

Broadcasting and Orchestral Libraries Section Report 2019

Working Meeting Tuesday 16th of July 2019

Special guests invited from the Kraków Opera House: Karolina Gwardzik & Lesvel Pacavel. They invited us to a guided tour at Wednesday from 11.00. Address: Lubicz Street no. 48

Sabina started the working meeting by summing up last year's working meeting and reviewed the following terms of reference for the section:

- Cooperation with related organizations and institutions, as for instance IASA and MOLA
- More open sessions to be evaluated in the conferences, to attract new members
- Cooperation with our colleagues in teaching institutions
- Further focus on the handling of performing materials and ephemera

Sabina asked the meeting to evaluate today's open session. People generally seem pleased with the combination of a lecture on audio material from the vice-chair of IASA, with a presentation of an interesting digitization project in the Netherlands.

We are open for attendees to suggest new ideas for the next conference in Prague

- Publisher representatives – possibly Bärenreiter Prague, or an editor from the Martinů, Janáček or Dvořák critical editions.
- Theatre visit to [The Estates Theatre](#) – where Mozart's "Don Giovanni" was first performed
- Suggestion to have a joint meeting next year with the Study Group on Access to Performance Ephemera (Chair: Katharine Hogg)
- Digital scores – invite a speaker who has experiences with electronic performance materials, eg for iPads. This should be users rather than a supplier.

We went round the table to report of activities over the last year:

- Sabina gave a report on her cooperation with the Italian Central National Bibliographic Agency for the editing of national cataloguing rules for non-published music materials. It is rare and important that a central agency requires cooperation of an opera orchestra librarian in order to establish norms for the description of music resources.
- Milly Pasqualini from the Teatro Municipal SP in Brazil on Training for Orchestral Librarians. There is no official education in Brazil so Milly is preparing a course. This will take place in late July-August, for 8 hours. Most "librarians" doing this work nowadays are doing this part time and combine this with playing and they need continuous training.
- [MOLA](#) has published training materials. Look also for open publications. For instance "The performance Librarian – A Career Introduction" and "MOLA Guidelines for Music Preparation" can be interesting for new orchestral librarians.
- Jutta Lambrecht has run short tours to her library where she explains what the orchestral library does. Musicians have found the tours very helpful and it has raised the awareness of the service.
- Evabritt Selén has done the same at the Swedish Broadcasting corporation, as they now have new directors. This was successful, and attracted around 40 people.

- Copyright rules prevent the copying that an orchestra will need for performances, and to store these. This is a problem in Poland since last year, as they only can share 1 copy of each performance. Suggestion for everyone to negotiate with the rights society for copying in each country, as it is possible for institutions to do agreements for this and often at affordable fees, as long as it doesn't violate the composer's intellectual property rights.
- Jutta told the meeting about work in progress on Bernd Alois Zimmermann's Gesamtausgabe. The WDR library are working with Die Wissenschaftliche Verlag to create the edition. She will keep us posted on the progress.
- Nienke asks if anyone has experiences with electronic performance materials, e.g. for tablets. She visited a Dutch orchestra which was trialling *Newzik*. The musicians told her that the music sounded different, especially for string players as they didn't share a stand. There were also problems with reading the tablets for some people. The Sinfonietta Amsterdam have recently started to use the *Newzik* system.
- What does this mean for archiving the performance material? We should follow this area closely as this will expand, and as mentioned, think of candidates to invite for next year's conference.

An idea has arisen to work on a common document from this group about performing materials and ephemera: How to manage these in a best practice?

Topics: Cataloguing, copyright issues, availability, digitizing material, handling historical materials on previous performances. Can we write down recommendations or directions in this group?

Suggestions to be sent to Sabina, Peter and Tone (See below for email links)

Next year (Prague 2020) there are elections coming up, and this section needs new officers for Chair, Vice chair and Secretary. Sabina asks everyone to think about it, and put suggestions forward to her, Peter or Tone.

[Sabina Benelli](#)

[Peter Linnitt](#)

[Tone Nøtvik Jakobsen](#)

Thank you for participating and for an interesting meeting!

Tone Nøtvik Jakobsen,

Secretary, 21.07.2019