

**International Association of Music Libraries, Archives and
Documentation Centres (IAML)
International Musicological Society (IMS)
Joint Conference and Symposium
AMSTERDAM, 5-10 JULY 2009**

IAML ABSTRACTS

Monday 11.00 – 12.30

Various Projects in Dutch Libraries

Music Centre of the Netherlands : Documenting and Promoting Contemporary Music In All Genres for Professionals.

Speaker: Els van Swol (Music Centre of the Netherlands, Amsterdam).

Music Center the Netherlands (MCN) was formed by merging the following institutions providing music support to the professional market: Donemus, Gaudeamus, De Kamervraag, Nederlands Jazz Archief (NJA, the Dutch Jazz Archives), the Jazzorganisatie (Jazz Organization), the Dutch Jazz Connection and the Dutch Rock and Pop Institute (NPI). MCN/MIC's objective is to introduce a variety of users ranging from semi-professionals to professionals and academics to the added value that crossover and synergies between the various genres and organizational roles can offer.

Its two areas of focus are the connections between genres and organizational roles both in Dutch music from mainly the 20th century and at an international level. Users are given access to the combined collections, made up of every conceivable medium including sheet music (in printed, handwritten and PDF form), sound recordings ranging from old tapes to CD-Rs provided by composers and artists, music magazines and journals, a book collection, documentation material (e.g. press cuttings, articles, reviews and scrapbooks) and photographs.

The materials making up the collection vary in emphasis depending on the genre. At a later stage, the strong points of the various organizations having merged to form MCN may be developed to encompass other genres.

[You are kindly invited to visit Music Centre of the Netherlands on Monday July 6, 17.30 h.

See the subscription list at the registration desk. Please put your name on it before 13 h.

Thank you in advance! We hope to see you in our beautiful building, Rokin 111, in the centre of Amsterdam.]

The Netherlands Music Institute as a Source for Musicological Research.

Speaker: Ellen Kempers (Netherlands Music Institute, The Hague).

The Netherlands Music is the national depository of the Dutch musical inheritance in the broadest sense. Both, the storage and the preservation of this inheritance belong to the main tasks of the institute. A good and well-equipped library contributes to the availability of the Dutch musical sources and archives for research, teaching and performance, and makes the NMI one of the best information centers in the Netherlands, especially in the field of the classical repertoire. Various examples will illustrate the wide scope of the collections deposited in the NMI. At the same time attention will be given to some unexpected and in many respects unknown and hidden richness of Dutch musical life.

Het Nederlands Muziek Instituut in Den Haag de bewaarplaats van het muzikaal erfgoed van Nederland.

Daarnaast heeft het NMI een functie als research library en als informatiecentrum voor het Nederlandse muzikleven, vooral ten aanzien van het klassieke repertoire. Aan de hand van enkele voorbeelden zal niet alleen een beeld worden gegeven van de veelzijdige collectie die door het NMI wordt beheerd, maar ook van het rijke - voor een groot deel onbekende - Nederlandse muzikleven.

The Willem Mengelberg Conducting Scores in the NMI Archives as a Source for Musical Interpretation.

Speaker: Frits Zwart (Netherlands Music Institute, The Hague).

Willem Mengelberg (1871-1951) was a world famous conductor, contemporary of Arturo Toscanini and an advocate of many contemporary composers such as Gustav Mahler and Richard Strauss. His conducting scores, kept in the Netherlands Music Institute, are a rich source to obtain an insight into his interpretations and also form a connection to the composer's intentions. Combined with recordings of Mengelberg those scores are a treasure of information on performance practices around 1900 and the first decades of the 20th century.

Presented by the IAML Programme Committee.

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

Monday 11.00 – 12.30

Musical Treasures, Great and Small

The Library of the Society for the Promotion of Music (Toonkunst Bibliotheek): Preserving and Marketing a Treasure Trove of 17th and 18th Century Music Publishing.

Speaker: Simon Groot (University Library of Amsterdam).

With joy we look to adventure movies like 'Romancing the Stone' and 'Treasure Island', in which hidden treasures are searched with only the help of obscure maps and mysterious clues. The route on a rainy day from the railway station to a library, with a map taken from the internet, is of course far less appealing. Though it might be the route to a hidden treasure, of which the intrinsic value for the investigator in question dulls the gold and the diamonds of the adventure films.

Preservation of historical music collections is of course very important, but marketing the musical inheritance is no less important indeed. People should know where they can go for the possible finding of musical treasures. Collections that are not seen will lose their support from the public and finally from the authorities as well. This is what happened to the Library of the Society for the Promotion of Music (Toonkunst – Bibliotheek). Happily a good solution came for this prominent collection of Dutch musical heritage, but we have to learn from these facts and take care that we don't make the same mistakes again.

The marketing of the Toonkunst-collection – now part of the library of the University of Amsterdam – is one of the main tasks of the curator of this collection. In this lecture he explains how he works with students from the musicology departments of the Dutch universities, how the students from the conservatories do researches in the library to make attractive concert programs as a part of their education program, how he is creating a concert series with musical items from the library, how he tries to interest people from other scientific disciplines – like economists – for the study of certain aspects of the musical life in the past: preserving and marketing a treasure trove of 17th and 18th century music publishing.

La Bibliothèque de la Société pour la promotion de la musique (Toonkunst Bibliotheek) : la conservation et le marketing d'un trésor de l'édition musicale des 17e et 18e siècles.

C'est avec plaisir que nous regardons des films d'aventure tels que « À la poursuite du diamant vert » et « L'île au trésor » dans lesquels les protagonistes partent à la recherche de trésors cachés, aidés seulement de cartes obscures et d'indices mystérieux. Le trajet qui mène, par un jour de pluie, depuis la gare jusqu'à la bibliothèque avec une carte trouvée sur l'internet est beaucoup moins attirant. Il pourrait pourtant bien mener à la découverte d'un trésor dont la valeur intrinsèque pour le chercheur en question fait pâlir, en comparaison, l'or et les diamants des films d'action.

La conservation des collections musicales historiques est bien sûr très importante mais le marketing du patrimoine musical ne l'est certainement pas moins. Le public devrait savoir vers où se tourner pour trouver d'éventuels trésors musicaux. Les collections qui ne sont pas visibles vont perdre le soutien du public et puis finalement celui des autorités. C'est ce qui s'est passé avec la Bibliothèque de la Société pour la promotion de la musique (Toonkunst Bibliotheek). Heureusement, une solution satisfaisante fut trouvée pour cette importante collection du patrimoine musical néerlandais mais il nous faut retenir une leçon de cette expérience et nous assurer de ne pas refaire les mêmes erreurs.

Le marketing de la collection Toonkunst – maintenant intégrée à la bibliothèque de l'Université d'Amsterdam – fait partie des principales tâches du conservateur de cette collection. Dans cette communication, celui-ci explique comment il travaille avec les étudiants des départements de musicologie des universités néerlandaises, comment les étudiants des conservatoires utilisent la bibliothèque dans le cadre de leurs études pour composer des programmes de concerts attrayants, comment il est en train de créer une série de concerts basés sur la collection de la bibliothèque, comment il tente d'intéresser les chercheurs d'autres disciplines – comme les économistes – à l'étude de certains aspects de la vie musicale du passé : la conservation et le marketing d'un trésor de l'édition musicale des 17^e et 18^e siècles.

Die Bibliothek der Gesellschaft für die Verbreitung von Musik (Toonkunst Bibliotheek): Erhaltung und Marketing einer Schatztruhe von Musikveröffentlichungen des 17. und 18. Jahrhunderts.

Mit Freude sehen wir Abenteuerfilme wie 'Auf der Jagd nach dem grünen Diamanten' und 'Die Schatzinsel' in denen versteckte Schätze nur mit Hilfe von obskuren Karten und mysteriösen Hinweisen gefunden werden. Die Route vom Bahnhof zu einer Bibliothek an einem regnerischen Tag ist viel weniger ansprechend, obwohl es die Route zu einem versteckten Schatz sein kann, wobei der intrinsische Wert für den Forscher das Gold und die Diamanten der Filme verblassen lässt.

Die Erhaltung von historischen Musiksammlungen ist natürlich sehr wichtig, aber das Marketing des Musikerbes ist nicht weniger bedeutend. Leute sollten wissen, wo sie nach musikalische Schätzen suchen können. Sammlungen, die nicht angesehen werden, verlieren ihre Unterstützung durch die Öffentlichkeit und letztlich auch von den Behörden. Dies ist genau das, was der Bibliothek der Gesellschaft für die Verbreitung von Musik (Toonkunst – Bibliotheek) passierte. Zum Glück gab es eine gute Lösung für diese bedeutende Sammlung des niederländischen Musikerbes, aber wir müssen von diesen Tatsachen lernen und aufpassen, dass wir nicht die gleichen Fehler wiederholen.

Das Marketing der Tonkunstsammlung, nun Teil der Bibliothek der Universität von Amsterdam, ist eine der Hauptaufgaben des Kurators dieser Sammlung. In diesem Vortrag erklärt er, wie er mit den Studenten der musikwissenschaftlichen Abteilungen der niederländischen Universitäten arbeitet, wie die Studenten der Musikhochschulen Forschung in der Bibliothek für attractive Konzertprogramme als Teil ihres Studiums betreiben, wie er eine Konzertserie mit Musik aus der Bibliothek erstellt, und wie er versucht, Leute aus anderen wissenschaftlichen Disziplinen an den Studium bestimmter Aspekte musikalischen Lebens, zu interessieren, die Erhaltung und das Marketing einer Schatzkiste vom Verlegen von Musikalien im 17. Und 18. Jahrhundert.

"Musica Claromontana" - Music in the Greatest Marian Sanctuary in Poland: Attributions, Forms, Style, Exchange of Repertoire.

Speaker: Aleksandra Patalas (Jagiellonian University, Krakow).

In the archives of the famous Marian sanctuary at Jasna Góra (Clara Mons), there are preserved ca. 2000 manuscripts and ca. 500 prints containing repertoire performed in the monastery in the 18th and 19th century. It is the biggest Polish collection of musical items of that period, which - thanks to the group of Polish musicologists - for a couple of years has been systematically investigated. These sources give us insight in the local musical tradition within the period of more than two centuries. *Musica claromontana* contains pieces of various origins: not only composed in Poland, but - in majority - coming from other European countries. At present, the musicological research concerns many problems, such as:

- question of false or conflicting attributions (the most spectacular case being of compositions ascribed to Mozart)
- functions of music in the sanctuary
- style changes of catholic church music in the 18th century in Central Europe
- unknown pieces by local composers, some of them of European renown (for example Marcin Józef Żebrowski)
- exchange of repertoire between Poland and neighbouring countries
- foreign composers active at Jasna Góra

So far, there results of the musicological activity have been as follows: publication of selected compositions and CD recordings, organisation of concerts and conferences, publication of conference papers (in preparation). There are plans of creating on-line library of the whole collection of *Musica Claromontana*.

« Musica claromontana » : la musique dans le plus grand sanctuaire marial de Pologne : attributions, formes, style, échange de répertoire.

Les archives du célèbre sanctuaire marial de Jasna Góra (Clara Mons) comprennent environ 2000 manuscrits et environ 500 imprimés représentant le répertoire exécuté au monastère au cours des 18^e et 19^e siècles.

Elles constituent la plus importante collection polonaise de documents musicaux de cette période et ont fait l'objet de recherches systématiques de la part de musicologues polonais au cours des dernières années. Ces sources éclairent la tradition musicale locale sur une période de plus de deux siècles. Musica claromontana contient des pièces d'origines diverses ; certaines ont été composées en Pologne mais la plupart proviennent d'autres pays européens. Les recherches musicologiques ont présentement pour objet plusieurs questions telles que :

- les attributions fausses ou contradictoires (le cas le plus spectaculaire étant les compositions attribuées à Mozart)
- les fonctions de la musique au sanctuaire
- les changements de style dans la musique d'église catholique dans l'Europe centrale du 18e siècle
- les pièces inconnues de compositeurs locaux, certains de réputation européenne (par exemple Marcin Józef Żebrowski)
- l'échange de répertoire entre la Pologne et les pays voisins
- les compositeurs actifs à Jasna Góra

Jusqu'à présent, l'activité musicologique a débouché sur la publication de compositions choisies et de disques compacts, l'organisation de concerts et de conférences ainsi que la publication d'actes de conférences (en préparation). Des plans ont également été élaborés pour numériser la collection entière de Musica claromontana.

"Musica Claromontana" – Musik in der grössten marianischen Klosters in Polen: Zuschreibungen, Formen, Stile, Austausch von Repertoire.

In den Archiven des berühmten marianischen Klosters bei Jasna Góra (Clara Mons), sind ca. 2000 Handschriften und ca. 500 Drucke mit Repertoire, das im 18. Und 19. Jahrhundert im Kloster aufgeführt wurden, erhalten. Es handelt sich um die grösste polnische Sammlungen Musikwerke jener Zeit, die, dank einer Gruppe polnischer Musikwissenschaftler, seit ein paar Jahren systematisch untersucht worden sind. Diese Quellen geben uns Aufschluss über die locale musikalische Tradition innerhalb eines Zeitraumes von mehr als Jahrhunderten. Musica claromontana enthält Stücke verschiedener Herkunft: nicht nur in Polen komponierte, sondern – in der Mehrheit – aus europäischen Ländern ausserhalb Polens stammend. Zur Zeit beschäftigt sich die musikwissenschaftliche Forschung mit vielen Problemstellungen, wie zum Beispiel:

- Frage falscher oder widersprüchlicher Zuschreibungen (der spektakulärste Fall war der einiger Kompositionen, die Mozart zugeschrieben worden waren)
- Funktionen von Musik im Kloster
- Stiländerungen katholischer Kirchenmusik im 18. Jahrhundert in Zentraleuropa
- Unbekannte Stücke lokaler Komponisten, von denen einige europaweit bekannt waren (zum Beispiel Marcin Józef Żebrowski)
- Austausch von Repertoire zwischen Polen und seinen Nachbarländern
- Ausländische Komponisten, die in Jasna Góra aktiv waren

Bis jetzt gibt es folgende Ergebnisse der musikwissenschaftlichen Aktivitäten: Herausgabe ausgewählter Kompositionen und CD Aufnahmen, Organisation von Konzerten und Tagungen, Veröffentlichung von Tagungsreferaten (in Vorbereitung). Es ist geplant, eine online-Bibliothek der gesamten Sammlung der Musica Claromontana herzustellen.

A New Catalogue of Works for Johann Joseph Fux. Experiences in Libraries and Archives Within a Long-term Project.

Speaker: Thomas Hochradner (Universität Mozarteum Salzburg).

The groundwork preceding the project begun in 1991 to create a thematic catalogue for Austria's most significant baroque composer, Johann Joseph Fux, emporal master of music from 1713 to 1741, had been fairly basic. Most contacts were made through correspondence by letter. It soon appeared that Fux's works had been disseminated far beyond Vienna with an amazing number of copies of several editions of his tutor *Gradus ad Parnassum* being found in the US and Canada. This led to the geographic extension of the project. Furthermore, the political opening of Eastern European countries and the increasing digitisation of RISM and other internet resources made virtual work on the project easier, though sometimes also cumbersome. This paper will provide a critical interim report.

Un catalogue thématique des œuvres de Johann Joseph Fux.

En 1991, fut entrepris le projet de créer un catalogue thématique des œuvres du plus important compositeur baroque autrichien, Johann Joseph Fux, maître de musique de la chapelle impériale de 1713 à 1741. Le début du travail fut modeste. La plupart des contacts furent établis par correspondance. On s'est vite aperçu que les

œuvres de Fux avaient été diffusées bien au-delà de Vienne, et un nombre surprenant de copies d'éditions réalisées par son tuteur *Gradus ad Parnassum* furent retrouvées aux États-Unis et au Canada. Le projet pris alors une dimension internationale insoupçonnée. En outre, l'ouverture politique des pays d'Europe orientale et l'accès aux sources numérisées du RISM ainsi qu'à d'autres ressources virtuelles sur Internet rendirent le travail plus facile mais parfois plus lourd. Le but de cet exposé est de faire un bilan critique provisoire du projet.

Ein neues Werkverzeichnis für Johann Joseph Fux. Bibliotheks- und Archiverfahrungen eines Langzeitprojektes.

Als die Recherchen und Quellenaufnahmen zu einem neuen Werkverzeichnis für Johann Joseph Fux – als kaiserlicher Hofkapellmeister von 1713–1741 der bedeutendste österreichische Barockkomponist – im Jahr 1991 begonnen wurden, waren die Grundlagen zur Durchführung eines solchen Projektes noch vergleichsweise bescheiden gelegt. Über briefliche Korrespondenz wurde der Großteil der Kontaktschließungen abgewickelt. Da sich bald zeigte, dass Fux' Werke weit über den Zentralraum Wien hinaus Verbreitung gefunden hatten, Exemplare der diversen Auflagen seines Lehrwerks *Gradus ad Parnassum* in erstaunlicher Dichte sogar in den USA und Kanada nachzuweisen waren, legte das Projekt eine ungeahnte geographische Dimension zu. Umso mehr begleiteten, erleichterten vielfach, erschwerten aber auch manchmal die politische Öffnung Osteuropas, die fortschreitende Digitalisierung von RISM und die Zugriffsmöglichkeiten der virtuellen Welt die Arbeiten im Projekt. Das Referat wird eine kritische Zwischenbilanz vorlegen.

Presented by the Research Libraries Branch.

Chair: Stanisław Hrabia (Jagiellonian University, Krakow).

Tuesday 09.00 –10.30

Manuscript Culture

Alexander Medina Harrison and His *Guitar Book*.

Speaker: Kendall Crilly (Yale University, New Haven).

The Irving S. Gilmore Music Library at Yale University, in New Haven, Connecticut, holds a volume of guitar sheet music that is of great interest. Kept under the shelfmark Rare M125 G9683+, the volume is a binder's collection that brings together American and European imprints of guitar solos, guitar methods, and songs with guitar accompaniment. Binder's collections, in which diverse works of music are bound into a single volume, were extremely popular in the United States in the nineteenth and early twentieth centuries. They are primarily collections of piano music and songs with piano accompaniment, and today these collections are important social documents that preserve musical works that amateurs enjoyed playing and singing in their homes. Binder's collections of music for other instruments, such as guitar, are less common. Bound in 1876 for Alexander Medina Harrison, the collection that is the subject of this paper was acquired during Harrison's wide-ranging travels as an artist in the United States Coast Survey, the government bureau that mapped the coastline of the U.S. during the nineteenth century. Included in Harrison's collection are European imprints that he acquired in California during the gold rush, sheet music that refers to topical events and personalities such as Jenny Lind, and transcriptions of music by Stephen Foster and other popular American composers. As a unique musicological and social artefact, Harrison's guitar book provides a glimpse into amateur guitar playing in the United States during the nineteenth century.

Alexander Medina Harrison et son *Livre de guitare*.

La bibliothèque S. Gilmore Music Library de l'Université de Yale, à New Haven dans le Connecticut possède un volume de partitions de guitare de grand intérêt. Gardé sous la cote rare M125 G9683+, ce volume est une collection qui réunit des publications américaines et européennes de solos de guitare, de méthodes de guitare et de chansons avec accompagnement à la guitare. Les collections reliées dans lesquelles divers morceaux de musique sont rassemblées dans un seul volume étaient extrêmement populaires aux États-Unis d'Amérique au dix-neuvième et au début du vingtième siècle. Ce sont principalement des collections de musique de piano et de chansons avec accompagnement au piano. Aujourd'hui ces collections sont d'importants documents sociaux qui préservent les oeuvres musicales que les amateurs prenaient plaisir à jouer et à chanter dans leur foyer. Les collections reliées de musique pour d'autres instruments tels que la guitare sont moins courantes. Reliée en 1876 pour Alexander Medina Harrison, la collection qui est le sujet de cette communication a été acquise durant les longs voyages de Harrison en tant qu'artiste dans le "United States Coast Survey", le bureau gouvernemental qui cartographiait les côtes des États-Unis durant le dix-neuvième siècle. La collection comprend des publications européennes qui ont été acquises en Californie durant la ruée vers l'or, des partitions qui font référence à des événements d'actualité et à des personnalités telles que Jenny Lind et des transcriptions de musique de Stephen Foster et autres compositeurs célèbres américains. En tant qu'artéfact musicologique et social, le livre de guitare de Harrison offre un regard sur le répertoire amateur de guitare aux États-Unis durant le dix-neuvième siècle.

Les partitions annotées dans les matériels de l'orchestre de la Société des concerts du Conservatoire.

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

La Société des concerts du Conservatoire (1828-1967) a accumulé au cours des années une très importante bibliothèque d'orchestre aujourd'hui conservée au département de la Musique de la Bibliothèque nationale de France. Les matériels d'orchestre imprimés ou manuscrits qui la forment comportent de nombreuses indications ajoutées par les musiciens pendant les répétitions et en vue du concert. La communication souhaite se concentrer sur ces indications présentes dans les partitions des symphonies de Beethoven exécutées par la Société des concerts, principalement sous la direction de Habeneck (1828-1848). Les annotations concernent les tempi, mais aussi l'expression et la dynamique, et permettent ainsi de mieux connaître l'histoire de l'interprétation.

Annotated scores in the collections of the Société des concerts du Conservatoire.

The Société des concerts du Conservatoire (1828-1967) has accumulated during its existence a very important orchestral library, today held in the Département de la Musique of the Bibliothèque nationale de France. The printed and manuscript orchestral parts display many performance annotations added by the musicians during the rehearsals. This paper will concentrate on those indications founded in the Beethoven

symphonies scores used by the Société des concerts, under the direction of Habeneck (1828-1848). These annotations have to do with tempi, but also with expression and dynamics, and allow us to know better the history of performance practices..

Louisiana Baroque: An Eighteenth-Century Manuscript from New Orleans.

Speaker: Mark McKnight (University of North Texas).

Few American cities have been the subject of as much interest from a musical perspective as New Orleans. While much of the focus on New Orleans music has centered on the city's contributions to jazz and rhythm and blues, less attention has been paid to music during the early years of the city, perhaps because very few primary documents from this period are extant. One surviving source, a manuscript copy of a collection of Italian and French airs long held in the library of the Ursuline nuns in New Orleans, provides an intriguing glimpse into musical life in eighteenth-century New Orleans.

This manuscript, a copy of *Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec le basse* (7 v., Paris, 1731-1737), was copied in 1736 and presented to the nuns of the Ursuline convent in New Orleans in 1754. It is considered the oldest musical document from New Orleans or the Lower Mississippi River Valley. Comprising the first four volumes of the original, the manuscript contains contrafacta of vocal selections—airs, vaudevilles, etc.—from such composers as Lully, Campra, Desmarets, Couperin, and Montéclair, fitted with new, sacred texts designed for moral guidance and instruction. Such parody practice, common during this time, allowed young women of virtue to enjoy the pleasures of secular music devoid of its original, more worldly, connotations. This paper compares the New Orleans manuscript with the original and explores its importance as one of few surviving documents of eighteenth-century musical life in New Orleans.

Louisiana Baroque: Un manuscrit du 18ème siècle de la Nouvelle-Orléans.

Peu de villes américaines ont été le sujet de plus d'intérêt d'une perspective musicale que la Nouvelle Orléans. Bien que le focus de la musique de la Nouvelle Orléans est centré sur les contributions de jazz et rythmes et blues, bien moins d'attention a été donné à la musique durant les jeunes années de cette ville, peut-être du fait que peu de documents primaires de cette période sont encore en existence. Un document d'origine primaire a pourtant survécu: une copie manuscrite d'une collection d'airs en italien et français maintenue longtemps dans la bibliothèque des soeurs Ursulines de la Nouvelle Orléans.

Ce manuscrit, une copie de *Nouvelles poésies spirituelles et morales sur les plus beaux airs de la musique françoise et italienne avec le basse* (7 v., Paris, 1731-1737), a été copié en 1736 et présenté au couvent des soeurs Ursulines de la Nouvelle Orléans en 1754. Ce manuscrit est considéré le plus vieux document musical de la Nouvelle Orléans ou de la vallée de la rivière du bas Mississippi. Dans ces quatre premiers volumes de l'original, le manuscrit comprend des contrafacta de sélections vocales -- airs, vaudevilles, etc -- de compositeurs comme Lully, Campra, Desmarets, Couperin et Montéclair, adapté de nouveaux textes sacrés désignés pour les conseils et l'instruction morale. Une telle pratique de parodie, bien que courante à cette époque, donnée aux jeunes filles de bonne vertu l'occasion de prendre plaisir à la musique séculaire dépourvue de ses connotations originales et mondaines. Cette communication compare le manuscrit de la Nouvelle Orléans avec l'original et explore son importance comme l'un parmi peu de documents qui ont survécu la vie musicale du dix-huitième siècle à la Nouvelle Orléans.

Presented by the Bibliography Commission and the IAML Programme Committee.

Chair: David Day (Brigham Young University, Provo).

Tuesday 09.00 –10.30

Portals and Archives

Federating Performing Arts Archives at a National Level: the Portal of the French Orchestras and the Portal of World Music.

Speakers: Marie-Hélène Serra and Rodolphe Bailly (Cité de la musique, Paris).

This paper describes two projects intended to federate, at a national level in France, digital resources of musical institutions with concerts venues. One concerns the French classical orchestras and the other several centres devoted to traditional music performance.

If the preservation and the promotion of the French classical orchestras' heritage are the main objectives of this federative project, it is in line with a larger ambition, that of encouraging the use of digital means within musical institutions, some of which have more than 100 years of existence.

The three main functionalities offered by the portal (concert schedules ; access to sound and video archives via multiple search criteria ; information retrieval from the concert database) give a global view of the orchestras' activity, for general discovery or professional use. Making the portal dynamic and consistent is the real challenge because it implies each of the orchestras' contribution. A specific web application for metadata input and a shared vocabulary were designed for that purpose.

The portal for traditional and world music harvests metadata (OAI-MPH) from different performing arts institutions in Paris and proposes geographic browsing as well as filtering with people and instruments... The metadata describe events that have been saved through audio and video recordings or fixed images. Thanks to digitization and metadata aggregation, the resources related to this artistic domain get a better visibility on the web. A common vocabulary has been set up, starting from the merging of the existing thesauri. The portal includes an audio and video player for the consultation of excerpts. Depending on the legal authorizations, complete versions of audio and video recordings are accessible either on internet or inside the institution's documentation centre.

<http://www.viedesorchestres.fr>

<http://www.spectaclesdumonde.fr>

Cette communication présente deux projets de mise en commun au niveau national en France des ressources numériques d'institutions musicales ayant une programmation de concerts. Le premier de ces projets concerne les orchestres français de musique classique et le second plusieurs centres dédiés à la musique traditionnelle

The Organ Archives of Utrecht University: Documents of a Mid-20th-Century Protestant Revolution.
Speaker: Stephen Taylor (Utrecht University).

Shortly after World War II, Scandinavian state-of-the-art organ building was hailed as the cure to all evils by progressive church musicians in Holland. The movement was as fiercely promoted as it was opposed, and this chapter of Dutch music history, well documented in the Utrecht archives, vividly reflects not only musical but also social and religious opinions of the time. Many of these archival documents have been digitized recently and are now available through Internet for musicologists, theologians, historians and all other researchers.

Les archives relatives à l'orgue conservées à l'Université d'Utrecht livrent des informations non seulement sur la vie musicale mais aussi sur le contexte social et religieux. Un grand nombre de ces documents d'archives ont été numérisés récemment et sont maintenant consultables sur Internet.

Digital Archive of Greek Songs (1870 – 1960) in the Music Library of Greece.

Speakers: Valia Vraka and Alexandros Charkiolakis (Music Library of Greece "Lilian Voudouri", Athens).

The Greek Music Archive has been established as an integral part of the Music Library of Greece "Lilian Voudouri" from the first day of the Library's function. The Archive comprises Greek composers' manuscripts from the 19th century till nowadays, various collections and miscellaneous archival material (photographs, video recordings, notebooks etc.). One of the collections that has been widely developed is the Archive of Greek Songs, which contains approximately 6000 songs in sheet-music form and covers a period of almost 90 years (1870–1960). This material has been recently digitized. In this paper we intend to specify the historical role of these songs in the genre of Greek Popular Music. Moreover, we will try to show the significance of this collection and the impact that it could have on the research progress concerning Greek music history. Finally, we will focus on all issues that have occurred during the digitization process, including technical ones, and issues that have emerged when handling the final product.

Les archives de musique grecque de la bibliothèque « Lilian Voudouri » comprennent des manuscrits de compositeurs grecs depuis le 19^e siècle jusqu'à nos jours ainsi que plusieurs fonds comportant différents types de documents. Une des collections ayant connu le plus d'enrichissements est le fonds d'archives de chants grecs qui comprend approximativement 6000 chants sous forme de musique en feuille et couvre une période d'au moins 90 ans (1870-1960). Ces documents ont été numérisés récemment.

Dans cette communication, nous nous proposons de préciser le rôle historique de ces chants dans le domaine de la musique populaire grecque et de montrer l'importance de cette collection pour la recherche historique

sur la musique grecque. Enfin, nous nous pencherons sur toutes les questions qui se sont posées durant le chantier de numérisation, en incluant les aspects techniques, et sur celles qui ont émergé une fois le chantier achevé.

Presented by the Archives and Music Documentation Centres Branch and the IAML Programme Committee.

Chair: Marguerite Sablonnière (Bibliothèque nationale de France, Paris).

Tuesday 11.00-12.30

The Prosopography of Renaissance Singers : a New Collective Program / PCR: Prosopographie des Chantres de la Renaissance.

Participants from the PCR program: David Fiala & Philippe Vendrix, directors Grantley McDonald & Camilla Cavicchi, post-doctoral researchers

From 1400 to 1550, European musical life was dominated by five generations of musicians born and trained in a geographical area delineated by rivers Seine and Marne in the south, Meuse (Maas) in the east and the canal from Amsterdam the Rhine in the north. Historically centred on the 15th-century political entity of the Burgundian Low Countries, this so-called “Franco-Flemish” area encompassed the French regions of Haute-Normandie, Picardie and Nord Pas-de-Calais, as well as the present-day Belgium and southern Netherlands.

The data given by musical sources is incomplete and unevenly preserved. A prosopography based on all available documentary sources, tracing this limited and united musical elite who travelled through all Europe, will thus be an indispensable tool for the contextualisation of music history. It is also an important achievement in the social, economic and cultural history of artistic practices, and of their dissemination and professionalisation.

The PCR will consist of an online biographical dictionary of 15th- and 16th-century singers. It will be enlarged along two lines: 1) the inclusion of published data (monographs and articles on a predefined series of musical institutions — European princely chapels, churches of the Burgundian lands and northern France); 2) the inclusion of previously unpublished data submitted by scholars associated to the project. It is due to be launched in the first weeks of 2009; it is thus envisaged that the panel session will also serve as a first feedback from the scholarly community.

After a presentation of the methodology of the project (prosopography, archival sources, historical context, etc), the functioning of the database and of the website, and the result obtained and awaited, a discussion will be organised with 3 to 5 respondents (such as Rob Wegman, Alejandro Enrique Planchart, Véronique Roelvink, Marie-Alexis Colin – list to be finalised), invited by the organisers of the session.

Tuesday 11.00 –12.30

Public Library Horizons

Flanders (Belgium) Developments.

Speaker: Johan Mijls (Bibnet, Antwerp).

Zoeken.bibliotheek.be is a next generation OPAC for the six greatest Public Libraries in Flanders (Belgium). Working closely together with the Dutch organisation Medialab and Centrale Discotheek Rotterdam (CDR), Bibnet configured an Aquabrowser which meets the requirements of many music lovers. Introducing FRBR-concepts through grouping and faceted search, cataloguing more than 300.000 CD's and 3,5 million tracks finally shows return on investment. Adding Last.fm as a recommendation engine, MyDiscoveries as a 2.0 statement and DigiLeen as a service, it makes both professional librarians and library patrons eager to listen to more and other music. Not only music, that is ... unlike many other environments, music in the search engine is fully integrated with other public library materials.

Al coda? The Dutch Librarians' Vision on the Future of Music Collections in Public Libraries.

Speakers: Hanneke van der Veen and Frank Huysmans (University of Amsterdam).

As a consequence of the digital revolution in the last decade, getting access to music and sheet music has changed dramatically. Musicians (both professional and amateur) and music lovers alike have started to legally and illegally access digital sources of (sheet) music. Peer-to-peer distribution of mp3 files, sales through services like Apple's iTunes, and free access sheet music databases have negatively affected the number of library loans of both music CDs and sheet music books. What perspectives do music librarians see for the future of the public library's music collections? What, in their view, can be done to counter or at least mitigate the falling trend? To answer these questions, a web survey was conducted in May/June 2008 among representatives of 30 music departments of public library organizations in the Netherlands. Among other things, the results show that a majority of the music departments surveyed is sceptical about the future of the public library's service (sheet) music provision. Digital service provision is seen as a promising alternative to physical collections, but only a small minority of libraries has started experimenting in the digital realm.

Digital Lending of Music, the Next Chapter.

Speakers: Ole Bisbjerg (State and University Library, Århus), Michiel Laan (Centrale Discotheek, Rotterdam) and friends.

During the last 5-7 years, libraries in these countries have started offering digital music collections to their patrons. Each country has chosen slightly different technical platforms, providers, repertoire and all have had their own experiences on negotiating with relevant rights organizations. Questions were raised as to how these services are to be funded and who should pay? What would be the balance between the digital and the physical music collection and how does copyright and the national law play in? Have we been able to attract new user groups to the libraries with the new service? This presentation will be a follow-up of the Göteborg conference

Presented by the Public Libraries Branch.

Chair: Hanneke Kuiper (Public Library, Amsterdam).

Tuesday 11.00 –12.30

Partnerships and Special Collections

Ethnomusicological Collection Close to Home: Why Community Partnerships Matter.

Speaker: John Vallier (University of Washington Libraries).

Ethnomusicology is intertwined with the development of sound recording technology. In its aspiration to be recognized as a scientific discipline, ethnomusicology depended upon a sound recording's ability to objectively represent music.

With the production of field recordings came the need to care and provide access to them. Archives were established in such centers of ethnomusicological study as Berlin, Vienna, Washington, Bloomington, Los Angeles, and Seattle. But far from only being knowledge storehouses, these collections became sites of knowledge production that embodied disciplinary power and intellectual privilege.

With this paper I describe my attempts to deconstruct the aloofness and authority of the ethnomusicology sound archive and library. By drawing upon the expertise and energy of local communities, I have been able to breathe new life into, what can be, moribund settings. At UCLA I oversaw two community archiving projects that partnered with local communities to document and celebrate a slice of LA's varied music scenes. And at the University of Washington I have enlisted the help of community members from both in and outside of the university to document, collect, and reflect on the music of the Pacific Northwest. Ethnomusicology collections live longer and brighter lives when local communities care.

Au travers de deux expériences, l'une à l'université de Los Angeles, l'autre à l'Université de Washington, réunissant différents partenaires à l'échelle locale, une autre approche des collections d'ethnomusicologie a été proposée permettant de les faire revivre et de mieux les faire connaître localement.

The Collection "Jaap Kunst".

Speaker: Willem Rodenhuis (Amsterdam University)

The collection "Jaap Kunst" consists of books, letters, photos, recordings and a few movies collected by the well-known "ethno- musicologist" between 1920 and 1960 (he coined the term ethno- musicology himself in 1950). His personal collection of books, letters and photos have been incorporated in the "special collections" of the UvA. The sound archive remained an open collection that grew especially in the 1970s through the efforts of his disciples. Kunst himself had collected some 600 78-RPM records that are now extremely rare. His disciples collected around 1800 33-RPM records, that are also difficult to find and recorded several thousands of hours of unique field-recordings on reel-tape. The UvA entered into an agreement with the NIBEG with the object of digitising the complete sound-archive and storing the originals with NIBEG itself. For this, the description of the collection has been entered into a database that is available online. Subsequently the process of digitising has started with an initial grant by which about 10 percent of the tape- recordings could be digitized. This has however been done in a very unsatisfactory manner and also there is no funding (and apparently no interest from the side of NIBEG) to continue the work. As such, the collection is now difficult to access, in a precarious state and without any clear perspective for the future.

Les archives personnelles de l'ethnomusicologue Jaap Kunst (1891-1960), comportant des ouvrages, lettres et photographies, ont été intégrées dans les « fonds spéciaux » de l'Université d'Amsterdam. Les archives sonores sont restées un fonds à part, qui s'est accru dans les années 1970 grâce aux collectes effectuées par les disciples de Kunst. Lui-même avait collecté quelques 600 enregistrements en 78 t. extrêmement rares. L'université d'Amsterdam a passé un accord avec le NIBEG dans le but de numériser la collection complète d'enregistrements sonores. La description des documents a été effectuée dans une base de données consultable en ligne. Le projet de numérisation a ensuite débuté mais les subventions ont été arrêtées de sorte que la collection est maintenant difficilement accessible et dans une situation de préservation précaire.

The Creation of a National Electronic Database of Music Document Collections, Special Collections and Archival Projects in South Africa

Speaker: Santie de Jongh (Stellenbosch University, South Africa).

Research on South African musical materials is hampered by the inaccessibility of primary sources. Not only are archives spread across a vast geographical area, but until recently no nationally coordinated database has existed to locate materials or to ascertain the status of such materials. Perhaps not unusually for a developing country, South Africa has little resources to spare for the development of libraries, archives and the provision of properly trained professionals to administer these institutions. Political agendas, past and present, have also frequently determined funding decisions relating to the care and unlocking of archival materials.

In 2007 the current author started to develop a database to enable music researchers to get an overview of primary sources nationally. The project was launched under the auspices of the Documentation Centre for Music (DOMUS) at Stellenbosch University in South Africa, and aims to provide continuously updated and expanded information on the location and status of primary materials relating to music in South Africa. It is hoped that this development will stimulate research on neglected materials, as well as raise awareness of preservation concerns regarding many collections. This paper will provide a background and overview of the database, the information it unlocks and the potential it holds for similar projects and music research in general.

En Afrique du Sud, la recherche dans le domaine musical souffre de l'inaccessibilité des sources de première main. En effet, les archives sont réparties sur un vaste territoire et, jusqu'à récemment, il n'existait pas de base de données centralisée au niveau national, permettant de localiser les sources et de préciser leur statut.

En 2007, l'auteur de ces lignes entreprend de développer une base de données permettant aux chercheurs d'avoir une vue d'ensemble des ressources existant au niveau national. Le projet fut lancé sous les auspices du Documentation Centre for Music (DOMUS) à l'université de Stellenbosch en Afrique du Sud et se fixe pour objectif de fournir les informations les plus complètes possibles et mises à jour sur la localisation et le statut des sources. Cette communication proposera un historique et un aperçu de la base de données, les informations qu'elle contient ainsi que les possibilités qu'elle offre pour des projets semblables et pour la recherche musicale en général.

Presented by the Archives and Music Documentation Centres Branch and IAML Programme Committee.

Chair: Marguerite Sablonnière (Bibliothèque nationale de France, Paris).

Tuesday 11.00 –12.30

Répertoire International de Littérature Musicale (RILM)

The Carl Nielsen Edition: Before – During – and After.

Speaker: Niels Krabbe (The Royal Library, Copenhagen).

After 15 years of work, *The Carl Nielsen Edition* sent out its final volumes in March 2009. The edition, which is a practical/scholarly edition of all Nielsen's finished works, consists of 35 volumes in the main series, and has been housed at The Royal Library in Copenhagen since 1994. Because of its funding by a combination of private and public money – combined with the position of Nielsen in Danish music life – the edition has attracted considerable national attention for good and bad. In my paper I will outline the historical and philological background of the edition, the editorial principles under which it has been worked out, and the implications of the fact that the total *oeuvre* is now available in a "collected" edition. In conclusion I will discuss future needs in Nielsen documentation and briefly reflect on the future dissemination of editorial work based on music philology.

Après 15 ans de travail, *The Carl Nielsen Edition* a publié ses volumes ultimes en mars 2009. L'édition, qui est une édition pratique/scientifique de tous les ouvrages achevés de Nielsen, comprend 35 volumes dans la série principale et est abritée à la Bibliothèque Royale de Copenhague depuis 1994. Puisqu'elle est subventionnée par des fonds privés et publiques — et en considération du statut de Nielsen dans la vie musicale danoise — l'édition a attiré une attention nationale considérable, bon et mauvais. Dans mon intervention je vais exposer brièvement le contexte historique et philologique de l'édition, les principes de rédaction qui l'a guidée et les implications du fait que l'œuvre est maintenant disponible dans une édition « collectionnée ». En conclusion, je vais parler des besoins futurs de la documentation de Nielsen et je réfléchirai brièvement sur la diffusion de travail éditorial basé sur la philologie de musique.

Nach fünfzehnjähriger Arbeit ist im März 2009 der letzte Band der *Carl Nielsen Edition* erschienen. Die praktische und wissenschaftliche Edition aller vollendeten Werke Nielsens besteht in der Hauptreihe aus 35 Bände und ist seit 1994 an der Königlichen Bibliothek in Kopenhagen beheimatet. Da die Edition aus privaten und öffentlichen Geldern gefördert wird hat sie — verstärkt durch die Position Nielsens im Musikleben Dänemarks — landesweit Aufmerksamkeit erregt, im Positiven wie auch im Negativen. In meinem Vortrag werde ich den historischen und philologischen Hintergrund der Edition, die zugrundegelegten Redaktionsrichtlinien und die Folgen der Tatsache, dass das Gesamtwerk nun in einer "gesammelten" Edition erhältlich ist präsentieren. Abschließend werden zukünftige Erfordernisse in der Nielsen Dokumentation und redaktionelle auf Musikphilologie basierende Arbeiten reflektiert.

The Bohuslav Martinů Complete Edition – Commitments and Challenges.

Speaker: Eva Velicka (Bohuslav Martinů Institute, Prague).

The Bohuslav Martinů Institute has just launched a new big project of the *Complete Critical Edition* of Bohuslav Martinů's musical works (1890-1959). A Czech composer has written more than 400 pieces and spent his life in various countries in Europe and the USA. His manuscript scores, correspondence, and other documents are therefore deposited in many public institutions or in private hands all over the World. Finding and processing these materials represents challenging work for Bohuslav Martinů Institute over the course of many years. The project of the Complete Critical Edition has to both struggle with these problems, and create a new standard of publishing Martinů's works (or in some cases to publish them even for the first time). As a result we can talk about a new image of Martinů's musical work, which should have an impact on the accessibility of his work and its practical performance. How could the image of a composer's work influence its sound? This query will be exemplified in some examples from a prepared volume of the Martinů Complete Edition.

L'Institut Bohuslav Martinů vient de lancer un grand projet nouveau: l'Édition Complète et Critique des œuvres musicales de Bohuslav Martinů (1890–1959). Un compositeur tchèque, il a écrit plus que 400 ouvrages et a passé sa vie en plusieurs pays d'Europe et aux États-Unis. Ses partitions manuscrites, sa correspondance et des autres documents sont ainsi conservés à plusieurs institutions publiques ou dans les collections privées partout dans le monde. Le travail de trouver et d'apprêter tous ces matériels représente une grande besogne pour l'Institut Bohuslav Martinů pendant plusieurs années. Il faut que le projet de l'Édition Complète et Critique lutte contre ces problèmes et qu'il crée des nouvelles normes d'édition pour

les œuvres de Martinů (et dans quelques cas qu'il les publie pour la première fois). En conséquence, on peut parler d'une nouvelle image de l'œuvre musicale de Martinů qui doit influencer son accessibilité et interprétation. Comment pourrait le son de l'œuvre du compositeur être influencé par son image? Cette question sera illustrée par quelques exemples d'un volume préparé de l'Édition Complète.

Bohuslav Martinu-Institut hat gerade ein grosses Projekt von der kritischen Gesamtausgabe Bohuslav Martinus (1890-1959) Werke angefangen. Der tschechische Komponist hat mehr als 400 Werke verfasst und hat sein Leben in mehreren europäischen Ländern und den USA verbracht. Seine musikalische Autographie, Briefe und andere Dokumente liegen deswegen in öffentlichen wie privaten Archiven in zahlreichen Ländern. Zu den wichtigsten Aufgaben von Bohuslav Martinu-Institut gehört seit Jahren diese Materiale zu suchen und zu bearbeiten. Die Bohuslav Martinu-Gesamtausgabe muss sowohl diese Schwierigkeiten berücksichtigen als auch einen neuen Standard von Herausgeben von Martinus Werke etablieren (und in manchen Fällen die Werke sogar zum ersten Mal veröffentlichen). Als Ergebnis kann ein neues Image von Martinus Musik entstehen, das sowohl die Zugänglichkeit als auch das praktische Aufführen beeinflussen kann. Wie kann das graphische Bild von Komponisten Werk auf die klangliche Seite wirken? Diese Frage wird in einigen Beispielen aus den ersten Bänden der Martinu-Gesamtausgabe exemplarisch gelöst.

Presented by Répertoire International de Littérature Musicale (RILM).

Chair: Barbara Dobbs Mackenzie (RILM Editor-in-Chief, City University of New York, N.Y.).

Tuesday 16.00 – 17.30

Pop Archives and Audiovisual Heritage

Popular Music as Cultural Heritage – The National Library of Norway as a National Archive of Popular Music.

Speaker: Richard Gjems (Head Curator, National Library of Norway, Oslo).

A 2005 report by The Norwegian Archive, Library and Museums Authority (ABM-utvikling), described the need for a more thoroughly and systematic collecting, documenting and preserving of popular music in Norway. As a result of this, the Norwegian parliament decided to give the archival responsibility for this genre to the national library, and at the same time establish a national museum and experience centre for popular music (Rockheim) in the city of Trondheim. In my presentation I will discuss joint strategies developed by the national library and Rockheim for collecting, documenting and preserving different sources to the popular music history of Norway. What has been done, and what can be done in the future?

Preserving and Marketing Dutch Audiovisual Heritage: The Netherlands Institute for Sound and Vision.

Speaker: Eerde Hovinga (Netherlands Institute for Sound and Vision, Hilversum).

Audiovisual archives keep and preserve our musical heritage so that it will not get lost for later generations. The reasoning behind this proposition is about culture-preservation. But let's consider the argumentations. With what aims and for what purposes we spend lots of time and money on these archives? Eventually, archives are legitimised only by the use of their collections, now or in the future. Access, availability and re-use are essential: that is the real mission for archives.

This idea is not new. However, new technological possibilities can help realizing this. Digitization makes that archives can improve their availability and increase the actual use of their collection enormously.

In the previous years, the Netherlands Institute for Sound and Vision has shown, with projects such as www.fonos.nl (devoted for a large part to popular music), that digital access to obsolete music collections is not only technically – and with respect of the copyright issues – attainable, but also from a commercial point of view. The success is not only defined by the marketing-benefits for the institute as a whole, but commercially it proves that the concept of on demand publishing is possible for audiovisual materials. And at the same time it illustrates the principle of the Long Tail: why the future of business is selling less of more.

Split a Collection – Access it Remotely.

IASA's Guidelines TC 03 and TC 04.

Speaker: Pio Pellizzari (Fonoteca Nazionale Svizzera, Lugano).

Increasingly, archives and libraries are offered collections and holdings which are composed of multimedia material -- meaning the estates include documents in a wide variety of media or carriers: written documents, photographs, audio recordings, video, film, etc. It is customary that such holdings remain closed, but there is scarcely an institution, which can handle all forms of documents and recordings in a competent manner. Therefore, various centres of competence should join and collaborate in dealing with such holdings. That means the content would be split according to the different media, and handled and archived by the relevant experts. With the newest communication methods, holdings can be recreated "virtually" and displayed again to the users. A further possibility is offered by secure online access to the contents of holdings at the different participating archives.

Immer häufiger bekommen Archive und Bibliotheken Nachlässe und Sammlungen angeboten, die aus multimedialem Material zusammengesetzt sind – das heisst, sie bestehen aus einer grossen Vielfalt von Trägermaterialien: Papierdokumente, Fotografien, Tonträger, Video, Film usw. Es ist üblich, einen Nachlass geschlossen aufzubewahren, doch sind die wenigsten Institutionen in der Lage alle Trägerformate in kompetenter Weise zu bearbeiten. Deshalb sollten sich verschiedene Kompetenzzentren vernetzen und für die Bearbeitung solcher Dokumente zusammenarbeiten. Das bedeutet, der Inhalt eines Nachlasses wird abgesplittert nach den verschiedenen Medien und von den entsprechenden Spezialisten bearbeitet und archiviert. Mit den neuen Kommunikationsmöglichkeiten kann dann die Dokumentation eines Nachlass "virtuell" zusammengeführt und dem Benutzer geschlossen zur Verfügung gestellt werden. Eine weitere Möglichkeit besteht für die beteiligten Institutionen in einem sicheren online-Access zu den Inhalten selbst.

Presented by the Commission on Audio-Visual Materials.

Chair: Inger Johanne Christiansen (National Library of Norway, Oslo).

Tuesday 16.00 – 17.30

Multi-national Collections

Building a Collection: Sammlung Rudolf Grumbacher, Paul Sacher Foundation, Basel.

Speaker: Daniela Macchione (Università di Roma).

The Paul Sacher Foundation (Basel, CH) is a research center primarily devoted to the music of the twentieth and twenty-first centuries. Surprisingly, it also preserves, on deposit, a largely unknown collection of nineteenth-century autograph musical manuscripts, part of the Rudolph Grumbacher private collection.

For almost fifty years the Swiss banker and music lover Rudolph Grumbacher, who died in 2004, collected more than 1100 items dating from the Baroque period to the twentieth century, but the collection concentrated particularly on the nineteenth century. The documents can often be traced through the antiquarian autograph market, often appearing in a sales catalogue, then seeming to disappear altogether.

From instrumental music to opera, from tonal to atonal music, this unique collection features a variety of autographs by J.S. Bach, W.A. Mozart, F. Schubert, H. Berlioz, G. Donizetti, G. Verdi, F. Liszt, J. Brahms, C. Debussy, F. Poulenc, A. Schönberg, K. Weill, and K. Stockhausen. In this paper, I plan to describe the collection and the way Grumbacher arranged it (by "type"). I will also analyze some of the most important items, often fascinating and unknown pieces.

La collection privée de Rudolph Grumbacher, La Fondation Paul Sacher (Bâle, Suisse).

La Fondation Paul Sacher (Bâle, Suisse) est un centre de recherche consacré principalement à la musique des XXe et XXIe siècles. Étonnamment, elle conserve aussi, en dépôt, une large collection inconnue de manuscrits musicaux autographes du dix-neuvième siècle, faisant partie de la collection privée de Rudolph Grumbacher.

Pendant près de cinquante ans, le banquier suisse et mélomane Rudolph Grumbacher, qui est décédé en 2004, a recueilli plus de 1100 objets datant de la période baroque jusqu'au XXe siècle, mais cette collection se concentre particulièrement sur le dix-neuvième siècle. Ces documents peuvent parfois être retracés sur le marché des manuscrits autographes anciens, parfois dans les catalogues de ventes des antiquaires. Ce marché semble toutefois en voie de disparaître.

De la musique instrumentale à l'opéra, de la musique tonale à la musique atonale, cette collection unique présente une multitude d'autographes de J.S. Bach, W. A. Mozart, F. Schubert, H. Berlioz, G. Donizetti, G. Verdi, F. Liszt, J. Brahms, C. Debussy, F. Poulenc, A. Schönberg, K. Weill, et K. Stockhausen. Dans cet exposé, je vais décrire cette collection et la façon dont elle fut organisée par Grumbacher. Je vais également examiner quelques pièces parmi les plus importantes, souvent fascinantes et inconnues.

Aufbau einer Sammlung: Die Sammlung Rudolph Grumbacher, Paul Sacher Foundation, Basel.

Die Paul Sacher Foundation (Basel, CH) ist ein Forschungszentrum, das sich hauptsächlich der Musik des 20. Und 21. Jahrhunderts widmet. Überraschenderweise wird hier auch als Zeitleihgabe eine hauptsächlich unbekannte Sammlung von autographischen Musikhandschriften des 19. Jahrhunderts gehalten, sie ist Teil der Privaten Sammlung Rudolph Grumbachers.

Über einen Zeitraum von fast fünfzig Jahren sammelte der Schweizer Banker und Musikliebhaber Rudolph Grumbacher, der 2004 verstarb, mehr als 1100 Stücke von der Barockzeit bis ins zwanzigste Jahrhundert, wobei der Schwerpunkt allerdings auf der Musik des 19. Jahrhunderts lag. Die Dokumente können oft durch den Handschriftenmarkt verfolgt werden, wo sie in Verkaufskatalogen erschienen um dann zu verschwinden.

Diese einmalige Sammlung umfasst ein reiches Repertoire von instrumentaler Musik bis Oper, von tonaler zu atonaler Musik, und beinhaltet verschiedene Autographen von J.S. Bach, W.A. Mozart, F. Schubert, H. Berlioz, G. Donizetti, G. Verdi, F. Liszt, J. Brahms, C. Debussy, F. Poulenc, A. Schönberg, K. Weill, und K. Stockhausen. In diesem Referat plane ich die Beschreibung der Sammlung und wie Grumbacher sie organisiert hat. Ich werde auch einige der bedeutendsten Stücke, oftmals faszinierend und unbekannt, analysieren.

Nadia Boulanger and Louise Talma: Portrait of a Relationship.

Speaker: Sarah B. Dorsey (University of North Carolina, Greensboro).

After my sabbatical at the Library of Congress in 2006 when I organized the collection of composer, pianist and pedagogue Louise Talma (1906-1996), I realized that the original documents in the collection were a treasure trove, so I am writing a book about Talma's life.

The relationship between Nadia Boulanger (1887-1979) and Louise Talma was close and turbulent. The fact that Talma was the first American (male or female) that Boulanger invited to teach with her at Fontainebleau is significant. Talma was devoted to her teacher and Boulanger trusted Talma's abilities.

In addition to the more than 500 pieces of correspondence between these two women held at the Library of Congress and the Bibliothèque Nationale, this presentation will draw on notes Talma took at Fontainebleau over the years.

These documents give insight into the intense and turbulent bond between Talma and her teacher and godmother Boulanger. In this presentation I aim to portray these players in the history of 20th Century music in light of these newly uncovered documents.

Nadia Boulanger et Louise Talma : portrait d'une relation.

Après ma sabbatique à la Bibliothèque du Congrès en 2006 au cours de laquelle j'ai organisé la collection de la compositrice, pianiste et pédagogue Louise Talma (1906-1996), j'ai pris conscience du trésor que représentaient les documents originaux dans la collection et ai décidé d'écrire une biographie de Talma.

La relation unissant Nadia Boulanger (1887-1979) et Louise Talma était à la fois proche et tumultueuse. Le fait que Talma fut la première personne de nationalité américaine que Boulanger invita à venir enseigner avec elle à Fontainebleau est significatif. Talma était dévouée à sa professeure et Boulanger avait confiance dans les capacités musicales de Talma.

En plus des pièces de correspondance conservées à la Bibliothèque du Congrès et à la Bibliothèque nationale (plus de 500), cette présentation s'appuiera sur les notes que Talma a prises à Fontainebleau au cours des années.

Ces documents éclairent le lien intense qui a uni Talma et sa professeure et marraine Boulanger. L'objectif de cette présentation est de faire le portrait de ces figures de l'histoire de la musique au 20e siècle à la lumière de ces documents nouvellement découverts.

Nadia Boulanger und Louise Talma: Portrait einer Beziehung.

Nach meinem Forschungsurlaub an der Kongressbibliothek im Jahre 2006, als ich die Sammlung von Komponistin, Pianistin und Pädagogin Louise Talma (1906-1996) arrangierte, merkte ich, dass die

Originaldokumente in der Sammlung eine Schatztruhe darstellten. Und so schreibe ich nun ein Buch über Talmas Leben.

Die Beziehung zwischen Nadia Boulanger (1887-1979) und Louise Talma war eng und turbulent. Die Tatsache, dass Talma die erste Amerikaner/in war, die Boulanger einlud, mit ihr in Fontainebleau zu unterrichten, ist von grosser Bedeutung. Talma war ihrer Lehrerin ergeben und Boulanger vertraute Talmas musikalischen Fähigkeiten.

Zusätzlich zu den mehr als 500 Stücken Korrespondenz zwischen diesen beiden Frauen in der Kongressbibliothek und der französischen Nationalbibliothek, wird diese Präsentation sich auf Aufzeichnungen stützen, die Talma in ihren Jahren in Fontainebleau machte.

Diese Dokumente geben einen Einblick in das intensive und turbulente Band zwischen Talma und ihrer Lehrerin und Patin Boulanger. In dieser Präsentation verfolge ich das Ziel, diese bedeutenden Spieler in der Geschichte der Musik des 20. Jahrhunderts im Licht dieser neuentdeckten Dokumente zu porträtieren.

Chopin 2010 - The 200th Anniversary of the Birth.

Speaker: Mariusz Wrona (The Fryderyk Chopin Institute, Warsaw). Presentation in German.

The aim of the address is to present the Polish heritage of Fryderyk Chopin belonging to collections of the library, phototeque and phonoteque of Narodowy Instytut Fryderyka Chopina (the Fryderyk Chopin Institute) as well as to the composer's museum in Warsaw. The NIFC collections consist of different type of mementos of Fryderyk Chopin and people closely associated with him: his family, friends and beloved. Among the most significant objects are manuscripts (autographs, letters, drafts), documents, portraits, objects belonging to the composer, first and subsequent editions of music, and biographies written by Chopin's contemporaries as well as in modern times.

The phototeque gathers images of all sorts of objects belonging to the NIFC and foreign collections. The phonoteque is an archive of audio records created during festivals and music competitions including the most interesting chronicles of the International Fryderyk Chopin Piano Competitions in Warsaw. The collections are supplemented by the Institute's publications (facsimiles) and recordings of historical music instruments. We would like to present to the IAML community the newest technical methods of overcoming material and thematic problems associated with the creation and protection of such extensive and diverse collection. As the 200th anniversary of Fryderyk Chopin's birthday is approaching, we would also like to present work of dynamically expanding NIFC's Centrum Informacji Chopinowskiej (the Chopin Information Centre) to the group of music librarians and archivists.

We wish to revitalise remaining cultural achievements and protect them from being forgotten. We have a vision of future of the modern world, which joins useful achievements of mankind (like medicine, physics and other science) with sources of beauty – culture and arts.

Chopin 2010 : le 200e anniversaire de naissance de Frédéric Chopin.

Le but de l'exposé est de présenter l'héritage polonais de Frédéric Chopin, faisant partie des collections de la bibliothèque, photothèque et phonothèque de Narodowy Instytut Fryderyka Chopina (l'Institut Frédéric Chopin), ainsi que du musée du compositeur à Varsovie. Dans les collections de la NIFC, sont rassemblées des pièces de différentes natures provenant de Frédéric Chopin et de personnes étroitement associées à lui: sa famille, ses amis et ses êtres chers. Parmi les objets les plus significatifs, figurent des manuscrits (autographes, lettres, brouillons), des documents, des portraits, des biens ayant appartenu au compositeur, différentes éditions de ses œuvres musicales, et des biographies écrites par des contemporains de Chopin et de l'époque moderne.

La Photothèque rassemble des illustrations de toutes sortes d'objets provenant des collections de la NIFC et de provenance étrangère. La Phonothèque est un centre d'archives sonores constitué d'enregistrements créés lors des festivals de musique et des concours, incluant des reportages importants de l'International Fryderyk Chopin Piano Competitions de Varsovie. Ces collections sont complétées par les publications en fac-similé de l'Institut de même que des enregistrements avec des instruments de musique anciens.

Nous aimerions présenter aux membres de l'AIBM les plus récentes méthodes techniques développées pour surmonter les problèmes matériels associés à la création et à la protection de ces collections si vastes et diverses. Comme le 200e anniversaire de naissance de Frédéric Chopin est proche, nous tenons également à présenter aux bibliothécaires et archivistes musicaux les travaux d'expansion du dynamique NIFC's Centrum Informacji Chopinowskiej (le centre d'information Chopin).

Nous voulons revitaliser les réalisations culturelles existantes et les protéger de l'oubli. Nous avons une vision de l'avenir du monde moderne qui réunit les exploits de l'humanité (comme la médecine, la physique et autres sciences) aux sources de la beauté - la culture et des arts.

Chopin 2010 – Der 200. Jahrestag seines Geburtstags.

Das Ziel dieses Vortrags ist es, das polnische Erbe von Fryderyk Chopin, das zu den Sammlungen der Bibliothek, Photothek und Phonotek des Narodowy Instytut Fryderyka Chopina (das Frederik Chopin Institut) sowie des Museums des Komponisten in Warschau zu präsentieren. Die NIFC Sammlungen bestehen aus verschiedenen Sorten von Erinnerungsstücken von Fryderyk Chopin und Leuten, die mit ihm in enger Verbindung standen: seine Familie, Freunde und geliebten Menschen. Unter den bedeutendsten Objekten befinden sich Handschriften (Autographe, Briefe, Konzepte), Dokumente, Portraits, Objekte aus dem Besitz des Komponisten, erste und spätere Ausgaben von Musikstücken, und Biographien aus Chopins und späterer Zeiten.

Die Photothek sammelt Bilder aller möglichen Objekte des NIFC und ausländischer Sammlungen. Die Phonothek ist ein Archiv von Tonträgern, die während Festspielen und Wettbewerben, einschliesslich der höchst interessanten Chroniken des Internationalen Fryderyk Chopin Klavierwettbewerb in Warsaw, entstanden. Die Sammlungen werden bereichert durch die Veröffentlichungen (Fakzimile) und Tonaufnahmen mit historischen Instrumenten des Instituts.

Wir möchten der IAML Öffentlichkeit die neuesten Methoden im Hinblick auf die Probleme mit den Materialien und thematischen Problem mit der Herstellung und Sicherung einer solch weitreichenden und diversen Sammlung, vorstellen. Wie nun der 200. Jahrestag Chopins Geburtstags immer näher schreitet, möchten wir auch die stetig ausbreitende Arbeit des NIFC's Centrum Informacji Chopinowskiej (das Chopin Informationszentrum) der Gruppe von Musikbibliothekaren und Archivaren vorstellen. Wir möchten überlebende kulturelle Errungenschaften wieder auffrischen und vor dem Vergessen schützen. Wir besitzen eine Vision der Zukunft der modernen Welt, wo nützliche Errungenschaften der Menschheit (wie Medizin, Physik und andere Wissenschaften) mit Quellen von Schönheit – nämlich Kultur verbinden.

Presented by the Research Libraries Branch and the IAML Programme Committee.

Chair: Stanisław Hrabia (Jagiellonian University, Krakow).

Wednesday 09.00 –10.30

Training for Specialists and Non-specialists

Sheet Music for Dummies: Short Local Instruction for Non-music Librarians in the Public Library of Rotterdam.

Speaker: John Valk (Public Library Rotterdam).

The Rotterdam Central Public Library provides free and for the most part open access to a large collection of sheet music, presented as an integrated part of the entire library collection. Opening hours are extensive and skilled staff is retiring so there is a shortage of library staff with a music librarian background capable of assisting clients in finding their way around the collection of sheet music. The management is aware of this problem and in order to improve employees' skills and knowledge, a program has been started with the intention of linking music librarians to non-music librarians.

Part of this program is a short course consisting of a presentation with images and sound, a reader and a handout. Daily routine in dealing with customers' questions will be the starting point for explaining musical features and the meaning of specific terms which appear in the local music catalogue, how to search in the local catalogue for scores. In order to be able to interpret clients' questions, it is important to know how popular music is made, learned and taught nowadays.

Besides sheet music, other aspects will also be focused on such as what sources and tools are used for making music, how the internet is used for finding midi files and how programs like "band in a box" can be used for musical accompaniment purposes. Furthermore, attention will be paid to the role of sheet music in making or studying music today and in the past. Explaining musical theory will be put into the context of how sheet music is presented in the library and in the catalogue.

Noten für Anfänger. Die Rotterdamer Zentralbibliothek stellt als Teil ihres Gesamtbestandes eine große Menge an Noten meist kostenfrei bereit. Da die Öffnungszeiten der Bibliothek sehr lange sind und versiertes Personal demnächst in Ruhestand geht, gibt es immer weniger Mitarbeiter mit guten musikkbibliothekarischen Kenntnissen, die den Benutzern bei der Suche im Notenbestand behilflich sein können. Dem Management ist dieses Problem bewusst. Deshalb wurde ein Programm aufgelegt, um Musikbibliothekare und Nicht-Musikbibliothekare zu vernetzen.

Dieses Programm enthält u.a. einen Kompaktkurs, der aus einer Präsentation mit Ton und Bild, einer Broschüre und einem handout besteht. Ausgehend von den täglichen Anfragen der Bibliotheksbenutzer werden Musikkkenntnisse vermittelt und die Bedeutung verschiedener Ausdrücke erklärt, die zur Suche im lokalen Musikkatalog notwendig sind. Um die Benutzeranfragen richtig zu verstehen ist es notwendig zu wissen, wie populäre Musik heutzutage gespielt, gelernt und gelehrt wird.

Neben Informationen zum Notenbestand werden daher weitere Kenntnisse vermittelt, z.B. welche Hilfsmittel zum Musikkmachen verwendet werden, wie im Internet nach Midi-Dateien gesucht wird und Programme wie "band in a box" zur Musikbegleitung eingesetzt werden. Außerdem wird auf die heutige und frühere Rolle der Noten beim Musizieren und beim Musikstudium eingegangen. Musiktheorie wird im Zusammenhang mit der Präsentation des Notenbestandes in der Bibliothek und im Bibliothekskatalog vermittelt.

Les partitions pour les nuls. La Bibliothèque Publique Centrale de Rotterdam offre gratuitement et dans l'ensemble ouvertement accès à une collection considérable de partitions, qui fait partie intégrée de la collection de toute la bibliothèque. Les heures d'ouverture sont longues et du personnel qualifié prend sa retraite, donc il existe un manque de bibliothécaires avec de l'expérience professionnelle dans une bibliothèque de musique qui peuvent aider les clients à comprendre et utiliser la collection de partitions. La direction est conscient de ce problème, et a donné naissance à un programme dans l'intention d'établir un lien entre des bibliothécaires de musique et des autres bibliothécaires, afin d'améliorer les compétences et les connaissances des salariés.

Une partie de ce programme comprend un petit cours qui se compose d'une présentation visuelle et auditive, un manuel et de la documentation. On commencera par considérer les occupations journalières, pendant lesquelles il faut s'occuper des questions posées par des clients, pour expliquer les particularités musicales, le sens de termes précis qui paraissent dans le catalogue local de musique, et comment chercher des partitions dans le catalogue local. Afin de pouvoir interpréter les questions posés par les clients, il faut comprendre comment on produit, apprend et enseigne la musique populaire de nos jours.

En plus de partitions, le cours portera aussi sur les sources et les outils utilisés pendant la production de la musique, sur l'internet comme outil pour trouver des fichiers MIDI, et sur l'usage des programmes tels que "band in a box" ("une bande dans une boîte") pour accompagner de la musique. En outre, on prêtera attention au rôle de partitions dans la production et dans les études de la musique aujourd'hui et autrefois. Le programme expliquera la théorie musicale dans le contexte de la présentation des partitions dans une bibliothèque et dans un catalogue.

Combining Music Librarianship Courses for Masters Students with Professional Training at the Media University in Stuttgart.

Speaker: Juergen Diet (Bayerische Staatsbibliothek, München).

The Media University in Stuttgart offers a bachelor and a master programme in "Library and Information Management". The master programme lasts four semesters, requires a bachelor's degree or diploma in library science, documentation, or information management, and includes a facultative module in "music information management" (MIM) that is also offered as professional training for external participants.

The MIM-module in German takes place every winter term and consists of the four courses "Cataloguing Rules for Music", "Music Business and Music Services", "Digital Music Libraries", and "Digital Music Archiving". It starts with a two-days Kick-Off in November, followed by a three-months e-learning phase, and the two-weeks bloc seminar in February. Next year, the two courses "Digital Music Libraries" and "Digital Music Archiving" will be offered also in English during the summer school of the Media University in May 2010.

This talk will present the contents and the organization of these music librarianship courses in Stuttgart that have been set up by Prof. Krueger and are now continued by five lecturers.

Die Kombination von musibibliothekarischen Veranstaltungen für Masterstudenten mit berufsbegleitenden Weiterbildungskursen an der Hochschule der Medien in Stuttgart.

Die Hochschule der Medien in Stuttgart bietet einen Bachelor- und einen Master-Studiengang "Bibliothek- und Informationsmanagement" an. Der vier-semestrige Master-Studiengang setzt einen Diplom- oder Bachelor-Abschluss im Bereich Bibliothek, Dokumentation oder Informationsmanagement voraus und enthält ein Wahlpflichtmodul Musikinformationsmanagement (MIM), das als Blockveranstaltung durchgeführt wird und auch von externen Teilnehmern zur Weiterbildung besucht werden kann.

Das MIM-Modul wird jeweils im Wintersemester angeboten und umfasst die vier Veranstaltungen "Regelwerke Musik", "Musikmarkt und Musikserviceleistungen", "Digitale Musikbibliothek" und "Digitale Musikarchivierung". Es beginnt mit einer zweitägigen Auftaktveranstaltung im November, gefolgt von einer drei-monatigen e-Learning-Phase und der zweiwöchigen Blockveranstaltung im Februar. Erstmals im Jahr 2010 werden die beiden Veranstaltungen Digitale Musikbibliothek und Digitale Musikarchivierung auch auf englisch im Rahmen der HdM summer school im Mai 2010 durchgeführt.

Der Vortrag stellt die Inhalte und den Ablauf dieser musikbibliothekarischen Ausbildung in Stuttgart vor, die von Prof. Krueger aufgebaut und nun von fünf Lehrbeauftragten fortgesetzt wird.

Combiner des maîtrises en bibliothéconomie musicale avec de la formation professionnelle à l'Université des Medias en Stuttgart.

L'Université des Medias en Stuttgart offre une licence et une maîtrise en 'la bibliothéconomie et la gestion de l'information'. La maîtrise dure quatre semestres et requiert une licence ou un diplôme en bibliothéconomie, en documentation ou en gestion d'information. Elle comprend un module facultatif en 'gestion de l'information musicale' (prenant l'acronyme MIM en allemand) que peuvent faire aussi des participants extérieurs en tant que la formation professionnelle.

Le module MIM en allemand est offert tous les semestres d'hiver et se compose de quatre cours, à savoir 'les règles à suivre pour cataloguer la musique', 'les affaires et les services musicaux', 'bibliothèques numériques de musique' et 'l'archivage numérique de musique'. Il commence par un événement de demeurance Durant deux jours, suivi par une phase d'apprentissage en ligne qui dure trois mois et puis en février un séminaire en bloc durant deux semaines.

L'année prochaine les deux cours 'bibliothèques numériques de musique' et 'l'archivage numérique de musique' seront disponibles en anglais pendant l'université d'été qu'organisera l'Université des Medias en mai 2010.

Cet exposé présentera le contenu et l'organisation de ce formation en bibliothéconomie musicale qu'avait mise en place prof. Krueger en Stuttgart et que continueront maintenant cinq enseignants.

Spreading the Message: Using Distance-Learning Software to Deliver Courses in Music Librarianship.

Speaker: John Wagstaff (University of Illinois at Urbana-Champaign).

We all recognize the importance of appropriate education in music librarianship to the future of our profession. But because of the specialized nature of our work it is often difficult to interest schools of librarianship in offering courses in music library work. Furthermore, increasingly varied patterns of work and study mean that students of music librarianship are looking for more flexibility in the way that courses are offered and delivered. Library schools need to be able to cater to this demand.

Today's presentation will concentrate on (but not be confined to) the Music Librarianship and Bibliography course currently offered by the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign. Originally offered as a traditional, classroom-based course, two years ago the course was transferred to an online format using "Moodle" distance-learning software. The strengths and weaknesses of delivering a course in this way will be discussed, and the potential of distance-learning software to help deliver future courses will be assessed.

Qu'on se le dise: le rôle du logiciel de formation à distance dans l'enseignement pour les bibliothécaires musicaux.

Il est reconnu que la formation professionnelle est particulièrement importante dans le développement de notre profession, mais le caractère spécialisé de notre métier ne facilite pas l'intérêt des écoles pour l'enseignement axé sur les bibliothèques musicales. En outre, le développement de nouvelles habitudes de travail motivent les étudiants à se rapprocher de moyens plus flexibles qui leur offriraient plus de choix, à la place d'un cours magistral. Les écoles et centres de formations se devraient de répondre à ce besoin.

Cette conférence se focalisera sur le cours de *Bibliothéconomie musicale et bibliographie de la musique* proposé par la Graduate School of Library and Information Science de l'Université d'Illinois à Urbana-Champaign. Originellement très traditionnel, ce cours a récemment été transformé en cours à distance avec l'utilisation du logiciel « Moodle ». L'auteur présentera et discutera les avantages et les problèmes suscités par cette méthode d'enseignement ; il abordera également les perspectives à venir des logiciels d'enseignement à distance.

Die Bedeutung von e-learning-Programmen für die musikbibliothekarische Ausbildung.

Wir alle wissen, welche Bedeutung eine professionelle musikbibliothekarische Ausbildung für die Zukunft unseres Berufszweiges hat. Wegen der Besonderheit unserer Arbeit ist es jedoch häufig schwierig, bibliothekarische Ausbildungsstätten davon zu überzeugen, spezielle Kurse für Musikbibliothekare anzubieten. Zusätzlich führen veränderte Modelle von Arbeit und Studium dazu, daß angehende Musikbibliothekare grössere Flexibilität wünschen für die Art und Weise, wie die Kurse angeboten werden. Bibliotheksschulen müssen diese Nachfrage befriedigen.

Mein Referat wird den Kurs „Music Librarianship and Bibliography“ an der Universität Illinois in Urbana-Champaign vorstellen. Ursprünglich war dies ein Kurs, der traditionell in Unterrichtsräumen stattfand; vor zwei Jahren wurde er auf Basis der Software „Moodle“ in einen Fernstudienkurs verwandelt. Die Vor- und Nachteile dieser Unterrichtsmethode werden präsentiert und die Möglichkeiten der Software für künftige Kurse abgeschätzt.

Presented by the Commission on Service and Training.

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

Wednesday 09.00 –10.30

Digital Tools and Endowment Funds

Saxonian Library Cooperation: The Digitization of Dresden und Leipzig Music Sources.

Speaker: Barbara Wiermann (Hochschule für Musik und Theater Leipzig).

Saxony is an area with a long and rich musical history, beginning in Medieval times and still flourishing today. Accordingly, in Saxonian libraries there are all types of musical sources. In my paper I intend to present digitization projects, dealing with music manuscripts, sheet music, letters and concert programmes. They all use the same digitization system, called "Goobi", which is hosted at the Saxonian State library in Dresden.

Advanced Research Tools for the Database of Dutch Songs in the Meertens Institute (Amsterdam).

Speaker: Louis Peter Grijp (P.J.Meertens Institute for Language and Culture in the Netherlands; Utrecht University).

The Dutch Song Database of the Meertens Institute (Royal Dutch Academy of Sciences and Arts) is both a tool for scholarly research and a resource for the general public interested in popular and traditional music. Typically, research databases concentrate on one collection or repertoire; however, the Dutch Song Database covers a period from the Middle Ages to present day field recordings, combining several repertoires. It contains 125,000 references to songs in manuscripts, printed songbooks, broadsides and field recordings. It is available on the internet (www.liederenbank.nl). About 7,000 audio-recordings can be listened to, about 4,000 musical transcriptions are available and a similar amount of full texts. Continuously grants are applied for in order to provide full texts and music for all the entries. Special features are advanced search options. Apart from the usual fields as first lines, refrains, tune indications etc. there is a possibility of searching stanza forms ("strophic heuristics"). Thanks to this option and the fact that the stanza forms of about 40,000 songs are available, unexpected links can be made between texts and melodies, which may have been separated for centuries. This is essential for historical song research as until the 19th century the bulk of Dutch songs were contrafacta.

A second conspicuous search facility is "musical content". A search engine on musical content is developed in the WITCHCRAFT-project (together with Utrecht University), using recent Music Information Retrieval techniques and adding new algorithms developed by ourselves. The challenge is to overcome the seemingly unpredictable variation due to oral transmission in folk and popular melodies. Other important research tools are the identification possibilities which provide for all variants for a given text or melody, and for all songs written to a given melody. A geographical search tool is in development (the "Singing Map"). While working on content and organisation of this Database we also encourage scholars to make use of it by organizing conferences and publishing editions, monographs and collections of essays on Dutch song culture.

A Force for American Music: The Alice M. Ditson Fund at Columbia University.

Speaker: Elizabeth Davis (Columbia University, New York, N.Y.).

Based on the archival collections at Columbia University Libraries, this paper presents activities and awards funded by the Alice M. Ditson fund at Columbia University. Begun in 1940 with a \$400,000 bequest from Alice M. Ditson, the Fund's resources have grown to several million dollars today. The Fund commissioned new works from unknown and notable composers, such as Bernard Wagenaar, Peggy Glanville-Hicks, Lou Harrison, and others. It supported premieres including Gian Carlo Menotti's *The Medium*, Virgil Thomson's *The Mother of Us All*, and *Giants in the Earth* by Douglas Moore.

In its early years, the Fund sponsored an annual Festival of American Music. The first concert dedicated to the music of Charles Ives was presented in this forum, as were works by Walton Piston and Howard Hanson. Although defunct for several years, the Festival was recently revived, with a concert last year in Boston.

From its earliest days, the Fund supported public hearings of music, in the form of live concerts, recordings, and radio and television broadcasts. It funded concerts of American music in the Far East; initiated a new recordings label, American Recording Society (ARS), now defunct; and was instrumental in the founding and support of other labels, notably Composers Recordings, Inc. (CRI). For over 20 years, beginning in the 1960s, the Fund underwrote the publication of two score series of new American works by Columbia University Press. It has supplied support to Societies active in American music, including critical funding to the American Music Center, from its earliest days to the present.

With a record of over 2,400 grants in all areas of the creation and promotion of American music, the Ditson Fund has been, and continues to be, a major force in American music in the 20th century and into the 21st.

Presented by the IAML Programme Committee.

Chair: Thoma Kalk (Stadtbüchereien, Musikbibliothek, Düsseldorf).

Wednesday 11.00 – 12.30

Amateurs and Professionals Alike

Music Library and Access Facilities for Amateur Musicians in the Netherlands.

Speaker: Tom de Rooij (Kunstfactor Amsterdam).

For several decades, the Dutch government facilitated a Repertoire Information Centre dedicated to the amateur music sector. By the end of the last century the centre was integrated in a larger Music Information Centre serving both professionals and amateurs, and closely connected to the publishers of new music. Nine years later, we are looking at a completely new situation, with a strong focus on online access, closer cooperation with specialized institutions in and outside of the Netherlands, and a potentially more important role for (public) music libraries.

Jeroen Schrijner will reflect on innovative ways of repertoire development as implemented by Kunstfactor, on information needs of amateur musicians in general and on the ways in which these can be served by public and specialized institutions, helped by new media.

I-MAESTRO! Technology Enhanced Music Education For All.

Speaker: David Crombie (Dedicon, Amsterdam).

Recent innovations resulting from the development of computer and information technologies have the potential to change the way we learn and play music.

The I-MAESTRO project explored many aspects of music making in order to produce methods and tools for music education with innovative pedagogical paradigms, taking into account key factors such as expressivity, interactivity, gesture controllability and collaborative work among participants.

The I-MAESTRO tools allow students to use interactive scores and collaborate online with other students and their teacher. The teachers can use the tools to create lesson materials, monitor student developments and enhance the accessibility of music learning for impaired users.

The I-MAESTRO projects shows that technology enhanced music education provides an attractive and effective alternative, with wider access for all.

‘One World, Many Musics’ - An Interactive Multimedia DVD ROM Project by the Rotterdam Conservatorium.

Speaker: Aleksandra Markovic (Codarts, University for the Arts, Rotterdam).

The DVD Rom series *One World, Many Musics* is an interactive multimedia publication in the area of world music. It is a guide to sixteen major musical genres and the modern reference work for listeners, students and teachers. One World, Many Musics puts both music and musicians centre stage.

Internationally acclaimed artists lead you into their worlds of music.

Central to each musical genre is an audiovisual recording, which is used as the basis for elucidating all aspects of the music. Each performance is analysed in real time.

On another level, a concise music theory explains the music from a musician's point of view. An interactive timeline takes you through the history of the music, presenting musical works, famous musicians, historical recordings and recent developments. Other chapters feature the main instruments and biographies of prominent artists backed up by interviews. Each page gives access to a glossary of musical terms. All the entries are richly illustrated with musical examples, notations and relevant pictures.

The complete production covers nine regions on nine DVD ROMs. The CDs will be available in combination with a small booklet with short articles introducing the main artists, musical genres and styles.

Presented by the Public Libraries Branch and Libraries in Music Teaching Institutions Branch.

Chairs: Hanneke Kuiper (Public Library, Amsterdam) and Pia Shekhter (Academy of Music and Drama, Göteborg).

Wednesday 11.00 – 12.30

Swiss Digital Building and Modular Ontology Construction

Building a Comprehensive Digital Library for Nineteenth-Century Swiss Composers.

Speakers: Laurent Pugin (RISM-Switzerland) and Andrew Hankinson (McGill University, Montréal).

Over the past decade, numerous music indexes, inventories and digitisation projects have been launched around the world, providing users with extremely valuable resources. In the digital world, however, the material often remains unconnected, and the user may have to access multiple resources in order to retrieve the information he needs. This paper presents a project that provides a comprehensive digital library for nineteenth-century Swiss composers in which digital images, sound recordings, source metadata and biographical information are brought together in a single digital environment. The project pays particular attention to providing the user with music specific tools, in particular for viewing the music sources. This project is conducted by the RISM Switzerland in collaboration with the Swiss National Sound Archive.

Construire une bibliothèque numérique complète des compositeurs suisses du XIX^{ème} siècle.

Au cours des dix dernières années, dans le domaine musical, nombreux index, projets d'inventaires et de numérisations ont été lancés partout dans le monde, procurant aux utilisateurs des ressources très précieuses. Dans le monde numérique, toutefois, le matériau reste souvent isolé et les usagers peuvent être exclus de nombreuses ressources au lieu de retrouver l'information qui leur est nécessaire. Cet exposé présente un projet qui met à disposition une bibliothèque numérique complète des compositeurs suisses du XIX^{ème} siècle au sein de laquelle images, sons, métadonnées et information biographiques sont associés en environnement numérique unique. Ce projet porte une attention particulière à proposer à l'utilisateur des outils adaptés à la musique, notamment l'affichage des sources musicales écrites. Le projet est produit par le RISM suisse en collaboration avec les Archives sonores suisses.

Aufbau einer umfangreichen, digitalen Bibliothek für schweizerische Komponisten des 19. Jahrhunderts.

Über die letzten Jahrzehnte wurden in der Welt im Musikbereich viele Indices, Inventare und digitale Projekte ins Leben gerufen; diese haben NutzerInnen sehr wertvoll als Hilfsmittel gedient. In einer digitalen Welt bleiben jedoch die eigentlichen Materialien oft unverbunden, und die NutzerInnen müssen eventuell mehrerer Onlineresourcen ansteuern, um die Informationen zu erhalten die er/sie benötigt. Dieser Vortrag präsentiert ein Projekt, das eine umfassende digitale Bibliothek für schweizerische Komponisten des 19. Jahrhunderts bietet; eine Bibliothek, in der digital Bilder, Audioaufnahmen, Metadata und biographische Informationen an einer einzigen digitalen Anlaufstellen zusammengebracht werden. Dieses Projekt achtet besonders darauf, den BenutzerInnen musik-spezifischen Werkzeugen anzubieten, speziell was das Betrachten von Musikquellen anbelangt. Das Projekt entsteht unter der Schirmherrschaft der RISM Arbeitsstelle Schweiz und in Kooperation mit der Schweizer Nationalphonothek für Tondokumente.

Presentation of the Methodology of Constructing Modular Ontologies with Focus on the Music.

Speaker: Guy Maréchal (MEMNON, Brussels).

In the MEMORIES project, a methodology of constructing ontologies in a modular and evolving way has been developed. The approach allows construction of very simple "Documentary Objects" but also rich constructions. It is based on the FRBR abstract model and well known standards (DCMI, RDF, OAIS, OWL ...). The key constructs are the Terms / Documents / Entities / Packages. The methodology and the ontologies developed are intended to be placed in the UNESCO open source repository. MEMORIES has proposed that IAML should collaborate in its newly decided effort for defining a music ontology. The presentation will be illustrated by concrete examples in the musical sector.

Présentation de la méthodologie d'élaboration d'ontologies modulaires, avec gros plan sur la musique.

Dans le projet MEMORIES, une méthodologie pour élaborer des ontologies modulaires et ouvertes a été développée. Cette approche permet de construire des Objets documentaires simples ainsi que de plus riches systèmes. Elle est fondée sur le modèle FRBR et les standards bien connus (Dublin Core, RDF, OAIS, OWL...) Les éléments clés du système sont les Termes/Documents/Entités/Paquets. La méthodologie et les ontologies qu'elle produit sont destinées à figurer dans le répertoire des outils open source de l'UNESCO. MEMORIES a proposé à IAML d'y collaborer et a décidé de faire un effort particulier sur la définition d'une ontologie de la musique. L'exposé sera illustré par des exemples

concrets pris au domaine musical.

Präsentation zur Methode der Konstruktion von modularen Ontologien mit einem Fokus auf Musik.

Das MEMORIES Projekt konzipierte eine Methode zur Konstruktion von modularen und sich-entwickelnden Ontologien. Der Ansatz erlaubt die Erstellung von sehr einfachen “dokumentarischen Objekten” [“Documentary Objects”], aber auch von sehr umfangreichen Konstruktionen. Es basiert auf dem FRBR abstract model und sehr bekannten Standards (DCMI, RDF, OAIS, OWL ...). Die Hauptelemente sind “Begriffe” [“Terms”] / “Dokumente” [“Documents”] / Datensätze [Entities] / Pakete [Packages]. Es ist beabsichtigt, dass die entwickelten Methode und Ontologien als Teil des UNESCO „open source“ Repositoriums zur Verfügung gestellt werden. MEMORIES hat vorgeschlagen, dass IAML sich mit dem kürzlich gestartetem Projekt musikalischen Ontologien zu definieren beteiligen soll. Der Vortrag wird durch konkrete Beispiel aus dem Musiksektor illustriert werden.

Translations thanks to Elizabeth Giuliani, BnF, Paris and Clemens Gresser (BL, London)

Presented by the Information Technology Committee and the IAML Programme Committee.

Chair: Antony Gordon (British Library Sound Archive, London).

Wednesday 11.00 – 12.30

Libraries and Collections

Truth and Fiction about the Kiev Fate of the Music Collection of the Berliner Sing-Academie.

Speaker: Elena Zinkevych (Ukrainian National Tchaikovsky Academy of Music, Kiev).

Circumstances of appearance of Musical collection of Berliner Sing-Academie (SA) in Kiev (during the Second World War), places of its keeping. Composition of Kiev part of collection: autographs and rarity editions of Bach’s family, Pergolesi, Vivaldi, Telemann, Haydn, Handel, Mozart, Beethoven and other. Sensational reports in the world press about discovery of Bach’s archive. Information about the first performances of works “being silent” during 200 years. By whom and when they were first performed in actual fact. Role of Igor Blazhkov in the acquaintance of musical public of Ukraine with works of collection (1970-90th). Personality of Igor Blazhkov as prominent musical figure and conductor, his contacts with I. Stravinsky and other signs figures of musical culture of the XX century. Works of SA Collection in the programs of I. Blazhkov’s concerts. Discussions in a press about the further use and scientific working of archive. Disputes about restitution of archive to Germany, pro and con. Homecoming of archive of Berliner Sing-Academie (2001).

Padre Martini and the “Pagliarini Collection”: A Renaissance Music Library Rediscovered.

Speaker: Alfredo Vitolo (Museo internazionale e biblioteca della musica, Bologna) and Kate van Orden (University of California, Berkeley).

This paper presents the discovery of a substantial collection of Cinquecento and Seicento prints practically unknown to scholars. At 275 titles, it outstrips the libraries of Columbus, Fugger, and Lumley, and rivals those of Herwart and Werdenstein, making it one of the largest collections of the time. In a bibliographic world where music has suffered catastrophic destruction compared to other sorts of printed books, such a large library is a rarity; we retrace the fortunate series of events that account for its survival, beginning with its formation c.1580. The books were acquired by Padre Giovanni Battista Martini (1706-1784) from the Libreria Pagliarini in Rome, but their provenance has been obscured by the fact that the tract volumes containing them were unbound and the part-books separated. Our reconstruction thus works between Martini’s correspondence with his book-sleuth in Rome, Girolamo Chiti, and the parts now in Bologna. By piecing together the acquisition history of the books, we have discerned 1., the habits of early modern bookmen, 2., Martini’s motivations in building his collection of 17,000+ volumes, and 3., the practices of Gaetano Gaspari, librarian in nineteenth-century Bologna. Finally, we identify items from the Pagliarini Collection now held by other libraries and discuss the scope of the Roman book trade.

La colección inédita de manuscritos del fondo Vidal y Llimona.

Speaker: Laura de Miguel Fuertes and Ruth Piquer Sanclemente (Universidad Complutense de Madrid).

El fondo Vidal y Llimona actualmente ubicado en la Universidad Complutense de Madrid, cuenta con casi tres mil partituras datadas entre 1820 y 1925, agrupadas en dos grandes secciones: la colección de partituras

impresas y la inédita de manuscritos. A través de esta comunicación presentaremos el catálogo inédito de manuscritos, trazaremos la historia del fondo, detallaremos el trabajo realizado con dicho legado, su catalogación, identificación y la metodología de trabajo seguida. La relevancia del fondo que presentamos reside en la gran variedad de óperas y autores que contiene así como en sus diferentes formatos: partituras completas, de estudio, *spartitinos*, *particellas*, reducciones y versiones. Contiene en su mayor parte ejemplos de ópera italiana decimonónica, con una representación mayoritaria de obras de Rossini, Donizetti, Bellini o Verdi, entre muchos otros, directamente relacionados con la gran influencia que la ópera italiana ejerció sobre la programación del teatro lírico en España durante el siglo XIX. La presencia de la ópera francesa, principalmente a través de la *grand* ópera, opereta y ópera *comique*, junto a otros ejemplos de óperas compuestas por autores alemanes, es destacable, aunque ocupan un plano más discreto, al igual que las obras escritas por compositores españoles. Resulta de gran interés el estudio derivado de los sellos, etiquetas y anotaciones que figuran en las partituras, que nos permiten saber quién distribuía las partituras, quiénes eran los copistas e incluso dónde fueron utilizadas y cuándo. Por otra parte, el tipo de escritura y notación, indicaciones escénicas y de interpretación, permiten asimismo desvelar información vital para reconocer a este legado la trascendencia que tuvo.

Mozarts Skizzenblatt in Tokio: Eine Fundgrube zur Schaffensperiode nach seiner ersten Prager Reise 1787.

Speaker: Ryuichi Higuchi (Meiji Gakuin University, Tokyo).

Wolfgang Amadé Mozart (1756-91) kam aus seiner ersten Prager Reise wahrscheinlich um 12. Februar 1787 nach Wien zurück. Über die Schaffensperiode nach dieser Reise ist leider nur wenig bekannt. Zur Fastenzeit, in der er normalerweise seine Akademie veranstaltete und mehrere Werke aufführte, unternahm er anscheinend kaum. Ein Skizzenblatt im Besitz der Maeda (Mayeda) Ikutoku Stiftung in Tokio enthält aber einige sehr interessante Skizzen, die kompositorische Hintergrund zu seiner nachstehenden Schaffensperiode verrät. Es handelt sich z.B. um das Thema zum langsamen Satz des Klavierkonzerts D-Dur KV 537, die Urform des Hauptgedankes des g-moll Symphonie, KV550, das Hauptthema zum 4.Satz des g-moll Streichquintetts, KV 516 usw. Die einzelnen Skizzen wurden von Ulrich Konrad in seiner bekannten Arbeit, *Mozarts Schaffensweise: Studien zu den Werkautographen, Skizzen und Entwürfen*, Göttingen 1992, zwar quellenkritisch beschrieben. Hier wird aber versucht, sie im Hinblick auf die Schaffensgeschichte Mozarts zu überlegen. Die Überlieferungsgeschichte dieses Skizzenblatts nach Japan wird auch berichtet.

Thursday 09.00 –10.30

BBC, MCO and Cadence

Widening Participation: Audience Development at the Netherlands Radio Music Library.

Speaker: Martie Severt (MCO Muziekbibliotheek Hilversum).

The Netherlands Radio Music Library contains a very large collection of musical scores in different genres, reflecting the extensive repertoire performed and broadcast over the past eight decades by the musical ensembles of the Netherlands Radio and Television. The library's collection is easily accessible to all Dutch broadcasting employees but access for outsiders has always been limited.

This has changed in recent years because since April 2006 the library is giving the public online access to the library's catalogue (English version since November 2007). In doing this the library offers to outsiders advanced searching possibilities, often to repertoire, which is not available elsewhere in The Netherlands. The library's website has a news section and is used to direct attention to the catalogue and the rich collection as well.

This paper will explain the background of this major change in attitude towards the outside public, the present use of the collection and future plans

La bibliothèque radiophonique que des Pays-Bas s'ouvre à un plus large public.

La bibliothèque radiophonique des Pays-Bas possède un fonds très important de partition de musique tous genres confondus, reflétant le répertoire considérable qui fut joué et diffusé durant les huit dernières décennies par les orchestres symphoniques de la Télévision et Radio Néerlandaise. Le fonds de la bibliothèque est facilement accessible pour tout le personnel Néerlandais du service de diffusion, cependant l'accès à personnes extérieures a toujours été limité.

Mais cela a change ces dernières années, car depuis Avril, la bibliothèque a rendu son catalogue accessible depuis internet. (La version Anglaise est disponible depuis Novembre 2007). En faisant cela, la bibliothèque offre la possibilité aux personnes extérieures d'effectuer des recherches avancée sur un répertoire qui est accessible nulle part ailleurs aux Pays-Bas. Le site internet de la bibliothèque possède une nouvelle rubrique afin de focaliser l'attention de l'utilisateur sur le catalogue ainsi que le fonds très riche de la bibliothèque.

Cet article fera une rétrospective sur les grands changements de comportement qui ont eu lieu envers le public extérieur et sur l'utilisation actuelle du fonds et les projets à venir.

Die Musikbibliothek des Niederländischen Rundfunks öffnet sich einem breiteren Publikum.

Die Musikbibliothek des Niederländischen Rundfunks besitzt eine sehr große Notensammlung verschiedener Genres. Sie spiegelt das umfassende Repertoire wieder, das in den vergangenen acht Jahrzehnten von den Klangkörpern des Niederländischen Rundfunks aufgeführt und gesendet wurde. Die Bibliotheksbestände sind für niederländische Rundfunkangestellte leicht zugänglich, der Zugang für Externe war immer eingeschränkt.

Dies hat sich in den jüngsten Jahren geändert, denn seit April 2006 hat die Bibliothek der Öffentlichkeit einen Online-Zugriff auf ihre Bestände ermöglicht (seit November 2007 gibt es eine englische Version). Dadurch bietet die Bibliothek Außenstehenden erweiterte Suchmöglichkeiten, häufig zu Repertoire, das anderswo in den Niederlanden nicht erhältlich ist. Die Webseite der Bibliothek hat eine Rubrik mit Neuigkeiten; sie wird dazu benutzt, auf den Katalog, aber auch auf die reiche Sammlung aufmerksam zu machen.

Das Referat will den Hintergrund dieses großen Wandels in der Politik gegenüber Externen erläutern, die gegenwärtige Nutzung der Bestände und die Pläne für die Zukunft.

BBC Proms and the Music Library.

Speaker: Peter Linnitt (BBC Music Library, London).

For more than a century the BBC Proms season has dominated the summer months in London. For 8 weeks each year the Royal Albert Hall hosts concerts by the 5 BBC Orchestras and orchestras from around the world. Each concert is broadcast on BBC Radio 3 and on the web, while many of them are also televised. In addition to the Royal Albert Hall the BBC also promotes a Chamber Music season, Composer Workshops and the season ends with simultaneous concerts in the Royal Albert Hall and in 5 Parks around the country.

The BBC Music Library is heavily involved with the season as we are responsible for making sure everyone has the music and information they need, from the Proms Office (when they are building the programmes) to the sets of parts for the performers and finally scores for the Radio, TV and on-line production departments.

The BBC Proms et la bibliothèque musicale.

Depuis plus d'un siècle le festival « BBC proms » est un événement incontournable de la saison estivale Londonienne. Pendant huit semaines, chaque année le « Royal Albert Hall » accueille les cinq orchestres de la BBC, et d'autres orchestres venant du monde entier. Chaque concert est diffusé sur « BBC Radio 3 » et sur internet. Par ailleurs beaucoup d'entre eux sont retransmis à la télévision.

En plus de sa participation avec le Royal Albert Hall, la BBC soutient un festival de musique de chambre, ainsi que des ateliers de compositions musicales, la saison estivale se terminant par de multiples concerts ayant lieu à la fois au « Royal Albert Hall » et dans cinq parcs à travers le pays.

La bibliothèque musicale de la BBC est hautement impliquée dans ces événements afin de s'assurer que chacun trouve la musique et les informations qu'il désire depuis le bureau des « Proms » (lors de l'élaboration des programmes de concert), aux partitions d'ensembles pour orchestre et aux musiques pour la radio, la télévision et les services internet s'occupant de la mise en ligne.

Die BBC Proms und die Musikbibliothek.

Seit mehr als ein Jahrhundert beherrscht die BBC Proms Saison die Sommermonate in London. Jedes Jahr ist die Royal Albert Hall für acht Wochen Gastgeberin für die Konzerte der fünf BBC-Klangkörper und Orchester aus aller Welt. Jedes Konzert wird auf BBC Radio 3 und im Web ausgestrahlt, einige davon werden ebenfalls im Fernsehen übertragen. Zusätzlich zur Royal Albert Hall veranstaltet die BBC ebenfalls eine Kammermusik-Reihe und Komponisten-Workshops; die Saison endet mit einem Konzert in der Royal Albert Hall, das simultan in fünf Parks landesweit übertragen wird.

Das Musikbibliothek der BBC ist sehr stark in die Saison einbezogen, da sie verantwortlich dafür ist, dass jeder die Noten und die Information hat, die er braucht: Das beginnt bei den Programmplanungen im Proms-Büro und führt über das Aufführungsmaterial für die Musiker zu den Partituren für die Rundfunk-, Fernsehen- und Online-Produzenten.

Cadence: A Choral and Orchestral Hire Service at The Edge of the World.

Speaker: Roger Flury (National Library of New Zealand, Wellington).

In 1986, the National Library of New Zealand agreed to take over the music collection of Radio New Zealand. The climate was right for this because a new national music service was being created and the broadcasting library collection would become the core of the National Library's new Sound and Music Centre. The jewel in the crown of this vast donation was a collection of choral and orchestral sets which, more than twenty years later, has become one of the most intensively used collections in the library.

This paper will look at the early attempts to document national holdings of choral and orchestral resources in New Zealand, how a national hire service evolved, how *Cadence* works, and plans for future development.

Cadence : un service choral et orchestral de location au bord du monde.

En 1986, la bibliothèque nationale de la Nouvelle Zélande a accepté d'assurer la collection de musique de la Radio New Zealand. C'était le moment parfait pour ceci parce qu'un nouveau service national de musique était créé et la collection de bibliothèque de radiodiffusion deviendrait le noyau du nouveau Sound and Music Centre de la bibliothèque nationale. Le bijou dans la couronne de cette donation était une collection d'ensembles choraux et orchestraux qui, plus de vingt ans après, a devenu des collections le plus intensivement utilisées dans la bibliothèque.

Ce document regardera les tentatives tôt de documenter les ressources nationales des chorales et orchestrales en Nouvelle Zélande, comment un service national de location a évolué, comment la cadence fonctionne, et prévoit pour le futur développement.

Cadence: Ein Leihservice für Chor- und Orchesteraufführungsmaterial am Ende der Welt

Im Jahr 1986 erklärte sich die Nationalbibliothek von Neuseeland, Wellington, bereit, die Musiksammlung von Radio Neuseeland zu übernehmen. Gerade im richtigen Moment, denn man war dabei, einen neuen nationalen Musikservice zu entwickeln, und die Sammlung der Rundfunkbibliothek konnte auf diese Weise das Herz des neuen Sound- und Musikzentrums der Nationalbibliothek werden. Ein Filetstück dieser umfangreichen Schenkung war eine Sammlung von Chor- und Orchesteraufführungsmaterial, die heute, mehr als zwanzig Jahre später, eine der meist genutzten Bestände der Bibliothek bildet.

Der Vortrag wirft einen Blick auf die frühen Versuche, nationale Bestände von Chor- und Orchestermusiksammlungen in Neuseeland zu dokumentieren; er zeigt, wie sich ein nationaler Leihservice entwickelte, wie Cadence arbeitet, und wie die Entwicklung in der Zukunft aussehen soll.

Presented by the Broadcasting and Orchestra Libraries Branch.

Chair: Angela Escott (Royal College of Music, London).

Thursday 09.00 –10.30

Popular, Folk and African Music Collections

Rich Man, Poor Man: A Look at Two Collections of African Music in the Eastern Cape.

Speaker: Henry Botha (University of Fort Hare, Alice, S.A.).

The Eastern Cape Province of South Africa houses one of the richest universities in the country just 150 km from one of the poorest. Rhodes University in Grahamstown houses the glossy International Library of African Music (ILAM), the core of which is the famous *Sound of Africa* series collected by Hugh Tracey in the early 1960s. This while just over an hours drive away, the University of Fort Hare in Alice has a meagre collection of poorly catalogued Xhosa music. This paper will introduce both these collections and discuss the difference that money makes to solving the difficulties of storage, cataloguing and archiving, and access this material in these two vastly different institutions.

The ILAM's focus is on teaching and archiving, while at Fort Hare the focus is on collecting music for the Indigenous Music and Oral History Project (IMOHP). The aim of this project is to collect and research the music and oral history of the indigenous peoples of South Africa. While ILAM has become an important international resource for anyone researching any aspect of African music, for anyone wishing to specialize in the music of the amaXhosa, the collection in Alice is becoming an important depository of knowledge.

The Jean-Baptiste Weckerlin Collection of Popular and Folk Music at the Bibliothèque nationale de France, Music Department.

Speaker : Anne Randier (Bibliothèque nationale de France, Paris).

Jean-Baptiste Weckerlin, (1821-1910), as a librarian of the Conservatoire national de musique in Paris, played a leading role in the fabulous increase in the holdings of the library. In the same time, he displayed an equal interest in building a private collection of folklore and popular music, which itself, far from being confined to France, involved many countries and languages. Part of it generated holdings called « le fonds Weckerlin » at the Music Department of the French National Library. We aim at focusing on various aspects of this collection, taking account of the concern of Weckerlin and some of his contemporaries, well before the sound recording : to save from oblivion dialects, national folklore, traditional and popular songs by acknowledging the spirit of languages and peoples.

Jean-Baptiste Weckerlin (1821-1910) a joué un rôle exceptionnel dans l'enrichissement des collections du Conservatoire national de musique à Paris. Parallèlement, il se passionne pour le folklore, la musique populaire, français et étrangers, et constitue une importante collection personnelle. Une partie de cette collection a contribué à la création d'un fonds très riche et très varié au département de la Musique de la Bibliothèque nationale de France. On présente ici plusieurs aspects de ce fonds, en relation avec des témoignages écrits de J.B. Weckerlin et de ses contemporains, qui illustrent bien la prise de conscience, à partir de 1850 environ, de la nécessité de sauver de l'oubli les dialectes, patois, traditions locales, et de reconnaître le « génie » des peuples, bien avant l'enregistrement sonore.

Jean-Baptiste Weckerlin (1821-0910), als Bibliothekar der Conservatoire national de musique in Paris, hat die Sammlungen beträchtlich vermehrt. Gleichzeitig hatte er grösstes Interesse für Folklore und Volkslieder, in Frankreich wie auch in vielen anderen Ländern, und legte eine bedeutende Privatsammlung an. Ein Stück deren wurde später Teil eines reichhaltigen Bestands in der Musikabteilung der französischen Nationalbibliothek, nämlich « le fonds Weckerlin ». Hier werden die verschiedenen Aspekte dieser Sammlung untersucht sein, mit besonderer Licht über seine Sorge, um dieses Erbe vor Vergessenheit zu bewahren und den Geist der Sprachen und Völker zu schätzen.

Presented by the IAML Programme Committee.

Chair: Michael Colby (University of California, Davis).

Thursday 09.00 –10.30

The Repertory of French Concert Programs

The forty scholars involved in the RPCF have utilized archives of musical societies and the local and national press to reconstruct repertoires of concerts performed in various regions of France. The project is investigating the commercialisation and consumption of music, finding how contrasting organizations and performance practices came about in different times and places. Launched in 2000 at the Institut Universitaire de France, the RPCF has already published two monographs and put two repertoires on-line, providing a chronology of events and a prosopography of people involved (see websites: CMBV, UMR 2162-CNRS).

Financial support for the RPCF between 2006 and 2009 comes from the l'ANR (Agence nationale de la Recherche). It forms part of the wide-ranging program Documentary Resources for the History of Musical Practices in France, including the Prosopography of Song in the Renaissance. Several of the RPCF projects are close to completion: Paris 1773-1793; Paris 1794-1815; Paris 1815-1830; Paris Conservatoire/Pasdeloup/Colonne/Lamoureux 1828-1914.

The eight other projects include Caen 1826-1870; Montpellier 1880-1914; and Reims 1749-1791. Financial and editorial support comes from the Fondation Bru-Zane, which is associated with the publishing firm Symétrie. This foundation has recently published an eight-volume series on the Théâtre Italien, edited by Jean Mongrédien, which serves as the intellectual model for the RPCF generally (see <http://theatre-italien.fr/entrer>). All projects will have on-line indexes similar to this one.

Methodology and Chronology.

Speaker: Patrick Taïeb (Institut Universitaire de France and Université de Rouen) and Étienne Jardin (Université de Rouen/EHESS).

The Databases, Electronic Indexing and Printed Repertoires.

Speakers: Alexandre Dratwicki (Centre Romantique de Musique Française/Fondation Bru-Zane, Lyon) and Pierre-Yves Pruvost (Symétrie, Lyon).

Publications: Utilisation of the RPCF in Three Case Studies.

Speakers: Yannick Simon (Université de Rouen), Olivier Morand (École des Chartes), and Joann Élard (Université de Rouen).

Roundtable on Objectives of the RPCF and its European Extension.

Panelists: William Weber (California State University, Long Beach), Patrice Veit (CNRS), Catherine Massip (Bibliothèque nationale de France, Paris), Henri Vanhulst (Université Libre de Bruxelles), and Jean Mongrédien (Université de Paris IV-Sorbonne).

Thursday 11.00 –12.30

Vox-Pop

From Anarchopunk to Ethiopian Funk: The Ex in the Collection of the Music Information Center and Abroad.

Speaker: Ditmer Weertman (Music Centre of the Netherlands, Amsterdam).

The Ex is one of Holland's most unique rock groups: started as a punk band in 1979 and lately touring around the world with the famous Ethiopian saxophone player Getatchew Mekuria. The Ex leads us around the collection of the Music Information Centre of which the online music encyclopaedia is a very useful research tool about Dutch pop and rock music.

Turkish Popular Music: From Light Western to Pop.

Speaker: Tijen Gencaslan (Bilkent University, Ankara).

Turkish pop music began in the late 1950s. At that time, popular styles, such as rock and roll and jazz, were named "hafif bati" (light-western) music. During the 1960s, some artists composed Turkish lyrics for certain

well-known western songs and this approach was termed “arajman”. In the 1970s Turkish popular music began to develop its own style and started to occupy an important place in public life. With the advent of multi-channel TV in the ‘80s, pop music became an important sector in its own right. Today, there are many different kinds of popular music in Turkey, each with a different influence on public life, and the social aspects of these styles are continually increasing.

Pop Music in the British Library Sound Archive.

Speaker: Andy Linehan (British Library Sound Archive, London).

I intend to provide an overview of the popular music collection at the British Library's Sound Archive, describing how recordings are acquired from commercial sources (record companies) and non-commercial sources.

I will also address how the 'traditional' methods of collecting sound recordings for the archive are likely to have to adapt to reflect changes in technology and in the structure of the music industry. The traditional way collecting processes are having to change to take into account the technological changes and the decline of the old model of the music industry.

Presented by the Public Libraries Branch and the IAML Programme Committee.

Chair: Hanneke Kuiper (Public Library, Amsterdam).

Thursday 11.00 –12.30

Dutch Organ Innovation, Research Facilities and Digitization Projects

Music Research Facilities in Dutch University Libraries: Patrons, Services and Librarians in a Multidisciplinary Context.

Speakers: Joost van Gemert (Utrecht University) and Willem Rodenhuis (University of Amsterdam).

The humanities in Dutch universities function in a multidisciplinary context, literally. Various departments or schools in the humanities are to be found in the same building and they share a library. This is also true of the musicology departments of Utrecht University and the University of Amsterdam, as well as of their library facilities; they share house with various other departments within the Faculty of Humanities. To what kind of library does this lead? Who are its patrons? How do collection management policies and reference work function? What is the balance between general and specialist expertise? What are the differences between Amsterdam and Utrecht, considering their specific musicological and library traditions?

Les facilités de recherche musicales dans les bibliothèques universitaires néerlandaises : clients, services et bibliothécaires dans un contexte multidisciplinaire.

Dans les universités néerlandaises, les sciences humaines fonctionnent littéralement dans un contexte multidisciplinaire. Plusieurs disciplines partagent souvent le même bâtiment et ont une bibliothèque en commun. C’est aussi le cas pour les départements d’études musicales dans les Universités d’Amsterdam et d’Utrecht. Quelles en sont les conséquences pour la bibliothèque? Qui sont ses clients (Of: Qui sont ses patrons?/ C’est qui, qui commande?)/ Comment se font la gestion de leurs collections et leurs services d’information? Quel est le bilan entre compétences générales et spécialisées? (Of bedoel je : Est-ce que les compétences générales et spécialisées sont en équilibre ?) Quelles sont les différences entre Amsterdam et Utrecht, en vue de leurs traditions musicales (‘musicologique’ bestaat volgens de woordenboeken niet) spécifiques?

Musikwissenschaftliche Forschungsmöglichkeiten in den niederländischen Universitätsbibliotheken: Benutzer, Dienstleistungen und Bibliothekare im multidisziplinären Kontext.

Die Geisteswissenschaften an den niederländischen Universitäten funktionieren buchstäblich in einem multidisziplinären Kontext. Verschiedene Fachbereiche sind in einem gemeinschaftlichen Gebäude beheimatet und teilen sich die Bibliotheksräumlichkeiten. Dies ist auch der Fall für die musikwissenschaftlichen Institute der (Städtischen) Universität von Amsterdam und der Universität Utrecht und deren Bibliothekseinrichtungen: mit den anderen Fachbereichen der Fakultät für Geisteswissenschaften sind sie so verbunden. Zu was für einem Bibliothekstyp führt das? Wer sind seine (festen) Benutzer? Wie sehen seine Kollektionierungspolitik und seine bibliographische Aufklärungsfunktion aus? Wie ist es um das proportionale Verhältnis zwischen allgemein- und spezialwissenschaftlichem Wissen bestellt? Welche sind

die Unterschiede zwischen Amsterdam und Utrecht hinsichtlich ihrer spezifischen musikwissenschaftlichen und bibliothekarischen Traditionen?

Innovation and Tradition: A Dutch (Inter-)National Centre for Organ Music.

Speaker: Ian Borthwick (City Library, Haarlem).

Public libraries with a large music collection cannot only rely on potential users to come to them. It is necessary to join forces with other libraries or like-minded organizations to involve your target group. With this in mind two Dutch libraries are putting their organ collections in a new perspective: an (International) Centre for Organ Music www.orgelmuziekweb.nl. Their collections of organ music are no longer a static component on the library shelves but are as a starting point from which organists and lovers of organ music are involved in sharing their (expert) knowledge under the auspices of the public library.

Presented by the IAML Programme Committee.

Chair: Els van Swol (Muziek Centrum Nederland).

Thursday 11.00 – 12.30

RDA and Standard Identifiers

RDA (Resource Description and Access) — Coming to Fruition.

Speaker: Antony Gordon (British Library Sound Archive, London).

RDA, formerly AACR3, is nearing the end of its development cycle, with publication due in the third quarter of 2009. Starting from a brief review of the history and organization of RDA this presentation will examine: what's new in RDA, with particular emphasis on music and audiovisual materials, the relationship with ISBD, and application profiles. There will be up to the minute information on publication: format, licensing, customization options, and interfaces to other tools.

Dependent on time but also on availability it might be possible to show a limited demonstrator of web access to RDA.

RDA (Resource Description and Access) — le temps de la maturation.

RDA, initialement envisagé comme AACR3, arrive au terme de son cycle d'élaboration, avec une publication attendue pour le troisième trimestre 2009. Après un bref rappel de l'histoire et de l'organisation de RDA, cette présentation examinera : ce qui est nouveau avec RDA, notamment concernant les documents musicaux et audiovisuels, les liens avec l'ISBD et les profils d'application. On donnera des informations de dernière minute sur la publication : format, droit, options d'adaptation, interfaces et autres outils.

Selon le temps restant et les opportunités il sera possible de faire la démonstration d'un accès à RDA sur le Web.

RDA (Resource Description and Access) — bald ist Erntezeit.

Die Erstellung des RDA-Regelwerks, vormals AACR3 (Anglo-American Cataloguing Rules 3), nähert sich dem Ende, und die endgültige Publikation dieses neuen Regelwerkes ist für das dritte Quartal in 2009 vorgesehen. Beginnend mit einem kurzen Rückblick auf die Geschichte und Organisation des RDA-Regelwerkes wird dieser Vortrag folgendes erörtern: was ist neu in der RDA? Dieser Frage wird besonders im Hinblick auf Musik und audio-visuelle Materialien, die Beziehungen zwischen RDA und ISBD, und Anwendungsprofilen, nachgegangen. Es werden die neusten zur Verfügung stehenden Informationen zu Format, Lizenzen, Anpassungsoptionen sowie Verbindungen zu anderen Werkzeugen präsentiert werden.

Abhängig von Vortragszeit und auch Verfügbarkeit wird es eventuell möglich sein, ein funktional beschränktes Beispiel für RDA-Internetzugang zu zeigen.

Standard Identifiers — Time for More Co-Operation?

Speaker: Antony Gordon (British Library Sound Archive, London).

With continued pressure on resources around the world, opportunities for sharing and re-using data are always welcome but are often hindered by the need to resolve differing name forms, title forms, etc.. Meanwhile, industry bodies have been busily creating and fostering unique identifiers for the purposes of

stock and rights management, most of which already have ISO status. There are identifiers for data in FRBR group 1 and 2 entities including ISBN, ISMN, ISRC, ISWC, ISAN, ISNI ...

This presentation examines the identifiers currently in use and proposes a greater level of co-operation, building on each other's strengths to achieve authoritative forms which are globally consistent across libraries, archives, rights organizations and publishers while at the same time able to accommodate local display preferences. Can we find ways to use these identifiers and to co-operate with the organizations that control them for mutual benefit?

Les identifiants normalisés – le moment d’une coopération renforcée?

Avec la pression accrue des ressources autour du monde, les opportunités pour partager et réutiliser les données sont toujours bienvenues même si souvent elles sont entravées par l’usage de systèmes différents pour rechercher les noms, les titres, les titres, les titres uniformes, etc.. Dans le même temps, les entreprises industrielles ont été actives pour créer et soutenir des identifiants uniques facilitant la gestion des stocks et le suivi des droits, la plupart recevant un statut de norme ISO. Il existe des identifiants pour les entités du groupe 1 et du groupe 2 des FRBR tels ISBN, ISMN, ISRC, ISWC, ISAN, ISNI ...

Cette présentation examine les identifiants d’usage courant et propose un plus grand niveau de coopération, chacun consolidant ses forces sur celles de l’autre pour aboutir à des formes faisant autorité qui soient globalement opératoires pour les bibliothèques, les archives, les sociétés gestionnaires de droit, les éditeurs tout en conservant des modalités particulières d’utilisation. Pouvons-nous trouver des voies pour utiliser ces identifiants et coopérer avec les organismes qui les contrôlent pour un bénéfice réciproque ?

Standard identifiers [Standardkennzeichen] — haben wir Zeit für mehr Kooperation?

Unter dem anhaltenden Druck auf Ressourcen in der Welt, sind die Möglichkeit, Daten auszutauschen und wieder zu verwenden, immer erwünscht; dennoch wird dies durch den Bedarf abweichende Formen von Personennamen, Titeln, etc. zu beheben, oft behindert. In der Zwischenzeit haben kommerzielle Organisationen eifrig an der Erstellung und Verbreitung von einzigartigen Kennzeichnungen gearbeitet - zum Nutzen der Verwaltung von Beständen und Rechten, von denen viele bereits ISO-Status erlangt haben. Es existieren Kennzeichnungen für Datenbeständen in FRBR Gruppe 1 und 2: Einheiten darunter sind ISBN, ISMN, ISRC, ISWC, ISAN, ISNI ...

Dieser Vortrag untersucht die Kennzeichnungen, welche im Moment benutzt werden, und schlägt ein größeres Maß an Kooperation vor, aufbauend auf jeweilige Stärken, um maßgebende Formen zu erreichen, die weltweit einheitlich in allen Bibliotheken, Archiven, Verwertungsgesellschaften und Verlagen verwendet werden können; dennoch sollen solche Kennzeichnungen es ermöglichen, örtliche Darstellungsvorlieben zu berücksichtigen. Können wir Wege finden, wie wir diese Kennzeichnungen benutzen können, und mit Kontrollorganismen kooperieren können, die zum gegenseitigen Nutzen sind?

Panel Discussion.

Panel members: Massimo Gentili-Tedeschi (Biblioteca Nazionale Braidense, Milan), Joseph Hafner (McGill University, Montreal), Geraldine Ostrove, Library of Congress, Washington D.C.), Silke Sewing (Deutsches Musikarchiv, Berlin).

Presented by the Cataloguing Commission.

Chair: Antony Gordon (British Library Sound Archive, London).

Translations thanks to Elizabeth Giuliani, BnF, Paris and Clemens Gresser (BL, London)

Thursday 11.00 –12.30

Répertoire International des Sources Musicales (RISM). Open session.

The New RISM Data Management Framework from RISM-UK and RISM-CH.

Speakers: Sandra Tuppen (RISM-UK) and Gabriella Hanke Knaus (RISM-Switzerland).

In 2007, RISM Switzerland and RISM UK launched a joint venture to develop a new infrastructure for managing RISM data. The infrastructure will bring together the different projects undertaken by both groups over the past years, and will enable the whole processing chain, from cataloguing to publishing, to be handled from a single web application. Based exclusively on open source tools, the application will use MARC21 as the underlying format, which will greatly facilitate data exchange with other cataloguing

infrastructures. Different aspects of the project will be presented, as well as some examples of ongoing developments.

PL Wru & PL Wu - Music Manuscripts from Lower Silesia in the University Libraries of Wrocław and Warsaw. Cataloguing project and its results.

Speaker: Piotr Maculewicz (RISM, Poland).

[No abstract]

The Repertory at the Salzburg Metropolitan Cathedral from the End of the 17th to the 18th Century.

Speaker: Eva Neumayr.

In the 17th and 18th century, Salzburg was a music center of European rank. Many of the materials used at the Salzburg Cathedral in this period have been preserved in the Archiv der Erzdiözese Salzburg. Due to various reasons however, some Salzburg music has found its way into different other archives – as a few materials from abroad are now to be found here.

In this talk an attempt will be made to trace – with the help of the RISM database and possibly, other data bases - the ways musical materials have taken and thus to reconstruct some of the repertory of music performed at the Salzburg Metropolitan Cathedral in the 18th century.

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

Thursday 14.00 –15.30

General Views on the Access to Music Archives Project

ICA-AtoM.

Speaker: Peter Horsman (Netherlands Archives School and ICA).

The International Council on Archives is working on an open source software package for description of archives and other documentary materials: ICA-AtoM, Access to Memory. The software meets all international archival standards, including ISAD(G), ISAAR(CPF), EAD and EAC. The software is designed for broader use than just archives, in particular its module to describe organizations and persons and link these descriptions to documentary materials proved to be extremely powerful. Open Source software calls for communities that use and maintain it, that share professional interests. The application of international standards promotes the exchange of information and building virtual databases.

Co-operation and Standards in the Archives Field.

Speaker: Françoise Leresche (Bibliothèque nationale de France, Paris).

Parmi leurs collections, de nombreuses bibliothèques musicales conservent des manuscrits et des fonds d'archives. Les normes développées par la communauté des archivistes offrent les outils adaptés pour décrire ces fonds et y donner accès dans des portails documentaires ou des bibliothèques numériques.

Cette communication a pour objet de présenter l'articulation entre les normes élaborées par les bibliothèques d'une part et par les archives d'autre part, la complémentarité de leurs approches et les possibilités offertes par leur utilisation réciproque. Parmi les axes de coopération qui se dessinent aujourd'hui entre les deux communautés de métier, le contrôle des points d'accès et les notices d'autorité constituent le champ le plus riche et le plus prometteur, notamment dans la perspective de la création de bibliothèques numériques associant les différents types d'institutions patrimoniales.

The presentation focuses on the different description standards in the field of archives and libraries and how they can be complementary and interact. Fruitful areas for future cooperation are access points and authority records with a perspective of creating digital libraries involving various types of patrimonial institutions.

Presented by the Archives and Music Documentation Centres Branch.

Chair: Marguerite Sablonnière (Bibliothèque nationale de France, Paris).

Thursday 14.00 – 15.30

Evolutionary Trends in Cataloguing

Presentation and Demonstration of the Ontology for Music and Interviews of the MEMORIES Project.

Speakers: Per Dahl (Stavanger University) and Jean-François Cosandier (Radio Suisse Romande, Lausanne).

In the MEMORIES project, the Radio Swiss Romande, the Norwegian Institute of Recorded Sound and the UNESCO are finalising the definition of two targeted ontologies: the ontology for the music and the ontology for the interviews.

They are plugged on a general-purpose ontology based on the FRBR model and defined by MEMNON. By combining these ontologies many domains could be covered such as the opera, the lieder, the synchronisation of the scores with the music, the ethnographic assets. The presentation will be illustrated by concrete examples.

Présentation et démonstration de l'Ontologie pour la Musique et les Entretiens du Projet MEMORIES.

Pour le projet MEMORIES, la Radio suisse romande, l'Institut norvégien d'archives sonores et l'UNESCO ont finalisé la définition de deux ontologies cibles : une ontologie pour la musique et une ontologie pour les entretiens.

Ils sont adossés sur un schéma général d'ontologie fondé sur le modèle FRBR et défini par MEMNON. En combinant ces ontologies beaucoup de domaines peuvent être couverts comme l'opéra, la mélodie, la synchronisation des partitions et des enregistrements musicaux, le patrimoine ethnographique... La présentation sera illustrée d'exemples concrets.

Ontologie für Musik und Interviews des MEMORIES Projekts.

Innerhalb des MEMORIES Projekt arbeiten das Radio Swiss Romande, das Norwegian Institute of Recorded Sound und UNESCO gerade an einer Definition von zwei zielgerichteten Ontologien (targeted ontologies): eine Ontologie für Musik und eine für Interviews. Sie bauen auf eine universalen Ontologie, die auf dem FRBR- Modell basiert und von MEMNON definitiert wurde. Durch die Verbindungen dieser beiden Ontologien können viele Bereiche erfasst werden: Opern, Lieder, Synchronisation von Noten mit Aufnahmen, ethnographische Nachlässe ... Der Vortrag wird mit konkreten Beispiel illustriert werden.

Musical Darwinism: The Evolutionary Implications of Indeterminate Notation and its Intersection with a Web 2.0 Library World.

Speaker: Colin Homiski (Senate House Library, University of London).

Since the middle of the twentieth century, composers around the world have used indeterminism at one point in their career, from Dutch composer Louis Andriessen to the use of limited aleatorism in Polish composer Witold Lutoslawski's works. Whilst the new forms of notation presented challenges for performers and analysts of the works, it also presented opportunities for exploration of improvisation and individual choice. There are striking similarities between the freedom represented with this notational evolution to that of the internet to 'Web 2.0.' The proliferation of social networking applications (such as Delicious, Connotea, and Diigo) and user-generated content create a quandary for libraries and researchers. Should we retain our title as gatekeepers of quality controlled metadata? What role do we play in this new environment? How can we adapt to this shift towards non-hierarchical tagging and uncontrolled vocabulary? Just as composers have decided to give up some control to the performer, should libraries give up a degree of control to researchers in order to keep with the digital times? Charles Darwin espoused the evolutionary 'survival of the fittest.'

Perhaps the answers to the challenges facing libraries lie in performers' solutions towards dealing with indeterminate notation. By drawing out the similarities and divergences, this paper will seek to answer these questions.

Darwinisme musical: Les Implications évolutionnistes de la Notation indéterminée et son intersection avec une bibliothèque mondiale Web 2.0.

Depuis le milieu du XXème siècle, des compositeurs dans le monde entier ont utilisé l'indéterminisme à un moment de leur carrière, depuis le compositeur néerlandais Louis Andriessen jusqu'à l'utilisation de l'aléatoire limité des œuvres compositeur polonais Witold Lutoslawski. En même temps que ces formes nouvelles de notation présentaient des défis aux interprètes et aux analystes, elles proposèrent des

opportunités pour explorer les ressources de l'improvisation et du choix individuel. Il existe des ressemblances frappantes entre la liberté que permet cette évolution de la notation et celle qu'Internet propose avec le Web 2.0. La prolifération des réseaux sociaux (comme Delicious, Connotea et Diigo) et des contenus générés par les usagers a créé un dilemme pour les bibliothèques et les chercheurs. Devons-nous conserver notre statut de gardiens de la qualité de métadonnées contrôlées ? Quel rôle jouons-nous dans ce nouvel environnement ? Comment nous adapter à cette mutation vers un vocabulaire non contrôlé et organisé sans hiérarchie ? De même que les compositeurs avaient décidé de fournir quelques clés aux interprètes, les bibliothèques peuvent-elles fournir un certain niveau de contrôle aux chercheurs, accordé aux temps numériques ? Charles Darwin embrassa ainsi la formule évolutionniste de « la survie du plus fort ».

Peut-être les réponses à ces défis qu'affrontent les bibliothèques résident-elles dans ces solutions d'interprètes associées à la notation indéterminée. En traçant les ressemblances et les différences, cet exposé tentera de répondre à ces questions.

Musikalischer Darwinismus: Die evolutionären Implikationen von indeterminierter Notation und ihrer Überschneidung mit einer Web 2.0 Bibliothekswelt.

Seit der Mitte des 20. Jahrhunderts haben Komponisten in der ganzen Welt Indeterminismus als Konzept ihrer Arbeit benutzt; vom niederländischen Komponisten Louis Andriessen bis zur beschränkten Aleatorik in den Werken des polnischen Komponisten Witold Lutosławski. Während die neuen Notationsformen eine Herausforderung an die Aufführenden und Musikanalytiker stellte, brachten sie auch Möglichkeiten mit „Improvisation“ und „individuelle Entscheidungsräumen“ zu experimentieren. Hier gibt es auffallenden Ähnlichkeiten zwischen der Freiheit, die diese Evolution einer Notation darstellte und den Entwicklungen des Internets zu ‚Web 2.0‘. Die weite Verbreitung von Anwendungen zur Bildung und Haltung von sozialen Netzwerken (Onlineangeboten wie etwa *Delicious*, *Connotea*, und *Diigo*) und von BenutzerInnen erstelltem Inhalt bereitet Bibliotheken und Forschern ein Dilemma. Sollen wir weiter an unserem Titel als Gralhüter von qualitätskontrollierten Metadaten festhalten? Welche Rolle sollen wir in dieser neuen Informationswelt spielen? Wie können wir uns an diese Situation einer Verlagerung zum nicht-hierarchischen, gemeinschaftlichen Indexieren anpassen? So wie Komponisten sich dafür entschieden etwas Kontrolle an die Aufführenden abzugeben, sollten Bibliotheken einen gewissen Grad an Kontroll an ForscherInnen abgeben, so das sie mit dem digitalen Zeitalter schritthalten? Charles Darwin trat ein für das evolutionäre ‘Überleben des Stärkeren’.

Vielleicht liegen die Antworten zu den Herausforderungen, denen sich Bibliotheken stellen müssen, darin, die Lösungen von Aufführenden im Umgang mit indeterminierter Notation zu suchen. Indem Parallelen und Abweichungen aufgezeigt werden, wird dieser Vortrag versuchen Antworten zu geben.

Translations thanks to Elizabeth Giuliani, BnF, Paris and Clemens Gresser (BL, London)

Presented by the Cataloguing Commission and the IAML Programme Committee.

Chair: Antony Gordon (British Library Sound Archive, London).

Thursday 14.00 – 15.30

Hofmeister Past and Present

A Historical Overview of Hofmeister (in German).

Speaker: Joachim Jaenecke (Staatsbibliothek zu Berlin).

Als vor über 20 Jahren der Musikantiquar Dan Fog vorschlug, die Hofmeister-Bibliographie mittels Computertechnik elektronisch zu edieren, um das Erscheinungsjahr der vielen undatierten Musikdrucke des 19. Jahrhunderts leichter ermitteln zu können, konnte niemand ahnen, welche großen Probleme die 1987 gegründete Project Group on Hofmeister XIX begleiten würden. Man begann sofort mit Scanversuchen bei verschiedenen Institutionen und Firmen vor allem in den USA und in England, aber ohne Erfolg. Auch Scanversuche vom Mikrofilm 1990 waren negativ. 1992 entschied man, alle Daten manuell in eine Datenbank einzugeben. Dazu wäre das Staatliche Institut für Musikforschung (SIM) in Berlin geeignet gewesen. Erste Verhandlungen mit dem SIM gab es 1993. Danach wurde ein Arbeitsplan und ein Förderantrag an die Deutsche Forschungsgemeinschaft erarbeitet. Das SIM versicherte immer wieder, dass es das Projekt durchführen wolle, betonte aber, dass die eigenen Arbeiten Vorrang haben, wie z.B. RILM. Erst im Jahre 2000 stellte das SIM den Förderantrag. Kurze Zeit darauf verließ der Informatiker des SIM

Berlin; er sollte das Projekt technisch leiten. Damit gab es keine wirkliche Zukunft mehr für das Projekt beim SIM. Inzwischen wurde eine Lösung in England gefunden. Von 2004 bis 2008 wurden alle Monatsberichte digitalisiert und im Internet bereitgestellt, was Chris Banks als Vorsitzende der Project Group zu verdanken ist.

A Historical Overview of Hofmeister.

About 20 years ago the antiquarian bookseller Dan Fog proposed development of a database of the Hofmeister-Bibliography to facilitate dating of printed music of the 19th century. At this time nobody could have envisioned the enormous problems that would be encountered by the Project Group on Hofmeister XIX, founded in 1987. Some colleagues attempted to scan issues using various methods at different institutions and firms in the USA and England, but without success. Also attempts to scan from microfilms in 1990 were not productive. In 1992 the Project Group decided to develop the database manually. A qualified institution, the Staatliches Institut für Musikforschung (SIM) in Berlin, was first considered in 1993. The Project Group developed a workflow plan and proposal for project funding. SIM attempted to launch the project repeatedly, but its own work, especially RILM, took priority. In 2000 SIM submitted a grant application. Unfortunately the main person who was responsible for IT (and the project) left SIM. So the project had no more future there. In the meantime, another solution developed in England. Between 2004 and 2008 all Monatsberichte were digitized and now available on the internet, which is the result of Chris Banks' work as chair of the Project Group.

Un résumé historique de Hofmeister.

Il y a près de vingt ans, le vendeur de livres d'occasion Dan Fog voulait développer une base de données pour la Bibliographie-Hofmeister afin de trouver plus aisément les dates de publication de toute la musique imprimée mais non datée du dix-neuvième siècle. A ce moment personne n'aurait pu imaginer tous les gros problèmes du Project Group sur Hofmeister XIX fondé en 1987. Certains collègues avait commencé à scanner ce projet utilisant beaucoup de méthodes variant selon les institutions et les firmes aux Etats-Unis et en Angleterre, mais sans succès. Les tests essayant de scanner à partir de microfilms eux aussi ont été négatifs. En 1992, the Project Group décide de développer la base de données à la main. Une institution qualifiée pour ce projet était Staatliches Institut für Musikforschung (SIM) de Berlin. Les premières négociations commencèrent en 1993. Le Project Group a alors organisé un plan de travail et une application pour le financement du projet. L'institution SIM a toujours été intéressée par ce projet mais a toujours donné priorité à leur propre projet RILM. En 2000 SIM a enfin envoyé l'application pour le projet. Malheureusement la personne responsable pour IT (et le projet) avait quitté son emploi avec SIM. Donc le projet n'avait plus de futur. Pendant ce temps, quelqu'un d'autre a trouvé une autre solution en Angleterre. Entre 2004 et 2008 tout Monatsberichte a été digitalisé et est maintenant disponible sur Internet qui est le résultat du travail de Chris Banks en qualité de président du Project Group.

The Accomplishments of Hofmeister XIX.

Speaker: Chris Banks (University of Aberdeen).
[No abstract]

Using Hofmeister: Brahms and Mahler

Speakers: Paul Banks and Katy Hamilton (Royal College of Music, London)

Paul Banks and Katy Hamilton (Royal College of Music, London) are both engaged on research projects that have involved the use of Hofmeister XIX and their brief reports will outline their exploitation of the resource and some of the issues they have encountered.

Professor Banks is working on an online catalogue of Mahler's music (www.cph.rcm.ac.uk/MahlerCat/pages/index.htm) and Hofmeister offers some important (but by no means unambiguous) clues to the dating of the composer's earliest publications. Katy Hamilton's research is concerned with a medium and repertoire that has largely fallen into obscurity - the piano-accompanied vocal quartet - and Hofmeister has proved a valuable means of assessing the extent of this repertoire. The very non-specificity of certain categories within Hofmeister's classification of repertoire can actually be of great value to the researcher working specifically at the point of intersection between genres where the boundaries become blurred.

Utilisant Hofmeister: Brahms and Mahler.

Paul Banks et Katy Hamilton (Collège royal de musique, Londres) sont tous les deux engagés avec des projets de recherches qui ont impliqués l'utilisation de Hofmeister XIX et leurs rapports brefs vont souligner l'exploitation de cette ressource et les quelques problèmes qu'ils ont rencontrés.

Le professeur Banks travaille sur un catalogue en ligne de la musique de Mahler ([Www.cph.rcm.ac.uk/MahlerCat/pages/index.htm](http://www.cph.rcm.ac.uk/MahlerCat/pages/index.htm)) et Hofmeister offre d'importantes indications (mais non loin d'être non ambiguës) concernant les premières dates de publication du compositeur.

Les recherches de Katy Hamilton se concernent avec un médium et un répertoire qui sont tombés plus ou moins dans l'obscurité -- vocal quatuor accompagné du piano et Hofmeister a prouvé être un moyen valable d'évaluation l'ampleur de ce répertoire. La non spécificité de certaines catégories dans la classification du répertoire de Hofmeister peut être d'une grande valeur pour le chercheur travaillant spécialement au point d'intersection entre genres ou les limites deviennent confuses.

Presented by the Bibliography Commission.

Chair: David Day (Brigham Young University, Provo).

Friday 09.00 – 10.30

The Sociology of Music Information Literacy

Psychological Foundations of Knowledge Acquisition.

Speaker: Mark Germer (University of the Arts, Philadelphia, PA).

Much is made of the Social Web and the paradigm shift it signals in the dissemination of newly minted information. But there are continuities with the revolutions in knowledge acquisition of the past. Institutions of learning are pre-eminently social, and can't be otherwise.

New Possibilities for Research Communication with Web 2.0 Tools.

Speaker: Ole Bisbjerg (State and University Library, Århus).

Traditional channels of communication are still in 2009 the normal way of communicating research in the humanities. But in recent years a number of new ways of communication has emerged on the internet: weblogs, wikis, podcasts, and social networks just to name a few. These provide us with new possibilities for research communication and research collaboration. This presentation will give an overlook at the new possibilities (often called Web 2.0 or Social Software) in the context of musicology. Digital communication of research presents new possibilities, but also proposes challenges to existing ways of communication. The goal is to find and develop the potential of the new media. The central questions are: How do we communicate research through the new digital media? Which tools are the most relevant for researchers and students in the field of musicology? Are the new ways of communication able to strengthen the collaboration and discussions between researchers and move beyond mere one-way communication? How do we secure scientific standards of quality when the conditions of communication are changed? Will the new tools provide research results in musicology which will have a greater impact on the general public?

Neue Möglichkeiten der Forschungsvermittlung mit den Werkzeugen des Web 2.0.

Die traditionellen Kommunikationskanäle sind im Jahre 2009 noch immer das Normale in der humanistischen Forschung. Aber in den letzten Jahren haben sich im Internet neue Kommunikationsformen entwickelt: Weblogs, Wikis, Podcasts und Soziale Netzwerke – nur um einige zu nennen. Diese bieten uns neue Möglichkeiten der Vermittlung und Zusammenarbeit in der Forschung. Diese Präsentation gibt einen Überblick über die neuen Möglichkeiten (oft Web 2.0 oder soziale Software genannt) innerhalb der Musikwissenschaft. Digitale Forschungsvermittlung bringt uns neue Möglichkeiten, fordert aber auch die traditionellen Kommunikationskanäle heraus. Das Ziel ist, das Potenzial der neuen Medien zu finden und weiter zu entwickeln. Die zentralen Fragen sind: Wie vermitteln wir Forschung über die neuen Medien? Welche Werkzeuge sind für Forscher und Studenten innerhalb des Bereiches der Musikwissenschaften am relevantesten? Können die neuen Kommunikationsmöglichkeiten Zusammenarbeit und Erfahrungsaustausch der Forscher stärken und diese auch über die Grenze bloßer Einweg-Kommunikation hinaus bewegen? Wie sichern wir den wissenschaftlichen Qualitätsstandard, wenn die Kommunikationsbedingungen geändert werden? Werden wir mit den neuen Werkzeugen über Mittel verfügen, mit denen wir der Allgemeinheit die Forschungsergebnisse der Musikwissenschaft besser nahebringen können?

Nouvelles possibilités de communication scientifique avec les outils du web 2.0

En 2009 les voies de communication traditionnelles sont toujours la normale dans la communication des recherches humanistes. Mais dans les années récentes de nouvelles modes de communication sont apparues sur Internet: weblogues, wikis, podcasts et réseaux sociaux, pour en nommer quelques-uns. Ceux-ci nous proposent de toutes nouvelles possibilités de communication et de collaboration scientifique. Cette présentation donnera une vue d'ensemble de ces nouvelles possibilités (souvent appelées Web 2.0 ou logiciel social) dans le contexte de la musicologie. La communication scientifique digitale nous offre de nouvelles possibilités mais en même temps elle nous propose de nouveaux défis quant aux modes de communication déjà en existence. Le but est de trouver et de développer le potentiel des nouveaux médias digitaux. Les questions principales sont: comment communiquer les recherches par les nouveaux médias digitaux? Quels outils sont les plus pertinents pour les chercheurs et les étudiants dans le domaine de la musicologie? Est-ce que les nouveaux moyens de communication sont capables de renforcer la collaboration et les discussions entre chercheurs et placer cette communication au-delà de la simple communication à voie unique? Comment assurer le standard de la qualité scientifique quand les conditions de communication se modifient? Est-ce que les nouveaux outils vont nous fournir des résultats pour les recherches en musicologie qui auront un plus grand impact pour le public en général?

Case Studies of Four Music Information Acquisition Models: Google Scholar, PRIMO, RILM Abstracts, and Select Subject Specific Bibliographies.

Speaker: Thomas Cimarusti (Texas Tech University, Lubbock, TX).

Over the past several years, online databases have become increasingly popular among students conducting music research. In seconds numerous articles, books, monographs, and analyses can be retrieved electronically without ever having to consult printed sources. Consequently, online databases have become a convenience, often resulting in “bibliographic holes” due to the lack of printed materials not otherwise found online. This paper is a preliminary study of how students interact with online databases and print sources. Approximately seventy students from Texas Tech University, Indiana University, and Brigham Young University, were assigned to research one of two topics (“Compositional History of Verdi’s *Otello*” and “Structural Analysis of Berg’s *Violin Concerto*”) and to compile a ten-item bibliography using Google Scholar, PRIMO, RILM Abstracts and select print sources (Harwood’s *Giuseppe Verdi: A Guide to Research*, Marco’s *Opera: A Research and Information Guide*, Hoek’s *Analyses of Nineteenth- and Twentieth-Century Music*, Katz’s *The Violin: A Research and Information Guide*, Lindeman’s *The Concerto: A Research and Information Guide*). Following the completion of the bibliography, students completed a brief survey assessing their reaction to the usefulness and usability of the resources they consulted. The intent of the research is to: (1) ascertain if the students can retrieve adequate or comparable research from these different means of information access, and (2) examine student response about the resources consulted (i.e., could they understand the interface, were the resulting sources acceptable in their mind, did the index help them understand the value of the source). Preliminary findings may help answer other questions: have students become more comfortable with electronic databases? And, to what degree do such databases add or detract from the most relevant research available?

Presented by the Bibliography Commission.

Chair: David Day (Brigham Young University, Provo).

Friday 11.00 – 12.30

The Music Librarian as a Pedagogical Resource

Drive-By, Drop-In Musicology.

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

Today's liaison librarians to university departments must be proactive, inventive, and conspicuous - more so than subject-specialist librarians of previous generations. In addition to engaging in traditional collection development, bibliographic instruction, and reference interactions, liaison librarians at George Mason University are encouraged to become more visible and approachable by developing outreach programs.

After deducing that many music scholars were unfamiliar with newer tools and resources, I initiated a series of short, informational programs entitled "Drive-By Musicology." Results after the first year were mixed and paradoxical: there was a high level of stated interest, but often low attendance. Continuing the series for a second and third year, I added alternative ways to redistribute the content by posting handouts on my web site, offering guest lectures in music courses, and creating online libguides. These strategies acknowledge and counteract declining use of the library as physical space.

Les bibliothécaires de liaison des instituts universitaires, plus encore que le furent les bibliothécaires spécialisés des générations précédentes, doivent être actifs, ingénieux et bien visibles. A l'Université George Mason, ils ne se contentent pas d'être engagés dans le développement des fonds traditionnels, l'instruction bibliographique et le travail de référence; on les encourage également à être plus visibles et abordables par le biais de programmes "outreach".

Ayant compris que beaucoup d'étudiants en musicologie n'étaient pas très habitués aux outils et aux ressources modernes, j'ai initié une série de programmes courts et informels sous le titre "Drive-by musicology". Les résultats après la première année furent mitigés et paradoxaux: les étudiants se montraient très intéressés, mais le taux de participation était faible. J'ai alors continué la série une deuxième, puis une troisième année, en ajoutant différentes manières de distribuer le contenu: en proposant des fiches pratiques sur mon site Internet, en initiant des conférenciers extérieurs, et en créant des guides de bibliothèque en ligne. Ces stratégies répondent au déclin de l'utilisation de la bibliothèque en tant qu'espace physique de recherche, et le pallient.

Bibliothekare einer Universitätsinstitution müssen heute sehr aktiv, erfindungsreich und hellichtig sein – mehr als stoffspezialisierte Bibliothekare der früheren Generationen. Über Aktivität in der traditionellen Sammlungsentwicklung, bibliographische Instruktion und referentielle Interaktion hinaus werden Verbindungsbibliothekare an der George Mason-Universität dazu ermuntert, durch die Entwicklung von auswärtsgerichteten Programmen mehr sichtbar und kontaktfähig zu werden.

Bei der Feststellung dass manche Musikwissenschaftler mit neueren Werkzeugen und Hilfsmitteln unbekannt waren, habe ich eine Reihe von kürzeren, informellen Programmen mit dem Titel „Drive-By Musicology“ eingerichtet. Die Ergebnisse nach dem ersten Jahr waren gemischt und paradox: es gab ein hohes Niveau von offenbarem Interesse, jedoch oft spärlicher Anwesenheit. Als die Reihe im zweiten und dritten Jahr fortgesetzt wurde, waren alternative Wege um den Inhalt wiederzudistribuierten durch Einlage von Handouts auf meiner Webseite hinzugefügt, Gastvorlesungen in Musikunterrichtsfächern anbietend und online libguides aufgebaut. Diese Strategien sollen verminderte Verwendung von Bibliotheken als physischer Sitz anerkennen und entgegenwirken

Libraries and the Universe of Information About Music: Keeping Our Books, Preserving Our Values.
Speaker: Jane Gottlieb (The Juilliard School, New York, N.Y.).

In serving as a pedagogical resource, the librarian must educate users about the entire ‘universe of information about music’, with emphasis on using both print and electronic resources. Using the structure of my recently published book *Music Libraries and Research Skills*, I will present examples of how we demonstrate research techniques and resources to performers at The Juilliard School.

Les bibliothèques et les sources d'information sur la musique: conserver nos livres, préserver nos valeurs.
Le/la bibliothécaire doit se voir comme une ressource pédagogique, et dans cette fonction, orienter les utilisateurs parmi les nombreuses sources d'information sur la musique, tout en se servant aussi bien des catalogues imprimés que des outils électroniques. Prenant mon livre récemment paru, “Music libraries and research skills”, comme point de départ, je présenterai des exemples illustrant la manière dont nous guidons nos musiciens à la Juilliard School parmi les techniques de recherche et les ressources existantes.

Bibliothek und das Universum der Information über Musik: Unsere Bücher behüten, unsere Werte bewahren

Um als pädagogisches Mittel zu dienen, muss der Bibliothekar die Benutzer von dem ganzen ‘Universum der Information über Musik’ erziehen, mit Betonung auf den Gebrauch von sowohl Druck als elektronischen Mitteln. Mit der Struktur von meinem neulich veröffentlichten Buch *Music Libraries and Research Skills* werde ich Beispiele davon präsentieren, wie wir Forschungstechniken und –mitteln für Aufführenden an der Juilliard School demonstrieren.

Bibliography and the Internet: Evaluation and Search Strategies.
Speaker: Dorothea Baumann (International Musicological Society).

Already at the time of card-indexes the valuation of bibliographic search results was a difficult task for teachers and students. At least we could rely on subject catalogues, encyclopaedias, handbooks, and experience. Experience was gained during many hours of searching, reading, and writing. Today, printed encyclopaedias are replaced by on-line articles, and articles in periodicals move to electronic publication platforms on University websites. Any paper may consist of citations entered by copy + paste, and even bibliographic information is downloaded and copied into the manuscript. Catalogue search is joined by full text search. New findings and conclusions are possible in seconds who would have taken ages if they would ever have been found at the time of printed or handwritten documents and catalogues. The price we pay for what we gain today is a high risk for errors or misunderstandings and a lack of quality control. All the more we have to teach students to learn through experience and to develop new search strategies and mechanisms for control and valuation. A list of important factors and categories will be given to cope with these problems.

L'enseignement des stratégies pour la recherche et l'évaluation.

Même à l'époque des fichiers-papier, l'évaluation d'une recherche bibliographique était une tâche difficile pour les professeurs et pour les étudiants. Mais au moins pouvait-on compter sur les catalogues par matière, les encyclopédies, les manuels, ainsi que sur une expérience acquise pendant de nombreuses heures de recherche, de lecture et d'écriture. Aujourd'hui, les encyclopédies imprimées sont remplacées par des articles “en ligne”, et les articles des périodiques ont été transférés sur les plateformes électroniques des sites universitaires. Un article peut être composé de citations introduites par “copier-coller”, et même

l'information bibliographique est téléchargée et insérée dans le manuscrit. La recherche dans les catalogues est complétée par la recherche dans les textes mêmes. Il est devenu possible, en quelques seconds, d'arriver à des découvertes et des conclusions nouvelles, là où il fallait un temps considérable à l'époque des documents et des catalogues écrits à la main, ou imprimés. Le prix que nous devons payer pour ce que nous avons gagné, c'est un grand taux d'erreurs et de malentendus, ainsi qu'un manque de contrôle qualitatif. C'est pourquoi nous nous devons d'autant plus d'encourager les étudiants à apprendre eux-mêmes par l'expérience et à former des stratégies et des méthodes de contrôle et d'évaluation. Une liste des principaux facteurs et catégories sera présentée pour traiter ces problèmes.

Forschungs- und Wertungsstrategien. Schon zur Zeit der Karten-Indices war die Wertung von bibliographischen Forschungsergebnissen eine schwierige Aufgabe für Lehrer und Studenten. Wir konnten uns wenigstens auf Fachkataloge, Enzyklopädien, Handbücher und Erfahrung vertrauen. Erfahrung wurde durch viele Stunden von Forschung, Lesen und Schreiben erworben. Heute sind Enzyklopädien mit on-line-Artikeln ersetzt, und Artikel in Zeitschriften bewegen sich in Richtung elektronische Druck-Plattformen in Universitäts-Webseiten. Ein jeder Aufsatz mag aus Zitaten durch Kopieren + Kleben bestehen, und sogar bibliographische Information wird in das Manuskript heruntergeladen und kopiert. Katalogsuchen ist mit Volltext-Suchung verbunden. Neue Ergebnisse und Schlüsse sind in Sekunden möglich, die zur Zeit der gedruckten oder geschriebenen Dokumente und Kataloge Ewigkeiten gedauert hätten, wenn sie überhaupt gefunden wären. Der Preis den wir für diesen Gewinn bezahlen ist ein hohes Risiko für Fehler oder Missverständnisse und ein Mangel an Qualitätskontrolle. Um so viel mehr müssen wir die Studenten unterrichten im Lernen durch Erfahrung und neue Forschungsstrategien und Mechanismen für Kontrolle und Wertung entwickeln. Eine Liste von wichtigen Faktoren und Kategorien wird gegeben die mit diesen Problemen kämpfen.

Presented by the Libraries in Music Teaching Institutions Branch.

Chair: Pia Shekhter (Academy of Music and Drama, Göteborg).

Friday 11.00 – 12.30

Training Inside-Out

Tales of a Training Traveling Show: Musical Courses for Librarians in the Netherlands.

Speaker: Ria Warmerdam (NBD/Biblion - Dutch Library Service).

The Dutch branch of IAML (NVMB) has organized four musical courses over the past few years, designed for library employees without special knowledge or skills concerning the musical collections they have to work with. Subjects were World Music, Pop Music of the Last 15 Years, Introduction to Jazz and Classical Music in Public Libraries. Teachers were mostly recruited from among the ranks of the NVMB, but for the jazz course they obtained the services of a conservatoire teacher. To accommodate the students, these courses toured as small travelling shows through the country. All courses were successful and were repeated several times. Most students came from public libraries; some came from the libraries of music educational institutes. To meet the growing demands and to professionalize the education for music librarianship, The NVMB collaborates now with The Educational Institute for Information Professionals (GO). Three courses are already on the programme, concerning cataloguing of printed music and terminology of classical music related to cataloguing. A three-day course about classical music in public libraries will start this autumn. This is a paper about keeping the music librarian alive.

Ria Warmerdam was one of the last music librarians to have graduated in the Netherlands (1986). The relevant course came to an end in 1989. After a job in a sheet music store she returned to the public library sector and worked in the music departments of several public library organizations. She is a member of the Education committee of the NVMB, which organized the musical courses. Together with Mieke van Heijster she has taught the NVMB course Classical Music in Public Libraries. Since 2005 she has been Information Specialist on Printed Music at NBD/Biblion, the Dutch Service organization for libraries.

Musikkurse für holländische Bibliothekare als Road-Show. Die holländische IAML-Ländergruppe (NVMB) hat während der letzten Jahre vier Musikkurse organisiert, die für Bibliotheksangestellte ohne spezielle Kenntnisse über die Musiksammlungen, mit denen sie arbeiten müssen, konzipiert wurden. Die Kursinhalte waren Weltmusik, Popmusik der letzten 15 Jahre sowie Einführung in Jazz und Klassik in öffentlichen Bibliotheken. Als Dozenten wurden meistens NVMB-Mitglieder eingesetzt; nur den Jazz-Kurs hielt ein

Dozent einer Musikhochschule. Um möglichst vielen Personen die Kursteilnahme zu ermöglichen, wurden die Kurse im Rahmen einer "Road-ShoW" im ganzen Land angeboten. Alle Kurse waren erfolgreich und wurden mehrmals wiederholt. Die meisten Teilnehmer kamen von öffentlichen Bibliotheken, einige von Musikhoch- schulbibliotheken. Um die steigende Nachfrage zu befriedigen und um die musikbibliothekarische Ausbildung zu professionalisieren, kooperiert NVMB jetzt mit dem Weiterbildungsinstitut für Informationswissenschaftler (GO). Drei Kurse zu Katalogisierung von Notendruckten und Terminologie der klassischen Musik bei der Katalogisierung wurden schon in deren Programm aufgenommen. Ein dreitägiger Kurs zu klassischer Musik in öffentlichen Bibliotheken wird im Herbst 2009 starten. Dieser Vortrag dient dazu, das Musikbibliothekswesen am Leben zu erhalten.

Ria Warmerdam hat einen der letzten musikbibliothekarischen Abschlüsse in Holland erworben (1986). Diese Ausbildung wurde 1989 eingestellt. Nach einer Tätigkeit in einem Notengeschäft kehrte sie in den öffentlichen Bibliotheksbereich zurück und arbeitete in den Musikabteilungen mehrerer öffentlichen Bibliotheken. Sie ist Mitglied der Aus- und Weiterbildungs- Kommission der NVMB, die Musikurse organisiert hat. Gemeinsam mit Mieke van Heijster unterrichtete sie den NVMB-Kurs "Klassische Musik in öffentlichen Bibliotheken". Seit 2005 ist sie Informationsspezialistin zu Notendruckten bei NBD/Biblion, der holländischen Service-Organisation für Bibliotheken.

L'histoire d'une exposition itinérante de formation: des cours de musique pour des bibliothécaires aux Pays-Bas.

Pendant les dernières années, la section néerlandaise de IAML (NVMB) a organisé quatre cours de musique, qui s'adressent aux salariés de bibliothèques qui manquent de compétences ou de connaissance particulières concernant les collections musicales qu'ils doivent utiliser. Les sujets étaient 'la Musique Globale', 'la Musique Pop pendant les Dernières 15 Années', 'une Introduction au Jazz', et 'la Musique Classique dans des Bibliothèques Publiques'. Pour la plupart, les enseignants étaient des membres de NVMB, mais pour le cours de jazz on a employé un enseignant d'un conservatoire. Afin d'être utile à un grand nombre d'étudiants, ces cours allaient en tournée partout dans le pays, prenant la forme d'une petite exposition itinérante. Tous les cours étaient couronnés de succès et ont été répétés plusieurs fois. La plupart des étudiants venaient de bibliothèques publiques; quelques-uns venaient de bibliothèques dans des instituts d'éducation musicale. Afin de faire face à la demande croissante et de professionaliser la formation de bibliothéconomie musicale, NVMB collabore maintenant avec l'Institut d'Éducation pour des Professionnels d'Information (GO). Le programme a déjà trois cours, qui traitent du catalogage des partitions et de la terminologie de la musique classique qui est liée au catalogage. Un cours durant trois jours qui traitera de la musique classique dans des bibliothèques publiques va commencer en automne. Cette conférence est au sujet de préserver le rôle des bibliothécaires de musique.

Ria Warmerdam était une des dernières bibliothécaires de musique qui obtenaient un diplôme aux Pays-Bas (1986). Le cours en question se terminait en 1989. Après avoir travaillé dans un magasin de partitions, elle retournait au secteur des bibliothèques publiques et travaillait dans les départements de musique de plusieurs bibliothèques publiques. Elle est membre du Comité d'Éducation de NVMB, qui organisait les cours de musique. Avec Mieke van Heijster, elle enseigne le cours 'la Musique Classique dans des Bibliothèques Publiques' qu'offre NVMB. Depuis 2005 elle est Spécialiste de Renseignement sur les Partitions à NBD/Biblion, le service néerlandais de bibliothèques.

Understanding Your Music Collection and Your Users: an Assessment That Turns Your Collection Inside Out.

Speaker: Katie Lai (Hong Kong Baptist University Library).

Though various music collection assessment methods have been developed over the past years, the fact that music publications and music users are very unique was not often adequately addressed. Therefore, in the Spring and Summer of 2008, the Hong Kong Baptist University Library carried out a multi-dimensional collection assessment for the score collection that involved a modified Music Conspectus and a music user survey. In the modified Music Conspectus, not only a yes-or-no title checking was done, the formats and the publishers were also recorded to measure the quality of the scores and to see if they were satisfying users' needs. Concurrently, a user survey was also conducted using questionnaires to understand music users' use behavior and their needs for various types of scores. At the end, it was discovered that many of the scores owned were either not in the right formats or not in the editions that were preferred by users. In addition, the surveys also revealed that although "academic" and "performance" music users demonstrated different use behavior of the score collection, both groups indicated heavy needs for score and multimedia materials. This project is deemed to be useful for other libraries who are seeking directions in developing a user-oriented score collection.

Musicology and Beyond: Training Students How to Find Multidisciplinary Information.

Speakers: Joost van Gemert (Utrecht University) and Willem Rodenhuis (University of Amsterdam).

The presentation will be devoted to the way information skills are taught to students of Musicology at the Universities of Amsterdam and Utrecht. The Departments of Musicology in Amsterdam and Utrecht function in a multidisciplinary context and share their libraries with other disciplines within the Faculty of Humanities. This creates special opportunities for training musicology students to search for relevant information in musicology and in other fields, in library collections and in other information sources of various kinds, both digital and on paper. Of course this is not only the case for Musicology students, but for all students in the Humanities. The subject librarians for Musicology take care of this training in close cooperation with their colleagues in the other disciplines.

Dieser Vortrag beschreibt, wie Musikwissenschaftsstudenten der Universitäten in Amsterdam und Utrecht bei der Informationssuche unterrichtet werden. Die Institute für Musikwissenschaft in Amsterdam und Utrecht sind in einen multidisziplinären Kontext eingebunden und betreiben ihre Bibliotheken gemeinsam mit anderen geisteswissenschaftlichen Instituten. Dadurch kann den Musikwissenschaftsstudenten die Informationssuche, die Suche in den Bibliotheksbeständen und die Suche nach weiteren digitalen und print-basierten Quellen in ihrem und in anderen Fächern vermittelt werden. Dies gilt natürlich nicht nur für die Studenten der Musikwissenschaft, sondern für alle geisteswissenschaftlichen Fachrichtungen. Die Musikbibliothekare sind gemeinsam mit ihren Kollegen aus den anderen Fächern für diese Ausbildung verantwortlich.

La musicologie et au-delà: apprendre à des étudiants à trouver de l'information pluridisciplinaire.

Cet exposé traitera de la manière dont les universités d'Amsterdam et d'Utrecht enseignent des compétences informatiques aux étudiants de musicologie. Les départements de musicologie en Amsterdam et en Utrecht fonctionnent dans un contexte pluridisciplinaire, et partagent leurs bibliothèques avec des autres disciplines de la faculté des humanités. Cela veut dire que les étudiants de musicologie ont particulièrement l'occasion d'apprendre à chercher de l'information pertinent dans le domaine de musicologie ainsi qu'autres domaines, dans des collections de bibliothèques et dans des autres sources diverses d'information, aussi bien numérique qu'écrit. Bien sûr cela ne s'applique pas seulement aux étudiants de musicologie mais aussi à chaque étudiant des humanités.

Presented by the Commission on Service and Training and the IAML Programme Committee.

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

IAML/IMS CONFERENCE

AMSTERDAM, 5-10 JULY 2009

IMS SYMPOSIUM: MUSIC: NOTATION AND SOUND

Session Plan

MO-1	IAML Opening Session		
MO-2	1. Notation and Sound 1 Tilman Seebass		
MO-3	IAML Plenary Session (Ton Koopman)		
MO-4	2. Notation and Sound 2 Rudolf Rasch		
TU-1		P1. Panel 'Recording' Moderator: Nicholas Cook	
TU-2	3. Medieval Notation Barbara Haggh Huglo	14. Recording 2 Dorothea Baumann	
TU-3	IAML Plenary Session (Louis Andriessen)		
TU-4	4. Renaissance Notation Kate Van Orden	15. Recording 3 Nicholas Cook	
WE-1	5. Italian Music Sergio Durante	16. Mechanical Music Herbert Schneider	24. Asia Ryuichi Higuchi
WE-2	6. French Music Catherine Massip	17. Music Collections Joint Session IAML/IMS James Cassaro	25. Africa Malena Kuss
TH-1	7. The Nineteenth Century Henri Vanhulst	18. Popular Music David Fallows	P2-1. Panel 'Timbres' Moderator: Herbert Schneider
TH-2	8. Russian Composers Elena Zinkevitch	19. Adaptation Antonio Baldassarre	P2-2. Panel 'Timbres'
TH-3	IMS General Assembly		
TH-4	9. Italian Composers Philip Gosset	20. Figured Bass Dinko Fabris	
FR-1	10. Hungarian Composers Joost van Gemert	P3. Panel 'Tablatures' Moderator: John Griffiths	
FR-2	11. Dutch, South-African, Swiss Composers Marie Cornaz	21. Notation 1 Miguel Ángel Marín	26. Electro-acoustic Music Rupert Ridgewell
FR-3	12. North-American Composers Nigel Simeone	22. Notation 2 László Somfai	P4. Panel 'Unmeasured Music' Moderator: Tim Crawford
FR-4	13. The String Quartet Emile Wennekes	23. Interpretation Chris Walton	27. Oral Traditions Peter Wollny

Monday 11.00 – 12.30

1. NOTATION AND SOUND 1

Chair: Tilman Seebass (Universität Innsbruck, Austria)

Notation and Sound: Subject, Object and Goals of New and Less than New Musicology

The thematization of international conferences such as the ones organized by the IMS is in itself a challenging experience. As a previous member of a Programme Committee for the Leuven 2002 conference, I myself have gone through that enlivening and trying experience. The paper will be devoted in the first part to the specific theme of the Amsterdam conference, while in the second part I will discuss some differences (especially intriguing and meaningful) between the musicological scene of the 1970s–1980s and nowadays. This analysis, necessarily limited to the experience and perspectives of the speaker, will hopefully prompt a discussion of broader scope. In the first part, I intend to approach the process of ‘subject identification’, and of our subject in particular, from different points of view (that of academic musicology, that of massive music consumption and, finally, of music theory). In the second part I will submit a tentative interpretation of the afore-mentioned differences between two periods roughly thirty years apart, criticizing current aspects of the discipline and submitting possible alternatives for the near future. Although addressing the theme of the Amsterdam conference from an admittedly general point of view (in part philosophical, in part political), the paper might bear relevance on musicological problems of more specific nature.

Sergio Durante (Università di Padova, Italy)

Musical Notation as a Semiotic System

This paper investigates the way in which the marks or signs that make up musical notation function within conventional and arbitrarily determined systems to communicate to their users. Semiotics, taken literally from the Greek *το σημειον*, refers to the theory and history of signs per se, and the systems operating in musical notation closely accord with two of the principal concepts that Ferdinand de Saussure proposed in his seminal work on the discipline: notational symbols derive their meaning equally from convention and from their relative position within a system of symbols, for example, by indicating pitch on the vertical axis and rhythmic progression on the horizontal. Moreover, some signs are symbolic (durational symbols, for example), others iconic, like the conventional notation for the use of the damper pedal on the piano whose shape graphically resembles the motions made by the player’s foot as it depresses, holds and releases the pedal. Finally, the relative meaning of all notational symbols changes with context, across eras, nations, genres and even from one performing medium to another. By analyzing the semiotic components of the systems that constitute musical notation, we can achieve a fuller understanding of how and what it communicates.

James Grier (University of Western Ontario, London Ont., Canada)

Musical Notation: More or Less than Sound?

In this paper I will focus on the issue of the relationship between notation and sound, in the sense of the question of whether – and in which cases – notation includes (or might include) more or less of what can be heard during an interpretation of a score. The examination is based on the ontological implications arising from the difference between two main tendencies in the development of musical notation. One of them shows over centuries a course of increasing precision in writing a score, including the range of comprehensive information, for example extensive legends, extra-musical descriptions, detailed instructions for performers, etc. The other tendency, which has existed since the second half of the twentieth century, is directed towards decreasing exactness in shaping a score, which has resulted in indeterminacy implied by graphical notation, ‘notes of action’ or verbal scores. This tendency relies on an associative mechanism, in contrast to the first one, which is based on object–sign relations. Consequently, the first tendency indirectly unravels its ‘trust’ in meticulous notation as the ontological ‘place’ of a piece of music; the second shifts this ontology towards the sounding itself, that is, towards the phenomenal level.

Mirjana Veselinovic-Hofman (University of the Arts, Beograd, Serbia)

Monday 16.00 – 17.30

2. NOTATION AND SOUND 2

Chair: Rudolf Rasch (Universiteit Utrecht, Netherlands)

Notation and the Process of Musical Thinking

In European music, notation can be interpreted in different ways; it may be regarded as a device by which music can be preserved in order to be performed at any time (R. Scruton); from the philosophical perspective it can be considered as that aspect of the musical work which determines and guarantees its identity (N. Goodman). The notation of European music has a long and complex history: a written fixation of a Gregorian melody by way of adiastematic neumes can hardly be compared to a written record of a renaissance motet or a nineteenth-century piano piece. Yet in any instance the notated record, through the specific way of designating musical elements, does mirror the music as it was perceived and apprehended by its bearers and creators. This implies a high degree of consciousness of musical phenomena on the part of the musicians (notators, composers). Besides being a device to fix a musical work, helping to define its identity, musical notation functions thus also as a means and token of a conscious musical thinking which is inseparable from the process of musical composition. That is why in western European music composer is normally represented not as a performer (although he or she may be able to extemporize), but rather as a thinker, combining consciously various musical elements into new compositional structures.

Jurij Snoj (Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia)

Words about the Music: Mediation between Notation and Sound

Words written about the music and musical terminology play a fundamental role in mediation between notation and sound. Composers do not only write musical signs, but they also communicate their intentions through verbal suggestions, which are principally directed to the musicians. Performers have to take in account this 'internal' musical terminology on one side, while on the other they are influenced by 'external' words: remarks and discussions about music which don't belong to the composition sphere. In the same way the listeners may perceive the music under the influence of words springing essentially from the musical criticism. Therefore, the process which leads from musical notation to sound construction has to be also considered from the lexicological point of view. The paper evaluates these aspects especially through examples from the history of Italian music literature.

Luca Aversano (Università Roma 3, Italy)

Making the Word Visible: A Hypothesis towards the Genesis of Musical Notation.

This paper will revisit the question: why did the Carolingians write music? The Carolingian iconoclasm is well known, as well as the tensions it created with the Byzantines and with the Pope. The *Libri carolini* put a great accent on the theology of the Word, and on a different way of approaching the Holy spirit. These texts are usually read by historians of images, who seek in them argumentation to understand the Carolingian attitude towards the visible. The paper will develop the hypothesis that trying to write music could also be understood as the iconoclast answer to the defiance towards the images: it would then, in fact, give an image of the Word and not of the Face.

Violaine Anger (Université d'Evry, Val d'Essonne, France)

Tuesday 11.00 – 12.30

3. MEDIEVAL NOTATION

Chair: Barbara Haggh Huglo (University of Maryland, College Park MD, USA)

Copying Music in Eleventh-Century Italy: The Case of Some Newly-Composed Liturgical Chants

Although the introduction of notation in the western world was the outcome of the eight- and ninth-century policy of liturgical standardization pursued by popes and emperors, it is from the eleventh century that the production and dissemination of chant books becomes a more generalized phenomenon in medieval

churches. It is to the eleventh century, in fact, that we can date the earliest more substantial extant collections of manuscripts produced in a large number of ecclesiastical scriptoria. Because of the incorporation of new genres of chant (such as tropes, sequences, prosulas, and hymns) and the adoption of staff and clefs as innovative notational devices, many eleventh-century manuscripts are particularly significant for the transcription of melodies and the reconstruction of performative aspects of liturgical chants. This paper analyzes a number of newly-composed chants copied in Italian Guidonian manuscripts from the eleventh and twelfth centuries in order to highlight how different graphical solutions are indicative of specific musical and scriptorial practices. The analysis of notation and the considerations of iconographical documentation will contribute to the discussion of controversial issues of performance practice and manuscript production. Finally, the challenges encountered by modern editors and performers when approaching these repertoires will be addressed.

Luisa Nardini (University of Texas, Austin TX, USA)

Liturgical Drama: From Manuscript to a Maieutics of Sound and Representation

Approaching liturgical drama manuscripts of the Middle Ages, we broach a double level of complexity for recreating them, due to the simultaneous presence of a dual notational system: the system of neumes, with different problems concerning rhythm, intonation formulas, style, and that of rubrics; and an intertextual notation over notation, fundamental not only for representation, but also giving prescriptions about performance praxis. Two notational systems interact with each other, which together provide a direct route to the creator/performer's intention, and provide an instrument to recreate and represent the music and chant of liturgical drama manuscripts. So there is a need for a maieutics that doesn't teach an aprioristic truth influenced by the modern tonal system, but which is formulated as a critical approach to promote the inner musical truth: philologically, considering micro/macro tonal intervals, scales and compositive techniques; historically, about reforms and new musical canons of the twelfth century; socio-culturally, with local and regional influence on performance, different semiotic codes and overcodes, aesthetic and phonological conventions, giving examples of what has been realized in recordings and stage representations and what still remains unexplored.

Nausica Morandi (University of Padova, Italy)

Thirteenth-Century Motet Notation: Music Woven into Writing

'Cantus vel tenor est primus cantus primo procreatus vel factus. Discantus est secundo procreatus vel factus supra tenorem concordatus' (from *De mensuri et discantu*). Throughout the Middle Ages, treatises referring to the composition of motets did not explicitly associate writing with musical creativity. However, these pieces were preserved in thirteenth and fourteenth-century anthologies. Such documents are not full scores in a modern day sense but offer tantalizing traces of writing, bearing witness to the evolution of the motet. The concrete examples which have survived serve to illustrate the difficulties of interpretation. We can thus explore the significance of the notation of rhythms, melodic modality and of 'divisio modi'. Analysis of these elements highlights the importance of versification, in relation to the choice of the tenor. Melodic and contrapuntal qualities were not the only factors relevant to this choice.

Margaret Dobby (Université de Poitiers, France)

Tuesday 16.00 – 17.30

4. RENAISSANCE NOTATION

Chair: Kate Van Orden (University of California, Berkeley CA, USA)

Accidentals in Sixteenth-Century Music: A Case Study

Should the notated sharps and flats in Renaissance instrumental tablatures influence the modern editions of the vocal music upon which so much of this repertory was based? The editors of the French chanson volumes of the American Institute of Musicology's *Thomasii Crequillonis Opera omnia* have been reporting those accidentals from Vol. 16 on, usually with few surprises. Later sixteenth-century arrangements tend to be more florid, and most of the standard rules editors observe for vocal musica ficta are echoed in their instrumental offspring. However, Crecquillon's most famous chanson, *Ung gay bergier prioit une bergiere*,

confounds those expectations. Its vocal ficta is uncomplicated, but the instrumental arrangements, dating from 1545 to 1611, exhibit a widely-varying range of accidentals. This wealth of arrangements allows us to question what the relationship between the vocal original and the instrumental piece might have been and how changing musical tastes might have influenced the choices made by instrumentalists.

Laura Youens (George Washington University, Washington DC, USA)

Music in a Magic Square

Magic squares are accomplished by a special combinations of numbers with add up to the same sum in each direction. In the Renaissance period they were considered to have mystical qualities. In a riddle canon by Ludwig Senfl this idea has been transferred to music in a way that the four parts of the composition are allocated in a 6x6 grid, each array containing a single word and two or four notes. The sound of the solution as well as the way the notation is laid out have a special political meaning for the dedicatee of the motet collection in which Senfl's canon is transmitted at the very end. The interpretation of the riddle which I will present is based upon the belief that the well-being of humans is strongly influenced by the planets, and that symbols such as magic squares and other graphic patterns serve as signs to connect these two spheres. In this world of occultism and alchemy such music has a completely different significance than in the 'real' world.

Andrea Lindmayr-Brandl (Universität Salzburg, Austria)

The Music of Johann Schimrack: Open Questions Concerning Editing German Organ-Tablature Manuscripts

The polyphonic music of Johann Schimrack (†1657) has been preserved mostly in the manuscripts of the Lutheran Church Library in Levoča (Leutschau). Most of the pieces (42) were written in tablature-books, using new German organ-tablature notation with textural reduction (in ca. 1635–1642). Twelve of the pieces were recorded in incomplete part-books, using stave notation. Some pieces in the tablature books contain basso seguente or basso continuo. In twelve cases there are also transposition instructions (General per 5, General per 4, General per 2). The task of making a critical edition of this music (psalms, motets and concertos) raises two main issues: the reconstruction of the text, and the definition of key signatures (registers). These problems are tackled in the modern critical edition *Musica Scepusii Veteris (Series II)*, printed in Prešov from 2004 to 2007, facsimile and a critical commentary included) which deals with Schimrack's settings of German psalm texts. The edition is intended to be a follow-up of the transcriptions of Richard Rybář and his editing of J. Schimrack's settings of Latin sacred texts (Vol. I, Bratislava 1982).

Janka Petoczova (Slovak Academy of Sciences, Bratislava, Slovak Republic)

Wednesday 09.00 – 10.30

5. ITALIAN MUSIC

Chair: Sergio Durante (Università di Padova, Italy)

'To Vary the Voice ... According to What Reason and Nature Seem to Require': Dynamic Variation in the Delivery of Seventeenth- and Eighteenth-Century recitativo semplice

Amongst all of the musical genres in the Western tradition, few are as sketchily captured in notation as Italian recitative of the seventeenth and eighteenth centuries. Scores for recitativo semplice rarely contain more than words, pitches, and a harmonic outline implied in the bass. Even the notated rhythms were to be treated as approximate, while virtually without exception, explicit indications of additional parameters integral to vocal expression such as dynamic, articulation and timbre, are wholly absent. Principles for applying many of these 'missing' elements in performance were, however, well established in the rhetorical tradition of delivery. This paper focuses in particular on principles for the use of dynamic variation. Sources on singing, acting and declamation throughout the early modern period closely mirror the classical treatises on rhetoric, providing both broad guidelines on the range of acceptable dynamic variation and specific instruction in the use of dynamic variety for expression. These are vital tools for performers in making the leap from minimally encoded score to revived music drama.

Alan Maddox (Sydney Conservatorium of Music, Australia)

Improvisation and Notation in Seventeenth-Century Roman Keyboard Music: The Manuscript Vallicelliana 121

The unpublished manuscript Vallicelliana 121 consists of the notation of pieces for keyboard which can be dated at the middle of the seventeenth century. This paper shall deal with the question: in what way does the notation give us information about the use of the piece itself? Are these 'finished' notated pieces, or more likely sketches for improvisation? The manuscript includes the genres balli, romanesce and toccate and, while the music is relatively simple; nevertheless it has been written down with some care. One can suppose that this leaf was used as starting point for an improvisation in everyday sacred or secular performances. This and other manuscripts show that there was a flourishing musical praxis between ca. 1650-1680 in Rome although we have nearly no published music from Roman organists in this time span, as Alexander Silbiger has stated. Christine Jeanneret, who has worked intensely with these manuscripts, has brought to light that there are numerous keyboard manuscripts from that time in Rome, which were not listed by Silbiger. The manuscript Vallicelliana 121 shows in a very specific way the musical praxis of the time and how 'musicking' might have taken place.

Dorothea Gail (University of Oklahoma, Norman OK, USA)

Writing, Printing, and Engraving Music in Seventeenth-Century Italy

A musical work and its representation in a score are shaped by the conditions of their production. Music can be written down or printed in various ways that play an important role in the score's appearance and consequently on its transmission and reception. This paper will present the various techniques used in the seventeenth century and their advantages or limitations. Manuscript copies allowed a lot of freedom but were not intended to be widely disseminated. Printing by type was a more rigid technique with several limitations (beaming, alignment, articulation etc.), but it was relatively cheap and was the most common technique in this period. Engraving combines the freedom of handwriting with the possibility of circulation but it was extremely expensive. Examples from Frescobaldi's engraved *Toccate* compared to his manuscript legacy, Marenzio's madrigals and their numerous editions and re-editions, Roman cantatas that were only copied by hand, and Diruta's *Il Transilvano* printed by type with complex polyphony will illustrate these aspects. Finally the questions of the score's various functions and the relationships between the musical work and its written codification will be addressed.

Christine Jeanneret (Roma, Italy; Genève, Zwitterland)

Giovanni Battista Costanzis *Messa à 8 concertata*: Aspekte zur Notation der Kirchenmusik an der Peterskirche in Rom im 18. Jahrhundert

Die Cappella Giulia an der Peterskirche in Rom gehörte im 18. Jahrhundert zu den zentralen kirchenmusikalischen Institutionen der päpstlichen Metropole. Die in der Peterskirche praktizierten Mess-Ordinarien liegen mehrheitlich in Form von Stimmheften vor. Der Transformationsprozess von handschriftlichem Stimmheft zur modernen Partitur stellt den Herausgeber vor die Herausforderungen der Wiedergabe aufführungspraktischer Aspekte der spezifischen Raumkonstellation von der Peterskirche: (1) Bei zahlreichen Abschnitten in denen der vorherrschende Stile Concertato in den Stile Pieno wechselt, verwenden die Komponisten als Grundmetrum den Allabrevetakt. Die Ganzenote übernimmt in den gegebenen Fällen eine der Mensuralnotation vergleichbare Funktion der Brevis als Grundwert. Somit fungiert hier der Taktstrich in den meisten Fällen nur als relative Maßeinheit, die sich – je nach Stellung der Ganzenote – von Stimme zu Stimme verschieben konnte. (2) Bis ins 18. Jahrhundert hatten sich an der Cappella Giulia zwei Formen der Mehrchörigkeit etabliert: zum einen die reale Mehrchörigkeit und die fingierte Mehrchörigkeit. Die Partitur-Notation der fingierten Mehrchörigkeit (die sich bis in die zweite Jahrhunderthälfte hinein zu einer Standardform etabliert hat) stellt den Herausgeber vor mehrere praktische Schwierigkeiten. Beide Aspekte sollen anhand des Beispiels von Giovanni Battista Costanzis (1704-1778) *Messa à 8 concertata* (I-Rvat CG.V.2.1.a) thematisiert und in mehreren Lösungsvorschlägen zur Diskussion gestellt werden.

Gunnar Wiegand (Leipzig, Deutschland)

6. FRENCH MUSIC

Chair: Catherine Massip (Bibliothèque Nationale de France, Paris, France)

Evolving Notation for Hunting Signals in France, 1561 to 1734

Until the eighteenth century the hunting horn functioned not as a musical instrument but a communication tool for the aristocratic hunt. Since its purpose was to communicate to hunters and dogs over large distances, a rudimentary but effective system of pitches and rhythms evolved. The notation of signals in the first published hunting manual — Jacques du Fouilloux's *La Vénerie* (1561) — was for approximately a century the basis for other French (and English) systems. French hunting horns, signals, and their notation changed in the 1660s and 70s: brass technology allowed instruments to be made longer and hoop-shaped, upper partials became more accessible, and multiple pitches required a more 'musical' notation system. Until recently, the gap spanning the crucial period of transformation of both instrument and notation — between the signals notated on a single pitch in Mersenne's *Harmonie universelle* (1636-7) and those copied in staff notation by Philidor in 1705 — had no examples of signals to illuminate these changes. Now a manuscript in the Library of Congress, dated 1666, appears to bridge the gap. Its unique notation of twenty-five signals contains pitches up to the tenth partial and includes articulation syllables, probably intended for a young apprentice learning the instrument.

Stuart Cheney (Southern Methodist University, Dallas TX, USA)

Meaningful Accidents: On Direct and Deduced Information in Marc-Antoine Charpentier's Holograph Manuscripts

Marc-Antoine Charpentier's holograph manuscripts constitute a unique corpus containing more than 500 works, most of them put together in the 28 volumes of his *Mélanges* (F-Pn Mus. Rés. 259). Although the internal disposition's logic is not absolutely coherent throughout this manuscript collection (covering more than thirty years of musical activity, from early 1670's to 1704), the exceptional dimension of the collection offers the possibility to approach closely Charpentier's creative process through all stages: composing, copying, performance. The scope of this paper is to examine the mechanisms of this quite striking economy of means in Charpentier's notation: no indication is gratuitous or superfluous. His marginalia have always a precise indispensable function and are never just informative or redundant. Equally, the obvious contextual information does not figure on the score (e.g. the nature of an instrument if only one instrument was available). Finally, some 'accidents' on the establishment of the score demanded some further indications and clarifications, which allow us to deduce additional information. These typical features are inherent to the particular status of Charpentier's holograph sources, their practical performance purpose and the historical and contextual implications of his scorings and style.

Théodora Psychoyou (Université de Paris IV Sorbonne, France)

The Enigma of Marc-Antoine Charpentier's off-the-Stave Dot: Clues to a Multiplicity of Uses

Working largely outside the confines of the French court but rather for a variety of performing groups in Paris, Marc-Antoine Charpentier developed a style of notation which incorporated several idiosyncratic features. Among these are numerous superscript symbols whose realization he left unexplained. While the composer's silence might at first sight present the modern interpreter with a problem, careful study of the contexts in which these signs occur makes it possible to suggest with some confidence what they each denote. Particularly interesting is the off-the-stave dot, for which Charpentier evidently had an array of different uses: as part of one of several non-standard compound ornaments; as a warning not to ornament at all; as a signal of something unexpected in the line; as an indication for singers to achieve a tremolo effect; as an indication for the copyist to divide sustained notes into shorter ones; and to clarify harmonic rhythm in continuo realization. Hardly ever does it seem plausible that the composer intended the modern staccato interpretation. This paper will explore how these various uses of the dot can be inferred from a whole range of internal clues in the composer's autograph manuscripts and other contextual evidence.

Shirley Thompson (Birmingham Conservatoire, UK)

The Notation of Ornaments in Early Eighteenth-Century French Music: The Case of Hotteterre's *Premier livre de pièces* (Paris 2/1715)

The problem of notation of ornamentation in early eighteenth-century French music is well known and every one knows that incoherence amongst the various composers. In this situation is of the greatest interest the example provided by Hotteterre (1674-1763) with his *Premier livre de pièces* published by Ballard with movable type (Paris 1708) and then engraved by Foucault (Paris 1715). In 1708 Hotteterre faces the problem in the long 'Avertissement' where are explained very clearly the places that are proper for the following graces: flattement, tremblement, battement, coulement, double-cadence, port-de-voix, accent. He introduces only two symbols: + (croix, cadence) and V (port-de-voix). Just one year before, in his celebrated *Principes de la flute traversière* (Ballard, Paris 1707), he used only the *croix* and stated that there was no symbol for the port-de-voix. In the second edition, with engraved plates, Hotteterre faces the problem from a new starting point and, thanks to the new engraving possibilities, introduces a symbol for each ornament adding a table of 'Figures des agreements' with 'Démonstration' to the 'Avertissement': coulement, accent, port-de-voix double, demie cadence apuiée, tour de gosier, double cadence, double cadence coupée, battement, tour de chant and port de voix. In the score every grace is fully notated, following the table and this is the only difference with the first edition. So we can consider this score as the first and best attempt in fixing the notation of ornamentation in early eighteenth-century French music.

Ugo Piovano (Turin, Italy)

Thursday 09.00 – 10.30

7. THE NINETEENTH CENTURY

Chair: Henri Vanhulst (Université Libre de Bruxelles, Belgium)

Ornamentation and Notation in Italian Opera

A notated score is not always supposed to present a fixed text. It can be meant to be interpreted. Nowhere is this truer than in the case of Italian Opera during the first half of the nineteenth century, where the participation of knowledgeable and musical performers was integral to the actual music heard in theaters. The error of those who believe in performing music *come scritto* is in not recognizing that the written text demands interpretation and integration. The error of those who draw primarily on recorded evidence for this repertory is that they tend to reproduce techniques of performance that emerge from a much later historical moment and capture different musical values. That every performance reflects the musical world of the present interpreter is a truism, but information about historical performing practices assists present-day singers in knowing how performers contemporary to a score exercised their musical prerogatives. Examples will be drawn from the new critical edition of *Il barbiere di Siviglia*, which incorporates in an Appendix a vast number of modifications introduced by singers during the first decades of the opera's existence.

Philip Gossett (University of Chicago, Chicago IL, USA; Università di Roma La Sapienza, Italy)

Unfinished Musical Manuscript and the Problems of the Editor: Gustav Mahler's Scherzo in C minor and Presto in F major.

The manuscripts of composers constitute primary source material for the editor responsible for preparation of published scores from which music is performed. The challenge to the editor is especially significant when the composer did not finish the music, since the task in such cases is complicated by the necessity to determine suitability for completion of the work through confirmation of form, addition of harmony or counterpoint, and orchestration. Gustav Mahler left his Tenth Symphony unfinished, and several 'performing versions' of this work have been brought to public attention. Two other unfinished works of Mahler – the 'short scores' of a Scherzo in C minor and a Presto in F major – have been researched by this author, and an orchestral performing version based on similar methodology used in the Tenth Symphony has been prepared. In this paper I will introduce copies of the manuscript materials Mahler left unfinished and discuss the editorial standards I have used in making these two unknown movements performable. My task has been informed by knowledge of Mahler's own *modus operandi* in his finished works, especially about the turn of the twentieth century, to which period these movements belong by assessment of style.

Susan M. Filler (Chicago IL, USA)

Rendering the Score: Performance and Performance Practice in Mahler's Symphonies

Scholarship on Mahler's music has yet to include the kind of performance practice studies undertaken for composers of the Baroque and Common Practice eras. This paper is unique in presenting a framework for codifying the practices associated with performing Mahler's music effectively and authoritatively. While part of the nineteenth-century style, Mahler's works diverge from practices found earlier in the century in four primary areas: (1) executing secondary parameters, including tempo, dynamics, articulations, and other elements; (2) the disposition of the orchestra; (3) movement order and breaks between movements; and (4) the role of performance practice in the critical edition. This paper offers a systematic approach to the performance practices associated with Mahler's music, along with examples that will illustrate various choices available to address specific issues that require attention. The conclusions include guidelines that are informed by both the performing tradition in which Mahler worked, as well as the internal evidence that exists in his scores. Through informed practice, it will be possible to perform Mahler's music effectively, so that audiences can benefit from its full and intended effect.

James L. Zychowicz (Madison WI, USA)

Thursday 11.00 – 12.30

8. RUSSIAN COMPOSERS

Elena Zinkevych (Ukrainian National Tchaikovsky Academy of Music, Kiev, Ukraine)

The Variation of Musical Notation in the Manuscripts of Glazunov's First Symphony

Glazunov's First Symphony stands out in his output for the large number of manuscript sources associated with it. While studying the manuscripts an investigator has a great opportunity to enter the world of the composer's creativity through all the stages of composition, to reconstruct the whole process of creating such a large-scale work. Comparing the changes in rough and fair copies allows one 'to hear' the music that was not included in the finished work. At the first stage of drafting the work, the composer used a pencil to put down all his musical ideas. Mostly they were records of themes and their further development with directions regarding the instrumentation. The young composer used a pencil, being probably very careful in creating his first symphony. Judging by the composer's handwriting one can follow all the stages of the work and see how many times each manuscript was worked on. You can also feel the presence or absence of the creative excitement.

Elvira Fatykhova (Saint-Petersburg Conservatory Library, Russia)

The Response of Russian Quarter-Tone Composers to the West: Georgy Rimsky-Korsakov and His 'Circle of Quarter-Tone Music' (1923–1929)

Arnold Schoenberg's declaration of his new method of composition in 1923 overshadowed what could otherwise have been an international revolution in microtonal composition. Among its earliest pioneers were the Czech composer Alois Haba, the Russian-French composer Ivan Wyschnegradsky, and two Germans – Jorg Mager and Richard Stein. In the autumn of 1922, in Berlin, the first International Quarter-Tone Congress took place, where these composers discussed various technical problems, the new tone system and quarter-tone notation. In Russia the 'Quarter-Tone Circle' in the Petrograd Conservatoire was officially established in 1923, and a new microtonal composer appeared on the scene. Georgy Rimsky-Korsakov (1901–1965), the grandson of Nikolay Rimsky-Korsakov, had already worked out the theoretical basis for a quarter-tone system which was grounded on the major-minor system, with the addition of a ten-tone diatonic scale and a quarter-tone circle of relative tonalities. These will be the subject of my paper. G. Rimsky-Korsakov's archive did not survive, and that is why it is so difficult to restore the musical repertoire of the Circle. However, even a few surviving compositions demonstrate creative microtonal dialogue with the West.

Lidia Ader (Saint-Petersburg Conservatory, Russia)

Sound, Socialism, and Modernism in *Odna* (1931)

During the ‘Cultural Revolution’ (1928–1932), the Soviet film industry faced the advent of sound technology amidst a shift in art politics that moved towards the socialist realist doctrine. In response to such changes, composers such as Dmitry Shostakovich were hired as ‘film composers’. This paper provides an analysis of sound design in *Odna* (‘Alone’, 1931), which demonstrates how Shostakovich and the film’s directors negotiated the politics of sound, socialism, and modernism in one of Russia’s first sound films. The film’s sound design included ‘found’ sound effects, newly composed music, and ethnographic recordings, most of which used modernist form, technique, or structure to evoke a socialist message. Shostakovich’s manuscripts, and writings of the composer and the directors show how they dealt with the film’s editing, shooting, and mise en scène; and how they interwove underscoring with sound effects and synchronized speech using only partially developed sound technology. Contemporaneous press and internal studio reviews of the score’s modernism or socialism therefore arose in response to the quality of the sound production. Inevitably, the failures and successes of sound in *Odna* reveal blurred boundaries between the two presumably opposed aesthetics – the film was a modernist and realist means to a socialist end.

Joan M. Titus (University of North Carolina, Greensboro NC, USA)

Unreadable Handwriting: Problems in the Decyphering of the Manuscript of Alfred Schnittke’s Viola Concerto No 2 (1996)

One of Alfred Schnittke’s very last compositions, the Viola Concerto No 2, has not yet been published. A copy of the handwritten manuscript is present in the Alfred Schnittke Archive in London. Alfred Schnittke, partly paralysed after a series of strokes from 1985 to 1994, was not able to write with his right hand any longer. Therefore, he tried to write with his left hand, which was affected too. The result is readable, or rather almost unreadable, in two compositions that originate from shortly before Schnittke’s death in 1998, one of which is the Viola Concerto No 2. The paper will show the difficulties in decyphering Schnittke’s handwriting, especially with regards to the interpretation of the musical material for performance, since no dynamics nor tempos have been notated, and sometimes not even instrumentation.

Christian Storch (Hochschule für Musik Franz Liszt, Weimar, Germany)

Thursday 16.00 – 17.30

9. ITALIAN COMPOSERS

Chair: Philip Gosset (University of Chicago, Chicago IL, USA)

Between Composition and Transcription: Ferruccio Busoni’s Views about Notation

In his *Sketch of a New Aesthetic of Music* (1907) Ferruccio Busoni challenged the widespread belief in musical scores as authoritative records of composers’ *Ideen*. Not only does much of the original inspiration get lost in the process of notation; the score, he argued, really amounts to little more than a transcription. While Busoni’s aesthetic claims have garnered some scholarly attention, his methods of notation have been largely overlooked. I attempt to elucidate Busoni’s notational practice and its larger philosophical significance from a number of different angles. By comparing sketches of the *Nocturne Symphonique* with the autograph manuscript I trace how Busoni, in an attempt to minimize the distortion caused by translating abstract *Ideen* into sound, used unconventional symbols in initial sketches. Only later did he translate these into traditional notation. Additionally, I analyze the ‘organic’ method of keyboard notation that he proposed in 1909. Based on these analyses I contend that Busoni believed notation to play an important role in the formulation of a musical conception of an *Idee* during the compositional process and to be most effective when organically allied with the chosen musical language and selected instrument.

Erinn E. Knyt (Stanford University, Stanford CA, USA)

The Unheard Voices of Luciano Berio’s *Traces*

Composed for a commission from the Serge Koussevitzky Foundation, *Traces* was to be Luciano Berio’s first all-American stage production, scheduled for its world première in 1964 at the Library of Congress in Washington, D.C. However, five months before the event, the Chief of the Music Division at the Library of

Congress withdrew the work from the program on account of the text's 'vulgarity and obscenity'. Today, the work rests unperformed. When a première is cancelled and the work remains unheard, how, then, do we uncover and discover the music? Through our own imagined hearing of the text itself, through a historically informed contextualization of it, or perhaps a combination of both? This paper seeks to recreate the unheard voices – both musical and historical – and asserts that the unperformed state of *Traces* renders the music immobile, fixed not only in its preserved notated form, but also within the historical context it was composed, in early 1960s America.

Tiffany Kuo (Yale School of Music, New Haven CT, USA)

Musical Notation and Figurative Arts: The Cases of Bussotti, Sciarrino and Scelsi

When considering the relationship between music and the figurative arts, an immediate reaction is to make the connection between Sylvano Bussotti and his musical scores, in which we find graphisms and pictorial fantasies that coalesce in a work that has an artistic value in itself and for itself. In his case the notation has the task of expressing the programme of the work and of transmitting to the performers the emotions and feelings that must be re-interpreted. Salvatore Sciarrino also resorts to graphisms when preparing the musical score, as a way of achieving a global synthesis of the form, right down to the smallest interconnections. His musical language is based on the relationships of figures, on sounds in movement, on gestuality. Hence the importance given to the visual impact in the reception of the sound elements. Likewise, Giacinto Scelsi starts from the idea that the reception of music involves graphic correspondences in our minds, but Scelsi reverses the reasoning and places greater attention on the moment of inspiration, in which the composer projects images into the sound material. In this paper, the reader will discover that one aspect is certainly featured in the artistic vision of the three composers examined: memory, an element important to both the composer (during the preparation of his work) and the listener (during its reception).

Roberto Illiano (Centro Studi Opera omnia Luigi Boccherini, Lucca, Italy)

Il rapporto musica-narrazione-immagine nella musica per il Cenacolo di Rognoni-Dallapiccola

Nel 1953 Luigi Dallapiccola compose la colonna sonora di un documentario d'arte prodotto dal regista Luigi Rognoni sul restauro del Cenacolo di Leonardo da Vinci. La colonna sonora — che fa parte di un work in progress nella produzione dallapiccoliana, che parte dal *Quaderno musicale di Annalibera* e si conclude con i *Canti di liberazione* — è sopravvissuta in una partitura autografa di Dallapiccola e nel documentario, di cui possiedo copia. La partitura autografa e le lettere scambiate col regista mostrano un compositore molto consapevole della pratica di registrazione cinematografica e molto attento ai rapporti musica-immagine e musica-narrazione. Dallapiccola però dovette lavorare sulla scenografia e sulla rilevazione dei minutaggi, senza avere a disposizione il montaggio delle immagini. Il presente paper vuole mettere in evidenza le difficoltà affrontate da Dallapiccola nella realizzazione della partitura e lo studio della sincronizzazione della musica con gli altri parametri extra-musicali, in un periodo in cui la cinematografia non permetteva una registrazione sincronica delle bande sonore.

Luca Sala (Université des Sciences Humaines et des Arts, Poitiers, France)

Friday 09.00 – 10.30

10. HUNGARIAN COMPOSERS

Chair: Joost van Gemert (Universiteit Utrecht, Netherlands)

Increasing Precision, Yet Misleading Instructions in Notation: The Case of Béla Bartók

'...our notation records on music paper the idea of the composer more or less inadequately; therefore the existence of instruments [i.e. the gramophone] with which one can record precisely every intention and idea of the composer is indeed of great importance', wrote pianist-composer Béla Bartók in 1937, in the year when he, experiencing other performers' renditions of his works, instructed his publisher to print a footnote on the first page of Suite op. 14 about his HMV recording being the 'Authentische Grammophon-Aufnahme (Vortrag des Komponisten)'. Bartók offers a fascinating case in studying notation and sound, because he represents a rare combination of expertise and creativity. As an ethnomusicologist, Bartók was a virtuoso transcriber of oral-tradition music; at the same time he was a concert pianist, professor, and experienced

editor of the piano repertory; and a composer eager to experiment and refine the notation. Beyond the chronological development I discuss genre-oriented ramifications in his notation, misleading trends in performances by his pupils' (e.g. Andor Földes, György Sándor), contradictory explanations of the meaning of dynamic and expressions marks by one-time chamber music partners (e.g. Zoltán Székely vs. Sándor Végh), and the significance of the study of Bartók's own recordings, since the 1980s.

László Somfai (Bartók Archives, Budapest, Hungary)

Interpreting the Music of György Kurtág

The Hungarian composer György Kurtág's eight-volume series of pieces for piano, piano four hands and two pianos entitled *Játékok* [Games] presents a number of fascinating anomalies with respect to pitch material, temporal and rhythmic notation. In this paper we discuss some of the salient challenges in several pieces from *Játékok*. We begin by outlining three of the more interesting notational issues prevalent in Kurtág's music—the use of various fermatas; the use or absence of bar lines (both solid and dotted); and finally, the role titles themselves have for the interpreter. As means of illustrating these features, we will examine several pieces from the early volumes of *Játékok*. We then turn to a work from Volume Seven, *Tears*. This fascinating composition brings together a number of diverse notational features as discuss in this paper. As we shall see, the plethora of notation symbols opens up a number of divergent performance options. We end the paper with some comments about the effectiveness of *Játékok* for performance and teaching.

Edward Jurkowski (University of Lethbridge, Lethbridge Alta., Canada)

Deanna Oye (University of Lethbridge, Lethbridge Alta., Canada)

The 'Conferred' and the 'Inherent' Meanings in Béla Bartók's Notation

Bartók's recorded performances of his own music present non-Hungarian performers with puzzling evidence of a discrepancy between the notated score and his articulation. I borrow from John Miles Foley (*Immanent Art: From Structure to Meaning in Traditional Oral Epic*, 1991) the term 'conferred', to denote the meaning of Bartók's notation as it is accepted, understood, and acted upon in a non-Hungarian performing environment; and the term 'inherent', to denote the meaning of an un-notated performing tradition, one that is revealed by the composer's performance, and depends on traditional elements that existed long before an 'author learned the inherited craft'. A number of piano compositions by Bartók based on traditional/peasant styles are examined, first in their notational aspect — both of the original vocal/instrumental transcription and that of the piano version — and secondly in their sound manifestation, with examples taken both from Bartók's recorded peasant collections and from his own piano recordings.

Damjana Bratuž (University of Western Ontario, London Ont., Canada)

Friday 11.00 – 12.30

11. DUTCH, SOUTH-AFRICAN AND SWISS COMPOSERS

Chair: Marie Cornaz (Bibliothèque Royale de Belgique, Bruxelles, Belgium)

Melodrama in the Stage Compositions of Alphons Diepenbrock: Notation and Performance

Melodrama plays an important role in Dutch stage compositions from the first decennia of the twentieth century. Although several composers preferred the spoken voice to the opera-like singing voice, opinions about the notation of the melodramatic parts diverged. In the incidental music of Alphons Diepenbrock (1861-1921), written between 1910 and 1920, the voice is neither melodically nor rhythmically notated. Therefore performances of his stage compositions suffered from a lack of concordance between the spoken words and the music, when done by actors without any musical training. Yet it is possible to realise the intentions of the composer, if the voice part is considered purely from the musical side. As I will demonstrate, this conclusion results from the research of a short instruction with rhythmical indications by the composer for his *Music for Vondel's Gysbrecht van Aemstel*; of an annotated piano-score for the *Music for Sophocles' Electra* made by the composer's daughter (a singer and declamatory performer), as well as the recording (1959) of one of her many concert performances of this piece; and of the recent edition (by Odilia

Vermeulen and Désirée Staverman) of the *Music for Goethe's Faust*, with the spoken voice rendered in a rhythmic notation.

Désirée Staverman (Codarts – Hogeschool voor de Kunsten, Rotterdam, Netherlands)

Music Captured, Music Lost: A Study of the Sketches and Autographs for Arnold van Wyk's Duo Concertante (1962-1976)

The loss of 'information' when music is captured in notation is inherent in the limited nature of conventional notational systems. This fact presented radical challenges to especially twentieth-century composers whose sound-worlds pushed to exceed the limits of what could be notated. However, for South African composer Arnold van Wyk (1916-1983), whose idiom is easily represented by traditional notation, committing his intentions to paper nevertheless proved a constant struggle against the loss of musical content, articulated in an interview as follows: 'When you are inspired to write a work, it is actually already finished. But because you are human, you cannot grasp it. The compositional process is a process of working back towards that first moment of certainty'. This notion of composition as the act of recovering a lost revelation derives from a conflation of Romantic and Platonic concepts of idealism. This paper explores this aspect of Van Wyk's aesthetics by studying the sketches and autographs of the Duo Concertante for viola and piano, premiered in 1962 and subsequently revised. By investigating the content/notation dialectic in the compositional process, this paper aims to lend concrete content to the discourse of loss associated with Van Wyk both during his career and thereafter.

Matildie Thom Wium (University of Bloemfontein, Republic of South Africa)

Grab it, Motherfucker, Grab it!: Multiple Appearances of a Single Composition

It is not uncommon that scores, originally intended for one instrument or combination of instruments, are rescored for other instruments – sometimes with the composer's permission, sometimes without it, sometimes with his(/her) collaboration. Occasionally, idiomatic changes are made. These multiple appearances of a single composition are certainly a challenge to music librarians intent on efficient codification. A new phenomenon has cropped up in contemporary composition which poses an even greater challenge. Nowadays, one title can cover a whole series of works. The concept of rescoring can be further enriched by 'remediation', by adding text samples or images, thus by creating extra layers of meaning. In this paper the various shapes of *Grab it, Motherfucker, Grab it!*, a composition by Dutch composer Jacob ter Veldhuis, will be analysed in all its different versions, notations and their subsequent performative countenances. One could argue that the composition turns into a 'format' here, instead of belonging to a fixed genre. The piece is no longer a *forma formata*, to quote Dutch musicologist Frits Noske, nor a completed form, but rather a *forma formans*, a formative form – or perhaps even an *argumentum formans*, a formative content.

Emile Wennekes (Universiteit Utrecht, Netherlands)

Music in the Eye of the Beholder: Othmar Schoeck and the Perils of Perfect Pitch

The act of how one composer influences another seems at first just as banal as the fact that influence happens at all. One composer writes a piece of music, another one hears it, and then the impression it makes finds its way into the latter's own scores. This influence in turn is heard by musicologists, who write about it. But what of composers who are influenced by a score they have not heard, but only seen? And what if, in that act of seeing, they happen to be influenced by something they think they see notated, but actually isn't? The present paper takes the Swiss composer Othmar Schoeck (1886-1957) as a case study of how a composer possessed of a strong visual sense (he began his artistic career as a painter) was at times influenced by what he saw notated on a page of score, not how the work really sounded; and I shall close with an example of how the sound of Schoeck's own music could be determined by the tricks his perfect pitch played upon him when he read the scores of others.

Chris Walton (Orchestre Symphonique Bienne, Switzerland; University of Stellenbosch, Republic of South Africa)

12. NORTH-AMERICAN COMPOSERS

Chair: Nigel Simeone (University of Sheffield, UK) n.simeone@sheffield.ac.uk

Notation and Interpretation in the Music of Leon Kirchner

This paper argues for the imperative of preserving scores and multiple recordings of them, in order to study and stimulate interpretation as a creative dynamic process. Piano Trio No. 1 by American composer Leon Kirchner (b. 1919) is a representative case. Although the score contains extensive markings for interpretation, performers nevertheless still must make many crucial decisions regarding nuances of tempo, rubato, dynamics, articulation and expression. Kirchner performed as pianist on an excellent recording of his trio in 1956, thus documenting his intentions. But does a composer's recording of his own work establish a single authoritative interpretation in perpetuity? On the basis of five other recordings of this trio made over a fifty year period, I propose that it does not. Regardless of notation's detail and precision, it still must be translated into sound and revealed in a singular manner. A score only comes to life when performers bring their sensual and intellectual information to its realization, and thus an infinite number of performances are possible. Gifted and insightful performers constantly add the patina of their own personal and historical experience, thereby ultimately revealing fresh insights into the works themselves.

Robert Riggs (University of Mississippi, Oxford MS, USA)

States of Imagined Togetherness: John Cage's Jazz Distaste and *Imaginary Landscape No. 5* (1952) for Magnetic Tape

John Cage's *Imaginary Landscape No. 5* (1952) is a score for making a magnetic tape recording from any 42 long-playing record samples. The transfer of sounds to a new format led Cage to theorize that magnetic tape enabled new and unforeseen 'states of togetherness' in music. Moreover, in his first appearance at the Darmstadt Ferienkurse in 1958, Cage professed to an international audience that the work rectified a personal 'distaste' for jazz, thus proving that unforeseen musical outcomes facilitated by technology offered powerful aesthetic experiences. The score of *Imaginary Landscape No. 5*, however, neither stipulates the use of jazz nor suggests the use of samples beyond one's personal tastes, specifying only the duration, amplitude, and texture of the 3-minute assemblage in time-space notation. Experimental music emphasizes the disjuncture between notation and its sounding result in performance, thereby challenging the composer-centric model that traditionally guides the construction of musical meaning. This paper analyzes the disjuncture between Cage's score and realization of *Imaginary Landscape No. 5* based on a secondary recording of the lost original tape, and explores the double meaning of musical and social 'togetherness' according to Cage's vexed relationship with jazz and the cultural implications of modifying aesthetic taste through recordings.

Rebecca Y. Kim (Columbia University, New York NY, USA)

Morton Feldman's Indeterminate Notation

In 1950 Morton Feldman wrote his 'graph-paper score' *Projection 1*. It is the first in a series of pieces which do not specify one of the musical parameters. In *Projection 1* pitch is to be chosen by the performer. Another series of pieces do not determine rhythm and notate only the pitches. This paper shows potential influences on Feldman. There are a number of resemblances suggesting very strongly that Feldman knew of Joseph Schillinger's compositional methods published posthumously in the early 1940s. Schillinger employed graphs to plan a composition and used a terminology strongly resembling Feldman's own. Most certainly Schillinger's books and ideas were introduced to Feldman by his close friend John Cage who met Schillinger personally and was himself a friend and student of Henry Cowell. Cowell had written the introduction to *The Schillinger System of Musical Composition* and met the Schillingers socially. Feldman raised these methods to a conceptual level and took a step in a new direction of composition and musical notation. Investigating influences on indeterminate notation and composition this paper shows Feldman's achievements in musical notation in a new light and explores the context of graphic notation in music.

Julia Schröder (Technische Universität, Berlin, Germany)

‘It’s Not in the Notes’: Graphic Notation, Environmental Performance Space and Performer Interpretation in R. Murray Schafer’s *The Princess of the Stars*

Schafer’s synaesthetic music theatre work *The Princess of the Stars* (1981) is designed for performance on a lake in the Canadian wilderness at daybreak. Schafer’s work incorporates music, art, drama and dance into his ‘theatre of confluence’ where the arts meet and flow into a synaesthetic experience. A trained artist as well as composer, Schafer has created ornate calligraphic musical notation, intricately designed scores, and graphic novels, which he uses to create broader dialogues between art and music. His unconventional notation allows a visual ‘reading’ of sounds, supporting Schafer’s concept of the importance of the visual experience of the performance space in appreciating the aural. The graphic art form is transferred into sound and those visual ideas inform the space in which they are performed. This paper demonstrates how Schafer employs graphic notation in *The Princess of the Stars* to facilitate characterization, and provide the performer with the interpretive freedom to exploit the sonic possibilities of the work’s alternative outdoor performance space. Drawing on fieldwork from the 2007 production, I also argue that Schafer’s scores only represent a portion of the composition because each live performance is a unique interpretation of the score’s blueprint in a fluid alternative performance space.

Kate Galloway (University of Toronto, Toronto Ont., Canada)

Friday 16.00 – 17.30

13. THE STRING QUARTET

Chair: Emile Wennekes (Universiteit Utrecht, Netherlands)

Fauré’s *Quatuor à cordes*: intention, interprétation, identité

The story of Gabriel Fauré’s *Quatuor à cordes*, Op. 121, offers intriguing insights on issues of musical notation, manuscript conservation, and artwork identity of interest to IAML-IMS members. Left incomplete at the composer’s death in November of 1924, its pitches and durations bearing nuances only in the exposition section of the opening movement, the *Quatuor* was given, just days before the composer’s death, to Jean Roger-Ducasse, who quickly prepared it for publication. Yet Fauré’s friend and publisher Jacques Durand, perhaps disturbed by the interpretive layer that had been imposed upon the work by Fauré’s former pupil, presciently exploited the latest in early twentieth-century transmission technology by simultaneously publishing in 1925 a photographic reproduction of Fauré’s manuscript, along with the commissioned edition. Together with the autograph itself, plus a range of other sources and resources, including audio, these representations have enabled this author to develop a new critical edition of the masterwork, arguably most faithful to Fauré’s final wishes. Thus, this presentation addresses aspects of authorial intention, external interpretation, technological intervention, and editorial intercession, to provide a portrait of Gabriel Fauré’s most transcendent composition, and lend insights applicable to contemporary questions of patrimonial preservation and dissemination.

James William Sobaskie (Mississippi State University, Starkville MS, USA)

‘La graphique de la musique manque encore de la clarté’ (Alfred Pochon): The *Quatuor du Flonzaley* and New Tendencies in String Quartet Performance

The *Quatuor du Flonzaley* is considered as one of the first professional string quartet ensembles in the modern sense of the word. It was founded by Alfred Pochon in 1903 and existed until 1929. The ensemble’s public performances and its recordings with Victrola and HMV were extremely successful and received enthusiastic reviews. Its specific performance style became exemplary for other early twentieth-century string quartet ensembles. In 2000, Pochon’s estate was integrated in the holdings of the Swiss National Sounds Archives. On the basis of this estate’s documents (performance material and recordings), including Pochon’s treatise *String Quartet Playing* (1915) the paper will provide an analysis of the specific features of the performance style of the Flonzaley Quartet and of its contribution to the general shift in quartet performance style in the first decades of the twentieth century. The paper will include a discussion to what extent this ‘new’ performance style can be considered as the result of a new close reading and interpretation of the musical scores, within a given shifted socio-cultural environment.

Antonio Baldassarre (Universität für Musik und darstellende Kunst, Wien, Austria)

Pioneers of the String Quartet in America: The Flonzaley Quartet

Established in 1902 the Flonzaley Quartet was acclaimed as one of the outstanding string quartets of the first half of the twentieth century. In the more than twenty-five years of its activity, the Flonzaley Quartet introduced audiences of both continents to an extensive repertory that ranged from the Classical and Romantic repertories, to the rediscovery of forgotten music by eighteenth-century composers such as Sammartini, Leclair, and Boyce, while premiering contemporary works by Schoenberg, Bloch, Stravinsky, Milhaud, Enescu, and Reger. The Flonzaleys were also among the earliest chamber groups to make recordings, signing a contract with the Victor label and selling about 100,000 copies a year. My paper traces the success and reception of this ensemble in the context of the American and European cultures of the early twentieth century. The study of correspondence, concert programs, and newspaper clippings belonging to the quartet's leader, the Italian violinist Adolfo Betti, reveals the central role of the Flonzaleys in the development and popularization of the modern quartet style. Through the comparison of annotated scores with excerpts from the Flonzaley's recorded performances, I examine aspects of the quartet's sound and performance style and discuss the history of reception of classical music at the beginning of the twentieth century.

Guido Olivieri (University of Texas, Austin TX, USA)

Tuesday 11.00 – 12.30

14. RECORDING 2

Chair: Dorothea Baumann (International Musicological Society, Feldmeilen, Zwitterland)

Recordings in a Diachronic Continuum: Embodying the Musical Past

In recent papers I considered broadly the relationship between musical notation and musical interpretation (Novi Sad, 2007; Spilamberto, 2008; Chicago, 2008). Performers take unique readings of musical scores and develop idiosyncratic interpretations from them. The points of departure may be as different as the points of arrival, but the sum of these readings and renderings constitute a musical artwork's identity over time. Building on this framework, the present paper considers the extent to which recordings protect and preserve historical objects at the same time as they limit and define them. Musical interpretation objectifies musical artworks in the same way as historical interpretation objectifies historical events. Performances embody and erode musical artworks simultaneously, negotiating between conceptions and realizations a new identity. Performers mediate between composers and listeners, and recordings mediate between performers and listeners, by freezing musical artworks that are naturally viscous. With reference to the ontology of musical transmission, this paper explores the multivalent act of embodying the musical past in the present (by means of performance) and future (by means of recording).

Glen Carruthers (Brandon University, Brandon Man., Canada)

Hearing with Two Ears: The Rise of Stereophonic Sound in Classical Music in the 1950s.

It is well known that the commercial development of stereophonic sound was a major technological breakthrough in the history of phonography. The habit to listen to music from the mid-1950s with two speakers, which brought about a new spatial dimension, was the topic of some pioneering studies (John Sunier). This phenomenon altered the way of listening to recordings (Ray Dehn) and gave a notable impulse to classical music labels (John Culshaw). Until recently, the study of recorded sound in general and stereophonic sound in particular has been neglected by musicology. However, since the 1980s several sociological studies have seriously discussed the traditional concept of 'musical work of art' defending the importance of the study of sound recordings in general and of commercially mass produced and manufactured sound carriers in particular. In this regard, Martin Elste's *Überlegungen zur Schallplattenforschung* (1987) and Evan Eisenberg's *The Recording Angel* (1987/2005) on the relationship between music and recorded sound culture, are both essential references. Nowadays, Andre Millard and Tim J. Anderson have significantly boosted this sociological approach on recording listening practice focusing on high fidelity and stereo in the United States. On the basis of different professional testimonies and periodical articles on recorded classical music published in different countries, my paper will discuss several issues concerning the rise of stereo sound in classical music during 1950s. It will provide a new insight on stereo

not only as technological change but also as change (a) in the way of performance in front of a microphone, (b) in the habits of music listening and (c) in the industry of the recording market.

Pablo-L. Rodríguez (Universidad de La Rioja, Spain)

The Sarasate ‘Tone’

We have just celebrated the centenary of the death of the violinist Pablo Sarasate (1844-1908), one of the most famous violinists in history, whose compositions remain in the international repertoire. In his time the sound of Sarasate’s violin fascinated the musical public throughout the whole of Europe and America, turning it into an authentic myth. His repertoire was varied, being in this respect a ‘modern’ virtuoso: he performed not only his own works, but also classical and contemporary compositions, including works written for his violin (e.g. by Saint-Saëns, Lalo, Dvorak, Mackenzie, Raff, Wieniawski, Auer). One of his more famous characteristics was the Sarasate ‘tone’. Sarasate’s violin can today be heard in some recordings realized in 1903 and 1904. In spite of the technical deficiencies, we can value some aspects of his sound, phrasing, etc., which are impossible to obtain from the score. On the other hand, practically all the famous violinists have approached Sarasate’s work, and a great many recordings exist of some of his more famous works: *Zigeunerweisen*, Fantasy on Bizet’s *Carmen*, and the Spanish Dances. In my paper I will analyze some of these works as well as the differences of interpretation between Sarasate and other violinists, in order to understand the reasons for these differences.

María Nagore (Universidad Complutense de Madrid, Spain)

Tuesday 16.00 – 17.30

15. RECORDING 3

Chair: Nicholas Cook (University of Cambridge, UK)

Old Repertoire, New Musical Expressions: The Impact of Recording Technology on Performance

In this paper I will focus on how singers responded to the restrictions and possibilities created by technological innovations in the recording industry. The emergence of the microphone in the recording studio in 1925 helped develop a new style of singing, essential for singers in musical genres where the use of the microphone was essential for their career as singers. Close-up sounds that were avoided in a concert situation could now be used in a studio production. The balance between singer and accompaniment became artificial and crooners used intimacy more than intensity as their main expression. My presentation and sound examples will be based on the analysis of 210 different recordings (from 1899-2005) of Grieg’s song opus 5. no 3 ‘Jeg elsker Dig/ Ich liebe dich’. The classical singers retained their performance practice from the concert hall in the studio long after the microphone and tape recorder entered the studio. During the entire century there was a trend in tidying up performances in the classical repertoire; interpretation of note-values became more literal (Philip 2004). However in my case study, there is a big change in the late 1970s when the classical singers adopted elements of parlando from the crooner’s close-up microphone expressions.

Per Dahl (University of Stavanger, Norway)

The Impact of Recording Technology on the Baroque Music Revival

Historical performers of Baroque music, who purport to realize the composer’s intentions, grapple with vexing issues of recording and notation from a twofold standpoint. Firstly, Early Musicians confront the limitations of (incompletely-notated) scores and contemporary written sources about performance practice. Secondly, through recordings, they employ anachronistic technology unavailable to Baroque musicians to ‘fix’ performances in time and circulate them to wider audiences. The revival of extemporization adds a further complication: a lost oral tradition must be recreated via fragmentary written sources. Yet, preserving improvisations through recording seems at odds with the aim of embracing performative freedoms. This paper explores the impact of sound recording on the practice of Baroque ornamentation in the Early Music revival through comparative analysis of examples from Italianate repertoire (Corelli, Handel, Telemann). Especially telling are recordings from the 1960s and 1970s: they represent a watershed moment in the Early Music movement (adoption of period instruments), but also display similar trends seen in other genres (indeterminacy, free jazz) which challenge the authority of composer and written score. Recorded

extemporizations by twentieth-century historical performers created powerfully authoritative models by preserving these interpretations on disc — either for the younger generation of historical performers to imitate, or to react against.

Kailan R. Rubinoff (University of North Carolina, Greensboro NC, USA)

Pour faire la musique: The Influence of Recordings on Early Music Performance in France

Early music often inspires lively debate concerning authenticity. While several classical, romantic, and modern compositions have maintained consistent status in Western performance repertoire, performance of early music compositions were temporal. Modern musicologists and early music artists are thus confronted with the particularly arduous task of redeveloping a performance tradition. One common misconception is that the study of early music is finished, that all mysteries have been discovered, all possible interpretations explored. Yet the work of early music historians is far from over, performances do not stagnate into one interpretation, and musicians continue to shape what is “authentic”. In this project, rather than pursue a large-scale definition of authenticity, I will “zoom-in” on one community – musicians in northern France, to explore the role of recordings of early music as they document a lineage of performance practices. I will discuss the impact of the recorded work of their predecessors and colleagues upon their art – the value of “authentic” performance, its definition in recent recordings, and the plausibility of the concept.

Lisa Beebe (Amiens, France)

Recording Early Britten: Preparation, Performance, and ‘Premières’

An online thematic catalogue of the complete works of Benjamin Britten is currently being developed at the Britten-Pears foundation in Aldeburgh, UK. A key element of the online resource is the inclusion of audio incipits for each catalogue record. For Britten’s extensive and largely unpublished juvenilia this requires us to typeset and record extracts especially for this project. The majority of these have never before been seen or heard by the public, and thus the recording process has, effectively, ‘premiered’ numerous Britten works. This paper, accompanied by several musical illustrations, will explore the following issues: -- how to prepare performance scores from – sometimes – illegible or incoherent originals; -- how to perform works written by a child composer, in which – particularly in the very early pieces – expression and articulation markings are idiosyncratic to say the least; -- whether there are any ethical questions to be addressed in disseminating works which, for the most part, were not intended to receive a public airing; -- whether the recording and publicising of so many ‘premières’ generates a false sense of having ‘discovered’ previously unknown ‘masterpieces’ by a child prodigy.

Lucy Walker (Britten-Pears Foundation, Aldeburgh, UK)

Wednesday 09.00 – 10.30

16. MECHANICAL INSTRUMENTS

Chair: Herbert Schneider (Universität des Saarlandes, Saarbrücken, Germany)

Handel’s Arianna: The Original and the Cover Notation

In the year 1734 George Frideric Handel composed the opera *Arianna in Creta*. Three pieces from this opera were programmed in the following years on the barrels of three different organ clocks: the ‘Braamcamp’ clock (c.1738), the ‘Windsor Castle’ clock (c.1739) by Charles Clay and the recently discovered ‘Forbidden City’ clock (c.1740) by John Pyke. In order to adapt a composition for orchestra to an organ clock, some major changes have to be made in the original score. The playing duration of a musical cylinder is limited and so is the available scale. On the other hand, there are also musical elements that can be programmed on a cylinder more precisely than in a score. One may think of ornamentation and tempo changes. The arrangements of the Arianna pieces show that their programmer had to deal with these aspects as well. To what extent remain the organ clock adaptations true to their originals? The arrangements will be compared to the original score and the role of the composer, programmer and arranger will be discussed.

Marieke Lefeber (Museum Van Speelklok tot Pierement, Utrecht, Netherlands)

The Discovery of Joseph Haydn's Original Manuscript of the Pieces Hoboken XIX:1 and Hoboken XIX:2: When a Score Becomes the Tune for a Musical Clock

In 2007, the Royal Library of Belgium acquired a notebook of original manuscripts that had belonged to the Belgian violinist and composer Henry Vieuxtemps (1820-1881), which included the kind words and staves written by the numerous personalities the musician met during the years that marked the beginning of his career, between 1834 and 1840. On 11 May 1837, the album was enriched with a remarkable document, given to the young violinist during his stay in Vienna by the publisher Auguste Artaria: two folios of original manuscripts by Joseph Haydn containing the pieces Hoboken XIX:1 and XIX:2, composed for a 'Flötenuhr', a flute-playing musical clock. By presenting these original sources, the paper sets out to broach the problem of musical works composed for interpretation on a mechanical instrument.

Marie Cornaz (Bibliothèque Royale de Belgique, Bruxelles, Belgium)

Authenticity versus Urtext: Skryabin's Works in the Light of His Own Recordings

In preparing a new critical edition of the complete piano sonatas of Alexander Skryabin for Bärenreiter, the editor makes use of deciphered Phonola (Hupfeld) recordings made by the composer himself in 1908. Since the 1960s, Russian pianist and researcher Pavel Lobanov has analysed Skryabin's recordings and published several editions which present a transcription of what Skryabin actually played in 1908. Though these editions are first and foremost prepared for practical use, they have to be taken in consideration as well in scientific perspective, especially when searching for an Urtext. If the aim of Urtext editions is to present the most authentic version of a musical text, in which way can additional information like that given by Skryabin's own playing be integrated? A closer look on the two sonatas recorded by Skryabin (No. 2 op. 19, second movement; No. 3 op. 23, first and second movements; – the remainder is lost) will lead to general questions of authenticity, performance practice and the limits of editorial choices.

Christoph Flamm (Universität des Saarlandes, Saarbrücken, Germany)

Wednesday 11.00 – 12.30

17. MUSIC COLLECTIONS (JOINT IAML-IMS SESSION)

Chair: James Cassaro (University of Pittsburgh, Pittsburgh PA, USA)

Truth and Fiction about the Music Collection of the Berlin Sing-Akademie in Kiev

This paper reviews the circumstances surrounding the appearance of the musical collection of the Berliner Sing-Akademie in Kiev during the Second World War and beyond. It will describe the content of the collection, which includes autographs and rare editions of the Bach family, Pergolesi, Vivaldi, Telemann, Haydn, Handel, Mozart, Beethoven and others. Sensational reports in the world press about the discovery of Bach's archive included information about the first performances of works 'being silent' for 200 years. But this neglects the role of Igor Blazhkov in acquainting the musical public of Ukraine with works in the collection between 1970 and the 1990s. I shall describe the personality of Igor Blazhkov as a prominent musical figure and conductor, who maintained significant contacts with Igor Stravinsky and other major figures of musical culture of the twentieth century, and who programmed a number of works of the Sing-Akademie Collection in his concerts. The paper will also address recent discussions about the further use and scientific work on the archive and disputes concerning its restitution to Germany, leading to its home-coming in 2001.

Elena Zinkevych (Ukrainian National Tchaikovsky Academy of Music, Kiev, Ukraine)

Padre Martini and the 'Pagliarini Collection': A Renaissance Music Library Rediscovered

This paper presents the discovery of a substantial collection of Cinquecento and Seicento prints practically unknown to scholars. At 275 titles, it outstrips the libraries of Columbus, Fugger, and Lumley, and rivals those of Herwart and Werdenstein, making it one of the largest collections of the time. In a bibliographic world where music has suffered catastrophic destruction compared to other sorts of printed books, such a large library is a rarity; we retrace the fortunate series of events that account for its survival, beginning with its formation c.1580. The books were acquired by Padre Giovanni Battista Martini (1706-1784) from the

Libreria Pagliarini in Rome, but their provenance has been obscured by the fact that the tract volumes containing them were unbound and the part-books separated. Our reconstruction thus works between Martini's correspondence with his book-sleuth in Rome, Girolamo Chiti, and the parts now in Bologna. By piecing together the acquisition history of the books, we have discerned 1., the habits of early modern bookmen, 2., Martini's motivations in building his collection of 17,000+ volumes, and 3., the practices of Gaetano Gaspari, librarian in nineteenth-century Bologna. Finally, we identify items from the Pagliarini Collection now held by other libraries and discuss the scope of the Roman book trade.

Alfredo Vitolo (Museo internazionale e biblioteca della musica, Bologna, Italy)

Kate van Orden (University of California, Berkeley CA, USA)

The Vidal and Llimona Unpublished Manuscripts Collection

The Vidal and Llimona collection is located in the Geography and History Faculty of the Universidad Complutense de Madrid. It contains approximately three thousand scores that cover an extended period of time that goes from 1820 to 1925. The collection is divided into two wide parts: the manuscripts section and the printed one. Through this paper we will present the unpublished manuscripts collection as well as its trajectory. Besides, we will deal with the cataloguing process and the methodology development. The significance of this collection lies in the remarkable variety of opera titles, authors and different scores' formats: spartiti, particellas as well as reduced and condensed versions. There is a high percentage of nineteenth-century Italian Opera – mainly Rossini, Donizetti, Bellini and Verdi – related to the significant Italian influence on the Spanish musical life of that period. The French Opera is represented by the Grand Opera, Opérette and Opera Comique scores. German and Spanish works are also represented, but to a lesser extent. The research on the scores' printed marks, signatures and notes reveal substantial information about where and when the scores were performed or who could have copied the manuscripts. To conclude, the hand-writing as well as the scenery and performance notes allow us to consider the significant transcendence of this unpublished manuscripts collection.

Laura de Miguel Fuertes (Universidad Complutense de Madrid, Spain)

Ruth Piquer Sanclemente (Universidad Complutense de Madrid Spain)

Mozarts Skizzenblatt in Tokio: Eine Fundgrube zur Schaffensperiode nach seiner ersten Prager Reise 1787

Wolfgang Amadé Mozart kam aus seiner ersten Prager Reise wahrscheinlich um 12. Februar 1787 nach Wien zurück. Über die Schaffensperiode nach dieser Reise ist leider nur wenig bekannt. Zur Fastenzeit, in der er normalerweise seine Akademie veranstaltete und mehrere Werke aufführte, unternahm er anscheinend kaum. Ein Skizzenblatt im Besitz der Maeda (Mayeda) Ikutoku Stiftung in Tokio enthält aber einige sehr interessante Skizzen, die die kompositorische Hintergrund zu seiner nachstehenden Schaffensperiode verrät. Es handelt sich z.B. um das Thema zum langsamen Satz des Klavierkonzerts D-Dur, KV 537, die Urform des Hauptgedankes des g-Moll Symphonie, KV550, das Hauptthema zum 4.Satz des g-Moll Streichquintetts, KV, 516 usw. Die einzelnen Skizzen wurden von Ulrich Konrad in seiner bekannten Arbeit *Mozarts Schaffensweise: Studien zu den Werkautographen, Skizzen und Entwürfen* (Göttingen 1992) zwar quellenkritisch beschrieben. Hier wird aber versucht, sie im Hinblick auf die Schaffensgeschichte Mozarts zu überlegen. Die Überlieferungsgeschichte dieses Skizzenblatts nach Japan wird auch berichtet.

Ryuichi Higuchi (Meiji Gakuin University, Tokyo, Japan)

Thursday 09.00 – 10.30

18. POPULAR MUSIC

Chair: David Fallows (University of Manchester, UK)

Broadway Musicals: The Problem of Notation

The vast majority of Broadway musicals exist only as piano-vocal scores (some put on sale), or as piano-conductor scores (available for rental), while the sound and complete notation of Broadway shows can only be discovered from hearing cast recordings, or from looking at orchestral parts that are only available on rental. A few musicals (such as *West Side Story* and *Carousel*) exist in full orchestral scores, but they are rare

exceptions, and only a handful have been put on sale. Broadway orchestrations are usually not by the composer (even in the case of Bernstein or Sondheim), and a growing trend for reduced orchestrations (motivated by commercial pressures) can lead to a radical alteration in the sound of a Broadway musical. Taking specific examples from well-known musicals, this paper will consider the issue of how the notation of Broadway musicals is ‘fixed’ in a form that usually differs markedly from the sonority of the show itself, and the challenges this presents to performers and scholars for the study and realization of some very famous music that seldom exists in an accessible fully-notated form. Finally, this paper will consider what might constitute an authentic notated text for a Broadway musical.

Nigel Simeone (University of Sheffield, UK)

‘A Thousand Pages, Give or Take a Few’: Transcribing the Beatles

In 1989, Wise Publications released the first edition of *The Beatles: Complete Scores*, subsequently distributed in the United States by Hal Leonard in 1993. The ambitious work represents the first and only collection of full orchestral scores to all 210 Beatles songs, and even attempts to account for the wide range of innovative studio effects employed by producer George Martin. The volume has since been utilized in countless musicological and theoretical studies. Walter Everett, widely recognized for his ground-breaking analysis of the Beatles catalogue, relied heavily on the scores, and while he noted that they were not faultless, he also recognized that the transcriptions were not likely to be replaced any time in the near future: but why? This paper will address the intricate process involved in committing the Beatles oeuvre to score, taking into account the problems associated with transcribing this vast body of work. I further examine the notion of the album as document — a trend which coincided with the Beatles creative height — discussing ways in which our field is adapting in order to allow for the thorough study of this significant repertoire.

Erica K. Argyropoulos (University of Kansas, Lawrence KS, USA)

A Blessing and a Curse: The Pop Record as Pitch-Analytical Object

In contrast to classical music, which exists primarily in the form of written scores, pop music is principally a recorded art. For music analysts, pop’s scoreless format alleviates a major problem inherent in the analysis of classical music, namely the problem of ‘imagining’ an aural object from a written one. Such imaginings are, necessarily, not fully determined by scores, and so if an analyst attempts to discuss the sounds of a scored piece, she must realize the score with her own hypothetical details of phrasing, tone, etc. that may affect the analytical insights. Conversely, when engaging a pop record, the analyst is dealing directly with a sonic object: no hypotheticals need come between the analyst and the music. But pop’s ontological virtue also causes problems. For example, pitch analysts struggle with even the simplest decisions, such as determinations of which pitches are being fingered, which pitches are masked acoustically, and which pitches are actually overtones. Deeper complications arise in regard to whether masked or fuzzy pitches and overtones should factor into the analysis at all, or to what degree. This paper presents both the pros and cons of engaging the pop record as a pitch-analytical object.

Christopher Doll (Rutgers, The State University of New Jersey, New Brunswick NJ, USA)

Thursday 11.00 – 13.30

19. ADAPTATION

Chair: Antonio Baldassarre (Universität für Musik und darstellende Kunst, Wien, Austria)

Notating the Genres: Haydn Symphonies Transferred into the Keyboard

Late eighteenth-century theorists and critics frequently referred to different styles of composing – and therefore, notating – instrumental music that eventually became codified. In particular, they distinguished between, on the one hand, a ‘symphony style’, characterised by thick textures, generalized melodies and a more public style and, on the other hand, a ‘sonata style’ featured by more expressive, nuanced gestures, thinner textures and private style (as synthesised by E. Sisman). As theories usually go, in practice these styles were not narrowly applied and transgressions not only frequently occurred, but also were perceived as novelties by contemporaries. Thus keyboard sonatas and string quartets might have been written with ‘symphonic’ elements while orchestral works, more rarely, might have included more intimate passages.

This paper will show a particular case study on symphonic works arranged to keyboard through paraphrases. In particular, it will analyse how some symphonies by Joseph Haydn, who became particularly well known in Spain from the mid-1770s onwards, were transferred into keyboard sonatas by Máximo López, a prestigious organist at the Court in Madrid portrait by Goya. The paper will aim at disclosing the extent to which the stylistic elements associated to different genres were kept in the new medium and how notation adapted and transformed (or not) the stylistic features of the original writing.

Miguel Ángel Marín (Universidad de La Rioja, Spain)

Nuremberg Re-Imagined: Die Meistersinger in the Parlor

Discussions of notation, and the (re)presentation of a notated score in performance, are generally predicated on the existence of a single, unitary score on the one hand and a clear dichotomy between performer and audience on the other. By contrast, my paper will examine the dynamics of musical performance when there is neither a single, fixed score nor a distinct division between performer and audience. My focus, broadly speaking, is the piano arrangement and its home in the bourgeois parlor. In particular, I will examine an arrangement of *Die Meistersinger von Nürnberg* published by the Ullstein Verlag's Musik für Alle series in 1907. This arrangement resides at two crucial interstices: the shifting, circular movement between original score, piano arrangement, and interpretive texts (leitmotivic guides; the arrangement's notations accompanying the score); and the participatory ethos of combining the pianist and audience into a single, domestic subject. I will propose that domestic music-making not only destabilizes the aesthetic boundaries between score and performance, and performer and audience; it also seriously curtails the domineering ambitions of Wagner's opera in precisely the realm — the bourgeois home — in which it had the potential to reach its broadest public.

Ryan Minor (University at Stony Brook, Stony Brook NY, USA)

Alte Musik und Klangregie. Carl Orff arrangiert Musik von Orlando di Lasso

„Lehrjahre bei den alten Meistern’: so hat Carl Orff den zweiten Band seiner umfangreichen Dokumentation zu Leben und Werk betitelt. Ergebnisse seiner Studien von Musik des 16. und 17. Jahrhunderts sind Bearbeitungen etwa von Monteverdis *Orfeo* oder William Byrds Virginalstück *The Bells*, das er zu einer Entrata für fünfstimmiges Orchester und Orgel umgestaltete. In den Jahren 1935/36 plante Orff eine Rundfunksendung mit Musik Orlando di Lassos. Er hatte ein Programm ausgearbeitet, zu dem im Carl Orff Zentrum München Aufführungsmaterial aufbewahrt wird. Lassos Kompositionen bleiben hinsichtlich des musikalischen Satzes unverändert. Orff gibt aber Vortragsbezeichnungen zu Dynamik, Agogik und Phrasierung. Darüber hinaus macht er exakte Besetzungsangaben: Manche Sätze waren für ausschließlich instrumentale Aufführung vorgesehen; insbesondere die Besetzung einiger mehrstimmige Motetten mit großer Stimmenzahl läßt an Klangregie denken, die an seine Entrata nach Byrd erinnert.

Bernhold Schmid (Lasso-Gesamtausgabe, München, Germany)

Thursday 16.00 – 17.30

20. FIGURED BASS

Chair: Dinko Fabris (Università di Basilicata e Salento, Italy)

Thoroughbass Figures and Their Interpretation

For the present-day accompanist, continuo figures in early seventeenth-century editions and manuscripts seldom provide sufficient information for the realization of a bass line. Often they indicate only a single interval upon the bass; in other cases they seem to be superfluous by indicating the obvious. Even when working with scores from the later seventeenth and eighteenth centuries, when figuring becomes more complex, players can not completely rely on the information that the figures provide. This becomes particularly clear with regard to implied harmonies when one compares standard figurization to the written-out examples in contemporary continuo treatises. Continuo players in the ‘thorough-bass era’ may have had the same problem and this may have been the reason that certain composers indicated not only the chords but even the horizontal voice leading in their figuration. Does this type of notation reflect the intention of the composer or is its true purpose to aid the unimaginative accompanist? Another question is whether figures

are actually notated in order to indicate chords, or whether they are meant to show what should not be played. I will discuss, and demonstrate at the harpsichord, various kinds of seventeenth and eighteenth - century figuration. I also will propose the usefulness of examining different kinds of sources. In addition to manuals on continuo, other contemporary works need to be consulted in order to complete our picture of harmony in the period.

Thérèse de Goede (Conservatorium van Amsterdam, Netherlands)

Cantata and Continuo: Elusive Realisations

One of the most appealing features of the Italian seventeenth-century cantata is the freedom it affords the continuo player in the interpretation of the score. Even if many treatises of the time rigidly put forward the rules, as most teaching sources must do, existing contemporary realisations indicate a fantastical, whimsical approach to the depiction of the poetry in music. Twentieth-century editions vary: some transform the art of continuo into the art of invention, or composition; others, in a more academic vein, give a bare interpretation of the harmonies, losing the essence of the music in the process. Commercial presses take an economically conservative approach, reproducing arias that have been a proven success. Academic presses tend to opt out altogether, publishing scores without realisations, thereby limiting the product to a handful of scholars and even fewer practitioners of the art form. Given that this repertoire is such a staple of the singing conservatories of the world, surely there should be another solutions to the dissemination of the Italian cantata repertory. This paper canvasses possibilities, traditional and otherwise, that would be true to the improvisatory and ephemeral nature of the art form.

Marie-Louise Catsalis (University of Santa Clara, Santa Clara CA, USA)

Composing in Figures

Around 1708 Johann Sebastian Bach copied a cantata by the Venetian composer Antonio Biffi. The manuscript isn't simply a diplomatic transcription though; rather, Bach added a detailed set of continuo figures, fixing an elaborate accompaniment including a sophisticated motivic elaboration. Similar cases can be found in other Bach autographs. My paper explores these instances of formulating an essential layer of a composition not in musical notation but in continuo figures and links them to the partimento practice discussed by theorists and found in Italian and German manuscripts of the seventeenth and early eighteenth centuries.

Peter Wollny (Bach-Archiv, Leipzig, Germany)

Handel's Vollstimmige Accompagnement in the recitativo secco of *Crudel tiranno amor* (HWV 97b) in Munich, Bayer. Staatsbibl. Mus.Ms. 4468: The Composer's Resolution of the basso continuo

Notwithstanding contemporary performance practice treatises, which provide guidelines for the effective realization of the basso continuo as well as for the inclusion of diminutions, rarely reflected in the actual numerical figures inserted above the basso continuo, keyboardists, in the final analysis, are often forced to rely on their own ingenuity in the careful mediation between the notation and the desired sound(s), emanating from the thoughtful interpretation of the numerical symbols, and that in the context of the underlying harmonic pattern and the overriding doctrine of the affections. The musical text of the vocal recitativo secco, owing to its altogether sparsely notated harmonic frame in cantatas, oratorios and operas, leaves many details concerning the realization of the basso continuo open for speculation. In that vein, George Frideric Handel's realization of the vollstimmige Accompagnement in the recitativo secco of his 1738 version of *Crudel tiranno amor* as a cantata for voice and keyboard (HWV 97b) preserved in Manuscript Munich, Bayerische Staatsbibliothek, Mus. Ms. 4468 offers an important insight into the authentic interpretation of the composer's unfigured bass, as recorded in the earlier 1721 version of his *Crudel tiranno amor* as cantata con stromenti (HWV 97).

Walter Kreyszig (University of Saskatchewan, Saskatoon Sask., Canada)

21. NOTATION 1

Chair: Miguel Ángel Marín (Universidad de la Rioja, Spain)

Dysfunctional Musical Notation in English Broadside Ballads of the Later Seventeenth Century.

The broadside ballad, a curious artifact of early modern English popular culture, combined poetry, woodcut images, and music. A single sheet tabloid publication, broadsides appealed to a wide range of social classes because their titillating verses employed tunes, named in the ballad text, that were widely known in oral circulation. Later in the seventeenth century, however, some broadsides begin to appear with, ostensibly, their accompanying tune's musical notation printed below the title. This notation was frequently inaccurate or grossly nonsensical, and its inclusion therefore begs questions that the field of musicology has not yet broached. What was the function of musical notation in this print medium for a semi-literate population who relied upon visual cues and memory aids in their everyday lives? Was this notation included as an identifying symbol for the broadside genre itself? Was it sheer novelty or merely ornamental? Through an analysis of the social permeation and representation of popular song (including music by Henry Purcell adopted by the ballad trade), as well as early modern print and musical literacy, this paper will position the broadside ballad as a case study for the relevance of musical notation to a society in transition from oral to literate culture.

Sarah F. Williams (University of South Carolina, Columbia SC, USA)

Die Notation von Partien des Solo-Violoncellos in Boccherini-Quellen als editorisches Problem

Der italienische Komponist und Violoncellist Luigi Boccherini gilt als eine der wichtigsten Gestalten in der Entwicklung des Violoncellospiels. Auch wenn nur relativ wenige zeitgenössische Dokumente von seinem überragenden Spiel Zeugnis ablegen, belegen doch zahlreiche seiner Werke seine Meisterschaft als Virtuose. Für die Herausgeber der neuen Gesamtausgabe am Centro studi Luigi Boccherini Opera omnia in Lucca stellt allerdings die Notation der Partien für Solo-Violoncello ein besonderes Problem dar. Denn Boccherini verwendete außer den damals bis heute üblichen drei Schlüsseln mit dem Violin- und dem Altschlüssel noch zwei weitere, insbesondere bei der Notation von hohen Partien. Die Quellen seiner Violoncellokonzerte, -sonaten zeigen dies ebenso, wie zahlreiche Kammermusikwerke, wie insbesondere die Streichquintette mit zwei Violoncelli. Neuere Studien von Le Guin und Orth haben an ausgewählten Kompositionen von Boccherini Hinweise dafür gefunden, dass zwischen der Notation der Schlüssel und der erforderlichen Spielpraxis ein Zusammenhang besteht. Eine kritische Ausgabe, die eine authentische Aufführungspraxis unterstützen möchte, sieht sich daher vor die Herausforderung gestellt, Boccherinis unkonventionelles System der Verwendung von Notenschlüsseln bei der Edition des Notentextes zu berücksichtigen. Das Referat möchte das Problem anhand von Beispielen erläutern und Lösungen diskutieren.

Christian Speck (Universität Koblenz-Landau, Koblenz, Germany)

Notation in Pianist-Composers' Repertoires of the 1830s: A Testimony of Interpretation

Piano opera variations and fantasies of the 1830's were often notated performances, on two levels. Based on the transcription of a favorite operatic theme, they exposed it as it was first performed by the singer – which is not the case of the piano-singing score. They also reflected the pianist-composer's performance, playing in some way the same role as the modern recording. Furthermore, this repertoire was written for the piano amateur performers, who needed help. So, since scores had both to remind a performance and to be prescriptive, they were extremely precisely notated, both in musical signs and in expression marks. Among the pianist-composers of the time, Henri Herz (1803-1888) was specially known for the careful and numerous indications in his publications. I would like to show how some of them are a first hand source of information about the interpretation habits of opera singers (overall ornamentation and improvised cadenza) and piano playing, given, among others, by fingering, a large range of dynamics, accentuation marks, rubato and ornaments.

Laure Schnapper (École des Hautes Études en Sciences Sociales, Paris, France)

22. NOTATION 2

Chair: László Somfai (Bartók Archives, Budapest, Hungary)

Comic Roles in Early Eighteenth-Century Opera: How Performances Might Have Sounded

This paper investigates the features of the vocal performance of comic roles in the early eighteenth century. Music research has dealt intensively with the vocal performance practice of opera seria. The vocal lines in scores do not necessarily coincide with actual performances, in particular because of the extensive ornamentation practice at that time. Presumably because this was not an issue for comic roles (neither in the newly established intermezzo nor in full length opera buffa that started at the beginning of the century in Naples), vocal performance practice for comic roles has hardly been investigated. This paper wants to answer the following questions: to what extent does the notation of comic roles differ from what we know about their performance? Which elements cannot be found in the scores (e.g. irony, humorous use of styles of opera seria, noise, etc)? What are useful sources for understanding aural performance practice of these roles (e.g. commedia dell'arte conventions, treatises, etc)? Is it possible to reconstruct the aural theatricality of comic roles?

Kordula Knaus (Karl-Franzens-Universität, Graz, Austria)

Notational Issues and the Evocation of the 'Barbaric Beauty' of Moravian Folk Music in the Seventeenth Century

Evoking rustic traditions of 'folk' music and dancing in the context of art music is a practice that grew in popularity over time – especially from the second half of the seventeenth century to the rise of nationalism in the nineteenth century; but it is no less prevalent today. This paper focusses on a very specific repertoire, that is the quotation or evocation of Hanák music in the second half of the seventeenth century. The term Hanák refers to someone from the Haná region, a fertile and low-lying plain in central and eastern Moravia (in the present-day Czech Republic) with Olomouc as its largest city. Telemann makes mention of their folk music and praises it (along with Polish music) for its 'barbaric beauty', but any scholarly interest in Hanák music usually ends there. The notational difficulties of evoking Hanák folk music are several. First, the tonal system does not adhere fully to the modern diatonic theories; the use of awkward melodic intervals (minor and augmented seconds, augmented fourth, and others) and the resulting strange harmonic progressions were difficult for composers to incorporate into the fabric of the major-minor system. The great Handel scholar Friederich Chrysander (1826-1921) wrote in the 1850s in a letter on the subject of Moravian folksong that one of problems regarding the reception of such melodies was that there was too much reliance on a perceived historical narrative, and that these melodies were just as modern as the major-minor system even they seemed, at times, incompatible (Chew, 1998). He concluded that 'where no rule exists, no rule-breaking is possible'. But the surviving courtly sources that contain evocations of Hanák music in the seventeenth century preserve more than just quotations of strange folk music, they also suggest dancing and (following Telemann's description) 'extraordinary fantasies the pipers or the violinists invent when they are improvising while the dancers are resting'. Finally, modern reception of some of these works will be considered, seeing that some performers still 'correct' these compositions to adhere to a system to which they never fully belonged. The wider implications are also considered.

Robert Rawson (Christ Church University, Canterbury, UK)

Musical Paratexts and Realism in the Notation of Folk Song Arrangements for Accompanied Violin

In the early twentieth century, a number of European composers responded to nationalism and the developing field of ethnographic research into traditional music by creating miniature arrangements of folk music for accompanied violin. Information relating to the origins of the source music was notated in the scores of a number of these works, in the portions of their sheet music known as the paratext, that area of the printed document other than its primary text, including the titles, prefaces, and footnotes. Composers included such details as transcriptions of the original folksongs and dances, for example in the scores of Béla Bartók's *Romanian Christmas Carols* and Joseph Achron's *Hebrew Melody*, or descriptions of the source music and the locations in which it was collected, as in Bartók's *Romanian Folk Dances*. This paper addresses how such paratextual annotations operate to heighten the realist aesthetic mode of these works, by

indicating that they offer accurate representations of external musical artifacts. A discussion of the relation between the ethnographic transcription printed in *Hebrew Melody* and the score of the work as composed by Achron will investigate the ways in which the added ethnographic transcription affects the interpretation of the composition that follows.

Joshua Walden (Merton College, Oxford University, UK)

Friday 16.00 – 17.30

23. INTERPRETATION

Chair: Chris Walton (Orchestre Symphonique Bienne, Switzerland)

Indeterminate Notation and Performance Practice: An Analysis of the Context Surrounding the Piece

Indeterminate music is characterized by its indeterminate notation. That kind of music (by Cage, Feldman, Stockhausen, Cardew and so on) has been one of the main trends in modern music from the 1950s to the 1960s. Because it allows rich music to be made from simple figures (graphic score) or game-like instructions without any notes, indeterminate music has often given the impression of being magical. However, this magic is created not only by the score but also by the various secondary information surrounding the piece. The resulting performance is, in fact, more strongly influenced by these unwritten rules. This paper points to three aspects of these secondary information outside of the score which were conveyed sometimes by oral communication (context of the piece, context of the composer, context of the period), and analyses the connection between text and context in indeterminate music.

Yuji Numano (Toho Gakuen School of Music, Tokyo, Japan)

The Notation of Heterophony: Some Twentieth-Century Solutions

Two functions of notation are often perceived as the leading ones: 1. As a guide for the performer(s). 2. As a guide in internal hearing. In contrast to homophonic or polyphonic texture, where the two functions are usually served by the same score, heterophony is different: (a) First, in heterophonic texture, a diagonal dimension is introduced whose presence is clearly manifested while listening. Nevertheless, this dimension has no commonly accepted score signs. (b) As a result, the challenge of score design is a rather special one, since a composer has to combine linear, vertical and diagonal components of the sounding in writing the score. (c) In either case, the composer's first priority becomes the instructions to the performers; for the musicologist, imagining the sounding of the heterophonic score in the absence of a live performance becomes a very problematic task. However, various existing solutions of score writing (by Witold Lutoslawski, György Ligeti and Mark Kopytman) show the inexhaustible resources of heterophony, with its versatile possibilities. In this paper, the classification of melodic, figurative and mixed types of heterophony will be presented, each with its specific expressive color.

Julia Kreinin (Hebrew University of Jerusalem, Israel)

Investigating the Interpretative Space between Notation and Performance

Research into the interactions between composers and performers reveals interpretative details above and beyond the written instructions in a score. For example, recorded evidence of the Kreutzer Quartet rehearsing Michael Finnissy's Second String Quartet, in the presence of the composer, illustrates that achieving the right type of sound is of paramount concern, both to the composer and to the players. Yet, as with a great deal of music, there is little indication of specific sound qualities written into the score. Drawing upon interviews with the composer, comments from the players, and discussion between composer and performer during rehearsal, this paper will determine some of the reasons that emerge for limiting the amount of information provided in a score. The rehearsal model constructed from these different sources of evidence, and comparison of the three separate recorded performances with the notated instructions, reveal the extent to which these different sources represent the music as intended by the composer. From the points that emerged during rehearsal I've devised a model which shows how they relate to each other (and their relative importance). Clearly, the starting point for the players is how to interpret the notation. Overall the rehearsal centred on discussions about technique, sound quality and expression, as well as rhythmic coincidence and tempo.

Wednesday 09.00 – 10.30

24. ASIA

Chair: Ryuichi Higuchi (Meiji Gakuin University, Tokyo, Japan)

Des incertitudes face à la tablature ancienne aux réticences face à la partition moderne: Vers une notation adaptée au guqin.

Deux types de notation musicale coexistent pour le guqin: parallèlement à la transmission orale de maître à élève depuis des millénaires, les tablatures anciennes sont des documents archives, actuellement rééditées simultanément avec la production de partitions modernes sur le modèle occidental. Les deux genres d'écriture diffèrent mais aucun ne suffit à la restitution de l'œuvre: la tablature est descriptive des gestes à effectuer pour produire les sons et obtenir des effets variés, comme en témoignent une vingtaine de vibratos différents et des métaphores suggestives associées à certaines indications, mais on n'y lit pas directement les hauteurs de notes et les rythmes qui, réciproquement, structurent les partitions occidentales; ces dernières discrétisent en effet les composantes sonores – ce qui facilite l'analyse des œuvres – sans décrire le travail sur la résonance du son et sont ainsi en porte-à-faux avec l'esthétique de la cithare qin. Les moyens techniques actuels incitent les professeurs à publier leurs transcriptions accompagnées de l'enregistrement de leurs interprétations, ce qui permet d'apprécier la distance entre le jeu réel et le jeu noté. Le but de la démarche en cours est alors d'adapter la notation moderne en intégrant l'indéterminé et le vocabulaire imagé des tablatures sous forme graphique.

Véronique Alexandre Journeau (Réseau Asie-Imasie (CNRS/FMSH), France)

The Study of the Two-Four System Tablature in Taiwan

Two-four system tablature, an ancient notation, is not only used by the Cha'o Chou's music but also as the basis of the Cha'o Chou's music, disseminated in the regions of Guangdong Chaoshan and Fujian Zhangzhou. It was changed into Gongche Pu system tablature and Cipher notation gradually from the end of the Ching dynasty to the period of the early Republic. The two-four system tablature uses the numbers, 一 (Ji, two), 二 (Sa, three), 三 (Si, four), 四 (Go, five), 五 (La k, six), 六 (Chhit, seven), and 七 (Peh, eight) in the notation. Reportedly, the two-four system tablature has disappeared in China, but it still exists in Taiwanese traditional music. This paper will survey the two-four system tablature in Taiwan, and demonstrate how it is used in Ch'ao-tiao glove puppetry and shadow play in Taiwan by interviewing a puppeteer (Xin-Guo Zhang), through literature, and through the recordings of Wen-Ju Lee and Jiang Zhang. Besides assessing the musical system of the Ch'ao-tiao glove puppetry and shadow play from the singing-style that is specific to Ch'ao-tiao music, the strongest evidence of the two-four system tablature is the oral and written traditions to be found in instrumental music. Undoubtedly, this also provides the most direct evidence for the origins of the history of the Ch'ao-tiao music, to benefit future research.

Wan-Chun Lee (National Taiwan Normal University, Taipei, Taiwan)

Balinese Kebyar in Prime Time: Teaching, Understanding, and Notating Gamelan Music off-the-Grid

During a lesson with Balinese musician I Ketut Gede Asnawa, my teacher grew perceptibly agitated with my inability to learn a certain figure. Finally I voiced a complaint: 'You never showed me where the beat is!' Pak Asnawa's incisive reply opened a window of cross cultural understanding. 'Why does it matter where the beat is?' Although much Balinese music explicitly articulates a sonic grid through the use of regular beat patterns, certain passages associated with the gong kebyar style go 'off-the-grid'. They assume temporal shapes which seem to follow no consistent underlying beat, but which also do not unfold in a free or improvisatory fashion. These sound events relate to each other in a prime, or irreducible, fashion. Consequently, efforts to understand those passages with reference to an underlying time grid prove futile. Likewise, efforts to encode those discrete sonic figurations through non-discrete, proportionally relative systems of notation prove highly problematic. In both cases, the difficulty arises from a conceptualization of musical form that directly correlates measured time with measured space and duration with distance. Using

several examples from the kebyar repertoire, this paper explores ways of understanding, visualizing, and notating kebyar music.

Jeremy Grimshaw (Brigham Young University, Provo UT, USA)

Wednesday 11.00 – 12.30

25. AFRICA

Chair: Malena Kuss (University of North Texas, Denton TX, USA)

Reconstructing the ‘Bakossi Songs’: Roots of Traditional Heritage in Notations of Church Music in West-Cameroon

There are no written materials or recordings handed down from the traditional music of the Bakossi, a tribe in the rural area of West-Cameroon. So it seems that the opus of the native Reverend E.E. Ngole (1913-2005) is the most important source. As one of the first musicians he composed up to 200 church songs in his own dialect and style and wrote them down in his version of the Tonic-SolFa system. But only the pitches are fixed for sure, the songs are not always presented in a linear form and the notations were never used in practice. Nevertheless, the Seraphine Choir from his home village Nlog is still capable to sing them by heart and my own recordings made it possible to reconstruct them. As a first result it is obvious that the notation system is improper to write down the complex rhythms, harmonies and forms of polyphony. The question is whether the variations between the notations and the recordings depend on the lack of the notation or of the performance. It seems to be likely that the music is already changing in the process of oral transmission because of its improvised parts. And I am sure that musical heritage can be found in the music of Ngole because of a typical style among the works of other composers in the region.

Nepomuk Nitschke (Humboldt-Universität, Berlin, Germany)

Probing the Boundaries of Opera as Notated Practice: Opera in South-Africa

Many fascinating opera productions have been staged in South Africa during the past few decades, using strong local casts and strikingly indigenous interpretations of standard works from the canon. Indicative of the fact that opera in South Africa is prospering, the genre is also widely practised and admired outside opera houses. Opera choruses have become standard inclusions in township choir festivals, and singers like Luciano Pavarotti have strong followings in Coon bands and township fan clubs. Recent historical research indicates that the dissemination of opera in black South African communities generally depends less on notation than imitation of recordings and sound. Because of a widespread historical inability to read Western stave notation, opera has for decades existed as an oral tradition in South Africa in formal and informal opera training and practice. This paper will explore this postcolonial notion of Western opera as an oral tradition. It will argue that the Western practise of notation and subsequent canonization is undermined in a non-Western context as opera unshackles itself from the strictures of Western notation through oral practice. In this way opera practice in South Africa radically contributes to the re-imagining of the meaning and function of opera outside the Western metropolises of culture.

Hilde Roos (University of Stellenbosch, Republic of South-Africa)

Written Documentation Of Music In The Urhobo Modern Society Of Nigeria

The urhobo modern society is currently undergoing a twist from oral to written documentation of their music. This is as a result of literacy introduced into their society by the westerners (Europeans) in the early fifteenth century. This change has lead to the decadence of oral transmission of music in the urhobo modern society. Osagie 2002, Bruno Nettl 1973, amongst others, have argued from a scholarly point of view that oral documentation in all ramification is imperfect, based on facts that their rendering techniques vary and that songs are not rendered exactly as they ought to be when needed for posterity. Thus, this lead to the evolution of written transmission of music in the urhobo modern society. This paper tends to analze the process in which oral songs are translated into a written format, in order for the universe to read and analyze the musical techniques employed in the documentation of the Urhobo people music.

Ojakovo Gabriel Oghenevwarho (Delta State University, Abraka, Nigeria)

Friday 11.00 – 12.30

26. ELECTRO-ACOUSTIC MUSIC

Chair: Rupert Ridgewell (British Library, London, UK)

Bits and Pieces: A Study in the Relationship between Notation and Sound in Electro-Acoustic Music of the Twentieth Century

The word notation derives from the Latin *notare*—meaning to note. In English the cognate forms of note as noun and verb are fortunate and illuminating; in much of the history of music, we have been concerned with the notation of pitches. Or, better, the irreducible compositional element, the most fundamental compositional choices have to do with pitches. It has been the task of a long tradition of musicological research to determine precisely what a given notation signifies in pieces written within a wide variety of contexts to which we have no direct or highly mediated access. In order to discuss the issue of the meaning of the relationship between notation and electro-acoustic music, I will consider the following topics in order: (1) What has happened to the note as the fundamental compositional element in the twentieth century? (I will show that the ontological status of the note becomes unstable throughout the twentieth century, from the over-determined, ‘thick’ notes of post World War II serialism to the fragments of musical pieces and gestures in 1950s musical collages, to taped sounds from the environment, to the rich continuum of quotation in works of the ‘new romanticism’ of the end of the twentieth century); (2) What is the nature of the notation of electro-acoustic music? (I will show that a new model of musical-theoretical study is necessary for the apprehension of electro-acoustic music. Traditional music theory involves linguistic-critical discourse; a theory of electro-acoustic music must (with contemporary trends in the sciences) be based upon simulation and modeling); (3) What is the relationship between the various ways in which electro-acoustic music is modeled and the sounds of the immanent music itself? (This is an extraordinarily difficult task because (a) many models of music are inextricably connected to the compositional process (such as in pieces ‘written’ in Max/Msp and Pd), and (b) many models are after-the-fact approximations that are meant to provide a guide to the design and structure of a piece.

David Schwarz (University of North Texas, Denton TX, USA)

‘Project for Magnetic Tape’ (1952/53): Challenging the Idea of a Critical Edition of Historic Music for Recording Media.

When John Cage, Morton Feldman, Earle Brown, and Morton Feldman created their first compositions for magnetic tape in 1952/53, they were among the first to score electro-acoustic works prior to their realization in the studio. Today, these (unpublished) scores are not only documents for analytical study, but provide valuable information for restoring the original music. In this paper, the author, who was able to unearth the tapes, scores, and related sketches in different archives in North America and Europe, presents for the first time a comparative analysis of the four compositions in terms of scoring, realization and underlying aesthetics. This leads to a discussion of the need for a critical edition of the tape works, where synchronization is a problem due to the aging of the single track tapes on which the multi-channel works have been stored.

Volker Straebel (Technische Universität, Berlin, Germany)

Notation, Sound Processing and Serial Time Structure in Ernst Krenek’s Early Electronic Music

Ernst Krenek got interested in electronic music during his participation at the Darmstadt Ferienkurse für Neue Musik in the mid 1950s. He then composed *Spiritus intelligentiae Sanctus: Pfingst Oratorium für Singstimme und elektronische Klänge* in 1956-57 at the electronic studio in Cologne. Here Krenek uses a 13-tone equal temperament scale and applies various serial procedures to this piece. This project rose several problems for the actual way of notation and its function within the score. The pitches are notated in absolute frequencies, the time values in centimetres according to the tape recorder speed of 76 cm per second. This allowed him to define extremely subtle values of pitch and time, however, it does not allow actual performance, but only the engineering of the piece, which is then ‘performed’ from tape. This procedure is an entirely new concept within the history of music notation. The proposed paper discusses this issue with reference to the existing source material that shows different stages of musical ‘construction’. Additionally,

Kreneks theory of serialism and its large-scale consequences for the notation of electronic music is being addressed, particularly with regard to the concepts of notation that Karlheinz Stockhausen developed at the same time.

Frank Heidlberger (University of North Texas, Denton TX, USA)

Friday 16.00 – 17.30

27. ORAL TRADITIONS

Chair: Peter Wollny (Bach-Archiv, Leipzig, Germany)

The Art of Divine Dictation

Although the art of solo improvisation in eighteenth-century Europe is fairly well understood, group improvisers in the literate cultures of the time remain an enigma. How can we study a practice that traditionally existed outside the realm of written notation? Were group improvisations important, or even existent features of European society? Recently discovered transcriptions of improvised singing from the eighteenth-century utopian communities of the Moravian church, such as Herrnhut in Germany and Zeist in the Netherlands, illuminate the effects of literacy and the art of memory on improvisational techniques. Moravians cultivated a style of improvisation that was only possible in a literate context through the use of a memorized library of compositional techniques as well as memorization from notated sources. This memorial archive allowed congregants to aurally demonstrate their faith by freeing their ‘hearts to sing’. Transcriptions of Moravian improvisations teach us how a group of individuals might learn to improvise, answering such questions as: can literacy affect improvisation? Do improvisers who memorize material based on written sources improvise differently from improvisers who have internalized orally transmitted models? While musicologists have traditionally analyzed the finished forms and history of eighteenth-century musical works like the products of the visual arts and culture, Moravian transcriptions educate us about a musical tradition with no fixed forms. Their transcriptions are not texts, but ‘divine dictations’, notations of a living tradition that responded to the influx of divine inspiration.

Sarah Eyerly (Butler University, Indianapolis IN, USA)

‘A Handy Size for Practicing the Notes When You’re Plowing the Back Forty’: The Use of Notation in the Oral Traditions of the Old Order Amish and the Old Colony Mennonites.

Two groups of Plain Peoples, the Old Order Amish and Old Colony Mennonites, sing monophonic hymns in the ‘old style’ or ‘lange Weise’ for their Sunday services. The Old Colony Mennonites originally used a cipher notation, but the more conservative groups chose to give up the use of the notation and to learn the songs again by ear as they emigrated to Mexico. The Old Order Amish have begun to employ a simple notation, much like plainchant notation. The notated music is advertised in Amish newspapers for mail order and sold in Amish bookstores. The music has changed for these two separatist Anabaptist groups, largely in ways defined by the use of notation. At this time, both traditions share a similar style and sound. However, this is a period of transition as music notation becomes more commonplace among the Old Order Amish and continues to be abandoned by the Old Colony Mennonites. It is possible to readily see the impact music notation has on a rich melodic oral tradition dating back to the sixteenth century. It is possible to compare these groups’ experiences to other chant repertoires where there is a similar transition from the oral tradition to written notation.

Hilde M. Binford (Moravian College, Bethlehem PA, USA)

Acousmatic Music as a ‘Rabbit-Hole’ to the New Post-Literate World: Marshall McLuhan’s Conceptions as a Tool in Analysis of Late Twentieth-Century Music

The methodology of Richard Taruskin’s immense *The Oxford History of Western Music* is undoubtedly influenced by McLuhan’s conception of a fundamental shift in Western mentality, happening in the twentieth century, when literate culture gives place to post-literate, visual perception to kinesthetic, urban consciousness to ‘the global village’. Within this theory Taruskin’s choice to consider only the literate tradition of Western music of the past six centuries is justified: the unprecedented rise of popular musics, non-literate in their way of being, analogous to folk music, is a present-day phenomenon. Like the invention

of printing press in the fifteenth century, nowadays sound recording and Internet change radically the forms of being and the dissemination of verbal and musical information. In art music the consequences of the post-literate shift are new experimental systems of notation, its weakening role and even disappearance. This paper will present a close reading of Bernard Parmegiani's cycle *De natura sonorum* (1975), aiming to reveal transitional character of acousmatic music. While its message ('vocabulary', syntax, aesthetics) is close to that of late-modernist notated music, its medium (CD) joins the new non-literate dominant. This (perhaps, seeming) contradiction to McLuhan's formula 'the medium is the message' is the subject of the present analysis.

Olga Panteleeva (Universiteit Utrecht, Netherlands)

Tuesday 09.00 – 10.30

P1. PANEL SESSION 1

Changing the Musical Object: Towards a Musicology of Recordings

Moderator: Nicholas Cook (University of Cambridge, UK)

Panelists: Eric Clarke (University of Oxford, UK), Daniel Leech-Wilkinson (King's College, London, UK), John Rink (Royal Holloway, University of London, UK)

Musicology developed as part of the project of nineteenth-century European nationalism, and in emulation of the values and practices of classical and romantic philology. For that reason it has always understood music on the model of literary works, resulting in a skewing of the discipline that was the focus of much critique in the wake, particularly, of Lydia Goehr's *The Imaginary Museum of Musical Works* (1994). The 1990s saw an emphasis on textual fluidity and intertextuality, representing a positive attempt to move the discipline forward, but it is only more recently that the most obvious way of achieving this has gained musicological prominence: conceptualising music as performance—what Barthes, in his essay 'The grain of the voice', characterised as 'changing the musical object'. In the UK the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), directed by the four presenters, was established with the express aim of facilitating this development through a focus on the primary texts on which a historical musicology of performance must be built: its activities range from symposia and a major on-line discography to a portfolio of analytical and historical projects. At the end of its five-year period of initial funding (2004-09), CHARM is continuing as the AHRC Research Centre for Musical Performance as Creative Practice (2009-14), the change of name signalling a new engagement with live performance. This transition affords an ideal opportunity to review the development to date of a musicology based on recordings, and also to look forward to a musicology in which performances play as essential a role as scores have done since the foundation of the discipline. The panelists will outline key aspects of these developments by reference to work carried out at CHARM and to relevant themes of the conference as a whole. Daniel Leech-Wilkinson will offer a model of expressive performance style as a collection of characteristics and habits which can be subjected to close empirical scrutiny by means of recently developed computational techniques. Nicholas Cook will introduce approaches to the comparative analysis of performance style, and broach the question of how empirical methods can be reconciled with the understanding of performance as a real-time, meaning-generating process that forms the basis of interdisciplinary performance studies. John Rink will approach a similar issue from a different direction, asking how insights drawn from highly abstract analytical approaches can enrich both the understanding and the practice of live as well as recorded performance. Finally Eric Clarke will set the analysis of recorded performances into a broader context by examining the extent to which the commercial practices of the record industry shaped not only twentieth-century performance style but also basic conceptions of what music is.

**Thursday 09.00 – 10.30
and 11.00 – 12.30**

P2. PANEL SESSION 2 (Double session)

The Practice of «timbre» between Orality and Literacy in European Cultures

Moderator: Herbert Schneider (Universität des Saarlandes, Saarbrücken, Germany)

Louis Grijp (Meertens-Instituut, Amsterdam; Universiteit Utrecht, Netherlands): **French timbres in songbooks and theatre plays of the Dutch Republic**

In seventeenth- and eighteenth-century Holland thousands of songbooks have been published. Almost all these songs, both religious and profane, are contrafacta. At least half of the melodies came from France, as it appears from estimations. The French timbres may be recognized by their French names, but also many tunes indicated by Dutch titles may have a French background. This is all documented very well in the Dutch Song Database (Nederlandse Liederenbank, www.liederenbank.nl). For 10.000s of songs the timbres have been identified, and songs sung to the same tune but with a different timbre have been linked together. This may be used for establishing the distribution and popularity of individual melodies, but it is also very helpful when one is looking for the melody of a song text which has been delivered without music notation. The Song Database contains several advanced search options as well. One is the possibility to search songs using stanza forms, which may be very distinctive. Thus songtexts without timbre, like theatre choruses, may be identified as having been written to e.g. a French tune. We developed a methodology for these 'strophic heuristics'. Another advanced search option is the purely musical search, using only the musical content of a melody. This option is still in development by three researchers working in the so-called WITCHCRAFT-project, in the discipline of Music Information Retrieval.

Marie-Claire Mussat (Rennes, France): **L'usage du timbre dans la sphère privée: entre lien social et expression de l'intime**

La pratique du timbre relève, à l'évidence, d'un jeu de société. L'étude de correspondances privées permet de saisir qu'il joue aussi un rôle plus complexe et peut être compris comme un médiateur de l'intime et du non-dit. Dans tous les cas, il génère, au-delà de la figure de style, un espace de liberté. La correspondance entretenue avec son cousin Kergus par Madame de Pompery (une musicienne avertie) récemment publiée par nos soins sous le titre *A mon cher cousin, une femme en Bretagne à la fin du XVIII^e siècle* (Paris, Éd. du Layeur, 2007) constitue un exemple, parmi d'autres, qui permet de mieux comprendre comment fonctionne la référence au timbre du triple point de vue musical, social et psychologique.

Anne Piéjus (Centre National de Recherche Scientifique, Paris): **On an Elliptic Notational Practice: The cantasi come Tried and Tested by Modernity**

Parmi les modes de notation musicale, l'un soulève avec persistance la question de la restitution sonore: le timbre parodique, ou le *cantasicome*, qui ne propose comme fixation écrite de la musique que la mention de son titre et s'adosse aux processus mémoriels nécessaires à la restitution de l'œuvre. Cette communication, qui s'appuie sur la permanence du procédé à travers les parodies spirituelles de la première modernité italienne et française (laudes, cantiques, psaumes), interrogera le statut et le rôle de l'écrit et de l'imprimé dans la génétique de l'œuvre musicale en explorant quatre axes de réflexion. 1. Les modalités de restitution de l'œuvre: processus mémoriels, identité culturelle, limites d'une transmission semi-orale à l'époque de l'imprimé. 2. Le timbre aux marges de la musique savante: transmettre la polyphonie? statut de la recreation polyphonique improvisée? 3. Fixation et interprétation: les variantes et leur rapports avec les modes de transmission orale et écrite; les parodies internes (laudes tridentines et cantiques français et valenciennais), mémoire, systèmes de notation et principes de diffusion. 4. L'identité musicale de l'œuvre restituée: singularité et pluralité, auctorialité, action v. fixation écrite, statut historio-bibliographique d'une œuvre définie par la pratique.

Herbert Schneider (Universität des Saarlandes, Saarbrücken, Germany): **Die Verwendung des Timbres im Théâtre de société und in den Chansondrucken von Charles Collé**

Collé hat in seinen Chansons und Bühnenwerken vielfach Timbres und originale Musik verwendet. Die Edition seines *Théâtre de société und der Chansons joyeuses* ist auch eine wichtige Quelle für in Notenschrift notierte Timbres. Auch in den Niederlanden – die *Chansons badines* in Utrecht – und in Hamburg – *Recueil complet des chansons* – wurden Chansonsammlungen und u.a. in Leipzig Theaterstücke

in Übersetzung von ihm publiziert, d.h. er wirkte weit über Frankreich hinaus. Neben der Übersicht über die spezifische Auswahl von Timbres, ihre Varianten und seine Parodietechnik sollen einerseits Vergleiche des Timbre-Repertoires Collés mit jener einiger Zeitgenossen und Nachfolger (z.B. Piron, Panard und de Piis) durchgeführt werden, andererseits aber auch ermittelt werden, welche Timbres in den Ländern bekannt waren und verwendet wurden, in denen Drucke seiner Werke erschienen.

Marlène Belly (Université de Poitiers, France): **Quand l'oral et l'écrit se rencontrent: la chanson traditionnelle**

Marquée de longue date par le sceau de l'écrit, notre civilisation est, pour autant, riche d'un patrimoine musical de tradition orale qui, de fait, ne peut fonctionner tels ceux des cultures non pourvues de système de notation. L'approche de la chanson traditionnelle peut, en ce sens, être révélatrice. L'usage du timbre la positionne en états intermédiaires entre oral et écrit, savant et populaire... L'emploi de mélodies composées pour porter des textes transmis sur la chaîne des générations ou la reprise d'airs traditionnels dans les répertoires de scènes, de salons ou d'Eglise agit sur les mécanismes de folklorisation. Ce propos tentera de cerner les conséquences sur les processus de transmission et de mémorisation dans le répertoire chansonnier concerné. Il montrera que le passage des airs entre culture écrite et patrimoine oral a largement contribué à définir l'état actuel de ce patrimoine.

Andreas Münzmay (Musikhochschule, Stuttgart, Germany): **„... das angenehme, unterhaltende Geschlecht auch auf deutschen Boden verpflanzen...“ Zur Nutzung des französischen Timbre-Verfahrens im deutschen Theater des 19. Jahrhunderts**

Das mit dem französischen Vaudeville verbundene Timbre-Verfahren bot sich Produzenten von Theater in mehrfacher Hinsicht an: So ist der Rückgriff auf vorbekannte Melodien ein sehr ökonomisches Verfahren, zu musikalisierten Stücken zu kommen, wobei durch Bekanntheit, Einfachheit und leichte Merkbarkeit solcher Melodien der Rezipient auf besonders direkte Weise emotional angesprochen werden konnte. Insbesondere aber bot das Zitatverfahren vielfältige Möglichkeiten, durch intertextuelles Verweisen gesungene Szenen zu komplexen Bedeutungsträgern anzureichern. Verschiedenen deutschen Autoren gelang im 19. Jahrhundert mit teils beträchtlichem Erfolg eine Übertragung des französischen Timbre-Verfahrens auf das deutsche Theater, wobei mit sehr wenigen Ausnahmen zwar das Verfahren als solches, aber selbst bei Übersetzungen aus dem Französischen nicht die originalen Melodien übernommen wurden – wie sie etwa in der im 19. Jahrhundert wiederholt aufgelegten und aktualisierten Sammlung *La Clé du caveau* greifbar waren – sondern durch ‚deutsche‘ Melodien verschiedener Provenienz (‚Volkslied‘, Singspiel/Oper) ersetzt wurden. Dabei unterscheiden sich aber die mit präexistente Melodien arbeitenden musikdramaturgischen Modelle etwa von Friedrich Treitschke, Johann Friedrich Reichardt, Karl Blum, Karl Angely und Karl von Holtei gerade hinsichtlich der Frage, welcher Aspekt der Timbre-Praxis nutzbar gemacht wurde, grundlegend.

Stefanie Klauk (Universität des Saarlandes, Saarbrücken, Germany): **Zur ‚Timbre-Praxis‘ in Spanien am Beispiel des *Cancionero para cantar la noche de Navidad* (1603) von Francisco de Ocaña**

Wenn auch in anderem chronologischen und funktionellen Kontext, lässt sich auch in Spanien eine ‚Timbre-Praxis‘ ausmachen, die mit derjenigen Frankreichs vergleichbar ist. Als Beispiel für die Praxis im Spanien des 16. und 17. Jahrhunderts mag der *Cancionero para cantar la noche de Navidad* (1603) von Francisco de Ocaña dienen. Die zahlreichen expliziten Hinweise auf die zu einem neugedichteten Text zu singende Melodie (‚al tono de‘) in diesem Cancionero bezeugen eine Praxis, die auch ohne diese expliziten Verweise in anderen literarischen Liedersammlungen und Theatertexten erkennbar ist. Im Gegensatz zu Frankreich (z. B. mit dem *Clef des chansonniers* von 1717) lassen sich aber keine Bestrebungen zur schriftlichen Fixierung beliebter Melodien nachweisen, so dass diese anhand von Vergleichen mehrfach überlieferter Vertonungen desselben Textes rekonstruiert werden müssen. Im Vortrag sollen weitere Aspekte, wie der Inhalt der ausgewählten Texte und ihre Verbreitung, dargestellt werden, die charakteristisch für die spanische ‚Timbre-Praxis‘ sind, sowie die wesentlichen Unterschiede zur französischen aufgezeigt werden.

Friday 09.00 – 10.30

P3. PANEL SESSION 3

Tablature — The Encoded Labyrinth Of Performance

Moderator: John Griffiths (University of Melbourne, Australia)

Panelists: Philippe Vendrix (Centre d'Études Supérieures de la Renaissance, Tours), Dinko Fabris (Università della Basilicata e Salento, Italy), Franco Pavan (Milan, Italy), Philippe Canguilhem (Université de Toulouse, France), Aurelio Bianco (Strasbourg; Centre d'Études Supérieures de la Renaissance, Tours).

This panel proposes to bring together some of the leading specialists in instrumental tablature, that particular family of music encoding systems conceived specifically according to the idiomatic nature of the instruments it served. One of the principal notational forms used from the fifteenth to the eighteenth centuries, tablatures are also used in many other musical traditions, in diverse times and places. In this session, we will limit ourselves to the tablature forms designed for lutes, guitars and other plucked instruments but will raise issues pertinent to all notation forms based on graphic representation of instrumental performance. Based on representing the movements of both hands on the instrument through numbers, letters and other symbols, these notational forms indicate what actually happens in performance more accurately than traditional European mensural notation. While recognising that tablature often functions in the same way as mensural notation as the point of departure for performance, this panel session will focus on tablature as the outcome of performance, a graphic record of the performers caught in the act of performance and creation. Each speaker will contribute to this topic through case studies that demonstrate aspects of tablature notation reflecting directly subtleties of the act of performance not captured by mensural notation, and the way in which tablature notation permits us to contemplate aspects of creative process and conceptual pathways that are locked into the notation. The speakers are all involved in the 'Corpus des Luthistes' project created in 2007 and based at the Centre Etudes Superieures de la Renaissance in Tours under the joint direction of Philippe Vendrix, Dinko Fabris and John Griffiths. One of the present aims within the project is the identification and cataloguing of all the forms of instrumental tablature used in Europe to 1800.

Friday 14.00 – 15.30

P4. PANEL SESSION

Unmeasured Music for Lute and Harpsichord

Moderator: Tim Crawford (Goldsmiths, University of London, UK)

The extensive seventeenth-century French repertory of unmeasured preludes for harpsichord, while much appreciated by players of the historical instrument, is perhaps undervalued owing to the apparently bizarre character of its notation. There also exists an even larger repertory of unmeasured preludes for the lute which remains almost entirely unknown to non-specialist scholars. In the latter case, the notational difficulty arises from the fact that lute tablature is specifically designed as a guide for performance with the instrument in hand rather than as a description of musical content. The notation of harpsichord preludes is similarly pragmatic, in that conventional 'rules' of music notation are adapted or ignored in order to convey to the player the essential elements which are required in order to perform the music. Furthermore, the prelude is not the only genre in which these 'rules' were broken in order to convey musical information that conventional notation could not express. This Round Table will examine this complex of notation, performance and instruments with the aim of casting some light on what can seem in several respects a mysterious genre.

Tim Crawford: **The Continuing Tradition of the Unmeasured Prelude for Lute in the Eighteenth Century**

The 'prelude', its performance and, above all, its improvisation, occupied a central position in the repertory of the lute throughout its history. Evidence from all periods suggests that the seventeenth-century French tradition of unmeasured preludes was by no means a unique phenomenon. There are examples of the lute *recercar* (effectively synonymous with 'prelude') entirely without rhythmic notation from the earliest Renaissance sources, while the last great master of the lute, Silvius Leopold Weiss, left a large corpus of preludes, fantasies and caprices largely in 'unmeasured' form. This talk will examine some features of these later works which seem to have survived from earlier traditions as well as some of those that diverge from

the seventeenth-century French model, and show that these are in most respects intimately linked with tablature notation and performance.

Daniel Tidhar (Queen Mary, University of London, UK): **Towards a Unified Computational Approach to Lute and Harpsichord Unmeasured Preludes**

The importance of unmeasured preludes in their various forms is well acknowledged across the early music community. Besides forming a fascinating musical corpus in its own right, these preludes are considered excellent sources of information about instrumental sonority on the one hand, and about stylistically-adequate improvisation on the other. Despite some excellent studies of unmeasured preludes that have been published in the past (e.g. Tilney 1991), it seems that unmeasured music is still far from having received the musicological treatment it deserves. We believe that recent advances in computational musicology can have a fruitful impact in this domain. Our aim is to establish a computational framework for representing unmeasured notation (for both instruments), and for analysing unmeasured music in terms of harmonic structure, voice leading, melodic components, and rhetorical means. We further believe that research of unmeasured music can benefit from the comparison between lute and harpsichord pieces.

Yoon Park (Glasgow University, UK): **Unmeasured Preludes: A Glimpse into Seventeenth-Century Musical Fantasy and Melancholy**

Among the metaphorical and reflective subjects which illustrate seventeenth-century musical fantasy, the most remarkable is melancholy. Positive connotations of melancholy as an inspired state of mind, and its association with personalised expression and the mysterious sonority of the lute originated in ancient sources, such as Plato's divine madness and Aristotle's association of the melancholic humour with extraordinary talent. Representative of the power of music (in imitating the cosmological order, exerting rhetorical persuasion, and even in healing the soul and body), the most fantastic popular character was Orpheus, a lutenist (or lyre player), as portrayed by Ovid, Ficino, Monteverdi, and Kircher, among others. Thomas Mace's testimony to his experience of fantasising on the lute in a melancholic mood remarkably captures the musical fantasy pursued in the unmeasured prelude with words such as 'secret genius', 'fancy', 'unbounded liberty', and 'transcendently' (*Musick's Monument*, 1676). His elevated notion of fancy as artistic genius conforms to contemporary empiricist thought about the imagination. Given this perception of musical fantasy in terms of the unmeasured lute/harpsichord preludes, I address questions such as: (a) how melancholy became such a prominent subject during the seventeenth century; (b) how the development of the unmeasured prelude reveals functional and aesthetic concerns of the century; (c) how unmeasured lute preludes are related to keyboard fantasy genres, given that the seventeenth-century literature of fantasia or stylus phantasticus is widely considered to be keyboard-related in modern research on musical fantasy; (d) what would this unique notation imply in terms of the seventeenth-century spatial and temporal concepts of musical fantasy and our interpretation of it?

David Ledbetter (Royal Northern College of Music, Manchester, UK): **Frozen Improvisation: Seventeenth-Century German Lute preludes, *discretion*, and Notating Freedom**

This paper grows out of background work for a forthcoming book on the unaccompanied instrumental music of J.S. Bach, which includes seventeenth-century German traditions of solo music for lute and for violin. The virtue of tablature is that it shows very directly the practical, instrument-technical purpose of the music. This is very clear in French examples of unmeasured (with neither bar lines nor rhythm signs) and semi-measured (with some rhythm signs) preludes. In order to define German characteristics in this genre I examine preludes of Esaias Reusner the younger and Philipp Franz Lesage de Richée. Lesage is of particular interest as a pupil of Charles Mouton. His use of the term 'à discretion' for both unmeasured and measured music opens up a much wider perspective, since this term is particularly associated with keyboard music in measured notation by Froberger. The tradition of 'discretion' includes rhythmically anomalous notation in measured music, a freedom that is very suggestive of performance but is often misunderstood by modern editors, particularly of central canonic repertory.

Bruce Gustafson (Franklin & Marshall College, Lancaster PA, USA): **The Unmeasured Prelude for Harpsichord: Unpretentious Functionality *versus* Artistic Statement**

In his 1699 dictionary of the French language, Furetière defined "prelude" firstly as a musical genre, and clearly he had the unmeasured prelude in mind, calling it an "irregular piece." He saw two distinct types of preludes: those that tested the instrument's tuning and got the player launched; and those that were improvised by great masters and had more worth than "regular" pieces by others. A third category of the

unmeasured prelude was specified by François Couperin at the moment when he abandoned unmeasured notation, remarking that almost all the young ladies who were taking harpsichord lessons knew only the little prelude that had been their first piece. Thus, preludes had a pedagogical function: before the novice came to grips with rhythmic notation, preludes were a vehicle for relating pitches on the page with the actual keyboard, and they were undoubtedly used for teaching the basics of posture, hand position, touch, and the other essentials of harpsichord technique. We now know of nearly 100 French unmeasured preludes for harpsichord from the seventeenth and eighteenth centuries. Their notation is extremely varied, ranging from undifferentiated voided note heads (the appearance of whole notes) to complete specificity of note values but without metric organization; some have virtually no indications for sustaining or grouping notes, and others present a bewildering labyrinth of curved lines swirling around the notes. This study organizes the surviving written repertory in terms of the functional *versus* the artistic ambition of the pieces, comparing the notational styles within that context. The relationship between notation and intention is surprisingly varied, reflecting a genre that was important enough to enter general dictionaries of the French language but that never achieved a common understanding among harpsichordists.
