

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



Conference Programme

with abstracts
(updated: 26 July 2013)

Saturday, 27 July

9.00–13.00

IAML Board meeting

Board members only

14.00–17.00

IAML Board meeting

Board members only

Sunday, 28 July

10.00–11.30

Ad Hoc Committee on Electronic Voting

Working meeting (closed)
Chair: Roger Flury (President, IAML)

14.00–16.30

IAML Council: 1st session

All IAML members are cordially invited to attend the two Council sessions. The 2nd session will take place on Thursday at 16.00

Chair: Roger Flury (President, IAML)

19.30

Opening reception

City Hall

Monday, 29 July**9.00–10.30****Opening session**

Announcements from the Conference organizers

Music libraries in Vienna**Strauss autographs – sources for research and musical interpretation**

Abstract:

The Vienna City Library is holding by far the world's largest collection of manuscripts and printed material pertaining to the fabled Strauss family (Johann I-III, Josef, Eduard). Centerpiece is the collection of holographic music manuscripts. Treasured across the world, they are, however, not to be regarded as mere 'trophies', but provide key information for the understanding of the biographies of the said composers and their creative output. The presentation is to highlight some of the most telling examples.

Speaker: Thomas **Aigner** (Wienbibliothek im Rathaus, Wien)**The Archives, the Library and the Collections of the 'Gesellschaft der Musikfreunde in Wien'**Speaker: Otto **Biba** (Gesellschaft der Musikfreunde, Wien)**The Imperial Hofmusikkapelle of Vienna and its traces in the Music Department of the Austrian National Library**

Abstract:

The year 1498 is regarded as the founding year of the Imperial Court Chapel of Vienna, when Emperor Maximilian I. ordered to 'reorganize' music at the imperial court. Three main phases – a Dutch, an Italian and a German one – are to be noticed in the history of this more than 500 years old institution. The holdings of the Imperial Court Chapel (predominantly sheet music, but also private music libraries of the emperors Leopold I. and Charles VI.) were transferred 1826 to the Imperial Court Library by the initiative of Count Moritz Dietrichstein; here they were catalogued and conserved. Till today these holdings are classified as to be an invaluable source for musical life at the Viennese Court, especially for the history of baroque opera.

Die Wiener kaiserliche Hofmusikkapelle und ihre Spuren in der Musiksammlung der Österreichischen Nationalbibliothek

Als Gründungsjahr der kaiserlichen Hofmusikkapelle in Wien gilt das Jahr 1498, als Kaiser Maximilian den Auftrag erteilte, die Hofmusik zu „reorganisieren“. Drei wesentliche Phasen – eine niederländische, eine italienische und eine deutsche – sind in der mehr als 500jährigen Geschichte dieser Institution zu verzeichnen. Die Bestände der kaiserlichen Hofmusikkapelle (vorwiegend Stimmenarchive, aber auch musikalische Privatbibliotheken der Kaiser Leopold I. und Karl VI.) gelangten 1826 auf Initiative des Präfekten Moritz Graf von Dietrichstein in die kaiserliche Hofbibliothek, wo für ihre Bewahrung und Katalogisierung gesorgt wurde und wo sie bis heute eine unschätzbare Quelle für das Musikleben am Wiener Kaiserhof und insbesondere für die Oper des Barockzeitalters darstellen.

Speaker: Thomas **Leibnitz** (Österreichische Nationalbibliothek, Wien)

Presented by the Research Libraries Branch

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

10.30–11.00**Tea & coffee****Coffee-corner for new delegates – welcome and short introduction****11.00–12.30****Notation and classification****Palmblatthandschriften mit Musik, ein Beispiel für Verschriftlichung**

Abstract:

Balinesische Palmblatthandschriften (Lontare) mit Musik überliefern die einzige vorkoloniale Notation in Südostasien. Es gibt mindestens 140 davon, zur Hälfte im Besitz der Dörfer, zur andern Hälfte in Bibliotheken in Indonesien und Holland. Das Repertoire, das sie überliefern, war ursprünglich ganz beschränkt auf rituelle höfische Vokalmusik und

die Musik der heptatonischer Instrumentalensembles, die ebenfalls Ritualen vorbehalten war. Der Vortrag gibt eine Übersicht über die Geschichte der Erforschung dieser Musikhandschriften seit 1921 und die Probleme der Katalogisierung.

Im Anschluß daran wird die Zweckbestimmung der Lontare in der Musikpraxis und die Erfindung der Notation für etwa 600 Jahren erörtert.

Speaker: Tilman **Seebass** (Universität Innsbruck, Innsbruck)

Instrumental families, horns and the odd sewing machine: The classification of musical instruments from bibliographic and organological perspectives

Abstract:

The arrangement of musical instruments is an important feature of any classification scheme of music; musical medium is usually at the core of any music classification scheme and musical instruments are the nucleus of this medium. However, there is another discipline which is centred on the arrangement of musical instruments: unsurprisingly, organology – the study of musical instruments – utilises both organologist-imposed classification schemes and indigenous instrument categorisation schemes to make sense of the musical instrument world. Therefore, the purpose of this paper is to explore how the two very different disciplines of knowledge organisation and organology treat the arrangement of musical instruments, and considers what we can learn from comparing these approaches.

In order to analyse the general concept of the bibliographic classification of instruments three specific music classification schemes have been selected as exemplars of this type of classification: British Catalogue of Music classification (BCM), Dickinson classification and Pethes' Flexible classification. Amongst other differences, these schemes cover different time periods, are part of different classification traditions and have different functions. First, the general categorisation of instruments into "families" will be explored within each of the three schemes. These categories will be compared to the broad categories of organological taxonomies and the origins of the perennial "strings-woodwind-brass-percussion" quartet will be investigated. Next, order within various categories will be compared across the schemes, looking at how different ordering systems are used and how they compare to organological taxonomies. The topic of placing instruments which straddle traditional categories, such as the French horn and the saxhorn, will also be addressed from both a bibliographic and organological perspective. These examinations of order will include a survey of unusual and unexpected instruments in the three schemes – the presence of "sewing machines" within BCM is but one example – seeing how position within classification hierarchy and ideas from organological classification might help us to put these anomalous instruments into context. Finally, the paper will consider the cross-fertilisation of bibliographic classification schemes and their organology cousins. This will include an exploration of the influence of the important organology classification scheme "Hornbostel and Sachs" on various bibliographic schemes. An analysis of the arrangement of instruments from this dual perspective will not only provide insights about the arrangement and categorisation of musical instruments themselves, but also help to see more generally the symbiosis between the bibliographical classification of music and other forms of musical classification.

Speaker: Deborah **Lee** (City University London, London)

Universal Instrumentation Code

Abstract:

The Universal Instrumentation Code is a new and open classification system developed by my Company for musical parts which is designed to allow for efficient storage and retrieval of musical works based on the instrumentation. In addition this system provides the ability to create human-readable instrumentation lists which are not bound to any particular language or convention so that a user and not the publisher can decide how the information is presented. This system will become the foundation of our software systems that are in daily use by many of the world's largest music publishers. An outline of the system is here: https://docs.google.com/presentation/d/1UCvFX3d_4rNK8i_z8rCpfchl6FZEfZREgwfFnGq13V4/edit. At the conference I plan to present a paper that describes in detail how the system works, and provide practical examples of its application.

Speaker: Peter **Grimshaw** (BTM Innovation Pty Ltd, Adelaide), co-authors: Mark **Carroll** (University of Adelaide), James **Koehne** (University of Adelaide)

Presented by the Programme Committee

Chair: Joseph Hafner (McGill University, Montréal)

11.00–12.30

Austrian composers' archives and documentation centres: Mozart, Mahler, Schönberg**From a collection of relics to a research library: The 'Bibliotheca Mozartiana' of the International Mozarteum Foundation, Salzburg**

Abstract:

The beginnings of the "Internationale Stiftung Mozarteum" (International Mozarteum Foundation) go back to the year 1841, when its predecessor-institution, the "Dommusikverein und Mozarteum" (Cathedral Music Association), was founded. In that same year, the institution received the autograph of the Kyrie-fragment K. 322 as a gift from W. A. Mozart's widow, Constanze Nissen. Through additional gifts and bequests, especially from Mozart's sons, Franz Xaver and Carl Thomas, the majority of music autographs and family correspondence still in family possession came into the holdings of the "Dommusikverein und Mozarteum". Also donated were musical instruments, portraits and other personal belongings of the family. This inventory was often referred to as a collection of "relics" in the nineteenth century; and it remains a noteworthy result of the Mozart cult that developed in that century. Since the beginning of the twentieth century, the library has been systematically developed to collect all publications considered relevant to Mozart and his environment. Also, the collection of letters, music autographs and early editions is continuously expanding.

The library of the International Mozarteum Foundation is, on the basis of its history, not only devoted to Mozart. From its establishment in 1841 until the early twentieth century, it served as the library of the music school attached to the Mozarteum, which is today an independent university (University Mozarteum). For this reason, the library contains a large collection of rare music editions and music literature from the nineteenth century. These were used for musical education and musical performances at the conservatory. Several bequests made by composers and musicians from the nineteenth and twentieth centuries are also part of the collection (e.g. those from former directors of the Mozarteum, like Hans Schläger and Josef Friedrich Hummel).

The presentation gives an overview of the foundation-library's holdings and their history. Several of the library's current projects will be introduced. These are devoted to topics such as: expanding the collection; cataloguing music autographs and early editions; and researching the often complicated history of the different parts of the collection.

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

La Médiathèque Musicale Mahler à Paris

Abstract:

La Médiathèque Musicale Mahler fut fondée en 1986 par Henry-Louis de La Grange et Maurice Fleuret, critiques musicaux et acteurs de la vie musicale française. Elle réunit leurs collections musicales et musicologiques, enrichies par celle du pianiste et chef d'orchestre Alfred Cortot et des acquisitions annuelles.

Nous allons vous présenter la collection Gustav Mahler d'Henry-Louis de La Grange et les documents concernant l'Autriche et Vienne conservés dans la Médiathèque.

Né en 1924, Henry-Louis de La Grange a la double culture franco-américaine. Il fait des études de musique en France et aux États-Unis, puis avec Nadia Boulanger et Yvonne Lefébure et commence sa carrière de critique musical en 1952. En 1945, il entend pour la première fois la musique de Gustav Mahler, jouée par le New York Philharmonic Orchestra dirigé par Bruno Walter. Il est captivé et impressionné par cette musique. En 1952, il rencontre Alma Mahler-Werfel ; elle l'autorise à photographier les lettres du compositeur et lui offre quelques objets, dont la dernière baguette de Mahler. En 1957, il rencontre sa fille Anna, puis des amis de Gustav Mahler : Arnold Rosé, Bruno Walter, Walter Gropius. Il commence à collectionner des documents, lettres, manuscrits musicaux, et à faire des recherches dans les bibliothèques et les archives en Europe et en Amérique du Nord.

Henry-Louis de La Grange publie son premier livre sur Mahler en 1973 chez Doubleday à New York et chez Gollancz à Londres. La version française paraît chez Fayard à Paris en 1979. Il écrira 3 600 pages sur le compositeur viennois en anglais et en français.

Au cours de ses recherches sur Mahler, Henry-Louis de La Grange rassemble toutes sortes de documents : manuscrits, livres, revues, enregistrements sonores, partitions... Sa bibliothèque mahliérienne compte plus de 3 000 documents.

- archives : manuscrits musicaux, lettres, photographies, programmes, objets, documents personnels (dont le certificat de naissance de Mahler, offert par la petite-fille du compositeur)
- partitions : premières éditions, fac-similés, éditions critiques...
- imprimés : livres, revues, biographies, thèses universitaires...
- enregistrements sonores : CD et vinyles...
- dossiers documentaires sur la vie et l'œuvre de Gustav Mahler...

Une partie de la collection concerne des membres de la famille de Mahler ou ses amis : Alma et Anna Mahler, Natalie Bauer-Lechner, Selma Kurz, la famille Rosé...

Une importante collection de livres concerne Vienne et l'Empire Austro-Hongrois : histoire, biographies, judaïsme, art, villes et lieux...

La Médiathèque Musicale Mahler compte aussi une importante collection de documents sur la musique en Bohême, Moravie et Slovaquie du XVI^e siècle à nos jours, musique savante et musique populaire... : 1 000 partitions, 500 enregistrements sonores, 100 livres.

La Médiathèque Musicale Mahler est spécialisée dans la musique classique européenne des origines à nos jours. Un grand nombre de documents concernent l'Autriche et la ville de Vienne.

- livres : 1 600 sur la vie musicale autrichienne (sur 17 000)
- revues : "Der Merker" de 1909 à 1912 ; "Österreichische Musikzeitschrift" de 1950 à 1967 et de 1992 à 2013 ; des bulletins de sociétés consacrées à des compositeurs autrichiens (Bruckner, Haydn, Schönberg...).
- partitions : 1 000 (sur 12 000) se rapportent à des compositeurs et éditeurs autrichiens (Universal Edition, Doblinger, Diabelli), Bruckner, Haydn, Mozart, Schoenberg, Schubert...
- enregistrements sonores : 4 000 enregistrements (sur 30 000) de compositeurs ou interprètes autrichiens.
- dossiers documentaires : 150 compositeurs et 250 interprètes autrichiens (sur 15 000)

Activités : site internet www.mediathequemahler.org (catalogue, inventaires des fonds d'archives, bibliographies, archives numérisées...); bulletin ; expositions ; service iconographique et documentaire ; concerts et activités pédagogiques (concerts de Pierre Boulez et master-classes et concerts de Thomas Hampson...)

Tous les documents sont consultables par les étudiants et les chercheurs sur demande.

The Médiathèque Musicale Mahler, Paris: from a Private Collection to a Research Centre

The Médiathèque Musicale Mahler was founded in 1986 by Henry-Louis de La Grange and Maurice Fleuret, both music critics. They put together their two musical collections, added with Alfred Cortot's one, and recent acquisitions.

We present the Mahler collection of Henry-Louis de La Grange and the groups of documents concerning Austria and Vienna kept in the Médiathèque.

Born in 1924, Henry-Louis de La Grange is Franco-American. He completed his musical studies in France and in United States, then with Nadia Boulanger and Yvonne Lefébure. He began a career of music critic in 1952. In 1945 he heard for the first time the music of Gustav Mahler, played by the New York Philharmonic conducted by Bruno Walter. He is captivated and impressed by this music. In 1952 he met Alma Mahler-Werfel; she allowed him to photograph the composer's letters and offered him some objects: Mahler's last baton. In 1957, he met his daughter Anna, then friends of Gustav Mahler: Arnold Rosé, Bruno Walter, Walter Gropius. He began collecting documents, letters, musical manuscripts, and searching libraries and archives in Europe and North America.

Henry-Louis de La Grange published his first book about Mahler in 1973 by Doubleday, New York and Gollancz, London. A French version was published by Fayard, Paris in 1979. He wrote 3.600 pages about the Viennese composer in English and in French.

During his quest about Mahler, Henry-Louis de La Grange collected all kinds of documentation: manuscripts, books, periodicals, records, scores, ... His Mahlerian library includes more than 3 000 documents.

- Archives: musical manuscripts, letters, photographs, programs, objects, personal documents (Mahler's birth certificate, offered by the grand-daughter of the composer)
- Scores: first editions, facsimiles, Urtext editions...
- Library: books, periodicals, biographies, thesis...
- Records: CDs and LPs
- Documentary files about the life and works of Gustav Mahler

A part of the Mahler collection concerns members of Mahler's family and few of his close friends: Alma and Anna Mahler, Natalie Bauer-Lechner, Selma Kurz, Rosé family...

A large collection of books concerns Vienna and Austrian Empire: history, biographies, Judaism, art, places...

Another one concerns some regions of the old Austria: Bohemia, Moravia, Slovaquia from the XVIth century to the present, classical and folk music...: 1 000 scores, 500 records, 100 books.

The Médiathèque Musicale Mahler is specialized in European classical music from the Middle Ages to the present. A great number of documents concern Austria and Vienna.

- Books: 1.600 (out of 17.000) are about Austrian composers and musicians, Austrian musical life.
- Periodicals: Der Merker, Musikblätter des Anbruch, Österreichisches Musikzeitschrift...
- Scores: 1.000 (out of 12.000) of Austrian composers or Austrian publishers (Universal Edition, Doblinger, Diabelli...), complete editions of Bruckner, Haydn, Mozart, Schönberg, Schubert...
- Records: 4 000 CDs and LPs (out of 30.000) concern Austrian musicians.
- Documentary files: 150 of which about Austrian composers and 250 musicians (out of 15.000). Festivals, orchestras, concert halls...

Activities: Internet website (catalogue, inventories of archive funds, thematic bibliographies, digitalized documents...); Bulletin; Exhibitions; Iconographic and documentary service; Concerts of Pierre Boulez and master class by Thomas Hampson.

All these documents are available for the consultation by students and scholars on request.

Speaker: Christiane **David** (Médiathèque Musicale Mahler, Paris)

Arnold Schönberg Center, Vienna – repository of Schönberg's estate and digital archive

Abstract:

Arnold Schönberg's Œuvre represents one of the most outstanding artistic achievements of 20th-century modernism. The Arnold Schönberg Center Private Foundation, established in 1997 in Vienna, is a repository of Schönberg's legacy and a cultural center that is open to the public. It's archive belongs to the most comprehensive collections of works by a 20th-century composer and provides a broad spectrum of research for musicologists, art scholars, teachers, musicians, and historians. The lecture will offer an insight into the history of the Center's archive, archival projects, the digitization of sources and it's presentation in online catalogues. These encompass to date Schönberg's music and text manuscripts, his correspondence, teaching materials, paintings and drawings, as well as concert programs, address files, personal documents, and several other items.

Speaker: Eike **Fess** (Arnold Schönberg Center, Wien)

Presented by the Archives and Music Documentation Centres Branch

Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

11.00–12.30

Répertoire International de la Presse Musicale (RIPM)

The Debut of the RIPM e-Library of Music Periodicals

Speakers: H. Robert **Cohen** (RIPM, Founder and Director), Benjamin Knysak (RIPM, Managing Associate Director, Baltimore)

11.00–12.30

Sub-commission on ISBD and Music

Working meeting

Chair: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano)

11.00–12.30

Copyright Committee

Working meeting

Chair: Helen Faulkner (RVW Trust and Delius Trust, London)

12.30–14.00

Lunch

12.45

Répertoire International de Littérature Musicale (RILM)

Working lunch for RILM National Committee Members

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

14.00–15.30

Digitising sound**Wege der Digitalisierung und Archivierung am Beispiel von Karlheinz Stockhausens „Gesang der Jünglinge“**

Abstract:

Karlheinz Stockhausens „Gesang der Jünglinge“ gilt als Schlüsselwerk der elektronischen Musik. Es entstand 1955 im neugegründeten Studio für Elektronische Musik (SfEM) des Westdeutschen Rundfunks (WDR). Neben den Originaltonbändern des mehrkanaligen Endproduktes dokumentiert eine Fülle von Quellen (darunter eine mehrstellige Anzahl von Materialbändern, Skizzen, Schaltpläne und Anweisungen) den Entstehungsprozess. Dies alles zusammen bedeutete die große Herausforderung, bei der Archivierung und Digitalisierung der teilweise empfindlichen Materialien der Genese dieses Werks gerecht zu werden.

Entwickelt wurde ein neuartiges Verfahren, bei dem während des Digitalisierungsprozesses der Audioaufnahmen Bandvorder- und -rückseite mitgefilmt und tonsynchron zusammengestellt wurden. Dadurch konnten neben dem reinen Audiomaterial Beschriftungen und Markierungen tonsynchron dokumentiert werden.

Der Vortrag berichtet aus Sichte der Archive und der Tonstudioteknik über die aktuelle Situation des SfEM und den Zustand des Bestandes. Am Beispiel des neuartigen Digitalisierungsprozesses des „Gesangs der Jünglinge“ wird aufgezeigt, welche neuen Perspektiven sich für Forschung und Lehre eröffnen.

New paths of digitalisation and archiving presented by the example of Karlheinz Stockhausen's "Gesang der Jünglinge"

Speakers: Markus **Haßler** (Westdeutscher Rundfunk, Köln), Jutta **Lambrech**t (Westdeutscher Rundfunk, Köln)

Musical Acoustics Research Library

Abstract:

The Musical Acoustics Research Library (MARL) at Stanford University consists of the archival collections of the Catgut Acoustical Society and three prominent acousticians of the late 20th century, John Backus, John Coltman, and Arthur Benade. The library was established in 1996 at the Center for Computer Research in Music and Acoustics at Stanford and transferred to the University Libraries in 2007. The papers of the Catgut Acoustical Society, founded by Carleen Hutchins, consist of scientific studies of the violin and other string instruments by acousticians throughout the world. Hutchins's work revolutionized the field of violin making through the development of the technique of free-plate tuning. By sprinkling sand on the top or bottom plates of a violin and placing it over a tone generator, the vibrations of the wood arrange the sand in patterns so that the violin maker can determine where to remove wood to improve the resonance of the instrument. The work of the other three acousticians focuses more on wind instruments. Arthur Benade was the foremost of these. His work led to improvements in tone and playing qualities of musical instruments. Among the topics he researched are the effects of the flared bell in horns and the characterization of tone holes in woodwind instruments. Together these archives form a rich repository of primary research materials on musical acoustics.

A finding aid to the entire collection is available at the Online Archive of California, and a wide selection of the papers is now available digitally. The presentation will discuss the issues involved in the digital project and demonstrate the potential of the collection's use for future research in musical acoustics.

Speaker: Jerry **McBride** (Stanford University, Stanford, CA)

What's the difference between music on paper and music on phonogram? The introduction of recording technology in memory institutions in Sweden (1898–1933) and its consequences for documentation, archiving and research.

Abstract:

When documenting music, today there is hardly an alternative to the use of recording technology. But about a hundred years ago, there was a choice: record on paper and/or on phonogram. In this paper I will present and discuss different approaches to music recording based on my research on the introduction of the cylinder phonograph in Sweden. In what ways did the access to mechanical recording technology change the documentation, archiving and research in memory institutions (museums/archives/libraries)? Did the introduction of the phonograph change field work practice at once, or was it a process where the same collectors used recording by ear on paper and phonograph in parallel?

Speaker: Mathias **Boström** (Swedish Centre for Folk Music and Jazz Research, Stockholm)

Presented by the Commission on Audio-Visual Materials

Chair: Andrew Justice (University of North Texas, Denton, TX)

14.00–15.30

Music bibliography online

Further impressions: Digitising the *Annotated Catalogue of Chopin's First Editions*

In 2010 Christophe Grabowski and John Rink published the *Annotated Catalogue of Chopin's First Editions*, which reflects ten years of research on the Chopin first editions held in major European and American libraries and private collections. The unusual complexities surrounding these sources arose because Chopin typically published his works in three different editions – French, German and English – to avoid loss of revenue through piracy. Not only did significant discrepancies occur as the editions were prepared for release, but further variants emerged in the revised impressions that followed. The 993-page *Annotated Catalogue* facilitates identification of the surviving impressions, providing new insights into the composer's music and how it made its way into the world. Unlike other Chopin inventories, the *Annotated Catalogue* attaches special significance to changes within the music text which, along with other information elaborated for the first time, enables readers to trace a given edition's evolution by identifying successive modifications.

An online version of the *Annotated Catalogue* is currently being prepared as a discrete work package within the second developmental phase of the Online Chopin Variorum Edition (OCVE; <http://www.ocve.org.uk/>), which is directed by John Rink and funded by the Andrew W. Mellon Foundation. The technical conversion is itself relatively straightforward, involving the use of CLI scripting and XSLT to transfer the original files into a relational database management system (RDBMS), which will be regularly exported into TEI XML for long-term preservation. An online editing tool is being developed to facilitate regular updates to the *Catalogue*, which will be published as a distinct online resource featuring dedicated search, browse and index functionality and benefiting from lightweight web services to enhance user experience.

This process involves considerable adaptation and expansion of the original *Annotated Catalogue* content, and although this will result in a more up-to-date and comprehensive resource it also poses significant challenges in respect of the underlying database and user-interface designs. Three types of amendment are currently envisaged:

1. Textual modifications, including correction of typographical errors, qualitative changes to the text, and adjustments to other text as a result of edition/impression code updates;
2. New source entries which affect subsequent edition/impression codes and other text;
3. Changes to edition/impression codes which have no impact on surrounding text.

All of this requires not only careful management but also the development of concordances and/or other tools that will allow users to compare the original version of the *Annotated Catalogue* (which has become a primary reference source on the Chopin first editions) with the updated, evolving online version. These and other issues arising from the conversion will be explored in this paper, in which possible solutions will be suggested and concrete examples provided.

Weitere Eindrücke: die Digitalisierung vom *Annotated Catalogue of Chopin's First Editions*

Christophe Grabowski und John Rink hat 2010 den *Annotated Catalogue of Chopin's First Editions* veröffentlicht, der ihre zehnjährigen Forschungen über Chopin-Erstaufgaben in den größten europäischen und amerikanischen Bibliotheken und Privatsammlungen summiert. Die ungewöhnliche Komplexitäten, die diese Ausgaben umkreisen, ergeben sich aus der Tatsache, dass Chopin seine Werke typisch in drei verschiedenen – Französischen, Deutschen und Englischen – Ausgaben veröffentlicht hat, um den Verlust von Einkommen wegen Raubdrücke zu vermeiden. Während des Vorbereitungsprozesses der diversen Ausgaben entstanden bedeutende Diskrepanzen, und mit den späteren, revidierten Auflagen sind noch weitere Varianten aufgekommen. Der 993-seitige *Annotated Catalogue* ermöglicht die Identifizierung der vorhandenen Auflagen, und dadurch gibt neue Einblicke in die Musik des Komponisten und den Prozess, wie sie in die Welt gelangen ist. Im Unterschied zu anderen Chopin-Kataloge, der *Annotated Catalogue* legt besonderen Wert auf die Änderungen des Musiktextes, die, zusammen mit anderen Informationen ausgeführt zum ersten Mal, macht es den Lesern möglich die Entwicklung einer konkreten Ausgabe durch ihre aufeinander folgende Modifikationen zu verfolgen.

Die online Fassung vom *Annotated Catalogue* ist zurzeit in Vorbereitung als ein Teil der zweiten Entwicklungsphase der Online Chopin Variorum Edition (OCVE; www.ocve.org.uk), geleitet von John Rink und finanziert von der Andrew W. Mellon Foundation. Technisch gesehen ist die Konversion relativ unkompliziert, einschließlich der Anwendung von CLI Scriptsprache und XSLT für den Transfer der Originalfiles ins relationale Datenbankmanagementsystem (RDBMS), das regelmäßig in TEI XML exportiert wird für langfristige Bewahrung. Ein online Bearbeitungswerkzeug wird entwickelt um regelmäßige Aktualisierungen des Katalogs zu ermöglichen. Der Katalog wird als eine gesonderte Online-Resource veröffentlicht mit gerichteter Suche, Blättern und Index Funktionen; er soll auch aus leichtgewichtigen Web Services Nutzen ziehen um die Erfahrung der Benutzer zu steigern.

Dieser Prozess schließt beträchtliche Anpassung und Erweiterung des Inhalts vom ursprünglichen *Annotated Catalogue* ein, und obwohl das Ergebnis eine zeitgemäße und umfassende Resource sein soll, die Entwicklung stellt auch erhebliche Herausforderungen im Hinblick auf die unterliegende Datenbank und die Auslegung der Benutzer-Schnittstellen. Zurzeit stellen wir uns drei Arten von Änderungen vor:

1. Modifikation des Textes, einschließlich der Berichtigung von typographischen Fehlern, qualitativer Änderungen des Textes und der Anpassung an anderen Texte als Ergebnis der Aktualisierung der Kodes von Ausgaben und Auflagen;
2. Einträge von neuen Quellen, die auch nachfolgende Kodes von Ausgaben und Auflagen und andere Texte beeinflussen;
3. Änderungen der Kodes von Ausgaben und Auflagen, die keinen Einfluss auf den umgebenden Text haben.

All das fordert nicht nur vorsichtige Handhabung, aber auch die Entwicklung von Konkordanzen und/oder anderen Werkzeugen, die es den Benutzern ermöglichen die Urform vom *Annotated Catalogue* (der inzwischen als die primäre Referenzquelle über Chopin-Erstaussagen gilt) mit der aktualisierten, sich herausbildenden online Fassung zu vergleichen. Diese und andere Fragen, die sich aus der Konversion ergeben, werden in diesem Referat untersucht, das auch mögliche Lösungen und konkrete Beispiele anbieten wird.

Speaker: John Rink (Cambridge University, Cambridge)

Schenker documents online

Abstract:

The papers of Viennese music theorist Heinrich Schenker (1868-1935) include collections of correspondence (7500 items), diaries (4000 pages) and lesson books (580 pages), which together constitute a large multi-collection of considerable musicological and socio-historical interest. Previous study of these documents has, however, been hampered by two factors: (1) the limited availability of privately held material, and the geographical dispersal of the collections across Europe and North America; and (2) the highly specialist skills and experience needed to decipher Schenker's script.

Schenker Documents Online has been making this archival material available online for the past eight years, so as to enable scholars to overcome these barriers to research. Each document is presented with a diplomatic transcription, an English translation, and a supporting commentary. Furthermore, numerous in-text hyperlinks within each document provide access to related items and contextual information, so that the threads between documents can be traced. We use a composite XML schema to encode the documents (using TEI for the textual content), and align and define referenced entities (such as names, places, institutions and titles) using the EATS authority system for the purpose of cross-referencing and document exploration.

System architecture is developed at the Department of Digital Humanities, King's College, London, and the editing team is based at the Department of Music, University of Southampton. The project website is <http://www.schenkerdocumentsonline.org/>.

Schenker Documents Online

Der Nachlass des Wiener Musiktheoretikers Heinrich Schenker (1868–1935) enthält Sammlungen von Korrespondenz (7500 Stücke), Tagebücher (4000 Seiten) und Lektionshefte (580 Seiten), die insgesamt eine große „Multisammlung“ von besonderem musikwissenschaftlichen und sozialgeschichtlichem Interesse darstellen. Frühere Forschung über diese Dokumente war bedauerlicherweise gehindert von zwei Faktoren: (1) die beschränkte Verfügbarkeit des Materials im Privatbesitz, und seine geographische Zerstreung über Europa und Nordamerika, wie auch (2) die höchst spezialisierte Kompetenz und Erfahrung erforderlich für die Entschlüsselung der Schrift von Schenker.

In den letzten acht Jahren hat *Schenker Documents Online* das Archivmaterial online veröffentlicht um diese Hindernisse für die Forschung zu überwinden. Jedes Dokument wird zusammen mit einer diplomatischen Übertragung, einer englischen Übersetzung und unterstützenden Kommentaren dargestellt. Darüber hinaus gewähren zahlreiche Hyperlinke innerhalb jedes Dokumentes Zugang zu verwandten Stücken und kontextueller Information, damit die Faden zwischen Dokumenten verfolgt werden können. Wir benutzen ein gemischtes XML Schema für die Kodierung von Dokumenten (für den textlichen Inhalt wird TEI gebraucht), und wir einordnen und definieren referenzierte Entitäten (z.B. Namen, Orte, Institutionen und Titel) aufgrund des EATS Autorität Systems zwecks der Querverweise und der Erkundung von Dokumenten.

Die Architektur des Systems wird im Department of Digital Humanities, King's College, London, entwickelt, und die Team der Herausgeber hat seinen Sitz im Department of Music, University of Southampton. Die Webseite des Projekts ist <http://www.schenkerdocumentsonline.org/>.

Speaker: David Bretherton (Southampton University, Southampton)

TheCaM (= Thematic Catalogues in Music): A project for online thematic catalogues

Abstract:

Thematic catalogues in music have become increasingly important reference tools in order to start and establish scholarly research on a specific composer. However, the compilation of a traditional thematic catalogue requires a long preparation time (during which no information is widely accessible) and a very high publication cost of the final product of the bibliographical research. In addition, the paper version of a given thematic catalogue crystallizes the status of the information and is not effective for updating the data. The creation of a software tool devoted to the management and online consultation of a thematic catalogue meets many of these issues, providing an immediate display of any research result, lowering the cost of content distribution and providing the opportunity for continuous

improvements. Furthermore, the electronic version of a thematic catalogue allows us to improve many functions traditionally assigned to it, as for example the display of sources and the ability to listen to musical incipits, but especially the facility for searching musical incipits - a priority feature for a similar bibliographical tool, but seldom present in printed catalogues. The TheCaM project aims to be one of the possible solutions in solving the problem, creating such a software tool and putting it at the disposal of researchers and bibliographers. The software has been tested mainly with the thematic catalogue of the Italian composer Alessandro Rolla (1757-1841), but it also features samples from other composers, such as Tartini, Cazzati as well as modern composers.

TheCaM (= Thematic Catalogues in Music): Ein Projekt für Online Thematische Kataloge

Thematische Kataloge sind als Referenzquellen immer wichtiger geworden; sie setzen die wissenschaftliche Forschung von Komponisten an, und zugleich begründen weitere Untersuchungen. Doch erfordert die Zusammenstellung von einem traditionellen thematischen Katalog eine lange Vorbereitungszeit (während deren keine Information weithin zugänglich ist), und die Kosten der Veröffentlichung des Endergebnisses sind auch äußerst hoch. Außerdem kristallisiert eine gedruckte Fassung den jeweiligen Status der Kenntnisse, was die Aktualisierung der Information erheblich hemmt. Eine Software entwickelt besonders für die Verwaltung und online Benutzung von thematischen Katalogen kommt solchen Ansprüchen dadurch entgegen, daß sie alle Ergebnisse einer Suche umgehend anzeigt, die Kosten von Inhaltsverteilung reduziert, und durchlaufende Verbesserungen ermöglicht. Darüber hinaus gewährt die elektronische Faßung eines thematischen Katalogs die Möglichkeit, einige traditionellen Funktionen von solchen Mitteln zu vervollkommen; man kann z.B. die Anzeige von Quellen verbessern, sich musikalische Inzipits anhören, am wichtigsten aber unter den musikalischen Inzipiten suchen – eine Fähigkeit von größter Wichtigkeit für solchen bibliographischen Quellen, die aber in gedruckten Katalogen selten gegeben ist. Der TheCaM Projekt hat vor, eine mögliche Lösung für diese Probleme darzustellen, und die entwickelte Software den Forschern und Bibliographen zur Verfügung zu stellen. Die Software ist in der ersten Reihe mit dem thematischen Katalog vom italienischen Komponisten Alessandro Rolla (1757–1841) getestet worden, sie weist aber auch Probebeispiele von Tartini, Cazzati, wie auch modernen Komponisten auf.

Speakers: Pietro **Zappalà** (Università di Pavia, Cremona), Paolo **Giorgi** (Università di Pavia, Cremona)

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

14.00–15.30

Working Group for Libraries in Music Teaching Institutions and Accreditation

Working meeting

Chair: Federica Riva (Conservatorio di Musica 'Luigi Charubini', Firenze)

14.00–15.30

Working Group on the Access to Music Archives Project

Working meeting: Reports and plans

Chairs: Inger Enguist, (Music and Theatre Library of Sweden, Stockholm), Jon Bagüés (ERESBIL – Basque Archives of Music, Errenteria)

15.30–16.00

Tea & coffee

RILM Abstracts and RILM Retrospective Abstracts on the EBSCO Platform: Coffee Break with RILM

Barbara Dobbs Mackenzie, Editor-in-Chief of RILM, will demonstrate RILM Abstracts and RILM Retrospective on the EBSCO platform. This session is co-sponsored by EBSCO.

16.00–17.30

Composers and their libraries

Joseph Haydn's Music Library

Abstract:

Joseph Haydn's personal music collection has been given fairly unequal treatment by students of the composer's music. Whereas sources of his own works, which supposedly present highly authentic versions of these compositions, were carefully studied by the editors of the complete edition, Haydn's collection of other composers' pieces has by

and large escaped scholarly attention. Such a state of affairs is all the more surprising, since this important collection survives not merely in the form of a list of the composer's bequest (as with several contemporaries): after Haydn's death his music collection was bought for the Esterházy archives, and so the overwhelming majority of the items the composer owned are now available to researchers in the Music Collection of the National Széchényi Library in Budapest.

Haydn's collection of other composers' works includes over two hundred scores; approximately three quarters of them printed, the rest in manuscript form. While this number is impressive in itself, we have all the reason to believe that all of this represents but the acquisitions of the last three decades of Haydn's life: the respective dates of publication (or the likely dates of purchase) typically fall after about 1780, thereby suggesting that the two fires in Haydn's house (in 1768 and 1776, respectively) may considerably have affected his music collection as well. The contents of Haydn's music library also suggest that, in accordance with the 'lateness' of the material, many of the items were probably received as complimentary copies, which may tell us more about the composer's manifold social contacts than his personal musical preferences. That said, the surviving copies shed new light on Haydn's knowledge of his contemporaries' works, his formative experiences during his two English trips, and his interest in 'learned' music, among others.

The paper touches upon all these aspects of the collection, thereby giving a long overdue survey of this forgotten, though highly insightful material.

Speaker: Balázs **Mikusi** (National Széchényi Library, Budapest)

Musical manuscripts in the Collection of the 19th and 20th-century Polish Music Documentation Center, named after I. J. Paderewski (The Institute of Musicology, the Jagiellonian University in Kraków)

Abstract:

The 19th and 20th-century Polish Music Documentation Center, named after I. J. Paderewski (the former Ignacy Jan Paderewski's Life and Works Documentation Center) stores a valuable book collection, owned before the World War II by the famous Polish pianist, composer and politician Ignacy Jan Paderewski. The collection consists of about 4,000 books, nearly the same number of musical prints and other valuable archives, including single pages of Paderewski's musical manuscripts, photos and letters.

An interesting part of the collection constitutes, beside the mentioned above, manuscripts of other musicians – professional composers, composition adepts and also amateurs, who offered their own works to the pianist as an expression of their admiration and affection. Notes and letters attached to several manuscripts indicate that some of the artists used to send and even dedicate their compositions to Paderewski counting on a favorable opinion or other support from the famous virtuoso.

Among the existing manuscripts (approximately 140 items), there are many unique sources. Compositions which were published and were familiar to musicologists constitute a small part of the collection. Strongly represented are works of little-known or forgotten composers from Poland, U.S., France and other countries. These compositions are not always of top quality, but nowadays they are primarily of historical interest. However, studies of the manuscripts from Paderewski's collection have resulted in a few valuable discoveries. For instance, there are two completely unknown pieces of Polish composer and music theorist Ludomir Michał Rogowski (1881–1954) – the symphonic fairy tale "Śpiący rycerze" [The Sleeping Knights], and "Ave vita: invocation pour piano seul".

These musical manuscripts are a special evidence of the Paderewski's contact with more or less well-known contemporary composers and constitute an interesting field of research for the musicologist and researchers of musical culture of the late 19th and early 20th century.

Speaker: Justyna **Szombara** (Jagiellonian University, Kraków)

Benjamin Britten's Library: Its past, present and future

Abstract:

To commemorate the centenary of Benjamin Britten in 2013 an archive centre will be opened in the grounds adjacent to The Red House in Aldeburgh (Suffolk, UK), the home the composer shared with the tenor Peter Pears from 1957 until his death nearly twenty years later. Taking a historical perspective, this paper will examine the path that led to this new facility for the study of twentieth-century music.

It will begin by examining Britten and Pears's decision in 1964 to house their collection of books, manuscripts and art in a newly built library and music room—the basis of a research archive that eventually opened to the public in May 1980. In addition to autograph music and libretto drafts, annotated printed books and scores, the archive holds fine art, rare books, correspondence, photographs, concert programmes, film footage and sound recordings all of which chronicle Britten and Pears's careers as well as that of leading twentieth-century artistic figures who worked with them. In 1993 an extension was added to the library to accommodate the growing collection. However, the acquisition of further material, such as retrieved manuscripts, opera set models, costume and scenery designs, made apparent the necessity for additional storage space.

The new archive centre provides protection for the collections, mainly from the potential danger of flood damage. The project will also see the restoration of Britten's composition studio and library, which will enable historic insight into the

environment in which he and Pears lived and worked in the 1960s. Drawing upon the resources of the Britten–Pears Foundation the paper will illustrate the range of material that both musicians assembled throughout their lives, and the work of the librarians and archivists entrusted with its care.

Speaker: Nicholas **Clark** (Britten-Pears Foundation, Aldeburgh)

Presented by the Programme Committee

Chair: David Gilbert (UCLA Music Library, Los Angeles, CA)

16.00–17.30

Using music services for education

Integrating music research skills into the undergraduate curriculum

Abstract:

At Indiana University, a campus-wide initiative was recently created that requires all undergraduate programs to ensure that students are fluent in using research and technological tools that are specific to their discipline. This program in “information fluency” allows each academic department to decide the types of resources that should be covered and the methods in assessing students’ mastery of them. Several members of the Cook Music Library, among them, Keith Cochran, Phil Ponella, and Carla Williams, have collaborated with faculty in music theory and musicology to design and implement a comprehensive program that incorporates the basic tools of music research into the first three years of the undergraduate curriculum. In our paper, we will present our methodology for integrating a wide range of online and print resources, such as the local online catalog, WorldCat, the New Grove (Oxford Online), scholarly editions of music, RILM, locating dissertations, and music notation software into theory and music history courses required of all students. We will also describe the various assignments that have been devised to evaluate students’ progress in learning how to use these resources.

Speakers: Keith **Cochran** (Indiana University, William and Gayle Cook Music Library, Bloomington, IN), Carla **Williams** (Indiana University, Bloomington IN)

The role and the place of the library of the music university in the context of integration of Russian higher education in the global educational universe: S. I. Taneev Research Music Library of Moscow P. I. Tchaikovsky Conservatory

Abstract:

History of training musicians in Russia counts 150 years old and represents a process that obeys the logic and the laws of society and culture. For these 150 years Russian music school has developed a three-stage study: children's music school - college - university. Positive practical results have proven the effectiveness of such an organizational structure based on the principle of continuity of all levels.

Nowadays, the Russian education system (including higher education) is suffering significant changes, and it's connected with the Bologna process, which began with the reform of the education system in the European countries in the 90's. Russia joined the Bologna process in 2003 after document execution in Berlin, including documents on a two-tier system of experts' study: higher education and postgraduate study, and three-step system “bachelor – magister – doctor”. Implementation of the principles of the Bologna Declaration makes study difficult in many countries, and for Russia this system is also unusual. However, Russia has taken a formal decision, the legislative framework was created, including the law on standards.

The tendencies of the continuing education, growing the role of distance education, all that mean the need for training techniques and methods of self-learning. Therefore, the main role belongs to the libraries of higher educational establishment.

Moscow P.I. Tchaikovsky Conservatory – is the Russia's leading musical institution, which have the status of a university. In its structure are 9, postgraduate study is conducted in post-graduate education and doctoral studies. During the reform of the university library should be a real participant of innovative processes in the conservatory to influence on the improvement of the quality of education.

Library has developed a program, including long range planning as a tool for development of the S. I. Taneev Research Music Library. The program solves the problem of improving the organizational model of the library, and the formation of the resource model. The program is providing next points:

- an assistance in educational and scientific programmes of higher educational institution based on the cooperation with users;
- further maintenance of the library's collection in compliance of program needs and towards research scientific work and concert activity;
- development of library's information services, development of differentiated information services;
- maintaining and expanding partnerships and collaborating with libraries and organizations, both in Russia and foreign countries.

In order to solve these problems in the library's work distinguished three main parts:

- work with the faculty of the university to form information resources;
- work in the library to promote information resources (forms of promotion – informational, presentation, advertising, educational);
- information culture training.

Speaker: Emilia **Rassina** (Moscow P. I. Tchaikovsky Conservatory, S. I. Taneev Research Music Library, Moscow)

Teaching to learn and learning your collection

Abstract:

Informing one's professional practice can be achieved through almost any means. Teaching often provides many opportunities to learn, not only about the course content and materials to be covered but also about your own library and its collection. As a new librarian in a newly created position, I experienced how teaching a graduate level music research methods course can inform areas such as collection development and cataloguing.

Prior to my appointment to my current position, my institution did not have a full-time dedicated music librarian for collecting and librarians with a range of expertise were called on to make decisions about cataloguing the materials. The variability in knowledge and time available to work on the collection have resulted in many inconsistencies in the collection. As a new librarian only one year into my professional practice, I was daunted by taking on the task of teaching a graduate level music research course, which required considerable redeveloping. To help with my preparation of this course, I requested and received help from another Canadian institution for course content. It is with this information that I began to gain more in-depth knowledge about my collection. Not only did I identify resources that were lacking, but I also found I needed to identify outdated resources and their replacements to determine which items to teach considering the circumstances. I soon discovered that even items already in the collection were found to have cataloguing inconsistencies which proved problematic when the items were to be discussed in class.

With a case study as the basis of this presentation, the goal is to show that teaching a music research methods course can be beneficial to a music librarian in the beginning stages of his/her career. Teaching such a course can aid in collection building by bringing collection deficiencies more quickly to light. While teaching such a course may not leave much time to address the collection deficiencies during the run of the course, it challenges the teacher to evaluate and utilize other resources to achieve the desired outcome(s). For those music librarians who are not cataloguers, this course can also be a means of exploring cataloguing practice and establishing local cataloguing procedures.

Speaker: Becky **Smith** (Memorial University of Newfoundland, St. John's)

Presented by the Commission on Service and Training

Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

16.00–17.30

Publications Committee (Website)

Working meeting on the IAML website (closed)

Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

16.00–17.30

Working Group on Access to Performance Ephemera

Reporting and planning session

Chair: Paul Banks (Royal College of Music, London)

16.00–17.30

Cataloguing Commission

Working meeting

Chair: Joseph Hafner (McGill University, Montréal)

19.00

Guided Tour in the Austrian National Library (State Hall)

Tuesday, 30 July**9.00–10.30****What's new: Libraries, services and promotion****Shouting it Out! – how New Zealand Public Libraries are making a noise about music**

Abstract:

NZ Music month is a nationwide promotion that takes place in the month of May each year. Established for more than 10 years now, it was the brainchild of the NZ Music Commission and is run in collaboration with other organisations from across the music industry. This paper will explain how Auckland Libraries has benefited from partnerships such as this with the music community. Also demonstrated will be how NZ Music Month has helped to change the face of the nation's public libraries by providing a platform for libraries to promote themselves as vibrant creativity-friendly spaces in their communities as well as a positive resource for local musicians. A look at Auckland Libraries's region-wide promotion gives an insight into the types of programmes that help to raise the profile of music in libraries throughout NZ Music month.

Speaker: Marilyn **Portman** (Auckland Libraries, Auckland)

Die neue Musikbibliothek Stuttgart – Konzeption und Angebote

Abstract:

Im Oktober 2011 wurde die Stadtbibliothek Stuttgart in einem vielbeachteten Neubau eröffnet. Dort präsentiert sich gleich im 1. OG die Musikbibliothek mit ihren 100.000 Medien. Die Vorbereitung auf den Neubau wurde zum Anlass genommen, die Konzeption zu überdenken und sie in der Bestandspräsentation sichtbar zu machen. Die bewährte Basis ist ein hervorragend ausgebauter Medienbestand. Inhaltlich wurden einige Schwerpunkte gesetzt: ein Interesse weckendes „Begrüßungs-Angebot“, Musik für Kinder, Musikregion Stuttgart und das Klangstudio, das Tradition und Moderne verbindet. Hier bietet sich die Möglichkeit, digitalisierte Platten anzuhören, selber zu digitalisieren und mit Keyboard und Software zu komponieren. Ergänzt werden all diese Angebote mit Veranstaltungen, die die Konzeption sichtbar machen und lebendig werden lassen, wie z.B. bei Mitsingkonzerten, Kinderveranstaltungen in Zusammenarbeit mit der Oper Stuttgart und Expertengesprächen.

Speakers: Beate **Straka** (Stadtbibliothek Stuttgart), Birgit **Mundlechner** (Stadtbibliothek Stuttgart)

Spotify

Abstract:

This presentation will describe Spotify, what it is, how it works, and how people use it. Our customers are using Spotify, and it may be changing their expectations for the music services that libraries provide. There may be implications for public libraries. Is Spotify here to stay, or will it be replaced with something new in the near future?

Speaker: Jon **Haupt** (Sonoma County Library, Healdsburg, CA); to be read by Andrew Justice (University of North Texas, Denton, TX)

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

9.00–10.30**Collected editions****Denkmäler der Tonkunst in Österreich (DTÖ): Portrait of an important edition series of music**

Abstract:

Being the oldest edition series founded on the idea of musical monuments and still active, the Denkmäler der Tonkunst in Österreich (Monuments of Art Music in Austria, DTÖ) have published important works of Austria's music history over the period of the last 120 years. More than 150 volumes of the series comprise critical editions of music from the middle ages to the nineteenth century. Further, the society of DTÖ organized international musicological conferences of great impact such as the Haydn conference in 1909, the Beethoven conferences in 1927 and 1970 as well as the Mozart conference in 1956 and consequently published conference proceedings.

The DTÖ society was founded in 1893 on the initiative of Guido Adler one of the pioneers of modern musicology and the first professor of the discipline at the university of Vienna. Adler was chief editor for many decades until the DTÖ society was suspended by the Nazi regime during the war. Eduard Hanslick served as the society's first president. Among the members of the editorial board we find famous scholars and artists such as Johannes Brahms, Gustav Mahler, and Richard Strauss.

The DTÖ society owns a valuable library and a relatively large archive which comprises documents from the history of the society, a remarkable number of letters and a collection of manuscript scores that were written in the process of preparing for new editions. There are also many handwritten catalogues of musical archives from the time even preceding the foundation of DTÖ, when Guido Adler initiated a project of the Ministry of Culture and Education in order to search systematically musical sources in the whole empire of the Habsburg monarchy and to make comprehensive lists of these sources.

The paper gives an overview of the past editions, portrays a few of these volumes that turned out to be milestones in musicological research and summarizes the history of the DTÖ society. Plans for future editions will also be discussed.

Speaker: **Martin Eybl** (Universität für Musik und darstellende Kunst, Wien)

Finding the composer's voice: Reassessing the published letters of Gustav Mahler

Abstract:

A century after his death, Gustav Mahler's letters remain an important source of information on his life and works. Yet the correspondence has been released in multiple volumes published at various times by a number of different editors, a situation which differs from other composers, whose letters benefit from a uniform edition. The situation with Mahler's letters reflects the selections of generations of individuals whose efforts differ in presenting the material and thus conveying their images of the composer. This presentation is a reassessment of the letters based on a comprehensive database and connections to various memoirs and other firsthand accounts of the Mahler's life.

In assessing the letters from this perspective, the publishing history of the volumes is an important factor in the reception of Mahler in the twentieth century. As increasingly more letters moved from private hands to published volumes, it is possible to shift from the limited vision of Mahler's letters that existed in the groundbreaking 1924 volume edited by his widow Alma, to the fuller picture at the early twentieth-century in over fifty books and articles in German and English alone, which form the core of this presentation. An analysis of the letters shows the range of correspondents in Mahler's orbit, which reflect his interactions with family, friends, professional colleagues, and fellow composers. Toward this end, the author's composite index of the volumes also calls attention to sources that merit further attention in order to arrive at as complete as possible a catalog of the letters that will benefit future biographers, analysts, and cultural historians. If it is possible to find Mahler the composer in his music, and Mahler the conductor in his revisions of scores by other composers, the reassessment of Mahler's letters allows his voice to be heard in these important documents of his life and work.

Speaker: **James Zychowicz** (A-R Editions, Inc., Madison, WI)

Source research for the Bohuslav Martinů Complete Edition

Abstract:

Fate led Bohuslav Martinů to various parts of the world, and many countries became home for him for a certain period of time. Hence, the extremely extensive collection of the sources for more than 400 Bohuslav Martinů compositions are scattered around many archives and private collections all over the world. One of the main objectives pursued by the Bohuslav Martinů Institute (BMI) is to search for these sources, file them and concentrate their copies in its library. By gathering the sources, the BMI makes it possible for researchers and other persons interested in Martinů's oeuvre to work with these materials and, above all, provides the editors with as comprehensive a source base as possible for the implementation of the Bohuslav Martinů Complete Edition.

The nature of the prevailing sources for Martinů pieces changed during the course of the composer's life. As regards his early works and the Parisian period, the autograph sources are characteristic, with the autographs being in the majority of cases the most significant source for editing the compositions dating from this period. In the 1940s, following his arrival in the USA, Bohuslav Martinů discovered a blueprint (dye-line) copying technology, which allowed him to make an unlimited number of copies from the autograph original. Given that corrections and other notes were usually marked in these copies, they are often the key source for the Critical Edition, especially in the case when the inscriptions are made by the composer himself. As a result, the autographs sometimes lose their significance when the main source in the edition is selected.

The history of publication of Bohuslav Martinů's works during his lifetime is another area of major importance for seeking sources. The essential sources are the proofs, the first outputs from printing intended for revision. Since sometimes the corrections were carried out by Martinů himself, the proofs represent the "last preserved stage of revision" ("Fassung letzter Hand"). In the case of missing connecting links of the entire process of editions, the "composer's last hand" can also be considered the prints that were made during his lifetime. Also conducive to determining the person who made the changes as against the autograph can be, for instance, the correspondence with the publisher, containing the list of corrections which the composer wished to have inserted in the print. When it comes to vocal and stage works, textual copies are one of the key sources. The Bohuslav Martinů Complete Edition is based on as comprehensive collection and study of these sources as possible, so that the resulting music text shows the composer's intention in as accurate and faithful a manner as can be achieved.

This paper describes all the phases of the source research, from searching for sources right the way through to their digitisation and inclusion in the database of sources. In December 2012, we launched a new, continuously updated database of the Bohuslav Martinů Institute's sources, which is further divided into individual catalogues of

compositions, correspondence, photographs, sources, people and institutions. The compositions listed in the edition plan for the next few years are accompanied in the database by complete accounts of the sources, including their characteristics and scholastic descriptions.

Speaker: Marek **Pechač** (Institut Bohuslava Martinů, Praha)

Presented by the Programme Committee

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

9.00–10.30

Roundtable discussion between the Board and National Representatives

Chair: Roger Flury (President, IAML)

10.30–11.00

Tea & coffee

Coffee-corner for Public Librarians

10.30–12.30, 14.00–16.00

Poster Session I

Die FRBR-customization im Datenformat der Music Encoding Initiative (MEI)

Abstract:

Das Datenformat der Music Encoding Initiative (MEI) (<http://music-encoding.org>) ist ein XML-basiertes Framework zur Codierung von Musiknotation bzw. Musikalien, das im Hinblick auf eine Übertragung der Erkenntnisse der Text Encoding Initiative (TEI) auf den Bereich der Musik entwickelt wurde. Innerhalb der MEI-Community gibt es Bestrebungen, das von der IFLA entwickelte FRBR-Modell in MEI umzusetzen, da dieses sich besonders zur Erschließung von Werk- und Quellenkatalogen, Sammelbänden, Liedersammlungen etc. eignet. Die am Dansk Center for Musikudgivelse (DCM) entwickelte merMEI-Anwendung (<http://www.kb.dk/da/kb/nb/mta/dcm/projekter/mermeid.html>), ein Metadaten-Editor für MEI, der ausdrücklich auf eine (musik-)bibliothekarische Nutzung abzielt, implementiert bereits in einer bislang nur intern verfügbaren Beta-Version eine generische FRBR-Umsetzung.

In musikbibliothekarischer Hinsicht bietet bereits der existierende Kopfbereich einer MEI-Datei vielversprechende Perspektiven für die Erschließung und langfristige Archivierung von Metadaten musikalischer Quellen. Auf dieser Ebene können formale wie inhaltliche Daten von Musikalien mit Normdateien verlinkt und so angereichert werden. Die Datenfülle reicht dabei von formalen Bestandteilen wie Titeln, Personennamen, Entstehungszeiten oder -orten, bis hin zu umfangreichen Besetzungsangaben, Wasserzeichen oder Informationen, die den Erhaltungszustand einer Quelle betreffen. Ebenfalls unterstützt wird die Codierung auch mehrerer Incipits, die in ihren Auszeichnungsmöglichkeiten weit über bislang genutzte Formate wie Plaine & Easie hinausgeht, etwa durch die Unterstützung von Mehrstimmigkeit, Textunterlegungen, Instrumentierungen etc. Gleichzeitig lässt sich, über die Grenzen eines Incipits hinaus, der vollständige Inhalt eines codierten Objekts innerhalb der gleichen MEI-Datei erfassen, wodurch eine musikalische „Volltextsuche“ ermöglicht wird.

Bei üblichen Erschließungsformen werden enthaltene unselbständige musikalische Werke in Katalogisaten bislang oftmals lediglich erwähnt, eine tiefere Erschließung dieser Werke erfolgt aber zumeist nicht. Vor dem Hintergrund der geplanten Umstellung auf das neue Katalogisierungsregelwerk Resource Description and Access (RDA) wird es langfristig gesehen notwendig sein, detailliertere Beziehungen einzelner Quellen und Werke untereinander zu beschreiben. Hierfür ist es erforderlich, das MEI Framework entsprechend anzupassen. Das an der Indiana University, Bloomington, angesiedelte VARIATIONS-Projekt (<http://www.dml.indiana.edu/>) hat die Nützlichkeit von FRBR im Musikbereich eindrücklich unter Beweis gestellt. Die Kombination der bestehenden Flexibilität und Mächtigkeit des MEI-Frameworks und dem konzisen FRBR-Modell ermöglicht eine präzisere Erfassung anderweitig schwierig zu handhabender Objekte, etwa der eingangs erwähnten Liedersammlungen.

Das Poster wird den grundsätzlichen Aufbau der FRBR-Entitäten der Gruppe 1 (work, expression, manifestation, item) sowie deren Implementierung in der Modulstruktur von MEI vorstellen. Die sich daraus ergebenden Vorteile werden anhand des konkreten Beispiels einer Liedersammlung mit Werken unterschiedlicher Komponisten veranschaulicht, deren Erfassung schematisch skizziert wird.

Presenter: Kristina **Richts** (Musikwissenschaftliches Seminar Detmold, Detmold)

Zotero: An online library for Spanish music

Abstract:

The great increase of catalogues and online resources around musicology has made the bibliographic managers key tools in the research process. It is for this reason that its study and use must be extended to contents of different subjects devoted to the techniques of online research information in doctorate programmes. To obtain an effective search to new researches, we propose the design of a shared library which will be available to all members of a group, either postgraduate students or researchers of the same study group.

Nowadays there is a variety of bibliographic reference managers (EndNot, Reference Manager, RefWorks, Mendeley, Zotero...) that allow users to create, organize and quote a personal library of useful resources for the research. Its use has spread among researches of all disciplines and the selection criteria are generally determined by the access, use and compatibility with other data base. We have chosen Zotero due to its four "freedoms":

1. Free to set up: free anywhere and forever (it synchronizes)
2. Free to study and adapt the programme: multilingual and with multiple quoting styles (it adapts)
3. Free to redistribute (it shares)
4. Free to improve the programme and publish the improvements (Open Source) (It improves)

The board that we propose has the aim of showing the main characteristics of the bibliographical manager Zotero in the field of musicological research and the possibilities that it offers to create a library with the necessary online research items and consulting resources: primary and secondary resources; score edition programmes; musicological societies; official documents; scores; quotes and references, etc.

This poster aims at promoting the use of new technologies, useful and efficient as methodological tools, and will be available to anyone interested in it during the Congress.

Presenters: María-Teresa **Ferrer-Ballester** (Valencian International University, Valencia),
María **Ordiñana-Gil** (Catholic University of Valencia "San Vicente Mártir", Valencia)

Die Digitalisierung von Langspielplatten in der praktischen Nutzung am Beispiel der Stadtbibliothek Reutlingen

Abstract:

In einem Projekt der Musikbibliothek der Stadtbibliothek Reutlingen wurden zwischen 2010 und 2012 mehr als 3.000 Langspielplatten digitalisiert und inhaltlich erschlossen. Das Ziel war, die überwiegend klassische Musik in einer praktischen Anwendung für die Bibliothekskunden bereitzustellen, die den in Deutschland geltenden Urheberrechtsbestimmungen entspricht. Dafür mussten technische und inhaltliche Lösungen gefunden werden, die bestimmten sowohl hohen Qualitätsanforderungen entsprachen und die zugleich kostengünstig waren. Die Audiofiles konnten in den Bibliothekskatalog eingebunden werden und können seit 2012 durch einen unkomplizierten Zugang in digitaler Form genutzt werden.

Presenter: Barbara **Münz** (Stadtbibliothek Reutlingen)

Alternatives of digital methods of archiving and protection of library resources

Abstract:

The notion of progress, scientific and technological, is commonly associated with positive effects, in regard to both phenomena and material goods. It is often forgotten that along with achieving success, negative consequences might be faced also. Moving along with the change, a general comparison of gains and losses should be drawn up.

A human begins to age from the moment of birth, and the same happens with any library material - books, photographs or audio records. The ageing process is accelerated by frequent usage of collections, improper storage, relocation and other factors, which can be multiplied. Librarians' duty is to slow that process down by taking conscious action.

Making copies of library resources and placing them onto digital media carriers (digitizing), widespread and common in everyday practice, only partly covers the aims of world programs for protection of library collections. Digitization undoubtedly aids activities such as content archiving, provides protection of original copies from degrading by excluding them from circulation and simplifies means of making them accessible by taking advantage of available electronic channels.

Such prominent advantages associated with introducing new technologies overshadow existing threats. The effect of just imagining oneself a potential energy collapse was the search for alternatives of digital archiving and protection of library resources, such as the use of analogue media.

As part of a poster session I would like to propose to present a dichotomous model of archiving and protection of library collections, simultaneously digital and analogue, which provides the highest level of decreasing risks stemming

from applying both solutions. After all, not everything around a man must be as fragile as a man's own life, as the House of Paper from Carols Maria Dominguez's novel.

The model described above found its application in The Frederic Chopin Institute in Warsaw, during the archiving process of valuable records - audio chronicles from Warsaw's International Frederic Chopin Piano Competition. Due to low level of preservation of magnetic tapes, a chance of executing only a single playback was being considered using an analogue player, as the playback would cause degradation to the point of irreparable damage of the tapes and the records they contained. Only a single, expensive attempt was made at creating a lossless copy of the audio. The achieved copy can now be digitalized, renovated, multiplied, and is in turn safe to be made accessible to a general audience.

Presenter: Mariusz **Wrona** (The Fryderyk Chopin Institute, Warsaw)

HathiTrust Digital Library

Abstract:

HathiTrust is a GoogleBooks for research libraries and actually used files from Google to start this digital library. As the membership continues to grow and the numbers of materials available in the trust rises (more than 10 million now) what does it mean for libraries who are and aren't members of the trust. What happened with the lawsuit by the authors? With over 3 million volumes in the public domain, are there titles related to music that are available there?

This poster will give an overview of the HathiTrust, give the latest results from the recent court decisions about the HathiTrust content and look at what materials are in the public domain part of HathiTrust for music.

At McGill University Library we are, along with the University of Calgary, are the first libraries outside of the United States to join the HathiTrust. I will also share our experience as a library outside of the United States who joined the group.

Presenters: Joseph **Hafner** (McGill University, Montréal), Amy **Buckland** (McGill University, Montréal), Megan **Chellew** (McGill University, Montréal)

11.00–12.30

Orchestral sheet music: Publishing, performing and... tablet computers!

From manuscript to world première: An insight into the process of music publishing

Abstract:

Despite the many changes which have taken place during the last decades, mainly in the field of social life, culture and technology, the role of a music publishing house has not changed so much in principle: it acts as a link between the composer and the musicians. In addition to accepted opinion, music publishers do not only engrave and print the music, they also promote the pieces, negotiate contracts with the authors and the performing parties, and give licenses to recording companies etc. Apart from many other activities, Universal Edition has a focus on publishing New Music. Founded in 1901, many famous composers of the 20th century are associated with Universal Edition: Mahler, Schönberg, Berg, Webern, Zemlinsky, Schreker, Bartók, Kodály, Janáček, Stockhausen, Boulez, Berio, Kagel, Ligeti, Rihm, Haas etc. This emphasis on New Music involves a certain workflow in the preparation of performance material for premieres which shall be the main topic of this presentation.

If we take a new composition for large orchestra and singers as an example, there are many aspects to be considered. Long before the premiere, the composer, the commissioner, the organizer, the publisher etc. sign contracts and agree on certain basic points, like duration of the composition, date of the premiere, number of orchestra players and singers, which orchestra and singers shall be engaged etc. From now on it is essential that all involved parties communicate regularly about the further developments, like rehearsal schedule, the composer's progress etc. Performance material for a composition with singers usually implies the existence of a piano-vocal score. This is often the main problem in the chain of events since extra time is required for an expert who generates a piano reduction of the orchestral music. Due to the usual lack of time, this is something that must take place as a parallel process to the composer's work because everything must eventually be engraved. The singers need their parts as soon as possible, earlier than the instrumentalists, particularly in stage works where they need to learn their roles by heart. Whereas the generating and engraving of a piano-vocal score must remain in the hands of only a few people, the computer processing of the instrumental parts can be given to a greater number of engravers, which speeds up the procedure. Again, according to the lack of time, it is not always possible to typeset the full score first, to proof-read it, to correct it and to extract the instrumental parts which would also require additional time for individual proof-reading etc.

New technologies are very helpful indeed, the processing of music with the computer, the contact between composer, publisher, engravers, proof-readers and musicians via e-mail, the exchange of engraved music and of corrections as PDF files etc. As far as we can see, the quality of performance materials has not really changed or has rather even improved because of the introduction of computer processing, at least as far as our company is concerned. The quality depends on the skills of the involved people (editors, engravers and proof-readers) and not so much on the technology. On the other hand, nowadays there is so much printed music circulating that has been processed by

amateurs who find it easy to set the music on the computer, and therefore there is a general impression that computer processed music nowadays is much worse than it used to be in the past. Quality is not only a question of how many musical mistakes can be found in a new performance material, it is also a question of format, proportions, fonts, sizes, legibility, page turns, cues, practicability etc. However, the advantages that new technologies have introduced are absorbed by the fact that all involved parties take it for granted that a new composition can be processed in an even shorter period at the same level of quality, and therefore the time schedule nowadays is usually much tighter than it used to be.

It is essential that the musicians give their feedback after a performance. Without such a feedback the publisher would have to assume that everything is perfect and ready for a possible second performance. We do not only react on criticism concerning specific mistakes or problems in the performance material of a particular work, we also learn things in principle from the musicians, such as preferred clefs, transpositions, notation of divisi passages in the strings, specific playing techniques etc. Of course it isn't always possible to produce a performance material which is 100% perfect for the needs and demands of a certain orchestra, soloist or conductor. The ideas of those parties are sometimes somewhat different to each other, but in principle their wishes serve as a guideline, and this results in a compromise which should usually be satisfactory to most of the musicians. It is evident that a music publisher has to consider certain ideas and conditions of the composer, but in principle the music is produced for the musicians. In other words: a music publisher relies on the feedback of his customers, which makes the process of music publishing a constant challenge.

Speaker: Heinz **Stolba** (Universal Edition, Wien)

The Historical Archive of the Vienna Symphony Orchestra – a mirror of a changing history

Abstract:

In its complicated history of more than a hundred years, the Vienna Symphony Orchestra (VSO) has been reorganized several times. This fact has affected the Historical Archive up to the present. The repeated reorganization of the orchestra administration, at times within extremely cramped physical confines, made the aim of a continuous gathering and archiving of documents nearly unachievable.

Moreover, from 1920 the orchestra operated for over six decades primarily as a "rental orchestra". It only played concerts on behalf of different promoters. Since its reconstitution in 1945, the Vienna Symphony Orchestra has systematically documented, at least partially, concert and orchestra personnel data.

The Historical Archive of the Vienna Symphony Orchestra sees itself as an institution for information and documentation. Its main goal is to present the diverse activities of the orchestra both to the orchestral players themselves and to an interested public, contributing to the development of a cultural identity and self-image as an integral part of Vienna's musical life.

The main task of the archive is to collect, to verify, to save and to make accessible every kind of document and object produced by the VSO or closely related to its history. Another focus of the archive's work is the processing of incoming requests relating to historical events, conductors, soloists and orchestral musicians.

Over the decades, an impressive collection of material of archival value has been accumulated: concert programs, reviews, photos of conductors and musicians, historically interesting discs, live recordings on magnetic tapes, tape cassettes and DAT tapes, CDs and DVDs, as well as handwritten texts and autographs also in the form of letters, cards and telegrams.

Undoubtedly, highlights of the collection are the almost 400 magnetic tapes made by the "Rot-Weiß-Rot" radio station in the first half of the 1950s, important autograph books as well as a jewelry collection of Helene Karoline Berg, Alban Berg's wife.

Most of the objects have been digitalized, making them available to a broader interested audience and saving them for the future. Developing a central database for data acquisition, an appropriate subject index and cataloguing according to uniform rules are among the most important tasks of the Historical Archive of the VSO in the near future.

Das Historische Archiv der Wiener Symphoniker – Spiegelbild einer wechselvollen Geschichte

Die Wiener Symphoniker haben eine mehr als 100jährige, relativ komplizierte Orchestergeschichte, in deren Verlauf das Orchester einige Male neu organisiert wurde. Diese Tatsache wirkt sich bis heute auf die Situation des Historischen Archivs aus. Die mehrmalige Umstrukturierung der Orchesterverwaltung, zum Teil unter räumlich äußerst beschränkten Bedingungen, ließ an eine kontinuierliche Sammlung und Archivierung von Dokumenten kaum denken.

Außerdem arbeitete das Orchester seit ca. 1920 über 6 Jahrzehnte hinweg als reines Mietorchester, spielte also Konzerte ausschließlich im Auftrag verschiedener Veranstalter. Erst seit der Rekonstitution im Jahr 1945 verfügen die Wiener Symphoniker über eine zumindest teilweise systematische Dokumentation der Konzertereignisse und im Ansatz auch über die Erfassung des Orchesterpersonals.

Das Historische Archiv der Wiener Symphoniker versteht sich als Informations- und Dokumentationseinrichtung mit dem wesentlichen Ziel, die vielfältigen Tätigkeiten des Orchesters sowohl intern als auch für die Öffentlichkeit

nachzuweisen und damit zur kulturellen Identität und zum Selbstverständnis der Wiener Symphoniker als festem Bestandteil des Musiklebens der Stadt Wien beizutragen.

Die zentrale Aufgabe des Archivs besteht daher in der Sammlung, Bewertung, Bewahrung und Erschließung von Dokumenten und Objekten aller Art, die von den Wiener Symphonikern produziert wurden oder mit ihnen und ihrer Geschichte in enger Beziehung stehen. Einen weiteren Schwerpunkt stellt die Bearbeitung von Anfragen zu historischen Ereignissen, zu Dirigenten, Solisten und Musikern des Orchesters dar.

Im Lauf der Jahrzehnte entstand eine recht beeindruckende Sammlung an archivwürdigem Material ganz unterschiedlicher Art: Programmhefte der Konzertveranstaltungen, Rezensionen und Konzertkritiken, Fotos von Dirigenten und Musikern, historisch interessante Schellacks ebenso wie die Konzertmitschnitte auf Tonbändern, Tonbandkassetten und DAT-Bändern, CDs und DVDs; weiters Handschriften, Autographen und Autogramme in Form von Briefen, Billets, Visitenkarten und Telegrammen.

Zu den interessantesten Stücken gehören zweifellos die knapp 400 Tonbänder des Senders Rot-Weiß-Rot aus der ersten Hälfte der 1950er Jahre, unsere Autogrammbücher sowie eine Schmuckkollektion von Helene Karoline Berg, der Ehefrau des Komponisten Alban Berg.

Die überwiegende Anzahl der genannten Objekte wurde in jüngster Zeit digitalisiert, um auch nachfolgenden Generationen eine Benutzung zu ermöglichen und den Bestand einem breiteren Interessentenkreis verfügbar zu machen. Damit gehören die Erarbeitung eines zentralen Datenbankmoduls zur Medienerfassung, die Katalogisierung nach einheitlichem Regelwerk sowie die Entwicklung einer geeigneten Sacherschließung in den nächsten Jahren zu den wichtigsten Aufgaben des Historischen Archivs der Wiener Symphoniker.

Speaker: Ulrike **Grandke** (Archiv der Wiener Symphoniker, Wien)

Orchestral sheet music replaced by tablet computers: New trends in software development

Abstract:

The music business does not escape upcoming technology.

Web-shops are opening up 24/7. Software-applications make studying more challenging. And the internet gives us all information we are looking for.

The current musical landscape is the ideal place for neoScores to become a platform which brings all participants closer together in a new, fast and safe way. Searching, buying, studying and practising sheet music has finally been introduced into the 21 century.

neoScores is a webapp

A webapp is a website which acts like a standalone, native application. Think about dropbox, google docs, ...

One of the main advantages is to allow every musician to use his score on every device. All he/she needs, is a screen and a onetime connection to the internet.

neoScores is a digital score

Making use of musicXML, every visual element on the score is a little program on its own, which interacts with every other visual element on the score. This has a major advantage over the well-known pdf-format; Parts can be scaled, colorized or removed. Transposing is one click away. Annotations become content-aware. Musicological analysis reaches new horizons...

neoScores aims to reach the highest quality

A piece of sheet music contains a huge amount of information. Every little piece of information has to match several conditions which are described in fine detail in the book "Behind Bars" by Elaine Gould. neoScores becomes a kind of musical artificial intelligence by combining all these rules from this book.

neoScores is a platform

neoScores has strong relationships with professional musicians, ensembles, publishers, directors, professors, experts, theorists, ... all in different levels and genres. In that way, neoScores tries respectfully to combine the traditional world of sheet music with modern technology.

Testcases:

November 2012: The Brussels Philharmonic plays a paperless concert from commercially available tables. They prove with "Tristan und Isolde (Wagner)" and "Bolero (Ravel)" that hardware, software, as well as the musicians are ready for the digital era.

April 2013: The VRK (Flemish Radio Choir) sings "Missa l'homme armé" by Dufay using neoScores from the first rehearsal to the last concert.

More to come

Speaker: Jonas **Coomans** (neoScores, Brussels), Bob **Hamblok** (neoScores, Brussels)

Presented by the Broadcasting and Orchestra Libraries Branch

Chair: Nienke de Boer (Orchestra of the Dutch National Ballet / Holland Symfonia, Amsterdam)

11.00–12.30**Promoting access to music archives****The Vienna Phonogrammarchiv – collections, catalogues and current strategies**

Abstract:

Founded in 1899 as the first of its kind, the Phonogrammarchiv of the Austrian Academy of Sciences is today Austria's audiovisual research archive, catering to the needs of the scientific community and the public at large as well as preserving outstanding cultural heritage.

A brief introduction to the archive's history, key responsibilities and areas of expertise (notably in the re-recording of historical sound carriers) will be followed by an overview of our collections, which are chiefly the result of field research conducted by Austrian scholars and archive staff; they are thus unique, multi-disciplinary and multi-regional in character, though with an emphasis on certain continents (Europe, Sub-Saharan Africa, Western and Southern Asia, Latin America) and research areas (ethnomusicology, linguistics, social and cultural anthropology). Comprising both music and language recordings (audio and video), they range from Austrian folk music, dialects and soldier songs of the Austro-Hungarian Army to manifestations of music and other oral traditions from various geographical regions.

The accompanying metadata has always been an essential prerequisite for the archiving and accessibility of the recordings. In the course of the 1990s, cataloguing in electronic format was introduced in the Phonogrammarchiv. Since then, the documentation – thousands of hand- or typewritten pages of paper – has been transferred to our in-house content management system (through data capture and scanning). Current strategies for the dissemination and accessibility of the Phonogrammarchiv holdings will be discussed in the light of the growing demand for online presence, focusing on the integration of audio samples into the archive's online catalogue, the contribution to web portals/platforms and the ongoing CD edition ("The Complete Historical Collections 1899–1950", inscribed to UNESCO's Memory of the World Register). Issues such as repatriation, digitisation of analogue archival holdings as well as legal and ethical questions will likewise be addressed in this context.

Speaker: Christian **Liebl** (Phonogrammarchiv, Österreichische Akademie der Wissenschaften, Wien)

The music Austria sheet music shop: Promoting works by contemporary Austrian composers

Abstract:

With the new online shop of the Austrian Music Information Center, musicians, event organizers, journalists and others interested in contemporary music now have the opportunity to look at contemporary compositions from Austria, listen to audio samples and purchase and download sheet music.

The compositions represented in the shop are provided by publishers and self-publishing composers. The works are delivered in a digital format and do not have to be digitized.

Orchestral works can also be viewed and listened to.

Although the Austrian Music Information Center does not have a physical archive, in this way it can fulfill its role of making Austrian contemporary music accessible to a wider public.

Speaker: Sabine **Reiter** (Music Information Center Austria, Wien)

www.volksmusikland.at

Abstract:

The sound samples and notes available on <http://www.volksmusikland.at/> give users an impressive insight into the various, regional playing styles in Austria; the acoustic journey takes in Carinthian choirs, Alpine three-voiced singing, and "Landlergeiger" to brass music from the Bohemian Forest. Besides historic melodies with an oral tradition, you will also find latter-day compositions. Supplemented by information from musicians, manuscripts and literature references, the material collected here shows the developments in folk music, and the scientific work put into collecting and researching it through the ages. All materials presented on this site are linked to the database of the various archives of the Austrian Folk Song Societies. These virtual connections help to work together within the Folk Song Archives and address the public to experiment with archive materials.

Speakers: Irene **Egger** (Austrian Folk Song Society, Wien), Sofia **Weissenegger** (Austrian Folk Song Society, Wien)

Presented by the Programme Committee

Chair: Antony Gordon (British Library, London)

11.00–12.30

Répertoire International de Littérature Musicale (RILM)**RILM in 2013**

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

Verdi Studies in RILM-Italia

Abstract:

The year 2013 is an important one for RILM-Italia: It is the centennial of Claudio Sartori's birth, and Sartori was a protagonist in RILM's history. Another founder of RILM-Italia was Pierluigi Petrobelli. Some personal memories linked with Petrobelli's teaching inspired this paper, because he insisted always on one point: for the music historian, continuous research of musical sources is essential in order to avoid repetition, and to receive every time a sort of springboard for research. The artist, he noted, does not repeat. Petrobelli's appraisal of the paper presented at the RILM session during IAML 2008, in Naples, led me to the current paper specifically dedicated to Giuseppe Verdi in 2013, the bicentennial of his birth. This paper focuses on the following topics:

- Verdi in the Italian bibliographic repertoire: Citations and abstracts contributed by RILM-Italia
- The classical parallel is self-evident: Verdi-Wagner and their destiny of being born in the same year
- The "ancient" bibliography in RILM, particularly in 1938-41
- Trends in modern musicology: Italian-European dialectics
- The relationships and presence of Verdi in Italian cities other than Milan: A recent trend in interpretation driven by the increasing interest in minor theatres (see also my 2008 report).
- Morphology and dramaturgy: Which is the top opera?
- What is lacking?
- Hypotheses for future trends regarding Verdi

Verdi Studien in RILM-Italia

2013 ist ein wichtiges Jahr für RILM-Italien: Es ist der 100. Geburtstag von Claudio Sartori, einem wichtigen Protagonist in RILM's Geschichte. Ein weiterer Mitbegründer von RILM-Italien war Pierluigi Petrobelli. Einige persönliche Erinnerungen an Petrobelli's Lehre inspirierten diesen Vortrag; er bestand immer auf einem Punkt: Für den Musikhistoriker ist eine kontinuierliche Forschung der musikalischen Quellen unverzichtbar, um Wiederholungen zu vermeiden und um eine Art Sprungbrett für die Forschung zu kreieren. Der Künstler, so bemerkte er, wiederholt nicht. Petrobelli's Kritik meines Vortrags bei der RILM-Session, IAML 2008 in Neapel, führte mich zu dem aktuellen Vortrag, der Giuseppe Verdi zu seinem 200. Geburtstag im Jahr 2013 gewidmet ist. Dieser Vortrag konzentriert sich auf die folgenden Themen:

- Verdi in der italienischen Bibliographischen Repertoire: Zitate und Abstracts von RILM-Italien
- Die klassische Parallele ist offensichtlich: Verdi und Wagner und ihr Schicksal, im gleichen Jahr geboren zu sein
- Die "alten" RILM-Einträge, insbesondere in 1938-41
- Trends in der modernen Musikwissenschaft: Italienisch-europäische Dialektik
- Die Beziehungen und Präsenz Verdis in italienischen Städten, mit Ausnahme Mailands: Ein neuer Trend in der Interpretation angetrieben von dem zunehmenden Interesse an kleineren Theatern (siehe auch mein Bericht 2008)
- Morphologie und Dramaturgie: Welche ist die Top-Oper?
- Was fehlt?
- Hypothesen für zukünftige Verdi-Trends

Essais sur Verdi en RILM-Italia

L'année 2013 est très importante pour le RILM-Italia. C'est le centenaire de la naissance de Claudio Sartori, qui était un protagoniste de l'histoire du RILM. Mais je veux rappeler aussi un autre fondateur de RILM Italia : Pierluigi Petrobelli. Quelques souvenirs personnels, liés à l'enseignement Petrobelli, m'ont inspiré pour élaborer cette présentation, parce qu'il insistait toujours sur un point : pour l'historien de la musique une recherche continue des sources musicales est essentielle, afin d'éviter les répétitions, et de recevoir à chaque fois qu'une sorte de « tremplin » pour leurs recherches. L'artiste - il notait - ne répète pas. Son évaluation de la communication présentée lors de la session du RILM tenue à la conférence de l'AIBM à Naples en 2008 m'a conduit à la communication présente, spécifiquement dédiée à Giuseppe Verdi en 2013, pour le bicentenaire de sa naissance. Cette communication se concentre sur les thèmes suivants :

- Verdi dans le répertoire bibliographique italien : citations et résumés dans RILM-Italia.
- Le parallèle classique est évident: Verdi-Wagner et leur destin d'être nés la même année.
- La « vieille » bibliographie du RILM, en particulier pendant les années 1938-41.
- Les tendances de la musicologie moderne: dialectique italienne-européenne.
- Non seulement Milan : les relations et la présence de Verdi dans d'autres villes italiennes - une tendance récente de l'interprétation, influencée par l'intérêt croissant envers les petits théâtres (voir aussi mon rapport de 2008).
- Morphologie et dramaturgie : quel est l'opéra le plus représentatif?
- Qu'est-ce qui manque?
- Hypothèses pour les tendances futures « sur Verdi ».

Speaker: Pinuccia **Carrer** (RILM-Italia, Milano)

Musicology and music journalism in Austria: A survey of the general situation and a history of 'Österreichische Musikzeitschrift'

Abstract:

In Austria musicology is taught at five general universities and three music universities. This causes a remarkable concentration of the musicological landscape in Austria, which will be described with regard to research, publications, and other specific issues. Special consideration will be given to *Österreichische Musikzeitschrift*, founded 1945 by Peter Lafite and the most important Austrian music journal. It reports on all aspects of Austrian musical life.

Musikwissenschaft und Musikpublizistik in Österreich. Ein Blick auf die allgemeine Situation und die Österreichische Musikzeitschrift

An fünf Universitäten und an drei Musikuniversitäten wird in Österreich Musikwissenschaft gelehrt; dies hat eine große Dichte der österreichischen „musikologischen Landschaft“ zur Folge, die in Hinblick auf Forschung, Publikationen und Konzentration auf spezifische Themen im Überblick beschrieben wird. Eine besondere Rolle als wissenschaftliches Kommunikationsorgan spielt die Österreichische Musikzeitschrift, die 1945 von Peter Lafite gegründet wurde und über alle Facetten des österreichischen Musiklebens berichtet.

Musicologie et journalisme musical en Autriche: Une enquête sur la situation générale et une histoire de l'Österreichische Musikzeitschrift

En Autriche, la musicologie est enseignée dans cinq universités générales et trois universités de musique. De cela résulte une concentration remarquable du paysage musicologique en Autriche, qui sera décrit en ce qui concerne la recherche, les publications et d'autres questions spécifiques. Une attention particulière sera accordée à l'Österreichische Musikzeitschrift, fondée en 1945 par Peter Lafite et qui est la plus importante des revues de musique autrichiennes. La revue rend compte de tous les aspects de la vie musicale autrichienne.

Speakers: Thomas **Leibnitz** (Österreichischen Nationalbibliothek, Wien); Frieder **Reininghaus** (Österreichische Musikzeitschrift, Wien)

Presented by the Répertoire International de Littérature Musicale (RILM)

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

11.00–12.30

Working Group for Libraries in Music Teaching Institutions and Accreditation

Working meeting

Chair: Federica Riva (Conservatorio di Musica 'Luigi Charubini', Firenze)

12.30–14.00

Lunch

12.45–13.45**Alexander Street Press new interface demo session (invitation only)**

Alexander Street Press is launching a brand new interface for *Music Online*. Join Music Editor Liz Dutton in this demo session to learn best practices for using and implementing the new features, have a chance to ask questions, and share ideas for engaging students and faculty. Refreshments will be served.

14.00–16.00**Poster Session I (continued)**

See details on pages 16-18.

14.00–15.30**Music libraries and provenance research****The auction catalogues of Leo Liepmannsohn at the end of 19th Century: A source to understand the collections of the Conservatoire de Paris library**

Abstract:

The famous collector Charles Malherbe (1853-1911) is at the origin of an important part of the collection of the music department in the Bibliothèque nationale de France. He gave all his collection (essentially of autograph manuscripts) to the library of the Conservatoire national de musique de Paris, today a part of the collections of the Bibliothèque nationale.

Malherbe formed his collection in permanent contact with the international market of autographs, especially with the Berliner music dealer, Leo Liepmannsohn. He annotated a lot of catalogues from Liepmannsohn's auctions and collections: an important set of these catalogues, annotated or not, which Malherbe had when he bought the precious documents of his collection, are now held in the music department of the BNF.

This paper intends to describe this part of the collection of auction catalogues in the music department of the BNF, paying attention to what they can reveal about the constitution of the Malherbe's collection: when did he buy the manuscripts, for what price, and how did he orientate his choices? The correspondence between the dealer and Malherbe can also give a light on the analysis of these catalogues.

Speaker: Cécile **Reynaud** (Bibliothèque nationale de France, Paris)

Cataloguing the 'Aylward' Music Collection at Cardiff University: Aspects of its history and provenance

Abstract:

In 2012 the School of Music at Cardiff University received funding from JISC to catalogue its 18th and 19th century music collections held at the Special Collections and Archives (SCOLAR) division of the Cardiff University Library. The project would catalogue online 2 music collections placed on permanent loan by the Cardiff Central Library in the 1980s, and a third one, placed on permanent loan by the BBC Music Library in the early 2000s.

From the two collections originating from the Cardiff Central Library, the largest and most complex one was the collection previously in the possession of the organist Theodore Edward Aylward (1844-1933), after whom it had also taken its name as the 'Aylward' collection. Although entries of some of the collection's items had been submitted to RISM and the library held a card catalogue, the collection remained largely unknown to readers, partly due to its large size and seemingly disorganised appearance which made the browsing of materials impractical. This applied to the large chronological range of the materials, spanning from the late 17th to early 20th centuries, as well as the diverse range of its repertoire, from sacred music to collections of popular 18th and 19th century songs, operas, ballets and instrumental music. The disorganised physical state of the collection was furthermore reflected from the seemingly lack of a systematic arrangement of the materials and the fact that several holdings of the same works were spread across different sections of the collection, and instrumental parts of a different provenance mixed together.

During the course of cataloguing it was discovered that T. E. Aylward's collection had actually been mixed with or incorporated into the Cardiff Public Libraries' Music Reference Collection, explaining the large diversity of repertoire, its chronological span, and organisation into different sections, apparently corresponding to the Library's local classification system.

This paper describes the aid of cataloguing to reveal the true provenance of this collection, and examines the collection's holdings and repertoire that it contains through this newly established provenance. The paper will also address the increased potential for international research that the online cataloguing is providing.

Speaker: Loukia **Drosopoulou** (Cardiff University, Cardiff)

From the source to the concert. A project of musical synergies

Abstract:

The aim of the proposed contribution is to introduce libraries, archives, musicians and musicologists to a project that is currently being undertaken by a number of institutions in Italy and Austria. Four organisations in the fields of musicology, pedagogy and music publishing—the Universität Mozarteum (Salzburg), the Scuola di Musica di Fiesole, the Don Juan Archiv and Hollitzer Wissenschaftsverlag (both Vienna)—are combining their complementary expertise. Their motivations are diverse yet they have a common interest, namely to promote the knowledge of musical sources of the sixteenth to the nineteenth centuries and to combine musicological discoveries, research and corresponding editions with (historically-)informed performances.

The planned paper at the annual IAML conference should demonstrate how music—transcending geographical and subject specific boundaries—can promote interdisciplinary research through cooperation between various “craftsmen” (archivists, librarians, scholars, editors, publishers, directors, singers and musicians), with the ultimate aim of producing an event of high musical quality and social and cultural relevance.

The project is a model of how various types of archives and libraries can play an active role in the revival of musical sources: many of us who work in institutions with a rich collection of scores often encounter “musical treasures”—long forgotten works that should be awoken from a deep sleep to once more be played and heard.

The project in question concerns the publication of a composition from a small but precious collection of Florentine music manuscripts dating from the eighteenth century in the library of the Scuola di Musica di Fiesole that will be supervised by the Universität Mozarteum regarding philological matters and published by Hollitzer Wissenschaftsverlag. It is finally foreseen that following a series of masterclasses this work will be performed by the Orchestra Giovanile Italiana, based at the Scuola di Musica di Fiesole.

Von der Quelle zum Konzert. Ein Projekt musikalischer Synergien

Der geplante Beitrag soll Bibliothekare, Archivare, Musiker und Musikologen mit einem Projekt bekanntmachen, das derzeit unter Beteiligung von Institutionen unterschiedlicher Art in Italien und Österreich vorgebracht wird.

Vier Organisationen auf dem Feld der Musikforschung, -ausbildung und -publikation – die Universität Mozarteum (Salzburg), die Scuola di Musica di Fiesole, sowie das Don Juan Archiv und der HOLLITZER Wissenschaftsverlag (beide Wien) – vereinen ihre komplementären, an unterschiedlichen Zielsetzungen orientierten Kompetenzen, geleitet vom gemeinsamen Interesse, die Kenntnis musikalischer Quellen des 16. bis 19. Jahrhunderts ebenso zu fördern wie die zugehörige musikologische Forschung und entsprechende Editionen, verbunden mit musikalischer Ausbildung auf hohem Niveau und der Aufführung der musikalischen Entdeckungen.

Der geplante Beitrag zur IAML Jahreskonferenz soll veranschaulichen, wie die Musik – in Überschreitung geographischer wie fachspezifischer Grenzen – gewinnen kann durch Mitwirkung verschiedenster „Professionisten“ (Archivare, Bibliothekare, Forscher, Herausgeber, Verleger, Dirigenten, Sänger, Instrumentalisten), die gemeinsam dazu beitragen, die Forschung in differenzierter Form voranzubringen und zum Abschluß ein Ereignis musikalischer Qualität und sozialer wie kultureller Relevanz entstehen zu lassen.

Das Projekt führt exemplarisch vor, wie verschiedene Typen von Archiven und Bibliotheken eine aktive Rolle in der Neubelebung musikalischer Quellen spielen können: vielen von uns, die wir in Häusern mit reichem Bestand an Partituren arbeiten, begegnen nicht selten ‚musikalische Schätze‘ – seit langer Zeit vergessene Werke, die aus ihrem Dornröschenschlaf erweckt werden könnten, Werke, die erneut gespielt und gehört werden müßten.

Im konkreten Fall handelt es sich um eine Komposition aus einem kleinen, wertvollen Bestand an Florentiner Musikhandschriften des 18. Jahrhunderts aus der Bibliothek der Scuola di Musica di Fiesole, philologisch betreut von der Universität Mozarteum und publiziert im Hollitzer Wissenschaftsverlag. Auf der Basis von Perfektionskursen soll dieses Werk vom Orchestra Giovanile Italiana, beheimatet an der Scuola di Musica di Fiesole zur Aufführung gebracht werden.

Speaker: Kuno **Trientbacher** (Don Juan Archiv, Wien), Stefania **Gitto** (Scuola di Musica di Fiesole – Fondazione Onlus, Fiesole)

Presented by the Programme Committee
Chair: Carolyn Dow (Lincoln City Libraries)

14.00–15.30

Discovery systems

Challenges and needs for music discovery

“Discovery” has become a library buzzword but it refers to a traditional concept: enabling users to find library information and materials. Today, the discovery environment is changing rapidly both within libraries and externally. In the midst of this changing environment, music materials pose unique demands that must be considered for successful discovery. There is exciting potential for new discovery interfaces to ease the difficulties users face when searching for music materials. However, in reality, the specialized discovery needs arising from music materials are often

overlooked. Some of the discoverability challenges of music materials in public search interfaces can be addressed simply by ensuring that needed bibliographic description fields are appropriately displayed and indexed in discovery interfaces. Other problems are more difficult to solve. To guide music librarians and others facing these challenges, a group of United States music librarians created the Music Discovery Requirements document (<http://committees.musiclibraryassoc.org/ETSC/MDR>) which explores and outlines these issues, including examination of important FRBR attributes and relationships, examination of other factors in music discovery, and specific recommendations for meeting these challenges. Beginning from the Music Discovery Requirements, this presentation will explore the issues surrounding music discovery, providing a birds-eye view of some of the most pressing issues and possibilities for solving them. The presentation will be useful to those creating or guiding the development of discovery interfaces that will facilitate access to music materials. Furthermore, because the presentation will identify areas where deficient data creates particular problems for discovery, those inputting or creating standards for data can benefit by identifying areas with particular need for fuller, more consistent data.

Herausforderungen und Anforderungen für ‚Music Discovery‘

„Discovery“ hat sich zu einem bibliothekarischen Modewort entwickelt, dem letztlich aber ein traditioneller Ansatz zu Grunde liegt: Benutzer in die Lage zu versetzen, Bibliotheksmaterialien und Informationen zu finden. Das Feld der Informationsvermittlung und –beschaffung ist in unserer Zeit sowohl innerhalb als auch außerhalb der Bibliothek rasanten Veränderungen unterworfen. Soll ‚Music Discovery‘ weiterhin erfolgreich sein, gilt es auch inmitten dieser Umwälzungen die besonderen Anforderungen von Musikmaterialien sorgfältig zu beachten. Neue Discovery-Oberflächen bieten hochinteressante, ja erstaunliche Möglichkeiten, um Schwierigkeiten, die Nutzerinnen und Nutzer von jeher mit der Musikalienrecherche hatten, aufzufangen. Nichtsdestotrotz werden in der Realität die besonderen Discovery-Anforderungen für Musikmaterialien häufig nicht beachtet. Dabei sind einige der im Bereich ‚Music Discovery‘ auftretenden Schwierigkeiten relativ leicht zu beheben, indem einfach sichergestellt wird, dass alle für Musikmaterialien relevanten bibliographischen Felder im Discovery-System angezeigt und indexiert werden. Andere Probleme sind schwieriger zu lösen. Um Musikbibliothekare und andere mit der Thematik beschäftigte Personen zu unterstützen, erstellte eine Gruppe von US-amerikanischen Kolleginnen ein Positionspapier zu den speziellen Anforderungen von Musikalien in Discovery-Systemen (<http://committees.musiclibraryassoc.org/ETSC/MDR>), das auch die wichtigsten FRBR-Merkmale berücksichtigt.

Ausgehend von diesem Positionspapier wird der Vortrag den Kontext von ‚Music Discovery‘ darstellen. Es werden zentrale Probleme herausgegriffen und Lösungsansätze vorgestellt. Der Vortrag ist für Kolleginnen und Kollegen von Interesse, die ein Discovery-System entwickeln oder die Einführung eines Discovery-Systems begleiten, das Zugang zu Musikmaterialien bieten soll. Der Vortrag umfasst darüber hinaus auch eine kritische Diskussion der existenten und nutzbaren Metadaten und zeigt hier vorhandene Defizite auf, so dass er auch für Kolleginnen und Kollegen, die sich mit Metadaten und Standards beschäftigen, relevant ist.

Exigences et enjeux du logiciel « Music Discovery »

Le mot « Discovery » est devenu aujourd'hui un mot à la mode dans le milieu bibliothécaire, mais il exprime en fin de compte une approche très traditionnelle : il s'agit de permettre à l'utilisateur de rechercher de manière efficace des documents et des informations au sein de la bibliothèque. Les domaines de transfert et de traitement de l'information, que ce soit dans le milieu bibliothécaire ou non, ont connu récemment de profondes et rapides transformations. Si le logiciel « Music Discovery » est amené à connaître un succès durable, il convient de prendre scrupuleusement en compte, même au sein de ces bouleversements, les exigences particulières que revêt le traitement de ressources musicales. Les nouvelles surfaces Discovery offrent des solutions extrêmement intéressantes aux problèmes fréquemment rencontrés par les usagers lors de la recherche de documents musicaux. Néanmoins, les exigences particulières de Discovery pour le traitement de ressources musicales ne sont dans la réalité que rarement prises en compte. Certaines des difficultés rencontrées par « Music Discovery » sont relativement faciles à résoudre, il s'agit simplement de relever et d'indexer tous les champs bibliographiques relatifs à des documents musicaux au sein du système Discovery. D'autres problèmes sont plus difficiles à résoudre. Afin de soutenir le personnel bibliothécaire et les autres personnes concernées par cette thématique, un groupe américain a rédigé une feuille de route pour les exigences particulières des ressources musicales dans les systèmes Discovery (<http://committees.musiclibraryassoc.org/ETSC/MDR>), qui prend également en compte les caractéristiques FRBR les plus importantes.

C'est à partir de cette feuille de route que cet exposé présentera le contexte dans lequel a été créé le logiciel « Music Discovery ». Les problèmes majeurs rencontrés lors de sa réalisation seront présentés ainsi que les solutions qui y ont été apportées. Cette présentation s'adresse tout particulièrement aux collègues du milieu bibliothécaire qui développent ou participent à l'introduction d'un système Discovery destiné à offrir un accès à des ressources musicales. L'exposé comprendra en outre une discussion critique sur les métadonnées existantes et utiles, et se penchera sur les déficits présents dans ce domaine, de sorte qu'il s'adresse également aux collègues spécialisés dans le traitement des métadonnées et de leurs standards.

Speaker: Nara Newcomer (University of Missouri-Kansas City, Kansas City, MO)

The VuFind based 'MT-Katalog' – a customized music library service at the HMT Leipzig

Abstract:

For some time large academic libraries have been offering discovery systems, in order to allow access not only to their library holdings but also to their licensed electronic materials. Most of these libraries integrate in their discovery system huge commercial indices. But it is only now that special libraries are starting to discuss whether those indices meet their demands, too.

As a part of a cooperative project, the library of the University for Music and Drama in Leipzig, Germany installed the open source system VuFind. It was accompanied by discussions about how to develop a discovery system that is transparent and suitable to the users' needs.

The presentation will show the reflections on that matter, that finally led to the new „MT-Katalog“ which offers higher comfort of use and broader scope of search.

It will be taken into account which additional musical and music-related e-resources can be found, selected and integrated. In this context first experiences with indexing data from RISM, the Music Treasures Consortium or IMSLP will be discussed.

Linked to the first talk of the session, that focussed on missing or inconsistent data and standards, the presentation will provide ideas for improved use and enhancement of metadata, like standardizing musical formats.

Der auf VuFind basierende „MT-Katalog“ – ein zielgruppengenau gestaltetes Discovery-System an der HMT Leipzig

Während große Universalbibliotheken ihren Nutzern seit geraumer Zeit Discovery-Systeme anbieten, die über die klassischen Bestandsdaten hinaus Zugang zu gigantischen aggregierten Indizes gewähren, scheint für Spezialbibliotheken die Diskussion gerade erst richtig zu beginnen.

Die Bibliothek der HMT Leipzig hat im Rahmen eines Projektes das Open Source Discovery-System VuFind installiert und sich eingehend mit der Frage beschäftigt, wie ein konsequent auf die Bedürfnisse einer Spezialbibliothek abgestimmtes, transparentes Discovery-System zu gestalten sei. In ihrem Vortrag möchte die Referentin die Überlegungen zur konsequenten Zielgruppenfokussierung vorstellen, die im MT-Katalog zu einer Verbesserung des Suchkomforts und zur Erweiterung des Suchraums führte. Berücksichtigt werden sollen dabei zum einen die Auswahl und Integration zusätzlicher musikbezogener elektronischer Datenquellen, die die Nutzer/innen auch über die klassischen Bibliotheksbestände hinaus interessieren könnten. In diesem Zusammenhang sollen erste Erfahrungen mit der Indexierung von Daten aus RISM, dem Music Treasures Consortium und IMSLP diskutiert werden.

Anknüpfend an den ersten Vortrag der Session, der die Analyse unzureichender Erschließungsnormen bzw. Datenstandards fokussiert, sollen zum anderen Ansätze zur verbesserten Nutzung bibliothekarischer Metadaten vorgestellt werden, die – wie z. B. einheitliche musikalische Ausgabeformen – im MT-Katalog neue Sucheinstiege ermöglichen.

Le nouveau « MT-Katalog » utilisant le logiciel libre VuFind, un service bibliothécaire en ligne sur mesure à la HMT de Leipzig

La plupart des grandes bibliothèques universitaires disposent déjà depuis un certain temps de systèmes Discovery perfectionnés permettant l'accès non seulement à leur fonds de documents mais également aux gigantesques bases de données dont elles ont la licence. Beaucoup de ces systèmes Discovery intègrent également de larges index commerciaux. Mais ce n'est que récemment que la question s'est posée de savoir si ces index peuvent également répondre aux besoins des bibliothèques spécialisées.

Dans le cadre d'un projet de coopération, la bibliothèque de HMT Leipzig a installé le logiciel libre VuFind et s'est penchée sur la manière de développer un système Discovery transparent et adapté aux besoins d'une bibliothèque spécialisée.

Le but de cette présentation est de retracer les réflexions sur ce sujet, qui ont abouti à la création du nouveau « MT-Katalog », un catalogue qui propose une plus grande accessibilité et un champ de recherche élargi. La discussion portera sur l'intégration des sources électroniques de partitions musicales qui peuvent intéresser les utilisateurs. Ainsi le sujet sera abordé de l'indexation de données provenant du RISM, du Music Treasures Consortium et de l'IMSLP.

En relation avec le premier exposé de cette session sur l'analyse des données et des standards manquants ou incomplets, cette présentation tentera de proposer de nouvelles idées afin d'améliorer l'utilisation de métadonnées bibliothécaires, telles que la standardisation des formats de partition par exemple.

Speaker: Anke Hofmann (Hochschule für Musik und Theater, Leipzig)

An update on the creation of a digital collections database

Abstract:

Now in its second year, the Working Group for the Creation of a Digital Collections Database will present its progress toward the goal of crafting a centralized platform for searching across the digitized holdings of IAML institutions.

Following the session in Montreal, the addition of members from European institutions (representing Germany, France, Italy and the United Kingdom) will be introduced and a report will be given on the discussions we are having

over the course of the year toward metadata considerations and how to best populate the database with items from institutions in the aforementioned countries, as well as North America.

Specific issues to be discussed: collaborating with larger partners and consortia, including linked data and RDA, non-MARC structures, union catalogs, software programs for populating the database, and logistics for hosting, server space, hiring a programmer to maintain the database.

Entwicklung einer „Datenbank der digitalen Sammlungen“ – Aktueller Stand

Die IAML-Arbeitsgruppe „Creation of Digital Collections Database“ wird nun, in ihrem zweiten Jahr, die bisher erreichten Fortschritte bei der Entwicklung einer zentralen Suchplattform für alle in IAML-Institutionen vorgehaltenen digitalen Sammlungen präsentieren. Anknüpfend an die Sitzung von Montreal werden neue Mitglieder (aus den Ländern Deutschland, Frankreich, Italien und Großbritannien) vorgestellt. Ferner werden die im Laufe des letzten Jahres geführten Diskussionen zu Fragen der Metadaten und zu Fragen der Integration von Sammlungen der zuvor benannten Länder und aus Nordamerika zusammengefasst.

Spezielle Themen sind: Zusammenarbeit mit großen Partnern und Konsortien, Verwendung von Linked Data und RDA, nicht-Marc-konforme Metadaten, Verbundkataloge, Software -Programm zur Bestückung der Datenbank, Logistik für das Hosting, Server-Kapazitäten, Anstellung eines Programmierers zur Datenbank-Pflege.

Développement d'une « base de données des collections digitales » - Etat actuel

Le groupe de travail de l'AIBM dénommé « Creation of Digital Collections Database », créé il y a deux ans, présentera les progrès accomplis dans le développement d'une plate-forme centrale de recherche comprenant toutes les collections digitales entretenues par des institutions de l'AIBM. Il présentera ses nouveaux membres (originaires d'Allemagne, de France, d'Italie et de Grande-Bretagne) nommés suite à la conférence de Montréal, et fera un rapport des discussions tenues dans le courant de l'année dernière sur la question des métadonnées et sur la question de l'intégration des collections des pays cités plus haut et de l'Amérique du Nord.

Les questions abordées seront : la coopération avec les grands partenaires et les consortiums, l'utilisation du Web des données (LinkedData) et du standard RDA, les métadonnées non-conformes au format MARC, les catalogues interconnectés, les logiciels et programmes employés pour la constitution d'une base de données, la logistique d'hébergement, la capacité des serveurs et l'engagement d'un programmeur pour l'entretien des bases de données.

Speaker: Andrew **Justice** (University of North Texas, Denton, TX)

Presented by the Working Group on the Creation of a Digital Collections Database and the Programme Committee

Chair: Barbara Wiermann (Hochschule für Musik und Theater, Leipzig)

14.00–15.30

Sub-commission on ISBD and Music

Working meeting

Chair: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milano)

14.00–15.30

Fontes Artis Musicae

Working meeting (open)

Chair: Maureen Buja (Fontes Artis Musicae)

15.30–16.00

Tea & coffee

16.00–17.30

Libraries and musical dissemination

Marciana music manuscripts and the way in which they were identified in the Spanish Imperial Court

Abstract:

The first musical batch of compositions was purchased by the Marciana Library from a family branch of the Contarini of St Benedict (San Beneto), in 1835. They included vocal and instrumental secular works, most of them by famous composers, such as Baldassarre Galuppi.

The most valuable manuscripts are bound in the 15 books containing the main corpus of harpsichord sonatas by Domenico Scarlatti. They also include some important Operas by Davide Perez.

These codices have a fascinating history. They originally belonged to the library of Queen Maria Barbara of Braganza (the wife of Ferdinand VI of Spain), who bequeathed them to the 'castrato' Farinelli, and are now held at the Marciana Library in the 'Contarini di San Beneto' collection.

I have identified these volumes during a research on such holding and on the inventories of the Appendix. The latter have been digitised and published on-line with the historical Catalogues of the Italian digital library.

This was produced by the 'Istituto Centrale per il Catalogo Unico', ICCU (Central Institute of the Unified Catalogue), on the occasion of the Presentation Day of a CD which consisted of harpsichord sonatas by Domenico Scarlatti, drawn from one of the above mentioned 15 books.

Speaker: Anna **Claut** (Biblioteca Nazionale Marciana, Venezia)

Music manuscripts in the Polish Library in Paris

Abstract:

The Polish Library in Paris holds many music manuscripts, which since the beginning of its existence have been included in its collections. This institution was founded in 1838 (opening ceremony took place in 1839) by Polish societies active in the émigré community – the Literary Society and the Academic Society. Its aim was to collect books, documents and archival materials which would form the basis for activities undertaken to maintain Polish identity, as well as cultivate Polish tradition, history and culture. After the fall of the November Uprising in 1831, a great number of émigrés for whom maintenance of national identity was an important matter came to France. In the process of accumulating collections, music manuscripts and prints ended up in the Polish Library. They do not represent a separate division, nor are they distinguished in terms of quantity; to this day, they still await a catalog. However, there are among them valuable sources, beginning from 19th-century albums containing numerous musical entries, and ending with the legacy of such figures as Michał Spisak or Zygmunt Dygat, which were donated in their entirety to the Library. These sources are testimony not only to musical culture, but also show an important fragment of the history of Poland in foreign lands.

Speaker: Renata **Suchowiejko** (Jagiellonian University, Kraków)

Lithuanian music collections in exile and their routes to Lithuania: The case of Vytautas Strolia

Abstract:

Lithuanian emigres settled down in different countries of the world. Quite a few of them found a home in the USA, especially after World War 2; they tried to preserve their Lithuanian identity and cherished hope to restore independent Lithuania, therefore, they were interested in the continuity of their culture and started accumulating private archives. In the course of time, some of the archives were transferred to different Lithuanian Americans organizations, and some were lost. To date, two largest Lithuanian diaspora music collections exist as separate entities: that of Juozas Žilevičius-Juozas Kreivėnas archives in the premises of the Lithuanian Research and Studies Centre in Chicago and private archives of Vytautas Strolia which before 2009 was stored in Fair Lawn, New Jersey, USA. Musician Vytautas Strolia (1928–2007), who settled down in the USA in 1949, heard about the Soviet crimes with respect to the occupied nations, about the policy of Russification, and the great threat of assimilation faced by Lithuanians, and he spontaneously started collecting everything related to Lithuanian musical culture. At first, he did not think about a collection and just aimed to save as many as possible Lithuanian materials for the future generations. Strolia was mostly interested in music records. In the USA, he lived in poverty, however, he spared no money to buy them and got hold of the largest audio collection in exile. Soon he also started collecting books, scores, periodicals, concert bills, and manuscripts. Strolia was not satisfied with mere accumulation and processing of archival materials; he also drew up discographic and bibliographic lists. He worked in the basement of his house where he also kept his precious collection. Year by year, he found the handling of the collection an increasingly more difficult task and started thinking of donating it to Lithuania; however, he found it extremely difficult to part with it, and the issue remained unresolved until his death. Currently, the shellac records (78 rpm) from Vytautas Strolia collection (about 3,000 items) are stored in the Music Department of the Lithuanian National Martynas Mažvydas Library, and the remaining part (3,050 publications, 1,215 letters, 400 audio records of different types, and hundreds of pages of handwritten texts) in the Library of Klaipėda University. The presentation covers the story of how the unique Strolia's archives were saved from destruction and how the difficulties in the process have been overcome.

Litauische Musiksammlungen im Exil und ihre Wege nach Litauen: Der Fall Vytautas Strolia

Litauische Emigranten ließen sich in verschiedenen Ländern der Welt nieder. Etliche von ihnen fanden eine Heimat in den USA, besonders nach dem 2. Weltkrieg. Sie versuchten, ihre litauische Identität zu wahren und hielten die Hoffnung aufrecht, ein unabhängiges Litauen wiederherzustellen. Deshalb waren sie an der Kontinuität ihrer Kultur interessiert und begannen, private Archive anzulegen. Im Laufe der Zeit wurden einige dieser Archive an verschiedene Organisationen litauischstämmiger Amerikaner übergeben, andere gingen verloren. Bis heute existieren die beiden größten Sammlungen litauischer Musik in der Diaspora als getrennte Einheiten: das Juozas Žilevičius/Juozas Kreivėnas-Archiv in den Räumlichkeiten des Litauischen Forschungs- und Studienzentrums in Chicago und Vytautas Strolias privates Archiv, das vor 2009 in Fair Lawn New Jersey, USA aufbewahrt worden war. Der Musiker

Vytautas Strolia (1928–2007), der sich 1949 in den USA niederließ, hörte von den sowjetischen Verbrechen in Bezug auf die besetzten Länder, von der Politik der Russifizierung und von dem großen Assimilationsdruck, dem die Litauer ausgesetzt waren und begann spontan alles zusammen, was mit der litauischen Musikkultur in Zusammenhang stand. Anfangs dachte er nicht an eine Sammlung und wollte nur so viel litauisches Material wie möglich für zukünftige Generationen bewahren. Strolia war hauptsächlich an Musikaufnahmen interessiert. Obwohl er in den USA in Armut lebte, scheute er keine Kosten sie zu kaufen und bekam so die größte Audio-Sammlung im Exil. Bald begann er auch, Bücher, Partituren, Zeitschriften, Konzertkarten und Manuskripte zu sammeln. Strolia war nicht zufrieden mit der bloßen Anhäufung und Bearbeitung von Archivalien, er fertigte auch diskographische und bibliographische Listen an. Er arbeitete im Keller seines Hauses, wo er auch seine kostbare Sammlung aufbewahrte. Im Laufe der Jahre erschien ihm die Pflege der Sammlung als eine immer schwierigere Aufgabe und er dachte darüber nach, sie dem litauischen Staat zu schenken. Er fand es allerdings extrem schwierig, sich von ihr zu trennen und die Angelegenheit blieb bis zu seinem Tod ungelöst. Gegenwärtig werden die Schellackaufnahmen (78 UpM) der Vytautas Strolia-Sammlung in der Musikabteilung der nationalen litauischen Martynas Mažvydas-Bibliothek aufbewahrt und der restliche Teil (3050 Publikationen, 1215 Briefe, 400 Audio-Aufnahmen verschiedener Art und hunderte Seiten handgeschriebener Texte) in der Bibliothek der Universität von Klaipėda. Die Präsentation beinhaltet auch die Geschichte, wie das einzigartige Strolia-Archiv vor Zerstörung gerettet wurde und wie die Schwierigkeiten in diesem Prozess überwunden wurden.

Les collections musicales lituaniennes à l'étranger et leurs chemins vers la Lituanie: le cas de Vytautas Strolia

Les émigrés lituaniens vivent dans différents pays du monde ; une importante partie d'entre eux habite aux Etats Unis. Ils s'y sont installés après la Deuxième guerre mondiale, ont toujours essayé de préserver l'identité lituanienne en gardant l'espoir que la Lituanie retrouverait son indépendance. C'est pourquoi ils tenaient à faire vivre la culture lituanienne et ont créé, à cette fin, des archives privées. Certaines de ces archives ont été transmises à différentes organisations lituaniennes aux Etats Unis, certaines autres ont disparu. Il existe à ce jour deux des plus grands archives musicales de l'émigration lituanienne, à savoir celle de Juozas Zilevicius, située à Chicago dans les locaux du Centre de recherches des études lituaniennes, et la collection privé de Vytautas Strolia, gardée jusqu'en 2009 dans la ville de Fair Lawn dans le New Jersey.

Le musicien Vytautas Strolia (1928–2007), installé au Etats Unis en 1949, après avoir eu connaissance des crimes soviétiques à l'égard des pays occupés et de la politique de russification dans ces pays, a commencé à collectionner tout ce qui avait un lien avec la culture lituanienne. Au début cette activité n'était pas destinée à devenir une collection, mais avait simplement pour but de transmettre aux générations futures le maximum de matière concernant la Lituanie. Strolia accordait le plus grand intérêt au disques. Bien que vivant pauvrement, il ne comptait pas pour acquérir de nouveaux éléments, au point qu'il a réuni la plus grosse collection d'enregistrements de l'émigration lituanienne. Très vite il a commencé également à collectionner des livres, des partitions, des journaux, des programmes de concerts, des manuscrits. Strolia ne s'est pas limité à compléter son archive, il a également rédigé des catalogues discographiques et bibliographiques. Il travaillait dans la cave de sa maison, où la collection était stockée. Avec l'âge ce travail est devenu de plus en plus difficile, aussi a-t-il songé à transmettre son archive en Lituanie. Mais le collectionneur a eu du mal à s'en séparer et cette question n'était pas résolue jusqu'à sa mort.

Aujourd'hui, les disques en la gomme-laque (78 tours) se trouvent à la Bibliothèque Nationale de Lituanie M. Mazvydas (3000 unités), le reste à la bibliothèque de l'Université de Klaipėda (3050 ouvrages édités, 1215 lettres, 400 enregistrements divers, des centaines de pages de manuscrits). Cette communication a pour but d'expliquer comment ce patrimoine culturel unique de V. Strolia a été sauvé de la destruction.

Speaker: Danute **Petrauskaite** (Klaipėda University, Klaipėda)

Presented by the Programme Committee

Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

16.00–17.30

Collection development in libraries of music teaching institutions

A roundtable discussion

Abstract:

Collection development is one of the basic activities of a library. Its realization often depends on local traditions, the financial situation, and organizational structure of the library.

The session will focus on:

1. Electronic resource subscriptions.

How do you select databases for your institution? Are databases, offered as a package (with limited or no personal choice) a good practice? How is your library providing access to databases? How does this influence selection for the printed collection?

2. Donations.

Does your institution accept donations of library materials? Can the donor ask for special conditions? If the gift does not fit the library's collection profile, do you treat those donations as special collections or do you integrate them into the general collection?

3. Collection evaluation.

What factors are considered in evaluating the collection? Quantity? Financial value of the collection? What system are you using for quality control? Are bench marks used?

The round table discussion will compare different practices in various situations and institutions from which good practices may emerge. After the session, the audience will be asked to choose the most interesting topic for further exploration during the next LIMTI session in Antwerp 2014.

Moderator: Jerry L. **McBride** (Stanford University, Stanford, CA)

Speakers: Agnes **Drucker** (Anton Bruckner Privatuniversität, Linz); **Wu Xu** (Central Conservatory of Music, Beijing); Joseph **Hafner** (McGill University, Montréal); Peter **Linnitt** (Royal College of Music, London).

Presented by the Libraries in Music Teaching Institutions Branch

Chair: Johan Eeckeloo (Conservatorium Brussels)

16.00–17.30

Working Group on the Access to Music Archives Project

Working meeting: RISM-C, new online directory, extended with archival information

Chair: Inger Enguist, (Music and Theatre Library of Sweden, Stockholm), Jon Bagüés (ERESBIL – Basque Archives of Music, Errenteria)

16.00–17.30

Working Group on Access to Performance Ephemera

Reporting and planning session

Chair: Paul Banks (Royal College of Music, London)

16.00

Public Library Tour and Presentation

Eva Babonich (Public Library Vienna)

19.30

Concert

Musikverein

Wednesday, 31 July**7.45–8.45****Alexander Street Press new interface demo session (invitation only)**

Alexander Street Press is launching a brand new interface for *Music Online*. Join Music Editor Liz Dutton in this demo session to learn best practices for using and implementing the new features, have a chance to ask questions, and share ideas for engaging students and faculty. Refreshments will be served.

9.00–10.30**Plenary session****Not only the New Year's Concert. The Vienna Philharmonic in the past and in the present**

Abstract:

The 'Philharmonic Academy' on March 28, 1842, is regarded as the origin of the Vienna Philharmonic, the first Austrian professional concert orchestra. The principles of the 'Philharmonic Idea' still apply today: Only musicians of the Vienna State Opera Orchestra (originally Court Opera Orchestra) can become members of the Vienna Philharmonic; the orchestra is artistically, organizationally and financially independent. During its history the Vienna Philharmonic had close relations to composers like Johannes Brahms, Anton Bruckner, Richard Wagner, Gustav Mahler and Richard Strauss. The traces of this rich history are conserved by the orchestra's historical archive.

Speaker: Clemens **Hellsberg** (Wiener Philharmoniker, Wien)

Das Historische Archiv der Wiener Philharmoniker

Speaker: Silvia **Kargl** (Historisches Archiv der Wiener Philharmoniker, Wien)

Presented by the Vienna Organizing Committee

Chair: Thomas Aigner (Wienbibliothek im Rathaus, Wien)

10.30–11.00**Tea & coffee****Coffee-corner for Broadcasting and Orchestra Librarians****11.00–12.30****Aristocratic music collections****The Music collection from the Library of the Kinsky Family in Prague**

Abstract:

The Music collection from the library of the Kinsky family in Prague (CZ-Pn) consists of inheritance of two generations of the Kinsky noble family: Prince Ferdinand Kinsky of Wchinitz and Tettau (1781–1812, a founder of the Kinsky family library, now located in the Golz-Kinsky Palace at the Old Town Square, Prague, and a well-known patron of Ludwig van Beethoven), his wife Princess Marie Charlotte Caroline, born Baronne of Kerpen (1782–1841), his son Prince Rudolf Kinsky of Wchinitz and Tettau (1802–1836) and his wife Princess Wilhelmine, born Countess of Colloredo-Mansfeld (1804–1871).

The collection contains manuscript (373 shelfmarks) and printed (274 shelfmarks) sheet music from the period between 1785 and 1840, largely of the Viennese provenance but mainly of Bohemian character. Repertoire of the collection is exclusively secular (except for some items).

A significant part of the collection is created by Viennese opera and lyric repertoire and period dance music, arranged usually for keyboard instruments. Among composers we can find not only eminent personalities of the last third of the 18th century (Mozart, Beethoven, Salieri, Paisiello, Cimarosa, Paer or Weigl), but also many Czech composers of local importance (Jedlička, Jírovec, Kalivoda, Mašek, Tomášek, Vojtíšek, Volánek). A special group includes composers from among the nobility (Counts Carl von Schönborn, Leopold Kolowrat or Countess Adelheid von Clam-Gallas).

The most striking feature of the collection is its thematic and temporal closeness. It reflects musical taste of the four representatives of the Kinsky family, their musical interests and performing activities (singing and playing keyboard instruments). The collection provides great potential for historians studying cultural interests of the nobility and the social life in Prague about 1800, because many compositions were included in the collection to commemorate a social event or to illustrate the introduction of an occasional composition on the occasion of an important family event.

Research in the musical collection revealed many new relations concerning composers, who were in close contacts with the Kinsky family. In this respect, the work of the Italian singer, conductor and composer Giovanni Liverati (1772–1846) comes to the fore. As we know from dedications, he was a singing teacher of Princess Caroline Kinsky. The

collection significantly complemented information about the Liverati's Prague period (1799–1803), hitherto little known, when he was engaged as the Kapellmeister by Domenico Guardasoni in his Italian opera group in the Estates Theater. Although his contacts with Prague noble families are known, we only now discover musical sources that confirm his relationships specifically with the Kinsky family. In addition to that, many other compositions by Liverati, unknown until the present, have been preserved in the collection.

Manuscript sheet music from the collection was catalogued for the RISM A/II database in 2010. The complete collection is included in a thematic catalogue that will be presented at the end of the paper.

Speaker: Eliška **Bastlová** (Národní knihovna České republiky, Praha)

Collection of printed music devoted to the Romanovs' imperial family

Abstract:

Russian Imperial House of Romanov has played a fundamental role in the musical life of Russia. Organization and support of concerts of musical societies, music education (a model of which is preserved in Russia up to this day), the support of Russian and foreign musicians, creating personal music libraries and the subsequent transfer of its rarities to the first public library of Russia – the Imperial Public Library (now the National Library) – things that have shaped the musical Russia. The Music Department of the National Library holds large collection of music related to the royal family, including the musical compositions of the members of the royal family. Among the numerous works devoted to the Romanovs, there are highlighted works of famous composers, including Austrian ones – Schubert, Johann Strauss. On the 400th anniversary of the Romanov dynasty in the music department of the National library an album-catalog of printed music associated with the royal family has been released. It consists of three volumes and contains a directory of printed music, pictures of luxury title pages and covers, facsimile reproduction of the most rare editions, including the first reprinted works of members of the royal family.

Speaker: Irina **Bezuglova** (National Library of Russia, St. Petersburg)

The Habsburg Lorraine's music collection in Palazzo Pitti

Abstract:

The music collection of the Grand Duke of Tuscany Pietro Leopoldo of Habsburg-Lorraine and his sons was held at Palazzo Pitti's Court until 1861, when it was moved to the library of Regio Istituto di Musica in Florence, later named Conservatorio L. Cherubini.

The Pitti collection, restored after the terrible flood in 1966, was recatalogued in 2010 revealed, after 150 years of oblivion, more than 6000 music works organized in three main sections: Teatro, Chiesa and Strumentale. This music material, both manuscript and printing, came from Tuscany but mostly from the Austrian court, and testified to the close relationship between Florence and Vienna from 1765.

This research aims at studying the last grand duke of Tuscany's music collection, from the private Libreria Palatina and the scores for the Real Camera e Cappella of Palazzo Pitti, until the creation of the Archivio di Musica, currently known as Fondo Pitti.

The retrieval of old catalogues combined with the study of archival sources held have made it possible to reconstruct the poorly known history of musical collections at the Pitti's court and improve our understanding of musical life in Florence.

The analysis of the internal set up of the Archivio di Musica, of copists and the music proveniences, combined with a study of autographs and dated copies, and of musicians, musical genres and instruments in the Pitti collection have opened the way to a rethinking of musical practice in Florence during the Habsburg period and the socio-cultural context in which this took place.

Speaker: Stefania **Gitto** (Scuola di Musica di Fiesole)

Presented by the Programme Committee

Chair: Carolyn Dow (Lincoln City Libraries)

11.00–12.30

On-line catalogues and collaboration

Are we following Claudio Sartori's lesson? Managing union catalogues of music in Italy between paper and digital technologies: Methodological issues and the state of art

Abstract:

Claudio Sartori's anniversary (1913–1994) is a good opportunity to reflect on the state of art of the several union catalogues of music that Sartori founded in the '60ies in Milan; and on the methodological issues related to them. Sartori's union catalogues are well known to music and musicological researchers since the '70ies: the catalogue of music manuscripts (without time limits) and that of printed edition published within year 1900, both preserved in Italian libraries; the catalogue of libretti dating to 1800 everywhere preserved; the catalogue of Italian cantatas. As Sartori's himself stated, the cooperative model he used to collect data for his paper card catalogues had to change with time,

taking into account the technical evolution. Do we have the same awareness he had? Are we now correctly facing the passage from paper to electronic data, at national and international level or are we overwhelmed by technological innovations? Are music librarians and musicologists correctly updating their research and working methods to face the electronic era? Which real impact had and have electronic technologies on already existing union catalogues and the amount of information they made available? Which principles should be shared within each national community of music librarians – and among national communities – to guarantee that the exchange of data is correct before any technological issue occupies the scene? How expensive may be fairly distributed between companies that produces digital data and the scientific work done by cataloguers?

The paper is based on the knowledge of Sartori's catalogues; on queries done to those Italian and international databases and projects that may be called the electronic version of Sartori's union catalogues; on a bibliography of Italian paper catalogue printed after year 1994, and on a first hand research done in the RISM archive. The paper aim to demonstrate the existing need of a different awareness among music librarians and musicologists on the topic. The change of data, from paper to electronic format, need to be faced in a scientific way, to be completed. It is relevant that communities consider very practically that any cataloguing data recently published on paper or in a electronic format produced outside bibliographical international standards equal to a loss of information; a loss of the economic resources used to produced it; a lost opportunity for young scholars if they were involved in the process (e.g. with a final thesis).

Speakers: Federica **Riva** (Conservatorio di Musica "Luigi Cherubini", Firenze), Cosima **Chirulli** (Biblioteca Marciana, Venezia)

Un catalogue en mutation : la conversion rétrospective du Fichier Auteurs et Anonymes du département de la Musique de la Bibliothèque nationale de France

Abstract:

En janvier 2013, le catalogue général de la Bibliothèque nationale de France s'enrichira des quelque 650 000 notices issues de l'informatisation du Fichier Auteurs et Anonymes du département de la Musique de la BnF, accédant ainsi par la diversité des documents décrits – musique notée, iconographie, traités, méthodes, ouvrages critiques entrés à la bibliothèque entre le XVIème siècle et 1991 – à une complétude nouvelle. Grâce à cet apport, le nombre de notices décrivant les collections musicales de la BnF s'élèvera à près d'un million, conférant à ce patrimoine une visibilité fortement accrue. Après une brève présentation des étapes essentielles du chantier de conversion rétrospective, d'une ampleur et d'une complexité sans précédent dans les bibliothèques musicales françaises (5 années de saisie, près d'un million de fiches traitées), nous exposerons les choix de saisie et de traitement commandés par la nature des fiches. Leurs caractéristiques de contenu et de structure – longueur des dépouillements, importance des langues non latines, multiplicité des pratiques de catalogage – déterminent en effet largement les notices qui en résultent. Cet héritage, parfois contraignant, mis en lumière, nous présenterons les nouvelles possibilités d'exploitation des descriptions bibliographiques originelles permises par les fonctionnalités du catalogue général. Grâce à la mise en ligne, il deviendra en effet possible de tirer parti de données jusqu'ici inutilisées, comme les mentions de provenance ou le système de cotation significatif d'un genre ou d'une distribution. Autant d'approches nouvelles et heuristiques des collections pour le chercheur, le musicien ou le mélomane.

Speaker: Sophie **Renaudin** (Bibliothèque nationale de France, Paris)

Cooperative development and resource sharing of Chinese music heritage: A project in Progress

Abstract:

This presentation will discuss the intention and plan of a going on project, which purpose is to build up a cooperative development and sharing network among the institutions that archived Chinese music resources especially in Chinese speaking region. In the end, the network members will use the same standards to preserve and digitize their archive materials and share with each other as well as the whole world.

The project is raised d by Prof. HUANG Chun zen (Director of Digital Archive Center for Music, National Taiwan Normal University) and Prof. QIAN Ren Ping (Head of Shanghai Conservatory of Music Library) under the consultant of Dr. Nora Yeh (American Folklife Center, Library of Congress). Several pilot projects focused on composer's manuscripts and sketches, historical recordings, instruments, and fieldwork materials had been executed since 2008. During a roundtable meetings hold in Taipei in 2012, some agreements for further collaboration had been reached by participants from Beijing, Hong Kong, and Shanghai. The paper will be presented by Prof Huang and WU Xu of Center Conservatory of Music Library (Beijing) to introduce their works and the challenges faced by individual members.

Speakers: Chun-Zen **Huang** (Digital Archive Center for Music, National Taiwan Normal University, Taipei), **Wu Xu** (Central Conservatory of Music, Beijing)

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

11.00–12.30

Broadcasting and Orchestra Libraries Branch

Working meeting (including a visit to the archive of the Wiener Philharmoniker)

Chair: Nienke de Boer (Orchestra of the Dutch National Ballet / Holland Symfonia, Amsterdam)

11.00–12.30

Répertoire International de Littérature Musicale (RILM)

Business meeting for National Committee members only

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

12.30–14.00

Lunch

14.00

Excursions

21.00

Répertoire International de Littérature Musicale (RILM)

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

Thursday, 1 August**9.00–10.30****Sources and people – dispersed and linked****NS-Provenienzforschung an der Universitätsbibliothek der Universität für Musik und darstellende Kunst Wien – ein Werkstattbericht****Abstract:**

Im Sommer 2012 startete die Bibliothek der Universität für Musik und darstellende Kunst Wien ein Projekt zum Thema NS-Provenienzforschung. Sie ist damit die erste universitäre Musikbibliothek Österreichs, die sich mit der Recherche nach unrechtmäßigen Erwerbungen oder 'Spenden' der NS-Zeit beschäftigt. Untersucht werden soll in den kommenden Jahren ein Bestand von schätzungsweise 15.000 überwiegend Musikdrucken, die während der Jahre 1933–1955 inventarisiert wurden. Hinzu kommt außerdem eine noch unbekannte, aber erhebliche Anzahl von Exemplaren, die aus Nachlässen (1955 bis heute) stammen und deren Überprüfung ebenfalls zu den Aufgaben der Provenienzforschung gehört.

Das Referat ist ein Werkstattbericht und beleuchtet einerseits die zu untersuchenden Bestände der Universitätsbibliothek sowie damit verknüpfte erwerbungs-geschichtliche Themenbereiche. Andererseits werden organisatorische Aspekte wie das Konzipieren einer geeigneten Datenbank und das Integrieren projektbezogener Arbeitsabläufe in die tägliche Bibliotheksarbeit thematisiert. Nicht zuletzt sollen auch erste Ergebnisse präsentiert und Möglichkeiten und Grenzen eines Provenienzforschungsprojekts, das zum jetzigen Zeitpunkt weitgehendst auf bibliothekseigene personelle Ressourcen zurückgreift, angesprochen werden.

Speaker: Kathrin **Hui Gregorovic** (Universitätsbibliothek der Universität für Musik und darstellende Kunst Wien)

A tale of two Viennese: Composers and the price of success in Hollywood**Abstract:**

The chaos of World War II caused many artists to flee abroad, some to the United States, and quite a few to Los Angeles, drawn by the mild climate – the opposite of that in most of Europe – and the potential for lucre in the film industry. The experiences of Ray Martin (born Kurt Kohn) and Ernst Toch, both born and educated in Vienna, provide specific examples of the variety of success musicians had after abandoning the clouds of war in Europe for the endless and sometimes blistering sun of California. The variety of their experience is as broad as the music they composed. This paper demonstrates this variety through the life and works of two Austrian composers who found their way (eventually) to Los Angeles and left a record of their legacy in two Los Angeles academic libraries.

Although known during his life as a composer of concert music, Ernst Toch, is remembered today almost exclusively for a single composition, The Geographical Fugue. His work in the film industry is less known, but his nomination for several academy awards – in 1935 he competed for the honor with Erich Wolfgang Korngold, Herbert Stothart, and Max Steiner (who won) – demonstrates the quality of his music in this genre. His tolerance for the film industry culture was short lived, however, and his quiet legacy endured not from his own music but from that of his pupils, including Alex North, André Previn, and the opera composer, Douglas Moore. This presentation utilizes material from the Toch and North collections of the UCLA Library, Performing Arts Special Collections, to reveal Toch's little known career in the film industry and its impact on film music.

After 20 years in London, Ray Martin resettled in New York in 1958, only to move to Los Angeles ten years later. Once there, Martin wrote scores for B/cult films, most notably 1971's The Young Graduates. His scores and personal papers are held by the Oviatt Library, California State University Northridge. Before writing film music, Martin had held positions such as A & R Director for Columbia Records (London) and Composer/Arranger/Conductor for BBC Radio. He also wrote light standards like Nat King Cole's "You are my first love" and "Marching Strings," used for many years as the Eurovision theme song. This portion of the presentation will describe Martin's life and contribution to music, and clarify how an Austrian composer's scores landed in a California library.

Speakers: David **Gilbert** (UCLA Music Library, Los Angeles, CA), Lindsay **Hansen** (California State University, Northridge, Los Angeles, CA)

„What we have not been able to retribute has to be viewed as destroyed as a consequence of war-related dislocations.“ Comments on new finds from Guido Adler's library and their restitution**Abstract:**

Guido Adler was the founder and a prominent exponent of the musicology department at Vienna university. With the active support of members of staff at Vienna University, among them the later chancellor Erich Schenk, Adler's library and documents written by him were looted by the Nazis. Adler himself died in 1941. His daughter, Melanie Adler, went into hiding in December 1941 but was caught by the Gestapo, deported to Maly Trostinec on May 20th, 1942, and murdered there.

Between 1949 and 1951 some of Adler's books and of his literary estate were restituted by Vienna University Library, the library of the Musicology Department, the Austrian National Library, the Gesellschaft der Musikfreunde and the library of the University of Music and Performing Arts Vienna. Today the "Guido Adler Collection" is kept in the Hargrett Rare Book & Manuscript Library at the University of Georgia (USA).

In 2000, the autograph of the Mahler score "Ich bin der Welt abhanden gekommen", which Gustav Mahler had given to Guido Adler as a present for his 50th birthday was put up for auction at Sotheby's. Guido Adler's heirs and the seller reached a settlement. This led to considerable interest in the case and in Guido Adler.

These facts are widely known. Provenance research into the NS era at Vienna University Library has now led to new material being discovered: In the Musicology Library and in the Main Library holdings were found which had been previously overlooked and which have now been identified as part of Guido Adler's library. In addition the University Archive holds a fragment of the literary estate. This was taken out of the main literary estate in December 1950 before the estate was restituted to Guido Adler's son in the United States and on behalf of the Ministry of Education handed over to the University of Vienna (the chancellor's office) by the National Library. It was then incorporated into the University Archive. From today's perspective Adler's heirs were forced to agree to this transfer of documents if they wished to obtain the export authorisation for the restituted books and the estate.

„Was bis jetzt nicht zurückgestellt werden konnte, muss, durch die Folgen der kriegsbedingten Verlagerung, als vernichtet betrachtet werden.“ Anmerkungen zu neuen Funden der Bibliothek Guido Adlers und zu deren Rückgabe

Die Bibliothek und das Schrifttum Guido Adlers, der Gründer und einer der prominentesten Vertreter der Musikwissenschaft der Universität Wien war, wurde von den Nationalsozialisten unter reger Beteiligung von Mitarbeitern der Universität Wien, u.a. dem späteren Rektor Erich Schenk, geraubt. Adler selbst starb 1941. Seine Tochter, Melanie Adler, tauchte im Dezember 1941 unter, wurde aber von der Gestapo gefasst und am 20. Mai 1942 nach Maly Trostinec deportiert und dort ermordet.

Ein Teil der Bücher und des literarischen Nachlasses Adlers wurden zwischen 1949 bis 1951 von der Universitätsbibliothek Wien, der Bibliothek des musikwissenschaftlichen Instituts, der Österreichischen Nationalbibliothek, der Gesellschaft für Musikfreunde und der Bibliothek der Hochschule für Musik und darstellende Kunst zurückgegeben. Die „Guido Adler Collection“ wird heute in der Hargrett Rare Book & Manuscript Library der University of Georgia (USA) aufbewahrt.

Im Jahr 2000 wurde jedoch das Autograph der Mahler-Partitur „Ich bin der Welt abhanden gekommen“, die Gustav Mahler Guido Adler zum 50. Geburtstag geschenkt hatte, bei Sotheby's angeboten. Die Erben nach Guido Adler einigten sich mit dem Verkäufer in einem Vergleich. Dies führte zu einem regen Interesse an dem Fall und an Guido Adler.

So weit so bekannt. Neu ist, dass im Rahmen der NS-Provenienzforschung an der Universitätsbibliothek Wien nun diverse Signaturen an Druckschriften in der Fachbereichsbibliothek Musikwissenschaft und in der Hauptbibliothek festgestellt wurden, die ein übersehener Rest aus der Bibliothek Guido Adlers sind. Hinzu kommt ein im Archiv der Universität Wien befindliches Nachlassfragment, das im Dezember 1950, als der literarische Nachlass von Guido Adler an seinen Sohn in den USA restituiert wurde, herausgenommen und im Auftrag des Unterrichtsministeriums von der Österreichischen Nationalbibliothek der Universität Wien (Rektorat) übergeben und dem Universitätsarchiv einverleibt wurde. Dies wird heute so interpretiert, dass die Erben Adlers das Einverständnis zur Abtretung der Schriftstücke notgedrungen geben musste, um eine Ausfuhrgenehmigung für die restituierten Bücher und den Nachlass zu erhalten.

Speakers: Benedikt **Hager** (Universitätsbibliothek Wien), Markus **Stumpf** (Universität Wien)

Presented by the Programme Committee

Chair: Michael Staudinger (Universitätsbibliothek der Universität für Musik und darstellende Kunst Wien)

9.00–10.30

Viennese publishers

'Foremost and unrivalled': The career of Josef Eberle (1845–1921), lithographer, printer and publisher of music

Abstract:

The establishment of Universal-Edition in 1901 was a major undertaking founded on the collaboration of a number of Austro-Hungarian music publishers, significant capital investment and an infrastructure capable of expeditiously editing, engraving and printing a large quantity of music. That such substantial manufacturing capacity was available was largely due to the business acumen of the Czech-born lithographer, printer, and publisher Josef Eberle (1845–1921).

There is no evidence that Eberle had any musical training and his initial contact with the Viennese music trade was through his production of lithographed decorative title pages from the mid 1870s onwards. However, Eberle soon began printing music by lithographic transfer – presumably derived from engraved plates prepared by other craftsmen or firms - before establishing his own engraving shop. By the early 1880s his firm, Jos. Eberle & Co., had its own premises at Seidengasse and at the end of the decade was the largest music printing business in the Dual Monarchy.

Not all of Eberle's ventures were successful: his foray into periodical publication was short-lived, his attempt to establish an international patent for a refinement of the lithographic process was successfully challenged, and his sale of his business to the Erste Wiener Zeitungsgesellschaft ended in an acrimonious dispute.

This paper will outline Eberle's fascinating career, focusing in particular on his role as a music publisher who not only issued large quantities of Unterhaltungsmusik, but also published major works by Bruckner, Mahler, Franz Schmidt and Schreker. It will suggest that in some respects his strategic aims and publishing programme anticipated those of Universal-Edition a decade later.

“Herausragend und unübertroffen“: die Karriere von Josef Eberle (1845–1921), Lithograph, Musikdrucker und -verleger

Die Gründung der Universal-Edition im Jahre 1901 war ein großes Unterfangen, das auf der Zusammenarbeit einer Reihe von österreichisch-ungarischen Musikverlagen, erheblichen Investitionen und einer Infrastruktur, die das schnelle Editieren, Stechen und Drucken einer grossen Menge von Noten ermöglichte, basierte. Dass solch umfangreiche Produktionskapazitäten zur Verfügung standen, war vor allem dem Geschäftssinn des in Tschechien geborenen Lithographen, Drucker und Verleger Josef Eberle (1845–1921) zu verdanken.

Es gibt keine Belege dafür, dass Eberle eine musikalische Ausbildung hatte. Sein erster Kontakt mit dem Wiener Musikalienhandel kam durch seine Produktion von dekorativen lithographierten Titelblättern seit Mitte der 70er Jahre des 19. Jahrhunderts zustande. Doch schon bald begann er, Noten durch lithographischen Transfer zu drucken - vermutlich auf gestochenen Platten anderer basierend, - bevor er seinen eigenen Notenstechbetrieb gründete. Schon in den frühen 80er Jahren des 19. Jahrhunderts hatte seine Firma, Jos Eberle & Co., eine eigene Werkstatt in der Seidengasse und war am Ende des Jahrzehnts die größte Notendruckerei in der Doppelmonarchie.

Nicht alle Unternehmungen Eberles waren erfolgreich: sein Vorstoss in die Veröffentlichung von Periodika war von kurzer Dauer. Sein Versuch, ein internationales Patent für die Verfeinerung der lithographischen Verfahren zu etablieren, wurde erfolgreich angefochten. Der Verkauf seines Unternehmens an die Erste Wiener Zeitungsgesellschaft endete in einem erbitterten Streit.

Dieser Vortrag skizziert Eberles faszinierende Karriere. Der Schwerpunkt liegt insbesondere auf seiner Rolle als Musikverleger, der nicht nur große Mengen von Unterhaltungsmusik, sondern auch bedeutende Werke von Bruckner, Mahler, Franz Schmidt und Schreker veröffentlichte. Der Vortrag legt nahe, dass Eberle in mancher Hinsicht mit seinen strategischen Zielen und seinem Veröffentlichungsprogramm vorweggenommen hat, was die Universal-Edition ein Jahrzehnt später tat.

Speaker: Paul **Banks** (Royal College of Music, London)

Dealing in music in late eighteenth-century Vienna. What Johann Traeg's catalogue can tell us about music history

Abstract:

One of the central figures in Vienna's musical life in the late eighteenth century was Johann Traeg. He was a music dealer who built up a large collection of manuscript and printed music, available for purchase and for hire. In 1799 he published a cumulative catalogue of this material, followed by a supplement in 1804. Although these catalogues have been available as a facsimile since 1973 (edited by Alexander Weinmann in the series 'Beiträge zur Geschichte des Alt-Wiener Musikverlages'), it is still undervalued as a source for understanding the workings of musical life in the Vienna of Haydn, Mozart and Beethoven. This paper will outline the characteristics of the two catalogues and unveil some of the hidden musical histories that are contained within them.

Der Wiener Musikhandel im späten achtzehnten Jahrhundert. Was uns Johann Traegs Katalog über Musikgeschichte erzählen kann

Eine der zentralen Figuren des Wiener Musiklebens im späten achtzehnten Jahrhundert war Johann Traeg. Er war ein Musikalienhändler, der eine große Sammlung von handschriftlichen und gedruckten Musikalien aufbaute und sie zum Kauf und zum Verleih anbot. Im Jahre 1799 veröffentlichte er einen umfassenden Katalog dieser Noten, gefolgt von einer Ergänzung im Jahre 1804. Obwohl diese Kataloge als Faksimile seit 1973 erhältlich sind (herausgegeben von Alexander Weinmann in der Reihe ‚Beiträge zur Geschichte des Alt-Wiener Musikverlages‘), werden sie als Quelle für das Verständnis wie das musikalische Leben im Wien Haydns, Mozarts und Beethovens funktionierte, noch immer unterschätzt. Dieser Vortrag wird einen Überblick über die Eigenschaften der beiden Kataloge geben und enthüllt einige der verborgenen musikalischen Geschichten, die in ihnen enthalten sind.

Speaker: David Wyn **Jones** (Cardiff University, Cardiff)

Diligent or Derelict? Artaria's Early Beethoven Editions

Abstract:

In the publication announcement that appeared in the 9 March 1796 issue of the Wiener Zeitung, Artaria & Co. proclaimed that its edition of Beethoven's three new Sonatas for piano, op. 2, were prepared with "the greatest possible attention to beauty and accuracy." Several extant proof copies of that edition, some marked with numerous corrections that were carefully transferred to the engraved plates, appear to support Artaria's claim. However, Artaria's edition remained riddled with errors that the publisher never corrected even for the later printings. Following up on my study of Artaria's edition of op. 2, the findings of which appeared in Notes in 2000 and 2012, I will explore the question of quality and accuracy in other Artaria publications of Beethoven's early works before 1800. Close examination of the editions themselves reveal some interesting details on Artaria's engraving and printing practices near the end of the 18th century.

Sorgfältig oder mangelhaft? Artarias frühe Beethoven-Ausgaben

In einer Ankündigung in der Wiener Zeitung vom 9. März 1796 verkündete Artaria & Co., dass ihre Ausgabe dreier neuer Sonaten für das Klavier, Op. 2 von Beethoven, mit "größtmöglicher Aufmerksamkeit auf Schönheit und Genauigkeit" vorbereitet wurde. Mehrere noch vorhandene Probedrucke dieser Ausgabe, einige mit zahlreichen Korrekturen, die sorgfältig auf die gestochenen Platten übertragen wurden, scheinen Artarias Behauptung zu unterstützen. Allerdings blieben Artarias Ausgaben voller Fehler, die der Verlag auch in den späteren Drucken nie korrigierte. Im Anschluss an meine Untersuchungen der Artaria-Ausgabe von Op. 2, deren Ergebnisse in den Jahren 2000 und 2012 in *Notes* erschienen, werde ich mich mit der Frage nach der Qualität und Genauigkeit in anderen Artaria-Ausgaben der frühen Werke von Beethoven vor 1800 auseinandersetzen. Eine genaue Prüfung der Ausgaben selbst offenbart einige interessante Details über Artarias Stich- und Druckverfahren am Ende des 18. Jahrhunderts.

Speaker: Patricia **Stroh** (Ira F. Brilliant Center for Beethoven Studies, San Jose State University, San Jose, CA)

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

9.00–10.30

Répertoire International d'Iconographie Musicale (RIdIM)

Capturing an attitude: The ontology of objects in music iconology and how to classify, store and retrieve them

Kate's Butterflies: Defining the object and materials in music iconology

Abstract:

In the 21st century, the value-laden term "art" and the delivery systems, or media, by which it is transmitted can no longer be taken for granted. When a single Youtube video can receive more than a billion hits at the same time as a decreasing number of under-21s can name a single Renaissance artist then an examination of what constitutes object, medium and message must be continually reassessed. This has an inevitable impact upon database strategy as the types of material these databases must store and retrieve is changing more rapidly than ever before.

Speaker: Debra **Pring** (Hochschule Luzern - Musik)

Von analog zu digital: Ein Überblick über den Stand der Arbeiten der deutschen RIdIM-Arbeitsstelle

Abstract:

Seit 1979 katalogisiert die deutsche Arbeitsstelle des Répertoire International d'Iconographie Musicale (RIdIM) Darstellungen von Musik und Tanz in Zusammenhang mit Werken der Bildenden Kunst und des Kunsthandwerks.

Am Anfang dieses Unternehmens stand die Erfassung von Objektdaten auf Karteikarten und von Bildmaterial auf Papier. Seit 1989 wird das Datenerfassungssystem „HIDA“ der Firma Startext eingesetzt und seit Mitte Dezember 2007 ist die Datenbank „Musik und Tanz in der Kunst“ öffentlich abrufbar (<http://www.ridim-deutschland.de/>).

Die unterschiedlichen Phasen des Katalogisierens begleiten die Arbeit mit und an der Datenbank: Der größte Teil der Daten von bisher ca. 20.000 Kunstobjekten aus ca. 140 Sammlungen ist bereits von der Karteikarte in die Datenbank übertragen und mit digitalem Bildmaterial versehen worden; „neue“ Objekte werden digital erfasst. Gleichzeitig stellen immer mehr Museen Daten- und Bildmaterial im Internet zur Verfügung, das sich auch auf "alte" Datensätze bezieht. Der Fortschritt in der Katalogisierung kann sich nicht nur am Zuwachs neuer Objekte bemessen, sondern muss ebenso die Aktualisierung des Altbestandes berücksichtigen.

Ein Überblick und Einblick zeigt Entwicklung und Herausforderungen eines Projekts zwischen (noch) analogen und (schon) digitalen Daten.

Speaker: Dagmar **Schnell** (RIdIM, Arbeitsgruppe Deutschland, München)

Hidden musical iconography: Watermarks case study

Abstract:

This presentation discusses the concept behind the RIdIM Database item type field, considering its inherent ontological and taxonomical implications (including the embedded cultural bias). Thus, it challenges the apparently assumed notion of object type by proposing a widening of its extent with the inclusion of music-related watermarks, founding its inclusion through two main questions: What can music-related watermarks say about an artist's paper production, and what an iconographical/iconological analysis can say about music-related watermarks?

Speaker: Pablo Sotuyo **Blanco** (Salvador di Bahia)

Presented by the Répertoire International d'Iconographie Musicale (RIdIM)

Chair: Antonio Baldassarre (Lucerne University of Applied Sciences and Arts, Department of Music, Luzern)

9.00–10.30

Public Libraries Branch**Working meeting (open)**

Chair: Carolyn Dow (Lincoln City Libraries)

9.00–10.30

Sub-commission on UNIMARC**Working meeting**

Chair: Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris)

9.00–10.30

Constitution Committee**Working meeting**

Chair: Richard Chessier (British Library, London)

10.30–11.00

Tea & coffee

10.30–12.30, 14.00–16.00

Poster Session II**Breaking the ice: Facebook friending and reference interactions**

Abstract:

Student and faculty frequently friend the Performing Arts Librarian at Chapman University on the popular social networking site Facebook. Statistics of reference interactions with all patrons were kept for a period of four months in order to determine if patrons who are Facebook friends with the Librarian are more likely to have reference interactions than patrons who are not connected to the Librarian on Facebook. Additionally, where (i.e. – librarian's office, on campus, email, phone, or on Facebook) these interactions occurred was also recorded to determine if different patrons groups (i.e. – student friend, student non-friend, faculty friend, and faculty non-friend) sought out help in different manners. Analysis of these statistics will provide insight into the effects of personal Facebook interactions on patrons' reference seeking behavior.

Presenter: Scott **Stone** (Chapman University, Orange, CA)

Scholarly music publishing in the 20th Century

Abstract:

The poster will present an overview of a subset of scholarly music publishing in the 20th century. The items to be examined include the approximately 18,000 titles which form the basis of the Index to Printed Music. These titles

encompass several genres: scholarly sets, including composer collected works, genre-based editions, series editions, including Denkmäler, editions from dissertations and published monographs, etc.

The poster will examine publication trends and patterns in several categories, including geographic, chronological, commercial vs. society, etc

Presenter: Elizabeth **Davis** (Columbia University, New York, NY)

Manuscript notated music in history database

Abstract:

The poster presents music manuscripts cataloged according to RISM principles in the online history database developed as a result of the project „The cultural legacy of the monasteries resolved in the former Polish Commonwealth and in Silesia during 18th and 19th centuries: the fate, importance, inventory”. The database is co-created by scholars and professionals in such fields of science as history, history of fine arts, library and information science, archival science, musicology, dendrology, etc. Music manuscripts, their number and artistic value are not well-known to historians, although they may reflect and prove everyday life of the monasteries, confirm their high financial status and transfer historic data such as names of monks or monastery employees. At the same time the database enriches music manuscripts with historic context as their descriptions are placed among other important objects: information on preserved monastic buildings, respective official public documents, archival objects, libraries, furniture, liturgical robes and vessels, paintings. The database will be further enhanced with indexes of monks and ownership marks.

The poster shows benefits – both for historians and musicologists – brought by music manuscript descriptions added to history database, and directions for the development of the database from the point of view of music sources researcher.

Presenter: Ewa **Hauptman-Fischer** (University of Warsaw Library, Warsaw)

The new online database of sources at the Bohuslav Martinů Institute

Abstract:

The Bohuslav Martinů Foundation library, administered by the Bohuslav Martinů Institute, possesses all the available titles relating to the composer Bohuslav Martinů and the basic musicological literature primarily focused on 20th-century music. In addition to this literature, the library contains copies of hundreds of music and non-music sources linked with the life and work of Bohuslav Martinů (more than four thousand letters, historical concert programmes, etc.). In connection with the increasingly intense preparations for the Bohuslav Martinů Complete Critical Edition, research into sources of individual Bohuslav Martinů compositions has been progressing.

The new online database of sources held at the Bohuslav Martinů Institute provides researchers with a complete account and thorough characterisation of materials of a source nature which are gathered in the library in the form of copies. The core of the database of sources is formed by the catalogue of compositions, providing basic information about individual Martinů pieces. Each composition is accompanied by a list of sources, including a detailed physical description.

The other part of the database includes exhaustive correspondence pertaining to Bohuslav Martinů and his work. The system also contains a list of persons and corporations that appear in the letters or are in some other manner related to the sources filed in the database. Searching in individual categories of the database of sources is very flexible, hence it is possible to apply full text search or according to precise criteria and filters. The database of the Bohuslav Martinů Institute sources only includes materials of a source nature. Specialist publications, journal studies and concert programmes are processed in the cataloguing system of the Bohuslav Martinů Foundation library. Bohuslav Martinů's photographs, drawings and caricatures, selected sheet music and correspondence batches have already been digitised and are available for study at the Bohuslav Martinů Foundation library.

Presenters: Zoja **Seyčková** (Institut Bohuslava Martinů, Praha), Marek **Pechač** (Institut Bohuslava Martinů, Praha)

Printed lute music in the library of Hans Dernschwam in Slovakia

Abstract:

The area of present Slovakia is represented by the music among the book items in the heritage of Johan Dernschwam who served as a commission agent at Thurzo – Fugger mine company in Banská Bystrica. According to the inventory which was completed by the owner of the library in 1552 and later supplemented in 1575, when the books were bought by Vienna courtly library, there were music and musical – theoretical works from the 16th century among more than 2000 titles as well as the musical printings of German provenance with vocal and instrumental secular music. There are the following lute printings among Dernschwam's music printings

1. Sebastian Virdung: Musica getutscht. (Basel, 1511)
2. Othmar Luscinus: Musurgia seu praxis musicae. (Strassburg, 1536)
3. Hans Gerle: Musica Teutsch. (Nürnberg, 1537)
4. Hans Gerle: Musica und Tabulatur. (Nürnberg, 1546)

The structure of the library reflects a renaissance-humanistic character of the owner who influenced the environment of Banská Bystrica in the 16th century this way. Among printed items of his library there are also works with music theme. These musicological works were published between 1511 and 1551. As Marta Hulková states, „it is undoubtedly the richest deposit of music literature until the first half of the 16th century in the territory of Slovakia and the entire historical Hungary.“ These music printings are registered in the catalogue, the so-called Inventarium, sized 18 x 35cm in a leather cover. The catalogue has two layers of numbering of foils which probably originated on the ground of Österreichische Nationalbibliothek. The older numbering is made by pencil, however it is stroke through in the upper right corner of the foil, and the new pencil numbering replaces the previous one.

The relics of lute music and the music connected with them are found in the second group of books „in quatro“, on the page 95 (195 in the old tag) under the signature 32/ 7139. Studying the inventory of Dernschwam's library we found, that at the end of the name list of the catalogue, folio 151 (307), there is an entry which states the name Hans Gerle indeed, but it only refers to the lute printing Musica und Tabulatur (Nürnberg, 1546). The lute relic Musica Teutch aus die Instrument (Nürnberg, 1537), which would correspond with the statements at the signature 32/ 7139, this catalogue does not state at all. The posed lute tablature relics and musicological pieces creates the assumption that Dernschwam himself could play the lute. As Király states and we have ascertained ourselves studying the relics, Dernschwam's tablature books are without any striking supplementary records. In Gerle's lute book from 1546 where the author talks about lute strings, there is one little visible line (fol. L2r), which probably marks the importance of the place. The more visible records are only on the foils 26v, 28v and 31.

On two spots above the note record there are hand-written numbers, which determine the mutual proportional relationship of the notes. According to the fact that the precise script shows similarity with Dernschwam's script known from other records, it can be assumed these notes can come from him. Nowadays, the book units of the library are placed in Österreichische Nationalbibliothek with continuous signatures, only the catalogue has the mark Cod. 12 652 and it is accessible in the study room of early printings and manuscripts.

Presenter: Hottmar **Michal** (University of Zilina, Žilina)

Franjo Ksaver Kuhač (1834-1911) – together in preserving and presenting cultural heritage

Abstract:

Croatian branch of IAML (HUMKAD), funded by Croatian ministry of culture, designed the web site to compliment the Franjo Ksaver Kuhač (1834–1911) marking the centennial of his death. Franjo Ksaver Kuhač was one of the most important, interesting and versatile personalities of Croatian musical culture of the second half of the 19th and beginning of 20th century. Ethnomusicology, Comparative Musicology, Music Criticism, Aesthetics of Music, Musical Didactic, Historiography, Lexicography and Composition were just some his fields of interest.

The web site promotes Kuhac's through a biography, a digital archive of his works with sound recordings, a photo gallery, extensive bibliography of Kuhac's works and works written about Kuhac. Main purposes of the project were: establishing cooperation with curators of music collections in Croatian archives, museums and libraries; preserving rare items made by or about F.K.Kuhač; creating a valid tool for scientific work and education; popularisation of Croatian music culture and HUMKAD. The web site is part of the project of digitisation Croatian cultural heritage and as such presented on the portal of Croatian ministry of culture.

Presenter: Željka **Radović** (Academy of Music Library, Zagreb)

Some experiences in interesting children in classical music and its instruments

Abstract:

Some papers during IAML conferences made me aware of not organising activities for children and arose the wish to do so. At the Warsaw-conference I got for me the right presentation to overcome my passiveness in this field. From then on, presentations for children from 5 to 12 years old are organised. The aim essentially is: Bring them in contact with the instruments of the orchestra. Some examples that may inspire – I hope – other people, will be shown.

Presenter: Gert **Floor** (Public Library of Heiloo)

Le rôle de la collection de la bibliothèque dans la reconstruction de l'histoire montré par l'exemple de la tradition d'effectuer le requiem de W. A. Mozart aujourd'hui

Abstract:

La première fois le Requiem de Mozart a été joué le 10 XII 1791 par le personnel de Theater auf der Wieden pour commémorer la mémoire de Mozart.

C'est dans ce moment là où est né la tradition de jouer cet œuvre pour commémorer la mémoire d'une personne importante et aussi il était joué pendant les funérailles des grands politiques, compositeurs ou des personnes des grandes mérites. Par exemple Joseph Haydn, Tadeusz Kościuszko, Maciej Kamieński (compositeur du premier opéra polonais), prince Adam Kazimierz Czartoryski, Ludwig van Beethoven, Fryderyk Chopin, etc.

Nous voudrions montrer aussi une courte histoire de la tradition de jouer chaque 17 octobre le Requiem de Mozart à l'église de la Sainte Croix à Varsovie.

Une autre tradition est à Poznań où depuis 2001 une spéciale messe tridentine a été célébrée dans la nuit du 210e anniversaire de la mort de Mozart, avec le plein usage du Requiem. Une telle messe se répète chaque année pendant la nuit de 4/5 Décembre.

Nous voudrions présenter les documents, les sources écrites et iconographiques venant de la collections de la Bibliothèque et Phototèque de l'Institut et du Musée de Frédéric Chopin à Varsovie et d'autres collections polonaises et étrangers. Nous allons présenter les circonstances de ces événements et nous allons retracer leur réception comme ça a changé pendent les année et sa spécificité par rapport à d'autres pays. Sur notre poster nous allons présenter comment des nouvelles publications et la numérisation facilite la collecte de matériel de recherche.

Presenters: Weronika **Witczak**, (The Fryderyk Chopin Institute, Warsaw), Izabella **Butkiewicz** (The Fryderyk Chopin Institute, Warsaw)

Project TheCaM (= Thematic Catalogues in Music): Exploring the thematic catalogue search process) – CANCELLED

Abstract:

This poster is going to deeper explain how the TheCaM database works and provides access to music information. The development of a software for the management and the online consultation of a thematic catalogue involved, since its very beginning, a fresh investigation about the possible meanings and issues of a catalogue search nowadays. We referred to the FRBR model in order to organize hierarchy of entities and relationships for the TheCaM data: speaking about a 'thematic catalogue' we can relate to works and their musical content, about differents expressions (notated scores, audio- and video recordings) and manifestations (music printings, editions, manuscripts), about different kinds of items and places, involved people and related intellectual responsibilities. Making such a complex bibliographical universe able to be managed brought to a non standard approach to retrieval and access: what is to be prioritized for the online search? The answer to such a fundamental question requires the user's perspective to be involved within the search process in a hypertextual context. Speaking more in detail, TheCaM is able to provide different ways of browsing and searching the catalogue: from the basic displays of music works, editions and manuscript related to a composer to the advanced search through music incipit, related names and full text researches. The poster shows such different possibilities by displaying some sample search paths and visualizing them with screenshots of the software and a user oriented graphic layout on paper, exemplifying from music works by composers of different historical periods, such as Alessandro Rolla, Maurizio Cazzati and Giuseppe Tartini among others.

Presenter: Paolo **Giorgi** (Università di Pavia, Cremona)

11.00–12.30

Copyright, free trade, and the music library

Downloading printed materials: How the wave of the future in publishing complicates library acquisition legalities

Abstract:

Publishers are increasingly moving to download-only publishing models...not only for books, but also for CD's and printed music. This presentation specifically focuses on download-only printed music and speaks about the difficulties of determining if it is legal to download these items with the intention of incorporating them into library collections. The complexities inherent in collecting downloadable-only materials, specifically how to acquire them in a traditional library purchasing model as well as contemplating the various ways downloaded materials can be stored and accessed by library patrons are also main themes.

Speaker: Bonnie Elizabeth **Fleming** (Oklahoma City University, Oklahoma City, OK)

Free trade agreements and the music library

Abstract:

The Trans-Pacific Partnership or TPP, a free-trade agreement currently being negotiated between New Zealand and some other pacific-rim countries including the USA, has been heralded as the future for trade agreements. As well as traditional areas such as tariffs and import restrictions, trade agreements now commonly cover areas such as copyright and human rights and the environment.

Proposed copyright changes in the TPP agreement would have a major impact on music provision in New Zealand libraries. Proposed provisions which have been identified so far include new approaches to circumvention of copy protection, fair use, criminal liability for breaches of copyright, and the role for internet service providers in policing intellectual property rights.

These proposals and other issues such as the copyrighting of cultural heritage and Investor State provisions may impact greatly on other copyright jurisdictions, and their libraries and music users, as well as in New Zealand.

Speakers: Phillippa **McKeown-Green** (University of Auckland, Auckland), Jonathan **McKeown-Green** (University of Auckland, Auckland)

Archiving musical parodies from YouTube: Recording history through music in popular culture

Abstract:

Traditionally, librarians collect books, multimedia or digital materials that are needed by course curricula or the community served. Other times, librarians uncover buried manuscripts or personal papers from someone's basement or dusty bookshelves. All these materials become a part of the formal history when they are released as book publications, television programs, documentary films, etc.

With the rise of the Internet, many people, especially the younger generation who are born digital, choose to make their voices heard on social media, and musical parodies on YouTube quickly become a major channel for expression. This type of music expression in the popular culture is an important source and an essential proof of the other side of history that is oftentimes undocumented in formal publications, but still reflects the feeling and the opinion of the general public during controversial events.

This presentation will first give a brief overview of the present copyright law and the recent copyright amendment bill concerning re-creation and derivative works of music (in relation to musical parody) in Hong Kong. The heated debates and resentment between the government, politicians, singers, composers, the music industry, and the general public will also be elaborated. Then, it will look at the parody music that concerns Hong Kong on YouTube. In addition to archiving the music clips, detailed information is also provided to understand the relationship between the original and the new lyrics, the slanguage used, the history, events, images and historical footages shown in the music videos, and the impact of the clips in Hong Kong's popular culture. Through this presentation, it is also hoped to inspire music librarians to work beyond the conventional areas of history in the music world. Music librarians can in fact play a role in recording history for the society.

Speaker: **Katie Lai** (Hong Kong Baptist University Library, Kowloon Tong)

Presented by the Copyright Committee

Chair: Helen Faulkner (RVW Trust and Delius Trust, London)

11.00–12.30

Music collections and research

Das Don Juan Archiv Wien: Archiv & Forschungsinstitution

Abstract:

Das Don Juan Archiv Wien (DJA, <http://www.donjuanarchiv.at/>) und eines seiner Projekte – zu Theaterzettelsammlungen – sollen im Zentrum des Vortrages stehen.

Das DJA ist ein privates Forschungsinstitut, das sich der Dokumentation und Erforschung des Don-Juan-Stoffes von den Anfängen bis zum Don Giovanni von Lorenzo Da Ponte und Wolfgang Amadeus Mozart sowie der Rezeption dieser Oper widmet. Es wurde 2007 als Abteilung der Firmengruppe Hollitzer gegründet und ist seit Juni 2012 IAML-Mitglied. Publikationen erscheinen im hauseigenen Hollitzer Wissenschaftsverlag (www.hollitzer.at/).

Die Bestände des DJA gliedern sich in drei Bereiche:

- Das eigentliche Archiv zur Don-Juan-Tradition, in dem Primärquellen und Sekundärliteratur zum Thema mit dem Bemühen um Vollständigkeit gesammelt werden;
- eine Forschungsbibliothek mit Schwerpunkt Opern- und Theatergeschichte, wobei z. B. über 20.000 Dramen- und Librettodrucke (Originale und Reproduktionen) zu verzeichnen sind;
- eine Digitalisierungsabteilung.

Das Archiv ist nach Vereinbarung fünf Tage die Woche öffentlich zugänglich und wird von Forscherinnen und Forschern (z. B. H. Seifert, R. Strohm, I. Woodfield) sowie Studentinnen und Studenten genutzt.

Die Projekte umfassen etwa

- die Erforschung der Don-Juan-Tradition;
- die Erstellung von Spielplanverzeichnissen (bes. für Wien und Prag);
- die bibliografische Erschließung von Dramen- und Librettodrucken (Digitalisierung von Claudio Sartoris I libretti italiani und Reinhart Meyers Bibliographia Dramatica);
- die Edition von Text und Musik zum sog. Wiener Volkstheater;
- das Verhältnis von „Ottoman Empire & European Theatre“.

In diesem Zusammenhang kooperiert das DJA mit Forschungs- und Eigentümerinstitutionen auf regionaler wie internationaler Ebene (bes. in Düsseldorf, Florenz, Salzburg, Prag und Wien), und es werden regelmäßig Veranstaltungen organisiert: Vorträge, Konzerte, Forschungsgespräche, Workshops, Konferenzen, Don Juan Days.

Ein Projekt ist Theaterzettelsammlungen gewidmet. In engem Kontakt mit anderen Institutionen, besonders der Wienbibliothek im Rathaus, dem Österreichischen Theatermuseum und dem Institut für Theater-, Film- und Medienwissenschaft wird an der formalen, digitalen und inhaltlichen Erschließung sowie der Beforschung von Theaterzetteln gearbeitet. Im Juni 2011 fand eine internationale Tagung zum Thema statt, der Tagungsband erschien

im Oktober 2012 (Theater – Zettel – Sammlungen. Erschließung, Digitalisierung, Forschung. Hg. von Matthias J. Pernerstorfer), und derzeit wird ein weiterer Band vorbereitet.

Auch wenn hier THEATERzettel im Zentrum des Interesses stehen, so ist doch unmittelbar nachvollziehbar, dass Aufführungen von musikdramatischen Werken inkludiert sind und die Ergebnisse dieser Forschung für die Dokumentation und Erschließung von Ankündigungszetteln zu rein-musikalischen Ereignissen ebenfalls von großem Interesse sein können. Gleichzeitig würde eine Intensivierung der Kooperationen mit „Musiksammlungen“ und „Musikbibliotheken“ dem Projekt sehr förderlich sein.

Speaker: Matthias Johannes **Pernerstorfer** (Don Juan Archiv Wien, Wien)

Searching for a common currency for musicologists and librarians

Abstract:

In July 2012 an archive was founded in Budapest at the Institute of Musicology (Hungarian Academy of Sciences, Research Centre for the Humanities). The Archives and Research Group of 20th-21st Century Hungarian Music is one of the winning projects of the “Lendület” (“Impetus”) program of the HAS. The research group consists of five members from different fields of the Hungarian musicological research: Hungarian music from the 20th-21st century, Hungarian operetta, Hungarian recording history, analysis of interpretation, and popular music of the second half of the twentieth century.

The archives have several tasks in two different aspects: as a research group (musicological aspect) and as an archive (librarian aspect). These aspects are not always on a common currency. The archive took over the collections of Hungarian composers of the twentieth century – mainly autographs; the processing and digitalisation of the data is primarily a librarian task. But there will be also several databases created for musicological research and these databases will be created on musicological basis.

In my presentation I will discuss mainly my task in the research group: creating a database about Hungarian operatic singers (1900–1926). The planned database contains both musicological (biography, repertoire) and librarian (discography) components that are not easy to reconcile. On the basis of my examples it will be clear that as a member of the research group it is not enough to be a musicologist, we also have to be librarians.

The Austrian connections of the newly founded archives are self-evident. The starting point for the operetta research is the time of the Austro-Hungarian Monarchy, and there are also Austrian-related Hungarian contemporary composers (for example Iván Erőd). Some of the singers of the Royal Hungarian Opera House performed in theatres or at least learned singing in Vienna. That is why the project is not strictly Hungarian at all; it needs cooperation with libraries and collections in Austria and in other countries.

Speaker: Ferenc János **Szabó** (Hungarian Academy of Sciences, Research Centre for the Humanities, Budapest)

Music heritage from the National Library of Norway

Abstract:

First part:

The first part focuses on German influence in Norwegian music life, mainly in the 19th century. It gives a short presentation of individual Germans who settled in Norway and helped to create a classical musical tradition there: Johan Daniel Berlin (1714–1787), Carl Arnold (1794–1873) and Carl Warmuth (1811–1892). Copenhagen functioned as the cultural capital of Norway, at the same time it was an open door to the continent where Germany was close. Young Norwegians who became composers and musicians were often educated in Germany, many of them at the Conservatory in Leipzig, some of them in Berlin, which gradually took over as the leading music center. Some of the composers got their works published in Germany. The Norwegian composers who became famous through Germany were above all Edvard Grieg, Johan Svendsen and Christian Sinding. They were all educated from the conservatory of Leipzig. Edvard Grieg became the bestselling composer of Peters Verlag. He had a long and fruitful cooperation with Dr. Max Abraham, head of Peters. Johan Svendsen used the publisher E.W. Fritsch in Leipzig for many of his works. Christian Sinding also had a contract with Peters. This presentation does not give a complete picture, but seeks to show interactions in various ways concerning the German influence on Norwegian music heritage.

Second part:

The aim of the Norwegian Music Heritage Project is to conserve and publish important parts of the classical Norwegian music heritage. The National Library digitizes all its collections of different material types, and wants to show the historical material as well as the modern aspects of the cultural heritage. The digitized material is accessible to the public on the homepage of the National Library: www.nb.no. Approximately 150 000 pages of music manuscripts are now scanned and accessible. There you can see music manuscripts from the eighteenth to the twentieth century: operas, symphonies, cantatas, songs, piano pieces and so on.

Speakers: Berit **Holth** (National Library of Norway, Oslo), Jorid **Nordal Baumann** (National Library of Norway, Oslo)

Presented by the Research Libraries Branch

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

11.00–12.30

Répertoire International des Sources Musicales (RISM)**New developments in RISM**Speaker: Klaus **Keil** (RISM Zentralredaktion, Frankfurt am Main)**Die neuen Entdeckungen der Tschechischen RISM Arbeitsgruppe**

Abstract:

The Czech working group of RISM started its activities in 1956. It is based at the Music Department of the National Library of the Czech Republic. Parallel with this, the Joint Music Catalogue has also been in development here – an inventory of musical sources stored in the Czech Republic. So far, information about 180 musical collections (ca. 300,000 individual items) has been filed here and this number is still rising. This presentation shall provide you with information on newly catalogued collections, discoveries and present collaboration with RISM. I would also like to describe for you the mechanism of obtaining information on collections which have not been entered into the RISM database yet but are processed in our Joint Music Catalogue. Conversion of the current “paper” database into the electronic RISM database is our present major goal.

Speaker: Zuzana **Petrášková** (RISM Czech Republic, Národní knihovna České republiky, Praha)**RISM-Katalogisierungsarbeiten in mehreren oberösterreichischen Musikarchiven seit 2009**

Abstract:

Im Vortrag wird über laufende RISM-Forschungs-Arbeiten in oberösterreichischen Musikarchiven seit dem Jahr 2009 berichtet. Zu den katalogisierten Musikalienbeständen zählen kirchliche und private Musikbibliotheken, darunter die Musikarchive des Stiftes Wilhering, des ehemaligen Augustiner-Chorherrenstiftes Ranshofen, der Pfarre Gramastetten, der Pfarre Ansfelden, der Pfarre Schwanenstadt, der Linzer Dompfarre sowie der Privatsammlung Linz-Glisic. Die Forschungsarbeiten werden vom Zisterzienserstift Wilhering sowie von der Oberösterreichischen Landesregierung und der Österreichischen Akademie der Wissenschaften unterstützt.

Speaker: Stefan Ikarus **Kaiser** (Österreichische Akademie der Wissenschaften, Kommission für Musikforschung, Wien)**Throwing some light on the history of Verdi and Wagner reception in Tyrol**

Abstract:

The process of systematically taking inventory of historical musical sources is carried out by RISM Tyrol-South Tyrol & OFM Austria in various ways. One of our most important goals is that we catalog and document hitherto unknown materials. Through such scholarly evaluation, new and multifaceted insight into music research is made possible for the first time. As a current example of this, in the anniversary year of the 200th birthdays of Giuseppe Verdi and Richard Wagner, I will present relevant sources from Tyrol and South Tyrol that were cataloged for RISM in the past few years and are related to the reception of both composers: music manuscripts, printed music, and finally some concert programs as well. They date from the 1840s to the 1930s. An overview will be provided in which the contents of these sources, their provenance, and the original musical context will be discussed. In so doing, it will become apparent that Verdi and Wagner were popular and a continuous presence through remarkably varied arrangements from their stage works. These covered a considerably broad spectrum, particularly in the area of wind music (ever-representative for Tyrol), men's choruses, music-making in the home, and the domain of music pedagogy. In contrast, the stage presence of both composers at the time was rather sparse in the Tyrol region.

As an example of the phenomenon of Wagner reception in Tyrol, I will comment upon the case of the Benedictine Magnus Ortwein (1845-1919) from Marienberg Abbey in South Tyrol. On the one hand, Father Magnus Ortwein was a committed Cecilian and was recognized as such in professional circles, and on the other hand he was a great admirer of Wagner. He applied Wagner's leitmotiv techniques to his two large orchestral masses and in his study room he is said to have always had three music stands with the breviary, a Palestrina score, and a Wagner score opened on them.

Streiflichter zur Geschichte der Verdi- und Wagner-Rezeption in Tirol

Die systematische Inventarisierung musikhistorischer Quellen erfolgt bei *RISM Tirol-Südtirol & OFM Austria* unter verschiedensten Aspekten. Eines der wichtigsten Ziele ist für uns, dass wir bislang unbekanntes Material erschließen und dokumentieren, die dann mit ihrer wissenschaftlichen Auswertung erstmals vielfältige neue Erkenntnisse in der Musikforschung ermöglichen. Als ein aktuelles Beispiel dazu werden, im Jubiläumsjahr des 200. Geburtstages von Giuseppe Verdi und Richard Wagner, für die Werkrezeption beider Komponisten relevante Quellen aus Tirol und Südtirol vorgestellt, die in den letzten Jahren für RISM erfasst wurden: Musikhandschriften, Musikdrucke, zuletzt auch einige Konzertprogramme. Sie datieren aus den Vierzigerjahren des 19. Jahrhunderts bis in die Dreißigerjahre des 20. Jahrhunderts. In einem Überblick werden der Inhalt dieser Quellen, ihre Provenienzen und der Kontext ihrer einstigen musikalischen Umsetzung erörtert. Dabei zeigt sich, dass Verdi und Wagner mit auffallend abwechslungsreichen Bearbeitungen aus ihrem Bühnenschaffen vor allem im Bereich der für Tirol stets

repräsentativen Blasmusik, im Männerchorwesen, im privaten Musizierbereich der Hausmusik oder etwa im musikpädagogischen Ambiente in einem beachtlich breiten Spektrum nachhaltig präsent und populär waren. Die Bühnenpräsenz beider Komponisten hingegen war zur damaligen Zeit in der Region Tirol eher spärlich. Als ein eigenes Phänomen von Wagner-Rezeption in Tirol wird der Benediktinerpater Magnus Ortwein (1845–1919) aus dem Südtiroler Stift Marienberg kommentiert: P. Magnus Ortwein war einerseits ein überzeugter und in Fachkreisen anerkannter Cäcilianer, andererseits ein großer Verehrer Wagners. Er wandte in seinen zwei großen Orchestermessen Wagners Kompositionsverfahren mit Leitmotiven an, und in seinem Arbeitszimmer soll er auf drei Stehpulten immer aufgeschlagen gehabt haben das Brevier, eine Palestrina- und eine Wagner-Partitur.

Speaker: Hildegard **Herrmann-Schneider** (RISM Landesleitung Tirol-Südtirol & OFM Austria – Institut für Tiroler Musikforschung, Innsbruck)

Im Schatten fürstlicher Hofhaltung – musikalische Quellenfunde in kleineren Klöstern und Landkirchen

Abstract:

Vorarlberg, das westlichste Bundesland Österreichs, liegt am Rande einer kulturhistorisch bedeutsamen Region: dem Bodenseeraum. Bis ins 19. Jahrhundert finden wir hier ein Konglomerat aus verschiedensten weltlichen und geistlichen Herrschaften, die miteinander vielfach auch kulturell in Beziehung standen.

Eine prunkvolle weltliche wie auch geistliche Repräsentation wird auf dem Boden der heutigen politischen Landeseinheit vergeblich gesucht. Dennoch blühte hier in aller Bescheidenheit ein beachtliches Musikleben, das seine Prägung vor allem den überregionalen Vernetzungen und der Migration verdankt.

Seit 2006 gibt es im Vorarlberger Landesarchiv eine Arbeitsstelle für RISM. Die Mitarbeit an diesem internationalen Unternehmen ermöglicht nun eine neue Sicht auf die regionale und auch überregionale Musikgeschichte. Erste Forschungsergebnisse aus Klöstern und größeren Kirchen können nun präsentiert werden.

In the Shadow Princely Courts: Musical Sources in Smaller Monasteries and Regional Churches

The Austrian province of Vorarlberg, located in the far west of the country, is embedded in the culturally and historically significant region of Lake Constance. Up until the 19th century, we find many different spiritual and secular forces present with various sorts of cultural relationships. These forces didn't display great pomp, yet musical life flourished here in its own modest way, owing to wide networks of cooperation and migration.

Since 2006 there has been a RISM office at the regional archive of Vorarlberg (Vorarlberger Landesarchiv) to catalog the old collections in monasteries and regional music archives. Contributing to this international project now adds a new dimension to the musical history of this region and beyond. Initial results of this research in monasteries and larger churches can now be presented.

Speaker: Annemarie **Bösch-Niederer** (RISM Arbeitsgruppe Vorarlberg, Vorarlberger Landesarchiv, Bregenz)

Presented by the Répertoire International des Sources Musicales (RISM)

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

11.00–12.30

Répertoire International d'Iconographie Musicale (RIdIM)

Working meeting (closed)

Chair: Antonio Baldassarre (Hochschule Luzern - Musik)

11.00–12.30

Fontes Artis Musicae

Working meeting (closed)

Chair: Maureen Buja (Fontes Artis Musicae)

11.00–12.30

Outreach Committee

Working meeting (open)

Chair: Martie Severt (Netherlands Radio Music Library, Hilversum)

12.30–14.00**Lunch****12.45–14.00****Programme Committee****Working lunch for Committee Members**

Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

14.00–16.00**Poster Session II (continued)**

See details on pages 40–43.

14.00–15.30**Music archives: Sources, tasks, and recent developments****Letters and documents of the Mozart Family at the Mozarteum Foundation Salzburg****Abstract:**

The letters of the Mozart family are a unique source for music history. They do not only reveal the musical activities of Wolfgang Amadé Mozart (1756–1791) but provide a detailed picture of musical and social life in 18th-century Europe. Besides their valuable content and literary merit which has been recognized since the early 19th century the letters form an almost interrupted chain of dated samples of the handwriting of various family members.

The Mozarteum Foundation Salzburg currently holds in its Bibliotheca Mozartiana approximately half of the known letters and documents of the Mozart family, thus possessing the largest collection of this kind worldwide. The majority of the 700 documents consist of the correspondence between Wolfgang Amadé Mozart and his father, Leopold. These were preserved by Mozart's sister Maria Anna (1751–1829), called Nannerl, and belong to the earliest donations to the Dom-Musikverein und Mozarteum (established in 1841), the immediate predecessor of the Mozarteum Foundation. Also included are numerous letters from Constanze Mozart as well as letters from both of Mozart's sons. Published in 1962, the latest critical edition of the letters of the Mozart family (by Wilhelm A. Bauer and Otto Erich Deutsch) continues to serve as an important reference tool but does no longer meet scholarly expectations.

In cooperation with the Packard Humanities Institute, Los Altos/California, the Mozarteum Foundation has digitized all its historical letters and documents at the highest technical standard. The goal of this project is the online publication of all letters and documents of the Mozart family as well as related material spanning from 1740 (when Leopold Mozart arrived in Salzburg) to 1880–81 (the founding of the International Mozarteum Foundation). The entire collection will be accessible to the public free of charge. In an innovative approach the images are presented online together with a literal transcription at dme.mozarteum.at. Further forms of the text (e.g. a scholarly edition and a "reading version") can be downloaded; high-resolution scans are available on request. English translations shall complement the online edition. The publication is based on a database (following the format of KALLIOPE) with detailed information on the sources, which, however, has not yet been turned into a web application.

It is expected that the number of documents available online will increase to ca. 600 documents in the summer of 2013 (Nov. 2012: 474 documents). The Mozarteum Foundation also hopes to encourage owners of Mozart documents, public and private institutions as well as private collectors, to integrate their treasures into this online platform.

Speakers: Ulrich **Leisinger** (Stiftung Mozarteum Salzburg, Salzburg), Anja **Morgenstern** (Stiftung Mozarteum Salzburg, Salzburg)

Österreichische und deutsche Notendrucke im Archiv der Notenbibliothek des Bolschoi-Theaters (Moskau)**Abstract:**

Der Vortrag beschreibt, wie der Bestand österreichischer und deutscher Musikverlage (Universal Edition, Artaria, Breitkopf&Härtel u.a.) im Archiv der Notenbibliothek des Moskauer Bolschoi-Theaters zustande gekommen ist. Diese Ausgaben gelangten auf unterschiedlichen Wegen in das Bolschoi-Theater: sei es direkt von den Verlegern, sei es aus den Privatbeständen von Mitarbeitern oder als Kriegsbeute nach dem Zweiten Weltkrieg. Besonders aktiv waren die Kontakte der Wiener Universal Edition mit dem Bolschoi-Theater (wie auch mit dem Petersburger Mariinski-Theater, damals – Leningrader GATOB), wo in den 1920er Jahren einige sowjetische Premieren von Opern österreichischer und deutscher Komponisten stattfanden, unter anderem von Ernst Krenek, Richard Strauss und Alban Berg. Im Archiv der Notenbibliothek des Bolschoi-Theaters haben sich Exemplare mit handschriftlichen

Eintragungen erhalten, anhand derer die Aufführungen einstudiert wurden, so Strauss' „Salome“ (1925) und Schrekers „Der ferne Klang“ (die Aufführung wurde in der Mitte der 1920er Jahre am Bolschoi-Theater vorbereitet, aber nicht realisiert). Anhand der Analyse dieser handschriftlichen Vermerke und begleitender Dokumente wie vor allem Briefe werden Besonderheiten der russischen Rezeption österreichischer und deutscher Musik in der zweiten Hälfte des 19. und ersten Hälfte des 20. Jahrhunderts dargestellt.

The paper deals with the scores of Austrian and German music publishing firms (Universal Edition, Artaria, Breitkopf&Härtel, etc), held by Archive of the Music Library of Bolshoi Theatre. They came to theatre various ways: some score scores were purchased directly from publishers, some from musicians private collections, some – rather accidentally, through third hand. The Bolshoi known for its operas and ballets has complete collected works of German-language composers of various periods, including first historical complete collected works of Johann Sebastian Bach, though he did not write anything for opera stage. Special emphasis made on the connections of Bolshoi Theatre with Universal Edition in 1920s, when a few productions of such modern composers as Richard Strauss, Ernst Krenek, and Franz Schreker were realized or planned on its stage. Studying autographs, manuscript markings, and comments in the scores of Richard Strauss' Salome (staged in 1925) and Schraeker's "Der ferne Klang" (rehearsals didn't start because of the high royalties asked by publisher) one can understand more completely and clearly how did Russian musician treated the music of Austrian and German composers at the end of 19th and in the beginning of 20th century.

Speaker: Olesja **Bobrik** (Archiv der Notenbibliothek des Moskauer Bolschoi-Theaters, Moskau); to be read by Boris Mukosey

Presentation of the German Music Archive (Deutsches Musikarchiv)

Abstract:

The German Music Archive (Deutsches Musikarchiv) is a department of the German National Library (Deutsche Nationalbibliothek). It has the legal deposit right to collect German sheet music and music recordings .

The presentation will describe its tasks and recent developments:

- collection building,
- cataloguing (GND – authority file),
- preservation of music recordings,
- collection building of historical music recordings

The challenge of the digital music market (audio files) will be discussed.

The German Music Archive moved to a new location in December 2011.

The presentation will also show architectural characteristics of the 4th annex building of the German National Library in Leipzig, where the German Music Archive is now situated. The new location is also providing modern equipment for users and specialists (sound studio)

Speaker: Wibke **Weigand** (Deutsche Nationalbibliothek, Deutsches Musikarchiv, Leipzig)

Presented by the Archives and Music Documentation Centres Branch

Chair: Marie-Gabrielle Soret (Bibliothèque nationale de France, Paris)

14.00–15.30

Developing library collection

I Won't Dance, Don't Ask Me! A preliminary WorldCat collection analysis of performing arts holdings

Abstract:

My university library initiated a pilot program to determine the feasibility of conducting collection assessment and comparison with other institutions, using OCLC's WorldCat Collection Analysis (WCA) tool. A small team of librarians examined book holdings in certain selected classifications through WCA's lenses, discussed the interpretation of results, and explored methodology for a comprehensive future analysis of the entire collection.

Analysis of our dance books revealed contradictions; for example, while there are sizable gaps in comparison with peers, suggesting deficiency, inter-library loan activity shows that my university is emphatically a net lender of dance books, suggesting sufficiency. Among the shortcomings of the WCA tool itself are inability to filter by reader-level, and inability to "search within" OCLC results-lists (for subject heading, for example). Extending this initial analysis to include examination of music and theater book holdings confirmed these contradictions and shortcomings. Extending the pilot analysis to musical scores and musical recordings revealed additional problems, perhaps traceable to wide variance in item-level bibliographic descriptions in the catalog records that form the basis for comparison.

While the tool, used with other bibliographic resources, can provide useable results for retrospective development and continuing improvement of performing-arts monograph and serial collections, preliminary heuristics suggest that WCA

is problematic and inadequate for realistic assessment and comparison of score/parts holdings and audio/video holdings – formats of primary importance to music librarians. OCLC plans to replace the WCA service with an improved tool, WorldShare Analytics Collection Evaluation, featuring more sophisticated query functions that may remediate these problems.

Speaker: Steven **Gerber** (George Mason University, Fairfax, VA)

Opening the CD and DVD collections for patron browsing: A pilot project at The University of Montana's Mansfield Library

Abstract:

Circulation statistics of media items at the Mansfield Library have been in decline for the last several years. Many of our patrons often do not realize that our library has a sizeable CD and DVD collection (nearly 7,000 DVDs and almost 15,000 CDs). At the same time, the Media Coordinator of the Mansfield Library has fielded requests and has gained wide support across the campus community for opening up the CD and DVD collection for patron browsing. The main concerns with opening up this part of our collection for browsing include: potential theft, library space considerations, reclassification and processing of material, making sure that teaching faculty have access to CD and DVD titles they wish to use for classes, shelving logistics, and potentially improving circulation numbers for these items.

The Mansfield Library decided to explore whether opening the CD and DVD collection for patron browsing was feasible. A pilot project was implemented in August 2012 where nearly 500 CDs and 500 DVDs were placed on two bookshelf stacks on the main floor of the Mansfield Library for a one-year period. The CDs and DVDs involved in this project were carefully selected to create a representative sample of this vast collection. This included most frequently circulating titles, staff picks, and least circulating titles. The CDs and DVDs involved in this project were equipped with security strips on the discs to deter theft. The Media Coordinator will collect circulation statistics, patron browsing statistics, and theft rates on these items during the duration of this pilot project. This data will be analyzed and presented in this paper.

The hypothesis of this pilot project is that patrons will frequently browse the CDs and DVDs; circulation statistics of these materials will increase; and theft rates of these items will be minimal to non-existent. This hypothesis is based on library-related literature as well as an informal library survey conducted by the Media Coordinator in Fall 2001.

Speaker: Tammy **Ravas** (University of Montana, Missoula, MT)

Beyond instruction: The expanded role of video in the library

Abstract:

Libraries have embraced video as an instructional tool, primarily to demonstrate the use of resources and services. This presentation examines alternative ways this medium can function in the library setting.

First, many libraries now produce video-recordings of lecture series, performances, oral histories, or dramatized readings that are uploaded to video sharing sites such as YouTube or Vimeo, and social media platforms like Facebook. The Poetry and Prose reading series at the University of Houston serves as an example of the process for capturing, promoting, and preserving cultural events using video.

Second, through the mixing of digital objects (e.g., photos, audio, video), libraries can create video mashups that breathe new life into obscure or underused collections. "Birth of an Idea", a video incorporating transferred audio from a 45rpm and images from the 1955 Houstonian yearbook, will illustrate how a mashup can transform isolated digital objects into an engaging narrative.

Speaker: Katie **Buehner** (University of Houston, Houston, TX)

Presented by the Commission on Service and Training

Chair: Geoff Thomason (Royal Northern College of Music, Manchester)

14.00–15.30

Répertoire International des Sources Musicales (RISM)

Advisory Council (closed working meeting)

Chair: Richard Chesser (British Library, London)

14.00–15.30

Répertoire International d'Iconographie Musicale (RIdIM)

RIdIM database workshop

RIdIM will hold an open database cataloguing session. The enhancements to the database in the last 12 months will be presented, followed by an open workshop on specific cataloguing issues. Please bring your own records, questions and problems to work on in the session. All welcome.

Chair: Alan Green (Ohio State University)

14.00–15.30

Publications Committee

Working meeting on Fontes Artis Musicae (closed) – CANCELLED

Chair: Jutta Lambrecht (Westdeutscher Rundfunk, Köln)

15.30–16.00

Tea & coffee

16.00–17.30

IAML Council: 2nd session

Chair: Roger Flury (President, IAML)

19.00

Concert

Schlosstheater Schönbrunn

Friday, 2 August**9.00–10.30****In the circle of Austrian sacred music****18th century Vocal and Instrumental Settings of the *Hofkapelle* at Salzburg Cathedral reflected by the Musical Sources**

Abstract:

During the 17th century in Salzburg cathedral polychorality was cultivated, however, in the beginning of the 18th century a change took place towards a standardized setting with soloists, choir, strings, basso-continuo group and wind instruments. While the number and selection of instrumental and vocal groups was made mainly depending on the rank of the feast, polychorality was still in use in the 18th century, although on comparatively few and very special occasions. During cataloging of the collection *Dommusikarchiv* of the *Archiv der Erzdiözese Salzburg* for the RISM-opac, numerous 18th-century sources of works for two choirs were found and have been analyzed for the first time. The paper outlines the changes that took place in instrumentation and vocal settings in the beginning of the 18th century and discusses the occasions on which polychoral works were performed.

Vokal- und Instrumentalbesetzungen der Salzburger Hofkapelle im Neuen Dom zu Salzburg im 18. Jahrhundert im Spiegel der Quellen

Während im 17. Jahrhundert im Salzburger Dom die Mehrchörigkeit gepflegt wurde, vollzog sich ab den zwanziger Jahren des 18. Jahrhunderts ein Wandel hin zu einer standardisierten Besetzung mit Generalbassgruppe, Streicher, Chor und Solisten und Bläserbesetzungen, die zu einem großen Teil vom Rang des Festes abhängig war. Obwohl die Aufführung von doppelchörigen Werken etwas außerhalb dieser sich entwickelnden Besetzungstradition steht, wurde sie auch im 18. Jahrhundert bei gewissen Gelegenheiten weiter gepflegt. Zahlreiche Abschriften von doppelchörigen Werken aus dem 18. Jh. sind bei der Katalogisierung der Quellen des Salzburger Doms für die RISM-Datenbank ans Tageslicht gekommen, die nun zum ersten Mal ausgewertet werden können. Der Vortrag beschäftigt sich mit den Besetzungsänderungen und –standardisierungen im 18. Jahrhundert und bespricht die Voraussetzungen und Anlässe für die Aufführung von doppelchörigen Werken im 18. Jahrhundert.

Speaker: Eva **Neumayr** (Archiv der Erzdiözese Salzburg, Salzburg)**How foreign is foreign? On the origins of Leopold Hofmann's smaller liturgical works**

Abstract:

Of all Leopold Hofmann's sizeable output, his smaller liturgical works are the most problematic in terms of understanding their origins. On the evidence offered by the largely intact archive of St Peter's Church and the catalogue of the music archive of St Stephen's Cathedral, it is clear that comparatively few of these works were composed for the two Kapellen with whom Hofmann was associated longest. Indeed, if a confidential report written in 1784 on the state of music at St Stephen's is to be believed, Hofmann must have composed these works (and many others) on commission for other 'foreign' churches. This accusation is borne out to some extent by the paucity of Viennese sources, but the preservation of copies in other locations in Austria suggests that for Kirchenmeister Andreas Furthmoser, 'foreign' might have meant anywhere but Vienna.

This paper considers among others the current distribution of manuscript copies of two important groups of Leopold Hofmann's smaller liturgical works – Litanies and Psalms – and what this might tell us about their possible origins.

Speaker: Allan **Badley** (University of Auckland, Auckland)**La culture musicale des Ursulines à Bratislava (Pressburg) et Vienne au XVIII^e et XIX^e siècle**

Abstract:

Die Musikkultur des Ursulinenordens bildet ein wichtiges Kapitel in der Geschichte der musikalisch aktiven Orden, die in der Vergangenheit einen wesentlichen Anteil an der Entwicklung vor allem der kirchlichen, doch auch in einem nicht unerheblichen Maße der weltlichen Musik hatten. Die Musik war bekanntlich ein untrennbarer Bestandteil des Lebens der Ursulinen, in allen ihren Formen. Die Bedeutung ihres musikalischen Wirkens wird in einem wesentlichen Maße durch die Tatsache potenziert, dass er als einer der wenigen Frauenorden nicht nur vielerlei Formen der Musikpflege, sondern auch eine interessante und auf ihre Art einzigartige kompositorische Tätigkeit entfaltete. Ein Verdienst an der Entwicklung des Musiklebens haben vor allem die Chorfrauen mit ihrem Bewusstsein und Fleiß bei der Vervollkommnung in Interpretation und Musiktheorie sowie die aktiven Kontakte mit führenden Komponisten und Musikern der Stadt oder der Klöster. Die Mikroorganisation des Musiklebens rundete auf ihre Weise auch das kulturelle "Makroklima" des Milieus ab, in dem die Ordenshäuser entstanden und ihre geistige, pädagogische, erzieherische, kulturelle und soziale Tätigkeit entfalteten, im Sinne der Erhaltung der Regel der Ordensgründerin, der hl. Angela Merici. Das Ziel unseres Beitrags ist es, auf das Musikleben und das Wirken des Ursulinenordens in Wien

und Pressburg (heute Bratislava) hinzuweisen, die, so scheint es, in der Vergangenheit zu den profilgebenden Zentren der Musikkultur des Ordens auf dem Territorium der ehemaligen habsburgischen Monarchie gehört haben.

Speaker: Lenka **Antalová** (Le Musée national slovaque – Musée de la musique, Bratislava)

Presented by the Programme Committee

Chair: Johan Eeckeloo (Conservatorium Brussels)

9.00–10.30

Discovering musical life

Concerts of Sergei Zharov Don Cossack Choir in Vienna

Abstract:

Sergei Zharov Don Cossack Choir is one of the most well-known musical collectives of the Russian Abroad.

The Choir's history is closely connected with Vienna. On 4 July, 1923 they gave a triumphal debut concert in the famous concert hall "Hofburg" (Vienna). This performance determined their art activity direction.

The Glinka National Museum Consortium of Musical Culture funds has the private archive of Zharov, containing musical manuscripts, correspondence of the musician, documents of the choir's activity, printed programs, posters and many more.

Paper gives a glance on the concerts by Sergei Zharov and his Don Cossack Choir in Vienna, describes their repertoire and contains material copies from Sergei Zharov archive.

Speaker: Julia **Efimova** (The Glinka National Museum Consortium of Musical Culture, Moscow)

The Musical Parlor of Emily Dickinson: How the Dickinsons collected, listened to, and performed the music of their time

Abstract:

The Musical Parlor of Emily Dickinson recreates the intimate setting of music-making in the home of America's most well-known poet. A selection of popular ballads, minstrel tunes and Irish dance music from Emily's own music book illustrates in audio examples, pictures and commentary, how the Dickinsons collected, listened to and performed the music of their time.

Both Emily and her sister Lavinia engaged in musical activities that document a palpable interaction of enduring and influential social, political and creative exchanges between the Dickinson sisters and their local community. In addition the music book reflects and surmises creative musical and cultural references to the family's servants, particularly Emily's relationship to the staff of Irish maids, groundskeepers and stablemen.

This presentation draws on research conducted at Harvard University, The New York Public Library, the Amherst College Library, Brown University, and the Jones Library in Amherst, Massachusetts. The chief source of documentation for this presentation is from Emily Dickinson's own binders-book of sheet music collected by her and her sister during the years 1844–1852. The music book is part of the Dickinson Collection at the Houghton Library of Harvard University.

Music publishers responded to a growing middle class who increasingly sought to develop cultural gentility, upward mobility and increased consumerism in which music played an important role. Throughout the 1840s and beyond, home music-making and attendance at professional concerts were important activities in antebellum America. The Dickinsons actively participated in this culture which is reflected in the contents of the music book. While binders-books from this period were commonplace as musical keepsakes, the Dickinson book is exceptional in its content and condition. More than half of the Dickinson book contains instrumental piano music such as marches, anthems and quicksteps, as well as popular ballads and vocal pieces of the day. This presentation focuses on the book's uncommon pieces. When viewed alongside the correspondence, Dickinson's poetry and other sources, the music book reveals a great deal about Emily Dickinson's listening experiences, and music-making in the family parlor.

Speaker: George **Boziwick** (The New York Public Library for the Performing Arts, New York City)

A 'tribute to public taste': The vocal quartet in twentieth-century British concert life

Abstract:

In the second half of the nineteenth century, and largely thanks to the success of Johannes Brahms's 'Liebeslieder' op.52, many Austro-German composers turned their hand to writing works for four solo voices and piano accompaniment. This music was intended not only as concert repertoire, but also aimed at the domestic musical market, for performance by amateurs at home. Several of these composers – and the performers who promoted the pieces in question in their own concerts – had strong connections with the British musical scene, and the repertoire also became popular with English audiences. However, following the decline of domestic music-making in the first few decades of the twentieth century, such music became increasingly scarce on the concert platform, not least because

of the expense of assembling the necessary personnel. Only a few pieces survived in occasional performances: in particular, Brahms's 'Liebeslieder', Schumann's 'Spanische Liebeslieder' op.138, and works by Henschel and Liza Lehmann.

This paper is an attempt to trace the performance history of these vocal quartets in twentieth-century Britain, drawing on the programme collections of the Royal College of Music. From their inclusion in high-profile recitals at the Wigmore Hall, to opportunities for conservatoire students in college concerts, this music was presented in a broad range of contexts that suited the multifaced nature of a repertoire designed to be used by professionals and non-professionals alike. It also provided a light-hearted means of assembling great artists in a single performance – such as a 1952 Edinburgh Festival concert featuring Irmgard Seefried, Kathleen Ferrier, Julius Patzak and Horst Günter. Finally, with the advent of such ensembles as The Songmakers' Almanac in the late 1970s, a new approach to Lieder programming has provided further opportunities to explore a broader range of vocal quartets by Schumann, Brahms and their contemporaries.

Speaker: Katy **Hamilton** (Royal College of Music, London)

Presented by the Public Libraries Branch

Chair: Carolyn Dow (Lincoln City Libraries)

9.00–10.30

Répertoire International des Sources Musicales (RISM)

Commission Mixte (closed working meeting)

Chair: Wolf-Dieter Seiffert (Secretary, RISM Commission Mixte, München)

10.30–11.00

Tea & coffee

11.00–12.30

Music manuscripts: Ways to approach

Die Chorbuch-Handschriften mit mehrstimmiger Musik der Bayerischen Staatsbibliothek: Digitalisierung und Online-Katalogisierung

Abstract:

Die Chorbücher der Bayerischen Staatsbibliothek sind eine weltweit bedeutende Sammlung von 165 vorwiegend großformatigen repräsentativen Musikhandschriften mit mehrstimmiger Musik vor allem aus dem 16. und 17. Jahrhundert.

Der Bestand, vorwiegend aus der Hofkapelle und zum Teil Gründungsbestand der Hofbibliothek der Herzöge, Kurfürsten und Könige von Bayern, wird wegen der musikwissenschaftlichen Forschungs- und Nutzungsschwerpunkte und angesichts des konservatorisch heiklen Zustands ab Dezember 2012 in einem von der DFG geförderten Projekt über drei Jahre online katalogisiert, digitalisiert und im Internet bereitgestellt.

Vom Gesamtbestand sind 11 Kodizes aufgrund ihres Zustands gänzlich für die Benutzung gesperrt, 26 sind nur unter Begleitung durch einen Restaurator benutzbar. In einigen Fällen führt jedes Blättern der Seiten zum Textverlust durch Ausbrüche im Papier. Einige der wertvollsten Quellen sind zusätzlich zum fortlaufenden Prozess der Tintenkorrosion durch die sehr oft angefragte Benutzung angegriffen, da auf die Einsicht der Originale bei Einzelfragen in der Regel nicht verzichtet werden kann. Die Digitalisierung der Chorbücher fixiert einerseits den aktuell noch vorhandenen Text und wird andererseits die Benutzung der Originale in vielen Fällen ersetzen.

Ein Großteil der Chorbücher ist im Format „Großfolio“ mit mehr als 45 cm Rückenhöhe und einem Gewicht von bis zu 15 Kilogramm. Aufgrund der Gefährdung und bereits erfolgten Beschädigung durch Tintenkorrosion ist bei 94 Kodizes eine besonders sorgfältige Handhabung beim Scan notwendig. Kleinere Formate (bis „Kleinoktav“, 15 cm Rückenhöhe) sowie Chorbuch-Fragmente und handschriftliche Abschnitte mit Musiknotation in gedruckten Werken gehören ebenfalls zu dem Bestand. Bei nahezu allen Handschriften ist ein Hinterlegen jeder einzelnen Seite mit Spezialpapier erforderlich.

Die bereits vorliegenden konventionellen Katalogdaten werden in die Datenbank Kallisto aufgenommen und damit in die online-Datenbank RISM-OPAC überführt. Insbesondere die elektronische Eingabe des Musik-Incips bietet für die Wissenschaft ein Feld neuer Suchoptionen, die gerade für die Musik des 15. und 16. Jahrhunderts ausgesprochen fruchtbar sind. So können oftmals anhand der Incips Musikstücke auch aus anderem Kontext (Kontrafakta) zugeordnet werden. Die in enger Zusammenarbeit mit der Lasso-Gesamtausgabe der Bayerischen Akademie der Wissenschaften gesammelten neueren Forschungsergebnisse sowie neuere Literaturhinweise werden in die Katalogaufnahme eingearbeitet.

Im Kongreßbeitrag wird von den Erfahrungen aus dem ersten halben Jahr des Projekts berichtet. Ein Schwerpunkt im Referat werden dabei die Chancen und Probleme der Katalogisierung der Chorbücher in Kallisto sein.

The choirbook manuscripts with polyphonic music of the Bayerische Staatsbibliothek: Digitizing and online cataloguing

The choirbooks of the Bayerische Staatsbibliothek represent a collection of worldwide prominence containing 165 manuscripts with polyphonic music mainly from the 16th and 17th centuries.

Since December 2012 the stock, predominantly from the Bavarian court music ensemble and the court library, is the subject of a Deutsche Forschungsgemeinschaft (DFG) funded project aiming at the collection's online cataloguing, digitization and publication. The duration of the project is scheduled for three years.

Within the entire collection, eleven codices are no longer accessible to researchers due to their fragile condition and 26 may be consulted only in the presence of a conservator. In some cases, loss of text results from brittle pieces of paper breaking off with each turn of the page. Some of the most valuable sources have additionally been affected by the ongoing process of ink corrosion through heavy use, as access to the originals in cases of specific inquiries could not be avoided. Digitization makes the access to these sources possible again and fixes the state of preservation.

The bulk of the choirbooks have a large folio format with a spine height of more than 45 cm and a weight up to 15 kg. Due to the current process of ink corrosion and the existing damages, 94 codices require special attention during the digitization. The collection contains also smaller choirbooks with a spine height around 15 cm as well as fragments and handwritten chapters in printed works. In nearly every case, the pages have to be shimmed by acid-free paper.

The usual catalog data, which has already been recorded, will be entered in the database Kallisto and transferred to the RISM online catalog. Another part of the project is the inclusion of the music incipits, which often allows attribution to pieces of another context (contrafacta). In close cooperation with the Bayerische Akademie der Wissenschaften (complete edition of Orlando di Lasso's works) new research results will be collected and current references will be integrated into the online data records.

This presentation will summarize the first half-year of the project and prioritize the possibilities and problems of cataloguing using Kallisto.

Speakers: Veronika **Giglberger** (Bayerische Staatsbibliothek, München), Bernhard **Lutz** (Bayerische Staatsbibliothek, München)

'Vienna on my mind'. About some music manuscripts by Giuseppe Scarlatti at the library of Naples Conservatory.

Abstract:

Giuseppe Scarlatti (1718?-1777) is probably the least known among the members of the famous family of musicians. Alessandro's or Domenico's nephew, he settled in Vienna in 1750s, where he lived until his death and established strict relations with the director of the imperial theatres Count Giacomo Durazzo and C. W. Gluck. Very few complete scores of his 21 Opere Serie survive to this day, many of them connected again with Vienna as premiere's location or as preservation place of the manuscripts. A number of arias from those drammi per musica are instead included in some handwritten arias and cantatas collections held by Naples Conservatory. Single pieces in miscellaneous volumes or sort of monography, the main characteristic of these books is their provenance from the large collection of Giuseppe Sigismondo, the first 'archivario' of San Pietro a Majella's library. The research on these scores was conducted especially from a bibliographic point of view: the 'external description' of the sources and the identification of their material characteristics reveal many features of their production and use. The 'internal description', based on the analysis of these pieces, allows to analyse the transmission and the circulation of the music through collation and textual criticism. How Sigismondo came in touch with operas firstly represented very far from Naples? What are his antigraphs? The aim of this paper is to answer these and other questions and to reconstruct the history of these manuscripts inside the so called Biblioteca Musica, as Saverio Mattei named the first nucleus of the library of Naples Conservatoire.

Speaker: Sarah M. **Iacono** (Lecce)

Musical manuscript collection of Silesian School of composing in the Karol Szymanowski Academy of Music Library in Katowice, Poland

Abstract:

The notion of a "composing school" played a special part in the 20th century. The foundations of the so-called "Silesian School" were laid down within the first years of the existence of the Music Conservatoire in Katowice by its two professors and outstanding composers Bolesław Szabelski and Bolesław Woytowicz. A spiritual patron of Silesian music and a would-be rector of the Academy, Karol Szymanowski, influenced the fate of the university indirectly through his disciple – the same Bolesław Szabelski. And perhaps it might have been the impact of Szymanowski's personality on the composers to which we owe the firm sense of identity of the Silesian School. This combination of group and regional identity was at the origin of a community of values, connecting the next generation of artists.

The most valuable of the musical manuscripts gathered in the Karol Szymanowski Academy of Music Library in Katowice is a collection of around 800 pieces by representatives of the Silesian School. Among other things the works

include the musical legacies of the composers, autographs from 20th and 21st century and manuscripts by composers of the so-called Generation '51. One current problem is the computer printouts handed to the archive by artists. A rule has been adopted that printouts can be introduced into the catalogue only when the manuscripts fulfil the following condition: the author must mark them with unique, individual traits – for example a signature, a date, a handwritten dedication, major alterations, etc.

The term Silesian School caught on for good in the next generation of composers, which was a generation of Szabelski and Woytowicz's pupils. Among them we should mention such outstanding individualities as Witold Szalonek, Wojciech Kilar or Henryk Mikołaj Górecki. The strong need to emphasize their identity did not fade with time, just the opposite – the name Silesian School became a recognizable brand which artists used to introduce themselves during their numerable visits to Warsaw Autumn Festival.

The composers often experimented in search of their own unique style. Both Szabelski and Woytowicz underwent a metamorphosis of this sort and developed their techniques towards dodecaphony. They both also stood on the front of simultaneously developing orientations: romantic, expressionist and neoclassic. Those who turned to the twelve-note dodecaphonic technique included not just the teachers but also the graduates (Kilar, Gawlas, Szalonek, Górecki). The Silesian School of composing can be compared with the Second Viennese School. The latter was active in twentieth-century Vienna, and its leading representatives were its creator A. Schönberg and his two most remarkable pupils A. Webern and A. Berg. Their artistic works opposed to aesthetics of neoromanticism and impressionism; instead, they represented tendencies of constructivism that were present in a composing technique they applied and propagated; that is, in dodecaphony. The group began to fall apart around 1933, and finished working eventually when Schönberg died in 1951. The Silesian School, however, managed to make it through till today, forming the next generations of outstanding composers.

Finally, the third generation came, hailed as the Generation '51, which appears to be directly connected with the phenomenon of the Silesian School. The representatives of this group were students of Górecki and Świder (who himself was a pupil of Woytowicz) – again three great individualities, Eugeniusz Knapik, Aleksander Lasoń and Andrzej Krzanowski who suddenly and prematurely died in 1990. The shared features of the Generation '51 works do not involve style nor technique of their composing, but they do have something in common. Their characteristic is a poetic and poetical-dramatic approach towards the music they create, a lively interest in a revival of old links of music and word, a style called "new romanticism". The Silesian School has been a space of growth for generations of musicians, and by generations we mean not only the stylistic traits of the aesthetics-poetics but also the length of time which has been nearly 70 years now!

Speaker: Hanna **Bias** (Karol Szymanowski Academy of Music Library, Katowice)

Presented by the Programme Committee

Chair: Stanisław Hrabia (Jagiellonian University, Kraków)

11.00–12.30

Digitisation of music: Projects and perspectives

Bach Digital. Das internationale Portal für Bach-Forscher, Musiker, Musikliebhaber und demnächst auch den musikalisch interessierten Nachwuchs

Abstract:

Seit 2002 ist die vom Bach-Archiv Leipzig betreute und kostenfrei zugängliche Bach-Datenbank „Bach Digital“ im Internet verfügbar. Sie erfasst alle weltweit vorhandenen Handschriften mit Werken Johann Sebastian Bachs und führt 70 Jahre Bach-Quellenforschung mit wenigen Klicks jedem Interessierten vor Augen: in der Musikwissenschaft exzeptionell und mittlerweile als wissenschaftliches Hilfsmittel bestens etabliert. Seit 2011 sind nun 90% aller weltweit vorhandenen Bach-Autographe und -Originalstimmen in digitalisierter Form im Netz verfügbar (DFG-gefördert), ein Meilenstein für Bach-Forschung und Bach-Musizierpraxis.

Die Kombination von hochauflösenden Digitalisaten und komplexer Metadatenansammlung hat Bach digital zu einem insgesamt wegweisenden Portal nicht nur für die Bach-Forschung gemacht.

Von 2013-2015 erfolgt nun die Erweiterung: die Digitalisierung früher Abschriften von J. S. Bachs Werken durch Schüler und Zeitgenossen, ebenfalls DFG-gefördert sowie Musikalien der Bach-Familie insgesamt, darunter das „Alt-Bachische Archiv“, die private Musikaliensammlung J. S. Bachs mit Musik seiner Vorfahren sowie Autographe und originale Aufführungsmaterialien Carl Philipp Emanuels. Alle diese Quellen stammen aus den drei weltweit größten Bach-Sammlungen, der Staatsbibliothek zu Berlin, der Sächsischen Landes- und Universitätsbibliothek Dresden sowie dem Bach-Archiv Leipzig. Zudem werden Metadaten von Quellen mit Musik der gesamten Bachfamilie (Abschriften und alte Drucke) zu sämtlichen in Österreich und den ehemaligen österreichischen Kronländern Böhmen, Mähren, Oberungarn, Ungarn etc. vorhandenen werden 2013 abrufbar sein. Damit werden erstmalig die Grundlagen zu einem wichtigen Aspekt der Bach-Rezeptionsforschung zur Verfügung gestellt, nämlich die Verbreitung der Musik der Bach-Familie in Wien, dem musikalischen Zentrum um 1800.

Schnittstellen des MyCore-basierten Open Source Systems Bach Digital sind vorhanden (OAI) und werden sukzessive genutzt (Europeana u.a.).

Bach digital erweitert mit dem Jahr 2013 auch seine Präsentationsart und möchte gerade auch den musikalischen Nachwuchs mit musikpädagogisch inspirierten digitalen Angeboten das Thema Bach nahebringen. Zwei Tools sollen sein: „Klingende Autographe“ (mit Audiostream, digitalem Blättern am Bildschirm), bei denen graphisch-auditiv Bachs Eigenschrift zum Klingen gebracht wird (z.B. beim Weihnachtsoratorium) und ein „Digitales Instrumenten-Museum“ bzw. ein „Virtuelles Orchester“: das vielfältige, heute teilweise gar nicht mehr verwendete Instrumentarium Bachs (vom Clavichord bis zum Zink) soll in Audiobeispielen in verschiedenen Kombinationen ansteuerbar sein und mit Bildern und Kommentaren versehen werden.

Speaker: Christine **Blanken** (Bach-Archiv Leipzig, Leipzig)

A new virtual library for libretti. Digitizing and presenting the libretti of the Her Collection at the Bavarian State Library

Abstract:

Since 2009 the Bavarian State Library has been cataloguing and digitizing one of the most important libretti collections in the world: the Her Collection. The project was funded by the German Research Foundation (DFG) and had three aims:

1. Basic and advanced cataloguing of the Her-collection, based on the RISM US-Libretto project (with development of the cataloguing rules)
2. Digitizing the Her-collection according to the best practice standards on digitization historical materials (provided by the DFG)
3. Development of a new libretto portal incorporating the Her Collection as well as the libretto collection of the German Historical Institute in Rome (DHI) using newest technologies of search machine indexing, data filtering, and so on.

The lecture will deliver insight into the solutions of the project as best practice examples. The development of the portal will continue, including more libretto materials from other libraries in Germany. Based on this development a discussion can be initiated on widening the portal to a worldwide libretto portal.

Speaker: Franz Juergen **Goetz** (Bayerische Staatsbibliothek, München)

Using optical music recognition to navigate and retrieve music documents

Abstract:

Optical music recognition (OMR) is a technology that has been developed since the 1960s that uses shape recognition techniques to extract music notation from a digital page image. This technology has enabled users to automatically transcribe pages of music as a shortcut for manually entering the notation into a notation editor. As such, the typical use case is for a single user at a desktop workstation, operating on a relatively small number of pages. The content is transcribed and saved in a format that allows the user to import it into a notation editor. Any relationship between the content and the original image of the score is lost.

In the past decade, however, libraries and archives have been digitizing their vast collections. With textual materials, optical character recognition (OCR) has been used to provide a valuable navigation tool for giving users page-level access to these books. Using OCR, organizations have been able to extract and index the textual content of billions of page images. Users can then search and retrieve the original page images, not just the transcribed content. They can see their search terms highlighted *in situ* with the original page layout, photographs, illustrations, and other non-textual content intact. This is an extremely useful and valuable method of navigating digitized page images, since users are interacting with a visually similar copy of the original book, not simply transcribed text.

For music materials, however, no OMR software exists that can provide this functionality. With a focus primarily for transcription, all correspondence between the musical content and the original page image is lost, making it difficult or impossible to navigate large collections efficiently or effectively. Since OMR software is based on the traditional single-user desktop application paradigm it is not suitable for automatically processing billions of page images. No single human or organization can hope to process this much material with a limited workforce and budget. OMR software must be transformed into a distributed platform where many different organizations and individuals – libraries, archives, academics, hobbyists – can work together.

In this talk we will present our work on re-thinking the OMR process specifically for large-scale music document recognition for the purpose of search and retrieval. We will demonstrate a prototype OMR web application, Rodan, that operates in any modern web browser on desktops, laptops, and even mobile tablet and phone devices. We will demonstrate how it is being used to provide page-level access to digitized music sources. Finally, we will discuss the potential long-term impact on digital music librarianship and how this can change the ways users navigate and interact with large collections of music materials.

Speakers: Andrew **Hankinson** (Centre for Interdisciplinary Research in Music Media and Technology, McGill University, Montréal), Ichiro **Fujinaga** (McGill University, Montréal)

Presented by the Commission on Audio-Visual Materials

Chair: Andrew Justice (University of North Texas, Denton, TX)

11.00–12.30

Sub-commission on UNIMARC

Working meeting

Chair: Isabelle Gauchet Doris (Centre de documentation de la musique contemporaine, Paris)

12.30–14.00

Lunch

14.00–15.30

General Assembly with information session and closing session

Information session

Chair: Stanisław Hrabia (Chair, IAML Programme Committee)

An opportunity to make short announcements on topics of professional interest to all conference delegates.

Please note that announcement should be of 3-4 minutes maximum duration. There will be no opportunity to use audio-visual equipment. Delegates wishing to contribute to this session should first contact the Chair Stanisław Hrabia (Jagiellonian University, Kraków) programme@iaml.info

Closing session

Chair: Roger Flury (President, IAML)

16.00–17.30

IAML Board meeting

Board members only

19.00

Farewell dinner

Palais Ferstel