,000 libraries worldwide. While the Agency creates the ISNI reference database – assigning ISNI identifiers to over 5 million names – and begins building a network of ISNI Registration Agencies, media and content companies are preparing to integrate ISNI into their operations.

ISNI is an integral part of an interoperable "smart" metadata system that includes international identifiers of works, products and right holders in all repertoires (e.g. ISWC for musical works, ISTC for texts, ISBN for books, ISAN for audiovisual, IPI for creators, ISSN for serials, IPN for performers, etc.)

This talk will give an overview of the new ISNI standard and an update on its current state of progress towards a launch date.

## ISNI: Die International Standard Name Identifier

Die International Standard Name Identifier (ISNI - Entwurf ISO 27729) ist eine neue ISO-Standard ermöglicht die Identifizierung des Millionen von Beitragszahlern zu kreativen Arbeiten, darunter Schriftsteller, Künstler, Autoren, Interpreten, Forscher, Produzenten, Verlage und mehr. CISAC, IFRRO, IPDA, ProQuest, OCLC und der Konferenz der Europäischen Nationalbibliothekare (von Bibliothèque Nationale de France und der britischen Vertreten - Die ISNI Internationalen Agentur, die verantwortlich für ISNI die Verwaltung und Governance, wurde offiziell von seinen sechs Gründungsmitglieder aufgenommen Library) - als eine in London ansässige Non-Profit-Organisation auf 22. Dezember 2010. Die Mitglieder des Konsortiums repräsentieren mehr als 300 Verwertungsgesellschaften und 26.000 Bibliotheken weltweit. Während die Agentur schafft die ISNI Referenzdatenbank - Zuordnen ISNI Identifikatoren auf über 5 Millionen Namen - und beginnt den Aufbau eines Netzes ISNI Registrierung Agenturen, Medien-und Content-Unternehmen bereiten sich auf ISNI in ihre Arbeitsabläufe zu integrieren.

ISNI ist ein integraler Bestandteil eines interoperablen "smart" Metadaten-System, dass die internationalen Kennungen der Arbeiten, Produkte und Rechteinhabern in allen Beständen (zB ISWC für musikalische Werke, ISTC für Texte, ISBN für Bücher, ISAN für audiovisuelle, IPI für Autoren enthält, ISSN für Zeitschriften, IPN für ausübende Künstler, etc.)

Dieser Vortrag gibt einen Überblick über die neuen ISNI Standard und ein Update seiner aktuellen Stand der Fortschritte in Richtung einer Starttermin.

## ISNI: L'International Standard Nom Identificateur

L'International Standard Nom Identificateur (ISNI - Projet de norme ISO 27729) est une nouvelle norme ISO capable d'identifier les millions de cotisants aux œuvres de création, y compris les écrivains, artistes, créateurs, interprètes, chercheurs, producteurs, éditeurs et plus encore. Le ISNI Agence internationale de l', qui sera responsable de l'administration ISNI et de la gouvernance, a été officiellement constituée par ses six membres fondateurs - la CISAC, l'IFRRO, IPDA, ProQuest, OCLC et la Conférence des bibliothécaires nationaux européens (Représenté par Bibliothèque Nationale de France et la Colombie Library) - en tant que basée à Londres, association sans but lucratif le 22 Décembre 2010. Les membres du consortium représentent plus de 300 sociétés de gestion des droits et 26.000

bibliothèques à travers le monde. Bien que l'Agence crée la base de données de référence ISNI - l'attribution d'identificateurs ISNI à plus de 5 millions de noms - et commence la construction d'un réseau d'agences d'enregistrement ISNI, les médias et les entreprises de contenu se préparent à intégrer ISNI dans leurs opérations.

ISNI est une partie intégrante d'un système de métadonnées interopérables «intelligents» qui comprend des identificateurs internationale des œuvres, des produits et des titulaires de droits dans tous les répertoires (par exemple ISWC pour les œuvres musicales, ISTC pour les textes, ISBN pour les livres, ISAN pour l'audiovisuel, de l'IPI pour les créateurs, ISSN pour les périodiques, IPN pour les artistes, etc)

Cette présentation donnera un aperçu de la nouvelle norme ISNI et une mise à jour sur l'état actuel des progrès vers une date de lancement.

## Friday July 29    09.00 – 10.30    RISM and libretti

### Open Forum   Speakers: John B. Howard (University College Dublin), Pierluigi Petrobelli (Istituto Nazionale di Studi Verdiani, Parma), and John H. Roberts

This session consists primarily of open discussion rather than formal presentations. We begin with brief position papers, sketching out possible scenarios for future international development and coordination. The remaining time is devoted to free dialogue and brainstorming. A RISM libretto project has existed for many years, even though its activities have been dispersed and intermittent. Guidelines were agreed upon at a Munich symposium in 1982, and large files have been created under the RISM banner in Belgium, France, Germany, the United States and other countries. Building on these efforts and the extensive libretto cataloging that has been carried on will obviously require a new technological and funding model.

## Friday July 29    11.00 – 12.30    From Lithuania to Sicily by way of Prague

### Historical programs as important resources for researchers: How to organize and publish them online.  Speaker: Zoja Seyckova (Bohuslav Martinů Institute, Prague)

Reflection of historical programs (concerts, theatre performances and other events) as a very special kind of document. Sources, frequent problems with acquisition, catalogization and publishing on-line. Historical programs as an important source for preparing critical editions, with examples of Bohuslav Martinů Critical Edition Project.

Presentation of the on-line database with concert historical programs created in Bohuslav Martinů Institute in Prague.

### An online database of M. K. Čiurlionis.  Speaker: Darius Kucinskas (Kaunas University of Technology)

An on-line database of Lithuanian composer Mikalojus Konstantinas Čiurlionis (1875-1911) will be presented. The database was created in 2009 in Kaunas University of Technology. Database is prepared according the "Chronological catalogue of Čiurlionis' Music" (published in 2007) and consist of three parts: manuscripts, compositions, miscellanious. All compositions have music examples (incipits). Database is under developing stage. The sound files and scanned music manuscripts will be added in 2010 and early 2011. Presentation will also include some specific details of programming and design, problems had arised and decisions made by authors.

## Friday July 29    11.00 – 12.30    Discovering collections

### An 18th-century music collection: Thomas Baker of Farnham, Surrey.  Speaker: Cheryl Martin (The University of Western Ontario, London, Ontario)

Thomas Baker, gentleman and musical amateur, lived in Farnham, Surrey, England, in the 18th century. Most of his music collection was donated to The University of Western Ontario ("Western") in 1985. Baker collected a wide range of music, including operas, keyboard works, choral music, songs, and string quartets; most of the works are by contemporary composers such as Arne, Burney, Stanley, Corelli, Handel, and Shield. He subscribed to several important English publications, including Cathedral Music, edited by William Boyce. Several of the items in his music collection are quite rare, so knowledge of their existence could be very important for researchers of this period of music history in England, or for those whose research includes documenting family collections of music. I would like to present the results of my research at the IAML Conference in Dublin. My paper will include biographical information about Baker; historical information about the period in which these musical scores were written, published, and collected; and discuss an annotated bibliography of Western's "Thomas Baker Collection" that I have compiled.

### Archives of the RSM.  Speaker: Colin Coleman (Royal Society of Musicians, London)

Short history of the RSM with introduction to the archives. Britain's oldest charity for musicians, set up as an insurance and friendly society houses a lot of genealogical material most especially of its nineteenth-century members. The archive, although pertaining primarily to the workings of the Society, also houses a small collection of music and books (including manuscripts by Haydn and Weber) and a collection of portraits, engravings and photographs almost entirely unknown to musicologists. The Society is currently joining the twentieth century!

## The collection of south Bohemian church music scores and its way to RISM. Speaker: Jana Vozková (Czech Academy of Sciences, Praha)

The collection of ca 400 music scores was collected by the South- Bohemian family of church musicians and music teachers during several decades of the 19th century. In 30ties of 20th century, it was bought by the just-established music department of the National Library, Prague. In 60ies it was catalogued for the purposes of the Sample Music Catalogue and recently put in the RISM the database by the reporter.

The analyse of the repertory of collection unable us to discover new facts about the music reception in the Middle European area in the course of 19th century, including the arrangements of Viennese classical items.